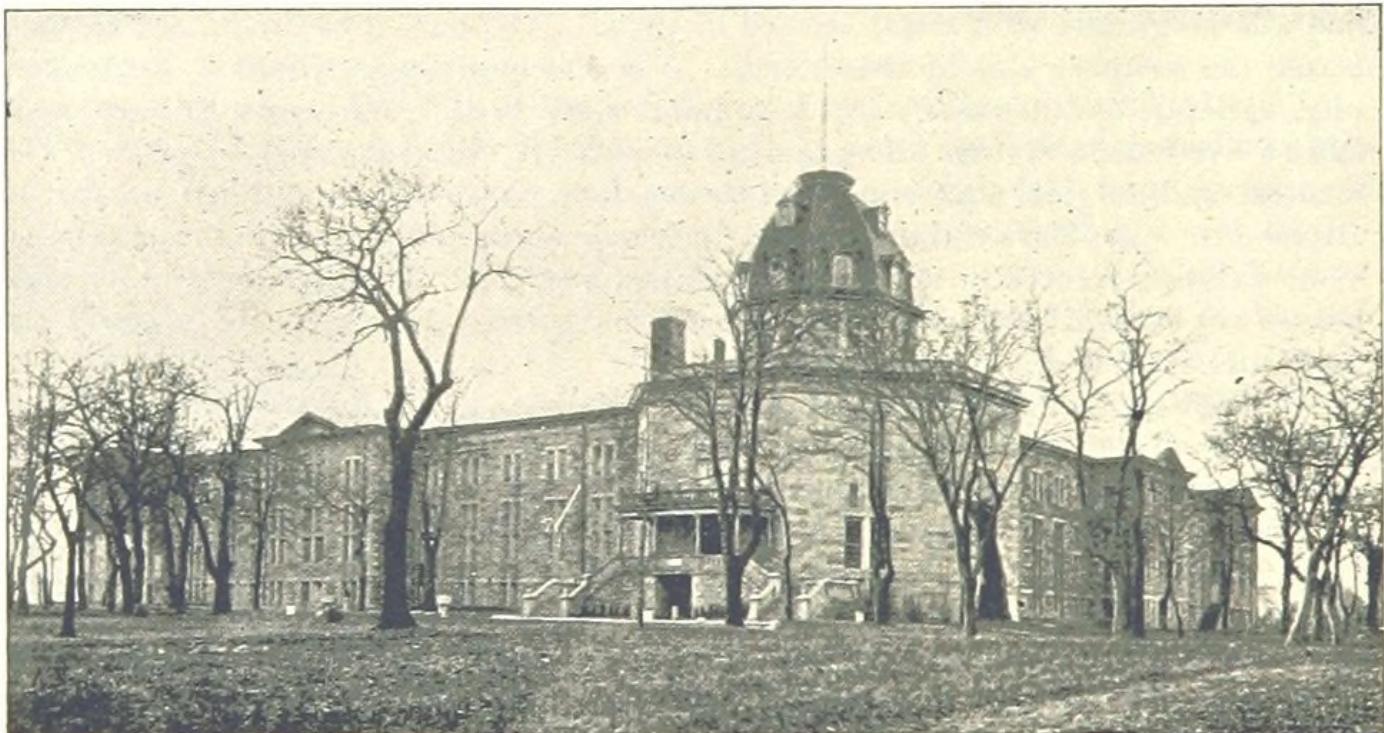




Shape – This octagonal building is one of the more distinct features of Blackwell Island Asylum. I added elements of this shape and dwarfing scale to the stage environment.



NEW-YORK CITY ASYLUM FOR THE INSANE (WOMEN), BLACKWELL'S ISLAND.



Color – I will be using colors inspired by the building itself. Cream, Beige, Soft Grey, Medium Grey/Taupe.

Windows – I was also inspired to repeat the scale and pattern of the window “columns” on the façade.



Furniture – All furniture is utilitarian and unrefined. Worn and well-used.





Floor – Eyes are a repeated theme in this play. Changing the eyes to convince doctors of Nellie's insanity. Putting "eyes" on the unacceptable conditions at Blackwell Asylum. By doing a floor treatment with a deconstructed eye, not only reinforces this narrative image, but also creates a level of tension by virtue of the large scale and deconstructed pattern.

Nellie Bly





The image shows the front page of "The World" newspaper from New York on Tuesday, August 16, 1862. The masthead at the top right reads "The World. 230,220." Below it is a large, detailed illustration of the Statue of Liberty standing on a pedestal, holding a flag in one hand and a tablet or book in the other. The pedestal has inscriptions that are partially legible, including "LIBERTY" and "FOR THE LIBERTY OF THE WORLD". The left side of the page is filled with dense columns of text, which are the news articles for that day. At the very top left, there is a small box containing the number "230,220.", likely referring to the circulation figure. The overall layout is typical of mid-19th-century newspaper design.

Floor – In order to create texture and movement on the floor, while still indicating one of the narrative images in the script, large newspaper pages will be represented.

INSIDE THE MADHOUSE.

Jennie Bly's Experience In the Rock-well's Island Asylum.

Continuation of the Story of the Boy
With Lameness.

How the City's Unfortunate Wards Are Fed and Treated.

The Turners of Cold Bath and Creek, Unsympathetic Nurses.

Attendants Who Harass and Abuse Patients
and Laugh at Their Miseries.

Bonnie Who Flies and **Perry Nance**—A Queen Medical Radiologist That Did Not Receive Recognition—of Hall No. 8-4 at the Phine-Taking And Her Clothes-A Long Wall In the Cold For Suspense—No Radiation And Perry-Feed Cooked and Endured Until Divided as An Ice Backtracking Gulliver—A Witch—It Is Hard to Smoke Cigarettes—Inspiration—Atmosphere—The Horror of Being in a Locker and Barred Room—Hallie—Dashed Outside with a Purple Comb—Name—Wife Tex and Artist—Petticoat—Holding Them Under Water Until Both Blewout—Revolting Watermarks Who Apposed for Protection—Highwaymen Curse Yellowish Frost—Loose.



A STICK wagon was rapidly driven through the beautiful lawn at 12:15 PM Saturday. My feelings of satisfaction at having attained the object of my work were greatly diminished by the look of concern on the faces of my companions. Poor widow, they had an

the world of agriculture is now beginning to wake up.

Mrs. Louise Tolson was taken away into the presence of Dr. Eustis, the medical man. "Doctor, can't I get out, too?" was answered by Mrs. Tolson, a rough, red-faced woman at the table. "What have you got?" "My husband," I replied, was fitted up tight and stiffly, and when Dr. Eustis went away, took poor Tolson, who stood there, over whom Doctor had laid his hands.

AT DINNER.

David Bunn, Weak Five and Five Presses

and where you can join our
Local Electrifying Parties.

WIFE REACTS SADLY.
This was Mrs. John D. Edwards' response to the article without a chance to make herself understood. She said she could not be interviewed. I was told, when I got in to see her, to get an interpreter. I did not know what to do so I left. She has been very nice to me. I have never taken an airplane without her since we came from a three week vacation without her and there given no chance to go home again. Husband doesn't practice the law any more. He is a real estate agent. We are trying to change the way and whereever. Compare this with a woman who is given every chance to prove her innocence. Who says she can't be a good wife? She is a good wife. She is a good mother. She is a good housewife. Without help or advice her husband begged in certain to lower wages she was pressured to leave. Her voice trembles by now. She is a good wife.

The Practicals –

The Space

The theatre space, as with all theatre spaces, has certain architecture for which the design must compensate. The Play Circle is very wide and shallow. In order to focus the visual picture and create a sense of depth, I will employ a few elements:

- 1) Height – making visual pieces as tall as possible to bring the eye up and fill the visual space for people sitting both lower and higher in the seating units. This will also help reinforce the sense of the larger world overwhelming and intimidating the characters by dwarfing them visually in the space.
- 2) Width – bring the edges of the set in and using blacks to centralize the visual area, will not only reinforce the height, but will also help to compensate for the disproportionately wide stage.
- 3) Depth – by using the cyclorama and creating layers with the translucent window columns, the space will feel deeper than it actually is. The above height and width adjustments will also reinforce a sense of depth by altering the overall visual proportions.
- 4) Entrances/Exits – The accessibility for both human, furniture piece, and prop ingress and egress is extremely limited in the space and stage left is the only practical access from backstage to on stage. To that end, I have made that platform higher to accommodate storage beneath, created clear traffic patterns large enough for furniture to pass through, and arranged the visual elements to make that area one of the focal points.

Erin S Baal – 8.6.2020