

Glass Case, Top Shelf (from left to right):

Bleak House Serial Edition
Annie Rees '10 and Stephanie Strother '10,
with bookbinding assistance from
Kristina Eldrenkamp '10



Design: This book was designed as a mix between an artist's book and a personal scrapbook. We spent a lot of time thinking about the book as an object, and we very much wanted to create a book that felt handcrafted, personal, and intimate. We also thought a lot about the nature of Victorian serial editions, which were small and could be taken anywhere. Though ours is a hard- rather than a soft-cover edition, we made it small, lightweight and thin so that it, too, could be very portable.

Goals: Bleak House is a novel very much concerned with detection, with characters spending their entire lives searching for answers that might not even exist. The front cover pays homage to that to the extent that the viewer has to search for the title and author's name, the letters of which are nestled in the map itself. Detection is pervasive throughout our book as it is the overarching theme of the passage we chose. Also, some of our images are purposefully ambiguous, even going so far as to erase parts of an image so that the viewer has to recreate the full picture in his or her mind.

VicTube
Will Connelly '11 and Emily Edmond '11



Victorian novels and YouTube have provoked strikingly similar reactions. Both offer unlimited opportunities for education, and dangerous possibilities for subversion. We combined the two in VicTube, our serial edition of Charles Dickens' Bleak House, which includes commentary and a "more by" section. The commentary is our own observations of what is happening in the text and should be taken seriously.

However, by evoking the comments on typical YouTube videos, there is a tongue-in-cheek element to them. The "more by" section features excerpts from other books by Dickens: Tale of Two Cities, Oliver Twist, Great Expectations, American Notes, A Christmas Carol and Nicholas Nickleby.

We also drew connections between Dickens' comic foils and later, cinematic comedy duos. Mr. Guppy and Weevle provide much of the comic relief in Bleak House, while also forwarding the plot. In homage to Guppy and Weevle, we used still photos of later comedic couples that they would inspire. Presented in chronological order, they are: Laurel and Hardy, Abbot and Costello, Dean Martin and Jerry Lewis, Fred Flintstone and Barney Rubble, Tina Fey and Amy Poehler and Will Ferrell and John C. Reilly.

Middlemarch: Chapter 48
Isabel Gregersen '12



This is not just a book. Flip through its pages, but also wear it as a bracelet or peer through its center and see your world. The book and its contents are open to that world, collapsing the boundary between literature and reality. For novels are interpretations of reality—what it is like, could be like, or should be like. They may change how we choose to live. Like Victorian readers, we may read the experiences of characters as close to our own experiences. The hole in the book mirrors this closeness by bridging the gap between our lives and the lives of Eliot's characters.

On the left-hand page, Dorothea Brooke yearns to pass out of her "virtual tomb" into "the distant world of warm activity." She inwardly rebels against intellectual work that doesn't blossom into action but stagnates in the dark. On the right-hand side, she explains how "books were of no use." She is too constrained, in body and mind, to find any connection between "books" and her own experience. The hole is Dorothea's hope and threshold into the outer world, but it is also a window into her life. What can you learn from it?

George Eliot's Middlemarch (Chapter 52)
Lauren Millikan '11 and Jolene Walter '12



In chapter 52 of George Eliot's Middlemarch, a vicar, Camden Farebrother, forfeits his own chances for a relationship with the young Mary Garth to advocate for another man who loves her dearly. Farebrother's sacrifice reflects the theme of the novel that good is dependent on the selfless acts of ordinary, unsung heroes. We followed this theme in the creation of our book by including ordinary objects and simple drawings. The inclusion of items like rose petals and grass also reflect a major goal in our project to focus on the book as a physical object. By thinking about font and spacing, we used the formatting of the text itself to help convey the meaning of the passage. The book was made by hand using Japanese stab binding and the doodles were drawn in pen and ink. The book was assembled in scrapbook style to make it seem as though the events of the chapter actually happened.

Jane Eyre, Charlotte Brontë
Courtney Wipf '11



"It was not the power to be tranquil which failed me, but the reason for tranquility was no more." Jane Eyre speaks in an unmistakable voice. This serial edition attempts to visually capture her dynamic character. Through photos and snippets of text, the collage illustrations depict both Jane's restlessness and her determination. The mixture of Victorian and contemporary photography emphasizes the timelessness of her spirit. Jane is represented by a heart, simple and bold like herself. "Grant me at least a new servitude!" she cries. In that moment, she resolves to open her heart to a whole new cast of characters. The novel could not exist without Jane's open heart. Victorian readers originally encountered Jane Eyre as an autobiography. These illustrations invite you to imagine that this is still the case. Jane has created a collage of memories. And she wants to tell you her story.

Bleak House at its bleakest
Sally Morgridge '11



This book contains text from the fourth chapter of the 1852 novel *Bleak House*, by Charles Dickens. The chapter is entitled "Telescopic Philanthropy" and its setting is a very messy house in London, home of the fascinatingly dirty Jellyby family. Alongside the text are original pen and charcoal illustrations done by the book's creator, Sally Morgridge. The images are small drawings of objects mentioned in the text, as if Morgridge actually examined each item through a telescope.

Bleak House was originally published in 18 monthly installments, and the black-and-white design of this book draws upon the traditional format of these serial editions. Its design also reflects the dark and dreary mood of the novel and its characters, as well as the filthy setting of this chapter in particular. The book was made with pamphlet binding and a hard cover, covered with rough black cloth.

Trilby: The Disney Adaptation Abby Wills '12



Have you ever thought about what is done with all the ideas for Disney animated movies that fail to make the cut? Made on tracing paper and looking like Walt Disney wrote and illustrated it himself, this manuscript plays the part of such a thought. Inspired by George du Maurier's novel *Trilby*, originally published in 1895, it tells the imagined story of a would-be Disney classic fresh from the creative mind of the great Walt Disney. Each image works with the descriptive text both conceptually and physically to provide extensive insight into the characters and setting that would not be possible with text alone. Wonderfully written, the whole story incorporates in its pages numerous components that are necessary for any Disney movie: fully-developed characters (complete with a strong heroine, her Prince Charming, and a wickedly nefarious villain), a spectacular world, and plenty of love and adventure. Nonetheless, it is a story destined not to make the cut. It never lasts beyond the preliminary stages, and remains forever only on the paper upon which it was first constructed.

Middlemarch: The Marriage of Past and Present Claire Bansberg '11 and Kale Zicafoose '11



This innovative serial edition of George Eliot's *Middlemarch* simultaneously draws on stylistic influences from Victorian design and modern form. The contrast provides a bold sculptural canvas for a classic text. The work portrays a crucial scene in which the differences in opinion of two primary characters are exemplified. Their dispute can be condensed into Rosamund's simple yet powerful and complex question of "What can I do?" which is creatively highlighted in the edition. The passage is divided into a two volume collection, which adds an element of suspense to a heated moment and adds more dimension to a contemporary edition. The artists hope that the viewer will be struck by the marriage of old and new, and the poignancy of the conversation at hand will be brought to new light.

Perspective
Amanda Sweet '11



Find your angle. Look at the book from the left and 'Alice's Adventures' will be revealed. From the right, you will fall 'under ground' with Alice as she begins her journey down the rabbit hole. If you alternate quickly between the two angles, you might notice that the two Alices are looking at each other, quizzically. When you open the book, you will find Chapter III of Alice's Adventures Under Ground, by Lewis Carroll, spliced together with pictures from Tim Burton's Alice in Wonderland. Alice's Adventures Under Ground was published in 1856; it is the original version of the well-known Alice in Wonderland. A lot was changed when Carroll edited his book into Alice in Wonderland, but this exhibit shows that there is still a link between past and present. So while you're revisiting an old classic, remember that the pictures have something to say too.

Crazy In Love: Heathcliff and Catherine in Film
Lingerr Senghor '11



What has two protagonists, no heroes, two houses and undying love? Emily Bronte's Wuthering Heights. For my project I chose to illustrate a chapter from the novel with screen shots from three cinematic adaptations of the book. My chapter is the most emotionally charged and intense of the book, and involves the infamous Heathcliff confronting his dying soul mate, Cathy.

Even without knowing the book intricately, it will be clear to the reader how each film's interpretation of the book changes. Each one portrays Bronte's writing differently, the lovers look and act differently and Nelly Dean, the novel's narrator, is barely present in two of the films.

I know that this work does not look like a Victorian novel- or like any other book. I wanted to make the distinction between the films very clear; hence I divided each page into segments. I emphasized the fiery passion of Cathy and Heathcliff with colorful pages. My project, a mix of love, hate, aghast servants and glue, serves to explore how differently people can interpret literature. Catherine and Heathcliff can be completely different people to different readers and different filmmakers. In conclusion, it is important to be aware when interpreting both literature and film that one person's bedroom can easily be another person's rain-drenched moor.

Glass Case, Middle Shelf (from left to right):

Bleak House for the 21st Century
Chelsea Ronsse '10



This booklet combines text from the first chapter of Charles Dickens's *Bleak House* with modern-style comic illustrations. *Bleak House* was originally published in 4-chapter installments month by month, so I used pen and watercolors in hopes of producing an effect similar to the cartoons seen in modern literary periodicals like *The New Yorker* and *Atlantic Monthly*. These comics combine with the voice of Dickens's narrator to tinge the piece with humor, in spite of the novel's dingy-sounding name. Dickens's narrator both guides and engages the reader; likewise, I have foregrounded the gavel in the second picture as a means of inviting the reader's participation in the novel's themes of investigation and deliberation. All three images incorporate text in order to emphasize certain aspects of the narration. For example, the grand title for the third image pairs particularly strangely with the sludge framing the picture.

Claustrophobic
Bookwork by Jess Krzeminski '10 and
Amanda Zoch '10
Photography by Zach Stewart '12 and
Natalie Abshez '13



This house-shaped artist's book/serial edition of *Wuthering Heights* evokes the claustrophobic nature of the original novel. Heathcliff and Cathy, the main characters of *Wuthering Heights*, are trapped by the smallness of their world, as well as by their passionate, yet divided love. In *Claustrophobic*, their portraits and short excerpts are literally trapped within abstracted images of houses that become progressively more fragmented. This fragmentation symbolizes the tumultuous relationships and their subsequent breakdowns within each house. The black and white color scheme references original Victorian serial editions, while also symbolizing the struggle between sophistication and savagery in the opposed households of *Wuthering Heights* and *Thrushcross Grange*. The accordion style binding allows this book to be read from both directions. One side opens into the world of *Wuthering Heights*, represented by Heathcliff, and the other welcomes you to *Thrushcross Grange* and Cathy. When set upright on its bottom edge, the sculptural quality of this binding further echoes the structure of an actual, claustrophobic house in which the reader, too, can become trapped.

Glass Case, Bottom Shelf (from left to right):

Bleak House
Katelyn Hoffman '12



This edition of Bleak House uses a double-pamphlet binding and a dark blue cover to mimic the actual size, shape and color of many Victorian editions. The text, from Chapters 57-59 of Bleak House by Charles Dickens, describes a scene in which the protagonist is traveling with a detective in search of her birth mother, who has disappeared from her home after a shocking discovery. This edition uses photography to illustrate this journey in a way that pays tribute to Dickens' theatrical style of writing. At the beginning and end of this edition there are interpretations of Victorian advertisements based on characters and ideas from other Victorian novels.

The Altogether
Maya Iginla '10



In Trilby, George du Maurier says that, for an artist, nothing is so chaste as nudity. Do you agree? Explore the meaning of the figure in fine art with my serial edition, The Altogether. Featuring pithy quotations from George du Maurier and original illustrations based loosely on my work with live models from Life Drawing, this edition focuses on Trilby's most artistic aspects, particularly in relation to the figure. What does it mean to view the human body as a work of art?

The Altogether is a sketchbook whose spiral binding has been replaced with black ribbon. Golden accents and gold-flecked paper add to the elegant, "high-art" feel of the edition, while its ornate borders provide a tinge of traditional Victorian flavor. The drawings are done in black watercolor, pen, pencil and charcoal.

Middlemarch Pamphlet Sadie Meller '11



This pamphlet is designed to illustrate the pathos of Chapter 48 of Middlemarch. Chapter 48 is a pivotal chapter in which Casaubon demands a promise of utter obedience from his young wife Dorothea. This promise is particularly horrifying, as Casaubon demands Dorothea to submit to his will even after his death. This pamphlet contains ten ink illustrations that range from traditional renditions of characters to fantastic imagery. Traditional cross-hatching is used in some illustrations to freeze characters in the moment. Cross-hatching also emphasizes typical Victorian constraint within the confines of isolation and duty. Sketchy lines and fantastic imagery are exhibited in other illustrations to show wild emotion. Illustrations are in black and white with severe contrast to express the bleak tone of the chapter. The characters are intimately portrayed to convey the poignancy of their emotion and elicit sympathy from the viewer.

Wuthering Heights Nayoung Hyun '11



All materials used are original except for text by Emily Bronte and various magazine scraps, used to emulate Victorian scrapbooks, personal book collections, and photo collage. Text handwritten in ink of Chapter 1, Volume 2 of Wuthering Heights, in which Cathy and Heathcliff reunite at the brink of her death. The text was handwritten to try to replicate the position of the book's spectator, Mr. Lockwood. This book contains two hand drawn illustrations in ink and a two page abstract photo collage. The collage seeks to capture the setting and definition of Cathy and Heathcliff's violent and passionate relationship. Hardcover double bound pamphlet. The Victorian portrait photo on back of the title page was taken by Natalie Abshez, with Murad Salahi as Heathcliff after Cathy's death.

Wuthering Heights: A Movable Book
Morgan Holmes '11



"I wanted to create something that felt both precious and constructed, simple and child-like, yet nuanced." Designer Morgan Holmes' 8 ½" by 11 ½" illustrated chapter of Wuthering Heights was first published for Susan Jaret McKinstry's course, The Victorian Novel. Bound in emerald green cardstock, the book is playful, dark, and irreverent.

The designer manipulates the form of a moveable book, including pop-ups, pop-outs, flaps and pull-tabs, to narrate a darker, bloodier tale. Using elementary book materials, such as Elmer's glue and construction paper, and a childish typeface, the materials and pop-ups highlight the tensions of adolescence and identity construction for Heathcliff, Catharine and other characters throughout. The pop-ups also create a tension between the two- and three-dimensional space of the text, the illustrations and the characters' emotional reactions and development.

Comme Autrefois
Rebecca Huffman '11



Du Maurier's three protagonists return to Paris after a five year absence. Little Billee, Taffy, and the Laird have changed since they last set foot there, and each has become a successful artist. The medieval city they loved has transformed into the Paris we know today, and this excerpt is tinged with their nostalgia and a keen sense of loss. Their safe haven from an unforgiving outside world has been destroyed to make way for belle époque boulevards and apartment blocks. This serial edition explores the city's role in the novel, integrating the text with my own photographs from spring 2009. Several sketches of characters and very specific places are also included, and their abstractness contrasts with the concrete reality of the photographs. After all, Paris may have changed, but people change much more quickly.