

THE CITY OF

---

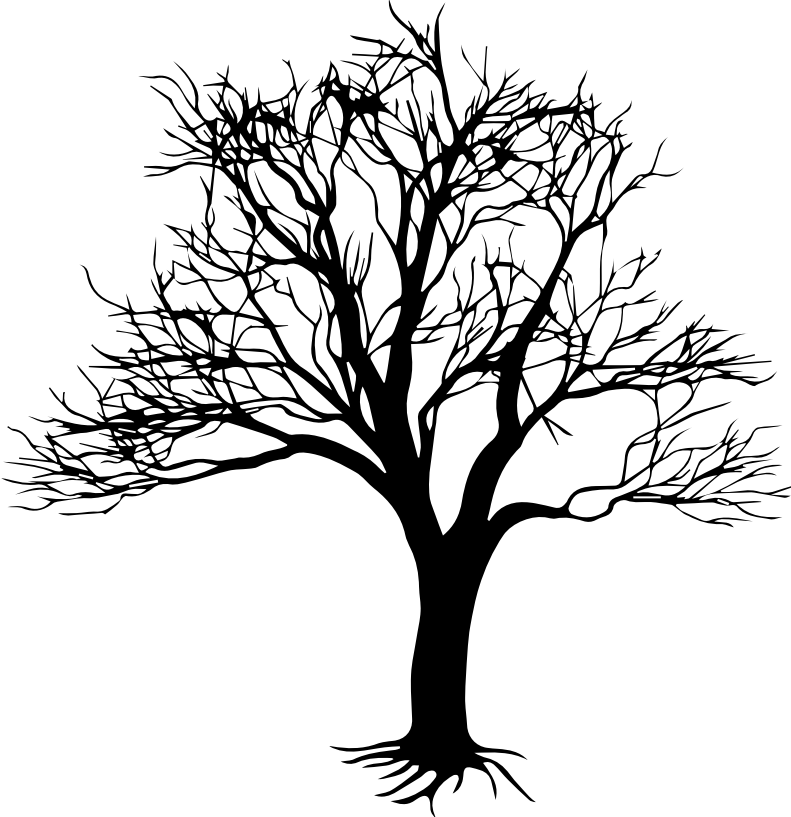
A D D E R S F I E L D

---

*In Lumber We Love, Work*

*An Experiential Narrative*

Danielle Rozsnyai



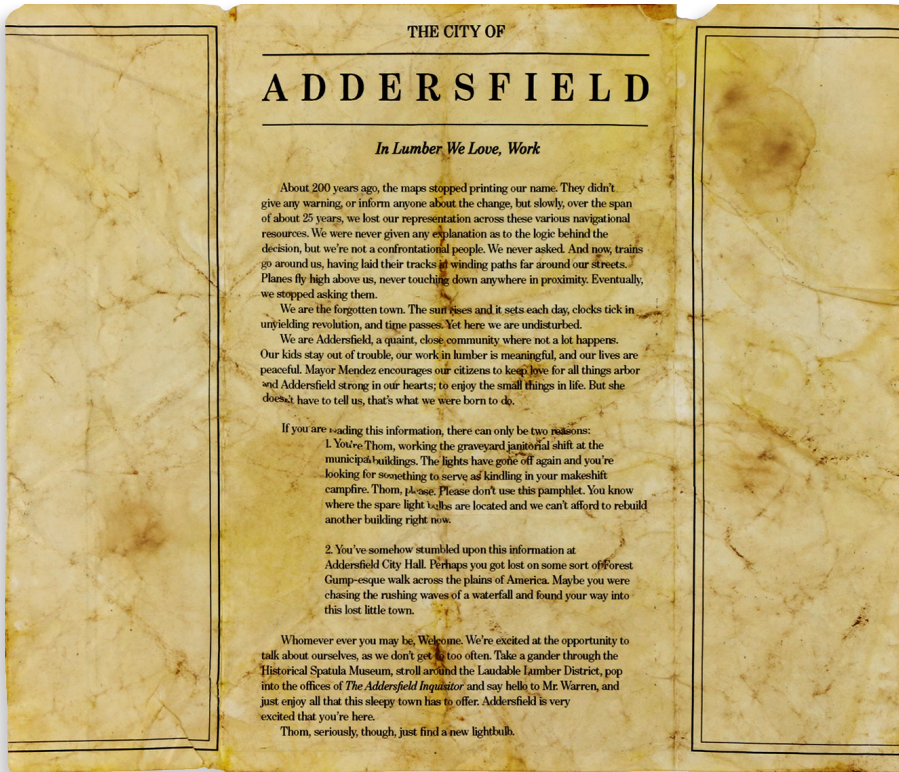
*The City of Addersfield: An Experiential Narrative* is a documentation and analysis completed by Danielle Rozsnyai. *The City of Addersfield* was created, designed, built, and analyzed from September 2019 to May 2020 as a part of Lawrence Technological University's Graphic Design Senior Thesis class.

# TABLE OF CONTENTS

INTRODUCTION	8
PRECEDENTS	10
IN STUDIO	16
POTENTIAL	26
SOURCES	28



# INTRODUCTION



Humanity relies on narrative for survival. Inherited tales of poisonous herbs serve as medical prescription for future generations. Shared stories of Mid-West meteorological observations provide enduring knowledge for farming communities. Collected chronicles of Grandpa Jim's many broken

hearts afford guiding morals for Tommy as he enters the dreaded teenage years. Legacies are built from sharing and communicating across ages, cultures, borders, and divides. Life hinders on sharing. Without stories, humanity would never have grown into the intellectual and scientific success that has scoured the

depths of the ocean floor or walked on the moon. Stories are the guiding forces that allow for these developments to ensue, to permit those legacies to persevere. As society continues to advance further into the unknown, it is even more significant to rely on the narrative of history to move toward improvement.

As a medium, graphic design can serve to communicate a narrative through passive and indirect methods. Visual and written strategies can be utilized to effectively tell a story without explicitly articulating a plot and character development, as in more traditional media, such as film, television, and novels.

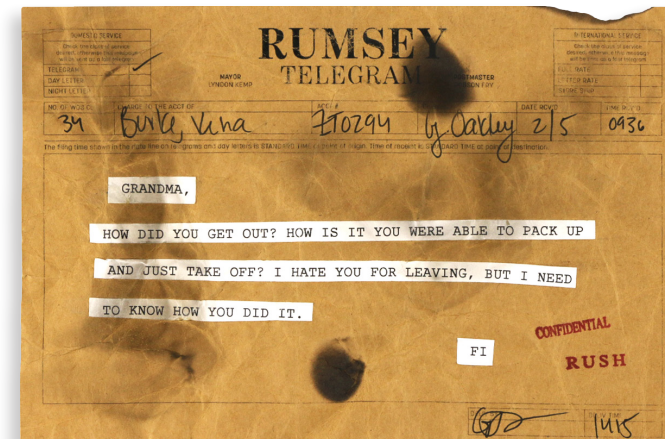
Addersfield is a town lost to the trials and tribulations of time. And yet electricity flows, people grow, and die, things happen, events occur. This community is home to legacies and generations of people who walk the streets, buy coffee at the cafe, work

in the mill, and attend the fair. There are stories layered behind every lost dog flyer and every parking garage ticket carelessly tossed on the sidewalk. These stories are bursting at the seams, ready to be heard and found and understood.

Addersfield is home to a myriad of narratives that exist in those commonly overlooked spaces. It's a tale not meant to be told through words on a page or chapters comprising a heavy and well-loved leather-bound book, but through the items, materials, and ephemera that serve both the town and the lives that dwell within.

It's an exercise in world building that relies on exploration for understanding.

*The City of Addersfield* seeks to provide an opportunity for an audience to participate in an exciting narrative that encourages growth in skills of analysis and critical thinking, presented in an engaging and well-crafted package of ephemera. By providing a unique and stimulating journey, *The City of Addersfield* serves as an experiment in the consumption of narrative, through the utilization of tactile products to form a true personal connection.



# NARRATIVE THROUGH DESIGN

In 2014, film savant Wes Anderson premiered his eighth feature, *The Grand Budapest Hotel*.<sup>1</sup> Written and directed by Anderson, *Budapest* tells the dramatic story of a magnificent hotel in the fictional Kingdom of Zubrowka. The narrative itself is lively and action-pact, with just enough of the twee flair to make it an undeniable product of Wes Anderson. The film exists in a world unique to the story, with enough qualities of realism to ground the characters and the plot. Anderson is fantastic in allowing his fictitious lands to feel enchanted, without ever employing the actual use of magic.

This feat is not alone accomplished by Anderson's writing or directing. A significant factor in creating the believably lovely and thrilling Kingdom of Zubrowka is the design that texturizes the visual story.

Annie Atkins is a Graphic Designer of props for films, who worked with Anderson on *Budapest*.<sup>2</sup>

Zubrowka is made realistic with its withered stamps, tattered telegrams, and crinkled maps. Atkins' works ground the imagined world through precise and intentional graphic design work, while serving to ease the viewers into the narrative and ensure an immersive experience. Several of Atkins' creations feature heavily in the story. One of the most prominent of these examples is the Mendl's Patisserie boxes, which serve to assist in the protagonist's escape. These boxes

are utilized heavily as both a narrative device and a visual prop on the screen. Had these boxes been any less considered in design, they would have removed the audience from the journey of M. Gustave and Zero.

Conversely, a lot of Atkins' work goes ignored in films. So often, her designs do not become the feature of the narrative, instead, serving in the faded backgrounds behind the drama. Yet in a way, these pieces contribute more than the features. Visual stories



Above: Atkins, Annie. "Mendl's Patisserie Box." *The Grand Budapest Hotel*, <https://www.annieatkins.com/films/the-grand-budapest-hotel>.

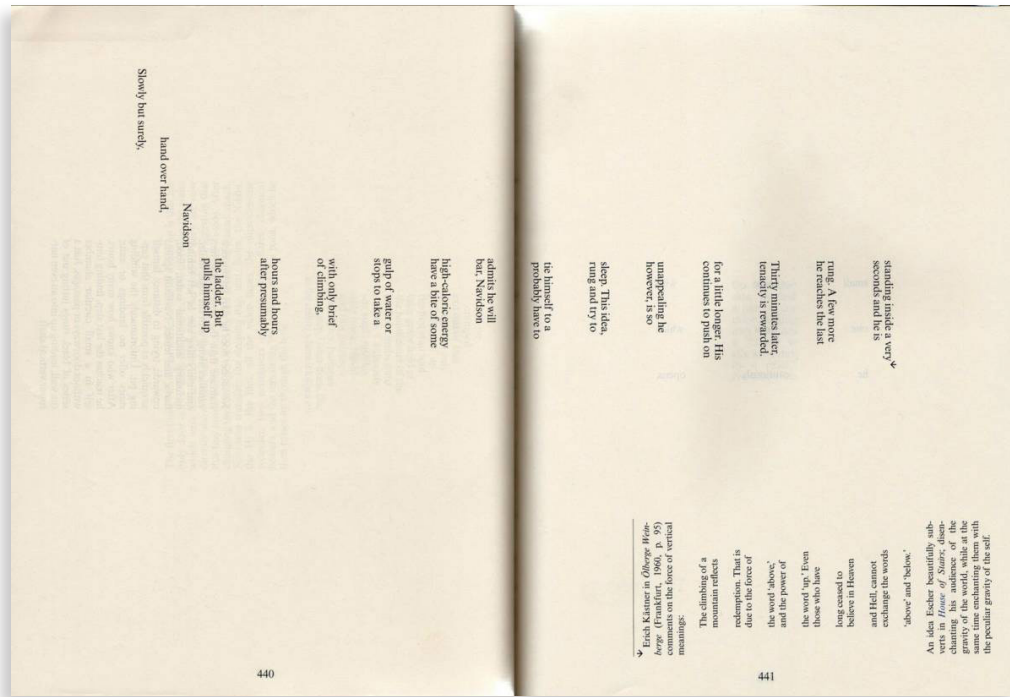


Above: Atkins, Annie. "Edward Norton as Albert Henckels." *The Grand Budapest Hotel*, <https://www.annieatkins.com/films/the-grand-budapest-hotel>.

are built through the details that provide texture. The newspaper articles that sit behind Edward Norton as he makes investigative phone calls build the world in which he works. This texture is so imperative in allowing the audience to fully, truly, really engage with the story.



# NARRATIVE & DESIGN



Above: "Spread from Mark Z. Danielewski's 'House of Leaves.'" Cultured Vultures, <https://culturedvultures.com/5-books-inspired-mark-z-danielewskis-house-leaves/>.

In 2000, American author Mark Z. Danielewski published a horror story called *House of Leaves*.<sup>3</sup> The novel shares a multitude of layered and tangled narratives, all of which radiate around a singular and central tale: The Navidson Family moving into a suburban home that is mysteriously and

monstrously larger on the inside than the outside. The country residence on Ash Tree Lane is tormented by an unidentifiable energy that distracts and consumes The Navidson's far beyond their realm of comfort, well into peril. Orbiting the terrors bestowed to this family are the stories of those who consume the narrative:

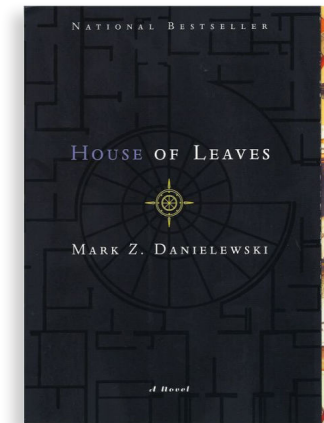
blind historian Zampanó and his eclectic collection of research, orphaned Johnny Truant and his love for the tattooed stripper Thumper; and the reader, whose scribbles in the margins and sketches in the negative spaces provide a visceral connection to the story's occurrences.

The story of this frightening house is intriguing; that much is undeniable. However, what elevates *House of Leaves* above other horror stories is the surrounding framework and textured design of the novel. Danielewski uses typographical design to differentiate between narrators. He utilizes composition to create unique layouts that entice the audience deep within the world on Ash Tree Lane.

The narrative alone is not what makes *House of Leaves* such a successful immersion experience. The enticing and creatively seductive design of the physical book transforms the story into a completely, all-consuming journey of anxiety and horror. Danielewski allows the tangible quality of reading to heighten the details of the narrative. When the characters are trapped in the dark and changing labyrinth, being frantically hunted by the unseen monster; the words printed

on the page become more and more scarce. Sentences, dripping with unease and fear, are spread out across a throng of pages. The audience is then engaging with this terrorizing account by rapidly flipping those pages, separated between frightening and fragmented clauses, searching, by their own right, to get out the maze of the story. This physical act, the hurried and brisk page turn, reinforces the thematic drama of being hunted by the unseen and unknown monster:

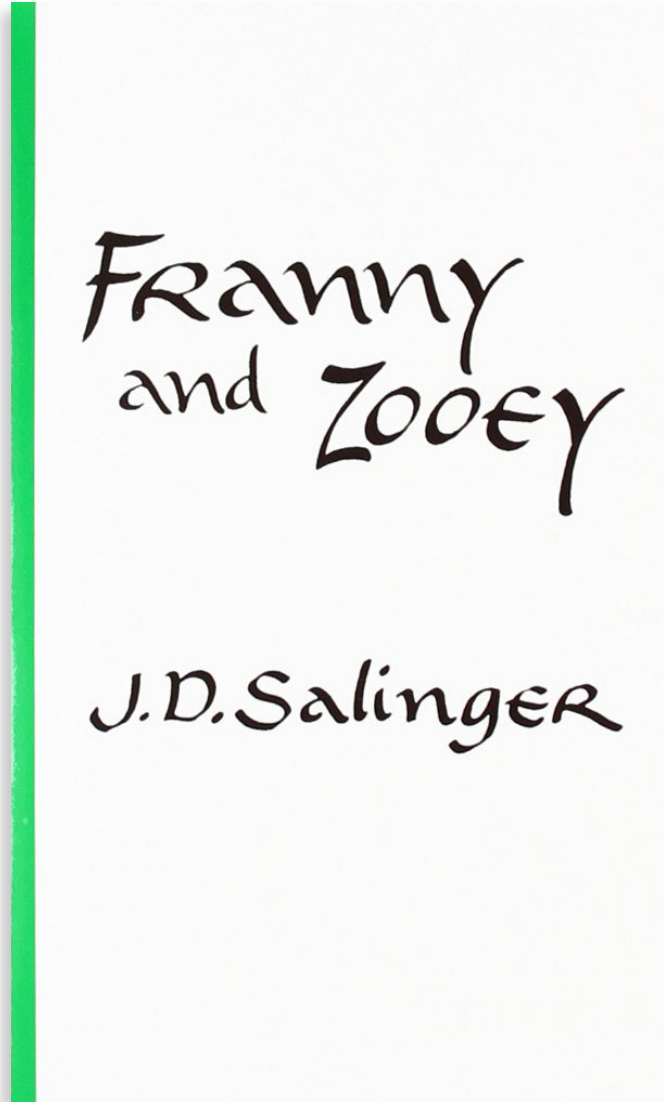
The success of *House of Leaves* emanates from the combining force of an intriguing narrative and thoroughly crafted design. These two factors operate in tandem to create a fantastical and terrifying immersive experience for readers. Danielewski's magnum opus is a successful study of the possibilities available in marrying story and design.



Above: "Cover of Mark Z. Danielewski's 'House of Leaves.'" Barnes and Noble, <https://www.barnesandnoble.com/w/house-of-leaves-mark-z-danielewski/1103027816>.

# NARRATIVE BY DESIGN

Historically, successful prose-based narratives have been offered without consideration for visual presentation. Graphic design is rarely the focus of a novel or written story, where defaulted formats and established layouts sufficiently serve to accomplish goals. That is not to say, however, that the narratives themselves are not well-designed entities in their own right. Famously reclusive author J. D. Salinger used diction and characterization to build fictional worlds in which readers can immerse.<sup>4</sup> Many works of Salinger's focus on The Glass family: a family of vaudevillian parents and seven precocious children with a fixation on religion who age into adulthood with a spiritual kind of trauma. The stories of these children are not completely comprehensive, but rather vast and varied, spread across a range of publications. Members of the Glass family appear in several of Salinger's published works:



Above: "Cover of J. D. Salinger's 'Franny and Zooey.'" Franny and Zooey. Amazon, <https://www.amazon.com/Franny-Zooey-J-D-Salinger/dp/0316769495>.



Above: Di Gesu, Anthony. J. D. Salinger in Black and White with a Cigarette. The Times, 21 Oct. 2019, <https://www.thetimes.co.uk/article/scrubbed-recipes-for-oats-and-lentils-give-fans-a-chance-to-feast-on-jd-salinger-stm7z7b98>.

as long-winded narrators, featured players, missing and mentioned entities, or posthumous and looming presences.

Salinger's world of the Glass family is not graphically designed. That is to say, there is nothing visually interesting or compelling about the world he has crafted. Rather, the intrigue comes from the crossover of characters and details throughout his works. Seymour's suicide in *A Perfect Day for Bananafish*<sup>6</sup> haunts the youngest Glass siblings during Franny's

spiritual crisis in *Franny and Zooey*.<sup>5</sup> Boo Boo's poetic allusions are referenced by family narrator Buddy in both *Raise High the Roofbeam, Carpenter*<sup>7</sup> and *Zooey*.<sup>5</sup> The web of familial drama is tangled throughout many of Salinger's works in a way that is subtle and yet oh-so intriguing. Readers are encouraged, through the prose, to explore the fictional world that Salinger has built extending their search beyond the current read, into his other pieces.

Salinger's world is not a visual masterpiece,

but it is carefully crafted and designed in its oddly structured content. The desire for immersion comes from the compelling characters, the relationships, and the questions their existences pose. Why did Seymour kill himself?<sup>6</sup> Why is Boo Boo removed from the New York life?<sup>8</sup> Why are Buddy and Zooey the only two capable of talking Franny out of her stupor?<sup>5</sup> Salinger's narratives are diligently arranged and calculated to encourage engagement, completely outside of the world of graphic design, while employing similar strategies to find creative success.



**ADDERSFIELD TELEGRAM**

DOMESTIC SERVICE: Check the class of service desired; otherwise this message will be sent on a fast telegram.

INTERNATIONAL SERVICE: Check the class of service desired; otherwise this message will be sent on a fast telegram.

TELEGRAM: TELEGRAM, DAY LETTER, NIGHT LETTER

MAYOR: GWEN MENDEZ, POSTMASTER: CONLEY WENDOFF

FULL RATE, LETTER RATE, STORE SHIP

NO. OF WDS. CL: 27, CHANGE TO THE ACCT OF: Ruska, Fiona, ACCT #: 82459, CL BY: I. Bramble, DATE RCVD: 2/18, TIME RCVD: 9:47

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

MS F RUSKA,

THANK YOU KINDLY FOR YOUR AUDITION TAPE. UNFORTUNATELY

THIS TIME WE HAVE CAST ANOTHER ACTOR. HOWEVER PLEASE

SUBMIT FOR FUTURE PRODUCTIONS.

BEST,

RUSH

CASTING, WALDRON PRODUCTIONS

DELIV BY: I. Bramble, DELIV TIME: 5:06

**RE-ELECT**

**GWEN**

**MENDEZ**

**ADDERSFIELD LAUDABLE LUMBERMILL**

YEAR: 03, MONTH: April

NAME: Fiona Ruska, #82459

	IN	OUT	IN	OUT	IN	OUT
1	10	1	2	5		
2	10	1	2	5		
3	10	1	2	5		
4	10	1	2	5		
5						
6						
7						
8	10	1	2	5		
9	10	1	2	5		
10	10	1	2	5		
11	10	1	2	5		
12						
13						
14	10	1	2	5		
15	10	1	2	5		
16	10	1	2	5		
17	10	1	2	5		
18	10	1	2	5		
19						
20						
21	10	1	2	5		
22	10	1	2	5		
23	10	1	2	5		
24	10	1	2	5		
25						
26						
27	10	1	2	5		
28	10	1	2	5		
29	10	1	2	5		
30	10	1	2	5		
31						

HRS 126 x RATE 5 = TTL 630, OT 5 x RATE 7.5 = TTL 37.5, NET \$ 580

**ADDERSFIELD LAUDABLE LUMBERMILL**

Addersfield, 80-4B27 ext. 48573

**POMONA ROISIER**  
CEO, CFO, COO, CMO  
Owner

**FAILED ACTRESS STARTING LINE OF TREE OILS**

Addersfield darling starts on new career

WRITTEN BY BERNIE SQUIRES

Fiona Ruska, granddaughter of esteemed Addersfield Laudable Lumbermill Director Hermon Ruska and former Addersfield-citizen actress Vena Ruska, is responsible for a new department at the Mill, the Addersfield Laudable Lumbermill Department of Tree Oils and Organic Products will open its doors in 2 weeks.

Ms. Ruska presented a proposal to the Mill's Council of Executives, who were openly impressed with the pitch to invest in this high yield corner of the market.

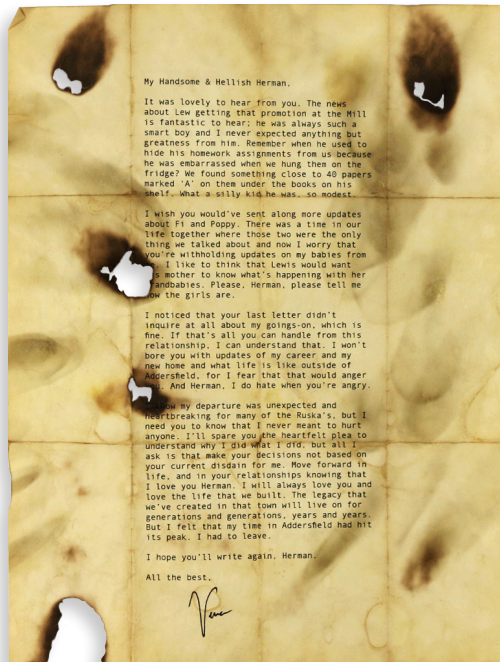
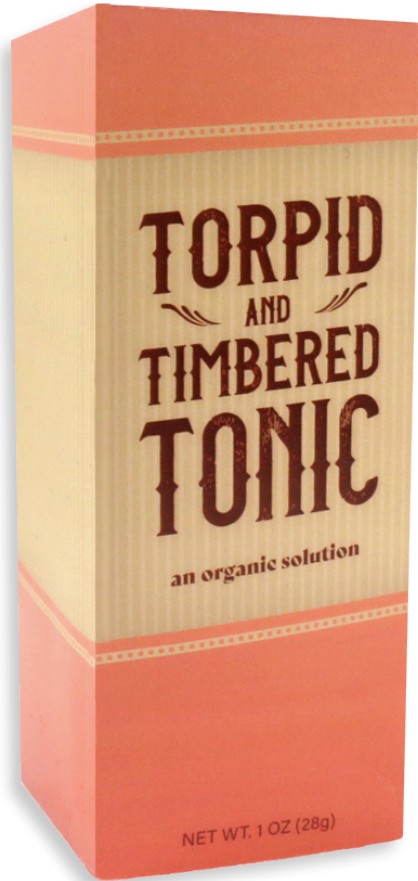
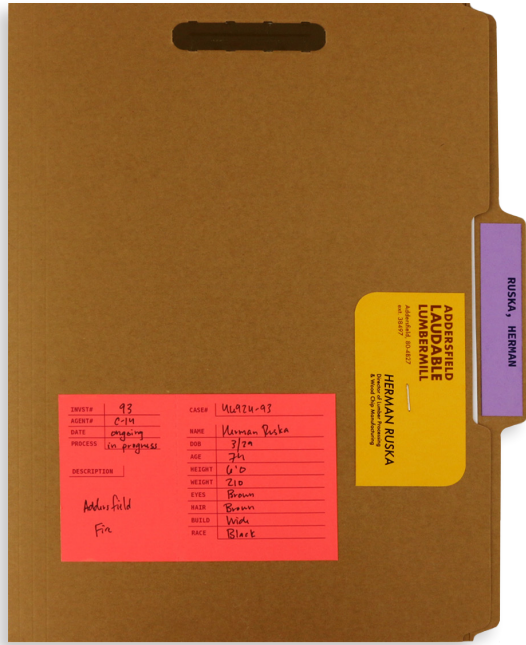
The new line of products will be created, tested, packaged, and sold through the new department, headed by Ms. Ruska. The born-and-raised Addersfield citizen asserts that the recipe for the premiere product is an heirloom passed down through at 6 generations of Addersfield locals.

Testimonials from users of the products unanimously agree that the product yields fantastic results and contains significant healing properties. Specific details of the effects will be released in further issues of this publication as they are introduced to the public.

Ms. Ruska, a Junior Accountant at the Mill, has made several failed attempts at pursuing an acting career, but is now switching professional directions into the market of nourishing and invigorating health care products. This shift in Ms. Ruska's professional pursuits, according to the newly appointed director, is the result of a lack of interest in accounting. Her supervisor in Human Resources asserts that she was an outstanding employee, simply lacking in passion for the work.

It is safe to say that everyone in this town is excited to see all that Ms. Ruska will bring to Addersfield!





# LETTER TO THE EDITOR

"Faith in the Foundry"

Dearest Editor,

I am a man of this town. Many of you know me; I'm the neighbor you call when you're snowed into your driveway. I'm the quiet, white-haired gentlemen sitting in the second pew, every Sunday morning. I was there working the light booth at every Pine Pioneer badge presentation. I lead a department at the Mill that employs a great number of you and it's been my honor to guide the team to success after success.

You know me. I was born in Addersfield and I will die here, surrounded by my beloved family and friends. I will die. I can only hope, with honor and the knowledge that I have served this town well. I pray that the people of this town support me as I believe that I have supported them.

I try not to ask too much of this community. I really try to be nothing but a positive influence on this town; I work to leave nothing destructive behind me. I pray that I might ask the same of you.

Many of you are aware of my recent change in marital status. I am now a survivor of divorce, having been left by my wife after 55 years.

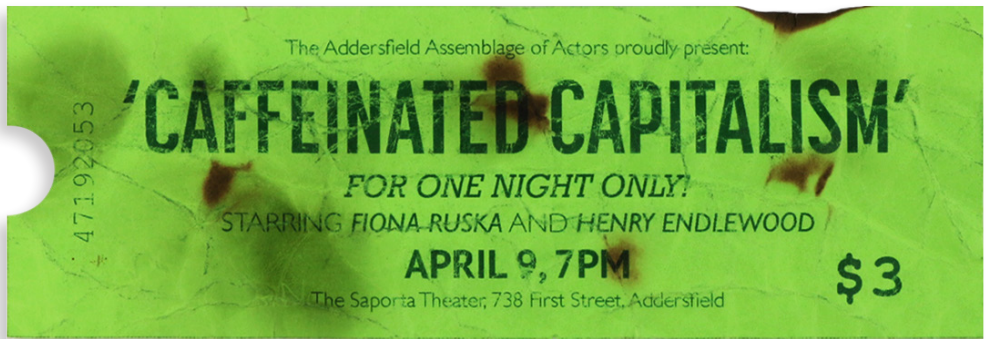
My dear friends, my colleagues, my fellow Addersfielders, please don't cast your eyes on Vena. My ex-wife has made good choices in her life, both selfish and selfless, and this particular decision affects absolutely no one outside of my family. I dread the thought

of my darling granddaughters, Fiona and Poppy, subjected to cruel gossip and criticisms of their grandmother. Please exhibit social restraint, for the sake of those sweet, sweet girls who do not deserve to be raised in such hostile social circles. My wife is a creative and adoring and wonderful and successful mother of Addersfield. If they're brought up aware of their grandmother's mistakes, they'll never reach their true potential.

I know what Vena did was deplorable. She left Addersfield, she left our family, and she left her home. This is not the behavior typically exhibited by the members of our community, but Vena sought to do everything in her power to no longer be a part of this horde. She wanted so badly to get out of here (a desire for which I have absolutely no notion of empathy) and she did whatever she could to accomplish that for herself.

Don't allow her personal folly to seep into the pores of our loving home. Vena no longer has any influence over anyone in this town and we should strive to remove ourselves from the shadow of her vacancy.

In love and kindness,  
Yours,  
Herman Ruska





## SECOND EXHIBITION

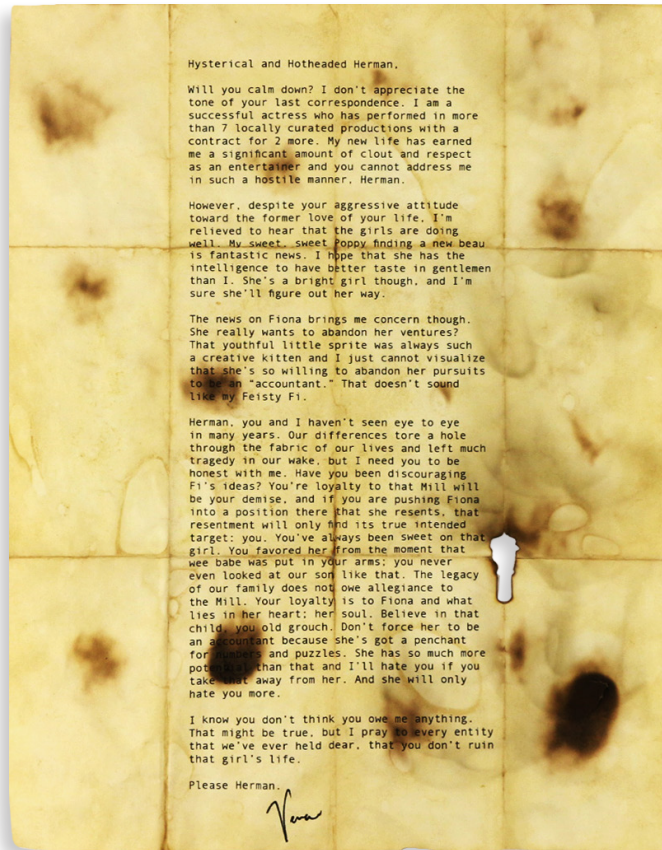
Addersfield is a town full of characters. The town, itself, serves as a character across the narrative of time. The truths that exist of these characters are not always told from the perspective of the actors, but from the viewpoint of an outsider; a voyeur; an “other.” This style of narration is inherent to life and therefore also significantly present in the world of Addersfield.

The audience and viewership of Addersfield should be critical of the information being presented. Unreliable narrators are an organic quality of life and thus are applicable to the narrative of this town. The opinions and presentations of the significant characters are subjected to the views of outsiders: a trial endured by all.

The Second Exhibition presented ephemera for each of the main characters that were all from the perspective of someone else. In order for an audience to gather a full understanding

of the characters within the narrative, the viewers must be presented with a series of comprehensive accounts. With a focus on *The City, Herman*, and *Fiona*, the Second Exhibition served as a premiere for information revealed outside of their own perspective.

A map of Addersfield's surrounding cities and communities demonstrates the town's isolation. Letters from Herman's ex-wife, *Vena*, share details about a volatile divorce and a mutually beneficial deal. A review of *Fiona's* professional performance



## LOCAL THEATRE PREMIERE BOMB

Don't waste your time; it's not worth the three dollars.

WRITTEN BY BERNIE SQUIRES

This weekend The Addersfield Assemblage of Actors premiered their latest original production to an audience of approximately 40 guests at the Saporta Theater. Written and directed by local icon Thom Salvato, "Caffeinated Capitalism" tells the drug induced tale of the romantically entangled Mara and Marcus as they lazily argue their way through the tragedies of contemporary society and culture.

Freshmen playwright Thom Salvato is locally recognized for his work as a civil servant in the Addersfield community. His introduction into the world of theatre is a result of creative pursuits with other young artists. Mr. Salvato cites his inspiration for the production as "the perils of capitalism" and owes no loyalty to its discredited followers and the struggles of coping through the disastrous nightmarish unsolicited consequences.

The overly complicated screenplay strives to seek empathy from the audience through emotional appeals of the struggles of humanity and the lower class, but the message falls entirely flat in the weak execution. Direction is clearly not Mr. Salvato's strength. The awkward staging yielded even more awkward interactions between the stars and the seemingly insignificant chorus of supports. Poor lighting worked in the play's favor in its accidental mission to hide the amateur set design.

The featured actors of "Caffeinated Capitalism" tripped their way through the screenplay and clumsily made it to the highly anticipated conclusion. Addersfield-darling Fiona Ruska, playing Salvato's Mara, has acted in several productions with the Assemblage, but any skill she may have possessed was entirely absent in this spring play. Henry Endlewood, famed Mill laborer,

quietly followed Ms. Ruska around the stage, bringing the lowest of energies to the plight of Marcus. Little of the production did anything to entice this reporter, who so desperately wanted to support local art and theater. However, if the work continues to be this desolate, graceless, and tiresome, audiences will be sure to leave with a singular and solid understanding of one timeless, dramatic lesson: The Addersfield Assemblage of Actors are shit at art.

completed by her immediate supervisor reveals her deteriorating motivation as an accountant. This information, collected from external sources, provide well-rounded context for the settings and the characters. Offering these potentially biased perspectives allow the audience to form their own conclusions about the narrative before them.

The trope of unreliable narrators is often utilized

in fictional productions in an effort to mimic real life and to encourage close analysis by the audience. Vladimir Nabokov famously employed this tactic in his 1955 novel, *Lolita*.<sup>9</sup> The novel tells of a romantic and sexual relationship between a man and his step-daughter Dolores, whom he affectionately nicknames "Lolita." This relationship is inherently criminal and controversial in nature, but,

however, because the tale is being shared by the person of power in the relationship (the instigator, self-identifying Humbert Humbert), the novel is written with a message of normalcy and a quest for acceptance. Humbert is seeking approval for his pedophilic and illegal relationship by warping the narrative as a romance. He asks the audience to understand his perspective and forgive his crimes (he writes the tale while incarcerated) and he does this by silencing the voice and opinions of his victim, Dolores. The one-sided story reaches to entice and seduce the readers into the mind and this world of Humbert as he seeks this forgiveness.

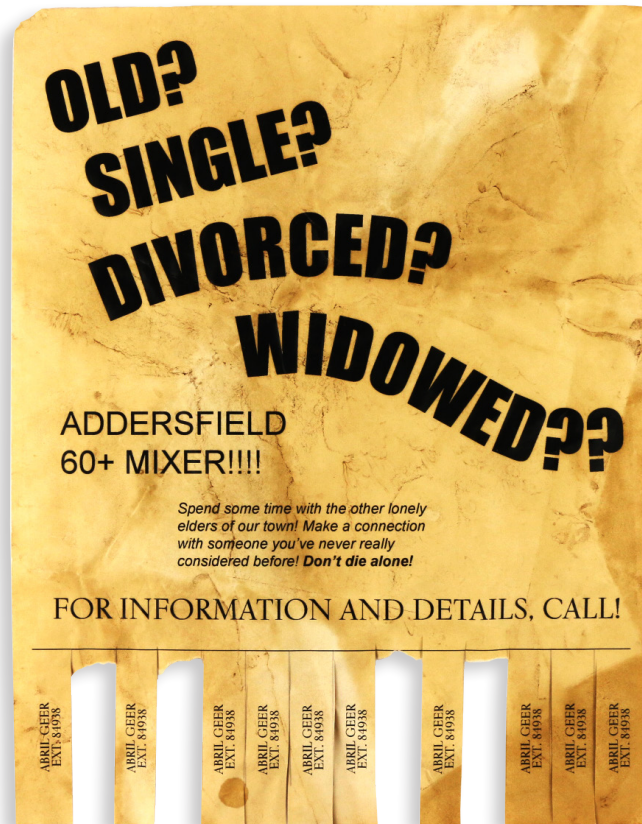
The details learned from the Second Exhibition yielded helpful information in building a strategy to move forward. In order to give the audience agency in their journey through *The City of Addersfield*, they must be presented with wide variety of tactical approaches throughout the experience.



## THIRD EXHIBITION

A mourning widow finds receipts for a dozen roses and cries. A depressed actor sees a cast list void of their name and is sorrowful. An executive looks upon a stack of freshly printed business card and soaks in a moment of pride. Small, minute details hide in the cracks of the world, communicating directed and specific information without motivation. An entire world of narrative lives in locations outside of novels and fiction. Stories exist in places all around society, resting in hidden corners. There are various methods of delivering these structures of narrative with each mode serving different qualities and quantities of effectiveness.

Indirect and detailed communications of narratives are the driving force of *The City of Addersfield*. The town is not the subject of a feature film or a best-selling novel. The town is an authentic place, with organic people and true interactions. By studying the information and details



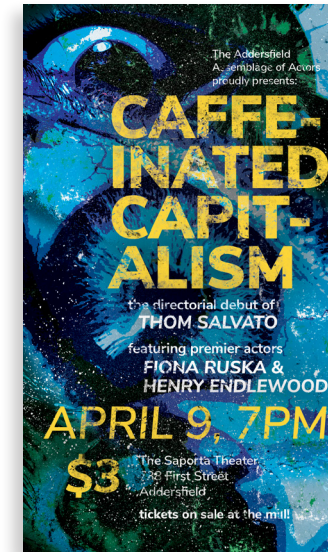
of the pieces that live in this town, an audience can build and comprehend a story of foundational events and people within its limits.

A multitude of strategies offer opportunities to achieve these goals. Advertising is a fantastic vehicle to contribute to a

narrative. Marketing tools create impressions of consumerism while simultaneously informing a viewer of targeted details.

The Third Exhibition of *The City of Addersfield* offered documentation of advertisements that further flesh out the narrative. A

poster for the annual Birch Bash shares the familiarity of the community. A flyer for an elderly singles event reveals Herman's post-divorce desire to move on from his failed marriage. A theatrical tabloid introduces Fiona's professional transition and dramatic pursuits. Where advertisements are built



with marketing intentions in Addersfield, they primarily function in story-telling.

In an analysis of narrative within film culture, Design and Communications Professor Leon Gurevitch studies the effectiveness of including narratives within film advertising.<sup>10</sup> Gurevitch concludes that the success of these strategies comes from the relationship with the audience. "Narrative meaning is gained in the space between the film and the advert and in the interaction between spectacle and narrative across both

texts."<sup>10</sup> This relationship is empirically relevant to ensuring successful communication, thus intentional and mindful design must be employed.

Well targeted and carefully produced advertising designs can profitably achieve goals of communicating narratives. Within Addersfield, this means that Fiona's posters must be designed to entice an audience of youthful creatives, where Herman's flyers for must be quickly consumable and easily reproducible. These details are imperative to the success of their mission.

# FOURTH EXHIBITION

In November 2019, Film Graphic Designer Annie Atkins gave a lecture at the Adobe Max Design Conference in Los Angeles.<sup>11</sup> During this talk, Atkins spoke of the significance of printed assets within in screenplays and film. She spoke at length about an element called “the herald” and the manner in which it regularly expedites the narrative. A herald is defined as “one that precedes or foreshadows” and “one that conveys news or proclaims.”<sup>12</sup> In the context of film, Atkins describes the herald as that which begins the action. When Harry Potter receives a letter from an owl telling him that he has been accepted to Hogwarts, the story begins.<sup>13</sup> When Charlie Bucket unwraps a candy bar to find the golden ticket to Mr. Wonka’s Chocolate Factory, the story begins. About 98% of the time, according to Atkins, the herald in film is a piece of paper.<sup>14</sup> Something tangible, legible, and communicative that jump starts the journey

to be undertaken by the characters and the audience. This is why Atkins pays so much attention to the details of these ephemeral assets: they are the crux of exposition.

*The City of Addersfield* is comprised of these elements. Each individual piece serves

a significant purpose in revealing information about the town and its inhabitants. The herald that ignites the interest of the audience is a letter from Lumber mill Owner and CEO, Pomona Roisier; to an insurance investigator in a neighboring town, Mr. Theodore Agata.



they read and engage with physical documents and pieces in front of them. Herman is mourning his failed marriage, Vena is absent from her past life in Addersfield, and Fiona is yearning for a more validating life. But now the audience has context for why this evidence is collected and arranged and why it matters.

The herald supplies the context and structure for the narrative. The fall of Addersfield is hidden within all of the collected evidence, but the pieces of the story can fall into place with a little motivation and digging.

“Theo, I hate to ask this of you,” Ms. Roisier writes. “The mill has burned down. It was a terrible accident that spread across the town. Addersfield is in ashes. The agency with whom we purchased out coverage was hit too, along with most of our records. The town, the mill, myself – we need your help. Can you look over our case?”

So much information is revealed from this short letter. Context is established, characters are introduced, and setting is detailed. With this single communication, the narrative is

launched and the audience is intrigued. The spectators now understand the physical scene presented before them; they are at Mr. Agata’s desk at the Andrix Agency of Insurance as he investigates the fire that yielded this claim.

And thus the experience rockets. The audience is captivated by this introduction and are urged to begin their own investigation into the situation. The participants learn as

# POTENTIAL

*The City of Addersfield* is a study in success of experiential narrative. Through the process of writing, designing, and creating Addersfield, author Danielle Rozsnyai learned valuable skills in critical analysis of design work and its relationship with storytelling. Rozsnyai hopes to utilize these finely tuned abilities to jump start a graphic design career with a focus on prop design and communication. *The City of Addersfield* serves as a potential jumping off point for Rozsnyai to design the type of projects that she wishes to pursue.



# SOURCES

1. Anderson, Wes, director. *The Grand Budapest Hotel*.
2. “Annie Atkins.” Annie Atkins, [www.annieatkins.com/](http://www.annieatkins.com/).
3. Danielewski, Mark Z. *House of Leaves*. Pantheon Books, 2000.
4. Miller, Michael H. “Mining J.D. Salinger’s Reclusive ‘Life’ For Answers.” NPR, 24 Jan. 2011, [www.npr.org/2011/07/14/133179661/mining-j-d-salingers-reclusive-life-for-answers](http://www.npr.org/2011/07/14/133179661/mining-j-d-salingers-reclusive-life-for-answers).
5. Salinger, J. D. *Franny and Zooey*. Little, Brown and Company, 1961.
6. Salinger, J. D. “A Perfect Day for Bananafish.” *Nine Stories*, Little, Brown and Company, 1953.
7. Salinger, J. D. “Raise High the Roof Beam, Carpenters.” *Raise High the Roof Beam, Carpenters and Seymour: An Introduction*, Little, Brown and Company, 1963.
8. Salinger, J. D. “Down at the Dinghy.” *Nine Stories*, Little, Brown and Company, 1953.
9. Nabokov, Vladimir Vladimirovich. *Lolita*. Penguin, 2006.
10. Gurevitch, Leon. “Problematic Dichotomies: Narrative and Spectacle in Advertising and Media Scholarship.” *Popular Narrative Media*, vol. 2, no. 2, 2009, pp. 143–148.
11. Atkins, Annie. “Fake Love Letters, Forged Telegrams, and Prison Escape Maps: Designing Graphic Props for Filmmaking.” Adobe Max. 4 Nov. 2019, Los Angeles, California.
12. “Herald.” Merriam Webster, <https://www.merriam-webster.com/dictionary/herald>.
13. Columbus, Chris, director. *Harry Potter and the Sorcerer’s Stone*. Warner Bros. Pictures, 2001.
14. Stuart, Mel, director. *Willy Wonka & the Chocolate Factory*. Paramount Pictures, 1971.

*All artwork included was created and photographed by Danielle Rozsnyai, unless otherwise stated and sourced.*

