This is a portfolio
of projects by
A. Mattson Gallagher.

I am a graphic designer working with text and typography in several forms and scales—including books, exhibitions, identities, architectural graphics, and other projects.

From 2015–17, I worked at Pentagram under Abbott Miller, for clients including the Metropolitan Museum of Art, the Folger Shakespeare Library, Baltimore Center Stage, and the Bruce Museum. Previously, I worked with National Public Radio and the National Institute of Standards and Technology.

I have a BFA from the University of Maryland, Baltimore County (2014) and an MA from Central Saint Martins (2019). My work has been exhibited/published/collected in Britain and America.

amg@a-m-g.org
+1 (301) 646 1704

The Metropolitan Museum of Art
Masterpiece Paintings

This monumental survey of the Met's collection contains 500 works from over 5,000 years of art history, including paintings, sculptures, and artifacts. In addition to celebrating the beauty of art, it also serves a scholarly audience, with short essays on the history and importance of each work.

We adopted two metaphors for the book's design: the gallery, where space and light create a space for thoughtful viewing of the artworks, and the library, which emphasizes the density and accessibility of information.

9.75 x 13.5 in.
544 pages

Creative Direction Abbott Miller
Designed with Andrew Walters
Publisher Skira Rizzoli

THE
METROPOLITAN
MUSEUM
OF ART
MASTERPIECE
PAINTINGS
Skira Rizzoli

THE METROPOLITAN MUSEUM OF ART MASTERPIECE PAINTINGS

KATHRYN CALLEY GALITZ

THE MET

Skira Rizzoli

119. **THE NATIVITY**
ca. 1406–10

Lorenzo Monaco (Piero di Giovanni)
Italian (Florentine), ca. 1370–1425

120, 121, 122, 123. (opposite)

ABRAHAM, NOAH, MOSES, AND DAVID
ca. 1408–10

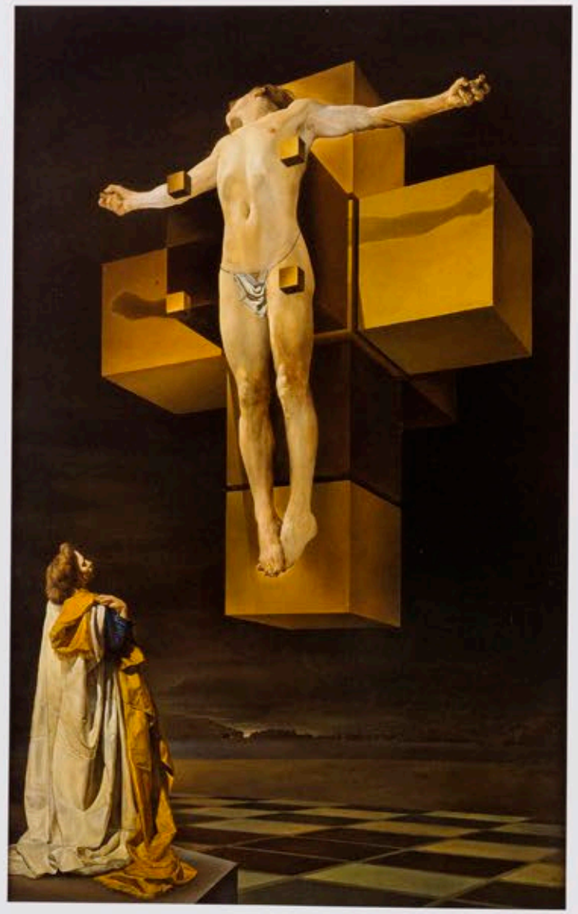
Lorenzo Monaco (Piero di Giovanni)
Italian (Florentine), ca. 1370–1425

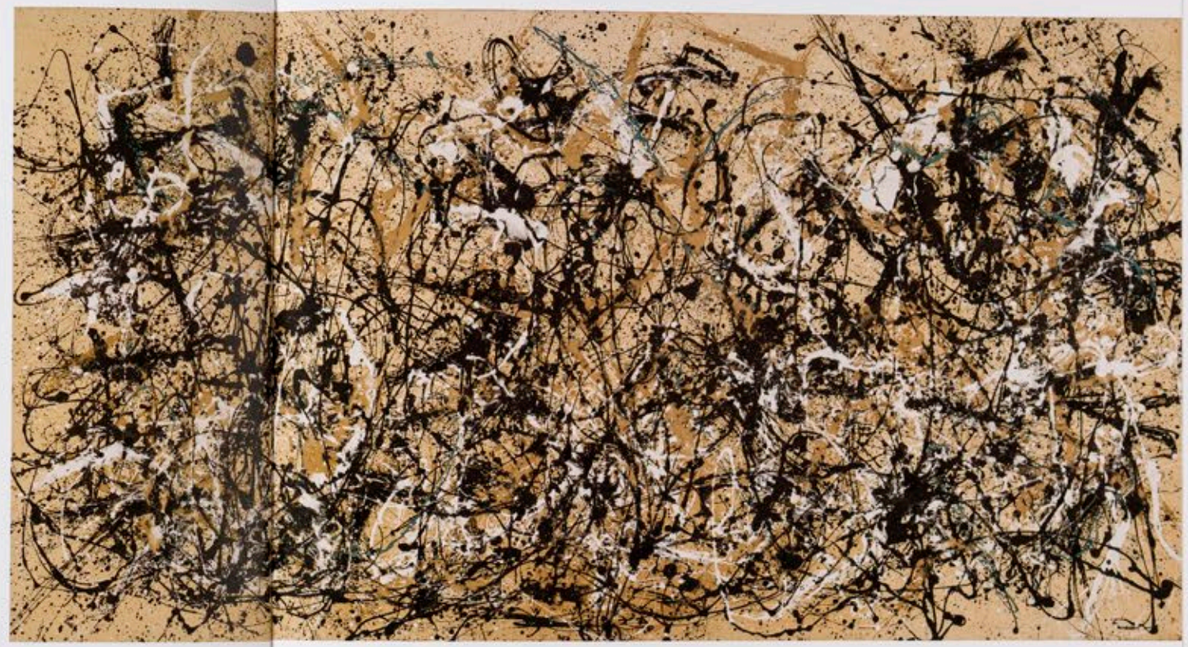
132. **A GOLDSMITH IN HIS SHOP**
1449
Petrus Christus
Netherlandish, active by 1444, died 1475/76

1450
1750

400. (opposite)
WHEAT FIELD WITH CYPRESSES
1889
Vincent van Gogh
Dutch, 1853–1890

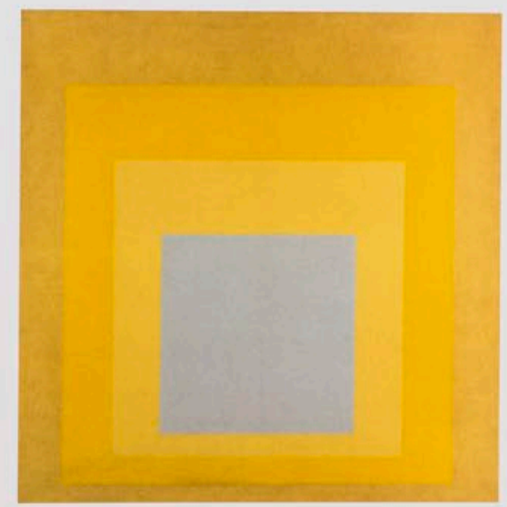
401. **IRISES**
1890
Vincent van Gogh
Dutch, 1853–1890





462. (opposite)
CRUCIFIXION (CORPUS HYPERCUBUS)
1954
Salvador Dalí
Spanish, 1904–1989

463. **AUTUMN RHYTHM (NUMBER 30)**
1950
Jackson Pollock
American, 1912–1956



473. (opposite)
NO. 13 (WHITE, RED ON YELLOW)
1958
Mark Rothko
American (born Russia), 1903–1970

474. **ALPHA-PI**
1960
Morris Louis
American, 1912–1962

475. **HOMAGE TO THE SQUARE: WITH RAYS**
1959
Josef Albers
American (born Germany), 1888–1976

10.
STELA OF AAFENMUT WITH SUN GOD

Egyptian (Thebes, el-Khokha; MMA excavations), Third Intermediate period, Dynasty 21, ca. 924–889 B.C.

Wood, gesso ground, and mineral pigments; 9 1/16 × 7 5/16 × 1 1/16 in. (23 × 18.2 × 3.5 cm)

Rogers Fund, 1909 (09.3.19)

This painted wood stela, which dates to the early first millennium B.C., was discovered one hundred years ago in remarkable condition. In earlier periods, Egyptian funerary stelae typically represented the deceased seated before a table of offerings but not directly addressing a god. Less than a foot tall, this example depicts Aafenmut, a scribe of the treasury, raising his arm in adoration as he presents incense and offerings of food—a duck, bread, and grapes, which spill over the table—to a seated deity. The mummiform figure of Ra-Harakhty, the falcon-headed sun god who wears a sun disk as one of his insignia, occupies the privileged position on the left side of the composition; in the lunette above the figures, the sun boat crosses the sky. Around this time, Ra-Harakhty frequently appeared in funerary scenes: ancient Egyptians believed that the constant cycle of the sun, rising and setting each day, held the promise of endless rebirths.

11.
BOOK OF THE DEAD PAPYRUS OF GAUTSOSHEN

Egyptian (Thebes, Deir el-Bahri; MMA excavations), Third Intermediate period, Dynasty 21, ca. 1000–945 B.C.

Papyrus, gesso ground, mineral pigments, and ink; 11 × 47 1/4 in. (27.9 × 120 cm)

Rogers Fund, 1925 (25.3.32)

The practice of tomb decoration ensured that painting flourished in Egypt for some two thousand years, with the decline of that monumental art form around 1000 B.C., painting continued in other formats, including the illumination of papyri, long rolls of writing material made from the indigenous papyrus plant. This example was buried with a young woman named Gautsoshen, who is depicted in the sole vignette, pouring a libation to the enthroned god, Osiris, and the goddess standing behind him, Isis. Gautsoshen's breast, revealed as she bends forward, is an unusual detail. The painting recalls scenes of the deceased before the gods that decorate Egyptian coffins of the same period (SEE NO. 12).

The text, rendered in beautiful hieratic calligraphy, a cursive form of writing closely related to hieroglyphs, is integral to the function of the papyrus. It contains a spell of adoration for the sun god Ra from the *Book of the Dead*, a collection of spells intended to guide the passage of the deceased through the afterlife. From about 1500 B.C., the *Book of the Dead* served as the standard funerary text in ancient Egypt.

12.
BOX OF AN ANTHROPOID COFFIN

Egyptian (Thebes), New Kingdom or Third Intermediate period, Dynasty 20–21, ca. 1186–945 B.C.

Wood, gesso ground, mineral pigments, and yellow pistacia resin; L. 75 5/16 in. (191 cm)

Rogers Fund, 1911 (11.184.8a)

Around the dawn of the first millennium B.C., painted imagery previously reserved for tomb chapels began to appear on coffins as a result of changes in Egyptian burial customs. The decoration was not limited to the exteriors, as seen in this richly embellished example. The floor and side walls are covered with scenes in horizontal registers, with the deified king Amenhotep I, shown as the mummified god Osiris, dominating the center. His size signals his divine status, in keeping with the hieratic scale that governed Egyptian painting. He is flanked by attending figures, one of whom—the bird with the human head—may represent the deceased. The rich, jewel-like palette of yellow with red, light blue, and dark blue was favored in this period to emulate gold inlaid with colored stones. Here, the juxtaposition of areas of flat color and the use of stippling and hatching to suggest different materials exemplify the Egyptian technique. The design's overall symmetry reflects the Egyptian concept of order, essential to maintaining the universe and ensuring the survival of both the living and the dead.

Coffins in the shape of the human body first appeared in Egypt around 1900 B.C. and remained in use thereafter. In this period, wealthy Egyptians favored nesting coffins, and this example may have originally been cradled within a larger one; for those who could afford it, a set could contain up to three boxes (SEE NOS. 13–15).

13, 14, 15.
COFFIN SET OF HENETTAWY

Egyptian (Thebes, Deir el-Bahri; MMA excavations), Third Intermediate period, Dynasty 21, ca. 1000–945 B.C.

Wood, gesso ground, mineral pigments, and yellow pistacia resin; L. of outer coffin 79 15/16 in. (203 cm)

Rogers Fund, 1925 (25.3.182–184)

Around 1000 B.C., coffin painting was a thriving art form in Egypt. The two coffins and innermost lid of this elaborately decorated set are in the shape of linen-wrapped mummies with crossed arms and open hands. The painted decoration depicts the funerary masks, tripartite wigs, and elaborate jewelry that adorned the mummified body. The outer coffin evokes a mummy in white bandages bound with golden bands, imitated here with yellow resin over a white ground. The inner coffin's decoration recalls earlier, royal burial sets, which consisted of coffins inlaid with glass or semiprecious stones and solid gold or gilded wood masks. The lower half of the innermost lid, or mummy board, emulates a red-dyed cloth wrapping, overlaid with the netting that evoked the garment of a goddess.

The coffin set belonged to Henettawy, who died in her twenties. Hieroglyphs running down the center band of the outer coffin identify her as the "mistress of the house and chantress of Amun-Re," the major god of Thebes. Henettawy herself appears several times in the figural scenes on the inner and outer coffins, devoutly praying to the gods. At the foot end of the outer coffin appear the inverted figures of two mourning goddesses, correctly oriented from the point of view of the deceased. Throughout, the painted scenes and hieroglyphs invoke deities and rituals associated with the transition to the afterlife.

16.
NECK-AMPHORA WITH CHARIOT SCENES

Greek (Attic), Archaic period, ca. 540 B.C.

Attributed to Exekias

Terracotta, glaze, and earth pigments; H. 18 1/2 in. (47 cm)

Rogers Fund, 1917 (17.230.14)

Only about forty pieces are known today by the potter and painter Exekias, to whom this neck-amphora, or storage jar, is attributed. His mastery of the technique known as black-figure was unparalleled. Popularized just after 600 B.C. in the Greek region of Attica—whose center was Athens—the decoration, executed in glaze, or liquefied clay, turns black during firing. The figures are further defined with incised lines and the addition of red and white clay-based colors. This example demonstrates Exekias's command of form, in the extraordinary rendering of the four overlapping horses drawing the chariot, as well as the expressive quality of his lines. Ranging from straight to undulating, they articulate the bodies of the horses, delineate their manes and tails, and define the folds of the figures' drapery, conveying a sense of volume and depth.

The artist's skill further manifests itself in the painted decoration's perfect conformity to the shape of the vessel, with the primary scenes represented on the broad expanse of the convex body. Stylized floral and geometric designs adorn the neck and lower portion of the jar, respectively, while a battle scene encircles its shoulder. The chariot scenes probably depict the mythological wedding procession of Peleus and Thetis, parents of Achilles, the Greek hero of the Trojan War. The god Apollo accompanies them, playing his kithara, a type of lyre.

17.
AMPHORA WITH MUSICIAN AND JUDGE

Greek (Attic), Late Archaic period, ca. 490 B.C.

Attributed to the Berlin Painter

Terracotta, glaze, and earth pigments; H. 16 5/16 in. (41.5 cm)

Fletcher Fund, 1956 (56.171.38)

This amphora, or two-handled jar, is a celebrated example of the red-figure technique, which was introduced around 530 B.C. The technique exploits the unglazed, reddish clay surface as the decoration against the surrounding area glazed in black, thereby reversing the relationship of figure to ground seen in black-figure painting. On each side of the amphora—a type known as a spotlight vase, a favorite of the Berlin Painter—a single figure appears silhouetted against the glossy darkness of the background. The absence of borders or frames around the figures implies a continuation of space from the front to the back.

The artist's mastery of line is revealed in the elegant figure of the musician, swaying suggestively as he plays his lyre and throws his head back in song. With absolute economy of means, the artist captured the strain of the neck muscles, through two perfectly placed lines. A single line denotes the figure's right leg beneath the drapery, whose subsidiary folds are rendered in thinned glaze. The musician plays for a judge, depicted on the opposite side of the vase.

The renewed interest in Greek vase painting in the eighteenth century profoundly resonated with Neoclassical artists. Jacques Louis David and his contemporaries in Europe and England strove to emulate the linear purity of the vases' contoured forms, as perfectly embodied in the Berlin Painter's musician.

18.
COSMETIC VASE IN THE SHAPE OF A RAM

East Greek, Archaic period, 525–500 B.C.

Terracotta, glaze, slip, and earth pigments; H. 3 1/2 in. (9.8 cm)

The Bothmer Purchase Fund, 1977 (1977.11.3)

The ancient art of vase painting reached a high point in Greece between the sixth and fourth centuries B.C. Since about 900 B.C., Greek artists, most of them anonymous, had been developing a range of images and techniques to decorate these curved terracotta surfaces. In the sixth century, their imagery became increasingly naturalistic, as is evident in the form and decoration of this cosmetic container in the shape of a ram. Real and mythological animals, including wild goats, hounds, and birds, commingle in the two friezes of painted decoration that encircle the vase's body. The presence of a sphinx suggests the influence of Egyptian art, as does the profile rendering of the human figures and horses in the upper register. Stylized floral and geometric forms are interspersed in the background, lending the overall design a tapestry-like quality.

The delicacy of the painted decoration contributes to the refined quality of the piece. The painter outlined the forms in glaze, or liquefied clay, and filled them in with color—brown and red earth pigments—before firing. The various cultures informing the decoration attest to the diversity of influences then circulating in the eastern Greek world, where the vase was made around 500 B.C.

19.
PYXIS WITH THE JUDGMENT OF PARIS

Greek (Attic), Classical period, ca. 465–460 B.C.

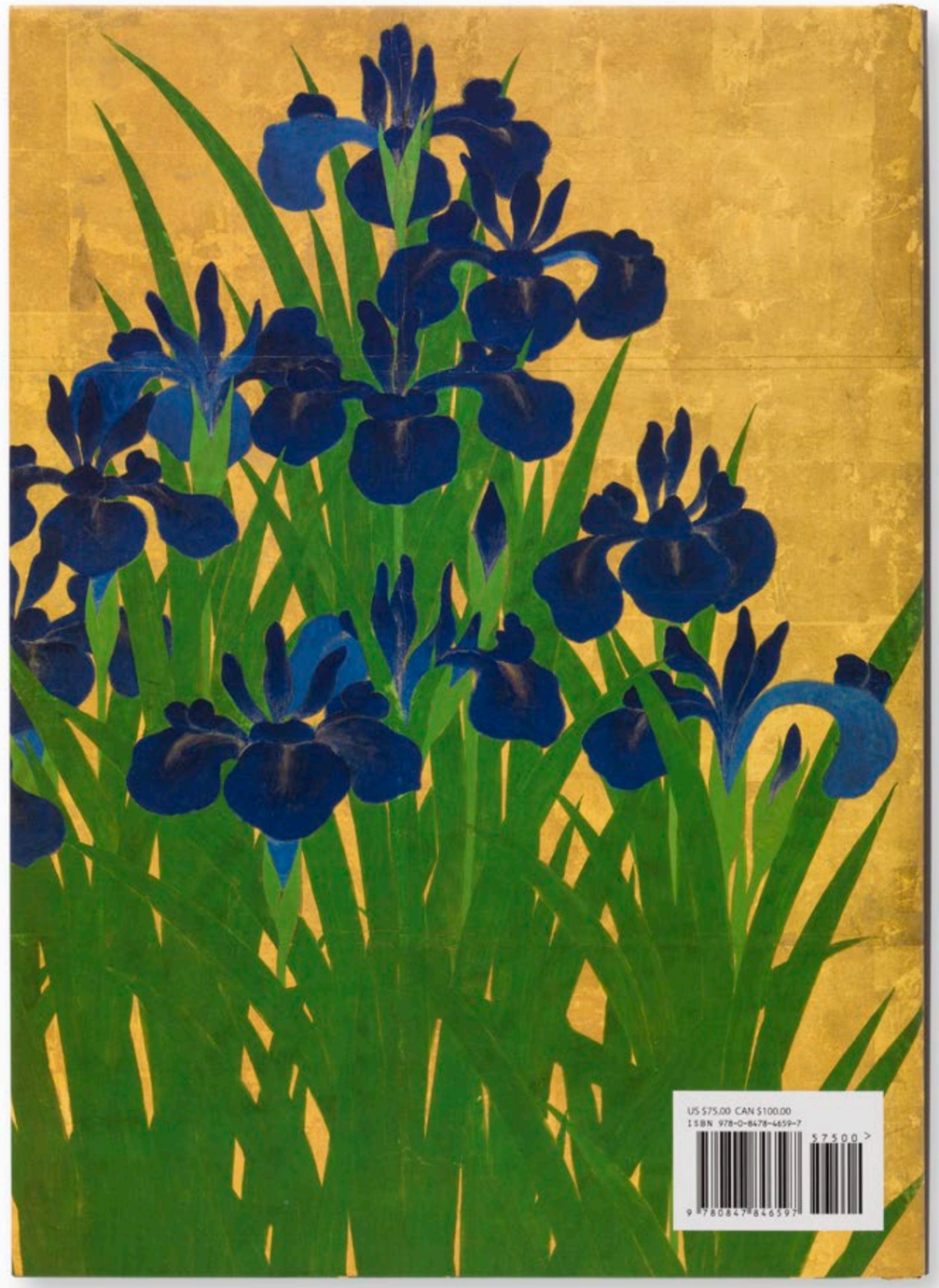
Attributed to the Penthesilea Painter

Terracotta, glaze, slip, and earth pigments; H. with cover 6 3/4 in. (17.2 cm)

Rogers Fund, 1907 (07.286.36)

The white-ground technique, popular in the mid-fifth century B.C., introduced a wider range of colors and pictorial effects into Greek vase painting. In this terracotta pyxis, or box for small personal items, the outlines of the figures stand out in black glaze against the light-colored ground, which was applied as liquid clay, or slip. The artist used glaze in various degrees of opacity to denote the figures' clothing and accessories, all before firing. The palette and overall appearance of white-ground painting probably accord more closely than the red- or black-figure technique with other types of Greek painting, such as wall and panel, or easel, painting.

The figural scene, which fills the concave surface of the box and encircles it in a continuous narrative, depicts the Judgment of Paris. In this mythological beauty contest, the shepherd Paris, shown seated on a rock, ultimately awards an apple to Aphrodite as the fairest goddess. An inscription that reads "the youth is fair" appears above the figure of Paris. From the second half of the sixth century B.C. well into the fifth, vases made in Athens often bear such a generalized inscription or praise for a specific youth: the young men were typically members of prominent Athenian families. Both the iconography and the inscription complement the vase's intended use in the ritual of a woman's toilette.



US $75.00 CAN $100.00
ISBN 978-0-8478-4659-7

The Campaign for the Bruce Museum

This publication supported the launch of a capital campaign for the Greenwich, CT museum. Uniquely, the Bruce is a leading regional institution in both art and science, and my design for the campaign highlights the breadth of works held in the collection. Alongside the renderings and plans of the building's expansion, this puts forward an aspiration for the Bruce's future. Throughout the book, we highlighted voices from the museum's community of visitors and patrons to tie together the institution's collections with its history of civic engagement.

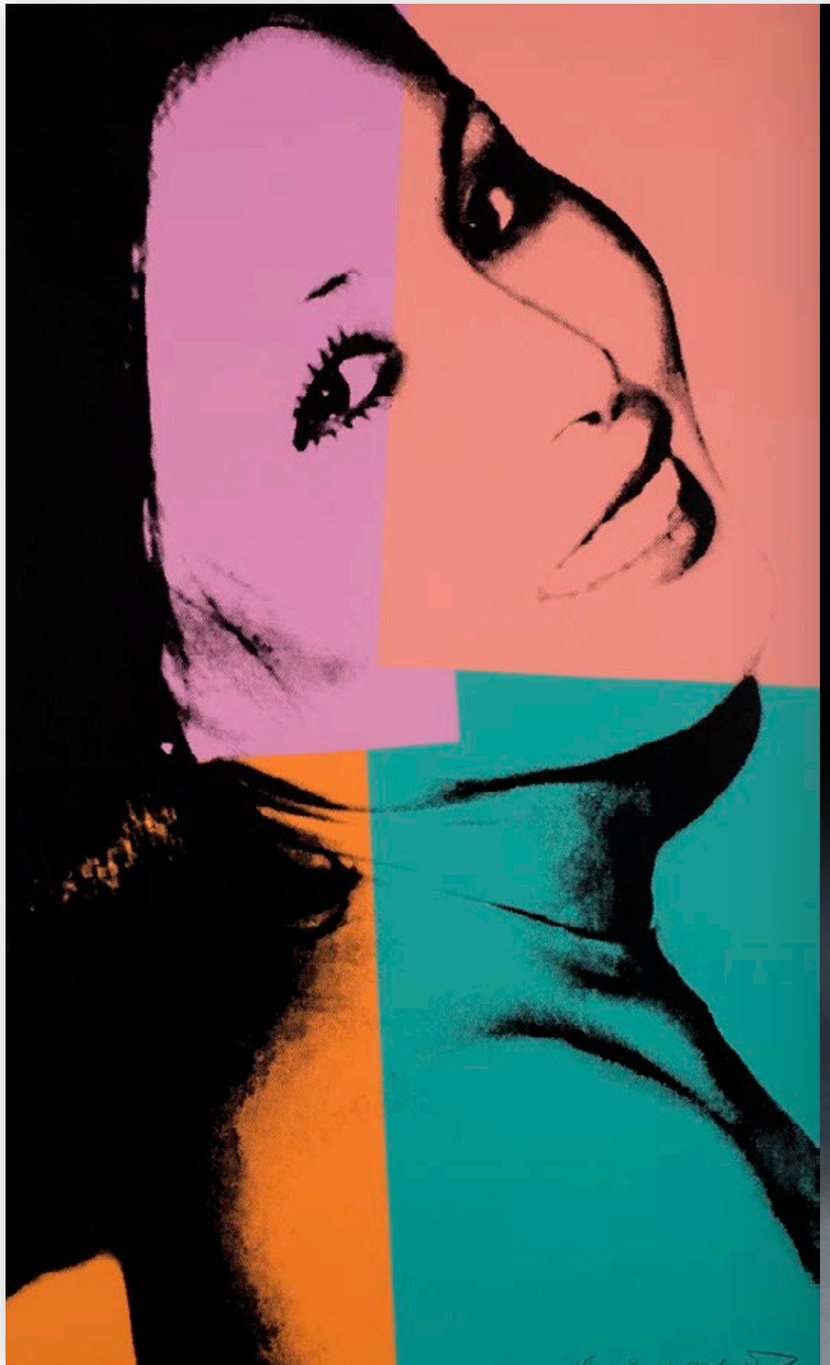
8.5 x 14.25 in.
60 pages

Creative Direction Abbott Miller, Pentagram
Client The Bruce Museum

THE
CAMPAIGN
FOR THE
BRUCE
MUSEUM

THE CAMPAIGN FOR THE BRUCE MUSEUM

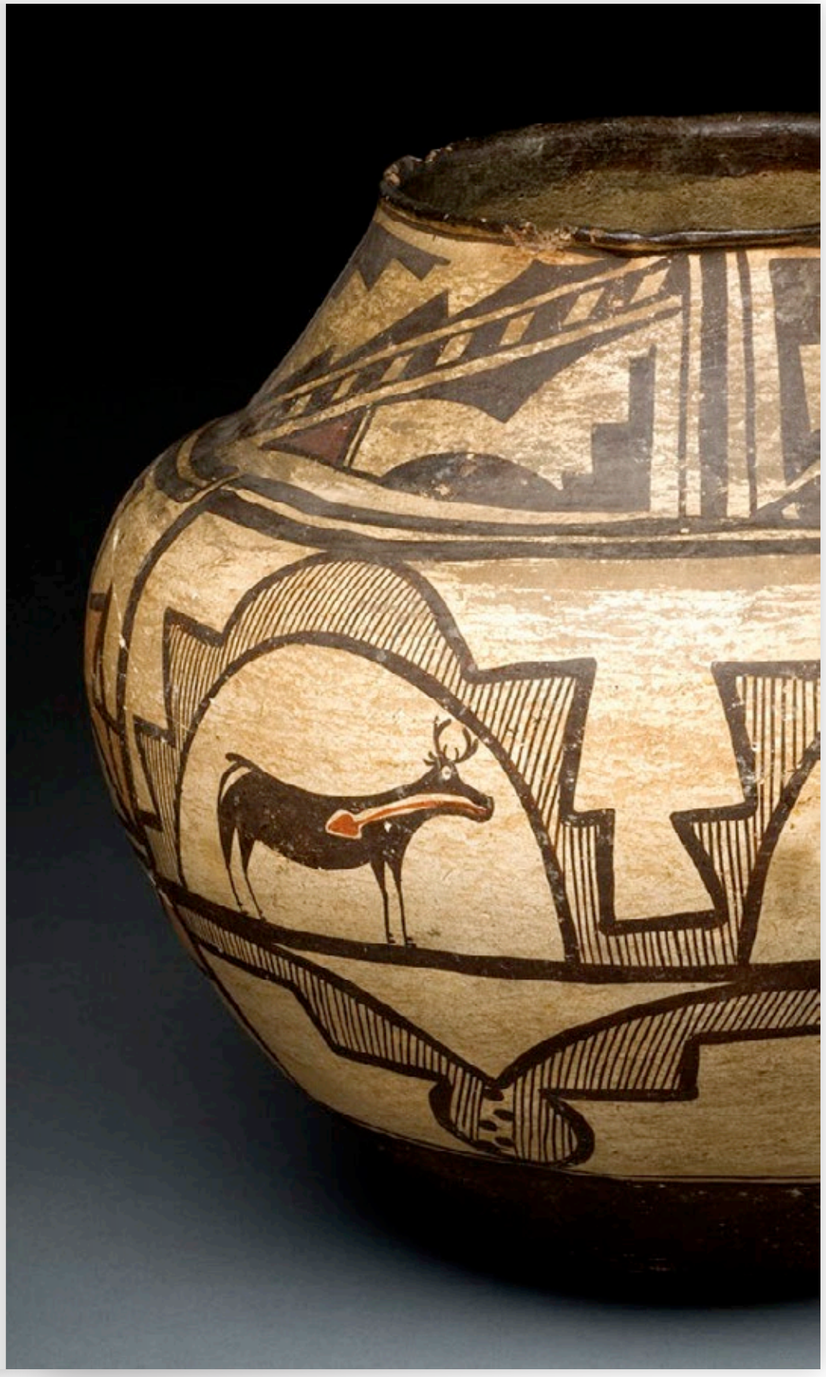
the Bruce



I CAN'T TELL YOU HOW IMPORTANT MUSEUMS LIKE THE BRUCE ARE IN SUPPLYING AN OBJECTIVE PLACE TO SHOW PREVAILING IDEAS AND TRENDS. THEY ENABLE INDIVIDUALS TO LOOK AND TO UNDERSTAND. AND IT IS CRUCIAL TO SUPPORT THEM.

JOEL SHAPIRO
Artist

RIGHT JAR WITH DEER AND "HEART LINE" DESIGN, C. 1901. ZUNI PUEBLO, NEW MEXICO. GIFT OF MRS. ROBERT HORTON, 80.28



TOP LEFT WILLIAM MERRITT CHASE, *YOUNG GIRL*, C. 1900. BRUCE MUSEUM COLLECTION, 2002.31

TOP RIGHT JEAN-BAPTISTE CARPEAUX, *NEAPOLITAN FISHERBOY*, 1857. GIFT OF MYRNA RUBEN HAFT, 2007.04

ABOVE JAMES JACQUES JOSEPH TISSOT, *ADMIRING A PORTFOLIO*. BRUCE MUSEUM COLLECTION, 2008.01

RIGHT ROBERT COTTINGHAM, *ORPH*, 1972. GIFT OF MR. ANTHONY J. GIGLIO, 82.23.04

BELOW ALFRED THOMSON BRICHER, *COASTAL SCENE*. BRUCE MUSEUM COLLECTION, 2014.01

OPPOSITE TOP LEFT ROMARE BEARDEN, *THREE WOMEN*, 1979. GIFT OF RAYMOND DUBROWSKI, 82.28.01

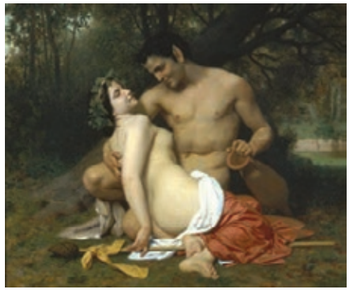
OPPOSITE TOP RIGHT MATILDA BROWNE, *AUGUST MORNING*, C. 1919. BRUCE MUSEUM COLLECTION, 00026

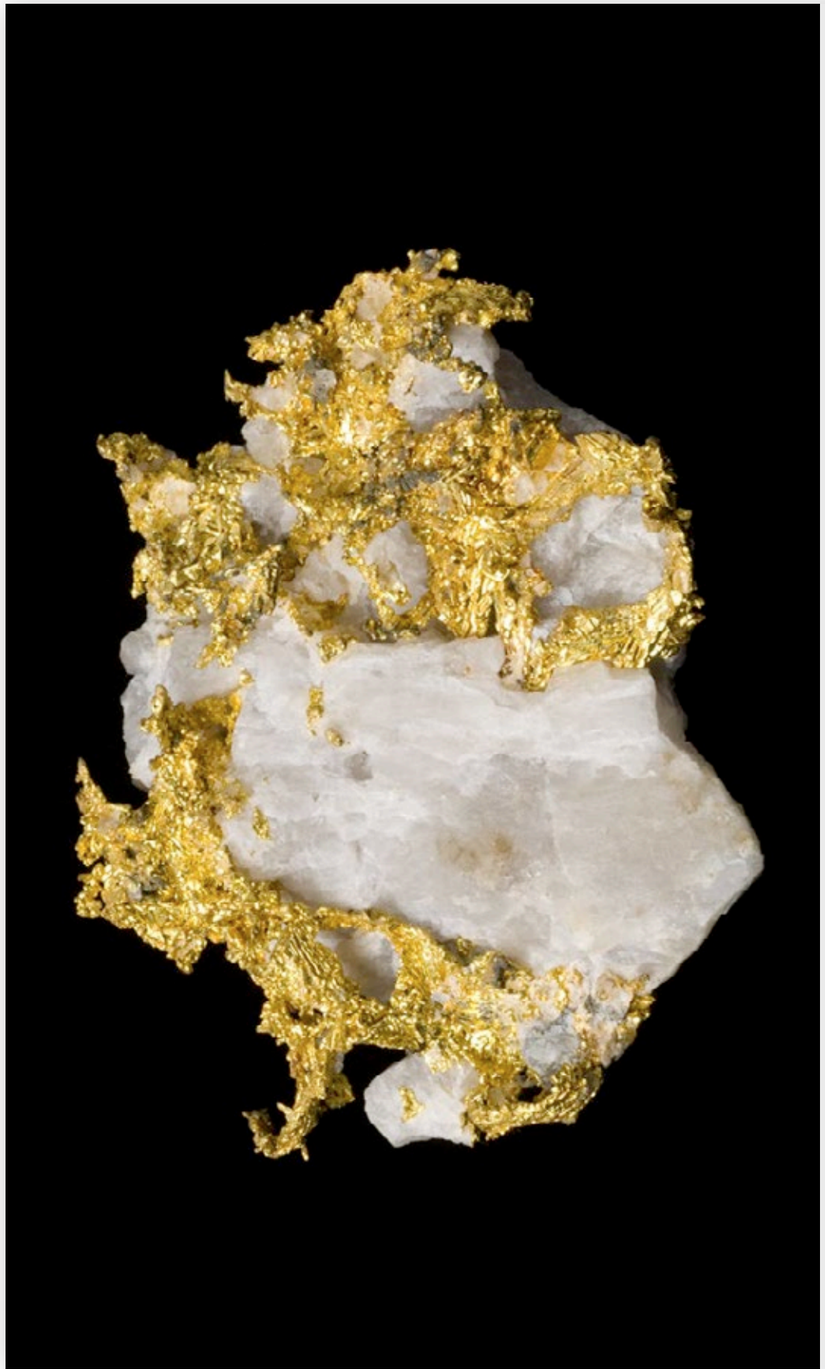
OPPOSITE BOTTOM LEFT FREDERICK CHILDE HASSAM, *THE MILL POND, COS COB*, 1902. ANONYMOUS GIFT, 94.25

OPPOSITE BOTTOM RIGHT WILLIAM-ADOLPHE BOUGUEREAU, *FAUN AND BACCHANTE*, 1860. GIFT OF STEVEN A. COHEN AND ALEXANDRA M. COHEN, 2006.44

A NEW EXPERIENCE WITH ART HISTORY

In the Museum's new permanent art galleries, visitors to the Bruce will be able to explore the history of art and return to visit their favorite works. Guests will embark on an enriching and rewarding journey through works acquired during the Museum's last one-hundred years, including pieces by Gaston Lachaise, Robert Rauschenberg, and Andy Warhol.





SCIENCE

Science and Natural History will have more room for both permanent and temporary installations in the new Bruce. Encompassing all of the Museum's existing galleries, the science wing of the Bruce will now have the space to explore cutting-edge science themes in greater depth.

LEFT GOLD ON QUARTZ. BRUCE MUSEUM COLLECTION, 94.12.02

TOP LEFT DEAD LEAF BUTTERFLY, *KALLIMA INACHUS*. GIFT OF PAUL GRISWOLD HOWES, 05037

TOP RIGHT LAPIS LAZULI. BRUCE MUSEUM COLLECTION, 2008.07

CENTER THEROPOD DINOSAUR, *MAJUNGASAURUS CRENATISSIMUS*. BRUCE MUSEUM COLLECTION, 2014.06

LEFT IRON PYRITE. BRUCE MUSEUM COLLECTION, 2004.10

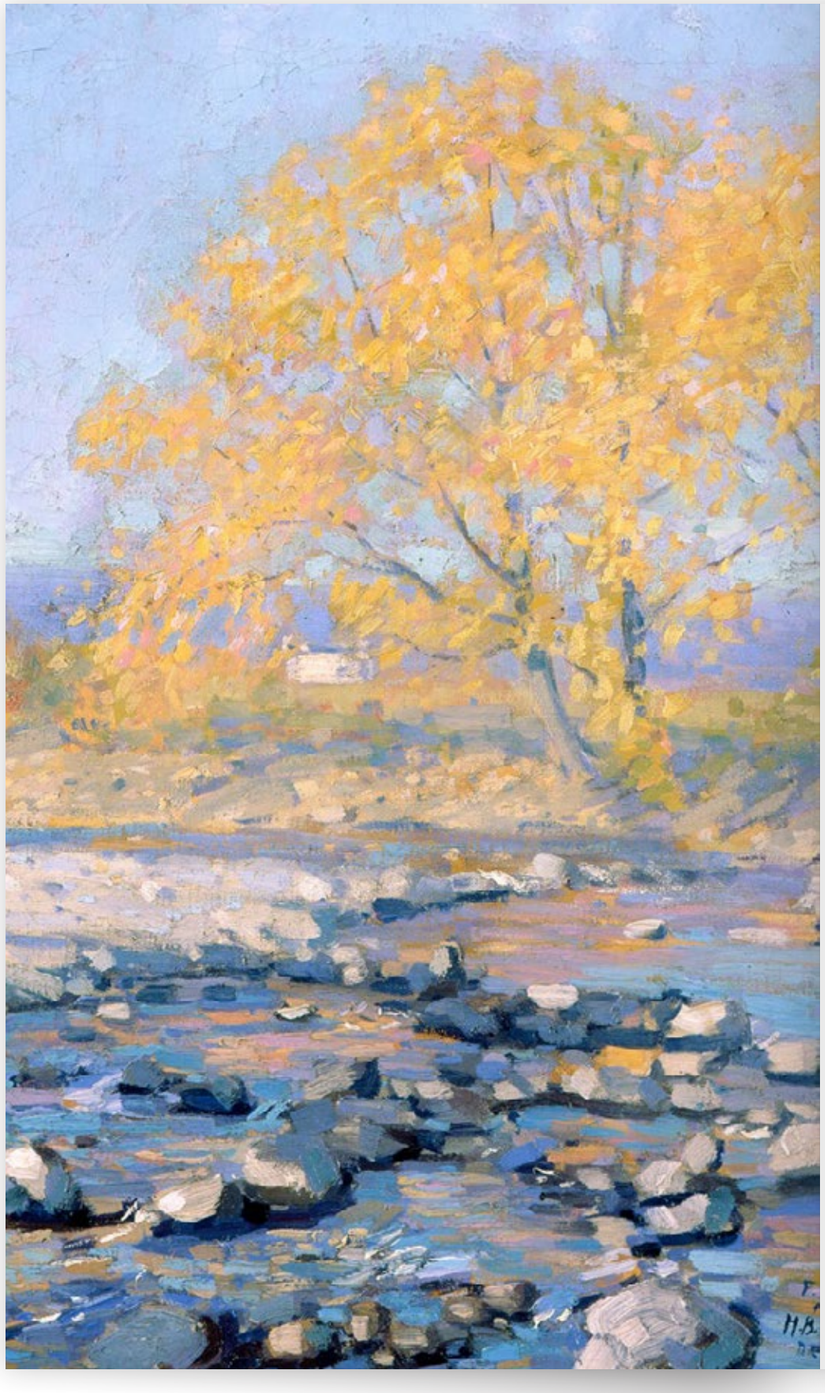
OPPOSITE CENTER LEFT VERMILION FLYCATCHER, *PYROCEPHALUS RUBINUS*. BRUCE MUSEUM COLLECTION, 16612

OPPOSITE BOTTOM LEFT DOMINICAN AMBER, WITH WINGED ANT. BRUCE MUSEUM COLLECTION, 2006.33

OPPOSITE RIGHT COYOTE, *CANIS LATRANS*. GIFT OF JEFFREY STEMPIEN, 2000.06

STATE OF THE ART DISPLAYS FOR THE SCIENCE COLLECTION

The permanent science galleries will be redesigned and reinstalled, adding more exceptional minerals, artifacts, and unique specimens of the natural world to the Bruce Museum's collection. With new lighting and sound effects in the diorama, and updates that include dinosaur fossils and live animal displays, the permanent science galleries will present a multi-sensory expedition through the region's rich natural history.



SHARE OUR PASSION! GROW WITH US!

THE NEW BRUCE WILL TRANSFORM THE MUSEUM FOR OUR VISITORS AND COMMUNITY—TRULY A PEERLESS CULTURAL ASSET FOR GREENWICH AND THE REGION.

PETER C. SUTTON
The Susan E. Lynch Executive Director and CEO

OPPOSITE HENRY BILL SELDEN, *STONY BROOK* (DETAIL), 1910. GIFT OF MR. AND MRS. PETER E. PARIS, 84.01

YOU CAN HELP US CREATE Fairfield County's signature attraction and the gateway to Greenwich, offering all of our visitors—from students and seniors, to children and families—the opportunity to encounter world-class art and unrivaled science exhibitions.

Project donations will fund bricks and mortar, exhibition design and installation, endowment, and educational programs and materials.

To honor the friends and neighbors who made this project a success, the Bruce will recognize their support onsite in the new, light-filled entry with a permanent donor wall, as well as throughout the Museum alongside named galleries and funded spaces.

JOIN US IN TRANSFORMING THE BRUCE MUSEUM

CONTACT

Whitney Lucas Rosenberg
Director of Development and Institutional Advancement

PH 203.413.6765
EMAIL wrosenberg@brucemuseum.org

Bruce Museum
Greenwich,
Connecticut
the
Bruce

3

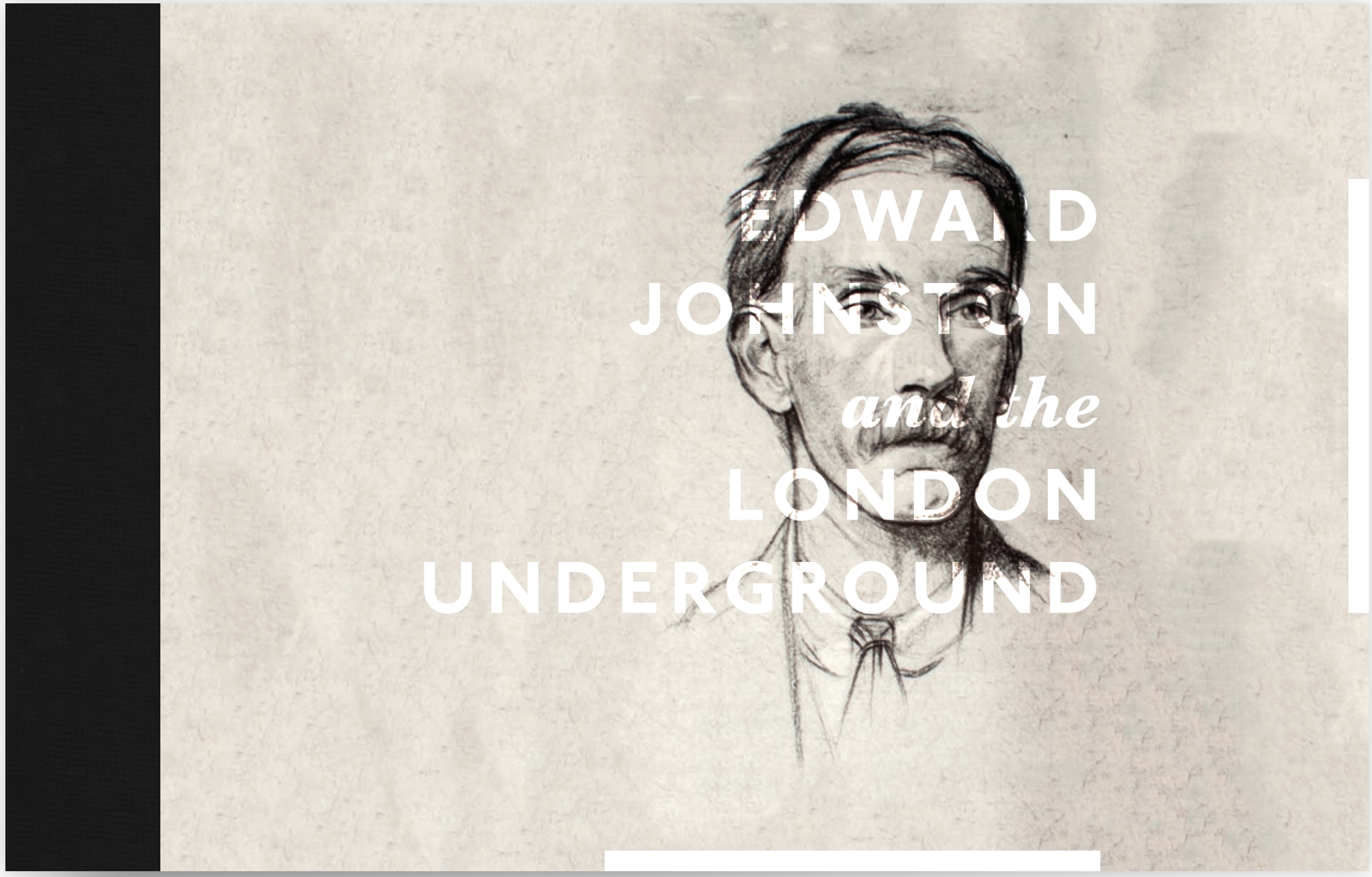
2014

Edward Johnston
and the London Underground

Surveying Edward Johnston's work as the 'father of modern calligraphy' and designer of the Underground's iconic type, this book looks at how lettering can act as a voice of a city. In addition to a historical essay, there is an extended aesthetic analysis of the design of Johnston's type, including a comparative study with that other famous transport-oriented face: Helvetica, in the New York City Subway.

11 x 7 in.
76 pages

Context BFA coursework at UMBC


EDWARD
JOHNSTON
and the
LONDON
UNDERGROUND

EDWARD JOHNSTON *and the* LONDON UNDERGROUND

Andrew Gallagher

UMBC
Art 430
Fall 2013

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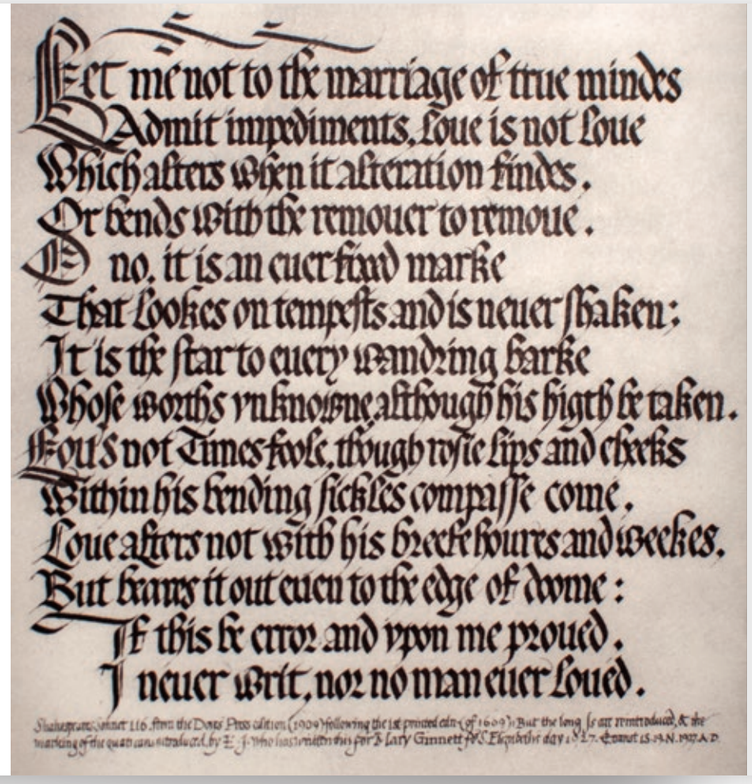
BIOGRAPHY

Edward Johnston, born in 1872, was to become one of the most well-respected calligraphers of the twentieth century. The legacy of his approach to penmanship continues today. In his career, Johnston also became known as an educator, teaching lettering at London's renowned Central School of Arts and Crafts.


Let me not to the marriage of true minds
Admit impediments. Loue is not Loue
Which alters when it alteration finds,
Or bends with the remouer to remoue.
O no, it is an euer fixed marke
That looks on tempests and is neuer shaken;
It is the star to euery wandring barke
Whose worth's vnknown, although his hight be taken.
Loue's not Time's fool, though rosie lips and cheeks
Within his bending sickle's compasse come.
Loue alters not with his brefe hours and weekes,
But bears it out euen to the edge of doome:
If this be error and vpon me proued,
I neuer writ, nor no man euer loued.

A

Johnston's manuscript for Shakespeare's "Sonnet No. 116". Johnston's work ranged from the classical and blackletter-inspired forms of his calligraphy to the modernist and geometric forms of his type for the Underground. (Holliday)

wrote to Johnston the letter which drove Johnston's choice to pursue calligraphy in London. To begin his studies, Johnston enrolled at the Westminster School of Art, and then at Slade, in both cases to study drawing.

Through Cowlishaw, Johnston met William Lethaby, the influential architect who was co-director of the Central School of Arts and Crafts. Johnston would described Lethaby as "the perfect man to have met", and one who would have profound influence on Johnston's educational career.[3] Lethaby, drawing on the Arts and Crafts philosophy of William Morris and John Ruskin, aimed to revitalize craft skills and return the practice of craft to its place of importance in the arts. This became the basis of the Central School's philosophy.

THE CENTRAL SCHOOL

Johnston quickly absorbed Lethaby's teachings in his own calligraphic practice, particularly in a number of "shibboleths" as Peter Holliday describes:

> the importance to the design of the tools and the materials used; the necessity for the designer to be also the maker; the re-establishment of work as a way of living; art as 'the well doing of what needs doing'; 'the humanity put into workmanship'; 'thoughtful workmanship'.[4]

Johnston and Lethaby began meeting regularly at the Central School, and their meetings became the reason Johnston chose to take up calligraphy professionally. Johnston's studies with Lethaby led him to the understanding that the tools used to produce a piece of writing are critically important to the written result.

3
Holliday, 33.

4
Holliday, 34.

A

Roundels for specific transport modes, designed using colors specific to each division of the TfL. (Commons)

B

A modern roundel in place at Angel station in Islington. (Commons)

C

New Johnston in use on the current edition of the Tube map, showing the City and the West End of central London. (TfL)

C

B

A

of the bar as it related to the ring, and to the visual weight of the mark. To the red and the blue, Johnston added black key lines around each of the shapes. He also set the word 'Underground', previously printed in any of a number of different styles, in a slightly heavier weight of his own type.

AFTER JOHNSTON

The designs that Johnston and Pick produced in the early twentieth century still define the visual identity of the Underground today. The roundel marks every bus and Tube station in the city, as well as announces each station as it passes the train's windows. The type, in modified form, labels maps and posters.

In 1979, London Transport (the board that, at the time, ran the Tube—a successor to the UERL) commissioned Eiichi Kono of Banks & Miles to produce an updated drawing of the official typeface of the Underground. New Johnston, as it was to be called, was the first true revision of the type since Johnston's original drawings.[9] Kono's drawings included a number of additional weights, as Johnston had planned but never finished, as well as italics for each. This is the version of the type that is still used today.

That Johnston's work was updated was inevitable during the nearly one hundred years that have passed since he first delivered his block capitals to Frank Pick. That so much of his influence still remains, however, is a tribute to the vision he set forth for London.

9

Ovendon, 237.

WE SHALL REMEMBER THY GREAT WATER, O SILVER RIVER, OH RIVER, GREY OR GOLDEN, OR CRIMSON DYED BY THE SUN, YOU IN ALL YOUR MOODS HAVE LIFE.

Edward Johnston

1911

Untitled—1

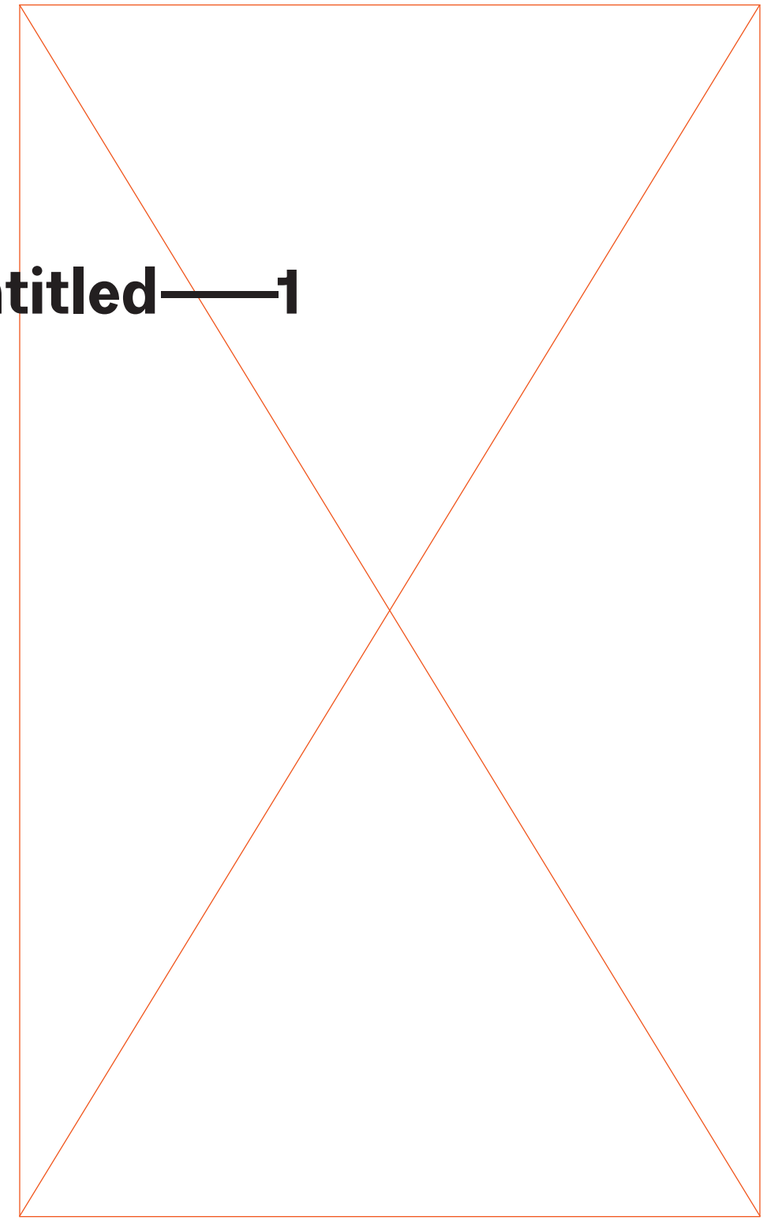
From 2017–19, I completed an extended project researching the industrial history of printing and making letterpress artworks. In the process, I generated and accumulated texts, printed matter, images, and references, including an extended essay and process journal. This volume collects all of that material into an archive and document of practice.

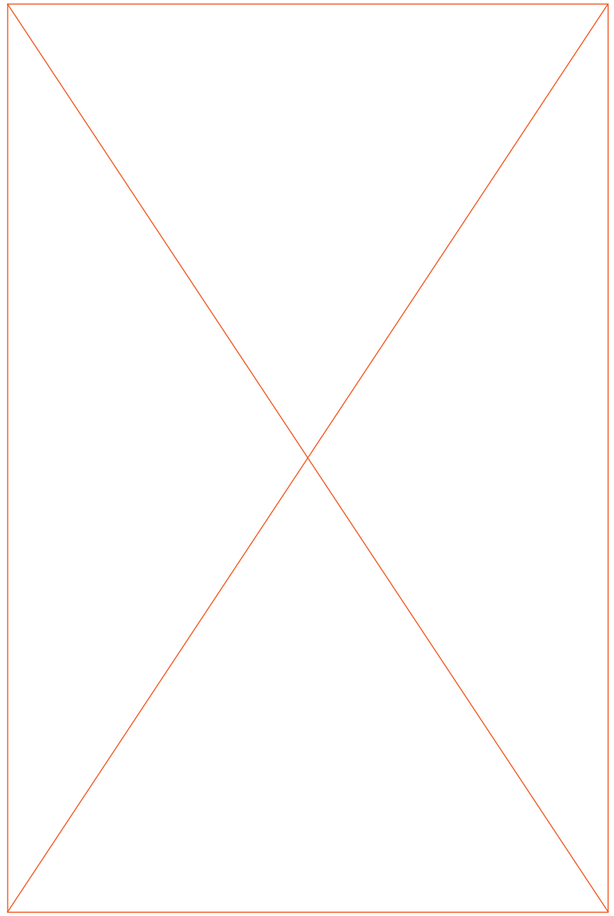
The book's design uses the metaphor of the mechanical or wire-frame to interrogate how a finished artifact can remain a work in progress—with placeholders suggesting additional images and texts to be included as future lines of inquiry unfold.

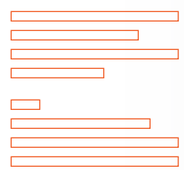
6.5 x 9.25 in.
252 pages

Context MA coursework at CSM

Untitled——1







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I've approached these questions by looking at: the (industrial) history of letterpress printing, and how its constraints shape the development of the trade; developments of printing practice in the twentieth century, which move away from 'jobbing' work and into free experimentation; and contemporary use of the practice, which might suggest how (and why) printing survives.

Writing, while important to my practice and reflection, is therefore insufficient to fully address my use of letterpress in my practice. So, this paper should be seen as an attempt at understanding the 'value' of letterpress, but which can never actually articulate it—since the value lies in something nonverbal.

The Printer and the Workshop

In 1870 the Cincinnati printer Oscar Harpel published *Harpel's Typograph*,

Harpel, 1870, p.2

a specimen book of job printing collected 'in the order of their occurrence' at the workshop. The book includes such everyday stock as tickets, labels, and calling cards, alongside more extravagant pieces like certificates, patterns, and bonds.

(See figures, p.160)

Because the *Typograph* contains facsimiles of specific work for real clients, the book doesn't only act as a demonstration of Harpel's printing ability, but also becomes a record of the 'state of the art' in late-nineteenth century letterpress printing. To Harpel's contemporaries, the book is a menu, from which a discerning client could select products to imitate. To viewers today, the *Typograph* contains historical curiosities, recognizable for the function they once had, yet locked in the past.

Letterpress

Gitelman, 2014, p.7

p.7

Like much of the text matter of Harpel's day, the *Typograph* was printed letterpress, using 'a process of composition, imposition, and presswork very like the one that Gutenberg and [others]' had been using since the mid-fifteenth century. While Harpel was working, however, enterprising inventors were developing 'multiple planographic, photochemical, and electrostatic means of printing' which have rendered letterpress obsolete in the twenty-first century.

Here I am using the word *obsolete* to indicate that letterpress is no longer the dominant mode of production

collapse of his commercial jobbing workshop, 'channelled much of his creative activity' into a series of experimental prints. Called *druksels* by the maker, these prints were constructed from typographic sources (Werkman retained much of the machinery and type from his workshop) but experimented with formal qualities and abstraction.

Purvis, 2004, p.19

Werkman's shift from commercial to free work is important; in a way, it points to the historical arc of letterpress as a whole. To make his free work, he used the same type, materials, and presses as he had when printing for clients. Having 'survived' one use, which ended, they continued to find a purpose in new printing investigations. The same is true of printing workshops which remain in use today.

One early druksel, *Schoorstenen 2*, 'an abstraction based on a chimney', is printed from the back surfaces of wood type and printing furniture. Neither of these materials would have typical fare for letterpress printers, and would have required preparation—in the case of the furniture, being raised to the type height—for printing.

p.50

(See figure and Process entry, p.191)

In using unusual materials, Werkman looked beyond letterpress as a means to an end (the production of a print), instead understanding it as a process which is itself malleable. Though the materials of printing (type, ink, furniture) are unchanging, their combinations—including, or especially, those that challenge convention—allow the extension of letterpress's purpose beyond the communication of text.

Can letterpress prints be made without type?

(value emerging from context, recontextualization, and the subject matter to which [letterpress] printing is applied)

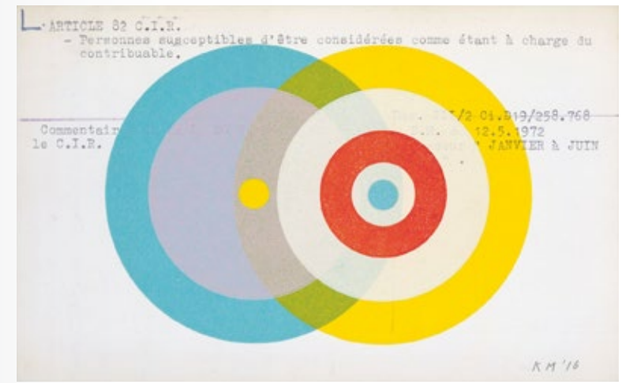
Karel Martens' prints are made from 'bits and pieces of metal detritus' which he collects, inks, and impresses onto paper, which is itself often a found material, already printed with information, data, or records.

Kinross, 2015, p.14

The use of found materials requires this work to be printed letterpress—this is the only way to allow said materials to participate in the printing process. If they were to be digitally imaged, and then output using some other printing method (offset or digital lithograph, silkscreen), the found materials would be abstracted away, used only visually, not functionally.

Though Martens' work is made using a bookbinder's press, rather than a machine made for the purpose of 'letterpress', the principle of production is the same, and therefore this work can be considered in the same context as, for instance, Werkman.

It is important that Martens recontextualizes the found materials as printing objects, rather than only using their visual forms (which could be done using digital tools).



Karel Martens
Untitled, 2016
Letterpress monoprint on found card, 8 x 5 in.

Consider Gitelman's earlier point on *Harpel's Typograph*, which contains specimens of ink, not specimens of type. This same sort of abstraction is present in Martens' work. However, though the prints do not contain the 'metal detritus' itself, they are made by contact with these materials. Without this physical interaction, enabled by letterpress, the resulting prints would be records of images, rather than of things.

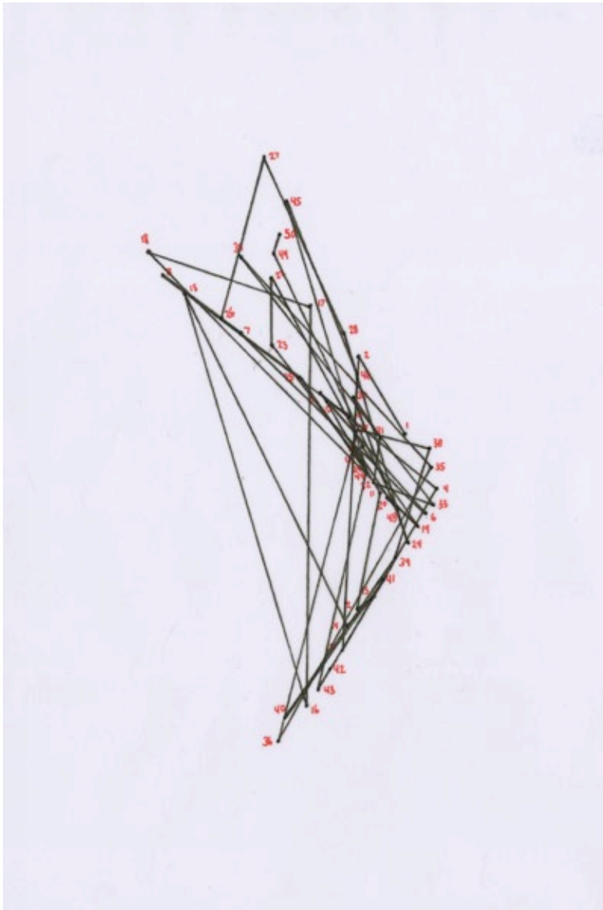
A subset of Martens' work incorporates printing as a subject, not just a process. His architectural graphics for a London hospital render an image in brightly-colored pixels which recall a number of aspects of the printing process: printer's marks, halftone screens, and four colors.

These are not purely aesthetic components of the project but instead point to a larger investigation of how a concept is made material through production, and how that production process itself might drive a project's develop-

2

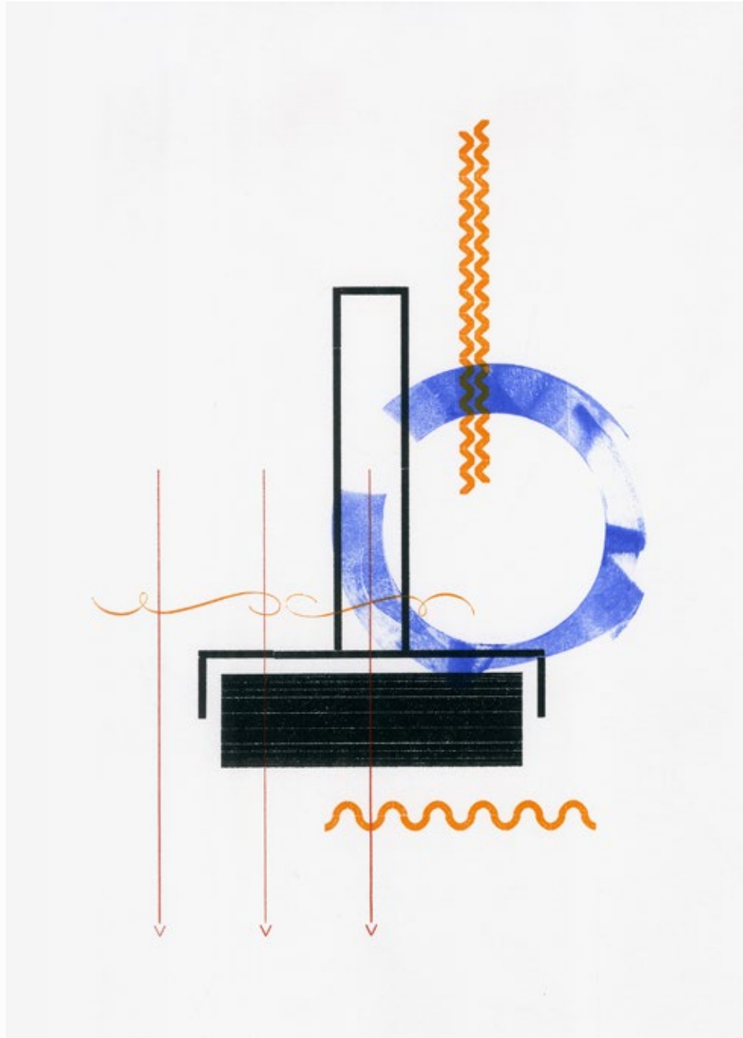
Work in Progress

2017–
2019



Reorder: Northern Line, Alphabetical, 2017
Ink drawing, two colors, 210 x 297 mm

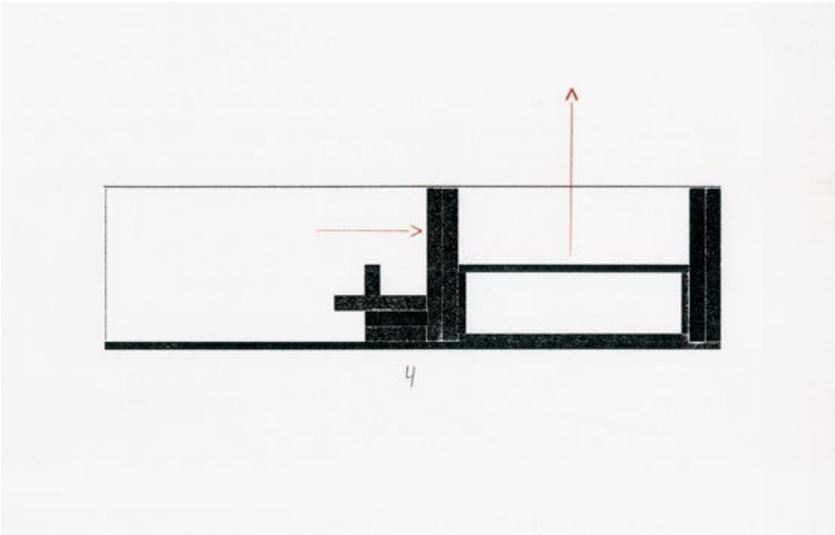
LEFT
Untitled (November Variations), Proof, 2018
Letterpress, 210 x 297 mm

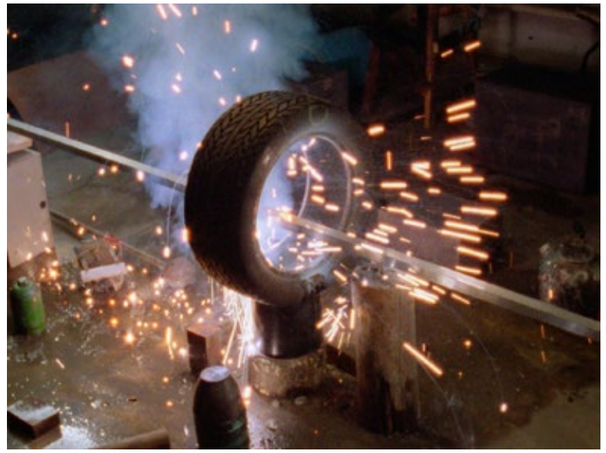


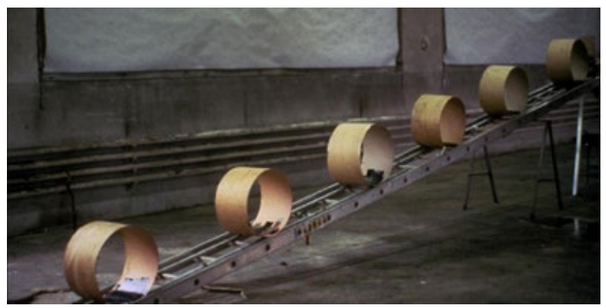
RIGHT
Ink Roller, 2019
Letterpress, 210 x 297 mm

Setting a Composing Stick #4, 2019
Letterpress, 210 x 297 mm
(Detail)

RIGHT
Setting a Composing Stick, 2019
Film, 1m 43s (Still, 0:56)







#31

Peter Fischli, David Weiss
Der Lauf der Dinge (The Way Things Go), 1987
16mm Film transferred to video (color, sound), 31m

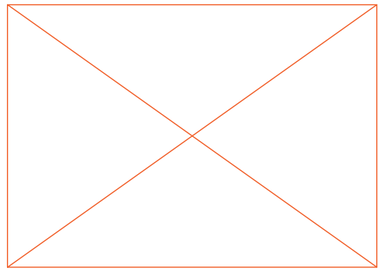
'In preparation for this film, Fischli and Weiss worked for a full year to perfect a series of chain reactions in which objects would topple, burst, burn, and smoke, shifting kinetic energy from one to the next. This film originated in a series of photographs, called Equilibres, that the duo created in 1984 and 1987, which take precariously balanced industrial objects as their subjects. The camera minimizes differences in scale—for example, between a barrel and a balloon—and the objects take the place of human actors, who are nowhere to be found.'

Publication excerpt from The Museum of Modern Art, **MoMA Highlights since 1980**, New York: The Museum of Modern Art, 2007, p.71

You can't really tell where it begins and ends, it could keep going. Choreography of the materials, between the space and the objects. No one is visible, but there is the sense of a maker or director, in the camera, how it interacts with the objects and events as they take place, continuing.

Interesting as a process (the thing filmed) but also an artifact/document (film record of that process). The artwork is its own document, it's intended to work as a film, in a different setting.

focuses on the practice, tradition and art forms that explore ornamentation and printed pattern as a meaningful part of the illustration and design experience. The exhibition shows a collection of works coming from current international art and design research practices, represented in the conference.



add/remove/replace
The Lethaby Gallery, Central Saint Martins
June 19–23, 2019

WORKS ON VIEW
an alphabetical walk
Three letterpress prints, 380 x 560 cm, and film, 7m 48s

EXHIBITION TEXT

While graphic communication design is our field/meeting point, our practices diverge. Our work bridges different disciplines/subjects/working methods, moving and changing in response to new projects/contexts/inquiries.

In a field that's unstable/shifting and developing/unfolding, how can we define our positions while being open to change/progression/revision?

To provisionally respond to this question, each designer has generated/written a set of terms which frame and contextualise the works on display. As our projects materialise, the terms change, and the revisions are as revealing meaningful as the terms themselves. Instead of showing only a fixed instance of our work, in this exhibition, we present/record our work's ongoing development—adding/removing/ replacing the terms which inform the ongoing editing/expansion/elaboration of our practices.

PROJECT TEXT

The following is a manifesto:

This is not a final project. It comes at an end, but it is not an ending. It is incomplete, and it cannot (must not) be completed. It is not a project, but evidence of a practice—objects, subjects, sites of meaning. There is no 'project', except in materials, methods, and work. There is no 'practice', except in making projects. There is no 'design', except in practice.

The work begins with text—with the alphabet—but it is not about writing, nor typography. It is about nothing, because there is no 'about'; only the objects, the materials, the maker, the making—the sites in which meaning takes form. It is (an) infrastructure, a system of things (letters, streets) along whose lines work (prints, walks) takes place. It is not the production of knowledge but the performing of learning.

This text, too, is abridged. Editing is ongoing.

References and Annotations

Anderson, B. (1991) **Imagined Communities: Reflections on the Origin and Spread of Nationalism**. London: Verso.

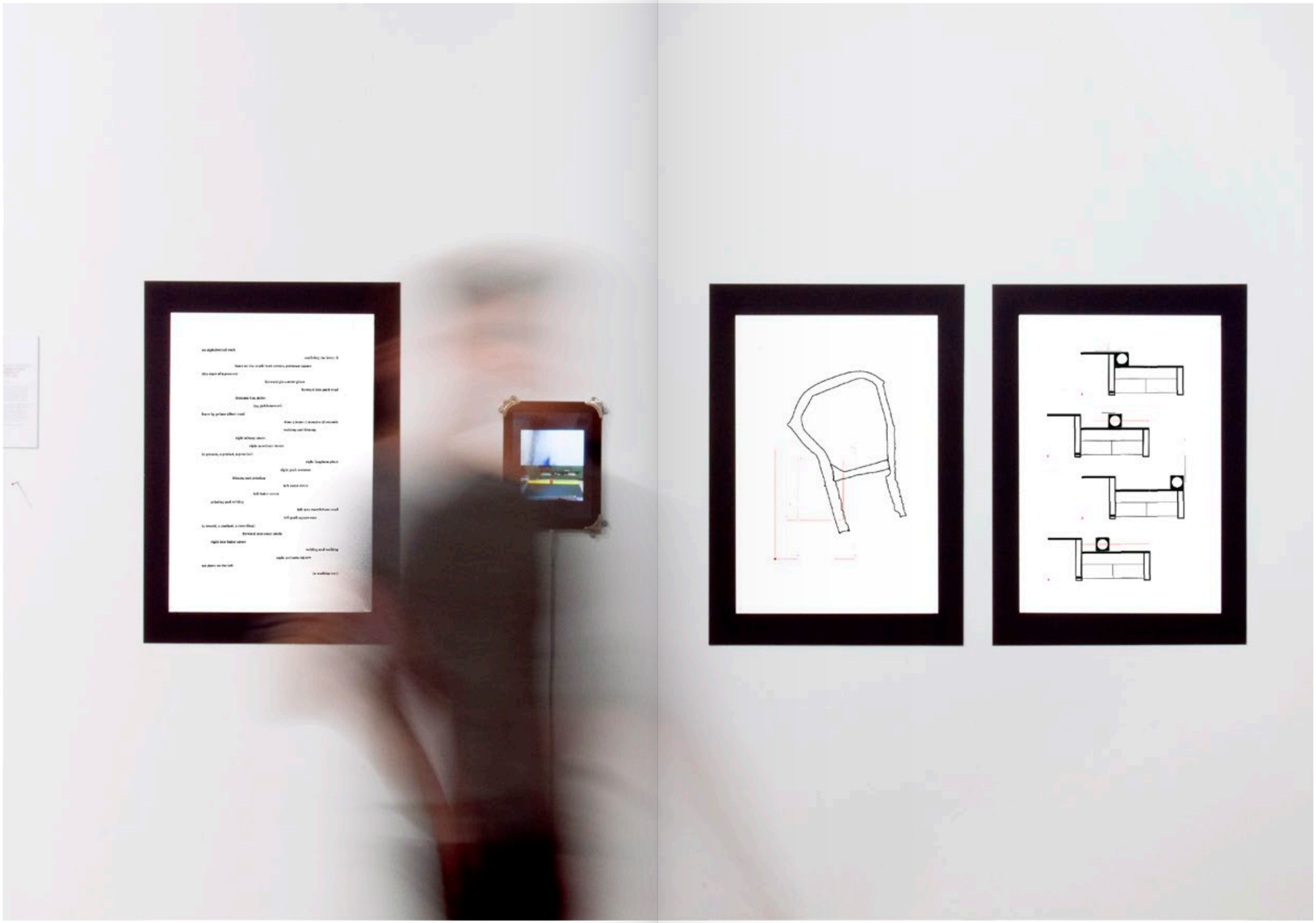
Berger, J. (1972) **Ways of Seeing**. London: British Broadcasting Corporation, and London: Penguin.

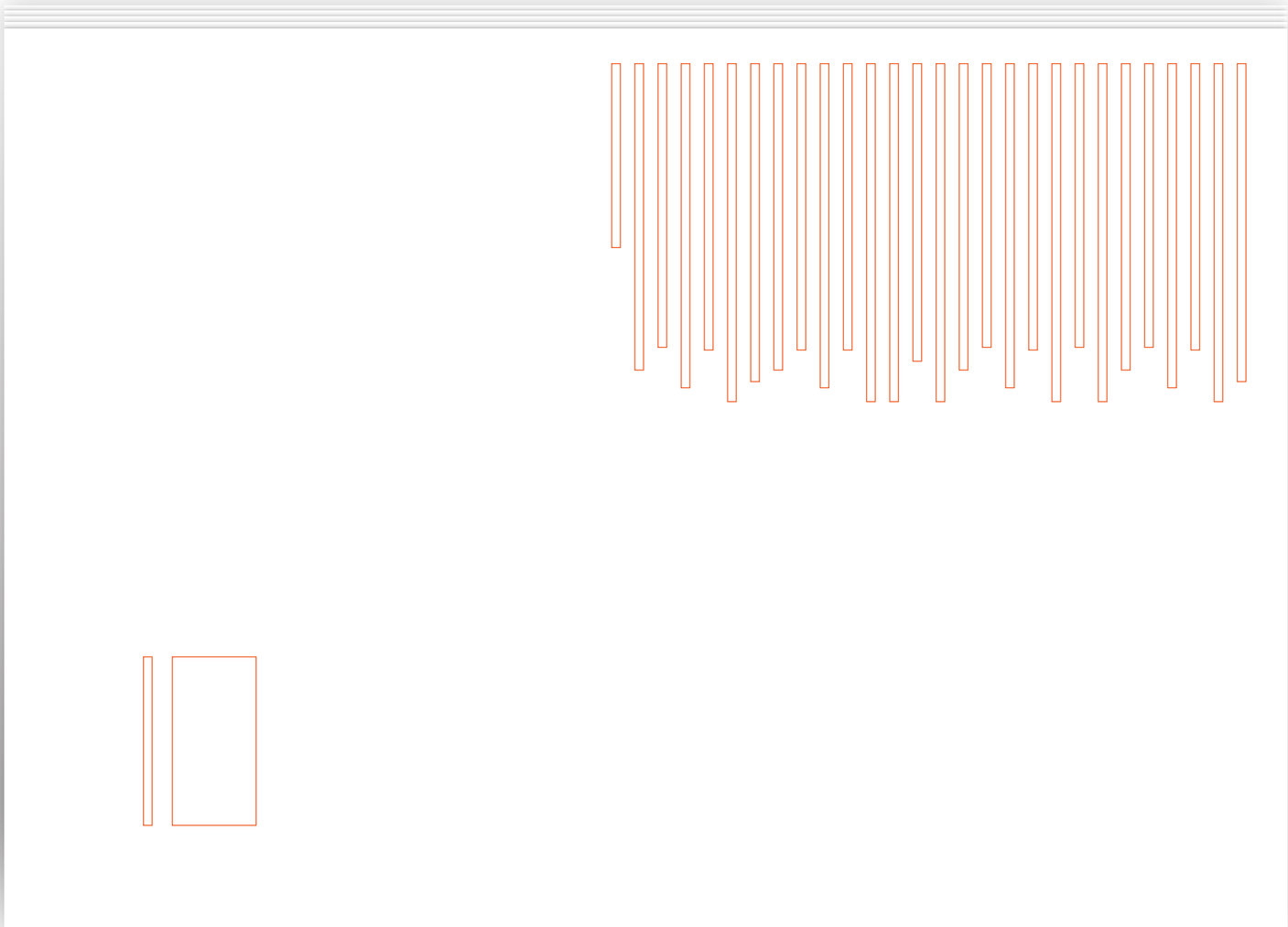
'Because works of art are reproducible, they can, theoretically, be used by anybody. Yet mostly—in art books, magazines, films, or within gilt frames in living-rooms—reproductions are still used to bolster the illusion that nothing has changed, that art, with its unique undiminished authority, justifies most other forms of authority, that art makes inequality seem noble and hierarchies seem thrilling. For example, the whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities.'

Dixon, C. (2018) 'Letterpress and design: educational pioneers in the trade territories of typography', **Letterpress Printing: Past, Present, Future**. University of Leeds, 19–20 July 2018. Leeds: Centre for the Comparative History of Print.

Drucker, J. (1977) **From A to Z: Our An (Collective Specifics) an im partial bibliography, Incidents in a Non-Relationship or: how I came to not know who is**. Berkeley, CA: Chased Press.

Drucker, J. (no date) **From A to Z: Our An (Collective Specifics) an im partial bibliography, Incidents in a Non-Relationship or: how I came to not know who is**. Available at: http://www.artistsbooksonline.org/works/atoz.xml. Accessed: 22 April 2018.





2014–
2019

Assorted Typographic Matter

A set of small works, pieces of projects, and experiments—for clients and as self-initiated practice. Most of these explore design as a signal, not just a carrier, operating in conjunction with artistic and academic works in other fields.

46–47: Publication and program for the Graphic Communication Design research symposium at Central Saint Martins

48: Procedural typography for work-in-progress exhibition

49: Membership mailer, Baltimore Center Stage

50–51, 53: Poetry posters/artworks for Bartleby, the Creative Arts Journal at UMBC

52: Archival collage

graphic/
communication/
design/
in progress/

cation/
gn/

ma g/c/d
symposium
2018

rocesses/

friday/morning

09h00 tea/coffee

09h30 welcome

09h40 ❶ narrative/images/structure/sharing/story/construction/value

talks/

dan ma/nonlinear narrative (autonomy in story reading)
nonlinear/narrative/structure/deconstruction/illustration/reader/participator 604427723@qq.com

xinrong xu/how do materials on airbnb communicate with us?
airbnb platform/daily life/interior space/online data/homogenization/reconstruction/taste joycexu118@126.com

xinru chen
daily life/game/forensic/space/narrative/model/drama

ciyi guan/design with the daily fragmentary text
fragments/visualization/reconstruction/collecting/digital/physical/value gcyx_x@163.com

yucen jiang/disposable photos
disposable photos/meaningless/recycle/design/photography/digital image/physical image ucenjiang@gmail.com

panel/ **kate pelen**/chair
composition/improvisation/process/making/community/collection/connection

11h10 break

11h25 ❷ collective narratives/environmental analysis/experience/memory & perception/interpretation/reconstruction/investigation

talks/

anda cîrstean
romanian post-communism/personal mapping/identity/narrative/experience/drawing/architecture kadna.co

javiera godoy/traces: new ways to read the urban environment
architecture/urban environments/social behaviour/storytelling/observation and interpretation/communication design javieragodoym@gmail.com

ziyue zhuang
mapping method/city landscape/historical & personal memory connection

cancan huang/time in movement visualization
observation/perspective/questioning/defamiliarisation/process/expression/motivation @canchuang

amber feng
collective memory/reconstruction/memorable space-object/narrative/dimensions/medium/forgotton memory @amberispurebutfragile

panel/ **oscar brito**/chair
spatial practices/design agencies/tactical urbanism/urban regeneration/actors-networks/political empowerment

friday/afternoon

12h55 lunch

14h00 ❸ collective representation/cultural criticism/social impact/symbols/deconstruction/visual narratives/image making

talks/

fajrur rahmat/visual narrative in postcolonialism
history and identity/geopolitics/visual narrative/image making/mash up/deconstruction f.rahmat0620171@arts.ac.uk

camilla masiero/modern tribalism – urban arenas
social impact/ethics/symbols/urban environment camillamasiero.design@gmail.com

pallavi shedge/multiscriptual/acquisition
visual communication/typography/indic scripts/acquisition pallavi10493@gmail.com

daniel chapman/institutional diversity
diversity/inclusion/spectacle/reconstructed narratives/societal divisions danchapman.net

romina krosnyak/object stigma: the tampon
norm conformity/cultural criticism/collective representation/social stigma/communicative object/material manipulation rominakrosnyak@gmail.com

panel/ **chi nguyen**/chair
publishing/composing/counter-publics/circulating/civics

15h30 break

15h45 ❹ transformation/interpretation/definition/experimental/system/process/conceptualize

talks/

dillon looney/catalogue
design/communication/catalogue d.looney0320171@arts.ac.uk

flavio mancini/the dance of the images
experimentation/emotion/visual/music/performance/translation/apolitical @inkhorus

chengchen zhao/measurement
measurement (physical-emotional)/graphic/communicate/illustration/modeling c.zhao0520161@arts.ac.uk

jong seul bae/the uncanny valley
design/hybrid/future/technology/form/evolution jsbae1@hotmail.com

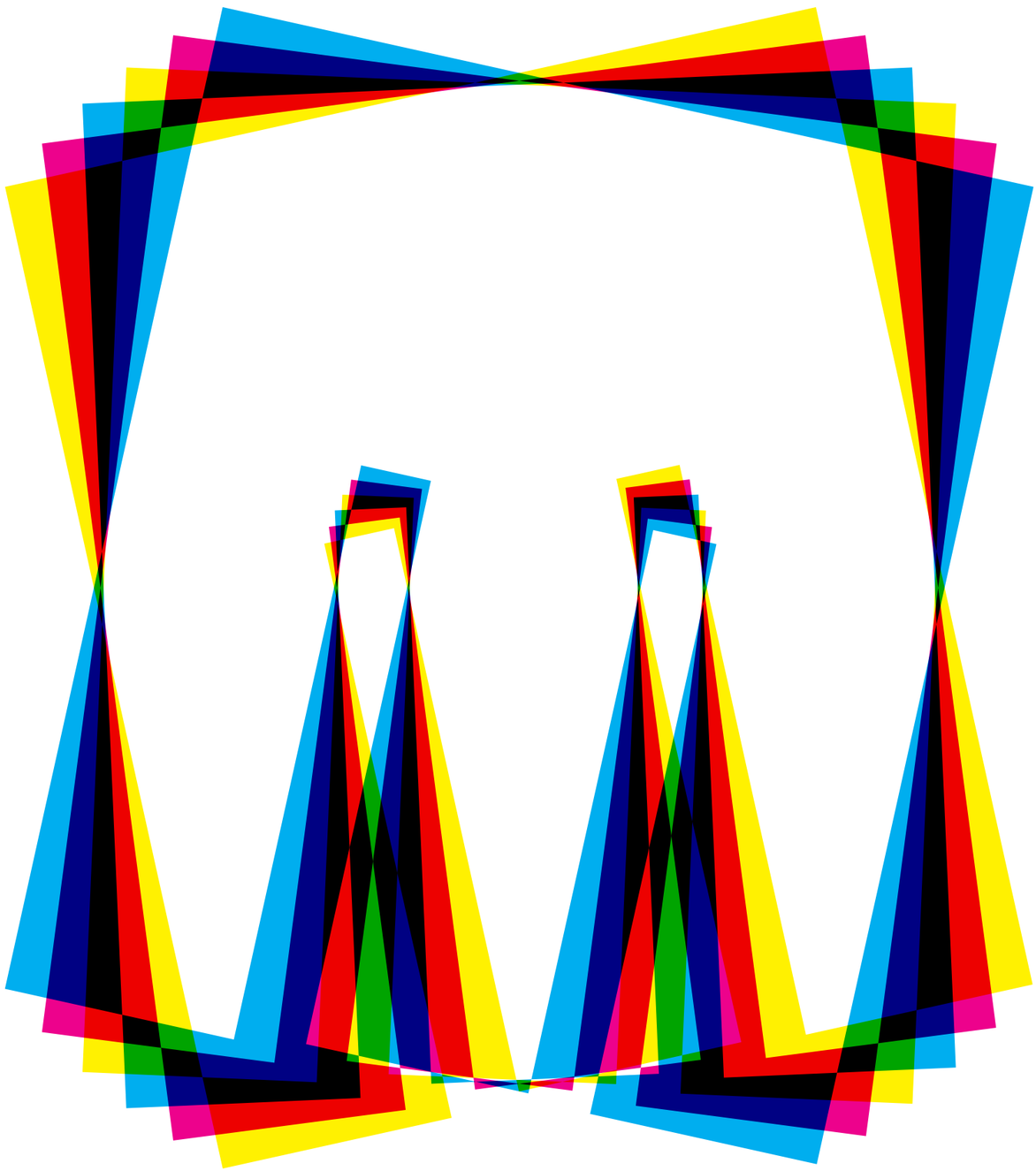
xiaoying liang/a graphic designer's pen
language/homonym/definition/translation/video/representation 1244190841@qq.com

panel/ **matthew chrislip**/chair
drafts/simultaneity/scalability/scaffolding/satellites

17h15 closing

saturday/morning

saturday/afternoon



BALTIMORE CENTER STAGE BY THE NUMBERS

100,000 ANNUAL AUDIENCE ATTENDANCE

SHOWCASING LOCAL ARTISANS

We are Baltimore artisans and artistic technicians. Unlike touring theater houses, we create the world of the play in our in-house shops on Calvert Street.

ARTISTS AND ADMINISTRATORS
450
employed each year

CARPENTERS
2,000
feet of decorative moulding for *Pride and Prejudice*

SCENIC ARTISTS
TEN
gallons of joint compound to make *Detroit '67* concrete finish

COSTUMES
550+
yards of fabric for period costumes per production

ARTISANS
120
hours to create chandeliers for *Les Liaisons Dangereuses*

SIX
weeks to build one chaise lounge for *Les Liaisons Dangereuses*

115
hours to build a piano for *Pride and Prejudice*

TECHNICAL DIRECTOR
Designed a
3,500
pound set piece for *As You Like It* and only needed
FIVE
people to move it

EDUCATION

We attract and engage patrons from childhood, providing each generation of Marylanders the chance to form a lifelong bond with the arts in their state through dozens of education programs.

KATHERINE VAUGHNS INTERNSHIP PROGRAM
20
young professionals each season

ENCOUNTER AFTER SCHOOL PROGRAM
100
hours each season for high school-aged artists

STUDENT MATINEES
3,300
free and subsidized tickets per season

BACKSTAGE AT CENTER STAGE OPEN HOUSE
1,000
people enter our theater for this free event

YOUNG PLAYWRIGHTS FESTIVAL
600+
annual submissions from across the state

CAMP CENTER STAGE
Three sessions of
50
campers

YOUNG PLAYWRIGHTS FESTIVAL

BACKSTAGE AT CENTER STAGE

MEET THE ACTORS

INTERNSHIPS

ACCESS FOR ALL

We aim to meet all barriers head on—from physical to financial—to ensure quality theater can be enjoyed by everyone.

ASSISTIVE LISTENING DEVICES
40

DISTINCT ACCESSIBILITY PROGRAMS
EIGHT

VOLUNTEERS
760+ on hand to assist

BEYOND OUR WALLS

Theater is more than what happens on stage. And you can participate in theater anywhere—whether on your mobile phone, at Baltimore festivals, in a neighborhood park, and even through playwrights on street corners.

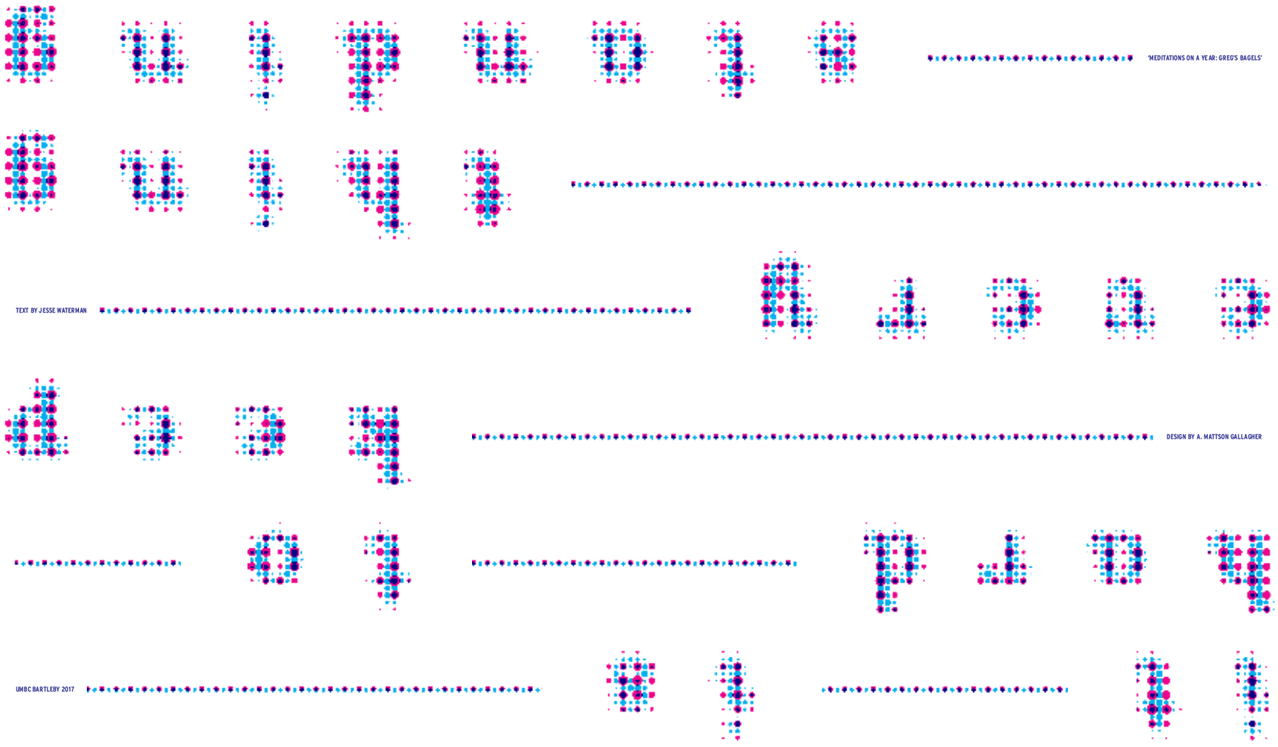
COMMUNITY PARTNERSHIPS
FIVE
hours per week

CLASSROOM VISITS
200
hours per year

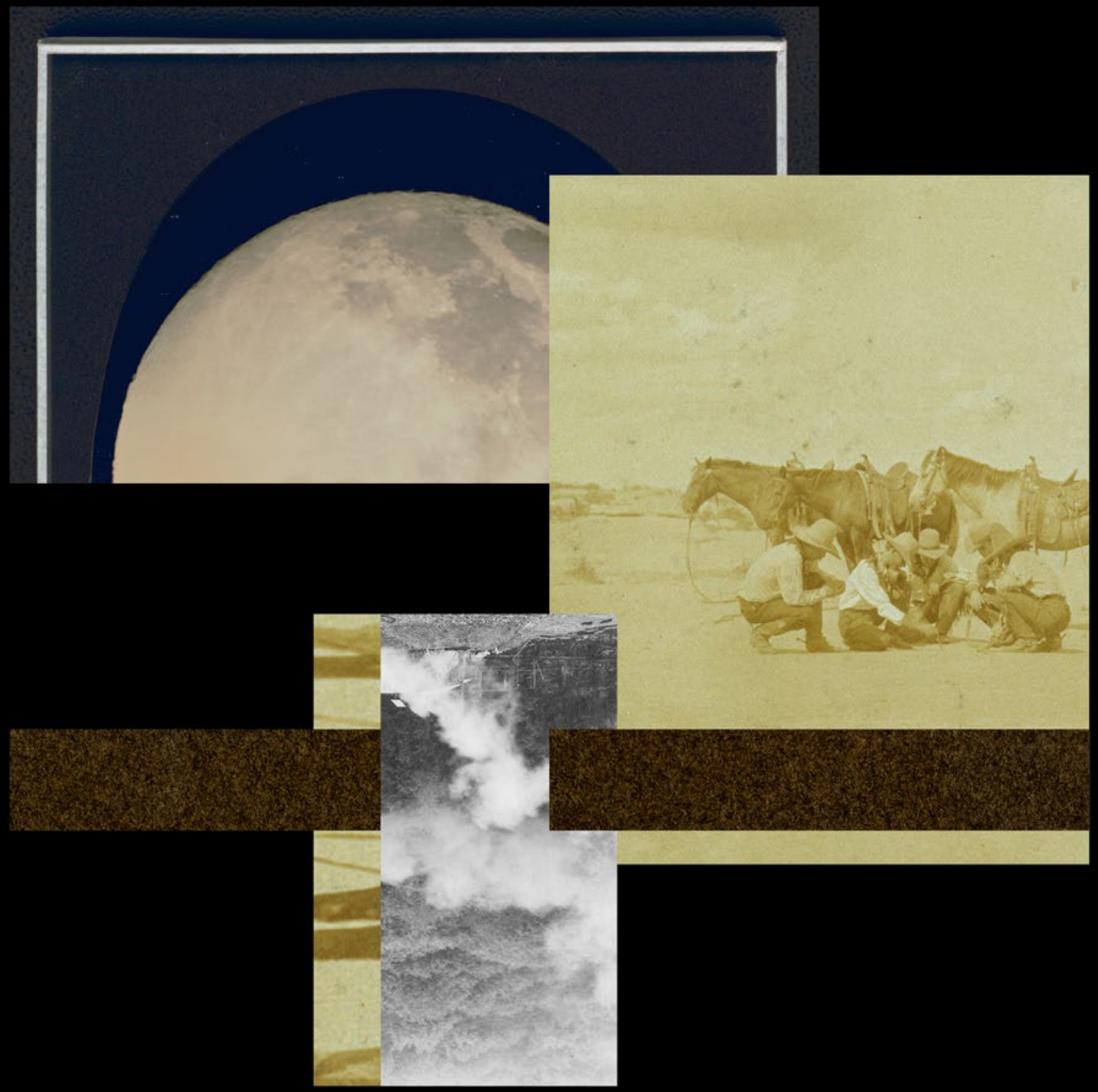
ABROAD
TWO
acclaimed productions

MOBILE THEATER TO PRISONS AND SHELTERS
ONE
play in
NINE
unconventional spaces during the 2016 pilot program

DIGITAL INITIATIVES
120,000
views of *My America Too* online


'MEDITATIONS ON A YEAR: GREG'S BAGELS'
TEXT BY JESSE WATERMAN
DESIGN BY A. MATTSON GALLAGHER
UMBC BARTLEBY 2017

of
recog-
nition
as the
form
and geo-
metry
RAVEL
RAVEL BY KENNETH BRECKENRIDGE ■ UMSC BARTLEBY 2015
DESIGN BY ANDREW M GALLAGHER ■ W&P—A. BTL.015.01.2



NY THAT I'D HEARD AT LAST EVENING'S MASS I HAD HUMMED ALONG INSIDE MY HEAD BUT HADN'T HAD THE COURAGE TO PROJECT. THIS DAY REMINDED ME OF CHRISTMAS WITH MY FAMILY THE SHEER JOY AND FEELINGS OF PEACE RINGING OF MERRY CAROLS FROM THE BELLS A
IS THE ONLY ONE OF BRICK IN OUR NEIGHBORHOOD STANDING OUT LIKE A GOLDFISH IN A RIVER OF TROUT AND IT IS SMALL IN SIZE, SIMPLE AND COZY IN INTENTION THAT IS NOT TO SAY ALWAYS COMFORTABLE FOR A FAMILY OF FIVE BUT IT IS WHERE I'VE LIVED MOST OF MY LIFE
INHALE THE FRESH SCENT OF SPRING. I WOULD STEP ONTO THE PORCH WITH THE NEW BABY BLUE PAINT NOTICE THE FIRST PIECE FAINTLY CHIPPING WITH WEATHER AND WEAR AND SIT UPON MY BELOVED SWING, WITH A BOOK OPEN IN MY LAP AND WOULD LET MY MIND WANDER
G AND FLYING AND WHIRLING THROUGH THE AIR LIKE A TRAPEZE ARTIST, AND I NEVER WANT TO COME DOWN BUT I DO, AND I GRIN A SILLY, TIMELESS GRIN. AND I FEEL A GENTLE BREEZE CARESS MY LONG, TAME LOCKS WHILE I SING ALONG TO THE PEACEFUL MURMUR OF THE TI

Thank you.

I am currently looking for a new role designing books, covers, and other typographic projects. Let’s be in touch soon.

amg@a-m-g.org
+1 (301) 646 1704