

5.5" × 5.5" closed, 11" × 5.5" open

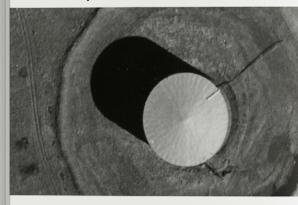
# The Library of Babel

May 2022 Chapbook

I set this chapbook version of Jorge Borges' story "The Library of Babel" for a type design course, with special attention paid to the grid layout, running heads, footnotes, and title pages.

The Library of Babel

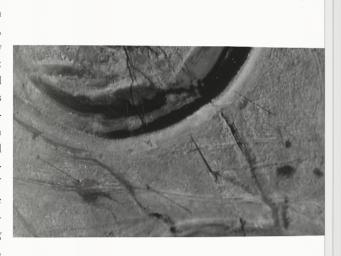
## II. Spatial Axioms



First: The Library exists ab aeterno. This truth, whose immediate corollary is the future eternity of the world, cannot be placed in doubt by any reasonable mind. Man, the imperfect librarian, may be the product of chance or of malevolent demiurgi; the universe, with its elegant endowment of shelves, of enigmatical volumes, of inexhaustible stairways for the traveler and latrines for the seated librarian, can only be the work of a god. To perceive the distance between the divine and the human, it is enough to compare these crude wavering symbols which my fallible hand scrawls on the cover of a book, with the organic letters inside: punctual, delicate, perfectly black, inimitably symmetrical.

Second: *The orthographical symbols are twenty-five in number*<sup>1</sup>. This finding made it possible, three hundred years ago, to for-

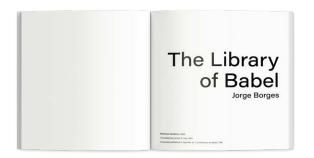
the books. One which my father saw in a hexagon on circuit fifteen ninety-four was made up of the letters MCV, perversely repeated from the first line to the last. Another (very much consulted in this area) is a mere labyrinth of letters, but the next-to-last page says Oh time thy pyramids. This much is already known: for every sensible line of straightforward statement, there are leagues of senseless cacophonies, verbal jumbles and incoherences. (I know of an uncouth region whose librarians repudiate the vain and superstitious custom of finding a meaning in books and equate it with that of finding a meaning in dreams or in the chaotic lines of one's palm... They admit that the inventors of this writing imitated the twenty-five natural symbols, but maintain that this application is accidental and that the books signify nothing in the second Till I'm 1 11



The Library of Babel

#### The Library of Babel

May 2022 Chapbook





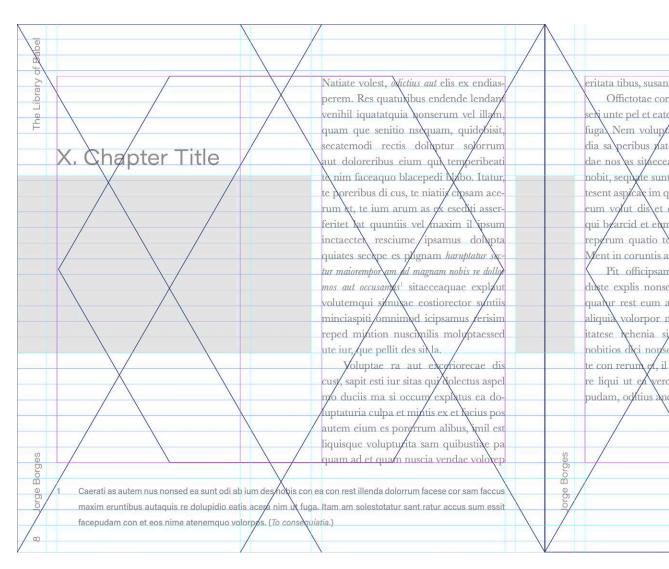




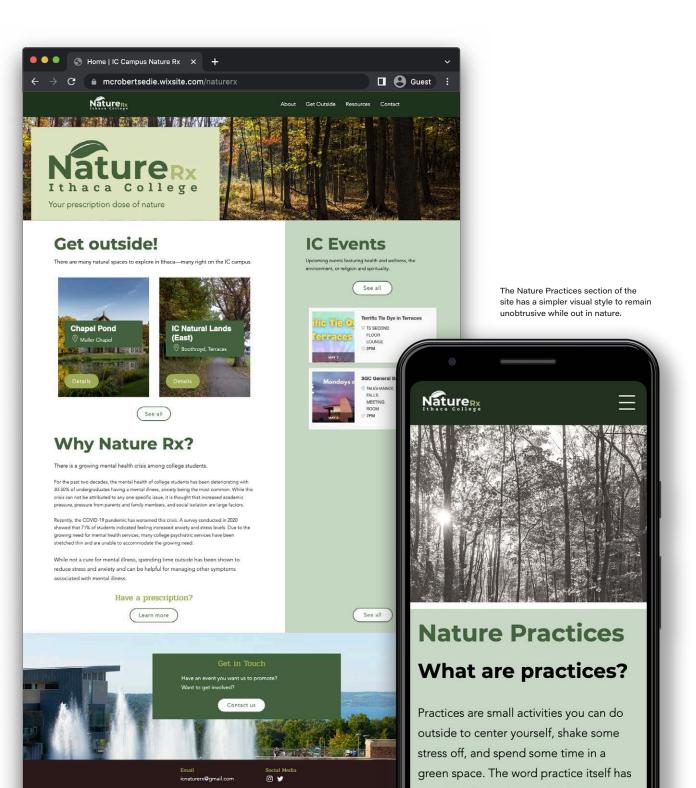
After sketching different type areas and column designs, I settled on a grid inspired by the geometric infinities of the titular Library. With some flow lines and graphics in place, I painted type across the pages—evoking the Library's strange cartography.



Photos from "Airscapes" of American and Foreign Areas, U.S. National Archives.



The margins and column widths are constructed using  $1:\sqrt{3}$  ratios, derived from  $30^\circ$  and  $60^\circ$  angles that echo the hexagonal structure of the Library's rooms.



# Ithaca College **Campus Nature Rx**

May 2022 Website, logo, content development

In 2021, a group of students, faculty, and staff at Ithaca College founded a chapter of Campus Nature Rx—a national movement promoting the health benefits of spending time outdoors (established by Don Rakow and other at Cornell in 2017).

As a writing and design intern for IC Campus Nature Rx, I lead a team of three other students to develop a website and social media presence for the organization. I made a detailed sitemap that the other students and I used while writing the site's content, including all the features and information the Nature Rx group wanted.



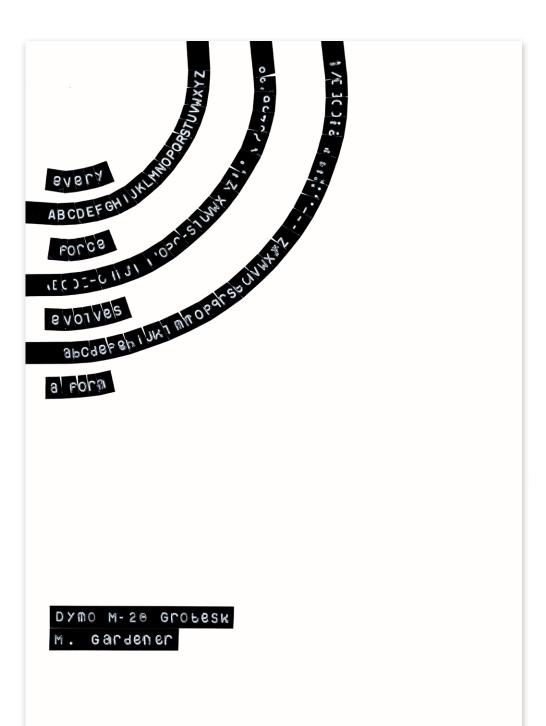
I created a graphic version of the organization's existing logotype to use

Original designed by Edie McRoberts.

The black vinyl tape turns white when stamped or creased, each letter formed through strain and pressure.







# every force evolves a form

March 2022 Poster, typography

Tasked with creating a typeface out my environment, I took a craft knife to an old label maker to make a funky lowercase font. The typeface consists of modules cut from characters on the original plastic type wheel. The modules are assembled into a complete set of characters by making multiple stamps.

The piece's title is a quote attributed to Mother Ann Lee, one of the founders of the Shaker sect. This felt appropriate given the way this typeface emerged from the material constraints of its matrix—as well as the Shaker's tender utilitarian design.

10.75" × 16"

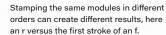
mgardener@ithaca.edu Matthew Gardener 4

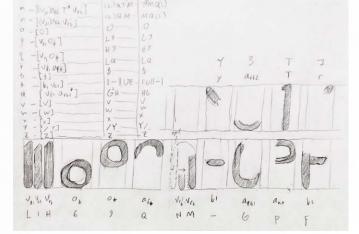
## every force evolves a form

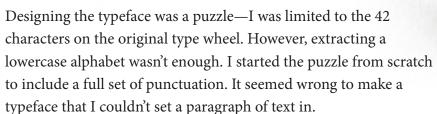
March 2022 Poster, typography











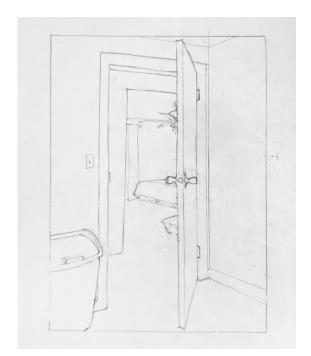




## Monstera

February 2022 Woodcut

As part of a printmaking course, I carved this three-block woodcut exploring light, space, and the collision of the human and natural world. I enjoyed the manual process involved in putting this idea on paper—exploring considerations of the medium such as reversal, structural integrity of the plywood matrix, and print shop hygiene.



A life drawing of my room made in summer 2021, adapted for this print.



A maquette of the hallway to aid my graphic reduction of the planes of light and shadow in the scene.

10.5" × 12.5"

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# Carry Me,

April 2020 Artist's book

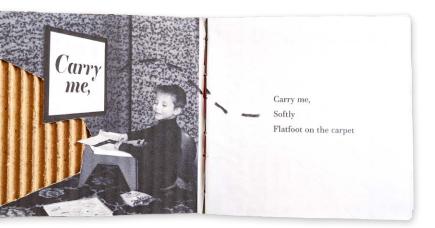
Spending the first months of quarantine at home brought me close to many childhood memories. Many of these I associate with texture—tufty carpet, grass between my fingers, a grainy plastic desk I used to draw on while sitting cross-legged on the hardwood floor.

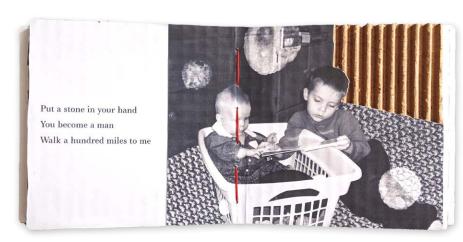
I was seeking warmth and reassurance, so I made this interpretation of a child's board book using family photos and found texture.



### Carry Me,

April 2020 Artist's book

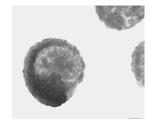


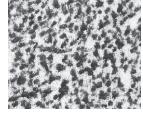




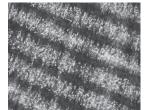
Each of the three cardboard sheets had to be cut to a different size to account for the thickness of the material. It was a challenge to align the spreads so the book looked good open and closed, but I'm satisfied with the cleanliness of the final product.

Textural samples collected as visual research, able to be reused for other projects in the future.













 $5.75'' \times 5.5''$  closed,  $11.5'' \times 5.5''$  open



Matthew Gardener 8