Lavender Visionary:
Liberation and the Artifact

by

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"Is anyone else out there? Who else is searching? I wonder if this is even a valid question. Looking for queer anything often feels lonely. The word queer resists definition, sometimes aligned with ideas about rejection, refusal, deviating from the expected, away from the normative. It's certainly a political word, one that's taken on expansive qualities throughout its history, qualities that aren't necessarily confined to gender and sexuality."

- Paul Soulellis, *What is Queer Typography?* 2019

INTRODUCTION

In a 2019 talk by graphic designer, artist, writer, and educator Paul Soulellis, he poses the question "What is Queer Typography?". The remainder of the talk consists of Soulellis wandering through queer history, graphic design history, and contemporary scholarship to come to what feels like a non-conclusion, or at least not a satisfying one. Is it even possible to whittle it down so simply, when queerness itself seeks to resist any imposed categorization? Queer type may not exist in as simple terms as we want it to, but Soulellis insists that queer is an action, a verb, and that type made as a result of queer acts is by extension, queer. If we continue with this definition of queer as a verb (to queer), maybe a better question would be Where is Queer Typography? -- in time, space, and practice?

One of the best answers to such a question may be found in the periodical publications produced by gay and lesbian activists in the late 20th century. While a handful of publications existed prior, there was a significant increase in activity following the Stonewall Riots in 1969. Many of the magazines, newspapers, and journals made from

the liberation movement were done so by individuals who lacked formal design education. They were produced cheaply with common office supplies; typewriters, markers, photo clippings, etc., photocopied pages that were simply bound together, with little editorial precision. Visually, they are not unlike other products of protest that were made around this time. This attitude of making can be identified as queer because of the conditions that produced it and what it represented. Publishing became a form of protest. Publishing created a nationwide network of care and a forum for progress. Publishing became an act of survival in the face of all odds against gays and lesbians in the late 20th century. Much of the rich pool of content they produced is still resonant now and provides a precedent for contemporary queer designers like myself.

The backbone of this visual arts capstone consists of three typefaces based on typography that I have reason to be created by hand. Many could have been chosen, and more surely will be in the future, but these three are representative of distinct aspects of liberation publishing. Together they give a closer behind-the-scenes of liberation mythology, beyond the sole achievement of Stonewall. The selection process was deliberately pointed at samples that waver between typographic styles and defy typographic expectations. None of the typefaces function as one thing definitely, they are both one and another. They were crafted along with the limitations of the samples as much as possible, although some liberties had to be taken the more blanks that needed to be filled. As a trio, they can be thought of as a found family -- a notably queer concept that rejects a patriarchal family structure, chosen instead of given. These three typefaces do not adhere to a single concrete source, they do not owe their form to their master. Their connection is based on their innate raison d'être. My curation of them, and their relationship in time and necessity, are the things that bind them, independent of visual form.

The original type samples being hand-made is an essential reproductive link across bodies in time. Throughout the process of making, it was felt that I was continuing the work of my predecessors. Despite not knowing their names, they became my collaborators. The lettering that they made would be reinterpreted through my hand. Uncovering these overlooked LGBTQ+ documents and making them visible became a prominent goal. LGBTQ+ histories and documents are typically presented reductively, if at all. Reproducing them now in a further liberated space will allow them to reach a new audience who may or may not have any idea that they existed. Maybe they will provide a similar sense of belonging for other queer designers as they have for me. As we enter what feels like an era of trans liberation, what can we learn from the gay and lesbian liberation movement?

Pre-Liberation Publishing & Bob Damron's Address Book

Before the Stonewall Riots in New York in 1969, there was a small stream of

periodicals being produced in America. The two most prominent, ONE Magazine (1953 - 1967) and The Ladder (1956 - 1970) were distribution leaders and provided an example for many liberation publications to follow. Their pages consisted of some regular content and an abundance of submissions from their readers. ONE, the first gay rights magazine in the United States, primarily targeted homosexual men. It was mailed out internationally in unmarked envelopes, and the contributors used pen names to remain anonymous.

While ONE and The Ladder provided a forum and communication network, they did not provide an effective gateway into real community space. The connections they produced were made across an invisible network of postage and subscription. A unique example of printed matter that bridged this gap emerged in 1965 in the first issue of Bob Damron's Address Book. Bob Damron was gay man who owned a gay bar in San Francisco at a time when it was unheard of. On his frequent trips across the nation, he sought out welcoming businesses like his and recorded them throughout the 1950s and into the 60s. As years passed the list of locations grew and Damron published new editions yearly to keep up. It was distributed nationwide at locations disclosed within its pages.

The first edition of Bob Damron's Address Book was published secretly in 1964. It was a small, wallet-sized book meant to discreetly blend in like any other address book. Bob Damron was a gay man and catered exclusively to gay men*. Visually, it is unremarkable.

Four years later, the 4th edition was circulated with what stands out as a relatively remarkable design on its cover. The calligraphic letterforms, presumably made by editor Hal Call (although it's unclear exactly who), defy any expectation of secrecy; Damron's name is displayed prominently. Although the Damron name was not yet synonymous with gay travel, the fact that it's there is indicative of something, and that something is not trying to hide. The extravagant, airy lettering seems to proudly align itself with stereotypes that cast gay men as effeminate.

After the 1969 Stonewall Riots, gays became more visible in the public eye and Damron's book changed too. A more systematized cover was put in place and advertisements began to appear in the 1970s. As a travel guide and for some, a survival guide, the books rose in popularity and were effective in forming gay communities across America. However, during the AIDS epidemic, listings rapidly began to fall. Damron's Address Book has persevered until today in the form of a website where the listings are available for anyone to view.

The current version of the Damron typeface includes a limited character set, basic punctuation, and numbers. Plans for expansion are in place and consist of more punctuation, symbols, accent marks, and a whole lot more ligatures to fully expand the script system and give users plenty of options for customization. The sample that the original address book presents gives us a script that doesn't follow the rules of a typical

*Lesbian communities developed their own wayfinding outlets, but both arenas excluded trans/gender-nonconforming people.

script. Many of the letters are given extra flourish when standing alone. Attention was paid to how and where letters connect and don't. As they originated in an address book, the lettering can reference notions of navigation in relation to spaces of belonging. As I think of my contemporary circumstances, and my own life in relation to Damron I have begun to pay attention to where my true spaces of belonging are. Trying to capture the irregular, dazzling effect of the original calligraphy in an .otf format is tedious and difficult to mimic. In the default set, the characters do not connect in a conventional way. They are spaced like a standard Roman alphabet would be. Awkward spaces are amended with ligatures that draw from the original sample. The ligature/alternate system has yet to be expanded to include contextual pairings, more ligatures, and more alternates to effectively capture the expressive hand of the calligraphy.

Gay travel guides, like Damron's books (and lesbian-produced Places of Interest to Women), although rare, helped establish networks of care and strengthen vast gay communities before and during liberation. Damron and Call's travels, recordings, and widespread publishing efforts were risky endeavors and remain largely unknown. Recreating their hand-drawn typography with digital means allows a new audience to engage with their history as easily as typing. Since it's frequently overlooked, typing is activated as an act of remembering marginalized history, allowing the network of care established by pioneering gays such as Bob Damron to continue now in a more liberated space.

Stonewall Mythology & Lavender Visionary

> "The purpose of the gay liberation movement was to save lives, and the way that I could save lives was actually by doing layout, doing typesetting and writing… It wasn't a career, it was something that you needed to do."
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> - Michael Bronski, *A History of the Queer Press* 2019

On June 27th, 1969, New York's Stonewall Inn was raided by police. Remembered as a defining moment that sparked the liberation movement, this was a fairly common happening at the time across America. This time was different, for instead of passively enduring humiliating treatment, bar patrons fought back through a nightlong riot. The happenings at Stonewall are commonly thought of as a spark that started the gay and lesbian liberation movement, but this idea is undermined by the fact that this type of raid was not uncommon, and similar riots grew from them at different moments throughout the country. Gay liberation was already happening in New York City in 1969, allowing those present at Stonewall to feel empowered enough to take action on that night and enact commemorative programming in the months and years following. Stonewall can be viewed as an achievement and a vehicle of liberation, but to view it as a monolithic starting point is reductive to other activist work happening at the time.

Some of the under-recognized activist work from this period manifested as publishing. Following in the footsteps of the aforementioned ONE Magazine and The Ladder, a new generation of gay, lesbian, and [although rare] trans* voices started building up their communities through publishing. The queer press that emerged in the 1970s became an essential force in the movement in New York and cities nationwide. Gay Liberation Front (GLF) emerged following Stonewall in New York with splinter groups stemming from its example; Lavender Menace, Street Transvestite Action Revolutionaries, and Third World Gay Revolution, to name a few. Many, if not all, of these organizers, had writing to back their missions — many of them published. Despite some of these publications being short-lived, they show us a newfound sense of agency among queer people that drove change. The press was vital in creating a community when there could not be one publicly.

Lesbians in particular formed one of the largest subcultures of liberation publishing. They discovered their own unique set of issues that coincided with issues also facing the feminist movement — living a female-bodied life without being defined and dependent on men or being desired by men. Dozens of feminist lesbian periodicals were made during liberation; from Lesbian Tide in Los Angeles to Sinister Wisdom, a journal that began in North Carolina in 1976 and is still published today. Writing and publishing networks, again, proved to be driving forces of gay liberation.

The second of three typefaces is entitled Lavender Visionary — based on the anonymous voices who produced Lavender Vision. It defies the historical convention of crediting one sole genius creator and rather acknowledges a larger context. Lavender had been long used as a subversive identification symbol among queer communities, most notably used by lesbians, as early as Sappho. During the liberation movement, it was used by organizers to rally pride and protest. Continuing the tradition of gay and lesbian publishing, I too pride myself as a lavender visionary. The typeface I made in collaboration with those before myself includes an outline style accompanying the regular filled version. There is no lowercase now, and though there could be, it doesn't feel like it belongs in the language of protest. The typeface interprets the sample with some level of rationalization to emphasize the fundamental structure of the alphabet. It maintains a blobby, hand-drawn feeling despite this and carries the joyful optimism that created it.

As a part of my capstone, I translated the Lavender Visionary alphabet to a print-

able letterpress alphabet made from hand-carved mounted linoleum blocks. If perfection is based on computer-generated bezier curves, then the resulting linoleum characters are not perfect. Subtle cut marks are crude evidence of the hand. The letterpress version effectively brings Lavender Visionary full circle from the original drawn bubble letters to my own interpretation and my own hand.

Alternative Voices & Angela Douglas

In the pursuit of queer typography from 1970's liberation publishing, it has been noticeably difficult to find examples made by trans* activists or even snippets advocating for trans voices. Liberation for gays and lesbians was at the forefront during this time, but a handful of splinter organizations formed to focus on specialized issues. That said when trans people do appear they are worth taking note of.

Angela Keyes Douglas was a writer, activist, underground musician, and trans woman. She made many contributions to the liberation movement, although many of them remain invisible. Douglas began as an active member of Gay Liberation Front but left after feeling ignored by the organization. In turn, she founded one of the first organizations to focus on trans issues, the Transsexual Action Organization (TAO) in 1970, one year after Stonewall, and the same year that Marsha P. Johnson and Sylvia Rivera founded STAR in New York. From 1972—1980, Douglas published two magazines; Mirage and Moonshadow. The specific contents of both are not well documented, although we can assume that they followed similar intentions to TAO. Both magazines presented a crucial outlet to building up trans consciousness at the time when trans folks were persecuted and isolated from both heterosexual and homosexual worlds.

Beyond this period of activism, Angela's life was fraught with difficulties. The varying accounts of her existence are difficult to piece together. Some describe her as an outspoken, impassioned leader who fervently served her community. In others, she is an unstable, paranoid, kook. Her political life is difficult to commemorate when it is so often overshadowed by her eccentricity and apparent delusion.

Angela Douglas came out as a trans woman in 1969. While she claimed to have been present at the Stonewall Riots that very same year, it's unlikely to be true. She was in Los Angeles for a while, moving to Miami Beach where she founded TAO. At its peak, TAO had over 1,000 members in 5 countries. Douglas tried to find a place in gay and lesbian liberation. She insisted on the opinion that transsexual and homosexual issues were intertwined. Still, she was excluded from the gay movement. Angela was often caught frustrated with conditions for trans folks and is mentioned to have spoken out against cis-women and homosexuals in emotional, reactive statements.

*trans here refers to binary concepts of transition, as gender non-conformity was not a fully realized identity yet. Although many gays and lesbians discuss abstractly feeling a mixture of both masculine and feminine, there wasn't the language articulated to describe it the way there is today. Transsexual and transvestite were the prevailing terms at this moment.

She underwent gender-affirming surgeries in 1977 but they are believed to have gone poorly, leaving her body harmed. Her surgeon got his license revoked later that year. It is rumored that Angela went back to living as male for a large portion of the remainder of her life. She endured lifelong struggles with homelessness and assault, worsening mental health conditions, and financial insecurity. Somewhat famously, she won the lottery in 1991 and purchased an electric guitar, a red corvette, and moved to Key West with her winnings. She continued releasing intermittent music projects, many of them using different names. She died in 2007 due to heart problems.

While Douglas's life was tragic, it is relatively well-documented. The magazines made under her supervision, however, are not. Moonshadow is mentioned to have been more of a newsletter, with Mirage functioning as a more proper magazine. Douglas served as the editor of the magazine with Suzan David, a member of TAO, making many of the graphics. David's illustrations seem to depict a sci-fi futurist vision for trans women. Her figures flow in and out of the spaces they inhabit. Their bodies are presented as cycloptic, robotic, and sometimes alien. They seem to suggest a relationship between trans bodies and fantastical, otherworldly beings.

The 'angela' typeface is based on the cover of Mirage's first issue. Mirage and TAO provide great examples of ways in which writing and publishing were essential empowering forces of queer liberation. Recreating their type allows their pioneering trans activism to reach more people now in a further liberated space. The typeface expands on the original sample with a full alphabet, numbers, and punctuation. Formally, it takes inspiration from modernist alphabets made around the same time, such as Herbert Bayer's universal alphabet, but surprise characters interrupt an otherwise rigid system. This collision exemplifies the canonical tension between modernist design movements that became standard practice and work produced by marginalized activist movements that is largely overlooked. The surprise characters mainly draw from the lowercase g in the sample, but the uppercase was harder. Influence was also drawn from conventional ways of drawing script characters. Pairing the sans and script components makes a typeface that goes between typographic lines and definitions of style.

They/Them/Theirs

Reflecting on the legacy of liberation-era publishing from both a non-binary and an art and design perspective, I started feeling a deep connection between the work of past visionaries and my own. Conditions for queer people in America are astoundingly better than they were 50 years ago and the aforementioned three publications have more to do with it than many people think. The liberation years represent the real beginning of the fight for equal human rights and treatment. I owe a lot to these people, known and unknown, who made it possible for me to be me and not worry too much about it, most of the time.

Things have changed a lot; language and ontological theories of sexuality and

gender have evolved dramatically since 1970. Philosophers and theorists including Judith Butler have taken steps further from liberation to challenge traditional boundaries of gender and sexuality. Gender nonconformity has become a widely validated category that still resists the gendered language used to explain it. I find myself at a crossroads of time and practice. Working within the tradition of queer publishing, my work engages past and present tenses to explore queer ways of seeing.

The graphic design canon has perpetuated one way of reading the same visual language for decades. In reality, there are infinite arrays of human experiences and being. To ignore or outright reject alternative ways of thinking and making is harmful not only to the marginalized but to the common good as well. When a society holds one point of view as a standard of correctness and success, everyone is at risk of falling victim to oppressive forces at play.

There is an abundant and ever-expanding vocabulary to describe the vast experience of human sexuality and gender. Unlike the 1970s, media is playing a primary role in nurturing LGBTQ visibility and advocating for LGBTQ narratives, but an issue arises when nuanced experiences are diluted to marketable portrayals. We suffer the same issue as gay and lesbian publishing being left out of the valid version of the graphic design canon. Generic or false representations of the lives of marginalized individuals and groups perpetuate their marginalization by creating expectations for what they ought to be. When things happen that defy our expectations they are met with discomfort.

My own experience walking in between genders, while not being attached to any, is enough still to confuse a large number of people. Generally, gender non-conforming people are illegible. A majority of the time I am perceived as female because to most people I must be. This judgment happens at a glance, in a process that's ingrained in our cognition from infancy; the impulse to differentiate male and female bodies. We project this and other categories on one another so that we understand each other more efficiently. Developing humans only have so much cognitive space, and this process of categorization helps to streamline our thoughts. All this to say, I understand how I am perceived and why. Notwithstanding, I find myself attuned to the nuances that surround us and empathize with those visions. People bear witness to me, I bear witness to the world, finding comfort as a pedestrian — anonymous in liminal public space. My practice of photography has empowered my fascination with looking, personified it, and given it a purpose. As a printmaker, I manipulate these documents to generate a specific read, much like a designer manipulating type.

Printmaking, as a loose set of processes, is an outsider medium in both design and fine art contexts. Historically it was subservient to painting; the role of the printer was to reproduce painterly works for wider dissemination. Printmaking and graphic design have a closer relationship, as early graphic design was produced via movable wood and metal type that was printed with ink on paper by printmakers, with imagery being cut in relief matrices or printed with lithographic stones. Graphic design and printmaking were arguable one thing, commercial art. This changed with the rise of

digital tools which presented faster and cheaper production methods for designers to make their work. Printmaking now is a niche, underrepresented medium, but this is precisely why I am drawn to it. I find comfort in its marginalization. In my printmaking work, photographic, analog, and digital tools are used in tandem to make montages that disrupt the viewers' gaze and create a state of transition. Sequence and repetition become important representations of time as I move through space and my body changes with me.

The Pedestrian

For my capstone, I incorporated my typeface drawings into these prints to further connect my practice to the work of liberation visionaries. The images produced for my capstone explore my point of view as a pedestrian as an allegory for transition. Pedestrian is a tricky word, one that is often used negatively to describe commonplace, low-brow imagery that is considered culturally insignificant — many of the liberations periodicals discussed earlier would be seen as pedestrian graphic design by many. However, I find comfort in the word and the role one assumes as a pedestrian. I am drawn to the poetics of the street and often draw from vernacular language, much like Sister Corita Kent, who is a great influence on me, though we possess different gazes. As a pedestrian, you are inherently someone who is looked at, and you are also in-between places.

The print Untitled (bridge) was the first visualization intentionally depicting liminal space. Two photo-polymer-plates, one in a cool grey, and one in a warm grey, overlay to create an ambiguous space. The images are cellphone photos taken on a train ride home and back over a holiday trip, although this is hard to make out without familiarity with that exact experience. Infrastructure and buildings are legible but cloudy. Notably, the polymer plates were not developed well causing crisp halftone to elegantly sit next to organic areas of tone. An extra layer of subtlety is created by a chine-collé rainbow in an off-white paper, acting as the 'bridge' between two places. The image has an ephemeral quality as it exists out of time, more like a faint memory of what transition feels like.

I activate my point of view as a pedestrian in Looking Both Ways II (and so much more). What seems like a straightforward self-portrait is nuanced through process and context. It begins as a cellphone selfie in a storefront glass window at dusk. The air is cold — winter — and this is emphasized by representing snow in a gestural way through drawing and in a graphic way by depicting a snowflake sign attached to a lamppost, a commonplace sighting in Buffalo, New York where I am from. The basis of the image is a drawing that has endured many acts of transfer* to become a cyanotype. A traditionally photographic medium, cyanotype creates a pervasive blue that tones the whole image. This particular print developed washy and uneven which adds even more depth. The space is deepened by two layers of reduction woodcut, one in lavender, and

another carefully mixed color to deepen the space. The only things I chose not to carve and therefore coming forward the most, are a neon OPEN sign and cropped window vinyl that vaguely reads "AND SO MUCH MORE" hence the subtitle of this piece. What is presumed to be the main subject of the print, the portrait, gets knocked back by the additional layers. It felt important to reference advertising language as a way to bring forward ideas of desirability and consumerism. The background features a monolithic General Mills factory (nodding to Corita Kent), an unresolved street, and a one-way sign. I use the one-way sign as a quiet motif in my work as a question. The title, Looking Both Ways, is a double entendre meant to reference the vernacular safety phrase for crossing the street. It is connected to walking, an act of cautious looking, and here activated as an act of perception. The figure in this print, me, is enacting all three — on a pause from walking, looking, and being seen by the viewer. What would be a cellphone photograph is a drawing that has been reproduced through a photographic process. My hand is evident but subverted.

Another piece, The Pedestrian focuses on my non-obvious point of view of mundane imagery. The image is focused on the shadow of a pedestrian signal, with the object itself cropped just in view, enough such that the walk symbol is visible. Soft-ground etching allows the image to have a feeling of drawing with the gestural mark of the hand visible. The moment captured here is fleeting and so mundane that it could become disposable. This is visually emphasized by the presence of ephemeral papers that have been chine-colled into the image; a parking receipt and a movie theater ticket.

*Transfer chain; iPhone camera photograph, hand-drawing, photographing the drawing (scanning), converting to a digital negative, exposing the print

The papers are sitting on a different plane than the image's illusory space which brings forward the feeling of collage or montage—it's not quite real. The apparent simplicity of the image contradicts its ambiguity, it resists being solved, but ideas of sight, worth, and transition between places are prevalent themes.

I Know A Place

Walking and wayfinding have become essential actions that impact how I see the world. Reading about Bob Damron's Address Book moved me to reflect on where my spaces of belonging are. This prompted me to make my own address book, titled I Know A Place. The book is a one-page folded book, digitally printed on lightweight cream paper. Six photographs were taken for the interior pages — all of them are places that bear some emotional weight for me — rooted in memory and at odds with the present. This voyage through my home was then mapped on the hidden page in the book fold for curious viewers to discover. The fragmented map plots the location of each image with accompanying text that briefly describes my relationship with each. For example:

6. Home

I've gone back and forth so many times but I always end up here. I used to dream about how it would feel to leave this place. Lately I've been missing it, but I don't know how to tell them. We are still learning how to love each other.

Accompanying the map are collaged bits of text that further contextualize my feelings. The title, I Know A Place, is hand-drawn in a version of Damron in which each word connects across different lines. Damron's form lends itself nicely to show how everything for me is connected. While it may have been unintended, the original calligrapher created a form that matches the intent of Damron's books; helping people connect with one another.

An accident occurred in one of my printing attempts for this book. One of them was fed through the wrong way and both sides were printed on the same surface. I was delighted with how complex the resulting image was for it created a more complicated, but more accurate, rendering of how I wanted the original book to feel about my relationship with home. Some of the text became illegible, images overplayed over one another, but the title was pervasive. "I know a place" as a phrase was articulated for its ambiguous meaning. Literally, I know all of these places, but it's also something I might say to someone looking for a place, for safety or any reason. In any case, it's a secret to myself and my own connection to these places, but this complex rendering of home feels resonant among many of the queer people I know in my life.

I moved forward with this image by splitting the channels into CMYK and mak-

ing screen prints of it, at a scale much larger than the original image. I Know A Place became a piece composed of four 22x30 prints. However, each of the four is missing a layer, creating a sense of incompleteness among each. When they sit together they inform the parts of each other that are missing, forcing viewers to look carefully to piece together the image. When displayed, I like to keep the original book close by in case people want to read into it closer. The relationship here between design and art has been muddled. While the book stands out as a designed object, the prints serve as the better resolved emotional vehicle, but both depend on one another to be read properly.

Way-finding and navigation are also explored in the series of four prints Feeling Shadows in which letterpress text set in Lavender Visionary is used in tandem with cyanotype prints of photographs. The four prints are meant to work in a linear read with a short poem written by me.

No Longer
Not Yet
Looking Both Ways
Feeling Shadows

The supporting imagery depicts intimate, mundane moments captured from the street. Each image is a severely cropped close-up of a building. They are united by qualities of vacancy, distress, and stillness. Referencing these structures is a nod to walking, as previously explored, but also speaks to bodies in transition. Being from a rust belt city, abandoned buildings and storefronts are commonplace with remnants of what used to be remaining visible. In this shadow, I see myself somewhere in between what used to be and what will be. In both I Know A Place and Feeling Shadows I purposefully hone this sense of incompleteness to express the illegible way I wish to be perceived, although they are honed in different ways.

Acts of Transfer

Queerness was located in time through liberation publishing, located in practice through printmaking, and through my relationship with my own body. Blueprint, is a cyanotype t-shirt, was the first piece to explore this relationship. It was made using the

sun and flora found in my backyard as well as pre-cut vinyl lettering to preserve the word 'THEM' in the exposure. Made primarily to be a wearable article of clothing, the shirt is also installed carefully to evoke sensations of reverence and restriction by being displayed above the viewers line of sight and/or being stretched to create tension in the material. The latter is to mimic the sensation of wearing a chest binder without the obvious reference to the object itself.

Becoming explores my relationship with my body utilizing etching states as an allegory for transition. The first state is controlled, precise, and clear about what it is depicting. Lavender Visionary is used here because it has the closest relationship to my body and the history of people who are similar to me (assigned female, sapphic). The text "Girl, where do you think you're going?" is featured in white over a vague shadow of a figure who appears to be walking. As opposed to more traditional acid resists such as hard ground, vinyl was used to stop the acid from etching the areas with text, allowing a clean graphic translation from computer to plate. This allows the text to stand out vividly over the grey and black background. The relationship between text and image in this initial state implies that the figure depicted is assigned female.

Four sequential states follow this first one. The second state underwent additive processes such as soft-ground and hard-ground etching and drypoint to create an interruption. The succeeding states utilize scraping, burnishing, and sanding the copper plate to deliberately remove the image from the plate over time. As I have found myself, I have paradoxically been lost in the minds of others as I have blurred gendered boundaries. The final state of this piece longs to avoid perception, becoming a void of grey tone and gestural scratches with only slight traces of the letterforms visible.

Concepts of transfer were also explored in make/believe, a set of three prints. The piece is based on Letraset, a media supply company founded in England in 1959. They are best known for their sheets of dry transfer typefaces. Through the 60s, 70s, and 80s, Letraset sheets were popular among punk and underground movements because it was accessible and easy to manipulate. The DIY technology offered an outlet outside of mainstream publishing and printing, allowing people to access design on their own as opposed to going through a printing service. Using Letraset elevated more crude layouts that were often typeset with a typewriter, sometimes additive drawing, photocopied, and bound. Countdown, a typeface designed by Colin Brignall in 1965, which appears in the cover of an issue of Mirage, was available as a Letraset sheet. It was a truly democratic tool that offered contemporary design to uninformed typesetters who produced conventionally bad but interesting results. Awkward kerning and an uneven baseline usually give Letraset away.

Letraset is related to printmaking as it involves transfer from a matrix to a surface. No longer made, its existence now truly references the specific time it was made and used as an artifact. It becomes a relic of contact when the characters get transferred to the paper with transfer marks visible. An homage to Letraset, make/believe navigates these transfers to make open-ended connections to the past in a sort of wondering. The first print, a screenprint on mylar, exists to mimic the original product in a

mundane way, except it uses my own angela as opposed to something Modernist or otherwise produced at that time. Some letters are pressed out made visible with ballpoint pen. The following two prints shift emphasis to the letters scribed out; to what was said through the transfer. The second one, an etching, spells out 'make/believe'. Again, this was accomplished using vinyl as an acid resist. The stencil was cut to convey the same candid qualities of pressing Letraset by hand. Chine-colled notebook adds an additional layer of depth to the print as it gives the text a familiar place to live. The third print is a vinyl stencil unevenly stuck on to a paper that has been screen-printed in the same blue as the mylar look-alike. This iteration of the set solidifies the emphasis on what is missing from the matrix and therefore what is said by the typesetter.

Conclusion

Compiling my research, typographic work, and printed matter into a digestable artwork is accomplished through the installation of a reading room space featuring a bookshelf, lamp, and chair. The room is meant to feel intimate and domestic as if it is someone's private workspace, it is lit warmly and invites viewers to engage with the work. Here, the typefaces are displayed in specimen booklets that both show off their typographic gusto as well as inform the viewer of their history. Also on the top shelf sits a typewriter, an important tool artifact. The lower shelf displays the books that influenced and informed my work. Having them on display helps make my thoughts visible and points those who may be interested in a direction they may have not been aware

of. On the walls around this installation a curated selection of posters and letraset are hung to further set the scene. It is a space that is meant to be spent time with.

This body of work, through experimentation, patience, and inquiry, became representative of a larger crossroads of time, space, and practice. Wandering through queer history and wandering through my own space became essential points of connection. Interdisciplinary and non-binary points of view create a unique vantage point for describing the experience of transition and queerness that's removed from obvious connotations of gender and sexuality. Queerness, it is learned, is a lot of things. My original question; Where is queer typography?, was answered, and it was not limited. Queer typography is everywhere. It was made by queer folks in times of great struggle, out of resourcefulness and resiliance. It is found in the poetics of the street, in our homes, in discounted artifacts, and in transient commutes, activated by vision.

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