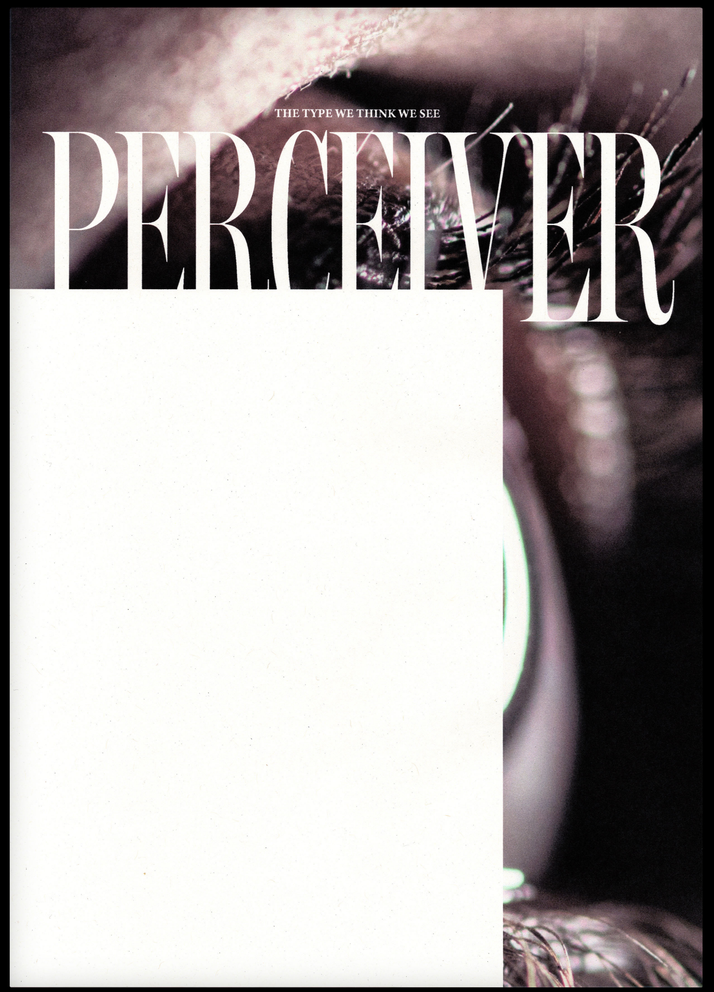
A graphic designer from Melbourne, Australia. I love typography and type design. The written word is as complex as the human writing it, the five print projects contained herein are a testament to my love of letters.

This portfolio is set in *IvyOra* by Ivy Foundry.



The world we see often differs from the world that is, and nowhere is this more true than in the field of typography. *Perceiver* demonstrates this through three different chapters: DISTORTION, OCCLUSION, and EXPOSURE.

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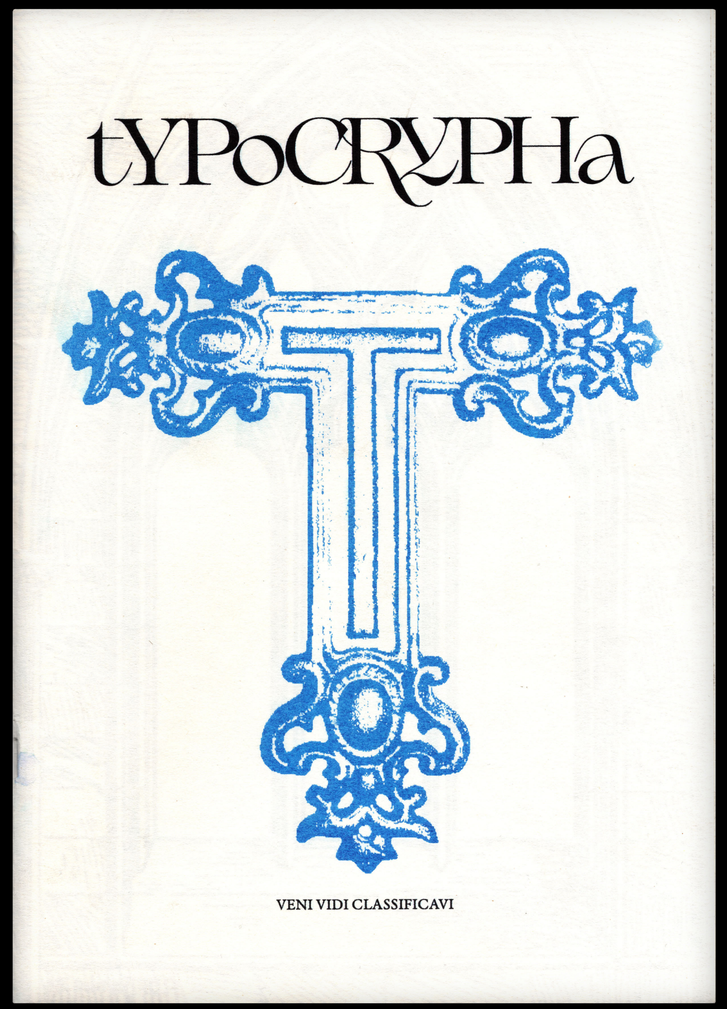
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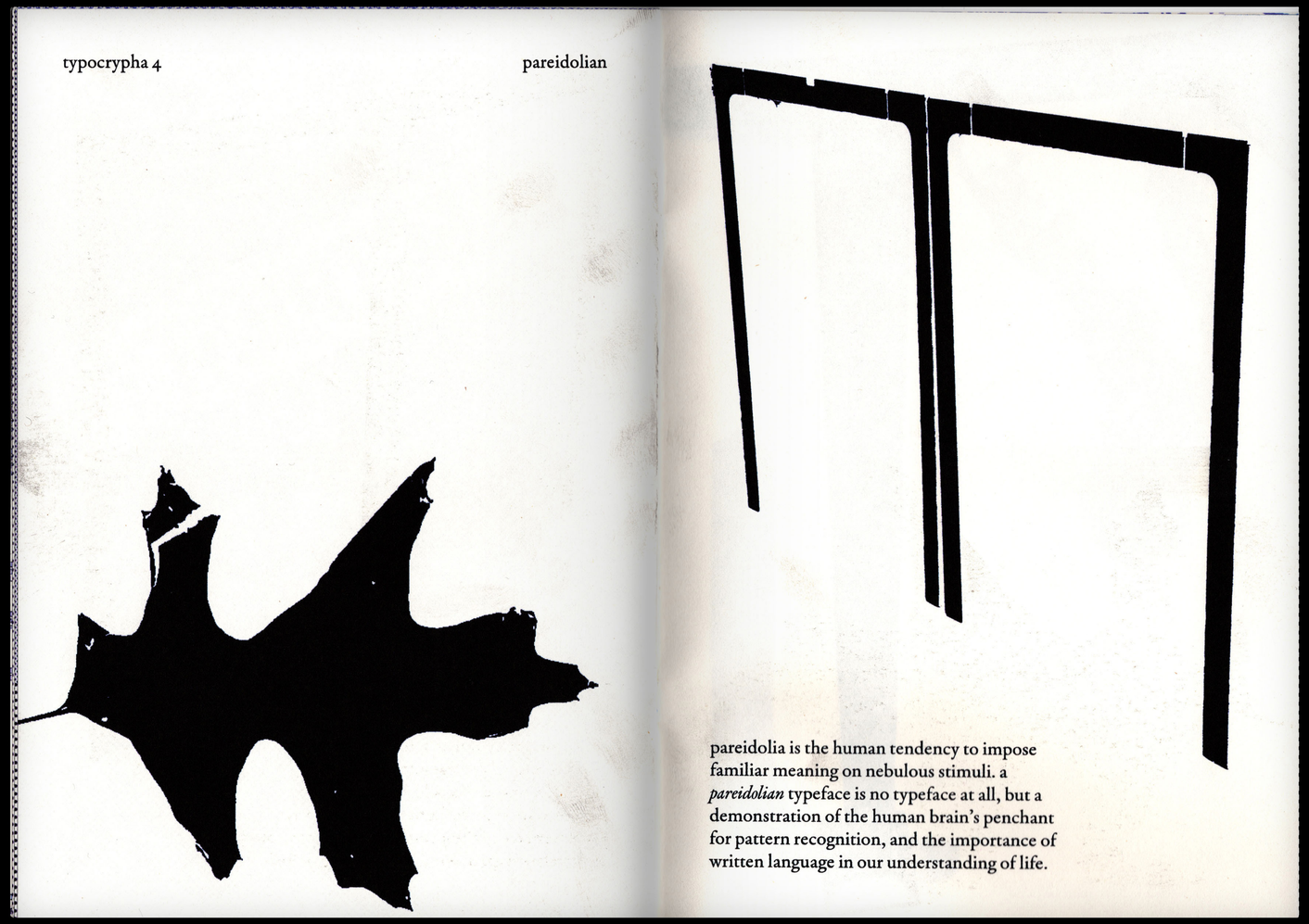
Typeface classification has been standardised for decades. *Typocrypha* explores what a new set of tone-based classifiers could look like, derived from upwards of nine hundred photos of real-world typography around Melbourne, Australia.

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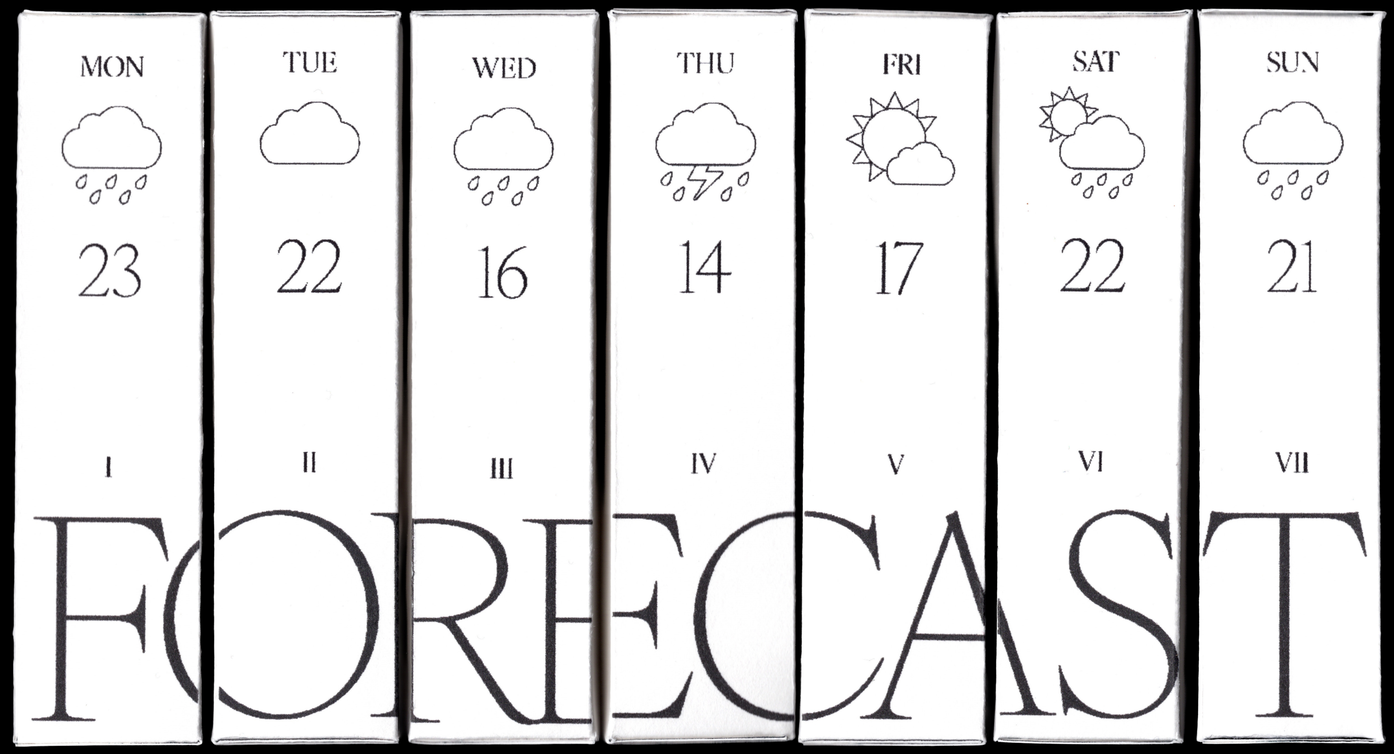
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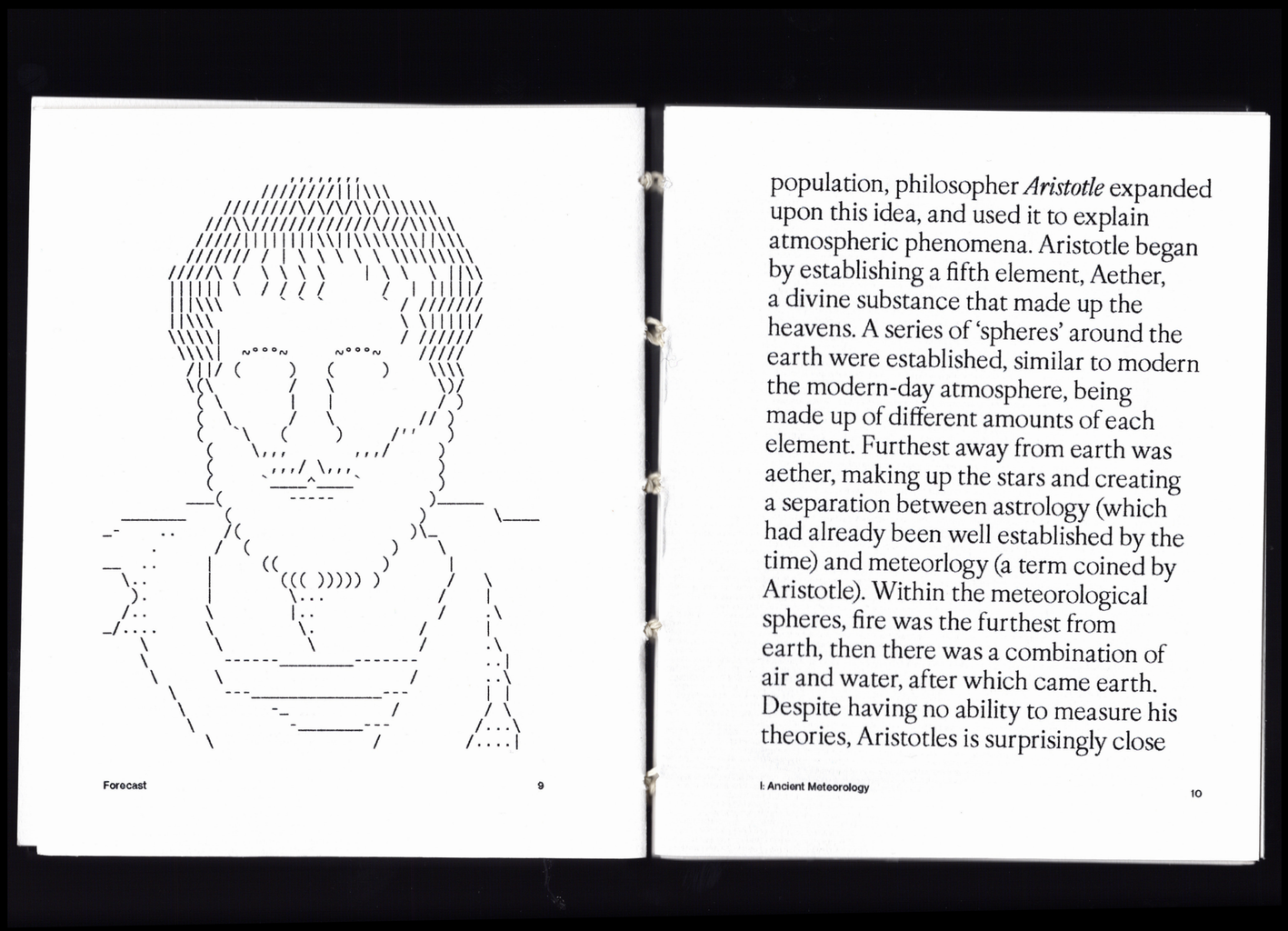
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Only recently have humans known the weather before it happened. *Forecast* is a seven-part history of meteorology. Starting from ancient civilisations, following the stories and breakthroughs all the way until the modern day.

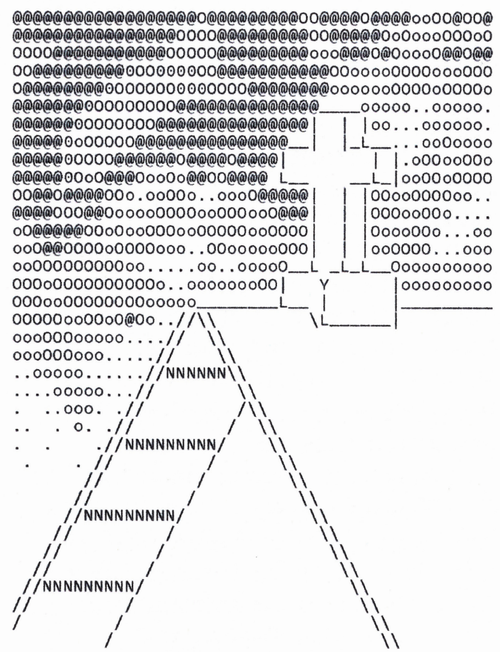
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population, philosopher *Aristotle* expanded upon this idea, and used it to explain atmospheric phenomena. Aristotle began by establishing a fifth element, Aether, a divine substance that made up the heavens. A series of 'spheres' around the earth were established, similar to modern the modern-day atmosphere, being made up of different amounts of each element. Furthest away from earth was aether, making up the stars and creating a separation between astrology (which had already been well established by the time) and meteorlogy (a term coined by Aristotle). Within the meteorological spheres, fire was the furthest from earth, then there was a combination of air and water, after which came earth. Despite having no ability to measure his theories, Aristotles is surprisingly close

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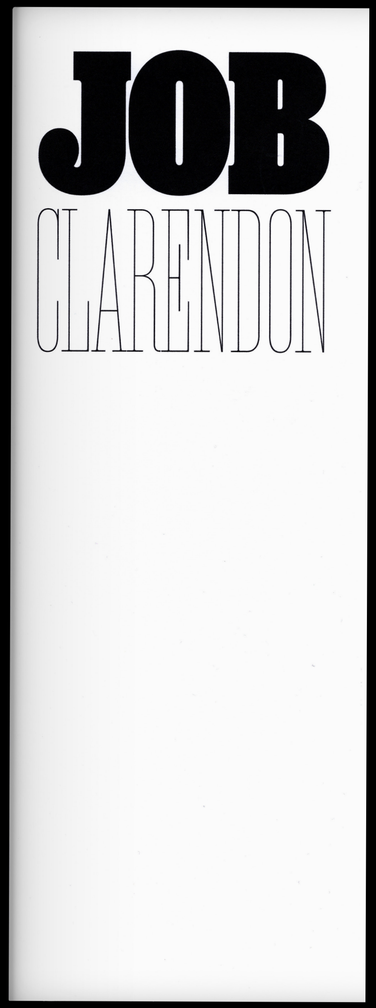


be described as obvious flaws in *Meteorlogica's* logic, the treatise was widely accepted as accurate, and was the foundation on which most meteorological study was built by scholars for more than two thousand years.

By the Middle Ages, there was a major shift in the world order. The Roman Empire had fallen, and Christianity dominated most of the west. This new religious shift meant that most people remained uninterested in forecasting, since Christianity's built-in explanation of "God's will" was sufficient for day-to-day uncertainty. However, among scholars, there was still an interest in discerning the natural, weather events like rain and clouds that happened regularly and meant nothing, from portents, warnings from God. Aristotle's four-element theory was

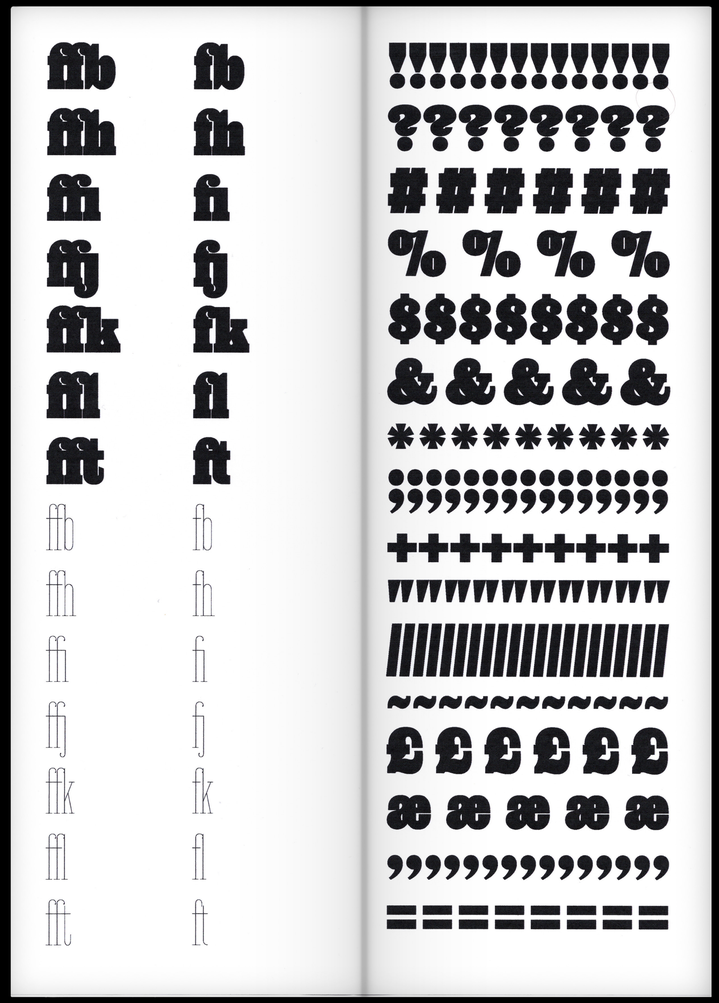
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Job Clarendon is a typeface designed by Bethany Heck and David Jonathan Ross, inspired by the job printers of old, and Clarendon, of course. This specimen shows off the features and contexts of this loud, confident typeface.

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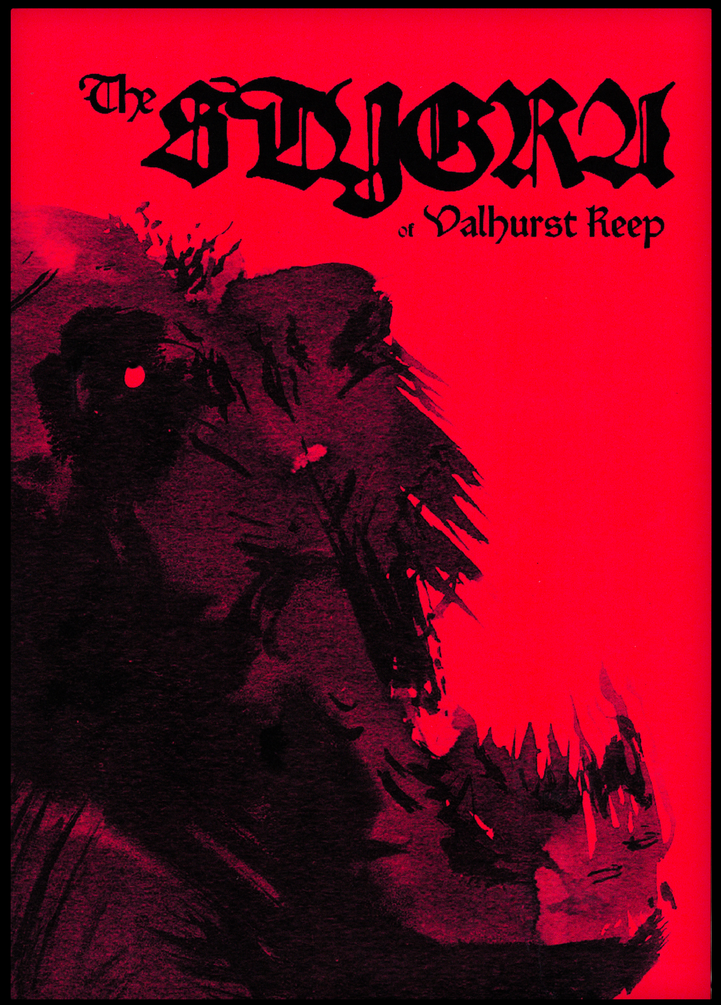
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NEW YORK CENTRAL RAILROAD COMPANY

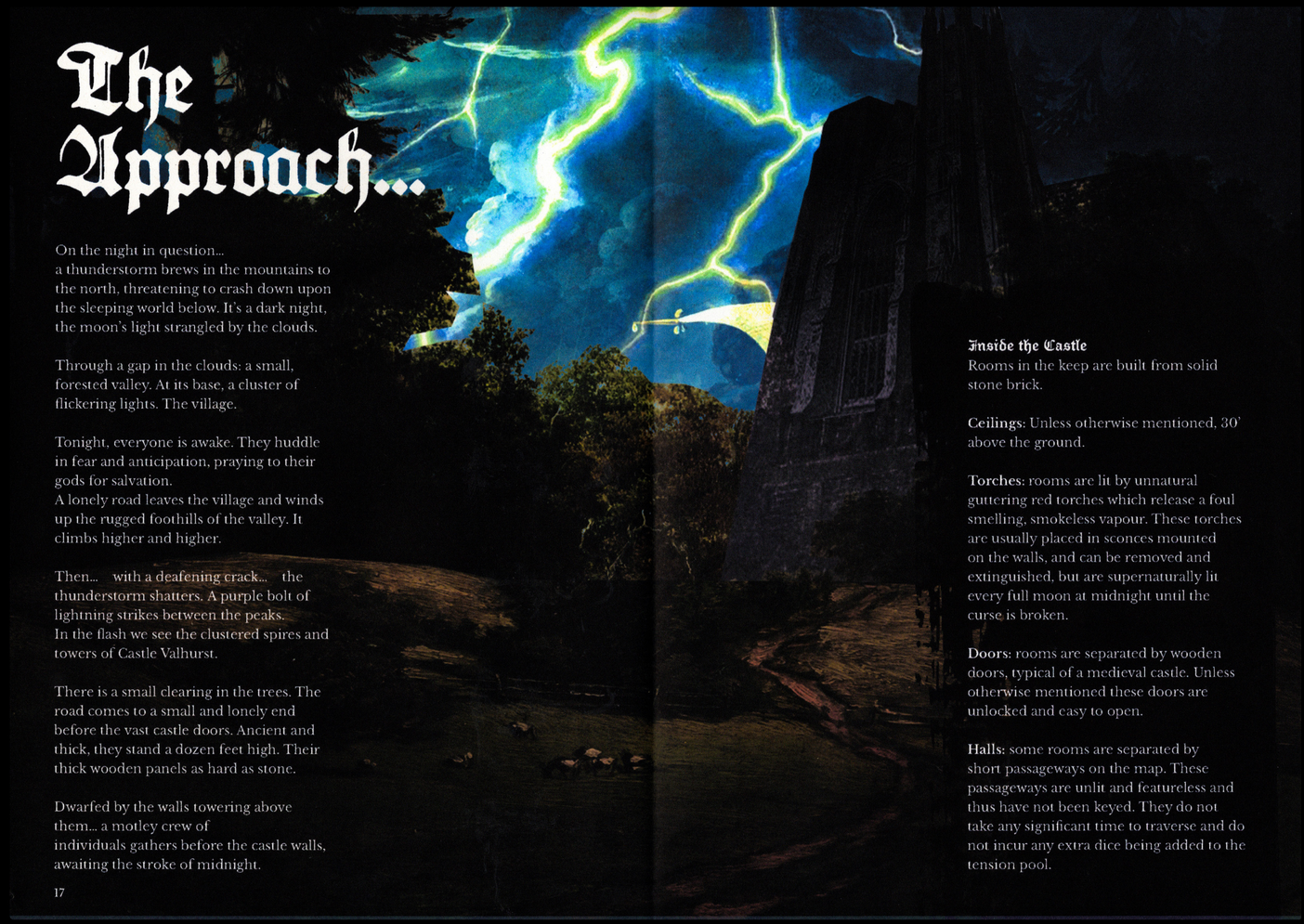
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The Stygra of Valhurst Keep is an unofficial module for the tabletop roleplaying game *Cairn*, inspired by the works of Andrzej Sapkowski's *The Witcher*. Graphics were designed in partership with the module's author, William Long.

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The Approach...

On the night in question...
a thunderstorm brews in the mountains to the north, threatening to crash down upon the sleeping world below. It's a dark night, the moon's light strangled by the clouds.

Through a gap in the clouds: a small, forested valley. At its base, a cluster of flickering lights. The village.

Tonight, everyone is awake. They huddle in fear and anticipation, praying to their gods for salvation.
A lonely road leaves the village and winds up the rugged foothills of the valley. It climbs higher and higher.

Then... with a deafening crack... the thunderstorm shatters. A purple bolt of lightning strikes between the peaks.
In the flash we see the clustered spires and towers of Castle Valhurst.

There is a small clearing in the trees. The road comes to a small and lonely end before the vast castle doors. Ancient and thick, they stand a dozen feet high. Their thick wooden panels as hard as stone.

Dwarfed by the walls towering above them... a motley crew of individuals gathers before the castle walls, awaiting the stroke of midnight.

17

Inside the Castle
Rooms in the keep are built from solid stone brick.

Ceilings: Unless otherwise mentioned, 30' above the ground.

Torches: rooms are lit by unnatural guttering red torches which release a foul smelling, smokeless vapour. These torches are usually placed in sconces mounted on the walls, and can be removed and extinguished, but are supernaturally lit every full moon at midnight until the curse is broken.

Doors: rooms are separated by wooden doors, typical of a medieval castle. Unless otherwise mentioned these doors are unlocked and easy to open.

Halls: some rooms are separated by short passageways on the map. These passageways are unlit and featureless and thus have not been keyed. They do not take any significant time to traverse and do not incur any extra dice being added to the tension pool.

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5. Great Library

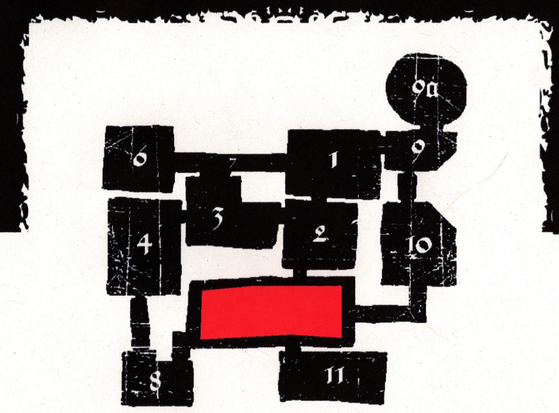
*The walls of this great room are lined with **bookshelves** and burning red torches. **Broken furniture** is scattered across the floor. **Dozens of bloodless corpses** are sprawled across tables, impaled on furniture and hanging from ropes from the ceiling. A **chest** sits in the middle of the room, beneath a slumped body. A **broken cabinet** made of glass sits against the northern wall. A **great stone door** to the south hangs ajar. The **ticking** of a loud clock comes from nearby, along with the **rumbling snores** of something inhuman.*

Features

Exits: doors in each wall – north (source of ticking, to clock room), east (to dungeon), south (great stone door hanging ajar, to crypt), west (chapel) – and one in the south-west corner (to bedchamber).
Bookshelves: 1 turn spent searching uncovers 1 random spellbook.
Corpses: wear the torn martial livery of Aeneas the Beautiful.
Broken cabinet: a glass cabinet which holds priceless scrolls and books. An empty space in the centre has a plaque which reads "the Hypsaeid". This is what Aeneas stole.

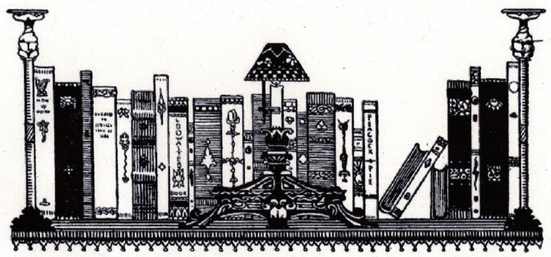
Chest

Locked. A bloodless corpse lies slumped over the chest, a key (which unlocks the chest) hanging around the corpse's neck. Contains a map of the keep (see Handout XX) which notes the location of the key to the study (in the dungeon), the locked door to the study, a secret room above the armoury, and a hand-drawn circle around the chapel. Also has 3d6gp and a random spellbook.



Great Stone Door

At the bottom of a small flight of steps. Ornate, covered in blood. Leads to the crypt. Hangs slightly ajar, the sleeping stygra's inhuman snores and groans echo through the library.



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