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*Eclectic* is a glorious thing.

Revolutionary.

**RECKLESS**

A scintillating precipice between the untamed and the breathlessly new. They call it innovation, and how wildly captivating a concept. Ours is the power to create and explore.

It's at our fingertips, in our streets, contagious and remarkable, the testament to a society obsessed with design. That's what we aspire to celebrate at Ellipsis.

Typography is a multi-faceted art form, a culture in and of itself. Ellipsis toasts the role it plays in our society, and seeks to inspire with a taste of the unexpected and organic.

Let us remind you that adventure is art, and the palette is inexhaustible.



*Susannah*  
xx

Go wild.

*Charlotte Stevenson* runs a freelance design business aiding content creators with custom pictures, panels, screens and emotes. Her style is best described as cheerful – bright colours, bold line arts and exaggerated features.

Aspiring layout designer, *Naomi Riggall* gravitates towards magazine, website and social content design, with especial interest in marketing communications.

*Damien Lefebure's* aim is continual growth, and it is this tenet that fuels his work. A core focus in animation and website design drives Damien's pursuit for all things new.

*Tam Kham-lam* loves immersing herself in new languages, cultures and craft. Her background in architecture and engineering fortifies her desire to grow with people, design and technology.

2...

3



GETTING

type

2019's  
finest



# Woman on Wall

Created by Jessica May & Georgia Flower

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z

Inspired by the works of street artist Sarah Sculley, an artist whose own work included strong themes of unapologetic femininity, the 'Woman on Wall' typeface aims to highlight the artists theme and style in a rough brush style font. The style of this font is very

reminiscing of street art with its rough and almost rushed look about the forms. With thick and rounded lettering, the designers aimed to mimic Sarah's strong and striking style while still having a feminine feel to it.

a b c d e f g h i j k l m n o p q r s t  
u v w x y s

The font itself has simple glyph forms that maximise its readability and scaling while still maintaining a unique element. Though it is legible, the font itself does not apply itself well to a small body of text or document, the

font matches the style and feel of the street art that inspired it and would create a strong and balanced addition to various types of artworks that have text elements within them.

~ ! ? @ # \$ % ^ & \* ( ) \_  
- + = { } [ ] \ / : ; " ' < > , .



# Woman on Wall




## Feminisim, Inspiration and Street Art

It is clear to see the influence that Sculley had on this typeface and the designers have replicated the atmosphere of her designs so accurately that the font would not look out of place within on of her works. Along with the font, the promotional material took inspiration from Sarah's street art, featuring colours and motifs found in one of her more popular pieces. The colours were chosen by the pair as it further represented the bold and vivid femininity that they were trying to "Bring forward into our font." All pieces created by the designers follow a coherent and obvious theme that emphasises

women's empowerment and unapologetic femininity, something that can be seen in the two female designers themselves.

It is apparent that careful consideration went into each element of the font and promotional material to maintain their theme and beliefs while also taking heavy inspiration to a popular female street artist. Overall the pair were able to create a beautiful and unique font that would be an excellent addition to any street art as it easily readable at varying sizes and colours.



# KEEP ME

Set with a brief to create a font around the concept of waste, students Jordan Scott and Bridget Porter designed a font surrounding the idea of 'Keep Cups'. 'Keep Cups' are a product designed to reduce the number of takeaway cups consumed by coffee and tea drinkers. It is estimated that in America alone, four hundred million cups of coffee are consumed per day. Due to a thin layer of plastic inside the takeaway coffee cups, most of them are unable to be recycled and ninety percent of them go towards landfill.

As a result, 'Keep Me' was created, a modernised yet simplistic san-serif like font which at first glance is pleasing to the eye. Deconstructing this font, you can observe the bold top of most of the uppercase glyphs. This is a representation of the lids which a typical 'Keep Cup' would have. Often a 'Keep Cup' is designed with a clear glass base in which the liquid is held and a plastic coloured lid. Jordan and Bridget make use of this design aspect, having the letter forms at the base thin with a more predominant lid like top on letters with an arm or bowl. Although this is inconsistent as one of the letter forms, capital P, has a bowl and no defined lid aspect. Furthermore, some of the arms on the capital letters, such as A, B, C, have rounded ends and others such as I, J, T, Z, have fixed, linear ends. Despite these inconsistencies, the overall concept of using 'Keep Cups' to form the letters is an effective display of a well thought out design.

A B C D E F G H I J K L M N

a b c d e f g h i j k l m n

0 1 2 3 4

. , : ; ( ) !

The lowercase letters are designed with a thin minimalist look. For the most part the glyphs are linear and ridged although the glyphs with circular nature have very organic curves. All the characters blend well together as a family with no apparent letter standing out. The lowercase letters have been illustrated with an extremely high x-heights, to the point where the x-height is much longer than the length of the ascenders. This enhances the overall legibility of the typeface, making it appropriate for small text and paragraphs. These glyphs compliment the uppercase letters, contributing to the minimalist art style.

Following suit, the numbers are designed with the same approach as the uppercase glyphs, having the tops of the characters bolder to illustrate the lid of the 'Keep Cup.' This design element adds to the coherency of the typeface. Although there is one glyph which slightly stands out amongst the others. To bottom half of number nine is inconsistent when compared to the eight or six, which have similar base structures. The descender has a strange curve inwards, shifting the whole bottom to the left slightly, making it unaligned with the top half. Although this does not seem to be an illustration error and more so a production mistake. Perhaps when adjusting the glyphs, the bottom anchor was misplaced accidentally. However, this is only visible upon close inspection and doesn't affect the coherency of the font.

Despite being set with the brief of wastage, the designers did not let the concept control their artistic style. Managing to create a font that can hold its own in contemporary design and meet the client's needs.

O P Q R S T U V W X Y Z

o p q r s t u v w x y z

5 6 7 8 9

? & ' / \



# ZEBRA CROSSING

Zebra Crossing was created by Josiene James and Cedric Krauchi for assessment one in the subject DVB201 Typographic Design. It was created over a period of eight weeks for assessment by the two and uploaded to Behance on the 21st of April 2019. The assessment piece was to focus on either 'Home', 'Brisbane Street Art Festival' or 'Waste'.

Josiene and Cedric chose to focus on 'Brisbane Street Art Festival' as their inspiration for their typeface. Brisbane Street Art Festival is a public art event that is run annual. It seeks to provide opportunities for creatives and the wider community to develop positive partnerships through engagement and collaboration. Brisbane Street Art Festival is an avenue for artistic expression. It endeavours

to create a multi-disciplinary platform that encourages any and all art forms to participate. Brisbane Street Art Festival showcases and encourages engagement for public art across Brisbane through a specially designed framework.

***Zebra Crossing is a minimalistic, modern typeface. It heavily incorporates shapes, lines and patterns to create the letters, numbers and glyphs.***

Josiene and Cedric say that the inspiration for Zebra Crossing comes from the artworks of various artists at the Brisbane Street Art Festival over the years who have often used stencilled letters or words in their creations in order to aesthetically enhance them or display a message for the viewer. This clean but also somewhat ruff

and stencilled look shaped the artistic vision behind Zebra Crossing. Josiene and Cedric say that Zebra Crossing is a typeface that is predominantly designed to be used in applications such as street art, murals or any other large-scale urban artwork.

Zebra Crossing can be best described as a clean block font that is artistic and stylised, but also practical and able to be easily viewed from a distance. The typeface is very shape based, using a combination of squares, rectangles, triangles and circles to form the base of each letter. With the ascender, descender, stroke and sometimes the stem consisting of individual separated lines, like an actual zebra crossing. At a glance these lines appear random however the amount of lines changes depending on whether the letter is upper-case or lower-case to help easily identify and differentiate between the two.

Overall, I find that Zebra Crossing is a very appealing and artistic, but simple and

appealing typeface. It is not just a font that needs or should be used in just the applications it was designed for, such as street art, murals or any other large-scale urban artwork. Zebra Crossing can be used as a stylised and artistic font for different sorts of applications and designs because of its practicality, simplicity and ability to be easily viewed from a distance. Zebra Crossing relates back to the original theme of Brisbane Street Art Festival by the use of urbanisation of the type of font, through the use of shapes and the imagery relating it to the build environment.



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 ! # % + , . < > ? ; : "





Arcus is a typeface, crafted by Nash Aimee and his partner in 2019. It is designed, responding to a semester brief of 'Home', as part of the Typographic Design unit at Queensland University of Technology.

As its namesake, Arcus emphasises on its provoking lines and shapes. The visual properties of home is uniquely represented throughout the design. It has presented beautifully, however seriously slow down the reading speed.

Arcus contains a full set of English alphabets, numbers and some symbols. It is a decorative style, using asymmetry balance technique in terms of strokes and contrast.

The approach of discontinuity has seen to dominate the design. Because of many voids through its stem and high contrast within a letter, it is only suitable for large headlines. It can also notice that the geometric shape is involuntarily formed by its high contrast, yet it appears to be essential in many other. Since it has positioned across a solid sensation, regardless of the word, it also must be appropriate in subjective contexts.

One of the key design element contained in Arcus is a gap within a letter. It is unconventional and appears to be similar to Sans Forgetica, developed by RMIT University in Australia, which apply mental science approach for a memory recall (2018). Arcus works basically on the same principle that force the reader mind to resolve the shapes and figure the letter.

However Arcus still needs to reevaluate the ideas implemented in the design which has now seen too many subjects presenting in each letter - discontinuity through gaping, high contrast and formed shape.

While Arcus is intended to be unique, the aspect of visual language has overcome the verbal language. As a result, the reader will take some time to recognise each letter, due to its cut-off in the letter stem in upper case letters. For example, letter M and W are hardly distinguished between both, even the gaps between shapes are tight.

It is also set in an incredibly short x-height, compared to its long ascender and descender. It has seen that the x-height line is not constant throughout the whole set, as seen in many lowercase letters, including k, j and t.

Since we all read any words by outline, rather than letter by letter, the yield of Arcus readability is intentionally low. Although it is already set in large size and closely kerned, the interaction in the reader mind still takes longer time to figure out a word than usual.

It also appears to be like an artwork, rather than a sentence formed by words when the text is slightly long and the reader will too tried tracking across a line.

A B C D E F G H I J K L  
M N O P Q R S T U V  
W X Y Z  
a b c d e f g h i j k l  
m n o p q r s t u v w x y z  
0 1 2 3 4 5 6 7 8 9 . , : ;  
Sans Forgetica  
(RMIT, 2018)

Whether Arcus's appearance is remarkable, a few aspects are left out. It is no doubt that it has effectively conveyed through its visual language. The relationship between visual and verbal language must be thoroughly examined for implication of design technique. Typeface is just a medium of communication in text which should not be too complicated to express. The awareness is critical.





It was in the interview with the "The Colossal" that Alia was quoted saying that she created interest through colour, an idea that has stuck with me throughout the entire semester. When it comes to creating pieces for my assignments I tend to rely on a fall-back colour scheme of red, black and white, but this semester I found myself using a much wider range of palettes and colours in attempt to find the perfect balance between creating interest and balance within the piece. An influence that I can trace back to Alia and the colours she features in several her unique pictures. Though I am yet to achieve this, I have found a few colour schemes that I've fallen in love with that normally I wouldn't have used without considering her words.

As a person who frequently struggles with perspective and the concept of 3d based images, Alia's clever use of patterns and shadows inspired me to attempt a similar idea. Through a number of iterations of the first assignments typefaces, I found myself attempting to create a 3D effect on my font 'Connections.' Using varying shades of colour, opacity and even one failed attempt at patterns, I found myself considering more and more avenues simply because "If she can create it in paper, surely I could create it on a computer." It was her out of the box thinking that inspired me to explore methods that I would never have considered before in both my assignment and business designs.

# Alia bright

Illustration, fine art and graphic design

Portland, Oregon.  
United States of America

Alia Bright's view on typography is strikingly unique, choosing to create her fonts with only paper and glue Alia's works truly stands out. Each of her creations utilise simplistic line work, bright colours, varying weights and stocks of papers and patterns to create a three-dimensional letter forms.

Though a clever combination of graphic design, fine art and illustration principles, Alia and her physical typefaces took Instagram by storm quickly gaining a large following. This self proclaimed 'letterer' has certainly flipped the typography world on its head with her unique way of of creating typefaces.

## Personally...

Personally, there were a number of ways that Alia influenced my processes as a designer since discovering her types and images. After reviewing many of her works present on on Instagram, her website and an article written by "The Colossal" I found myself connecting with her, out of the box, way of the thinking and use of colour.

Type is a media constantly emerging with a variety of trends that come and go over the years. Influenced from trendy poster design and animation to written body text and obscure structures. Typographic design can be seen in just about all aspects of life. Although what attributes define these trends and how are they popularised?

One of the standout trends for the past couple of years has been handwritten/calligraphy-based typefaces. These typefaces, with their human like feel, bring a sense of approachability upon application. Working great when used for local businesses that wish to cater to their customers on a more personal level. Moving their overall view of the business away from corporate and into the territory of independent. Handwritten fonts can also over stress and exaggerate some of the letter's anatomy for stylistic flair. Although due to its free flowing structure, these typefaces are not very legible and can't be applied successfully to small text and paragraphs.

*flair***outline**

A more modern type that was began to trend is the use of outline fonts. These fonts have a block like characteristic giving them an industrial look and dependent on usage, can shift the feel of the font from bold and loud to light and airy. With such versatile attributes, it makes this style of typeface applicable to almost any design piece, from posters and logos to websites and animation. Although often is only effective when only using capital letter-based text. Having such a presence, there isn't much need for complimentary images when using this style as it becomes to standout feature. As far as legibility goes, they are readable at smaller sizes, although there are more practical typefaces.

A popular technique with modern web design is to have an under sized hero type. In doing so, it gives emphasis on the surrounding objects/images making the shift from bold, loud headlines to complimentary titles. This gives the website viewer a more refreshed and inviting experience when first opening the webpage. Having an undersized hero type also provides benefits to the website developer when app o a website. As well as providing visual clarity, it improves website scalability when making the shift from computer to phone and all the screen sizes in-between. However, this technique is only effective if the typeface used is relatively easy to read.

**under  
sized****depth**

Recently, there has been a wide spread usage of images being layered into font and vice versa. Effective in my poster designs, campaigns and websites, this modern trend uses images to fill the font glyphs, creating a perception of depth. This opens the doors to a range of different artistic usages and styles as not only is the typeface interchangeable, but the images too. However following suit with most current type trends, this is at the sacrifice of legibility as this technique does not scale well.



# TYPEFACE CLASSIFICATIONS

There are four classifications of typefaces:  
serif, sans-serif, script and decorative.

The main ones are serif and sans-serif. All  
classifications have sub-classifications that  
are based on the different time periods.

Serif has six sub-classifications which are:  
Old Style, Transitional, Modern/Didone,  
Slab, Clarendon and Glyphic. The serif  
typeface has small features at the ends  
of the strokes within the letters that are  
called serifs. Serif typefaces were originally  
created in the late 15th century including  
the first Roman types.

Sans-serif has four sub-classifications which  
are: Grotesque, Square, Humanistic and  
Geometric. Sans-serif means without,  
without serifs, though are largely based off  
of serif typefaces.

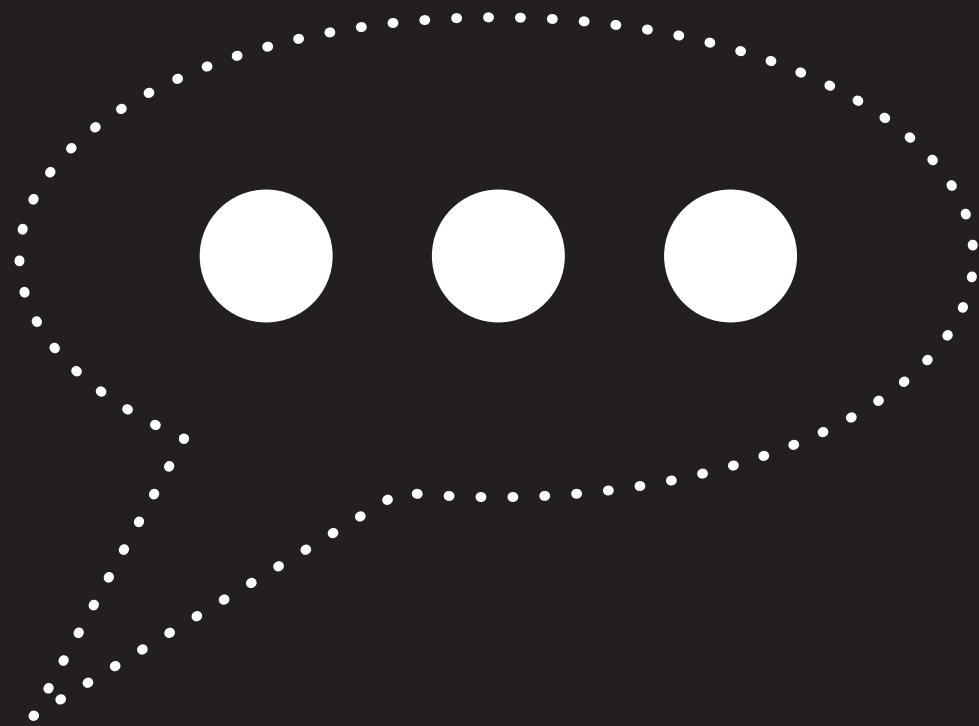
Script has four sub-classifications which  
are: Formal, Casual, Calligraphic and  
Blackletter. Script is a typeface based on  
writing.

Decorative has three sub-classifications  
which are: Grunge, Psychedelic and  
Graffiti. Decorative typefaces are often  
elaborate, creative fonts used for titles.

Decorative typefaces are the largest  
classification category and the most  
diverse.

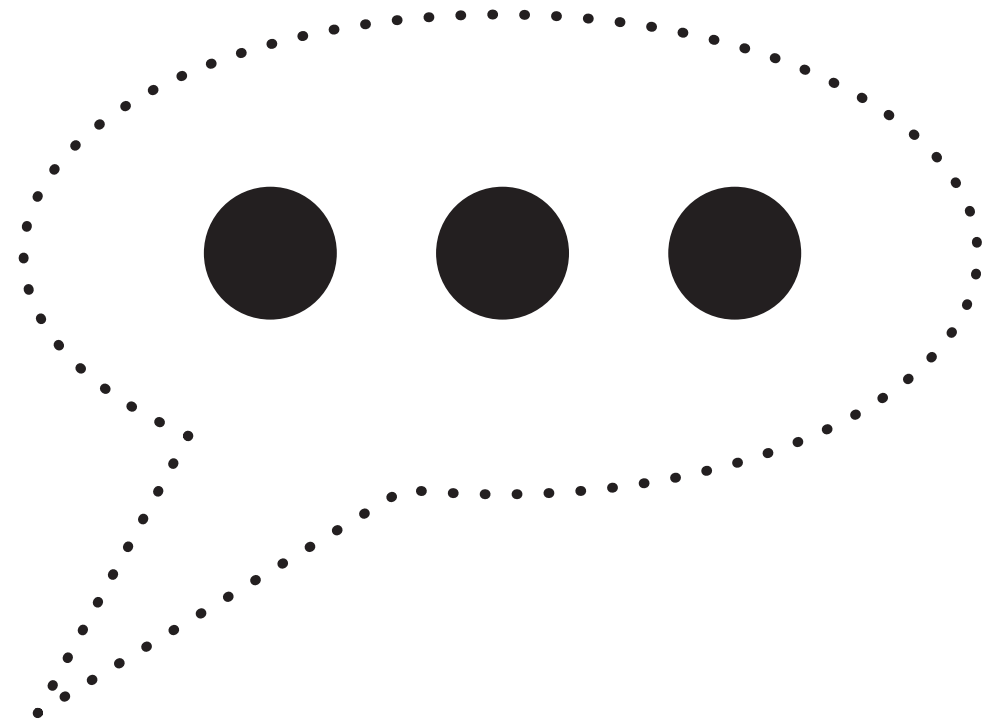
F Y  
( T ) I





The definition of ellipsis is most commonly used as a series of three dots. These three dots can be placed at the beginning, in the middle, or at the end of a sentence or clause. They can stand in for whole sections of text

that are omitted and that do not change the overall meaning. The dots can also indicate a mysterious or unfinished thought, a leading sentence, or a pause or silence. An ellipsis is also referred to as a suspension point, points



of ellipsis, periods of ellipsis, or in speech may be called, "dot-dot-dot".

The ellipsis is commonly used in texting and social media in this day and age. Many people

use ellipses to signal confusion, disapproval, hesitation, or to show more is to come when writing in a chat-based application. Some messaging applications use the ellipsis to show that the other person is typing.



Brisbane is growing in all aspects, including its value in art and culture. To reflect the rich of art and cultural values, the venues development was proposed in the 1960s. South Bank Precinct is now a major hub for art and culture, offering local residents and coming visitors a versatile space where is worth your time spending to visit, learn and play. Gallery of Modern Art, Performing Art Centre, Museum and Science Centre and public library are located along the riverside. We will explore their creative vision for thriving and sustainable in this century and beyond through their typographic logo design. Typography does all talking.



When The Queensland Art Gallery and Gallery of Modern Art was united, their corporate branding had been reviewing and finally established in 2011. The recent acronym and logo has been implemented since then. As they states to be a leader for the contemporary art, they have positioned themselves to be dynamic, as seen in the choosing of geometric sans typeface. Its simple appearance is not only about their pride, but also implied a respect to all artists, regardless of the field. The cut-through itself further reflects parallel story of contemporary and traditional.



Queensland Performing Arts Centre is open in 1985 and welcome over 1300 performances annually. The acronym and logo shows wording 'Qpac' in calligraphy style. By chosen traditional typographic design approach, it represents that history firmly underlay in their value. While interpretation is subjective, and they also believe that people wears different critical lens to reflect things - so does performing arts. Their purpose of bonding individual and community is clearly expressing on its fluidity. Difference makes continuous connection.



The State Library of Queensland offer a range of analogue and digital knowledge to assist innovative community. The appeared typeface seems to be similar to other default sans-serif yet, it is smarter and flatter. It highly influences a sense of tangibility and trustworthy which directly relates to their values - diverse voices and community belonging. The new space such as The Edge is enable access for growing creative ideas. The best success comes on the right opportunity.



Queensland Museum and Science Centre notably integrates technology to immerse visitors into natural history, cultural heritage, science and human achievement. The chosen typeface perceives formal, as well as a sturdy shape in their logo. Moreover its illusive effect also highlights an active activity which supports their mission to inspire, enrich and empower in respect to the distinctive natural and cultural environment across Queensland. Pride yourselves on your way.

## SOUTH BANK PRECINCT

Brisbane is unstoppably shifting to be a smart city. South Bank Precinct has proposed to boost the power of city's creativity. In terms of typography, the coherent typeface in contemporary style carrying across the riverside is exceptional. Every unit is going towards the same destination for better Brisbane and they are eager for future challenges. You can now see Brisbane through typography that the city aims to treat people and place with dignity and respect as well as together chase the future.





here is a distinct

ST  
ORCING

AS  
VOLON  
WILL  
AND  
SOUND  
BRE

At **ELLIPSIS**,  
we're passionate about  
preserving what already  
exists and transforming  
it into something  
beautiful.  
Thanks to Worldwide  
Printing, all our  
publications are  
printed on recycled  
paper. A special thank  
you to our contributors  
for their extensive work  
in this issue.

fil text time  
family

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atters

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