



CUAGR503

Produce Typographic Design Solutions

Assessment 2 of 3

Project



Assessment Instructions

Task overview

This assessment task is divided into two [2] tasks divided into sub-tasks.

Additional resources and supporting documents

To complete this assessment, you will need:

- Access to your learning material
- Further Internet Research
- Access to *MS Office*, including *Word*
- Access to *Adobe PDF*editor
- Access to Zoom or other online meeting platform
- Access to various art and design materials, including a sketchbook. [A4 or A3]



Assessment Information

Submission

You are entitled to three [3] attempts to complete this assessment satisfactorily. Incomplete assessments will not be marked and will count as one of your three attempts.

All questions must be responded to correctly to be assessed as satisfactory for this assessment.

Answers must be typed into the space provided and submitted electronically via the LMS. Hand-written assessments will not be accepted unless previously arranged with your assessor.

Reasonable adjustment

Students may request a reasonable adjustment for assessment tasks.

Reasonable adjustment usually involves varying:

- the processes for conducting the assessment [e.g. allowing additional time]
- the evidence gathering techniques [e.g. oral rather than written questioning, use of a scribe, modifications to equipment]

However, the evidence collected must allow the student to demonstrate all requirements of the unit.

Refer to the Student Handbook or contact your Trainer for further information.



Please consider the environment before printing this assessment.

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Assessment 2

In this assessment, you will have two [2] tasks divided into sub-tasks to complete.

One

Task 1A–Research typography (history and current trends)

Task 1B- Confirm communication objectives of the design brief

Task 1C–Evaluate design brief requirements and considerations

Two

Task 2A-Develop Ideas for Typographic Solutions

Task 2B–Seek Feedback on Your Work

Task 2C-Reflect on Your Feedback

These Two [2] tasks will allow you to demonstrate the necessary skills and knowledge in this module and contribute to the overall judgement of competency.

You will submit a range of outcomes that allow you to produce professional typography for various communication needs. This includes assessing type as visual communication, analysing design needs, developing your ideas for typographic solutions, and manipulating and integrating type within the final design and layout.

You will be presented with a scenario that will then be utilised to demonstrate your ability to practice, evaluate your technical skills in typography, and assess techniques to apply in your practice. You will document this process in a range of outcomes related to the brief given in the scenario.

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Task 1A–Research typography (history and current trends) (Adobe PDF)

Research historical and contemporary typography and how it can influence graphic design and professional practice.

Task 1B- Confirm communication objectives of the design brief (email)

Create a dialogue with the client by generating a conversation confirming the objectives for the design brief that will form the basis for your work from this point forward.

Task 1C–Evaluate design brief requirements and considerations (Adobe PDF)

Revisit and clarify the design brief and determine further amendments to ensure that the objectives are achievable and that both the client and the designer have signed off on the specifications. Use imagery to convey these ideas. Specific legal and other considerations must also be taken into account.

Task 2A–Develop Ideas for Typographic Solutions (Adobe PDF)

You must define the typographic options for your client and identify sources of information and ideas to inform your work, using different types, fonts, faces and styles to assess suitability. Produce ideas about layout, type, colours and imagery through several thumbnail sketches.

Task 2B–Seek Feedback on Your Work (Presentation)

You must provide and share visual representations of design ideas and specify how this achieves the client's needs. Identify any issues encountered during the process of selecting these ideas.

Task 2C–Reflect on Your Feedback (Adobe PDF)

Revisit the feedback you received in Task 2B on your initial design solutions. Discuss how you will use Adobe Illustrator to refine these solutions. You will use this feedback to refine the final wine labels and invitation in Assessment 3.

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Scenario:

You are continuing your role as a Graphic Designer at Fusion Graphix. Michael Kerr and Miranda Deidre are part of your team. You all report to your manager, Mary Jones. Fusion Graphix is a Graphic Design Studio that offers B2B graphic design, web design and marketing services.

A new client has approached Fusion Graphix, Bliss Winery, which needs ideas for wine labels for its latest range, plus an invitation to the launch event in three months, using a combination of typography and specific images.

You have been chosen to create design proposals for the wine labels /invitation and consult with two (2) of your team members, Michael and Miranda, who will support you in developing your technical skills and help plan the approach.

Context:

Bliss Winery is a new company focused on the 30-50-year-old demographic. They are rebranding their wines and would like you to provide a selection of labels for them to choose from, as well as ideas for an invitation for the launch event at their winery in the Yarra Valley in Victoria. They do not have a logo and would like you to design that from your ideas for the wine labels.

They think that designing appropriate wine labels can be tricky, as labels can be designed and developed with more consideration of the style of wine in the bottle. They want to convince consumers that the label matches the style of the wine, and when developing new labels, this unity is essential and needs to be considered.

The budget is \$20,000 for the entire work, and the project needs to be delivered in 8 weeks, [two months]

Your contact for this person is Jude Wilkinson, who owns the winery. His email address is:

j.wilkinsonn@blisswines.com.au

Bliss Winery has requested that the submission of following ideas be submitted using *Adobe Illustrator* for their wine labels and launch invitation. These proposals are as follows.

Design Brief:**You must include:**

1. Proposals for four (4) wine labels for two (2) white wines (Chardonnay and Sauvignon Blanc) and two red wines (Merlot and Shiraz) using a combination of imagery and typeface. (dimensions will be specified)
2. From these proposals, one design will be taken forward and reworked in four colourways to reflect the four (4) different varieties of wine
3. Proposals for the launch invitation
4. Mock-ups and final designs need to be completed. Consider the following in your design development:
 - Typography
 - Font styles and sizes
 - Images
 - Positioning
 - Use of positive and negative space
 - Colour
 - Other constituents -wine labelling guidelines/invitation templates.

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Task One: Part A - Research Typography

You need to familiarise yourself with typography and its application to your graphic design practice through research into its history, theory, and practice. Secondly, you need to assess the effects of typography trends on your professional practice. This is important to your understanding of critical developments in typography, as it will form the basis of your work in this module.

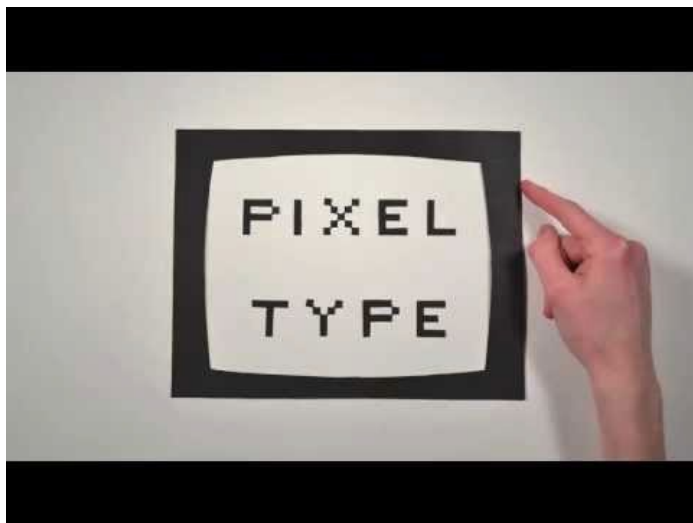
Complete the following three (3) tasks and submit it as one (1) illustrated Adobe PDF. (You can work in an alternative document, such as Microsoft Word, but you need to save the final version as an Adobe PDF.

1. Produce a timeline of the history, theory, and practice of twentieth (20th) century developments in typography. This must contain five (5) typography movements with a description of each, plus three (3) key typography designers and three (3) examples of their work.
2. Assess how these developments can influence your graphic design practice.
3. Research and detail four (4) contemporary typography trends (no earlier than 2023) and specify how updating your knowledge in this area can influence your professional practice.
4. Include a reference list detailing all the sources you have used throughout this task using APA 8.

Specific Details:

- Timeline containing five (5) examples of twentieth-century typography development, plus three (3) associated typography designers along with three (3) examples of their work
- Assess how the study of historical typography design can influence your graphic design practice (250 words)
- Research four (4) contemporary typography trends and specify how keeping current with typography trends influences your professional practice (250 words)
- Provide a reference list using APA 8.

To inspire you, watch this animated short on the history of typography.



Whatever you choose to generate your evidence, submit parts 1-4 in one (1) Adobe PDF document and upload it for assessment.

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Task One: Part A – Research Typography

Assessor instructions: Students may use different wording and images; however, they must upload one (1) Adobe PDF document referencing the four tasks specified below.

1. A timeline of the history, theory, and practice of twentieth [20th] century developments in typography that must contain the following:
 - Relevant images supporting the points specified in the text of the timeline
 - Reference to five [5] typography movements of the twentieth [20th] century, which could include:
 - a. *Art Nouveau*
 - b. *Modernism*
 - c. *International [Swiss] Style*
 - d. *Pop Design*
 - e. *Post-modernism*
 - f. *Digital Design*
 - g. *Any other not mentioned above*
- Include three [3] examples of typography designers associated with the typography movements listed above, alongside three [3] examples of their chosen designer's work, which can include:
 - *Art Nouveau*
 - *Alphonse Mucha*
 - *Henri Toulouse Lautrec*
 - *Ferenc-Helbing*
 - *Walter Crane*
 - *Plus, any other designer not mentioned above*
 - *Modernism*
 - *Herbert Bayer*
 - *Josef Albers*
 - *El Lissitsky*
 - *Theo Van Doesburg*
 - *Plus, any other designer not mentioned above*
 - *International [Swiss] Style*
 - *Ernst Keller*
 - *Josef Müller-Brockmann*
 - *Emil Ruder*
 - *Armin Hofmann*
 - *Plus, any other designer not mentioned above*
 - *Post Modern*
 - *David Carson*
 - *Neville Brody*
 - *April Greiman*
 - *Jamie Reid*
 - *Plus, any other designer not mentioned above*
 - *Digital Design*
 - *Paula Scher*
 - *Rob Keller*
 - *Timothy Goodman*
 - *David Milan*
 - *Plus, any other designer not mentioned above*

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2. Students then need to assess how the study of twentieth-century developments in typography can influence their graphic design practice. Their responses can include:
- *I can become more informed about how typography can be used to communicate messages effectively*
 - *Typography can be used to draw attention to specific parts of my design*
 - *My choice of typeface, size, and colour can make certain design elements stand out*
 - *The typefaces I choose can convey a certain mood or personality*
 - *Typography can set the tone of my design work and influence how the audience perceives my intentions*
 - *A consistent use of typography can help to reinforce my brand identity and increase my brand recognition*
 - *My choice of font can create emphasis in terms of repetition, form, contrast, and space*
 - *The suitable typeface, size, and colour choice can improve readability and comprehension*
 - *Good typography ensures that my design is accessible to a broader audience.*
 - *Appropriate line and letter spacing, font size, and contrast can make your design more readable for people with visual impairments.*

3. Students must identify four (4) contemporary typography trends [no earlier than 2023] and specify how updating their knowledge in this area can influence their professional practice. The following information comes from <https://www.creativeblog.com/features/typography-trends-2024>

However, it must be stated that students can access other resources in this task, and the trends will change. Their responses can include:

- *Multidimensional - This evolution allows for a fusion of digital content into the physical surroundings, presenting a prospect for typographic elements to take centre stage in 2024, spanning from brand marks to communication, emojis and avatars*
- *Antique Appeal - Curved baselines; ornate loops; decorative grandeur with artisan flair. This trend sees fonts inspired by the past and yet not replicas but stylish homages to classic styles. Looking back to the Art Nouveau influence.*
- *Handwritten - The tactile quality of low-tech, analogue production methods, hand-rendered with that element of humanness, including rewards and mistakes, is something many creatives are returning to.*
- *Pixelated - These fonts are being researched and designed for display, small text sizes, and complex script systems. Since low-res screens are no longer a constraint, the shapes add contrast and fun to the typography.*

Students need to be aware of how being aware of trends can enhance student's professional practice. Their responses can include:

- *Understanding the latest trends can help me to improve my work performance*
- *It can also introduce me to new ideas and practices that I can incorporate in my work*
- *Knowledge of current trends can guide my decision-making process*
- *Staying on top of trends can stimulate innovative thinking, enabling me to come up with new ideas, methods, or solutions*
- *Being aware of the latest trends can give me a competitive edge, helping me stay ahead of my peers*
- *Trends often reflect the ever-changing nature of graphic design. By keeping up with these changes, you can ensure that my skills and knowledge remain relevant.*
- *Regular self-evaluation and continuous learning can help me stay current in best practices.*

Students must then provide a list of all sources used during this submission, which must adhere to APA 8 referencing.

Task One: Part B Communication Objectives of the Design Brief

When working with a client, it is essential to maintain contact and ensure that you are both on the same page visually and conceptually. This can ensure that a design project progresses to the satisfaction of all stakeholders. It is crucial to confirm communication objectives based on the design brief. Complete the following in between 200 and 250 words.

1. Compose an initial email to Jude Wilkinson, the client who owns Bliss Winery. His email address is j.wilkinson@blisswines.com.au (The subject of the email is Bliss Winery Intro)
 - a. Introduce yourself and state your involvement in the project
 - b. Confirm the communication objectives of the type of graphics work required. This needs to include:
 - An overview of the design problems you are trying to solve (ideas for four (4) wine labels and launch party invitation)
 - Does the client need four (4) separate ideas for the wine labels or just one design in four different colourways?
 - The type of assets that are expected upon completion of the project (either a range of ideas or just the final product, and the type of final files needed)
 - A discussion of the initial ideas about the type of outcome and your ideas on what it would look like (include two images of wine with labels that reflect your initial thoughts)
 - Clarify the demographics of the four (4) varieties of the wine
 - The critical milestones of the project
 - The sizes and resolutions that are needed in the final product
 - Is there a logo for Bliss Winery that I could use in my proposals?

Use the following template to compose your email. Save it and upload the email as a Microsoft *Word* document.

Email Template



To:	<<Add name(s) and position title of main email recipients here>>
From:	<<Add your name and position title here>>
Date/time:	<<Add the time and date of the email here>>
Subject:	<<Add the subject of the email here>>
Attachments:	<<Add the name of any attachments here>>

Dear <<Add email recipient(s) name here>>,

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<<Add message here>>

Regards,

<<Add your name here>>


Graphic Designer

	1 King Street, Sydney, NSW 2000 Phone: 02 987 654
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Task One: Part B Communication Objectives of the Design Brief

Assessor instructions: Students may use different wording; however, they must compose an email to the client, which determines the company's design needs. An email template is provided for the learners to complete this task. This must be submitted as a Microsoft *Word* document. The following template is a good indication of what to look for. An expected word count is between 200 and 250 words.

Email Template



To:	Jude Wilkinson (Bliss Winery) j.wilkinsonn@blisswines.com.au
From:	Student email address @FusionGraphix
Date/time:	Time and date to be determined by the student
Subject:	Bliss Winery Intro
Attachments:	No attachments needed

Dear Jude,

ASSESSOR GUIDE:

Let me introduce myself. My name is....., and I am a graphic designer at Fusion Graphix. I will work on your project to design solutions for your new winery, including wine labels and a launch event invitation. Thank you for your initial design brief; however, I have some questions about the project that I hope you can clarify.


1. Are you agreeable for me to design ideas for the four wine labels and launch party invitations?
2. What type of assets are expected upon completion of the project (either a range of ideas or just the final product, and the type of final files needed)
3. Do you need four (4) separate ideas for the wine labels, or just one design in four different colourways?
4. Can you give me more information about the audience (demographics) you aim for with your wines?
5. What are the types of assets that are expected upon completion of the project (either a range of ideas or just the final product, and the type of final files needed)
6. Do you require the finished files in Adobe Illustrator, or as PDF documents, or a combination of both?
7. Should I be aware of any more critical milestones for this project?
8. Could you please confirm the sizes of the wine labels and the launch invitation size?
9. Do you have a logo for Bliss Winery that I could use in my proposals?

Please let me have some feedback.

Kind regards,

<<Add your name here>>

Graphic Designer

	1 King Street, Sydney, NSW 2000 Phone: 02 987 654
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Task 1C–Evaluate design brief requirements and considerations

You have received an email response from Jude Wilkinson, the owner of Bliss Winery, in response to your queries in Task One: Part B. He clarified the following points:

- He is agreeable for you to design ideas for the four wine labels and the launch party invitations
- He would like the finished files in both Adobe Illustrator and as PDF documents
- He would like a range of ideas and the finished design product
- He would like a range of design proposals, but the end product would be just one design in four (4) different colourways to reflect the type of wine in each bottle
 - Chardonnay (white wine)
 - Sauvignon Blanc (white wine)
 - Shiraz (red wine)
 - Merlot (red wine)
- He would like you to research each wine to get a better idea of the aesthetics
- The image that you enclosed is the type of aesthetic that I would like to see
- The audience is as specified. 30-50-year-old demographic
- The milestones of the project are as specified
- There are no further critical milestones associated with the product
- The wine labels are as per Australian standards. These are evident in the following weblink, which details the size and requirements of wine labelling.

<https://www.wineaustralia.com/labelling/domestic-labelling>



- The launch invitation is to be an A5 landscape, full colour and must reflect the typography selected for the final wine labels. I have found this idea for invitations, which is along the lines I am looking for.

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- I do not have a logo and only require labels and invitations.

Now that you have received further information from the client on what is needed in the design brief determine further amendments you will need to consider and use images to convey these ideas.

1. Produce a project plan for meeting your client's requirements in eight (8) weeks. Your project plan should state what you want your communications to achieve. It may be as simple as providing necessary updates using a basic document or much more complicated, but you must articulate clear goals. [Week One Tasks/Week Two Tasks etc]. A Gantt chart is recommended.
Here is more information on a communication plan.
<https://business.adobe.com/blog/basics/communication-plan>
2. Next, use images that illustrate your thoughts and concepts to the client using a range of wine bottles with labels that you find inspiring or interesting. Use a minimum of four examples. Annotate your thoughts on their inclusion and why you have used them in relation to the brief. Remember, annotating design work is a crucial part of the design process. It helps to communicate your design decisions and the functionality of your design to others, especially to non-design team members. [You must write in the first person].
3. Finally, discuss in a minimum of 300 words which specific legal or other considerations must be considered in a design brief.

Whatever you choose to generate your evidence, submit parts 1-3 in one (1) Adobe PDF document and upload it for assessment.

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Task 1C–Evaluate design brief requirements and considerations

Assessor instructions: Students may use different wording and images; however, they must upload one (1) Adobe PDF document referencing the three tasks specified below. The following is a good indication of what to look for in submissions.

1. Students must produce a project plan for meeting their client's requirements in eight (8) weeks. The answers indicate what to look for.
 - *The project plan should state what the communication with the client needs to achieve. It can be as simple as providing necessary updates using a basic document, but they must articulate clear goals. [Week One Tasks/Week Two Tasks etc].*
 - *Each task in each week needs to be detailed so that each stakeholder in the project can see how each task is meant to be completed and signed off*
 - *It is recommended that the students use a Gantt chart as it shows the order in which tasks will be completed when tasks are due and the percentage of completion*
2. Students must include images that illustrate their thoughts and concepts using a range of wine bottles with labels that they find inspiring or exciting to the brief's requirements. The answers indicate what to look for. Students must write in the first person,
 - *They need to use at least four (4) visual examples*
 - *They need to provide examples of annotation that reflect their thoughts on their inclusion and why they have used them in relation to the brief*

This is a good example of what an annotated analysis of a collection of wine looks like:



"I have included these wine bottles as the label is an exciting example of innovative design. It seems each label denotes a different variety of wines, which the client would like to see in his design proposals. Research into this labelling shows a new winery in Germany called 'Windner-The Wine with the Cat'. Each graphic underneath the twist-top label has cat eyes that match the design. The colourways complement each other, and the cohesive nature of the designs stands out as the winery in question, although each cat graphic is unique to that bottle of wine. You can see immediately that each belongs to a specific wine collection".

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3. Students must discuss in a minimum of 300 words which specific legal or other considerations must be considered in a design brief.

These can include:

- Intellectual Property- *includes copyright, moral rights, and other intellectual property issues relevant to the ways design concepts are developed and presented.*
 - *It's essential to clarify who will own the intellectual property rights of the final design. A watermark or a business logo should be added to all customer correspondence before the final sign-off.*
 - *When researching and proposing design solutions to the client, the work is new and does not infringe on any existing IP rights*
- Contractual Obligations- *the design brief should clearly outline the contractual obligations of all involved parties. This includes:*
 - *the scope of work*
 - *project deliverables*
 - *timelines*
 - *payment terms*
- Design Ethics- *this concerns moral behaviour and responsible choices in the design practice*
 - *It covers how to work with clients, colleagues, and the end users of products*
 - *How they conduct the design process and how they determine the features of products are important factors*
 - *Ethical standards of fairness, honesty, and loyalty guide the client relationship, as in any personal or business dealing*
 - *There are specific ethical issues of product integrity for each kind of design*
- Privacy and Data Protection- *if the design involves the collection, storage or use of personal data, it must comply with all relevant privacy and data protection laws*
 - *There should be a 'graphic design agreement' with clients that spells out ownership of final design work and associate rights*
 - *The design brief should include services, client responsibilities, project timeline, total fees and payment schedule, confidentiality, and liability*
 - *The creator of any design owns the work and, in the absence of any terms to the contrary, retains ownership unless it is licensed or assigned to the client in an agreement*
 - *Using digital outcomes daily brings with it risks*
 - *Cyberattacks on data are a real threat*
 - *Set limits on which type of data is shared with a client*
- Accessibility- *if the design is a product or service that the public will use, it must comply with all relevant accessibility laws and guidelines*

Task 2A-Develop Ideas for Typographic Solutions

You must now define the typographic options for your client and identify sources of information and ideas to inform your work, using different types, fonts, faces and styles to assess suitability. Produce ideas about layout, type, colours, and imagery through several thumbnail sketches. (These tasks have been broken down for you).

1. You need to assess what typography style you intend to use in your design solutions for wine labels and launch invitations for Bliss Winery. Consider the meanings and messages that typography fonts convey to the customer.

Consider what the client wants and identify and select sources of information about a range of typography that could be suitable. Evaluate and experiment with four (4) versions of typography that you feel are innovative and fit for purpose. Test different types, fonts, faces, and styles to determine suitability. Think about the message, and then choose a font that fits.

It is all about experimentation at this stage, so do not worry about the final designs. Annotate these, then provide a reference list of where you sourced the typography information.

Detail any production issues you envisage from your type selection and how they will be achieved using the delivery platform (Adobe Illustrator) in no less than 200 words and written in the first person.

2. Next, select a range of drawing media (pens/pencils grey and coloured, etc.) and, either in a drawing pad or sketchbook, produce ten (10) thumbnails exploring a range of ideas regarding the placement of text and images based on the needs of the brief. Ten (10) wine label proposals and ten thumbnails exploring ideas for the launch invitation. (20 thumbnails in total).

(Thumbnail sketches are quick and straightforward preliminary drawings that allow designers to explore different ideas before creating actual designs for the final product. These sketches are completed quickly, and the idea is to work with shapes and composition and try different sketches).

Once you have completed your thumbnail sketches, annotate them, and choose four (4) of each (4 x wine label thumbnails and 4 x invitation thumbnails) to go forward into possible design solutions for your client and photograph them for uploading later. Justify your choices in your annotation.

Whatever you choose to generate your evidence, submit parts 1 and 2 in one (1) Adobe PDF document and upload for assessment.

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Task 2A-Develop Ideas for Typographic Solutions

Assessor instructions: Students may use different wording and images; however, they must upload one (1) Adobe PDF document referencing the two tasks specified below. The following is a good indication of what to look for in submissions.

1. Students must determine the most appropriate typography style for the wine labels and a launch invitation for their client, Bliss Winery. They need to achieve this by the following:
 - Consider the meanings and messages that their choice of typography communicates to the client, Bliss Winery.
 - Meanings and messages can include:
 - Use of visual language
 - Combination of text and image
 - Different types and fonts
 - The aesthetic value of design proposals
 - This needs to take the form of typography styles and visuals that each student considers innovative and fit for purpose. This can include:
 - Serif or Sans Serif Type
 - Upper Case or Lower Case or a combination of the two
 - Display Fonts
 - Combining different fonts
 - Students also need to include different aspects of the following to determine suitability:
 - Type-arranging letters into legible and creative text
 - Fonts-a family that shares a consistent design or a combination of fonts that complement each other
 - Faces-are different styles or designs of typeface, which can convey different moods, feelings or tones
 - Styles-are the different ways typefaces are designed and used
 - Next, there needs to be evidence of evaluation and experimentation with no more than four (4) versions of typography that the student decides are the most appropriate for the client
 - These need to be annotated
 - A reference list needs to be included that indicates where students sourced the typography information
 - They need to detail any production issues they envisage from your type selection and how they will be achieved using the delivery platform [Adobe Illustrator] in no less than 200 words.
 - This can include:
 - Touch Type- this feature *allows me to scale, rotate, kern, or move individual letters while retaining editable text. I need to make sure that I am selecting the correct tool from the Character panel*
 - Adding Glyphs – *some fonts have added glyphs that I can access from the Glyphs panel. If I am unable to see these, then it could be that not all typefaces come with added extras*
 - Font Syncing- *If I have issues with Adobe Fonts not downloading correctly, I need to use the same ID to access this. I need to make sure that my Adobe CC app is up to date*
 - Missing Fonts- *If a missing font is detected, the Adobe Fonts library is checked for availability of the missing font. If available on the Adobe Fonts website, I can sync the fonts to my computer to restore the appearance of your Illustrator artwork*
 - Third-Party Plug-ins- *I need to make sure that I either remove or update this. These plug-ins are in the Plugins folder of my Illustrator application*
 - Reboot the computer- *if I have installed new fonts, and they are not showing up in Illustrator, the most efficient way is to launch the CC Desktop app and check if the fonts are available and synced*
 - Validate All Fonts- *The best way is to use the Font Book app on MacOS or the Fonts folder in the Control Panel in Windows to validate all fonts. This can help me identify and remove damaged fonts*

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- Clear the System Font Cache-*sometimes, clearing the system font cache can resolve font issues. On macOS, I can use the Terminal to clear the font cache. On Windows, I can navigate to the Local Folder in Service Profiles and delete the cache there*
- There are tutorials in the following link:

<https://helpx.adobe.com/au/fonts/kb/troubleshoot-fonts-illustrator-indesign.html>

2. Students need to select a range of drawing media [pens/pencils grey and coloured, etc.] and, either in a drawing pad or sketchbook, produce the following:
 - Ten (10) thumbnails exploring a range of ideas regarding the placement of text and images based on the needs of the brief.
 - Ten (10) wine label proposals and ten thumbnails exploring ideas for the launch invitation. ([20 thumbnails in total].)
 - This is an excellent example of what to look for in thumbnail sketches, which do need to be photographed and annotated



- [Thumbnail sketches are quick and straightforward preliminary drawings that allow designers to explore different ideas before creating actual designs for the final product. These sketches are completed quickly, and the idea is to work with shapes and composition and try different sketches].
- Students need to choose four (4) of each (4 x wine label thumbnails and 4 x invitation thumbnails) to go forward into possible design solutions for your client
- Students should photograph the selected thumbnail sketches and justify choosing their eight (8) sketches for the assessment.

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Task 2B–Seek Feedback on Your Work

You must provide and share visual representations of design ideas and specify how this achieves the client's needs. Identify any issues encountered during the process of selecting these ideas.

Provide and share the design work already produced in Tasks 2A (Four [4] annotated versions of typography that you selected in 2A part 1. Four [4] annotated thumbnail sketches of wine labels you completed in 2A part 2. Four [4] annotated versions of the launch invitation thumbnail sketches you completed in 2A part 2.

Seek feedback and constructive criticism of your design proposals for layouts for your client, Bliss Winery and how you have addressed the brief, which must include the following:

- **Four versions of typography**
- **Four annotated thumbnail sketches of ideas for wine labels**
- **Four annotated thumbnail sketches of ideas for the launch invitation.**

You need to include references to:

- **Typography**
- **Font styles and sizes**
- **Images**
- **Positioning**
- **Use of positive and negative space**
- **Colour**

This process is designed to give you feedback on your visual ideas, so you need to be prepared to discuss your ideas and the concepts behind them. You will use this feedback to refine the final wine labels and the launch invitation in assessment 3.

Use the feedback to adjust work processes and design practices in response to the comments. The role play/meeting must include at least one [1] other participant, at most 15 minutes and address all elements of the Observation Checklist below.

In this task, you will participate in a role-playing meeting with one [1] other. These may be resourced using one of the following options:

- One peer with whom you are already working within the industry your qualification relates.
- One fellow student who will discuss your design work and provide constructive criticism. Don't hesitate to contact your fellow student via the Discussion Forum and coordinate your role-play with them directly.

If you cannot find a participant to play the other team member's role, contact your assessor via the Discussion Forum, who will discuss options for pairing up with another student to complete this task.

Option 1: One peer participant

Should you complete this task with your peer, you must fully brief all participants, providing them with the context of the role play/meeting, a role outline to play and a copy of the observation checklist so that they can prepare for the recording.

The peer must state their name and job title at the start of the recording to inform consent.

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Option 2: One fellow student participant

The fellow student participating in the recording must be provided with context to their role and responsibilities in the session and have reviewed the assessment activity and observation checklist so that they can prepare for the recording.

Student/s will need to state their name and that they are a student (as their job title) at the start of the recording to inform consent.

Recording instructions

Your role play must be recorded with all participant/s captured in a virtual room using a system such as Zoom, Skype or Teams.

Consent to participate in the recording must be obtained from all participant/s at the start of the meeting. This is achieved by the student reading the following statement at the beginning of the recording, with all participants replying with their name and job title to inform consent.

"This session/presentation is being recorded for assessment purposes for my course with Swinburne Open Education. This session will be recorded and submitted through my course online learning platform to my Assessor for grading. All participant/s in this session indicate their consent to be included in this recording by stating their name and job title."

The time taken to capture consent at the start of the recording does not count towards the recording time limit.

Include this recording as part of your assessment submission.

Your assessor will look for the following in your work:

- Present your practice and discuss your work in your presentation
- Share information about your rationale behind your choices for typography ideas and the link between the design choices in your initial proposals for Bliss Winery
- Discuss the rationale behind the chosen typography, plus the four [4] proposals for layout in your wine labels and four [4] proposals for the launch invitation. Reference your use of typography, font styles and sizes, images, positioning, use of positive and negative space, and colour
- Seek feedback and constructive criticism of your proposals and to what extent you answered the design brief
- Evaluate the selection of your creative work evident in your typography and ideas for layout and how they meet the communication needs and objectives of Bliss Winery
- Detail how you respond to this feedback
- Clarify the feedback through questioning and review

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ASSESSOR OBSERVATION CHECKLIST: Task 2B

The meeting should be a maximum of 15 minutes.

Students must demonstrate each performance criterion outlined in the observation checklist below.

Assessor Instructions: Students' words will vary, but their responses must reflect the content of the sample answer. These sample answers are based on the student's interpretation of the design brief: their annotated ideas for typography and ideas for the layout of the wine labels and launch invitation (thumbnails) and how each addresses the needs of the client – Bliss Winery. This comprises four (4) annotated ideas for typography, four (4) annotated thumbnail sketches depicting ideas for the design of the four wine labels, and four (4) annotated thumbnails depicting ideas for the design of the launch invitation.

ACTIVITY	SATISFACTORY YES / NO	ASSESSOR COMMENTS
Task checklist		
<p>1: Did the student present the design work and how it was answered through the following:</p> <ul style="list-style-type: none">• 4 annotated ideas for typography• 4 annotated thumbnail sketches with proposals for the wine labels• 4 annotated thumbnail sketches with proposals for the launch invitation		<p>The student presented their design work for the client and described how they answered the brief through the following:</p> <ul style="list-style-type: none">• 4 annotated ideas for typography• 4 annotated thumbnail sketches with proposals for the wine labels• 4 annotated thumbnail sketches with proposals for the launch invitation• The student referred to their proposals for the design work throughout this section in detail.
<p>2: Did the student evaluate and critique their choice of graphic styles that meet communication needs in their design brief and visual work in terms of the following:</p> <ul style="list-style-type: none">• Typography• Font styles and sizes• Images• Positioning• Use of positive and negative space• Colour		<p>The student shared information about their choice of typography and ideas for layout to meet their communication needs, evidenced in their design brief and visual work. It was discussed by:</p> <ul style="list-style-type: none">• Typography involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages• Images- involves ideas for wine labels and launch invitation in the form of thumbnail sketches• Positioning of the designs for typography and imagery suitable for the client's requirements. Legibility and effectiveness are key• Use of positive and negative space – the balance between areas of images and text

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			<p>with spaces between them avoids messy compositions</p> <ul style="list-style-type: none"> • Colours – are used to emphasise an area of design, and recognised that colour theory is important • Students need to address all these criteria in their presentation
3: Did the student seek feedback and constructive criticism of their work to demonstrate improvement in their analysis and visual skills against the draft proposals for the client?			<p>The student asked for specific feedback on their work in progress for the designated work, their analysis and visual skills, and asked questions such as:</p> <ul style="list-style-type: none"> • Do my ideas for the typography for the client work? • Have these ideas for the layout of wine labels and invitation fulfilled the brief I specified? • Does the design work I have produced reflect the ethos of Bliss Winery?
5. Did the student respond to the feedback?			<p>After receiving feedback, the student:</p> <ul style="list-style-type: none"> • Thanked their peer for their feedback • Received feedback positively • Considered all feedback points
6. Did the student clarify feedback through questioning and review?			<p>The student clarified any points they were uncertain about</p> <p>The student confirmed the points made with their reviewer</p>

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Task 2C-Reflect on Your Feedback

Revisit the feedback you received in Task 2B on your initial design solutions. Discuss how you will use Adobe Illustrator to refine these solutions. You will use this feedback to refine the final wine labels and invitation in Assessment 3.

After you receive feedback on your typography ideas, the next step is to evaluate your proposals in response to the comments. Next, detail how your work will be refined or amended and how you intend to incorporate this feedback into your final design proposals for the client. This will be in the form of a reflection of no less than 500 words that is written in the first person and addresses the following:

- a. Discuss the feedback you received on your visual outcomes. (Both the typography ideas and the thumbnail sketches)
- b. Do my ideas for the wine labels and launch invitation work?
- c. Have these ideas for the wine labels and launch invitation fulfilled the brief?
- d. Does the design work I have produced reflect the ethos of Bliss Winery?
- e. Is it apparent which design proposals are most suitable for final submission assessment?
- f. Does the type design use the specified theory and principles of design?

Upload your reflection as a PDF document.

Assessor instructions: Students may use different wording; however, they must complete a reflection of the feedback they received in Task 2B. Seek feedback on your own work. This reflection is to address the following points. This will be submitted in no less than 500 words in an Adobe PDF. Each student's submission will differ, but the following indicates what to look for.

- The journal post must be no less than 500 words in length
- It needs to be written in the first person
- The student needs to discuss their feedback from Task 2B, where they consulted on their design proposals with another individual
- The individual feedback will be unique to each student, depending on the feedback received
- The journal post needs to evidence the following:
 - A discussion of the initial design ideas evident in the typography ideas and the link between the design proposals in the thumbnail sketches
 - A discussion of the feedback received on the student's visual outcomes. (Both the four choices of typography and the eight [8] thumbnail sketches illustrating ideas)
 - An evaluation of ideas for the wine labels and invitation and how they have fulfilled the client's brief
 - An evaluation of the design work I have produced reflects the ethos of Bliss Winery
 - Is it apparent which design proposals are most suitable for final submission assessment?
 - An evaluation of how the proposals use the theory and principles of design.

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Assessment checklist:

Students must have completed all activities within this assessment before submitting. This includes:

Research Typography (PDF Document)		
1A	Research historical and contemporary trends	<input type="checkbox"/>
Confirm Client Needs (Word Document)		
1B	Confirm Communication	<input type="checkbox"/>
Evaluate Design Brief Requirements (PDF Document)		
1C	Determine Further Amendments	<input type="checkbox"/>
Develop Ideas for Typographic Solutions (PDF Document)		
2A	Define Options and Produce Ideas	<input type="checkbox"/>
Seek Feedback on Your Work (Role Play and Reflection)		
2B	Discuss Design Ideas	<input type="checkbox"/>
2C	Reflect on Your Feedback	<input type="checkbox"/>

Congratulations, you have reached the end of Assessment 2!

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