

Design Periods

ASSESSMENT TASK 1

Typography & Print Workbook

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COURSE TITLE

CUA30720 Certificate III in Design Fundamentals

SUBJECT TITLE

A10155 Design Periods

TRAINING UNITS

A: CUADES305 Source and apply information on the history and theory of design

B: CUAGRD312 Use typography techniques

C: CUAPPR311 Produce creative work



Instructions for completing this workbook

This workbook is made up of a series of questions and activities relating to typography.

Use the lectures and resources provided in the online classroom, combined with your own research to complete the activities.

You must complete *all* activities in the workbook.

You may include supporting documentation as an appendix with submission of this workbook.

CONTENTS

1. The Design Brief
2. History of Type
3. Print and colour trends
4. Design Development
5. Feedback
6. Work Equipment & WHS
7. References
8. Additional Pages

1. The Design Brief

Read Assessment Tasks 1 and 2. Complete the template below with the design brief requirements.

Design Brief	
Project Name	Pharaoh's Paragon
Client (e.g., Trainer, Business, Friend)	Rijksmuseum (fictional scenario)
Due Date	25/02/24 – Preliminary submission 24/03/24 – Final Submission
Audience	General Public <ul style="list-style-type: none">- Museum Pass Holders- European Youths (18-30) discount card holders- Parents and Children- Curious Visitors
Objectives	To design themed merchandise to accompany a limited-time exhibition of ancient Egyptian relics. <ul style="list-style-type: none">- Design a textile print for a T-shirt.- Design a textile print for a Cushion.
Requirements	The textile designs must <ul style="list-style-type: none">- be considered current and on-trend.- include an element that repeats.- include text type or lettering in a style that fits the ancient Egyptian theme and the target market
Constraints	Fixed Deadline - Time Fixed Budget - Money Inexperience – Skill Possible Sickness – Biology

	<p>Possible tool and service failure – Technology</p> <p>Liaison consultations – Scheduling</p>
Responsibility	<p>To outline the design requirements for the project in the form of briefing documentation.</p> <p>To clarify and confirm requirements with required personnel.</p> <p>To present a preliminary overview presentation on the direction and choices made.</p> <p>To produce 2 textile designs complementing the exhibit</p>
Resources Required	<p>A computer (with enough RAM)</p> <p>Adobe Design software (which is a paid subscription)</p> <p>An internet connection (which is a paid service)</p> <p>Transport (to see the liaison)</p> <p>Workspace (to work in)</p> <p>Stationery</p>

2. The History of Type

2.1. In a few sentences describe the Vox classification system and how it classifies typefaces.

The Vox classification system is jargon that describes typefaces.

It gives a name to families of typefaces with similar characteristics.

It is part empirical and part formal/math.

I think without any classification, it is hard to communicate ideas and specifications about typefaces with more specificity.

I think without any centralized management, it is inefficient to communicate ideas and specifications because of the possible lookups, translations, and miscommunications.

I think the Vox Classification System is like a language system, but tries to be a standards system:

- Specific formal definitions
- Acts as a standard within typography
- Centrally Managed
- Measurement standards updated by reducing ambiguity and refining definitions; never adding to them.

I think the Vox Classification is not context-free (dependant on context such as culture, language, and place):

- Opinionated grouping of typefaces compromises generality for practical communication of field-specific jargon
- Opinions are based on the historical use of Latin script and are not directly transferrable to the next 3 most used scripts.
- Systems actively in use by the population in millions:
 1. Latin: 4900+
 2. Chinese: 1541
 3. Arabic: 828
 4. Devanagari: 480.5

I believe the Vox Classification System is good enough for communicating some field-specific information about Latin scripts such as serif and sans, slab, and script. But the further we try and go beyond that, the more it feels like we are trying to fit a sphere efficiently inside a cube without wasting space (which in theory touches at 6 points with infinitesimally small contact area with wasted area of $1/6 \pi u^2$ per cubic area (filling about around 52% of the cube)).

Stock-Allen, N. (2010). Methods of Classifying Typography. [online] www.designhistory.org. Available at: http://www.designhistory.org>Type_milestones_pages/TypeClassifications.html [Accessed 19 Feb. 2024].
Wikipedia Contributors (2019b). Vox-ATypI classification. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Vox-ATypI_classification [Accessed 19 Feb. 2024].

2.2. In one or two sentences and in your own words, describe the characteristics of a sans serif type style.

Serifs are the lowkey fancy end caps at the end of the letters. It gives a sense of closure and truth and thus gives the text an overall official and genuine vibe. It reeks of intellectual sophistication but also adds a touch of human empathy.

Sans Serif, in contrast, doesn't have the little end caps. It is clear and simple on the surface but can express a multitude of undertones depending on how it's used and in which context. It is typically used in more casual communications, and I believe it to be more relatable to the "common folk".

2.3. What is your favorite sans serif font and why?

I don't have a favourite and I don't think I will until I've had enough time to get to know and use fonts of different types.

Something I'd like to do at some point is to find a way to incorporate Comic Sans into some design piece and have people wondering why they feel a bit strange, a bit of cognitive dissonance, and then end up having a full-blown existential crisis on how they have been judging others and themselves based on the judgement of others and none of their own, or something like that. That'd be nice, though highly unlikely.

So, if you must make me choose, I choose Comic Sans because I want to see how shit it needs to get before I dismiss something as garbage.

Ok, next question.

2.4. What would a sans serif type style font be used for? Give one example.

Something casual and clean, like a text to a friend, though I'm not sure you can change the typeface iMessage. So, I guess an email to a friend? Then it's obvious my account has been hacked and scam/phishing messages are being sent under my name.

Ah, but then they see Comic Sans and realise that no serious scammer would ever select that font. I believe scammers would consciously select whatever the default font is for their context.

...

This document's font "**Avenir**" is a sans serif type font. It is used for educational purposes.

2.5. In one or two sentences and in your own words, describe the characteristics of a script type style.

Script Typeface. Script Typeface. Script Typeface.

Script is really really fancy handwriting for when you really really care about something (and other cases where life and character are involved).

After looking at a bunch of fonts, I like to think of it as:

- Serif is to Triangle
- Sans Serif is to Square
- Script is to Circle

To clarify the meaning of the shapes:

- Triangle is to refinement.
- Square is to clarity.
- Circle is to meaning.

This abstraction may or may not hold as I progress through the course. It is a personal and mental, iterative abstraction process that is continually updated as I learn and see more.

I would describe Script typefaces as celebrating *connection, passion* in life, the *timeless beauty* of nature and the *organic flow* of natural processes.

2.6. What is your favorite script font and why?

I don't have a favourite because they are all so varied and have different functions in many situations. What I do like is the appropriate use of typeface, and script does add much-appreciated character for when we need a bit of magic in our lives.

Perhaps in time, this will change. I think it may just be that I haven't taken the time to get to know script well enough yet.

Or not.

Here is the main script font I used in the previous question. Of the 3 that I found for the previous question, I think I liked this one best for general emphasis. It's my favourite by default because I don't remember ever using script typeface. Ever.

Vladimir Script

Vladimir Script

2.7. What would a script type style font be used for? Give one example.

Scripts are so detailed, fancy and difficult to read.

I think they should be reserved for emphasis or headings or backgrounds, perhaps even just 1 character/letter.

Wedding invitations are one such use case at the top of my head.

2.8. Choose one (1) font style. For example, serif, sans serif, slab serif or script.

Investigate your chosen font style and in your own words, describe how the font style has changed and evolved over time. (100-200 words)

Sans Serif

The development of sans-serif typefaces has been a journey spanning several centuries, characterized by evolution, innovation, and adaptation to changing design needs and technological advancements.

18th Century: The earliest forms of sans-serif typefaces emerged in the late 18th century, with designs like "Grotesque" or "Gothic" typefaces. These early sans-serif fonts lacked the serifs and stylisation of traditional serif typefaces. Also, people seemed to like to make fun of the typeface, just because it was a bit different and still unrefined, which did not help its cause at all.

19th Century: The 19th century saw further refinement and popularization of sans-serif typefaces. One significant development was the creation of the "Grotesque" typeface by William Thorowgood in the early 1930s. This marked the beginning of sans-serif typefaces gaining wider acceptance and usage.

Early 20th Century: The early 20th century witnessed significant advancements in sans-serif typeface design. These designs were notable for their simplicity, legibility, and suitability for various applications, including signage, branding, and print media. However, they were still seen as unsuitable for body text such as novels.

Mid-20th Century: The mid-20th century saw the rise of geometric sans-serif typefaces influenced by the modernist design movement. They were seen as increasingly respectable, and these typefaces were characterized by geometric forms, simplicity, and neutrality.

Late 20th Century to Present: In the late half of the 20th century, there was a huge increase in the use of sans-serif typefaces catering to diverse design needs and aesthetic preferences. With new technology such as digital typography and desktop publishing, designers gained much more freedom and flexibility in creating and using sans-serif typefaces. Additionally, the rise of branding, advertising, web design, and user interface design further increased the demand for versatile and distinctive sans-serif typefaces.

Contemporary Trends: Since the dawn of the personal computer, computer screen and the internet, type is no longer bound and restricted to printing giants and experimentation can be done by anyone on a small budget. Designers continue to flood the field with new types such that the problem is no longer too few, but too many.

Sans serif had a rocky start but look where it's at now.

Wikipedia. (2020). Sans-serif. [online] Available at: <https://en.wikipedia.org/wiki/Sans-serif>.
Stock-Allen, N. (2010b). The Sans Serif. [online] www.designhistory.org. Available at: http://www.designhistory.org>Type_milestones_pages/SansSerif.html [Accessed 19 Feb. 2024].

2.9. Investigate the history of typography. Select one significant designer and in 2-3 paragraphs summarise their contribution to typography. Include their name, time of contribution, why they are significant and why they stood out to you.

Designer: Matthew Carter

Contribution Time: Early 1960 to current

Significance:

Georgia. Tahoma. Verdana.

Matthew Carter is significant because his typefaces are used across the internet and beyond.

Matthew stands out because I was searching YouTube on the topic typefaces for this workbook, and he showed up in a TED Talk.

The standout aspects of his talk to me were about how constraints shape our work, yet our work is not necessarily bound to those constraints when the constraints are taken away.

So, like, an analogy would be how people fear AI taking away their graphic design jobs. The question is, are you simply developing a skill to get from A to B, or are you also cultivating an art? I believe that when cultivating an art, there is a depth of understanding that begins to develop and becomes increasingly universally transferrable.

We no longer identify with the skill and so when the demand for that skill is taken away, we do not fear too much because we don't identify ourselves with the skill, but the art which "becomes increasingly universally transferrable" (to quote the previous sentence)

This also alludes to the concept of form, function and expression. But I think I need to finish this assignment, so I'll stop here.

TED (2014). Matthew Carter: My life in typefaces. YouTube. Available at: <https://www.youtube.com/watch?v=xjxyEwiG2Es>.

Wikipedia Contributors (2019). Matthew Carter. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Matthew_Carter [Accessed 19 Feb. 2024].

2.10. Think about the information you have found about the history and theory of type. In three or four sentences describe how you can use this information in your own design work? 3-4 sentences.

I have learnt several things about type.

I never paid any attention to type before this course. I'd only notice it if it was bad. Otherwise, they were just words on a page or part of an image. Whatever I was looking at either looked amazing, alright or bad but I didn't know why. By studying history and theory of type, along with colour and design principles, I realise that these are the details which enrich our experience as well as convince us to give our hard earned cash. To a designer, these features may be blatantly obvious but to someone who is uninformed and couldn't care less, I think a design is treated as just 1 whole instead of the parts that make it. An analogy would be songs. You don't need to know any music theory to appreciate, dance to, or relax to it. But to create music and explain why we appreciate, relax or dance to certain music, theory and history gives context and reason.

Similarly, for vision-related design, theory and history help us reason about the use and omission of elements. For me, the theories and history of type have allowed me to gain awareness and understand the role and usage of type. It has helped me realise the subtle, yet profound impact type has in our lives.

3. Print and Colour Trends

3.1. Investigate and identify 3 trends in print and colour that you have found.

For each one, write a paragraph to summarise the trend and why you selected it.

When looking up print trends on Google, I see much about fashion shows with outlandish flamboyance.

They are interesting, they have patterns I see for inspiration, and I know it's these designers' job to push out designs. But I don't personally find it appealing. I think the problem is the concept of trend in general. Someone who was an expert in measurement once said, "A measure ceases to be useful once it becomes a target". I think trends are for analysing market sentiment and it is important for knowing where you are at or where to start and not be fighting against the grain. But I get the feeling that it's become quite inorganic. It feels like I said I **may** be interested in seeing floral designs, and then had it forced down my throat and the inside of my eyes painted with it.

I think over the last 2 decades, the trend has been towards individual expression and more celebration about how we are different, rather than conforming. We are giving less shits about what others are saying and have grown more respectful of each other such that we feel it is safer to express and discuss important yet controversial topics and also have it heard. I think we have become much more casual and personable towards each other. Well, in little my bubble at least. I think this trend will continue. I think the brain-hijacking methods utilised by the likes of Facebook and Instagram have been losing efficacy for some time and are heading towards an equilibrium resulting from the increase in user awareness and a bit of getting on with real life. I think many of our endemic psychological issues are beginning to be addressed and it requires us to have an environment where we feel we can express or else we will keep doing and acting how we think we should because shame is a fundamental almost primal emotion.

I guess what I'm ranting about is why I think trends are an old-fashioned concept from when things moved slower, and we still watched 2 minutes of ads. I find it particularly irrelevant in the space of self-expression and offensive in its overuse in fashion. With the increase in technology and accessibility to the manufacture of consumer goods, more and more things can be customised to what we want and or how we want it and a reasonable affordable price. I think we are already trending towards an acceptance that patterns and colour are merely tools which we use to tell a story. I much rather focus on intent, balance, refinement, context, audience and self-expression, before trends.

We have seen that trends can be analysed and incorporated by machines faster and better than any human, but at the end of the day, they are ultimately a reflection of us. I believe humans develop arts and machines produce correlations. However, with industrialisation and outdated institutions, I think we have trended towards losing much of our human and becoming much more like machine though I think this is beginning to improve.



Trend: Colour Intensity – Colours are strong during wartime.

Source: Home, Vietnam Markets

I got this as a “Shit Shirt” game we played on tour in Vietnam where you buy a crappy shirt for a mystery tour group member and then are obliged to wear it for the night out.

These came with cute pink bunny earmuffs but that's irrelevant.

I see its potential for incorporation into something elegant in terms of material, colour and pattern, such as a cushion. This particular piece may not be in fashion because I think the white and yellow pattern is gross. But with an update in the pattern, I think this shirt would make for a very trendy decorative cushion.

Silk threads have a special crystal structure which causes light to be refracted in directions based on its alignment. As a result, the material shimmers, and gives a sense of illumination from within with colours popping so hard, they had to be muted by the intricate floral patterns. Mystique and Luxury are always in fashion.

I think silk would be a good material to use for a decorative cushion. Even though evidence of silk in ancient Egypt may be iffy, it's not meant to inform, it is meant to look pretty and feel mysterious.

It quite does look exotic, but to me, it lacks a certain authenticity and craftsmanship which is completely acceptable for the price (of which I do not know but can't be expensive). This piece is probably just for tourists. Silk is commonly worn in Vietnam for sleeping and is usually more functional than it is expressive.



Trend: Background Ubiquity – Colours are softer during peacetime.

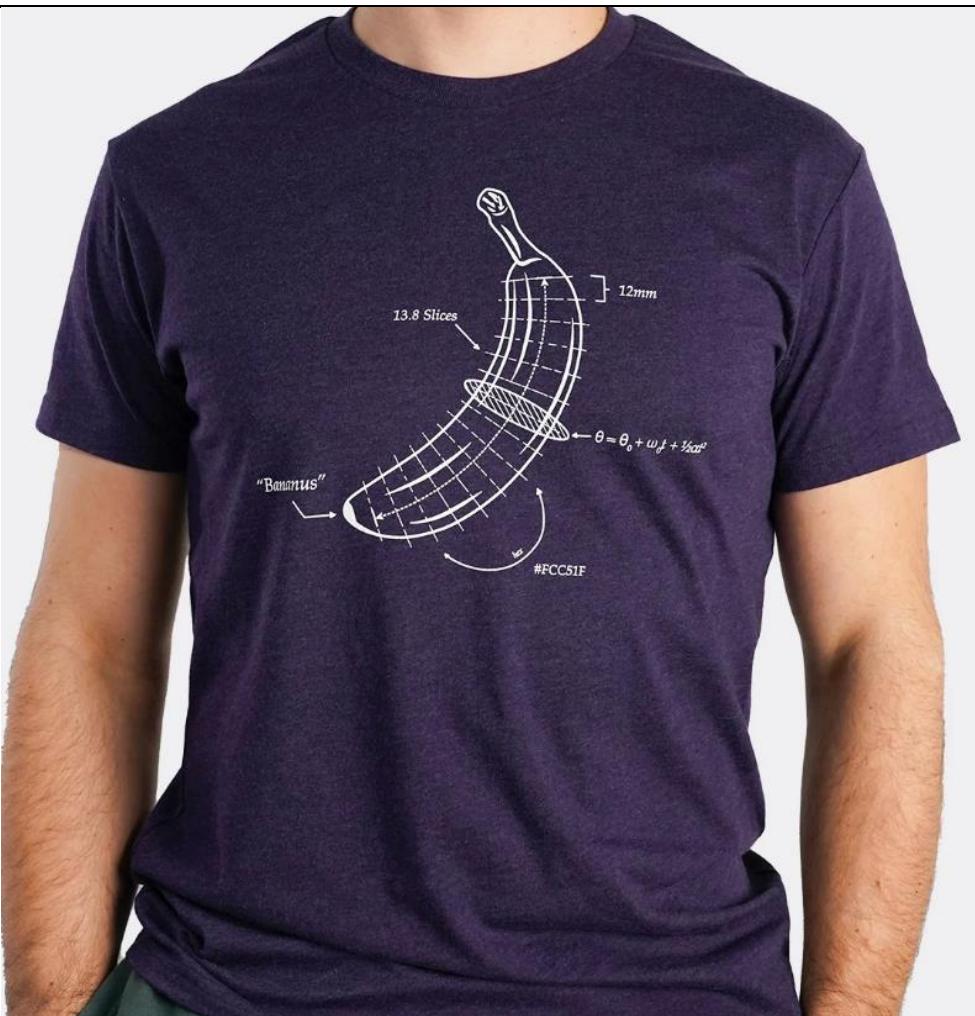
Source: Home, Ikea Furniture.

I like this because it's designed to be quiet. It's not meant to make a statement, but when it does, it does so quietly. Its role is to make a home feel like home and remove the sterility and hardness of a space.

I think it's good to remind myself that not everything needs to be loud. Standing out is probably not what you want for all of your home furnishings. Instead, I would like to remind myself about harmony and integration, with a little bit of character. Also, it reminds me that more often than not, less is more.

Sometimes, things become so ubiquitous and ordinary, that we no longer perceive that they're even there. This sort of print is definitely modern on the scale of decades, but on the scale of years, it is getting old. There is nothing wrong with it. It is simply the human tendency to get bored or adapted. I believe what I am exploring here is how I differentiate between trend and trendy. I think we only perceive trends when there is a change in our perception of trends. I use the word trendy to describe games, toys, clothes, and other non-essentials in a state of hype. To me, trends are an extrapolation of data and assumes consistent proportional continuation. Trend is a predictable pattern. Trending is a changing pattern. Trendy is an observation of Trending in what people like. Pattern requires repetition. Trend is a predictable repetition. Ubiquity is an established trend.

Also, trend depends on the scale of the measurement. I would like to highlight that many things that quietly enrich our lives can be seen as trends. They are everywhere we no longer see them until enough time has passed to look back on them.



Source: LTTStore. (n.d.). Bananus T-shirt - Gerald Undone. [online] Available at: https://www.lttstore.com/products/bananus-t-shirt-gerald-undone?_pos=2&_fid=eabacbd7&_ss=c [Accessed 22 Feb. 2024].

Trend: Bananus: Nerd Fashion (Shirt)

I like the simplicity, wit, humour, innuendos, references, in-jokes, and technical format. I like how a seemingly benign shirt can pack so much meaning. I think it's elegant in its minimalism.

I think that this piece breaks my expectation that a shirt print requires colour in the prints. I think this type of style is suitable for an audience who enjoys going to the museum. I think I just identified a possible trend. The more technical detail is a part of some persons life, the less they will want to wear meaningless details. Possibly instead, they want to wear details which align with their personality and add value to their lives. I think this is how we can start trendy things, by analyzing trending behaviors and perspectives in a target market. It can almost be described as a study of subculture within subcultures. I think such studies will be good for the development of psychological models of humans in general.

The audience for this shirt is specifically those who are in on the banana measurement scale used on the Linus tech tips product review channel on YouTube. Most of the channel's audience are familiar with diagrams and generally come from a technology background.

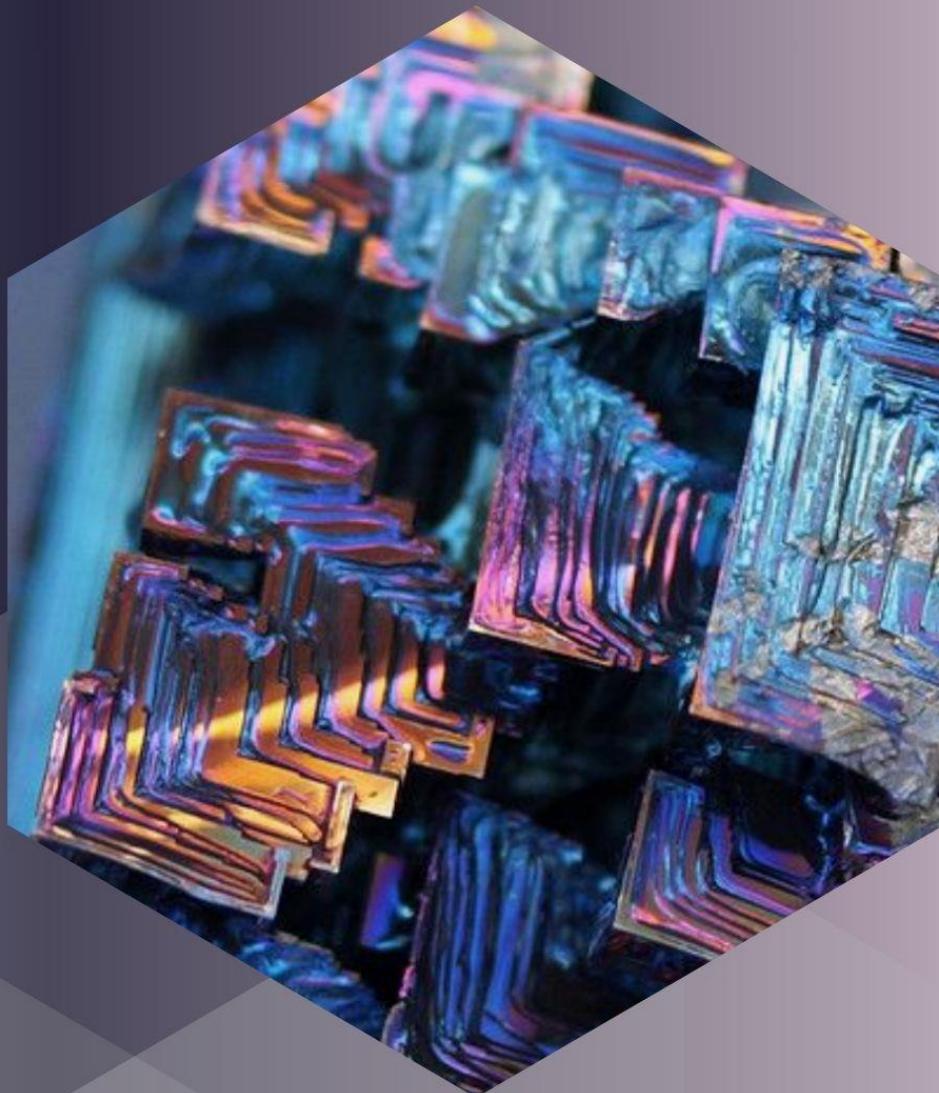
3.2. Using Adobe Illustrator, create a trend/colour board that illustrates the trend and colours that you are working with for this project. For example, you might focus your concept on 'retro florals'.

Save your trend/colour board as a Jpeg file and insert it here as an image file.

Color Concept

Bismuth

Bismuth is element 83. Its crystal structure reminds be of the pyramidal silhouette. If you have never seen bismuth, the shape and colour occur naturally after melting.



Color Concept

Bismuth



Adobe Colour
Extraction

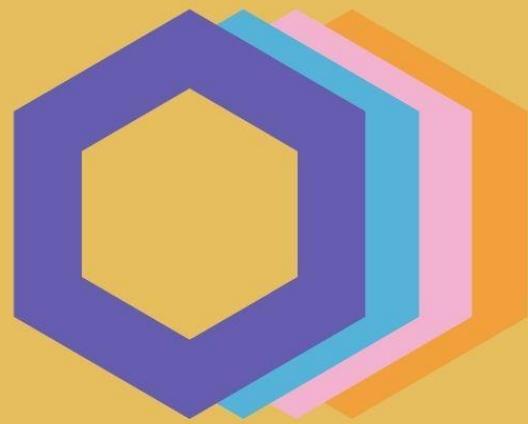


#C2A6BA

#6284A0

#29253E

Colour Palette



4. Design Development

4.1. There are many ways that a designer can approach the development of typography design. List at least two (2) ways that you could develop typography for Assessment Task 2.

Common to the project and technical sides of development are context and purpose. The designer should understand the form, function and constraints of their design.

The first thing I would do is to write keywords about what the goal of the design is, where it will be used, and how it should make the audience feel. This serves as a sort of mantra throughout the development process.

For the project side of development:

- Top-down: The designer has a general set of typefaces and adapts them to the requirements and hopes of the client.
- Bottom-up: The designer decides whether they should create, edit or adapt typefaces for the requirements of the client.

For the technical side of development:

- Hand notes and sketches
- Adobe Illustrator
- Font editors

4.2. Think about your design brief for Assessment Task 2. How would you decide the best way to approach the development of typography design for this design brief?

For typography in projects in general:

1. Understand the intended look, feel, use case and interaction with other elements.
2. Classify the typefaces that best match the context.
3. Research the existing fonts and choose some candidates that you may use or that inspire.
4. Decide whether to create, edit, or adapt based on how closely the candidate fonts match the context. (Our hopes and dreams)
5. Assess the resources required to execute such a decision.
6. Reassess the constraints of the project.
7. Decide whether to create, edit or adapt, based on the constraints of the briefing. (Our hopes and dreams crushed)
8. If Happy (because of 7), Goto step 5. Else, Continue.
9. Make some progress on the design and gauge the time taken. Extrapolate and assess time and resources. Goto step 6.

I think this approach is general enough for typography in most projects, including this one.

4.3. Begin your design development for Assessment Task 2 by finding reference material. Look for images and text that inspire you to be creative and develop your print design.

Spend some time experimenting with typography techniques and other design elements that you would like to include in your repeating element of the print design. This can be done digitally or by hand.

Insert your reference material and design development on the following pages. You may insert as many pages of design development as you like.

Properly reference the images in Section 7. Of this workbook using Harvard Referencing Style. You can use citethisforme.com to assist you.

PRELIMINARY WORK

The

Design Periods

2025

Tek

C3 DESIGN FUNDAMENTALS

Brief

Project Name

Client

Audience

Pharaoh's Paragon

RijksMuseum

Those curious about relics, artefacts
and facts and stories from ancient
Egypt.

- Curious Intellectual Adults
- Imaginative Children

Objectives

Deliverables

1 Textile Print for T-shirt

Theme

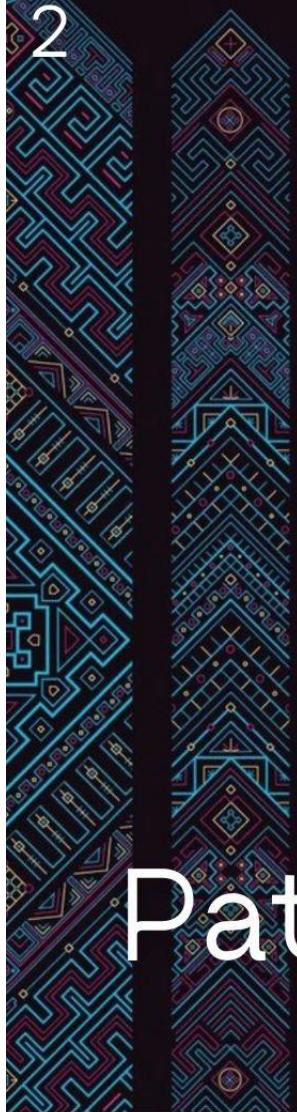
1 Textile Print for Cushion

Requirements

Ancient Egypt

- Be considered current and on-trend.
- Include an element that repeats.
- Include text type or lettering in a style that fits the ancient Egyptian theme and the target market

2



3



4



5



6

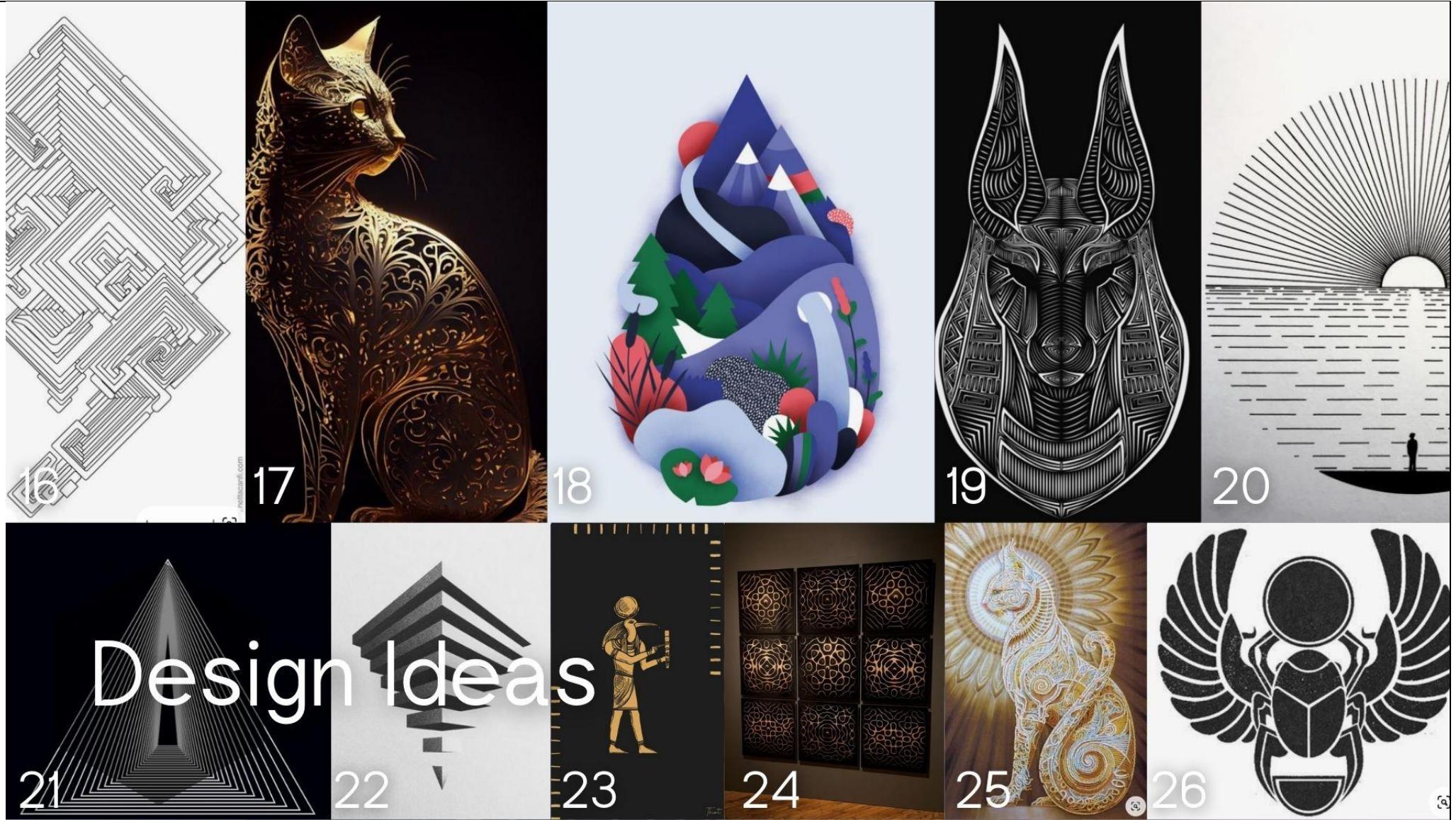


7



Patterns





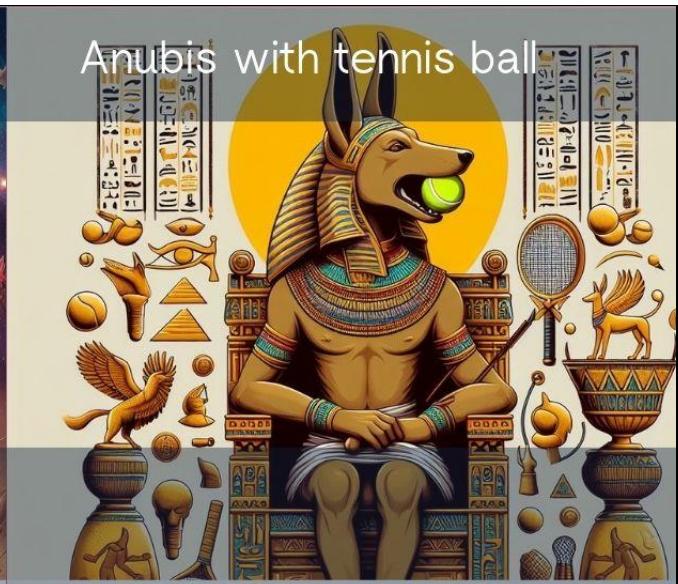
Concepts

images generated from <https://designer.microsoft.com/image-creator>



Bestet playing with yarn

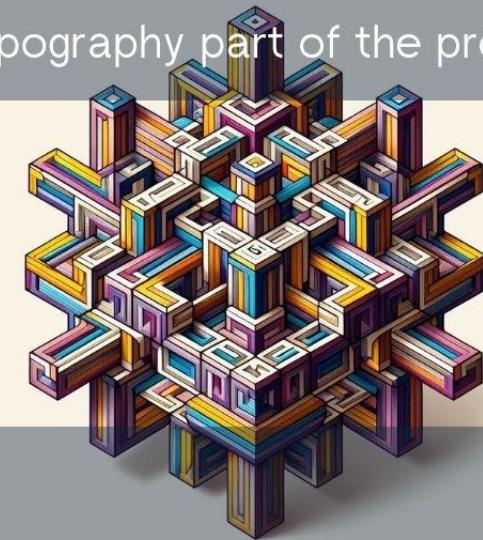
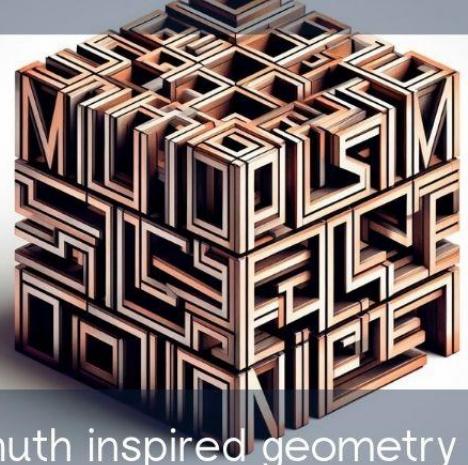
Anubis with tennis ball



this particular AI image generator was not able to do the typography part of the prompt

Typography

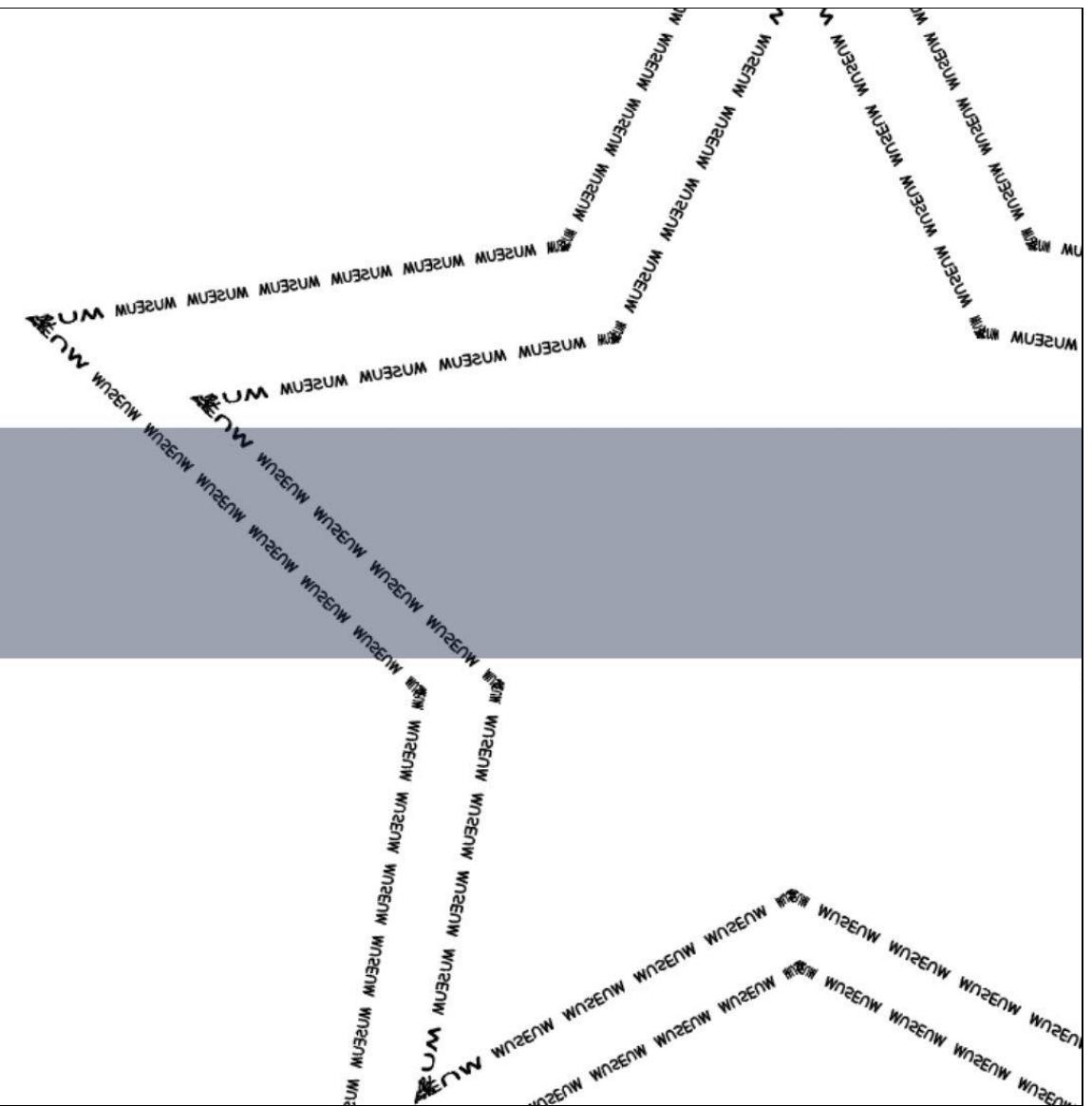
images generated from <https://designer.microsoft.com/image-creator>



bismuth inspired geometry using the repeated text "musem" as edges instead of lines

Typography

Words as lines



Printing Process

Direct to Garment Printing

- Natural Fabrics
- Small to Medium quantities
- Durability dependant on technology used

Sublimation Printing

- Synthetic Fabrics
- Small to Large quantities
- Durability dependant on technology used

<https://printify.com/blog/direct-to-garment-printing-cheat-code/>

<https://printify.com/blog/what-is-sublimation-printing/>

<https://www.directcolorsystems.com/applications-2/dtg-t-shirt-printing/>



27



Shirt Mock Ups



Cushion Mock Ups

4.4. Think about the design development you have produced. Consider colour, lettering, font, digital, hand drawing and other design elements.

How will you move forward to complete the final design? Answer in 2 -3 paragraphs.

I am happy with my choice of colour. It is a natural and interesting palette that is also quite mysterious which suits the theme. I believe the colour is also quite gender-neutral and can be adapted to unisex expression. I will continue exploring and using this colour theme.

The designs found on Pinterest have helped inspire my creativity and have helped me see that it's not as hard as I'd thought it would be. Also, after playing with AI-generated images, I have found my trend machine and this will also help me immensely in quickly prototyping, communicating, and illustrating ideas. I will continue using Pinterest and AI to explore design elements that I can include in the designs.

The point of most concern is the typography of the design. My skills in this area seem to not come as naturally as the others and so I will need to invest more of my time in understanding the concepts and patterns and ideas in the typography space. I will continue to research and experiment with typography.

5. Feedback

Book a feedback session with your trainer during *Studio Time* to discuss your design development and ideas for progressing to assessment task two.

In response to the feedback session, write a paragraph in answer to each of these questions:

5.1. What was the feedback you received on the typography development and design development for your print design?

Make sure the elements I include are relevant to the idea.

Research more about typography line art.

Make sure the typography is easy to read.

The distortion at the corners of the star is not nice.

I should continue developing typography art and this should be my focus.

Make sure to include something considered a repeating pattern.

Remember to connect the artwork back to the brief

5.2. How are you going to use the feedback to move forward with your print design?

I will conduct more research into typography and try to improve in this area in general. I feel that typography is my weakest design ability and I need to focus some time in improving it. I still cannot distinguish clearly the details and reasons why typography makes us feel the way we do. Also, I will make sure I stay on topic and not get caught up by pretty things.

6. Work Equipment & WHS

6.1. Using the table below, list any tools, materials, or equipment you will need to complete assessment tasks one and two and list the steps you have taken to ensure you have worked in a safe way.

This may include, but is not limited to, any necessary personal protective equipment used or safe work practices when sitting at a desk for example.

Tool, Material or Equipment used	Measures taken to ensure safe use
Laptop	Visually inspect cables and replace any that have frayed. Pack away chargers and cables when not in use
Monitor	Ensure the monitor is adjusted correctly to prevent eye, neck, and back strain.
Lighting	Ensure the appropriate type of light and brightness when no access to natural light
Chair	Ensure chair supports and encourages good posture
Table	Ensure the table is at the appropriate height
Stationary	Ensure stationery is packed away after use
Internet	Ensure a basic understanding of cybersecurity practices
Keyboard and mouse	Ensure ergonomic placement. Ensure the type of mouse/keyboard used is ergonomic

6.2. Using the table below, list any tools, materials, or equipment you will need to complete assessment tasks one and two and list the steps you have taken to ensure you have worked in a *sustainable* way.

This may include, but is not limited to, powering off your laptop completely to conserve energy or replacing lids on pens so that they do not dry up for example.

Tool, Material or Equipment used	Measures taken to ensure sustainable use
Laptop	Switch off or put into low power state when not in use
Lighting	Switch off when not in use Where appropriate, replace any low-efficiency lighting with LED-based lighting. Consider opening blinds
Stationery	Reconsider the need to print Keep pens and other small stationery items organised as they can get lost easily
Air Conditioning	Consider opening windows

6.3. In 2-3 short sentences, outline the workspace requirements for completing assessment tasks one and two.

To complete the assessment tasks, the workspace needs to contain access to:

- Light
- Chair
- Table
- Stationary
- Electricity
- Internet
- Computer/Laptop
- Operating system supporting Adobe Software
- Adobe Software
- A Bathroom
- Outside

6.4. In 2-3 short sentences describe how you have set up your workspace to complete assessment tasks one and two.

To complete the assessment tasks, the workspace has been set up in my room.

I use a bifold table because I like the extra floor space when not working. It also gives me plenty of space to work for me.

I have a simple adjustable-height chair that swivels. It has a posture-aiding cushion on it.

I have a dock that can connect power, monitor, and peripherals to the MacBook in 1 connection, but not visible here.

I face outside so I can daydream. The sunlight help with that and also my seasonal affective disorder.

6.5. Insert a photograph of your workspace here.



7. References

You must list all sources of information in the ‘references’ section of this workbook. Include books, websites, magazines, or any other sources of information you have gathered to complete your assessment task. APC use the *Harvard Referencing Style* (www.citethisforme.com)

See additional resource for referencing requirements

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Pictures

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8. Additional Pages

You may insert additional pages as evidence at the end of the workbook if necessary