VCE Visual Communication Design

UNIT 3 & 4

E. Caudullo 2011
Revised E. Caudullo 2015

Unit 3: Design thinking and practice

In this unit students gain an understanding of the process designers employ to structure their thinking and communicate ideas with clients, target audiences, other designers and specialists. Through practical investigation and analysis of existing visual communications, students gain insight into how the selection of methods, media, materials and the application of design elements and design principles can create effective visual communications for specific audiences and purposes. They investigate and experiment with the use of manual and digital methods, media and materials to make informed decisions when selecting suitable approaches for the development of their own design ideas and concepts.

Students use their research and analysis of visual communication designers to support the development of their own work. They establish a brief and apply design thinking skills through the design process detailed on pages 12 and 13. They identify and describe a client, two distinctly different needs of that client, and the purpose, target audience, context and constraints relevant to each need.

Design from a variety of historical and contemporary design fields is considered by students to provide directions, themes or starting points for investigation and inspiration for their own work. Students use observational and visualisation drawings to generate a wide range of design ideas and apply design thinking strategies to organise and evaluate their ideas. The brief and investigation work underpin the developmental and refinement work undertaken in Unit 4.

Unit 4: Design development and presentation

The focus of this unit is the development of design concepts and two final presentations of visual communications to meet the requirements of the brief. This involves applying the design process twice to meet each of the stated needs.

Having completed their brief and generated ideas in Unit 3, students continue the design process by developing and refining concepts for each need stated in the brief. They utilise a range of digital and manual two- and three-dimensional methods, media and materials. They investigate how the application of design elements and design principles creates different communication messages with their target audience.

As students revisit stages to undertake further research or idea generation when developing and presenting their design solutions, they develop an understanding of the iterative nature of the design process. Ongoing reflection and evaluation of design solutions against the brief assists students with keeping their endeavours focused.

Students refine and present two visual communications within the parameters of the brief. They reflect on the design process and the design decisions they took in the realisation of their ideas. They evaluate their visual communications and devise a pitch to communicate their design thinking and decision making to the client.

On completion of this unit of work you should be able to:

1. should be able to apply the design process to produce a final visual communication presentation that satisfies a specified communication need.

2. should be able to analyse and evaluate the effectiveness of a range of visual communications.
3. should be able to discuss the roles and relationships involved in the design and production of visual communications in the context of professional practice.

Your assessment will include:

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4. In the study of VCE Visual Communication and Design students' level of achievement will be determined by School assessed Coursework, a School-assessed Task and an end-of-year examination.

Percentage contributions to the study score in VCE Visual Communication and Design are as follows:

• Unit 3 School-assessed Coursework: 25 per cent

• Unit 4 School-assessed Task: 40 per cent

• End-of-year examination: 35 per cent.

Unit	Outcomes	SAC	SAT	Exam
3	1 (Analysis & Practice in Context)	10% ✓ (completed in two parts: 60marks + 15marks allocated for unit 3)		✓
	2 (Professional Practice)	10% ✓ (25 marks allocated for Unit 3)		✓
	3 (Design Brief)		✓	✓
4	1 (Development of Design Concepts)		✓	✓
	2 (Final Presentations)		✓	✓
	3 (Pitch)	5% ✓(20 marks allocated for Unit 4)		✓
Total:		25%	40%	35%

Assessment for SAC 1 (Outcome 1)

All assessment rubrics are created
From the Assessment Handbook.
20 marks = Design Task Environmental Design (
20 marks = Design Task Communication Design (Rockabye baby CD cover and sleeve)
20 marks = Design Task Industrial Design
15 marks = Pre task intro questions (x3 -)

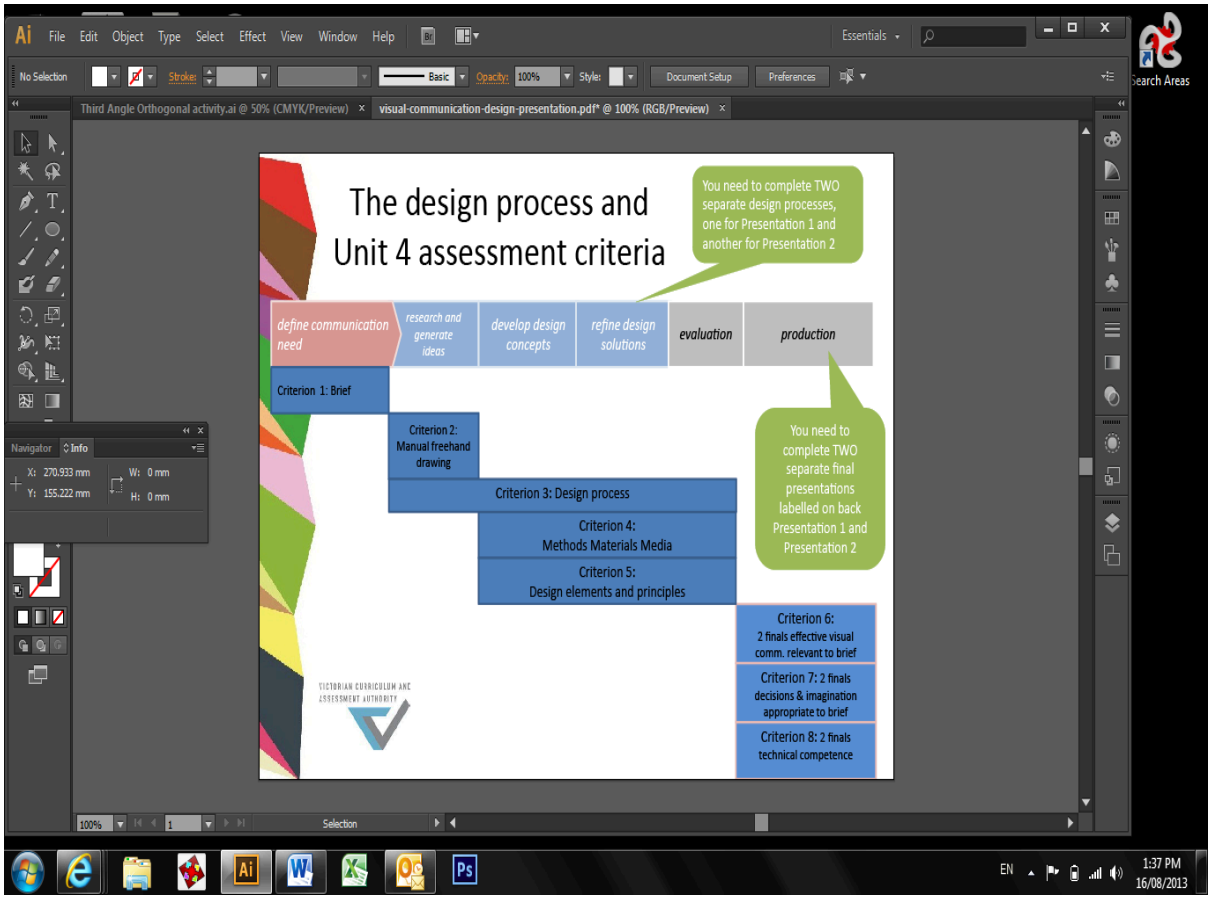
This enables us to give a mark out of 60 and a mark out of 15 to VCAA for Outcome 1.

Assessment for SAC 2 (Outcome 2)

All assessment rubrics are created
From the Assessment Handbook.

20 marks = Formal Analysis Environmental Design (FLW Falling Water)
20 marks = Formal Analysis Communication Design
20 marks = Formal Analysis Industrial Design (Qantas)
15 marks = protect your creative

Total of 75 marks ÷ 3 = ___ (Rounding up) This enables us to give a mark out of 25 to VCAA for Outcome 2.


The design process and
Unit 4 assessment criteria
You need to complete TWO separate design processes, one for Presentation 1 and another for Presentation 2
define communication need
research and generate ideas
develop design concepts
refine design solutions
evaluation
production
Criterion 1: Brief
Criterion 2: Manual freehand drawing
Criterion 3: Design process
Criterion 4: Methods Materials Media
Criterion 5: Design elements and principles
You need to complete TWO separate final presentations labelled on back Presentation 1 and Presentation 2
Criterion 6: 2 finals effective visual comm. relevant to brief
Criterion 7: 2 finals decisions & imagination appropriate to brief
Criterion 8: 2 finals technical competence
VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

DESIGN PROCESS

Integral to this study is a design process to support the creation of visual communications. This design process identifies discrete stages, which collectively form a framework for creating visual communications in response to a brief. The brief can be provided by the teacher or student generated. In some units there is a focus on specific stages of the process, whereas in others students must apply the entire process to create visual communications. The process should not be seen as static or linear; rather it is cyclical or iterative, with stages revisited as required to resolve design problems and extend ideas. Underpinning the design process is ongoing analysis, reflection and evaluation requiring creative, critical and reflective thinking, referred to as design thinking.

Stages in the design process are:

• *Development of the brief:* identifying the client, their communication need/s, the purpose of the visual communication, the target audience, the context of the visual communication and any constraints that affect the nature of the solution.

• *Research:* collecting ideas, information and resources relevant to the brief for inspiration, investigation, analysis and interpretation. Students can use observational freehand drawing methods to represent the form, materials and textures of existing objects and/or spaces when recording these investigations.

• *Generation of ideas:* exploring a variety of design ideas that draw on the research and are appropriate to the brief. Imaginative ideas can be quickly drawn using visualisation drawing methods. These freehand ideation sketches support the communication of ideas. Visualisation drawing can represent objects in two- and three-dimensions.

• *Development of concepts:* selecting the preferred ideas and applying a range of methods, materials, media, design elements, design principles and presentation formats to create two- and three dimensional visual communications that address the brief. Both visualisation and presentation drawing methods are relevant to this stage.

• *Refinement:* modifying visual communications in response to feedback and evaluation against the brief.

• *Resolution of presentations:* presenting visual communications that satisfy the brief.

The following design process is undertaken:

Brief

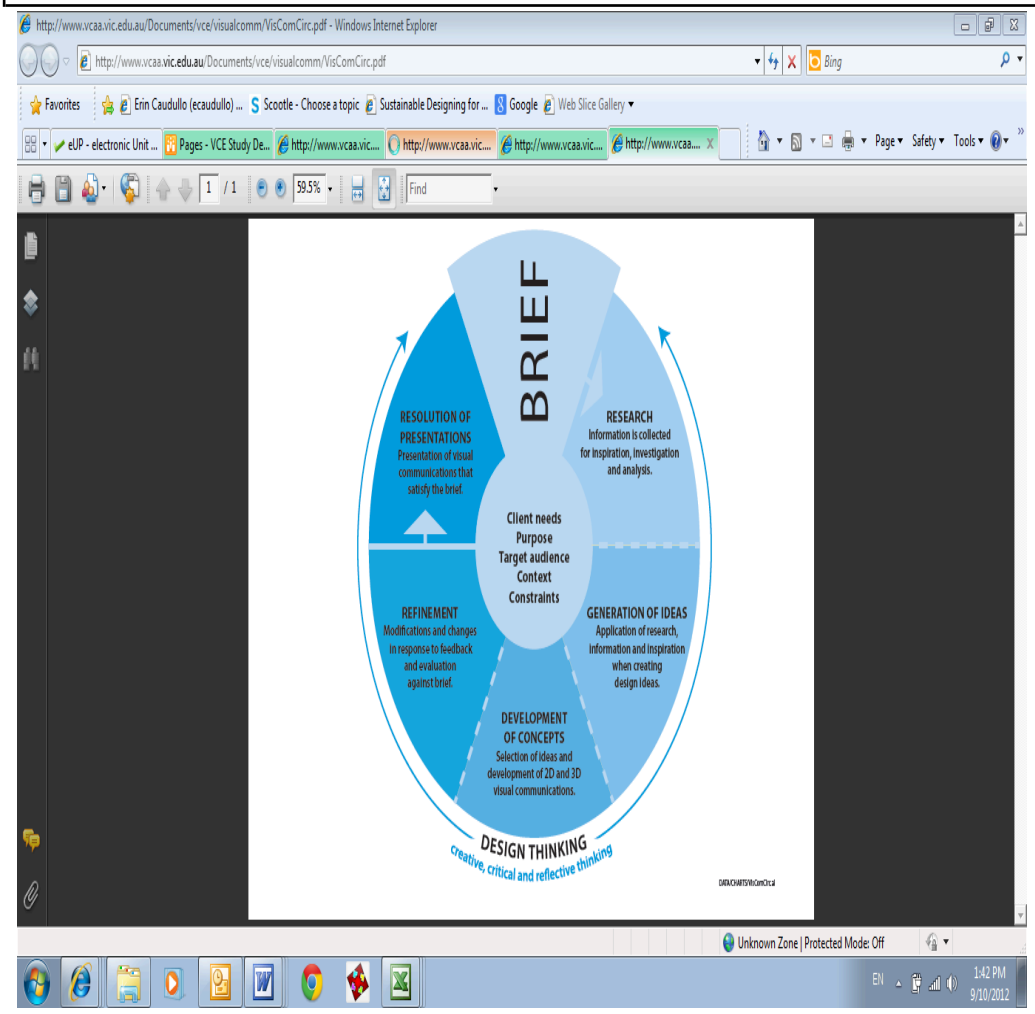
Research

Generation of Ideas

Development of Concepts

Refinement

Resolution of Presentations



What is a Brief?

The first written task for Visual Communication & Design is a Design Brief. A **Brief** is a written statement which should be completed over the summer holidays, in the first 3-4 weeks of starting the **Design Process** . This statement should outline who your client is, what the design problem is, the audience, context and what process you intend to take in solving the design problem throughout the semester.

A Design Brief can be expanded on during the initial stages of the **Design Process** but is to remain unchanged beyond this time. You are required to come to school in term 1 with your design brief completed and ready to begin the next steps of the design process.

The **Brief** should be word processed and may include dot points. It is recommended that you use the design brief template supplied and keep the subheadings in your brief.

In your Brief you need to:

- Identify the Client and List their details
- Describe the client
- Describe the design problem
- Identify your means of presentation
- Identify the purpose
- Identify and discuss the target audience
- Identify the context that your presentation will be in
- List the constraints from the client
- Describe the process you intend to take
- Apply appropriate language and terminology.

- **REMEMBER** your Design Brief is a very important part of your assessment for Unit 3. To achieve good results, spend time on your Design Brief and get it right!
- **Below is the Design Brief Template that we will use for UNIT 2, 3 & 4.**

Brief [Name/student number]

Title of the design problem

Provide a clear title and subtitle to indicate that the document is the design brief for a particular design project.

Client details

Provide the name and contact details for your contact. Although not critical to your assessment, including (fictitious) information such as the client's address and other contact details can help make your brief more realistic.

Description of the Client

Describe your client in the third person. Provide relevant details about their age, beliefs, size of their business, number of employees, personal lifestyle, or aspirations. Your description should sum them up quickly and concisely so remember to use descriptive words.

Description of the design problem

Provide and overview of the visual communication problem faced by your client. This description should include a short background of where the design problem came from and what challenges are faced by your client. It should indicate what devices will be used to solve the visual communication problems, but should not include a detailed explanation of how the communication will be solved.

Visual communication presentation #1:

Indicate the format of visual communication, i.e poster, postcard, visual identity and its application on business cards/signage/letterhead, etc.

Design Field:

Indicate the Design Field: Industrial, Communication or Environmental?

Description of the visual communication solution

Provide a short description of the proposed communication solution.

Purpose

*Outline the purpose of the visual communication solution(s) to be presented. Is the intention of the visual communication to **promote, advertise, depict, explain, teach, inform or to guide?***

Note: to 'Promote' is to actively encourage or increase awareness, whereas to 'Advertise' is to increase sales.

- **Audience**
- *Describe the audience(s) for the visual communication solution. Remember, the audience can change. For example, the audience for and architectural model may be investors, or the client who is wanting the house or building constructed, whereas the audience for a set of architectural floor plans and elevations may be the client and the building contractors who will be constructing the building.*
-
- **Context**
- *The context is where the visual communication solution will be used or found.*
-
- **Visual communication presentation #2:**
- *Indicate the format of visual communication, i.e poster, postcard, visual identity and its application on business cards/signage/letterhead, etc.*
-
- **Design Field:**
- *Indicate the Design Field: Industrial, Communication or Environmental?*
- *Must be different from VC#1*
-
- **Description of the visual communication solution**
- *Provide a short description of the proposed communication solution.*
-
- **Purpose**
- *Outline the purpose of the visual communication solution(s) to be presented. Is the intention of the visual communication to **promote, advertise, depict, explain, teach, inform or to guide?***
- *Note: to 'Promote' is to actively encourage or increase awareness, whereas to 'Advertise' is to increase sales.*
- *Must be different from VC#1*
-
-
- **Audience**
- *Describe the audience(s) for the visual communication solution. Remember, the audience can change. For example, the audience for and architectural model may be investors, or the client who is wanting the house or building constructed, whereas the audience for a set of architectural floor plans and elevations may be the client and the building contractors who will be constructing the building.*
-
- **Context**
- *The context is where the visual communication solution will be used or found.*
-
-
- **Constraints**
- *What constraints has the client placed on the visual communication solution? For example, will the business logo use spot or offset printing? IS the Tshirt design limited to a certain number of spot colours? IS there a*

limitation to the size or gsm of the paper to be used? IS there a size restriction to the house? IS there a financial constraint?

- _____ _____ _____ _____
- **Student Signature** **Client Signature** **Teacher** **Date**
- *Note: your brief should have some wiggle room, so I encourage you not to give precise sizes of your finals also some basic dot points in intended explorations (otherwise the design process has been scripted before you begin).*

- **Approach to the design process**
- *How will you approach the design process to solve the visual communication problem?*

Weekly plan

Week	**VC1**	**VC2**

om each of the three Design Fields; Industrial, Communication & Environmental Design.

Identify the Design field and the key features that have lead you to that decision

We will begin with looking at the Geelong Heritage Centre and Library – Environmental Design field.

Each of the tasks is to be printed onto A3 paper and included at the beginning of your folio as well as Mr Sobey.

Due for completion and submission In stages throughout Term 1

(email – ecaudullo@covenant.vic.edu.au or ssobey@geelongbc.org)

Proposed 2016 Planner:

Orientation – Discuss ARM Geelong Library – complete the booklet as Holiday Homework. Due first class back.

Term 1

Week 1 ENVIRONMENTAL DESIGN Outcome 2 Formal assessment SAC – "Falling Water"

ENVIRONMENTAL DESIGN Outcome 1 Design task: Christian Missionary – small affordable housing

Week 2 Cont Design task Env Design

Week 3 Communication Design

Week 4

Week 5 Industrial Design

Week 6

Week 7

Week 8 Outcome 2 "Legal Obligations"

Top Designs – TBC

Easter holidays – Holiday Homework, Unit 3 Outcome 3 Brief. Draft due first class ALL UNIT 3 WORK DUE FOR SUBMISSION first day back.

Design Process

The aim of a design process is to represent how designers start with a need, problem or opportunity and structure their thinking and actions to find a design solution and communicate their ideas. In industry, this process may vary according to the design discipline, the design studio and the individual approach taken by designers. The Visual Communication Design Process detailed on pages 12 and 13 outlines the stages students in this study will need to work through to document their process and design thinking and create their own visual communications. Drawings and/or three-dimensional models can be used in the presentation of design solutions; however, the manufacture of functional prototypes is not required.

Final presentations and printing

Students must have creative control over technical processes used in the production and final presentation of their visual communications and design solutions. Teachers must be able to authenticate students' work as their own.

Design thinking

Design thinking is applied throughout each stage of this study's Design Process: Research, Generation of Ideas, Development of Concepts, Refinement and the Resolution of the presentation of visual communications, as identified in the Visual Communication Design Process.

Design thinking incorporates:

Creative thinking which requires a curious, open-minded, flexible, divergent, explorative, investigative approach

Critical thinking which requires questioning, clarifying, planning, analysing, examining and testing information and ideas

Reflective thinking which requires a metacognitive approach, seeking and considering feedback, reflecting on progress and processes, making links and connections with broader issues and the work of others.

There is a range of strategies available to assist students with design thinking such as 6 Thinking Hats, mind maps and graphic organisers (for example, SWOT, PMI, SCAMPER, What if..?). More information and examples are available on the Victorian Curriculum and Assessment Authority VELS Teaching Support web page http://vels.vcaa.vic.edu.au/support/graphic/index.html.

Other thinking routines are available through the Visible Thinking and Artful Thinking websites by Project Zero at Harvard University.
http://pzweb.harvard.edu/tc/index.cfm
http://pzweb.harvard.edu/vt/VisibleThinking_html_files/VisibleThinking1.html

Intellectual property and copyright

An essential feature of this study is the development of creative and innovative visual communications that meet specific needs. Implicit in the work practices employed by students is the development of original work that can be stimulated by the work of others.

Students need to have knowledge of their legal obligations regarding copyright and trademarks as well as conventions for acknowledging sources of inspiration.

Intellectual property is the general term used for property generated through intellectual or creative activity. There are two different types of copyright: one requires the registration of original ideas such as patents, trademarks and design; the other type does not require official registration – they are unregistered rights and are referred to as copyright. The following websites provide up-to-date information on copyright and intellectual property.

Australian Copyright Council
www.copyright.org.au/find-an-answer/
A set of user-friendly information sheets about copyright.

Australian Government: Intellectual Property
www.ipaustralia.gov.au/
Useful website on trademarks and intellectual property infringements.

Acknowledging sources of inspiration and support resources

Students are required to acknowledge all sources of inspiration throughout the design process. This can be done by noting specific titles and publication dates of texts and/or magazines and/or URL addresses for websites where images have been sourced. For information acquired from a website, acknowledgment typically includes the title of the website and the date that the website was accessed. Information should be located at the point where images appear in student notes supporting the design process. It is important that students adhere to legislative compliance where appropriate. Related information on Copyright, Trade marks and Design registration can be located at: Make your Mark IP Design Victoria Publication 2011 www.business.vic.gov.au/busvicwr/_assets/main/lib60053/nov10_make_your_mark.pdf.

DESIGN FIELDS AND COMPONENTS OF VISUAL COMMUNICATION

Fields of practice explored in this study include Communication Design, Environmental Design and Industrial Design. The study of visual communications within these fields may be selected from the following examples:

Communication Design – presents visual information for communication purposes

Includes Graphic Design, Information Design, Digital and Web Design, Advertising, Print Publication/Book Illustration and Typographic Design, Package/surface Design and Logo Design and Brand Identity.

Environmental Design – presents visual information to communicate information about built/constructed environments

Includes Architectural Design, Interior Design, Landscape Design, Set Design and Exhibition/Display Design.

Industrial Design – presents visual information to communicate information about objects and products

Includes Engineering Design, Product Design, Furniture and Fashion Design.

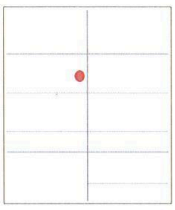
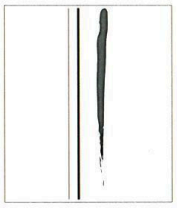
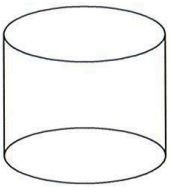
Components of the production of visual communication designs

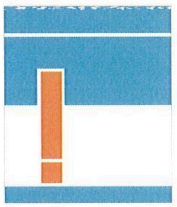
In addition to the requirements outlined in the Cross study specifications on pages 11 to 13 of the Study design, the following provides a guide for the selection of other components used to produce visual communications.

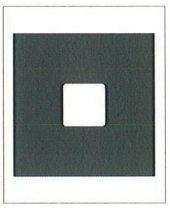
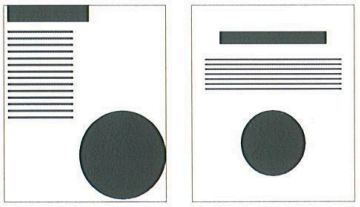
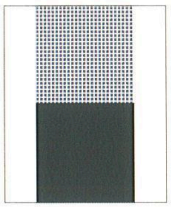
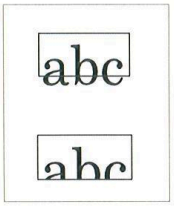
Methods *Refers to the technical process used to make the visual communication*	**Media** *Refers to the applications used to make the visual communication*	**Materials** *Refers to the surface or substrate that the visual communication is applied to or constructed from*	**Design elements** *Components of visual communication*	**Design principles** *Ways of arranging or organising design elements*	**Final presentation** *Potential formats*
Drawing Observational Visualisation Presentation Types of drawing include: 2D 3D **Painting** **Printing** Manual: monotype relief intaglio silk screen Digital: offset laser inkjet **Photography** Analogue Digital **Computer** **Collage** **3D Process** Construction Modelling Digital	pencil ink marker pastel crayon charcoal acrylic paint watercolour gouache dye toner film digital applications – vector based programs – raster based programs	paper card wood glass metal clay stone plastic textile screen	point line shape form tone texture colour type	figure–ground balance contrast cropping hierarchy scale proportion pattern – repetition – alternation	– logo – signage – flyer – brochure – poster – billboard – postcard – advertisement – map – diagram – symbol/icon – illustration – book/magazine cover, layout – CD/DVD cover – web application – exhibition screen display – film credit sequences – 3D model – package – point of sale display – architectural drawing – finished drawings for a product

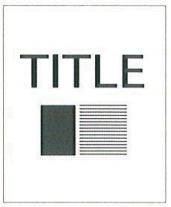
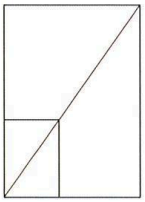
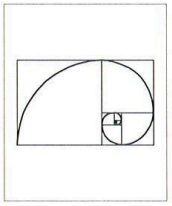
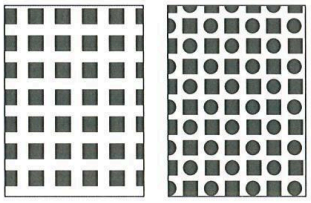
Design elements and design principles

The design elements and design principles detailed in the Cross study specifications on pages 11 to 13 must be studied. However, other elements and principles may be incorporated as appropriate.

Term/illustration	Definition
Design elements	
Point 	A mark that may be used to indicate position and location. Point is small in relation to the whole of the design and is not necessarily circular. It can represent a point of measure or be used as decoration. It can add texture or tone. Examples of application include half tone printing, pixilation, dot rendering and map indicators.
Line 	Line represents a single dimension, length, which connects one point to another. It can be straight, curved or irregular and combined with other elements. The weight and quality of the line may vary depending on its intended use and the tool used to create it, giving it character and meaning. Digitally drawn line can be clean and precise while one drawn with a brush and ink can be loose and relaxed. Examples of application include diagrams and illustration, printmaking techniques and technical drawing.
Shape 	Shape is two-dimensional. It is the defined space contained within lines. It can be organic, geometric, abstract or symbolic and can be used in conjunction with other elements to create form or pattern. It can used to simplify complex objects for effective communication. Examples of application include logo, symbols, graphic design and stencil work.
Form 	Form is considered three-dimensional and can be illustrated or constructed. It can also be organic, geometric, abstract or symbolic. Form may be created by the joining of two or more shapes and enhanced by tone, texture and colour. Examples of application include packaging forms, interior fit outs, signage, architecture and industrial design.

Term/illustration	Definition
Tone 	Tone may be used to describe the three-dimensional nature of form in terms of its shadows and highlights, created by a light source. It can be smooth and gradual or built by point or line (dot rendering and cross hatching), subtle or dramatic, depending on its intended use. Examples of application include drawing, and rendering and photography.
Texture 	Texture communicates a tactile aspect – it can be real or implied. It may be achieved using a combination of elements such as point and line. It may be applied in a realistic or an abstract style to create an arbitrary pattern or to stimulate the finish of a material. Texture can be conveyed through media and materials and can be combined with tone. Applications include drawing and rendering.
Colour 	Colour derives from the interplay of objects, light and the human eye/brain. Colour can communicate mood and emotion; it can be used to highlight information and establish hierarchy. It can add interest and excitement to a visual communication. Colour may be used to specify areas, distinguish form, and help establish hierarchy. Colour application systems include RGB and CMYK and colour guides can be sourced in Pantone libraries.
Type 	Type is the visual representation of word, number and character. It can be manipulated to have an impact on the delivery of the visual message or reinforce the meaning of a word. Sets of type or 'typefaces' belong to families and can be serif, sans serif, regular, bold or italic. Type can be sourced from digital libraries, manipulated and reorganised, or hand generated. Examples of application include logos, film credits, books and magazine production.

Term/illustration	Definition
Design principles	
Figure–ground 	Figure and ground work together to establish the importance of visual information within a picture plane. 'Figure' refers to components that are more visually dominant than the ground on which they are placed. Figure may also be known as 'positive space' or 'form'. Ground can be known as 'background', 'negative space' or 'counter form'.
Balance 	Balance refers to the arrangement of components in relation to a visual central axis. It may be 'symmetrical' where components are mirrored along the axis to create a centred and stable composition, or 'asymmetrical', where components of varying size and weight are placed off centre to create a dynamic composition.
Contrast 	Contrast employs the use of oppposite qualities to create visual tension, separate parts and build hierarchy.
Cropping 	An image can be modified by selecting an area of interest to emphasise, to create dominance or simply to clarify information. The use of cropping can give a dynamic feel to a composition. It can be achieved by manipulating the borders and/or scale of a design to increase hierarchy and impact. Examples of application include highlighting of detailed information or diagrams.

Term/illustration	Definition
Hierarchy 	Visual information can be arranged in order of importance. Attention is drawn to the most important information or focal point within a composition. Factors determining hierarchy may be the scale, contrast, colour or the positioning of the visual components. Examples of application include print media layout such as newspapers and magazines, website layouts, book covers and posters.
Scale 	Scale refers to the relative size of the figure (visual representation) to what it represents. Its relative size and scale will determine the hierarchy of visual components within a composition. Examples of application include ratio, maps, diagrams, illustrations, technical drawings, models, mock-ups.
Proportion 	This is the comparative relationship between the size of components or parts of components within a composition. Proportion can be evidenced, for example, in Fibonacci's Golden ratio and the principles of Pallidio's architecture.
Pattern 	Pattern is the repetition or alternation of one or more components to create a visual unit. Any visual element can be used to create a pattern. Repetition can be very powerful in creating a sense of order in a composition. Alternation can create more complex patterns than those created by repetition alone. Examples of application include architecture facades and interior decoration; textile and wallpaper design.

Drawing methods

The drawing methods in this study design can to be used for observation, visualisation and presentation. They can be manually or digitally produced with a range of materials and media.

Advice on technical drawing specifications is located on the Victorian Curriculum and Assessment Authority website www.vcaa.vic.edu.au//Documents/vce/visualcomm/technical_drawing_specifications.pdf.

Observational drawing

Freehand drawing that requires direct observation of the object or structure to represent form, proportion, materials and textures effectively. Observational drawing can communicate structural detail and function. Observational drawings may incorporate naturally observed perspective.

Visualisation drawings

Drawing from imagination supports the generation of ideas. These drawings are in the form of quick freehand sketches aimed at conceptualising and communicating ideas. Drawings may be developed in two or three dimensions. They may also include explanatory sketches and diagrams.

Presentation drawings

Presentation drawings present design concepts and final design solutions. They are refined and finished drawings and may employ either manual or digital media applications. Methods of production may include perspective or paraline drawings (three-dimensional), and/or third-angle orthogonal projections (two-dimensional).

Two-dimensional drawing

Third-angle orthogonal drawings

Each view of an object (front, top and sides) is drawn separately showing only two dimensions, but is kept aligned and to the same scale. Combining a view from the top, the front and sides, allows all three dimensions to be considered. Third-angle projection refers to the layout of views.

Floor plans and elevations

Scaled two-dimensional drawings used by architects involving a set of conventions regarding line types, dimensioning and symbols. Floor plans are views from above, while elevations refer to views of the side or facade.

Packaging net

A drawing of a flat two-dimensional shape that when folded becomes a three-dimensional form. It can also be referred to as a development net. Often a packaging net will include tabs for stability and fastening. The drawings are to scale and involve the use of line conventions that indicate fold lines (broken lines) and cutting edge (solid outline).

Three-dimensional drawing

Paraline

Objects are drawn with the receding lines remaining parallel to each other (hence the term 'para-line'). Common types of paraline drawings include isometric and planometric.

Isometric: Constructed with both sides receding from the corner edge at 30 degrees. The isometric drawing provides a comprehensive overall view of the object.

Planometric: The base (or plan) of the object retains its true form (is not altered) with both sides receding at 45 degrees (or one side recedes at 30 degrees and the other at 60 degrees).

Perspective drawing

Objects are drawn in a naturalistic manner consistent with human vision; the receding lines converge towards the horizon (eye level) rather than remain parallel to each other. The placement of the horizon line determines the location of the viewer and provides capacity for different views of an object or the relationship of parts to each other.

One-point perspective: Objects are drawn front on, with receding lines converging to one vanishing point on the horizon.

Two-point perspective: Objects are drawn with a corner closest to the viewer and side drawn with receding lines to two vanishing points on the horizon line.

Typographic conventions/terms

Typeface

'Typeface' is the overall design of type characters. 'Font' is the means by which the typeface is delivered (e.g. the cast metal or the software). These terms are now used interchangeably. 'Font' can be referred to as regular, italic, light, bold, bold italic, serif, sans serif, decorative, script etc. A group of typefaces with a common design in a set of weights and style is referred to as a family. Any added effects to the original typeface (outlined, three-dimensional, condensed, extended, kerned, tracked, textured, drop shadow) is a 'treatment'.

Typography

The technique of arranging typefaces. Selecting typefaces, point size, line length, leading, tracking and kerning is known as typography. Techniques used for production of typographic visual communication can include letterpress, digital, hand generated, constructed. To organise the production of typefaces, structural aspects of typefaces include baseline, x-height, descender, ascender, stem, crossbar, arm, bowl, leg, tail, ear.

Kerning

The adjustment of space between adjacent type characters to optimise their appearance.

Tracking

The adjustment of space between groups of letters.

Point size

Measurement of type size; distance from the highest ascender to the bottom of a descender.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In developing practical skills, students should become familiar with digital design programs that enable concepts to be developed, refined and placed into presentation formats. Students should be introduced to methods of manipulating imagery and type for communication purposes and the opportunity to construct visual communications for final presentations. Students should be aware of copyright issues and the need to acknowledge sources.

Digital technologies may be used to expand possibilities of manually generated images through scanning, editing and manipulating to suit requirements.