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TAFE ID Number: 001124080

DIPLOMA OF GRAPHIC DESIGN

PRODUCTION PORTFOLIO

Introduction:
I am going to base my design on Avant Gard magazine. I will use typefaces that are very similar to those used by Lubalin. I will follow a 3 column grid layout, use extreme kerning and tight line spacing for titles. The text will be in a serif font, similar to that used by Lubalin in Avant Garde.
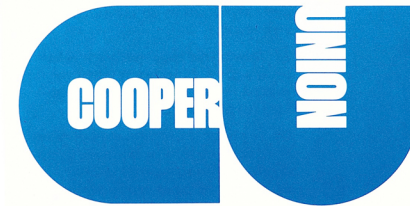
Beards

afro dite

NY,NY

The Sound of Music

PBS

MARRIAGE

Families
A READER'S DIGEST PUBLICATION

MOTHER
CHILD
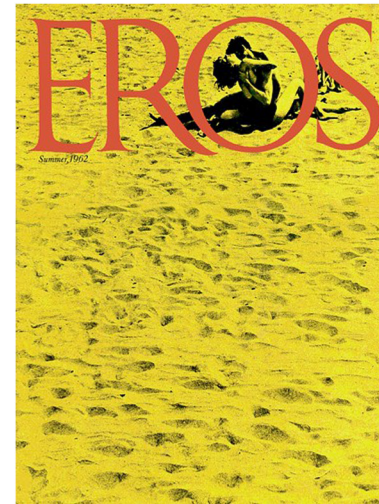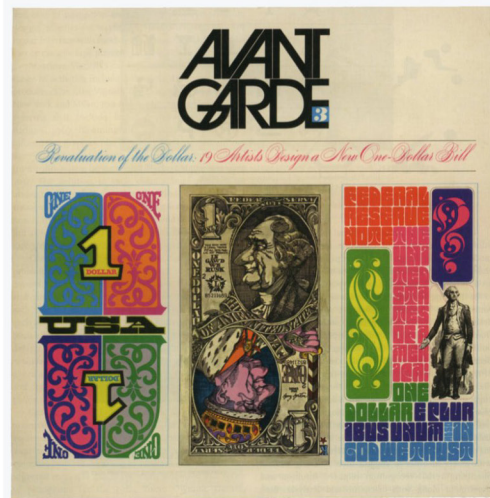
'72
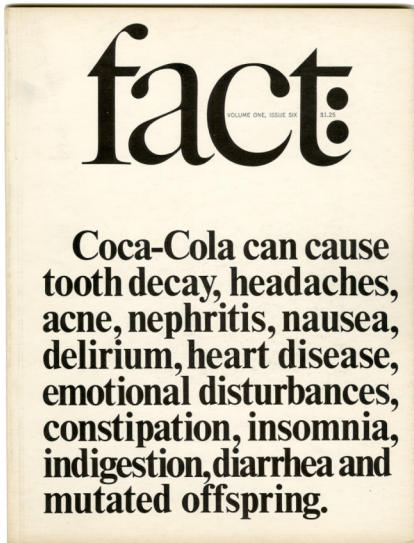IT'S A GREAT YEAR
ANY WAY YOU LOOK AT IT

L'eggs

DIMENS ION

Subliminal Logos
Negative Space
Packaging Design

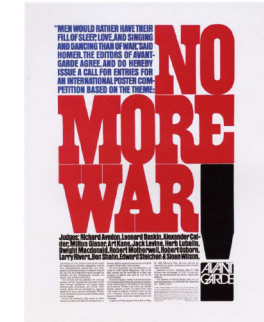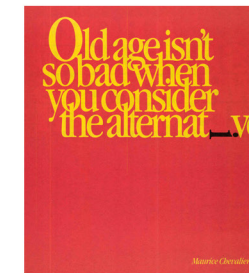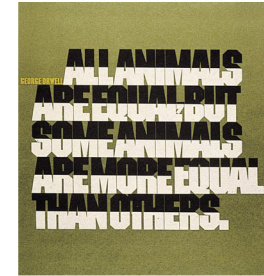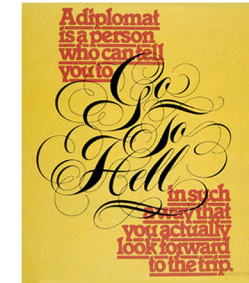COOPER UNION

Z-BRA

SMOOTH N'JUICY

BAZOOKA BUBBLE GUM

Sprite
TRADE-MARK ®
It's a natural!
12 FL. OZS.

Art Director of Avant Garde, Eros and Fact magazines.

Extreme kerning, tight letter spacing and typographical puns

Lubalin Company logos

Typeface Design

AVANT GARDE GOTHIC
Avant Garde Gothic by Herb Lubalin, Tom Carnase, Ed Benguiat for ITC in 1970

BUSORAMA
Busorama by Herb Lubalin, Tom Carnase for ITC in 1970

Didi
Didi by Herb Lubalin, Tom Carnase for ITC in 1970

Fat Face
Fat Face by Herb Lubalin, Tom Carnase for ITC in 1970

Lubalin Graph
Lubalin Graph by Herb Lubalin, Ed Benguiat, Joe Sundwall, Tony DiSpigna for ITC in 1974

L&C Hairline
L&C Hairline by Herb Lubalin & Tom Carnase in 1966

L&C Stymie Hairline
L&C Stymie Hairline by Herb Lubalin & Tom Carnase in 1972

LSC Condensed
LSC Condensed by Herb Lubalin & Tom Carnase in 1970

Pistilli Roman
Pistilli Roman by Herb Lubalin, John Pistilli for VGC in 1964

Ronda
Ronda by Herb Lubalin, Tom Carnase for ITC in 1970

Serif Gothic
Serif Gothic by Herb Lubalin, Tony DiSpigna for ITC in 1974

Advertising/Typography USA 1950s
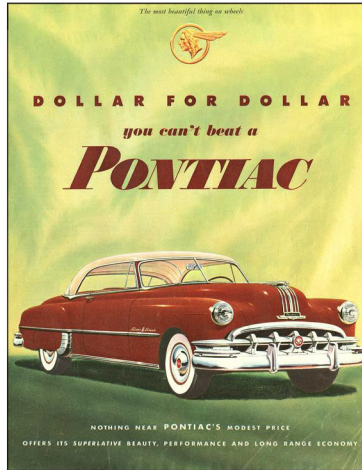
In the 1950s, designs were conservative in their use of layout and typefaces. Herb Lubalin's groundbreaking designs influenced graphic design from the 1960s onwards. He gave 'type' a leading role in graphic design and was a revolutionary designer. You can see his influence in many modern graphic designers' work.

Graphic Designers influenced by Lubalin

Mark Owens

Justin Thomas Kay

Tony Brook
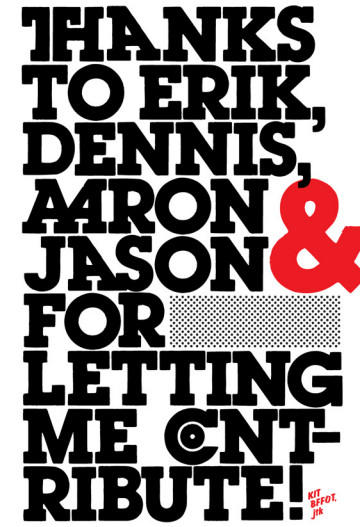
Matteo Bologna

Modern Typography Designs with
Lubalin influence
Extreme kerning
Tight letter and line spacing
Negative space
Typographical puns
Using typography as a graphical element

DISCUSSION

Herb Lubulin is regarded as one of the most influential graphic designers of the 20th century. He worked in numerous graphic fields – posters, advertising, signage, postage stamps, typeface design, editorial design, packaging design, logotypes.
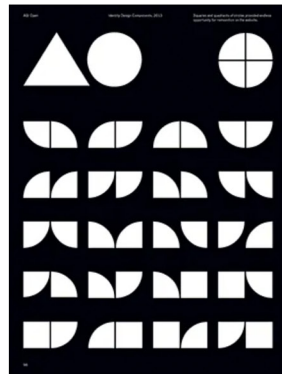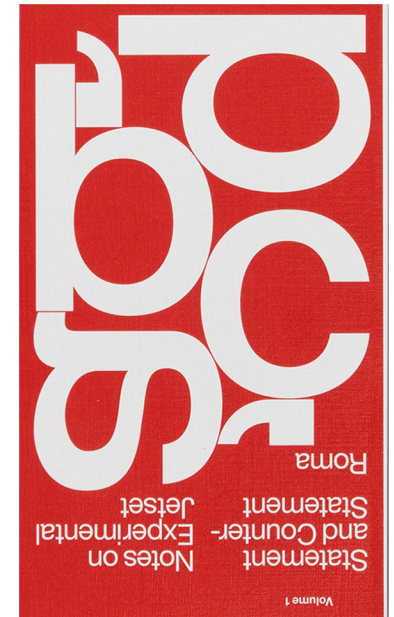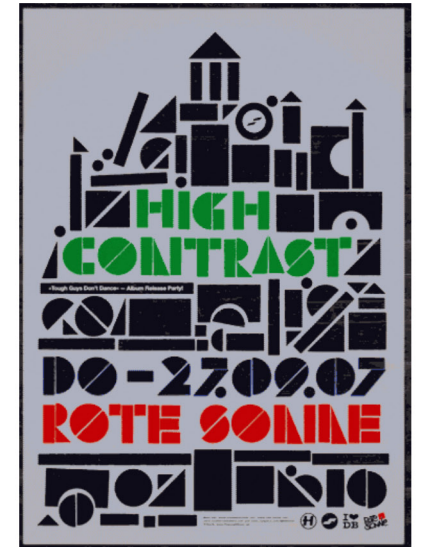
In the 1950s, advertising designs were conservative in their use of layout and typefaces. Herb Lubalin's groundbreaking designs influenced graphic design from the 1960s onwards. He gave 'type' a leading role in graphic design and therefore transformed advertising in America in the 60s.

Phototypsetting in 1960s allowed him to play with words, images and scale and let him use typography as never seen before. It allowed complete flexibility to intermix styles, weights and sizes; letter spacing and kerning; line spacing and word spacing.

Lubalin gave letters a leading role in graphic design. He called this "expressive typography" or "designing with letters". The word typographic is derived from Lubalin's ground breaking use of type. Expressive typography is described as an art form where text is highly visual and paints a picture' that reinforces what the words say.

Some of his typographical techniques included tight letter and line spacing, extreme kerning and the use of negative space . Using type as a graphic element, he was also able to create typographical puns.

Herb Lubalin was a revolutionary designer - innovative, passionate and inventive - and was willing to take risks. You can see his influence in many modern graphic designers' work such as Justin Thomas Kay, Mark Owens and Tony Brook

HISTORY OF ACHIEVEMENTS

1935 Entered Cooper Union (placed 64th out of 64)
1939 Graduated Cooper Union, freelance graphic designer and typographer
1952 won NY Art Directors Club gold medal
1961 redesigned masthead for Saturday Evening Post. Only lasted 38 issues after which the old was design reinstated.
1962 Eros magazine
1964 Began own consultancy Herb Lubalin Inc, Fact magazine
1968 Avant Garde magazine
1969 Print Magazine included him in the "Great Graphic Designers of the 20th Century"
1970 one of the founders of the International Typeface Corporation (ITC)
1970 Avant-garde Gothic typeface evolved from the masthead. One of the most successfully typefaces of the 20th century
1973 Co-founder of U&lc magazine
1974 Designed Lubalin Graph typeface, Serif Gothic typeface
1985 Herb Lubalin Study Center of Design and Typography opened

AWARDS

- 7 Gold Medals from the Art Directors Club
- Art Director of the Year Award from the National Society of Art Directors
- AGI and AIGA Medal
- Clio Award
- 2 honours from The Cooper Union
- TDC Medal

TYPEFACES

created by Herb Lubalin (& associates)
- Avante Garde Gothic
- Lubalin Graph
- Serif gothic
- Ronda
- Busorama

HERB LUBALIN - REVIEW
17 March 1918 – 24 May 1981

Herb Lubalin worked in many areas of graphic design – posters, advertising, signage, postage stamps, typeface design, editorial design, packaging design, logotypes. He is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

After leaving high school he applied to study at the Cooper Union placing 64th out of a possible 64. Thirteen years after graduating he won his first award - the New York Art Directors Club Gold Medal for his work as a creative director.

In the 1960s Phototypsetting allowed Lubalin to play with words, images and scale, creating a unique use of typography never seen before. Phototypesetting allowed complete flexibility to intermix styles, weights and sizes of type, letter spacing and kerning, line spacing and word spacing, hyphenation and justification.

Lubalin gave letters a leading role in graphic design, calling it "expressive typography" or "designing with letters". The word typography came about as a result of Lubalin's creative use of type.

Lubalin was colour blind and ambidextrous, and many of his works use only one or two colors (red/green or red/blue). Colourblindness enabled him to focus on letterform and layout, without the distraction of colour.

Lubalin was dedicated to perfection, had a sense of the impact of words, and could combine humor and subtle detail. He paid great attention to typographical detail, his work was elegant and he created a new legibility using type. Lubalin used type as a graphic element and he employed techniques such as tight letter and line spacing, and extreme kerning in his designs.

Lubalin desinged many logos with creative and clever use of type and negative space. His most well-know logo designs include the CBS, Cooper Union and World Trade Centre logos.

He also created typographical puns where the typography reinforced the meaning of the words. The 'Marriage', 'Family' and 'Old Age' designs illustrate how type can be used to create an image. His Favourite work is "Mother & Child" where the ampersand creates the baby inside the O of the word 'mother'.

Lubalin also collaborated with other designers to create popular typefaces such as L&C Hairline Gothic (with Tom Carnase), ITC Avant Garde Gothic (with Tom Carnase), ITC Lubalin Graph (with Tony DiSpigna and Joe Sundwall), and ITC Serif Gothic (with Tony DiSpigna and Joe Sundwall). Lubalin was also a co-founder of ITC, an organisation that aimed to licence original typeface designer and ensure royalites for the creator.

He collaboraed with Ralph Ginzburg on a number of magazines as art director and designer. Eros magazine was considered very erotic. It focussed on sexuality and challenged conservative American values. It had high quality production with no advertising. The magazine only lasted for four issues not only due to financial problems, but also because Ginzburg was convicted and jailed on obsenity charges.

In reaction to the conviction, Lubalin and Ginzburg started fact magazine. Lubalin chose a small black and white format, two column grid, Times Roman typeface and used bold, text-only covers. The use of a colon after the title framed everything that came after it as fact, leaving it up to the reader to decided if it was fact or not.

In their third collaboration Lubalin and Ginzburg created Avant Garde magazine. It had 14 issues over 4 years from 1968 - 1971. Lubalin created the masthead which later evolved in the Avant Gard typeface.

In Avant Garde, Lubalin used creative imagery often critical of American society, rules and government. The magazine pushed the boundaries of censorship by including sexual themes and crude language but never had any formal charges brought against it. The readship was liberal and free thinking and it was popular amongst the graphic designers of the Mad Men era. Lubalin was seen as a political designer who wasn't afraid to say what he believed.

He has been both the subject and author of many articles on graphic design. He was a visiting professor of art at The Cooper Union and taught at Cornell and Syracuse Universities. He was involved in many professional organisations such as The Art Directors Club, AGI and AIGA. He won numerous awards over his career and was held in high esteem in the graphic design community.

Lubalin was not only a ground-breaking designer of his time but still serves as an inspiration to graphic designers today. The work of designers Matteo Bologna, Tony Brook, Justin Thomas Kay, Mark Owens reflect the innovative use of expressive typography pioneered by Herb Lubalin.

See appendix 1 for references

Identify two sources of information on typography and the list a range of typography options available to graphic designers.
Evaluate legal considerations and other information relevant to the researching and collecting information

Typographical Information

There is a wide range of typographic information available on the internet. Resources include information about:
- free typography education
- free downloadable font
- typography inspiration
- font identifiers
- visual font calculators
- font pairing resources
- typefaces designers
- lettering artists and calligraphers

CSS for Designers, 2020, The Top Typography Resources 2020
https://cssfordesigners.com/articles/top-typography-resources-2020

The Idea Book 2020, Chuck Green's curated list of Typography, https://www.ideabook.com/typography-resources/

Inside Design 2020, Free Typography Resources - The big list, https://www.invisionapp.com/inside-design/free-typography-resources/

Typography Options for designers include:

There are a number of options availabe to graphic designers. These include:
- downloading free fonts eg dafont, font squirrel, 101 Free Fonts
- purchasing licenced fonts eg Creative Market, Adobe, Fontshop
- creating custom fonts using software eg Fontstruct
- engaging a typeface designer to create a custom font.

ITC (International Typeface Corporation) was founded by Herb Lubalin. Its aim is to license original typefaces and ensure royalties for designers.

Legal Considerations

There are a number of ways to protect intellectual property depending on the form of the product.

Copyright is relevant to visual communicators because it can provide protection for websites, photographs, graphics and illustrations and other creative outputs (Protect Your Creative, p 7)

Copyright is free and automatically safeguards your original work from the moment it is created.

A **trade mark** can be a logo, picture, word, phrase, letter, number, sound, scent, shape, or an aspect of packaging (Protect Your Creative, p 10).

You don't have to register a trade mark to use it (called a unregistered trade mark). The symbol ™ can be used with a trade mark at any time and indicates you are claiming that word or logo as a trade mark. Because it is harder to stop someone else using an unregistered trademark it is a better option to register it.

A registered **design** protects the visual appearance of a product. The visual features that form the design include the shape, configuration, pattern and ornamentation (eg iPod, iPhone) (Protect Your creative, p 15)

Design registration gives a designer or the client exclusive Intellectual Property rights to the visual appearance of the product.

Protect Your Creative - A Guide to Intellectual Property for Australia's Graphic Designers, < https://www.wipo.int/edocs/lexdocs/laws/en/au/au330en.pdf>
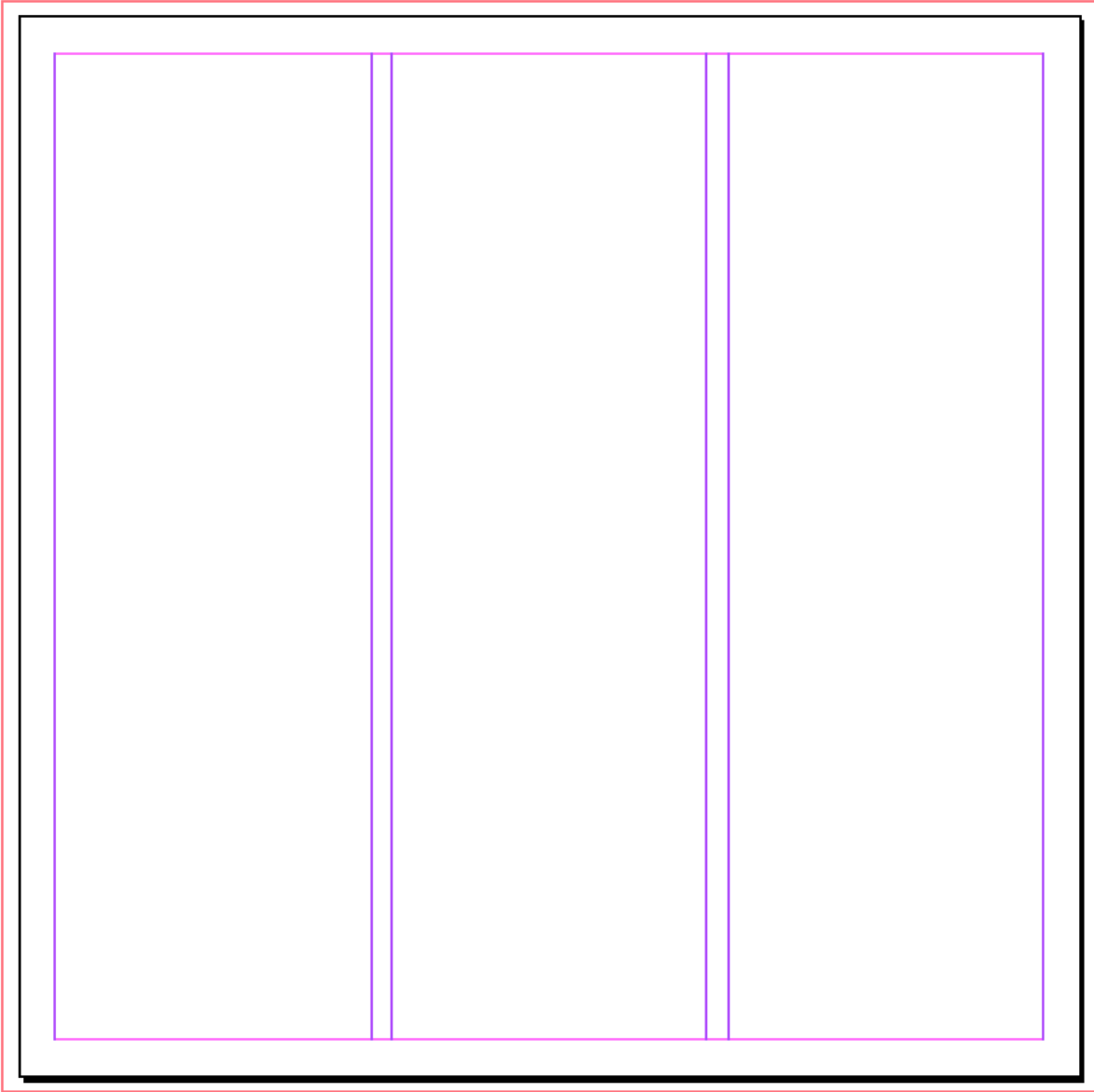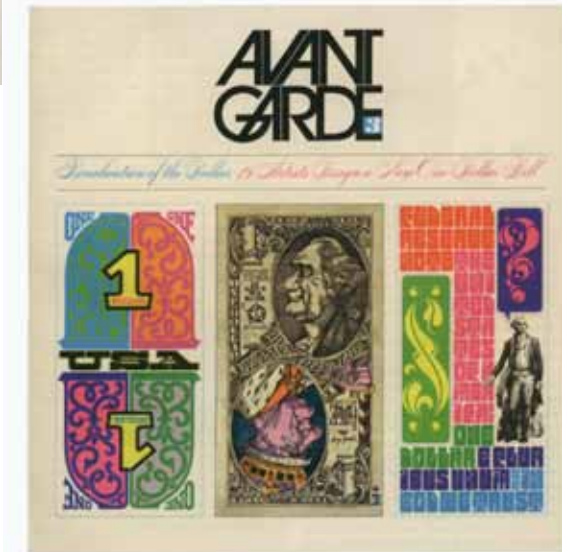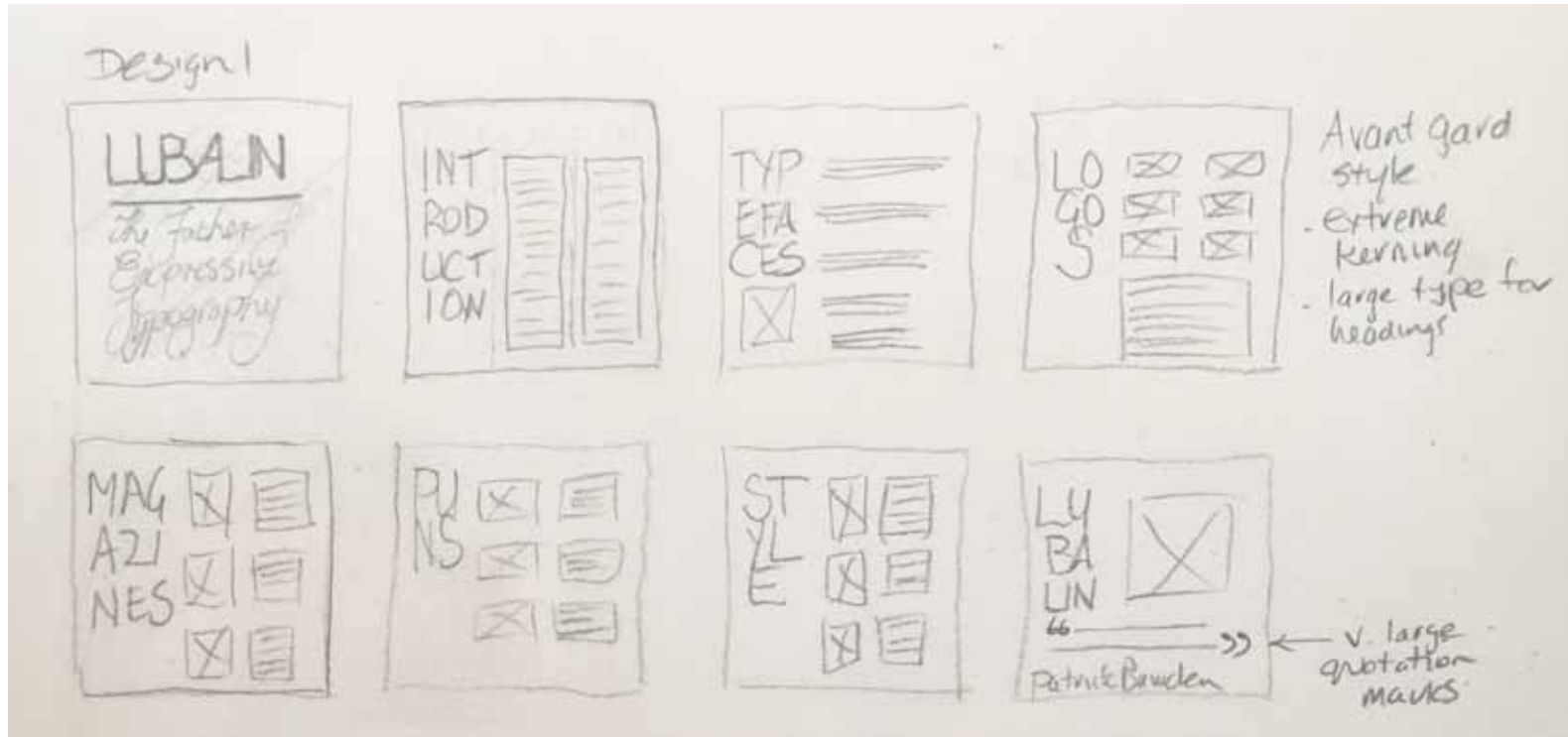
GRID DESIGN

INDESIGN DOCUMENT
200 x 200mm
3mm bleed
3 columns
4mm gutter

GRID DESIGN

Design 1 is based on the Avant Gard magazine style and uses extreme kerning, extra large type for headings, large punctuation marks.

GRID DESIGN

Design 2 is based on fact magazine and uses a serif font, very large headings and punctuation and tight line spacing. Lubalin used a very tight grid when designing pages so I will probably need to reduce the gutter between the columns.

fact magazine style.
serif font
large headings - kerning
tight line spacing

MINI MOCKUP

BACK
COVER

Designer Name

IMAGE
of
Designer

66
QUOTE
"

TITLE

Subtitle

INTRO
STYLE

Page
title

text

Page
title

MINI MOCKUP

PUNS

TYPEFACES

LOGOS

MAGAZINES
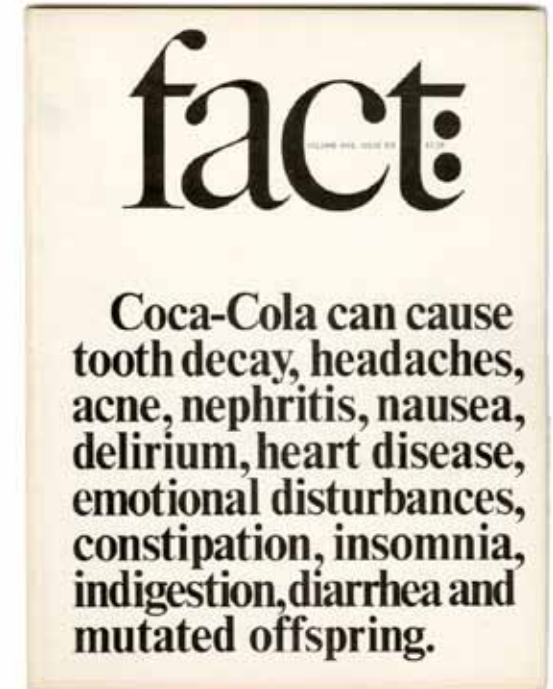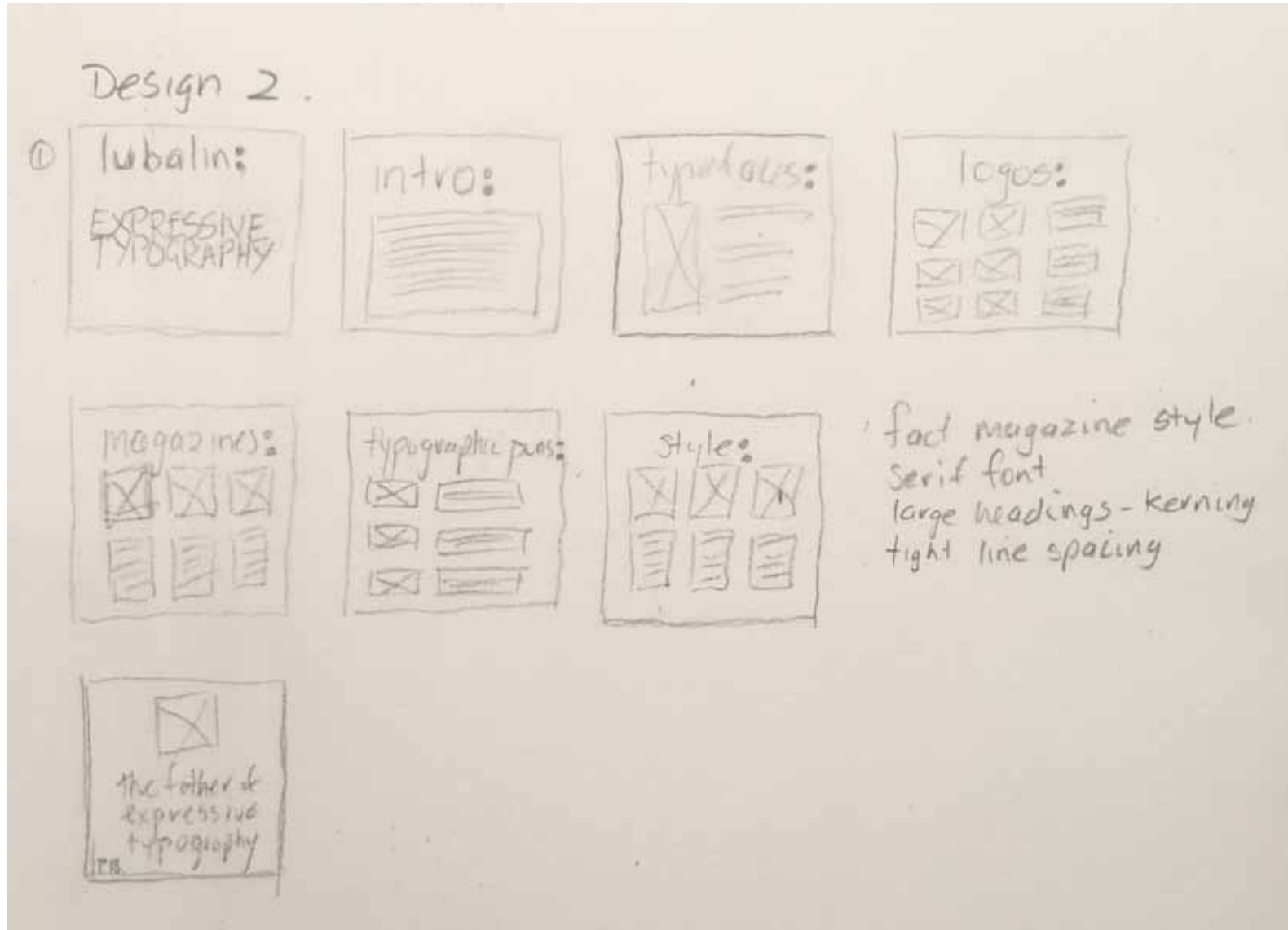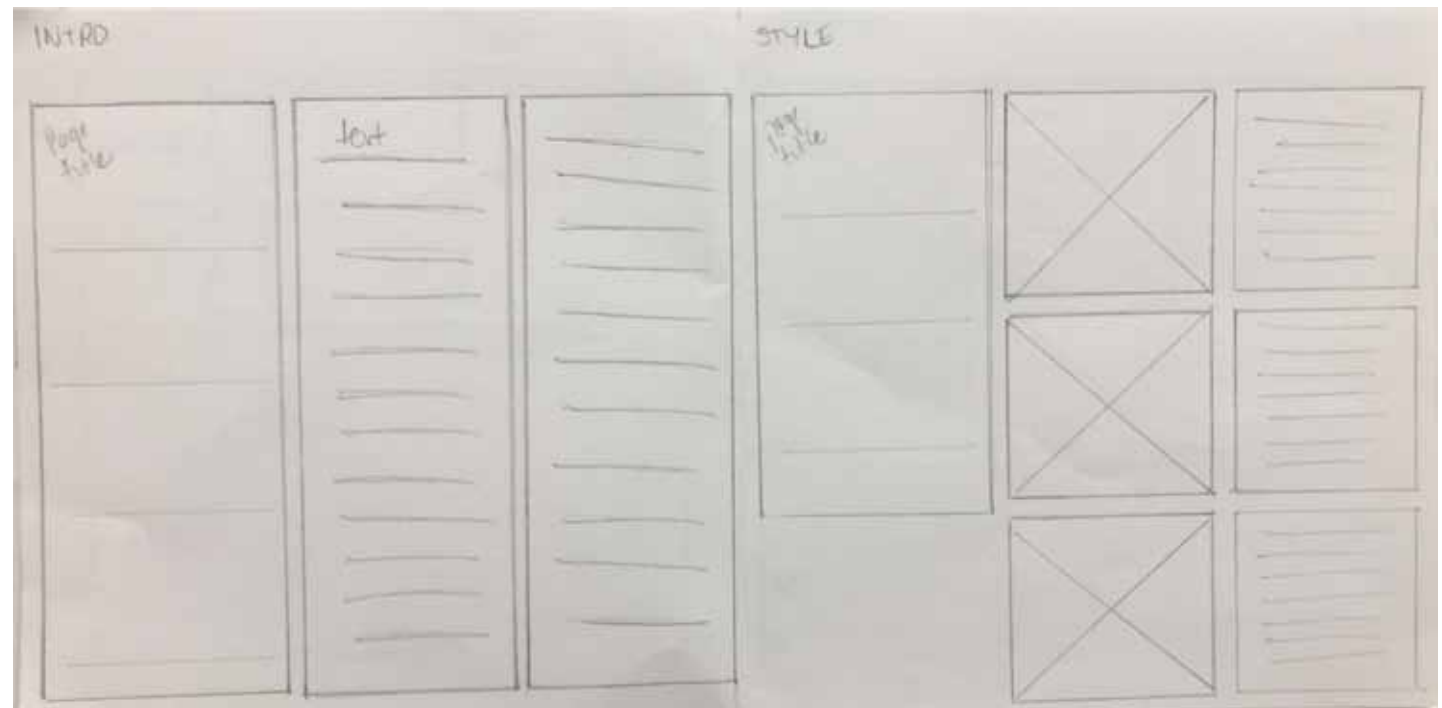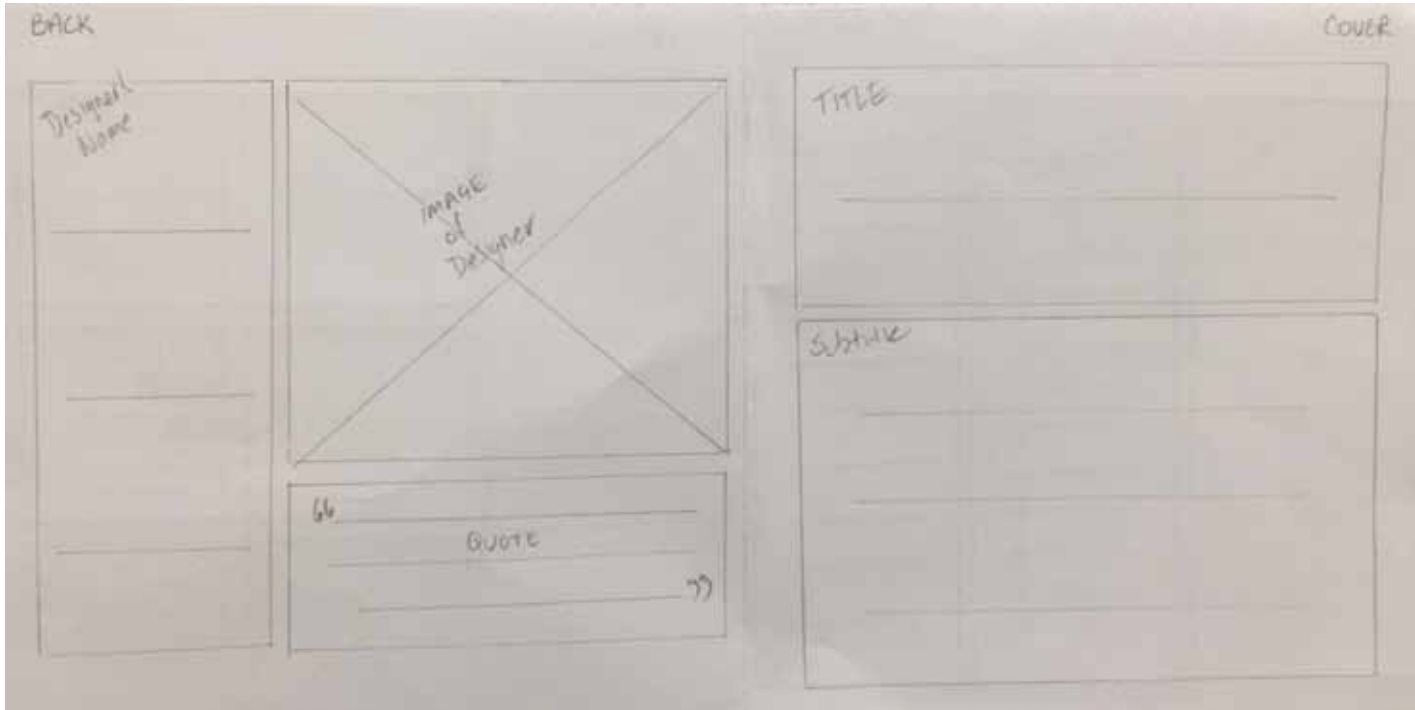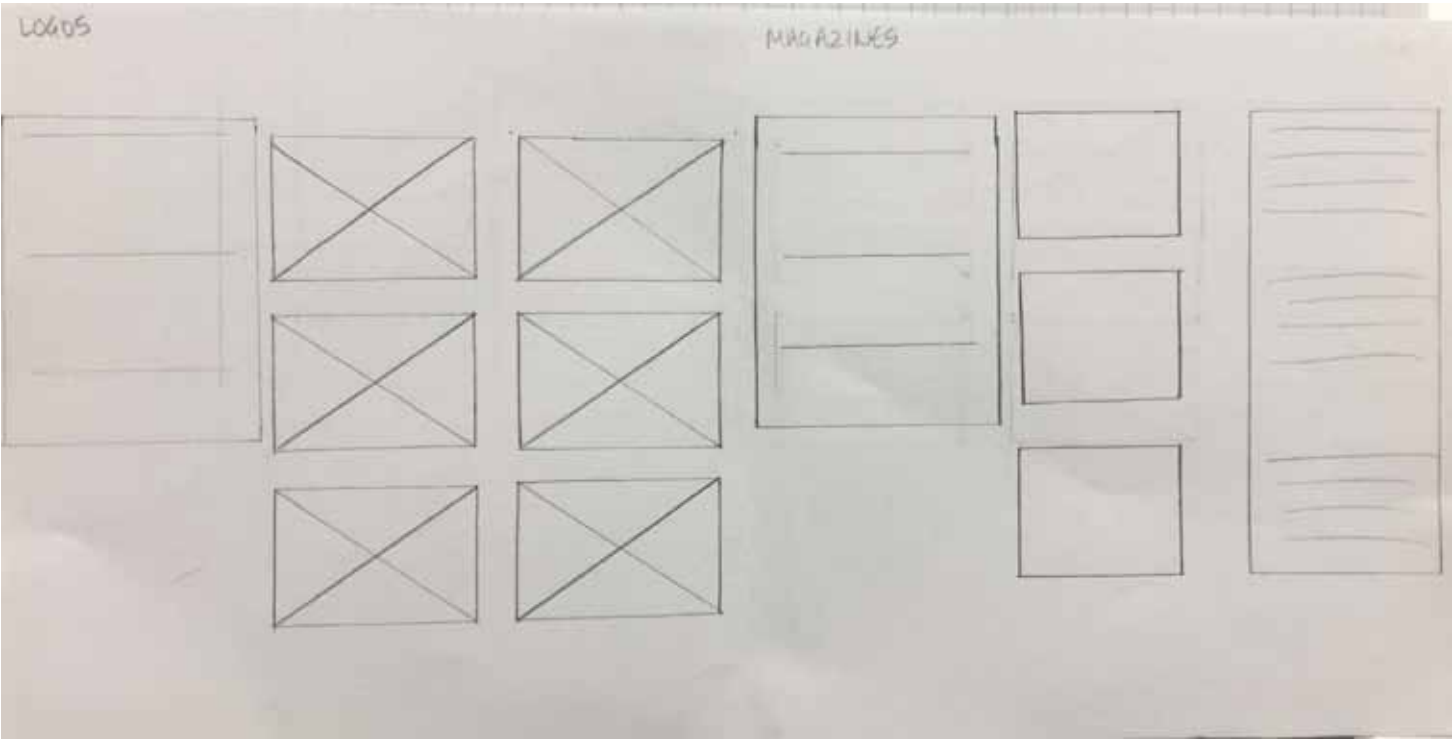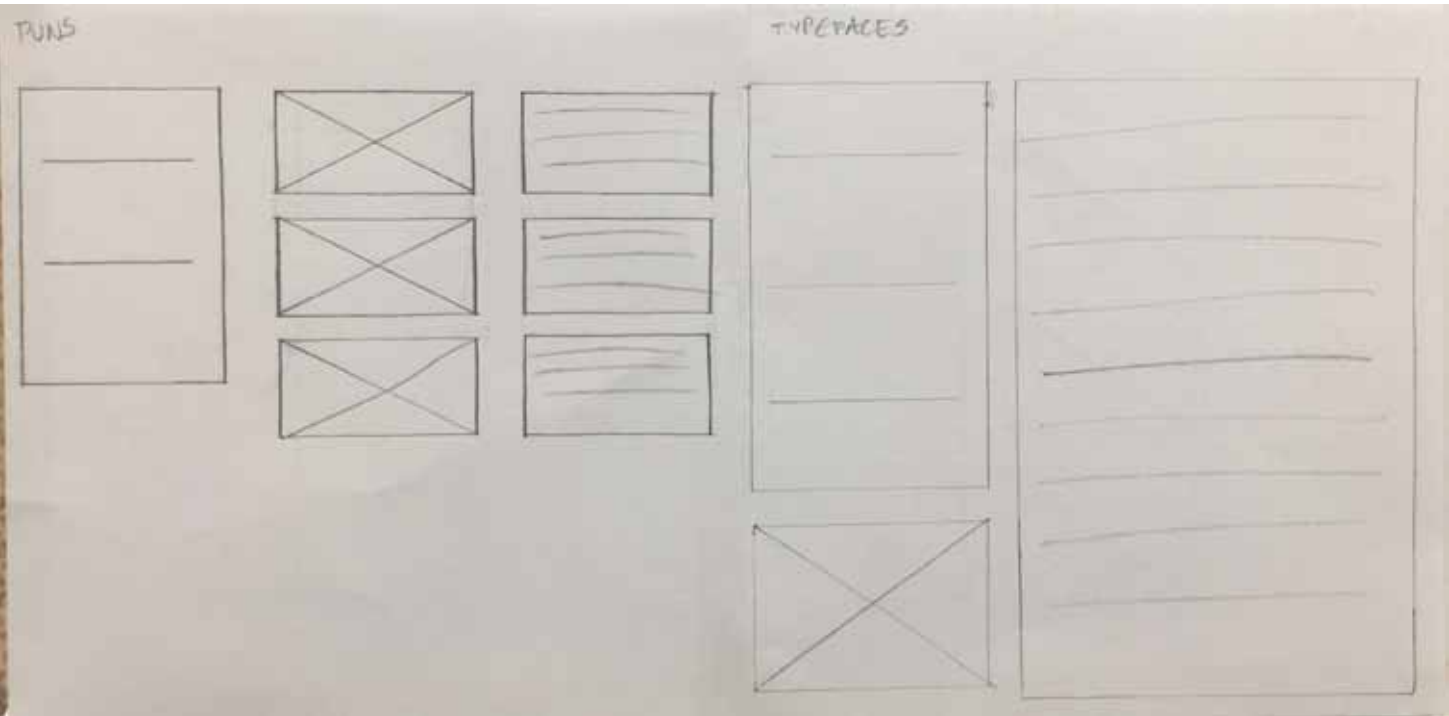
TYPEFACE CONSIDERATIONS - booklet title & page titles

TYPEFACE: DOLCE VITA
Uppercase A is very similar to the Avant Garde Gothic typeface.
Too light in weight.
Tried faux bold in Photoshop to add more weight, -65 kerning
Used red for some letters to improve readability.
Only available in uppercase.
An excellent option for the booklet title as well as the page titles

Lubalin used extreme kerning extensively so I tried kerning all the typefaces. I am using Avant Garde magazine an inspiration so the Dolce Vita is the closest to Avant Garde typeface.

LUBALIN Original typeface

LUBALIN Photoshopped typeface

TYPEFACE: ITC Avant Garde Gothic Std
Available in a variety of styles, including italic and condensed.
Good letter shape
Used extreme kerning, but needs colour to help with readability (see bottom text)
Available in upper and lowercase.
Lowercase could be used for quote.
This would be another good option for the page titles.

TYPEFACE: LEMON MILK
I like the pointed top on the A, but not the unbalanced letter B.
Extreme kerning works well but needs colour to assist readbility.
Only available in uppercase.

TYPEFACE: Geometos
I like the proportions of the letters and the pointed top on the A. Kerns well, colour helps readability.
Only available in uppercase.

TYPEFACE CONSIDERATIONS -
booklet subtitle
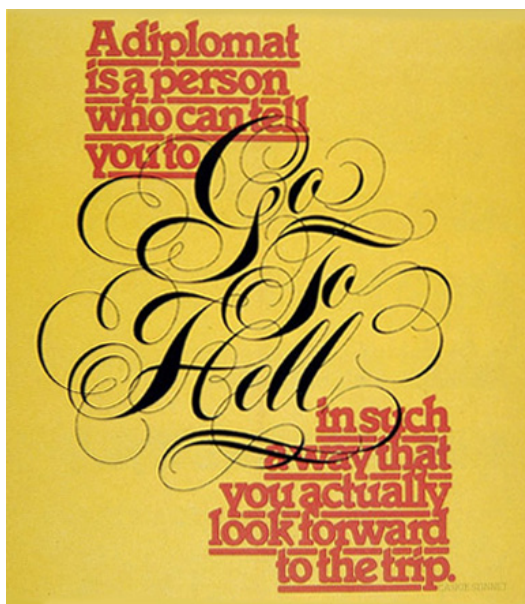
Lubalin used a script typeface, extreme kerning and tight line spacing in this design. I would like to use a similar technique for the subtitle of the booklet.

TYPEFACE: SNAKEFANGS
Uppercase letters are too decorative.
Lowercase text is consistent size.
Made the initial capitals much bigger font size than the lowercase.

TYPEFACE: AMORISTA
Uppercase letters are very decorative and the swirls on the letters are very consistent in shape. and size ie T and F.
Fits nicely together.
Good weight.
Made the initial capitals much bigger font size than the lowercase.

TYPEFACE CONSIDERATIONS -
booklet subtitle

The Father of Expressive Typography

TYPEFACE: BEAUTY ANGELIQUE
Upper case letters are decorative.
Don't like the lowercase text, Not upright enough
and letters are not all exactly the same size -more
like handwriting.
Too light, needs more weight.

The Father of Expressive Typography

TYPEFACE: Shailendra Demo
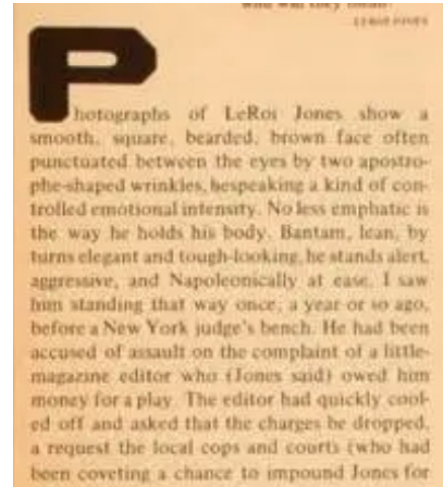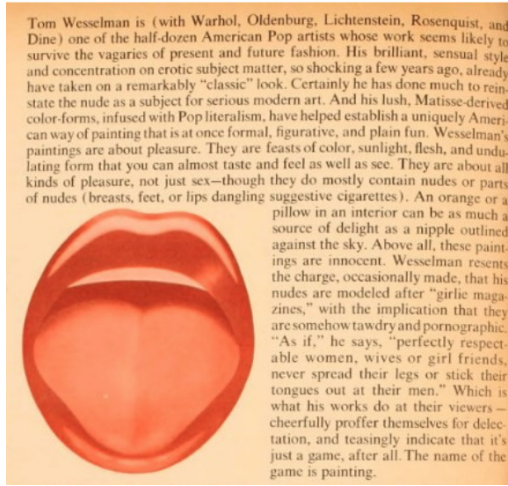I don't like capital f - poor readability.
Lowercase text is attractive.
Good weight.

TYPEFACE CONSIDERATIONS - text typeface

SAN SERIF TYPEFACES:
All examples in 12pt but there is a big variation in text size.
All these are good examples of sans serif type-faces.
Nos 3 & 4 would need some kerning for better readability.

1 Futura Book
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

2 Avant Garde Gothic
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

3 Geosans Light
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

4 Clemente
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

SERIF TYPEFACES:
All examples in 12pt but there is some variation in text size.
Nos 1 & 4 are traditional serif fonts
No 2 is more slab serif, possibly too bold for small text
No 3 is a similar to No 4 but less bold
No 5 is a more modern serif font and may need some kerning.
Lubalin used a traditional serif typeface so I will go with Baskerville. It is available in:
regular, *italic,* **semi-bold,** ***semi-bold italic,*** **bold bold italic.**
It is a very readable typeface even at small text size.

1 Big Caslon
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

2 Rockwell
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

3 Aleo
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

4 Baskerville
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

5 Niland
Herb Lubalin is regarded as one of the most influential graphic designers of the 20th Century and was considered a rule-breaker and innovative designer.

TYPEFACE CONSIDERATIONS - font size, leading & space before

After trialing different text sizes and leading I think the best option would be 10pt text with 13pt leading and 6pt space before paragraphs. It will be the most readable considering the width of the columns.

Baskerville: 10pt text, 12pt leading space before 8pt.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut turpis dolor, fermentum eget urna sed, suscipit porttitor sem. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Cras sed sapien vel nisi finibus sollicitudin. Curabitur at convallis sem. Cras tristique molestie dolor. Aenean a ex non leo placerat venenatis vel vitae augue.

Nam quis dui nec diam faucibus dignissim. Phasellus fermentum feugiat diam sed posuere. Sed tempus arcu finibus augue suscipit facilisis. Maecenas rutrum orci mauris, at pulvinar odio varius vitae. Integer porttitor rutrum finibus. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Suspendisse scelerisque tempor sollicitudin. Sed posuere dolor rutrum justo rhoncus sagittis.

Baskerville: 10pt text, 13pt leading space before 6pt.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut turpis dolor, fermentum eget urna sed, suscipit porttitor sem. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Cras sed sapien vel nisi finibus sollicitudin. Curabitur at convallis sem. Cras tristique molestie dolor. Aenean a ex non leo placerat venenatis vel vitae augue.

Nam quis dui nec diam faucibus dignissim. Phasellus fermentum feugiat diam sed posuere. Sed tempus arcu finibus augue suscipit facilisis. Maecenas rutrum orci mauris, at pulvinar odio varius vitae. Integer porttitor rutrum finibus. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Suspendisse scelerisque tempor sollicitudin. Sed posuere dolor rutrum justo rhoncus sagittis.

Baskerville: 11pt text, 13pt leading space before 10pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut turpis dolor, fermentum eget urna sed, suscipit porttitor sem. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Cras sed sapien vel nisi finibus sollicitudin. Curabitur at convallis sem. Cras tristique molestie dolor. Aenean a ex non leo placerat venenatis vel vitae augue.

Nam quis dui nec diam faucibus dignissim. Phasellus fermentum feugiat diam sed posuere. Sed tempus arcu finibus augue suscipit facilisis. Maecenas rutrum orci mauris, at pulvinar odio varius vitae. Integer porttitor rutrum finibus. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Suspendisse scelerisque tempor sollicitudin. Sed posuere dolor rutrum justo rhoncus sagittis.

TYPEFACE CONSIDERATIONS - text layout

From examples of Avant Garde articles, I found that Lubalin used a fairly traditional text layout using columns. He seemed to stick to a tight grid and made some use of vertical lines in the gutter between columns. Very large, tightly set headings were also a feature. He also used fully justified text, which I'm not fond of, but I will give it a try.

DISCUSSION

Creation (Experimentation) Design and Produce a booklet

Test and assess different typefaces and styles to determine suitability and reflect designers style and production needs.
Final choices for typefaces are:
TEXT: Baskerville, regular, 10pt
HEADLINE: Dolce Vita, regular 140pt (main title)
Dolce Vita, regular, 114pt (page titles)
SUBHEADS: Amorista, regular, 160pt, 120pt (title page)

Explain what sort of opportunities and restraints that a designer may encounter using digital design and compare with manual design work.
Digital Designers can explore lots of ideas quickly, efficiently and in detail. They can experiment with layout, typography and colour very easily. However, when faced with an unlimited array of choices and endless variations, the designer could lose sight of the design outcome and the original concept could become lost.

Digital designs can be transmitted and reproduced easily. Digital design can also separate the roles of designer and maker, where the designer can use a digital specialist to complete the work.

A manual designer can use sketches to explore multiple and complex ideas quickly,. using creativity and flair. This process can be time consuming and changes are not made as easily as digital design.

Manual and digital designing require some different skills. It appears to me that manual design is emotional and creative while digital design is more functional.

Identify any technical problems you may have had in this project and make corrections based on your developing skills knowledge.
No technical problems were encountered.

Creation (Refinement) Typesetting considerations. (from task)
- Readability - ensure body copy is set in an appropriate
- typeface, size and leading amount for optimum readability
- Paragraph alignment - ensure any rags are pleasing and/or paragraphs are free from rivers
- Hyphenation - only use if appropriate
- Tracking - expanding the overall spacing of a group of letters (tracking/letter spacing) can help text readability. Recommendation: +15 -20
- Line spacing/leading - open spacing also helps readability.
- Kerning - headings
- Hierarchy - use size, placement and space to help express hierarchy (visual/reading order)
- Grid - alignment of text and images to a modular grid
- provides a system for arranging content within a space.

Show design and layout concepts to peers and ask for feedback.
I've looked at the booklet you shared in your previous post. It looks excellent! Great balance and it really is a great representation of Herb's style. Just a note on the front cover, you will need to manually fix the kerning on the script text - the Capital F and T.
I prefer the heading style in this new concept too. – Dannielle Icke

Revue key communication objectives in final design.
Each page in the booklet looks at a different aspect of Herb Lubalin's work. The images illustrate and support the text on each page. The typefaces I have used are based on those used by Lubalin in Avant Garde magazine and some of his other designs. The title and page heading typeface is the very similar to Avant Garde. The text typeface is a traditional serif font used by Lubalin in the magazine. I have used a fairly tight 3 column grid because Lubalin's work was usually very tightly set and he followed a strict grid layout.

Ask a peer to proof read and sign work.
Proofreading by Linda Stanaway
Page: 2
Number: 1 I would put "and" in here rather than another comma.
Number: 2 Author: comma after school
Number: 3 Author: is that supposed to be a capital F
Number: 4 Author: "with" rather than "and"
Number: 5 Author: Union or University?
Number: 6 Author: remove "and' replace with a comma
Number: 7 Author:
and consequently,
Page: 3
Number: 1 such as? I feel like you left me hanging on this sentence :)
Number: 2 is in use today with: The Royal Air Force (etc)
Page: 5
Number: 1 capital F needed?

Number: 2 'Fact'
Number: 3 Why? I want to know!
Page: 6
Number: 1 I would put your last sentence first to provide context for what you are saying.

Make final adjustments to the design and layout of booklet based on this feedback.
I think sticking to a tight 3 column grid worked well in this task, considering the size of the document and the amount of information and visuals that were included in the design. Lubalin was an innovative designer who influenced design in a dramatic way in his day. He enabled designers to be more creative and take risks, and changed the way typography is used in design. I think it has encouraged me to be more creative in the use of type and I will take this forward in my designing.

Describe the effective application of elements and principles of design to typography through a short rationale.
Adobe InDesign was used to create this document. It is industry standard software that is well-suited to the design and layout of print and digital documents. It had all the features needed to complete the task.

I think I followed the rules of design and have achieved good contrast and repetition through the document. The grid layout helped achieve good alignment and balance on each page. Because of the amount of text and images on each page, white space is lacking a bit. I could have omitted some text and/or images but Lubalin has such a huge range of work, I felt I couldn't leave any out. I have achieved hierarchy, with large bold headings to emphasise important information, and smaller text. I think the pages are proportioned, with a good balance on each page between text and images, that work well together on the page. I think the grid layout helps the reader move through the page in a logical way and that the document is easy to read and understand.

Are there aspects of the project still requires further work to meet the brief requirements?
I could play around with the design to achieve more white space. I could reduce the amount of text or the number of images to leave more white space on the pages.

Personal reflection on the project, as submitted.
1 -What do you consider to be the positives and negatives of the project?
It was interesting to explore the work of a famous designer and then try to replicate their style. Through looking at examples of their work, I could design my booklet using similar fonts and layout.

I also learned some new skills in InDesign such as how to change hyphenation preferences to make better word splits when using right justified text.

I had difficulty accessing a good printer, so I had to print the booklet on my home computer. The print quality is adequate.
2 - Do you believe you met the brief objectives and how did you achieved them?
I believe I have covered all aspects of the brief:
•	8 page saddle stitched
•	200mm x 200mm page size
•	3mm bleed
•	3 column layout

The booklet has a front cover, title, introductory text, images and other information, back cover with my name. Images are at 300ppi in CYMK colour profile.

3 - Is there any reason why you are not able to demonstrate, that you have been able to deliver all specific project requirements of the brief, to the required standard?
Part 1 of my Portfolio was submitted on One Drive because it was too large to upload to Learn.
Part 2 of the Portfolio was submitted on Learn.