

BFA IN VISUAL COMMUNICATION DESIGN ENTRANCE PORTFOLIO GUIDELINES

COASTAL CAROLINA UNIVERSITY • DEPARTMENT OF VISUAL ARTS

To apply for admittance into the BFA in Visual Communication Design program, you will need to submit an entrance portfolio. Your portfolio should include a cover page with your name and Coastal email address, and feature the following eight pieces of original visual design/art work:

- ARTD 201 Graphic Design I:
 - Dot + Line
 - Page Layout
- ARTD 202 Graphic Design II:
 - Logo
 - Stationery
- ARTD 208 Typography I:
 - Lecture Series Poster
 - Type Specimen or Typographic Expression
- Two additional pieces

The two additional pieces of your choice may come from any of the courses listed above, other studio art courses, or other self-initiated visual design/art work completed within the past two years.

Your portfolio should be formatted for landscape-oriented 11×8.5” pages. All included imagery should be at a resolution of 300 dpi or higher. Each piece should be presented on a dedicated page (or more, if needed), and be accompanied by a written description that includes:

- Title of the piece
- Associated course (if applicable)
- Semester and year of completion

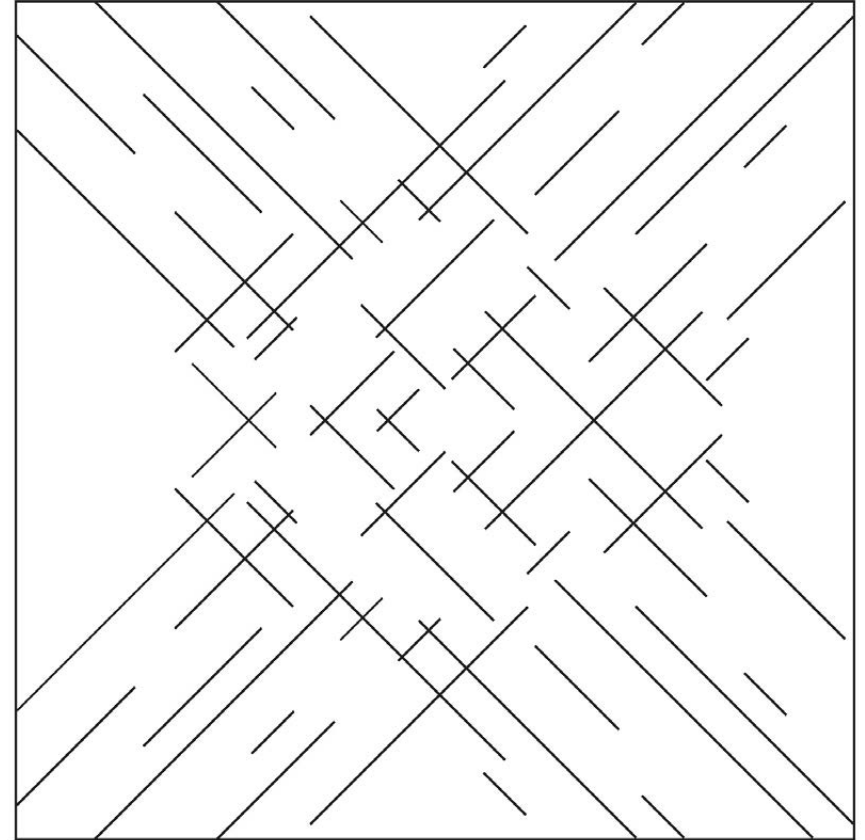
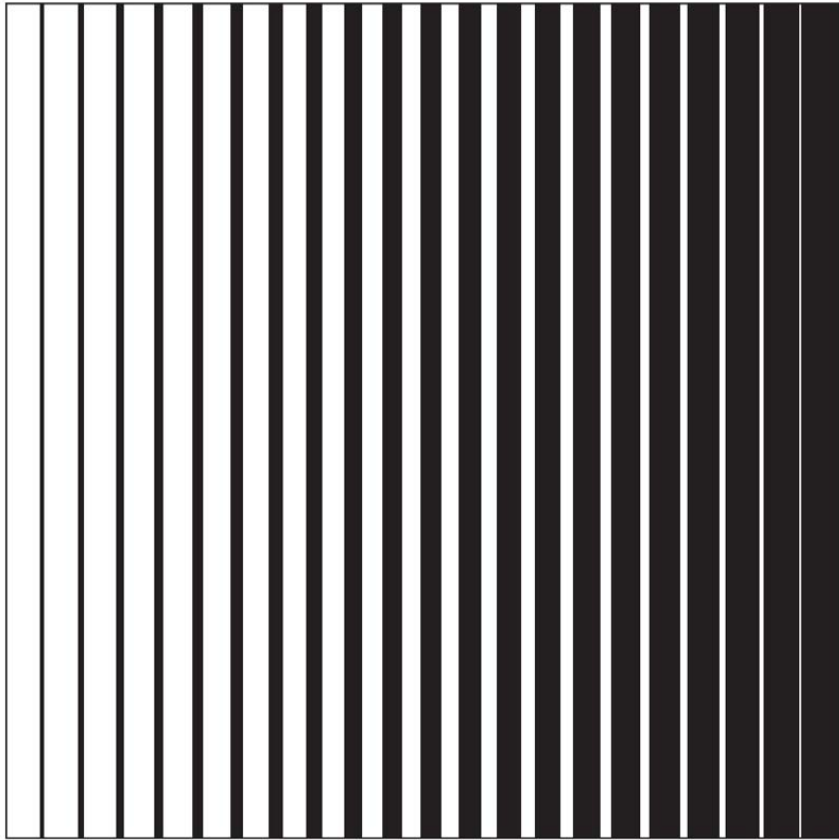
To be considered, your portfolio should be submitted as a PDF using the online application form available at www.coastal.edu/humanities/programs/graphicdesign/

All questions regarding this process should be directed to Jeff Case at jcase@coastal.edu.

The following pages are provided to serve as an example of what a successful entrance portfolio might look like. The pieces featured in this example were created by multiple design students from previous years. While your portfolio does not have to follow the exact format of this example, it should provide context on how to best exhibit your work.

First Name Last Name

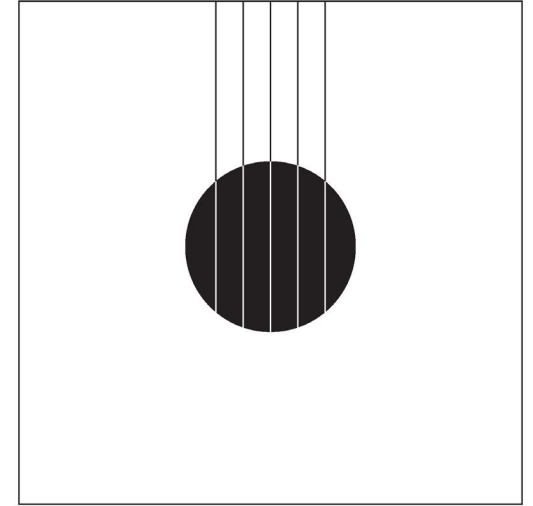
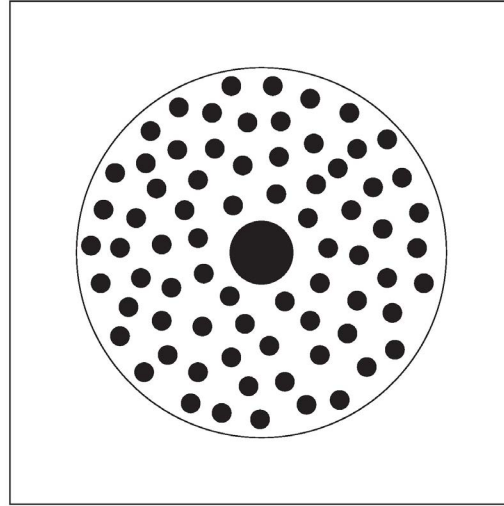
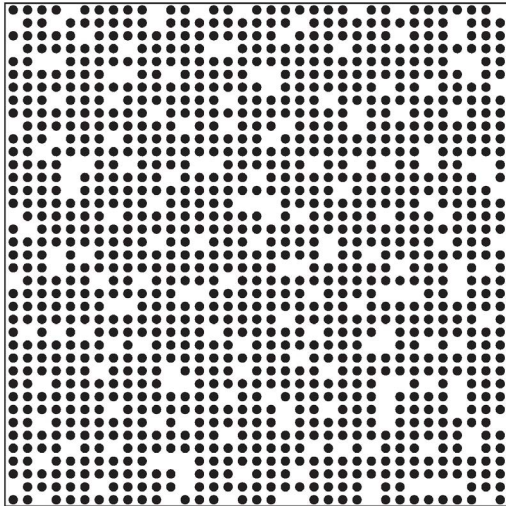
Coastal Email Address



Dot + Line

ARTD 201 Graphic Design I

Semester Year



Dot + Line (continued) ARTD
201 Graphic Design I Semester
Year

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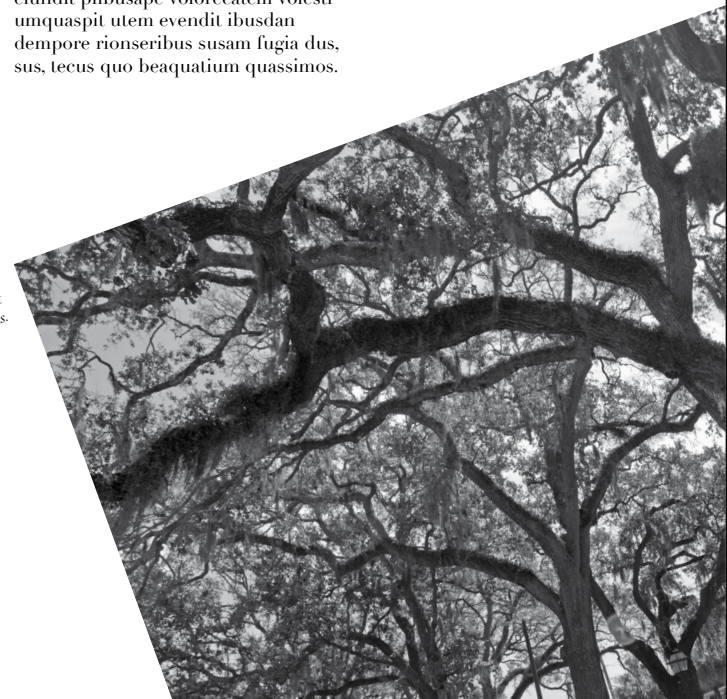
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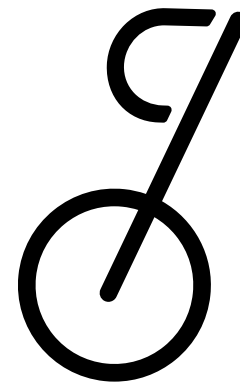
Page Layout

ARTD 201 Graphic Design I

Semester Year



ELEVATE
CYCLERY



ELEVATE
CYCLERY




Terrasol

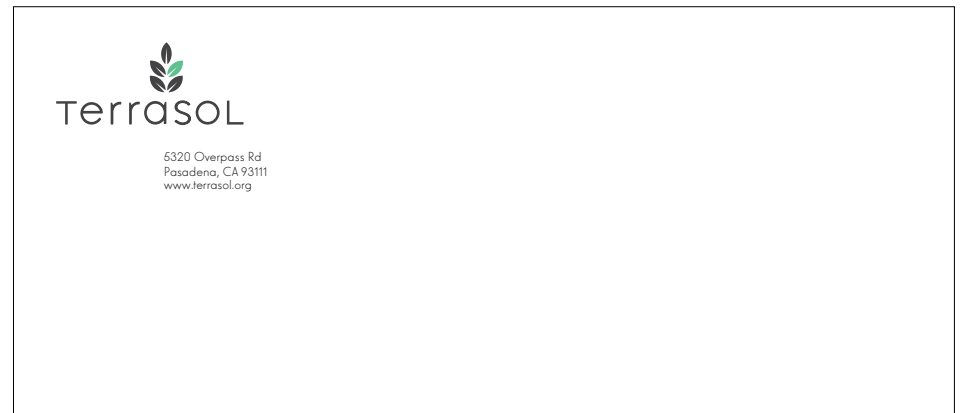
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Terrasol

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Terrasol

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Stationery

ARTD 202 Graphic Design II

Semester Year

Fall 2018

Northern Arizona University
School of Visual Communication

Typography Lecture Series

7:00 P.M.

COM ROOM 119

10.19

Jessica Hische
Title Case
Hand Lettering Explorations

10.26

Peter Bilak
Typotheque
Multilingual Typefaces

11.9

Jackson Cavanaugh
Okay Type
Show Boat & Bad Manners

11.16

Lars Müller
Lars Müller Publishers
Type is a Visual Language

11.23

Erik Spiekermann
Edenspiekermann
Commercial Typography

12.7

Rich Roat
House Industries
Font Licensing

12.14

Philippe Apeloig
Apeloig Design
Authorial Letters

Lecture Series Poster

ARTD 208 Typography I

Semester Year

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

19
34

ROCKWELL

FRANK HINMAN PIERPONT
-THE MONOTYPE FOUNDRY-

ROCKWELL STUDY

Renzo Meets Contemporary

history

Rockwell was a new addition into the typographic world shortly after the release of Paul Renner's Futura. Rockwell is considered a slab serif, also known as, Egyptian serif. Its simple geometric and circular body structure is what sets it apart from traditional serif typefaces. A slab serif can also be characterized by its thick, block-like serifs with blunt or angular terminals. Rockwell shares many of the same characteristics of the Litho Antique typeface, as it was an updated rendering of that typeset in the 1910s. It took 20 years to release the refined typeset, introducing a more condensed and harsh version of the Litho Antique typeset.

publication design

Because the body of this typeface is a bolded, monoweighted structure it is used more for headlining rather a full body of text. Although it is a very geometric, harsh typeface, it can be used to convey several different moods in branding and publication design.

Frank Hinman Pierpont

1 2

ROCKWELL STUDY

about

Rockwell was originally made for the Monotype foundry under the supervision of Frank Hinman Pierpont, and was released in 1934. It can be commonly associated with the modernist movement, more specifically with architecture and design during that time.

branding design

Rockwell can be seen in many branding designs that are fairly well known today. Because of its geometric, block-like nature, Rockwell makes the perfect statement for branding and packaging.

Light
Light Italic
Regular
Italic
Bold
Bold Italic

Vertical Stress Minimal contrast Tall x-height

Strong squared serifs Short descenders & ascenders

3 4

Type Specimen or Typographic Expression

ARTD 208 Typography I

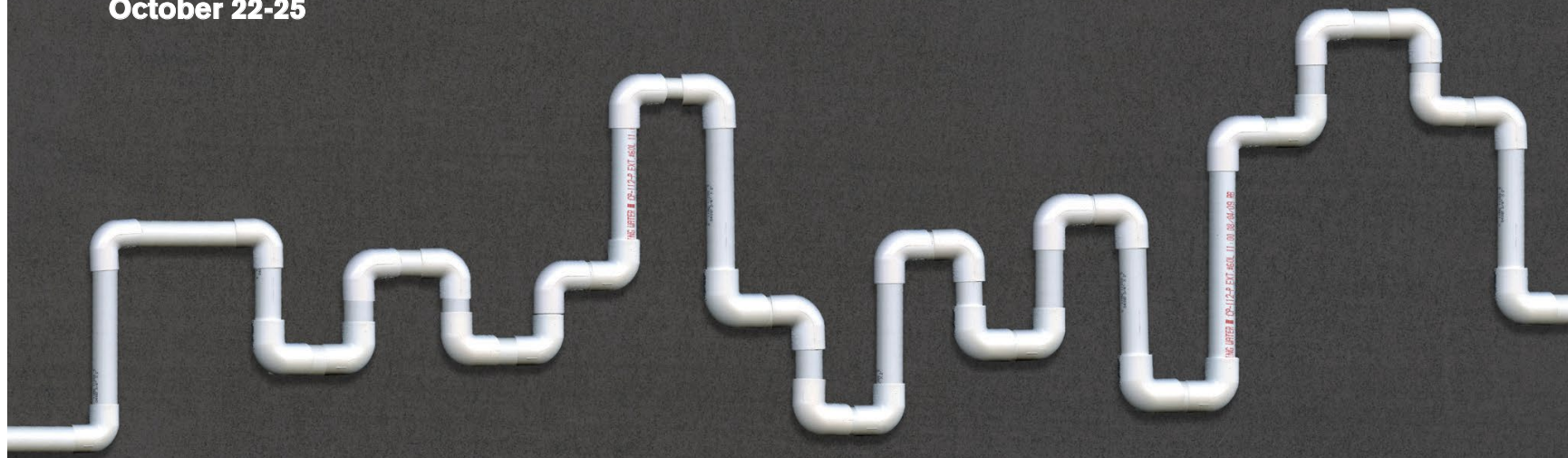
Semester Year

New York City Hardware Show

2010 National Hardware Retailers
Association Convention and Show

Jacob K. Javits Convention Center
New York City

October 22-25



To reserve exhibition space or passes to the show contact
the National Hardware Retailers Association
2010 Association Road
Fairfax, Virginia 10035
800.555.1234

Hybrid Image Poster

ARTD 202 Graphic Design II

Semester Year



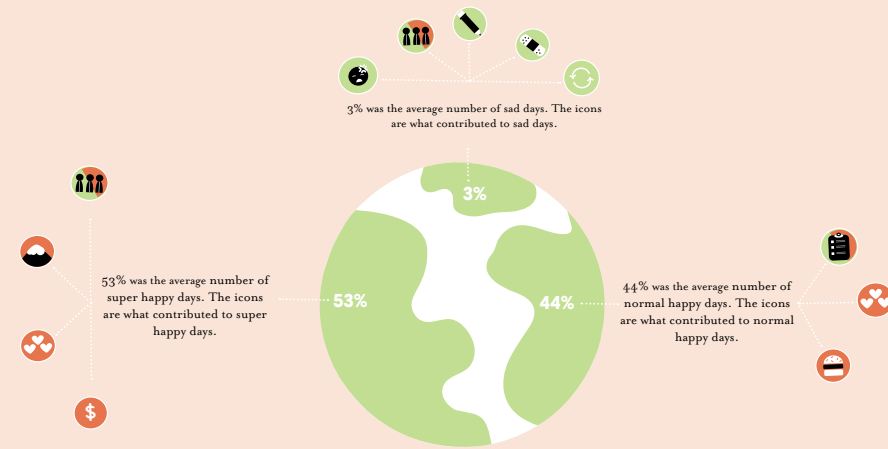
Daily Universe

36 Days of Happiness Collected



Averages and Contributions to Daily Rates

Below are the averages over the 36 days and what contributed to my happiness



Over the course of 36 days, data was collected from September 2 to October 7. Three things that made me happy and three things that made me sad were collected everyday. After reviewing the information categories were created based on the data.

- Orange represents the happy icons.
- Green represents the sad icons.

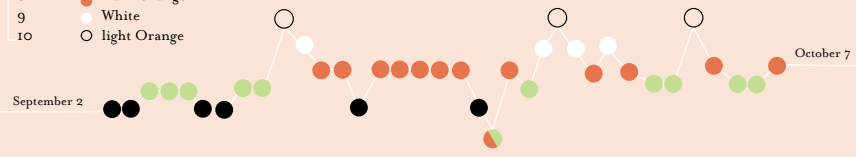


Daily Rates

Below are 36 daily rates: 1 - 10 (1 being super sad to 10 being super happy)



Rates	Color
Sad 4	Orange/Green
Normal Happy 6	Black
7	Green
Super Happy 8	Dark Orange
9	White
10	light Orange



Infographic

ARTD 208 Typography I
Semester Year