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
Ispand

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Typography Lecture Series

7:00 PM
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

Fall 2018
Northern Arizona University
School of Visual Communication

Lecture Series Poster
ARTD 208 Typography I
Semester Year
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, sturdy lines with strong angular forms. This is characteristic of the Litho Antique typeface, which was an updated rendering of that style in the 1910s. It took 20 years to release the refined typeface, introducing a more condensed and smooth version of the Litho Antique typeface.

Because the body of this typeface is a bolded, monoweighted structure, it is used mainly for headline or full body sizes. Although it has a very geometric, harsh style, it can also be used to convey several different moods in branding and publication design.

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 architecture and design during that time. Rockwell can be seen in many branding designs that are fairly well known today. Because of its geometric, block-like nature, Rockwell presents the perfect statement for branding and packaging.
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
Daily Universe

36 Days of Happiness Collected

Averages and Contributions to Daily Rates

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.

Over the course of 36 days, 53% was the average number of super happy days. The icons are what contributed to super happy days. 44% was the average number of normal happy days. The icons are what contributed to normal happy days.
3% was the average number of sad days. The icons are what contributed to sad days.

Daily Rates

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

<table>
<thead>
<tr>
<th>Rates</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Orange/Green</td>
</tr>
<tr>
<td>2</td>
<td>Orange</td>
</tr>
<tr>
<td>3</td>
<td>Green</td>
</tr>
<tr>
<td>4</td>
<td>Dark Orange</td>
</tr>
<tr>
<td>5</td>
<td>White</td>
</tr>
<tr>
<td>6</td>
<td>Black</td>
</tr>
<tr>
<td>7</td>
<td>Light Orange</td>
</tr>
<tr>
<td>8</td>
<td>Super Happy</td>
</tr>
</tbody>
</table>

October 7

Infographic
ARTD 208 Typography I
Semester Year