All BFA Graphic Design majors must submit to the Graphic Design Candidacy Portfolio Review before enrolling in ART 3102 Typography II and ART 3302 Idea Lab. To qualify for this Review, you must have completed (with a “C” or higher) in the courses listed above. It is recommended that all artwork be stored in a safe, clean, dry place to ensure appropriate condition for presentation. If you have completed additional 2000 level studio art courses, you should include this artwork also.

In order to best demonstrate your competencies in each course, you must submit all of your work from Introduction to Graphic Design and Typography I. Each work, or series of works, should be labeled with a brief description of the problem given, where appropriate. A neat and orderly presentation of all work is also important. Present your graphic design work as it was presented in class.

You must also submit three drawings and two other works (one of which must be three-dimensional). Other two-dimensional work does not have to be matted or framed, avoid frayed or ragged edges, creases, etc. Do not submit pieces that are unfinished or in-progress. Remember that any visual portfolio is only as strong as its weakest piece.

Finally, you must write a short essay that analyzes a project from your portfolio. Detailed instructions will be made available at least two weeks before Reading Day.

The Graphic Design Candidacy Portfolio Review will take place at the end of Fall and Spring semesters. A meeting will be called each semester to describe the Review process and answer questions. Any student may attend the information session.

Several weeks before the review, a sign-up sheet will be posted. You should sign this sheet if you intend to submit a portfolio at the end of that semester.

On Review day, bring your portfolio to Room 212 of Wey Hall. It must be in Room 212 by 9:45 a.m. The Review starts promptly at 10:00 a.m. Plan to pick up your portfolio before 4:30 p.m. on the same day. A committee of Graphic Design faculty will review your portfolio. The results will be mailed to the address you provide on the application and a copy will later be placed in your file in the Art office. The recommendations of this committee are final and cannot be appealed. Submitting work to this Review constitutes an agreement on your part to all conditions listed.

This review process is separate and independent of the grading process; therefore, having received a “C” or better in the Foundation/Studio course(s) does not guarantee success in the Candidacy Review. If you are not accepted into the Graphic Design program track, the hours that you have earned to date may be used as electives or as requirements toward another degree track in Art. You also have the option of repeating courses and/or taking additional 2000 level courses in order to build a stronger portfolio and resubmitting a new portfolio to another Graphic Design Candidacy Review. Note, however, that you may resubmit to the Candidacy Portfolio Review one time only.

Direct inquiries to:
Ed Midgett
Professor and Graphic Design Program Coordinator
midgettae@appstate.edu
Competencies

The Foundations core and 2000 level studio courses provide a strong and broad basis of art experiences and competencies that prepare the student for study in specific areas of Art/Design. The assigned problems challenge the student beyond the technical processes and enable her/him to understand and use design compositions that reflect specific or general goals involving the visual elements and organizational principles as well as content that reflects an aesthetic, subjective, and/or formal message.

Listed on this sheet are the basic competencies which should be achieved during each Foundations and Drawing course. See the course syllabus and/or instructor for a more detailed list of competencies for each Foundations and 2000 level studio course that you have completed. It is not necessary that every competency listed be demonstrated in the portfolio to be reviewed; however the Candidacy Portfolio Review Committee will be admitting students who demonstrate an understanding and application of the overall content of the basic Foundations/Beginning Studio courses.

ART 1001: FOUNDATIONS I
1. Achromatic 2-D Design: the demonstrated understanding and competent use of:
   a. Point, line and plane
   b. Visual Elements of shape, line, value, texture, color, and space
   c. Spatial consideration shown through varying degrees of value
      1) Flat space with the integration of positive and negative areas
      2) Shallow space by the overlapping of shapes
      3) Deep space by overlapping and diminishing size
   d. Principles of organization showing balance, rhythm, harmony and emphasis with contrast and variety
   2. Color introduction: the demonstrated understanding and use of:
      a. Basic color themes
      b. Color contrasts
      c. Variations of hue: tints, tones and shades
      d. Optical mixtures
      e. Cut paper medium using color-match, painted and/or printed paper
   3. Color Theory: the demonstrated understanding and the competent use of:
      a. Pigment mixing and mixtures of:
         1) Tints, tone, shades, and neutralizations of complements
      b. Complex local colors chosen from natural objects
      c. Plasticity created by color contrasts
      d. Color in formal, expressive, and illusory applications
      e. Color, applying the principles of organization
      e. Color interaction phenomena: simultaneous contrast and after-image

ART 1002: FOUNDATIONS II
1. Three-Dimensional Design: the demonstrated understanding and use of:
   a. Sculptural forms: relief, frontal, and round
   b. Mass: concave and convex
   c. Visual elements and principles of organization
   d. Definition of space: Interpenetration of space, planes, volumes, and voids
   e. Additive and subtractive approaches
   2. Equipment and Materials: tool application to design problems
      a. Basic hand tools
      b. Basic power tools

ART 1012: FOUNDATIONS DRAWING
The demonstrated understanding and the competent use of:
1. Perception and interpretation of shape, proportion, position and scale of basic objects and of more complex still life arrangements
2. Drawing skills
   a. Sensitive use of line and descriptive diagrammatic, contour, gestural, and emotional application
   b. Value application in various degrees: transitional, gradation, and contrasting
   c. Use of dry medium: pencil, charcoal, and pen and ink
3. Linear perspective with one and two point vanishing points
4. Creating the illusion of depth: diminishing size, overlapping, height within the field, and aerial perspective
5. Application of the principles of compositional design
   a. Positive/negative relationships
   b. Unity with balance, emphasis, dominance and repetition
6. Various drawing approaches:
   a. Creative
   b. Conceptual
   c. Expressive
   d. Abstract
   e. Non-objective

ART 1021: INTRO. TO GRAPHIC DESIGN
The demonstrated understanding and competent use of the visual elements and principles of design from core Foundations courses, plus:
1. A well-researched conceptual process; visual evidence of the ability to develop, refine, and consistently use a conceptual process as a basis for creative problem solving
2. The materials and equipment required by a graphic designer; consistent proficiency in the correct usage of graphic design tools and meticulous craftsmanship
3. The use of type as a design element
4. Principles of typographic organization showing balance, rhythm, harmony and emphasis with contrast and variety
5. Application of the principles of typographic design
   a. Positive/negative relationships
   b. Unity with balance, emphasis, dominance and repetition
6. Beginning computer skills and a beginning understanding of Illustrator, InDesign and Photoshop
I. Work Selection & Presentation
In order to best demonstrate your competencies, you must submit all of your work from each graphic design course completed plus sketch/process books from Introduction to Graphic Design and Typography I. You must also submit three drawings and two other works from outside graphic design (one of which must be three-dimensional). Each work, or series of works, should also be labeled with a brief description of the problem given, where appropriate (use index cards). Be aware that including poor quality or weak work will only hamper your chances of passing this Review as will including too little work from any class. A neat and orderly presentation of all work is also important. Present your graphic design work as it was presented in class. Other two-dimensional work does not have to be matted or framed, avoid frayed or ragged edges, creases, etc. Finally, do not submit pieces that are unfinished or in progress. Remember that any visual portfolio is only as strong as its weakest piece.

II. Delivering Work
All students are to have their work in Room 212 of Wey Hall at 9:45 a.m. on the Review day. Display their work according to the following guidelines:
1. Neatly stack their 2-D work next to their 3-D work. Do not spread your work out or hang it unless the work requires it. Use the minimum amount of space and cooperate with each other in allowing enough room for everyone.
2. Clearly label which work is yours and briefly describe any assignment that needs explanation or clarification.
3. Leave a note indicating any work displayed elsewhere in Wey Hall (i.e. Fiber piece hung in Fibers Room, sculpture downstairs, etc.)
4. Include labeled slides only if necessary.
5. Complete Section I on reverse. Please print clearly in black ink only and supply all information.
6. Leave completed form with your work.
7. Students wishing to risk leaving their work out all night may set their work out the night before the Review day only according to the guidelines listed above. Please follow all instructions carefully. Check your work on Review day before 9:45 a.m. to make sure that everything is complete and correct.

III. Picking Up Work
All work should be picked up by 4:30 p.m. on the Review day. The Review may end earlier. A note on the willl be posted indicating that the review process is finished and that the work can be removed.

IV. Results
Results of the Review will not be immediately available. A copy of the the results will be mailed to the address you list on the application form. Please wait for those results before seeing your Art Advisor to discuss your options.
Essay Requirements

Graphic design can be a powerful force in shaping society and culture. In an essay of 300–500 words, describe the role you will play as a designer. How do you see yourself using your talents and skills and for what purpose?

Use a design vocabulary in your writing. Be attentive to spelling, grammar and word choices. Your essay should be typed.
**Candidacy Portfolio Review Application & Results**

**Applicant Information**
To be completed by applicant. Please print in black ink.

<table>
<thead>
<tr>
<th>DATE</th>
<th>NAME</th>
<th>BANNER ID</th>
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<tbody>
<tr>
<td>[ ] THIS IS MY SECOND APPLICATION</td>
<td>LOCAL ADDRESS</td>
<td>E-MAIL ADDRESS</td>
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**Overall, your portfolio is:**
- [ ] 4. OUTSTANDING
- [ ] 3. GOOD
- [ ] 2. ACCEPTABLE
- [ ] 1. MARGINAL
- [ ] 0. POOR

**You are...**
- [ ] ACCEPTED
- [ ] NOT ACCEPTED

**You are accepted into the graphic design program.**

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<table>
<thead>
<tr>
<th>DIMENSION</th>
<th>CHARACTERISTICS OF TOP PERFORMANCE</th>
<th>SCORE</th>
<th>COMMENTS</th>
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</thead>
<tbody>
<tr>
<td>Application of Design Principles and Elements</td>
<td>Work shows the skilled use of a visual design vocabulary including an eye for composition and layout. Application of formal principles (scale, balance, weight, texture, direction, etc.) is highly creative and appropriate. Form/counterform relationships are highly active and work shows a clear understanding of color relationships.</td>
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<tr>
<td>Aesthetics</td>
<td>Work generates an aesthetic response that is appropriate and has a memorable impact on viewers. Type choices and type combinations show a heightened sensitivity to typography.</td>
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<td>Systems</td>
<td>Work shows an advanced understanding of typographic systems (hierarchy/structure/grid). Projects that involve creation of a series use a common visual language.</td>
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<td>Craft</td>
<td>Work is produced with a high level of polish demonstrating excellent hand skills and attention to detail. Work made using a computer shows a facility with software.</td>
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<tr>
<td>Conceptual Thinking</td>
<td>Work demonstrates a mastery of the relationship between ideas, their physical representations, and interpretations by viewers. Ideas embodied in the work are innovative and strong.</td>
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<tr>
<td>Creative Research</td>
<td>Process documentation shows a robust creative search with the exploration of multiple directions and variations. Work chosen for inclusion in the portfolio has undergone a thorough process of refinement. Work habits in classes were diligent (familiar faculty to evaluate).</td>
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<tr>
<td>Presentation</td>
<td>Portfolio is well organized and presented.</td>
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<tr>
<td>Communication Skills</td>
<td>Written communication (including written reflections) is insightful, articulate and comprehensive.</td>
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**GrAphic DeSign Committee Members**

The results of the Candidacy Portfolio Review are final and cannot be appealed. Submitting work to this review is an agreement on your part to all conditions listed. The results will be mailed to you at the address you have given on the sign-up sheet. You may submit to this review a total of two times only.