



Pre-Major Portfolio

Submissions open:

WEDNESDAY, JANUARY 6, 2027

Pre-Major Portfolio Application Due:

WEDNESDAY, MARCH 24, 2027, 4PM

Students will be notified:

WEDNESDAY, APRIL 14, 2027

The portfolio to apply for admission to the design department consists of 7 assignments as well as 3 design / art projects of your choice.

PORTFOLIO FORMAT

- PDF file, 8.5 x 11 inches, letter-size / portrait orientation.
- Photos and scans of any work should be a minimum of 1080 px (width or height) and 150 px/inch resolution. Save portfolio document as a PDF file; must not exceed **16mb**.
- Use the defined number of pages for each provided assignment and one page for each personal project.
- Titles or captions are optional.
- The first page should be your candidate statement.
- Your name **should not** appear on any of the portfolio pages including the candidate statement so portfolios can be reviewed anonymously.
- Name your portfolio file **lastname_firstname_year.pdf**

PORTFOLIO ASSIGNMENTS

1. Formstorming
2. Letterform Composition
3. Logo Concepts
4. Ideal Multi-Tool
5. Graphic Simplification
6. Instructional Comic
7. Adjective / Noun Illustration

In addition to the solutions for these assignments, include 3 additional projects of your choice in the final portfolio.

Refer to the admissions page at design.wvu.edu/admissions.html for application requirements and online application form.

CANDIDATE STATEMENT

A short, typed statement (150 words max) detailing your interest in the program as well as your long-term goals within the design field.



Principles & Process

DESIGN PRINCIPLES

Design principles are descriptions of ways to coordinate various elements within a composition to create a visually-pleasing whole. No single principle is more important than another; each principle overlaps with the others to create a successful outcome. In early stages of a design process, these design principles may be intuitively implemented, while later stages should explicitly refine a composition to demonstrate them.

SCALE / PROPORTION

the relationship between two or more elements within a composition that signal their value to each other (big / small, light / dark, primary / secondary)

CONTRAST / EMPHASIS / FOCAL POINTS

visible differences between elements in order to signal to viewers where to look first, how to group things and how parts relate to the whole

UNITY / REPETITION WITH VARIATION / RHYTHM

intentionally repeating visual attributes in an incremental way in order to draw attention to differences; a pleasing combination of different parts to create a unified whole

BALANCE

the visual weight of elements based on how much attention they draw, ie. large elements are perceived as heavier, small elements as lighter. Balance may be symmetrical (equally-weighted across a linear axis), asymmetrical (intentionally imbalanced) or radial (elements distributed around a circle).

ALIGNMENT

creating a visual connection between elements by aligning one or more of their edges

NEGATIVE SPACE

the intentional use of space around positive / active design elements to create or reinforce contrast, balance, alignment, rhythm and other design principles

DESIGN PROCESS

1. REVIEW THE PROJECT BRIEF / PROMPT

Begin by carefully reading the project brief or assignment prompt in order to understand the objective and constraints. The projects in this portfolio are intended to be created with as few digital tools as possible.

2. RESEARCH

Research involves searching for and curating images as source and inspiration. These images may be snapshots of things you find in your physical environment, samples in books, magazines and other printed materials, or digital images you find on the internet. Seek a variety of sources for your inspiration to generate more unique and innovative ideas rather than relying on the same Pinterest boards or social media feeds that are ubiquitous on the internet.

3. BRAINSTORM / CONCEPT DEVELOPMENT

A concept is the core underlying message a project is based on. Word lists and matrices, mindmaps, thumbnail sketches, sticky notes and card sorting are some ways designers generate a wide range of ideas for a concept. Designers brainstorm practical and mundane possibilities as well as wild and outlandish ones in order to discover innovative and effective combinations. The brainstorming phase is purposeful, playful and curious.

4. SKETCHES / DRAFTS

Once concept(s) are identified, designers sketch and/or draft initial solutions that express basic visual elements. The purpose of the sketch or draft is to test the concept and determine how effective it is at expressing the concept, implementing design principles and meeting the project criteria.

5. FEEDBACK

Designers review sketches and drafts with peers, clients and observers from their intended audiences to find out if and how well their idea is understood by other people. Gathering feedback from a range of people allows designers to consider multiple perspectives and then determine what feedback to implement and how.

6. ITERATE & REFINE

Designers refine their initial ideas, concepts, sketches and drafts in response to feedback. After making changes or additions to a project, a designer repeats some or all of the previous steps as needed. With each cycle of researching, brainstorming, drafting and feedback, the designer enhances and refines the project until it successfully expresses the intended concept and meets project criteria.

7. PRESENT

Once a project is complete, designers prepare final artwork to present to the client or intended audience. The goal is to showcase the final solution in a professional manner free from errors, inconsistencies and any other distractions.



Portfolio Assessment

Your portfolio will be reviewed anonymously and independently by full-time Design Department faculty who will rank portfolios based on the criteria listed below. GPA and transcripts will also be significant factors in the event of otherwise similar portfolio scores. 54 students (3 sections of 18) will advance as Design Pre Majors.

PORTFOLIO RANKING

Portfolios are ranked on the following criteria:

- concept development – breadth of ideas / exploration, strategy, communication, creativity, point of view, storytelling / narrative development, critical thinking, clarity
- visual quality – implementation of design principles, craftsmanship
- following instructions and meeting all project criteria

CRAFTSMANSHIP

The term 'craftsmanship' is used to describe the skillfulness of how a person makes something. It is related to terms such as 'artisan' and 'handicraft' which denote people who are skilled with their hands and display great dexterity. Craftsmanship in design is used to describe attention to detail, particularly in the presentation of a final project.

IN PRACTICE

- Drawing on clean, unlined paper (no rules) with the appropriate tool
- Cutting straight lines using precise tools such as a straight edge, utility knife and cutting mat
- Organizing lists, sketches and drafts into orderly columns and grids
- Writing notes neatly, including correct spelling and grammar
- Using a glue stick or double-sided tape to mount final compositions onto provided templates so that the adhesive is not visible in the final outcome
- Carefully photographing artwork with even lighting and adequate resolution; and/or using a scanner to ensure high-quality digital images
- Avoiding or removing smudges, creases or other blemishes on final submissions
- Consistently cropping files and placing them evenly on provided templates
- Naming files appropriately and submitting documents according to instructions provided

PROJECT 1. FORMSTORMING

INTRO

For this project, you will select a subject from a provided list and then generate a wide range of photographic depictions of that subject. This process encourages you to create multiple iterations in order to explore it in more depth. You will curate your photographs to the strongest 18 to showcase in a grid of 9 squares (1 grid per page).

Each photographic composition is an opportunity to demonstrate design principles and conceptual thinking. The photographs may be taken with a phone or any other digital camera. The images should not be manipulated or edited in the computer beyond cropping and placing them on the provided templates.

INSTRUCTIONS

Use the provided grids to showcase **eighteen** unique photos that communicate one subject you choose from list on the left.

- Photograph a variety of found examples of the subject as well as arrangements of objects that evoke the subject. Consider both direct and indirect references.
- Create compositions demonstrating design principles.
- Any image manipulations should occur to a physically printed version of the photograph (ie. collage, cut and paste, drawing over the photo etc)
- Do not use digital filters or image manipulation in the computer.

CHOOSE ONE:

HORSESHOE

LIGHTNING BOLT

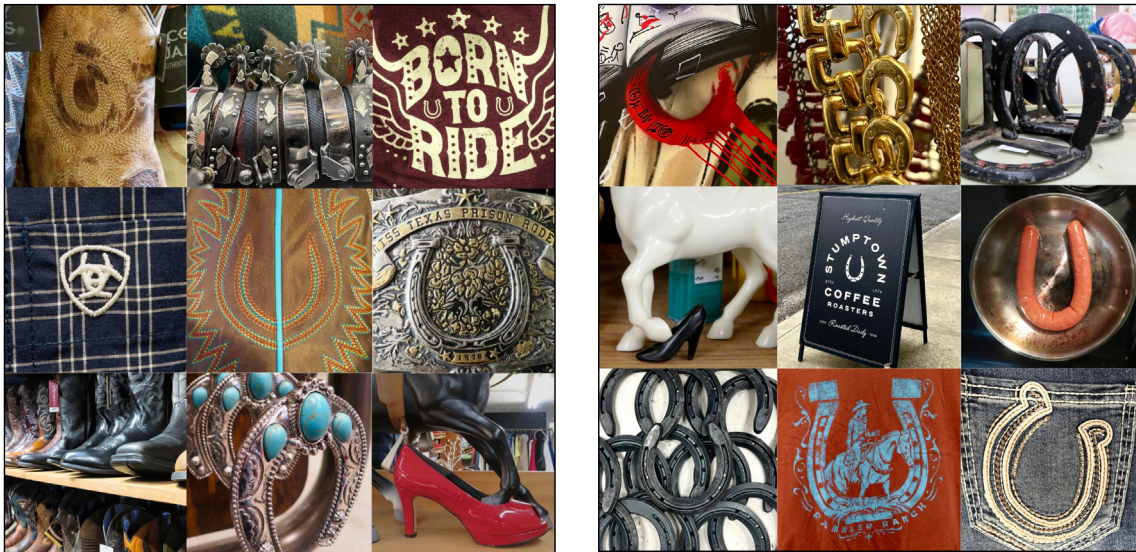
CLOVER

MOON

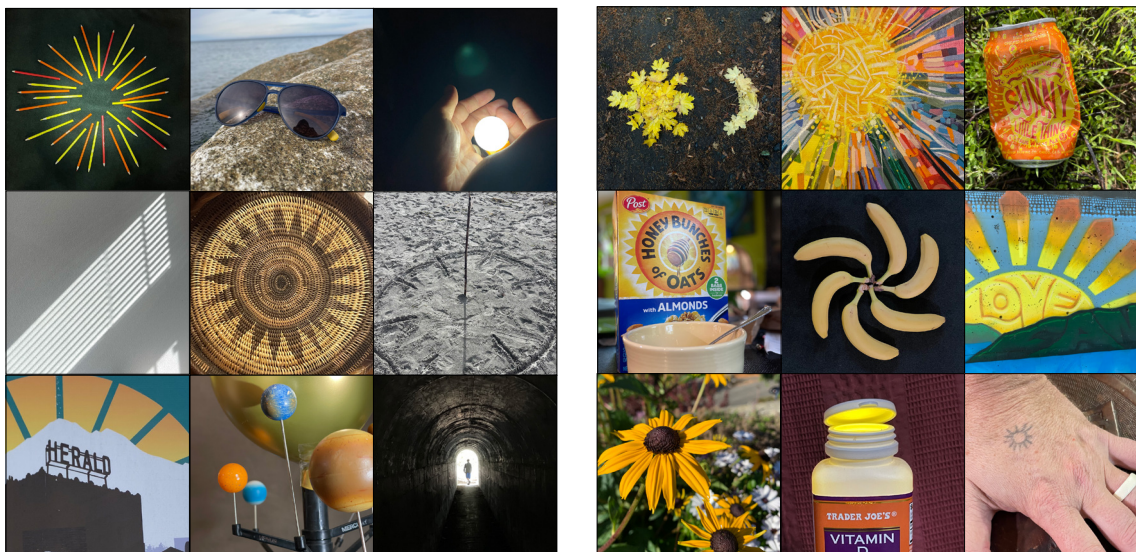
SUN

DIAMOND

ARROW



B. MATHIESON, 2024

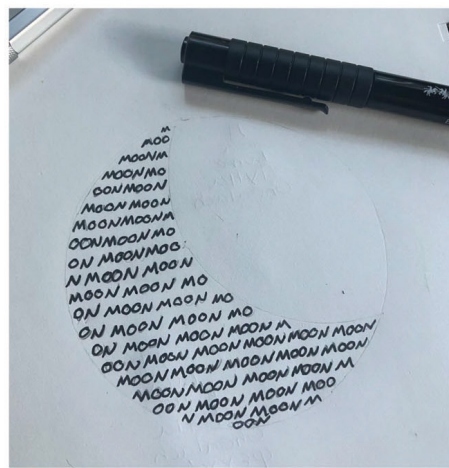


T. WATSON, 2024

PROJECT 1. FORMSTORMING

EXAMPLE 1

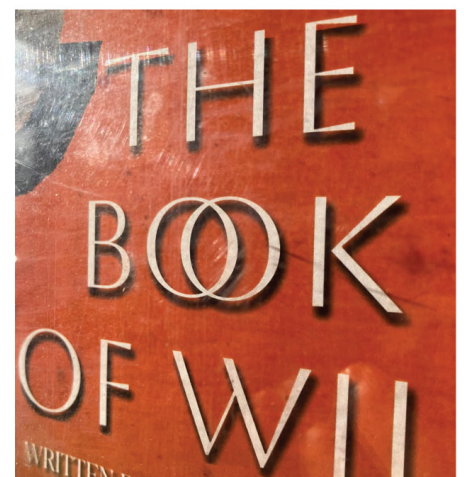
The sample images shown below represent visual and conceptual interpretations of "moon." Some are found instances of a moon. Some are arranged to refer to a moon. Each image is intentionally composed, with consistent lighting and image quality. All of them speak directly to the form and concept of a moon.



PROJECT 1. FORMSTORMING

EXAMPLE 2

This sample shows variety in ways the moon is represented – two-dimensional, three-dimensional, color, texture, light, shadow and so forth. These images demonstrate conceptual as well as visual interpretations of a moon.



Composition is the arrangement of visual forms in an image and an essential principle for engaging a viewer’s attention. The relationship of positive space (what is there) and negative space (what is not there) is the foundation of a composition. With this exercise, you will create a series of layouts using letterforms at a variety of scales and values.

This project demonstrates your ability to compose with basic design elements (shape, line and space) in two-dimensions. The constraints (no color, using only the provided sample text, composing by hand, etc) require you to focus on scale, alignment, repetition with variation, focal points and other design principles as ways to create visual interest. The goal of this project is to compose space and design elements in an abstract way rather than attempting to create illustrative scenes or elaborate images out of type.

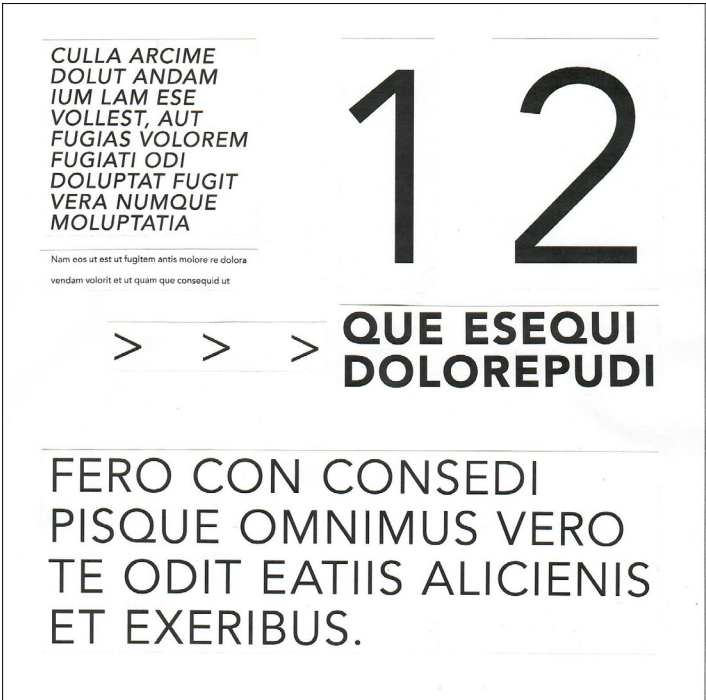
INSTRUCTIONS

Using only the text provided below, create **three** unique compositions by collaging cut blocks of text together on the provided grids.

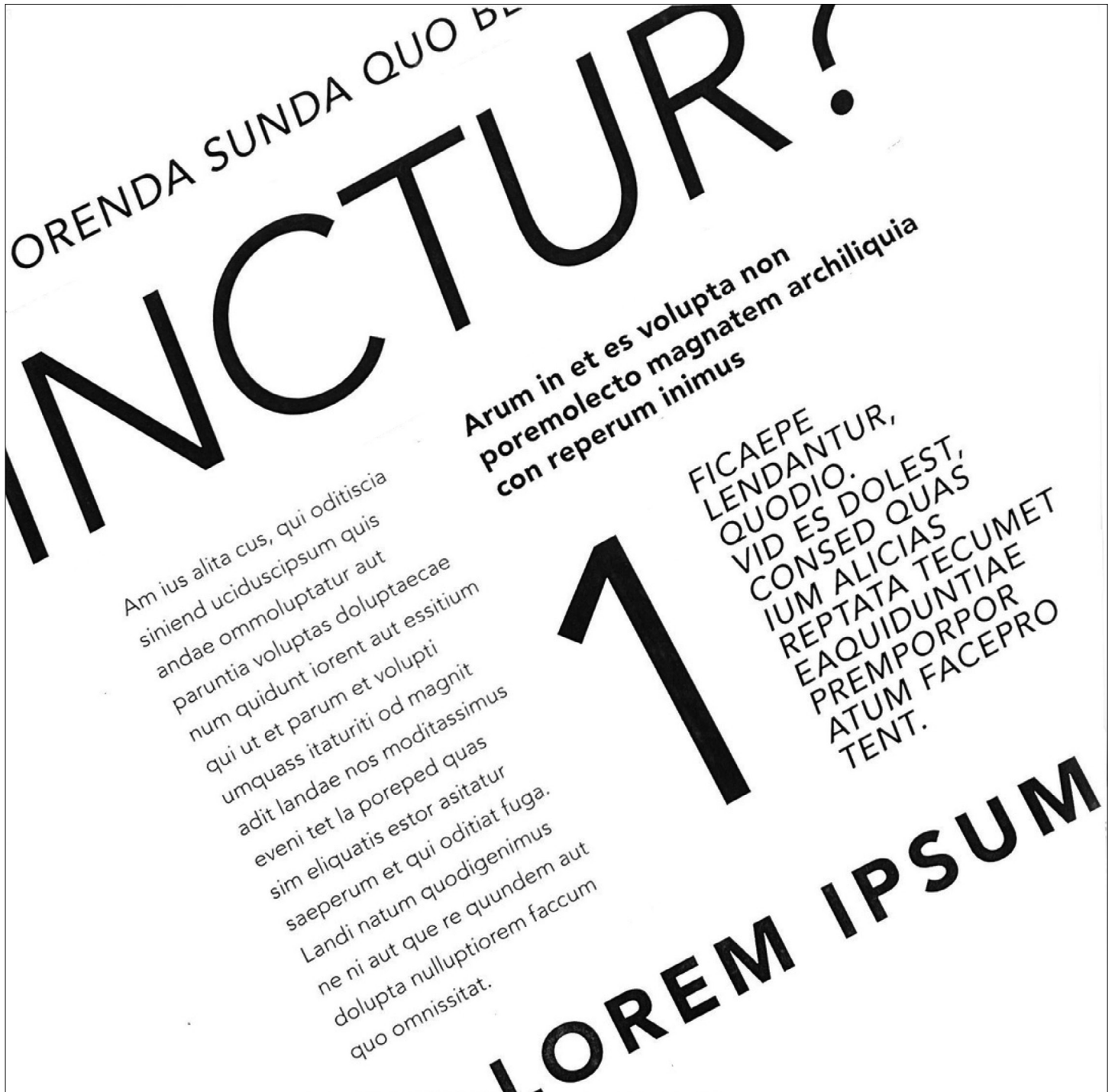
Arrange words and paragraphs to create visually interesting layouts with clear focal points, heirarchy and underlying structures. The goal is to demonstrate how space, alignment and subtle typographic differences (bold, italic, all caps, letter spacing) establish patterns of repetition with variation.

- You do not need to use all of the provided text. Do not use digital tools (the assignment should be done by hand).
- Cut lines precisely with a straight edge / ruler, X-Acto knife and cutting mat.
- Photograph or scan completed compositions.
- Try a variety of compositions and select the best three for submission.
- Mount compositions with an invisible adhesive (ie. glue stick).

- BLACK & WHITE ONLY
- CUT PAPER, NOT DIGITAL
- THREE DISTINCT COMPOSITIONS
- USE ONLY THE SAMPLE TEXT PROVIDED
- YOU MAY USE AS MUCH OR AS LITTLE OF THE TEXT TO CREATE THE THREE COMPOSITIONS WITHOUT RE-USING THE SAME PIECES OF TEXT ON MORE THAN ONE COMPOSITION



The sample image below shows text arranged on an underlying grid structure. There are alignments between different groups or pieces of text and a clear hierarchy of sizes and weights of texts. There is an intentional rhythm in the positive and negative spaces (repetition with variation).



The sample images below show is neatly cut and glued, as if printed in a magazine. There is a clear focal point in the way the largest text has been sheared that the other elements direct the eye toward due to their placement. The three paragraphs of smaller text have similar column widths that mirror the similarity between the two bold upper case vertical lines of text. The negative space around the text elements gives the focal point more emphasis.



LETTERFORMS

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LETTERFORMS

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LETTERFORMS

Q U O D I G E N I M U S

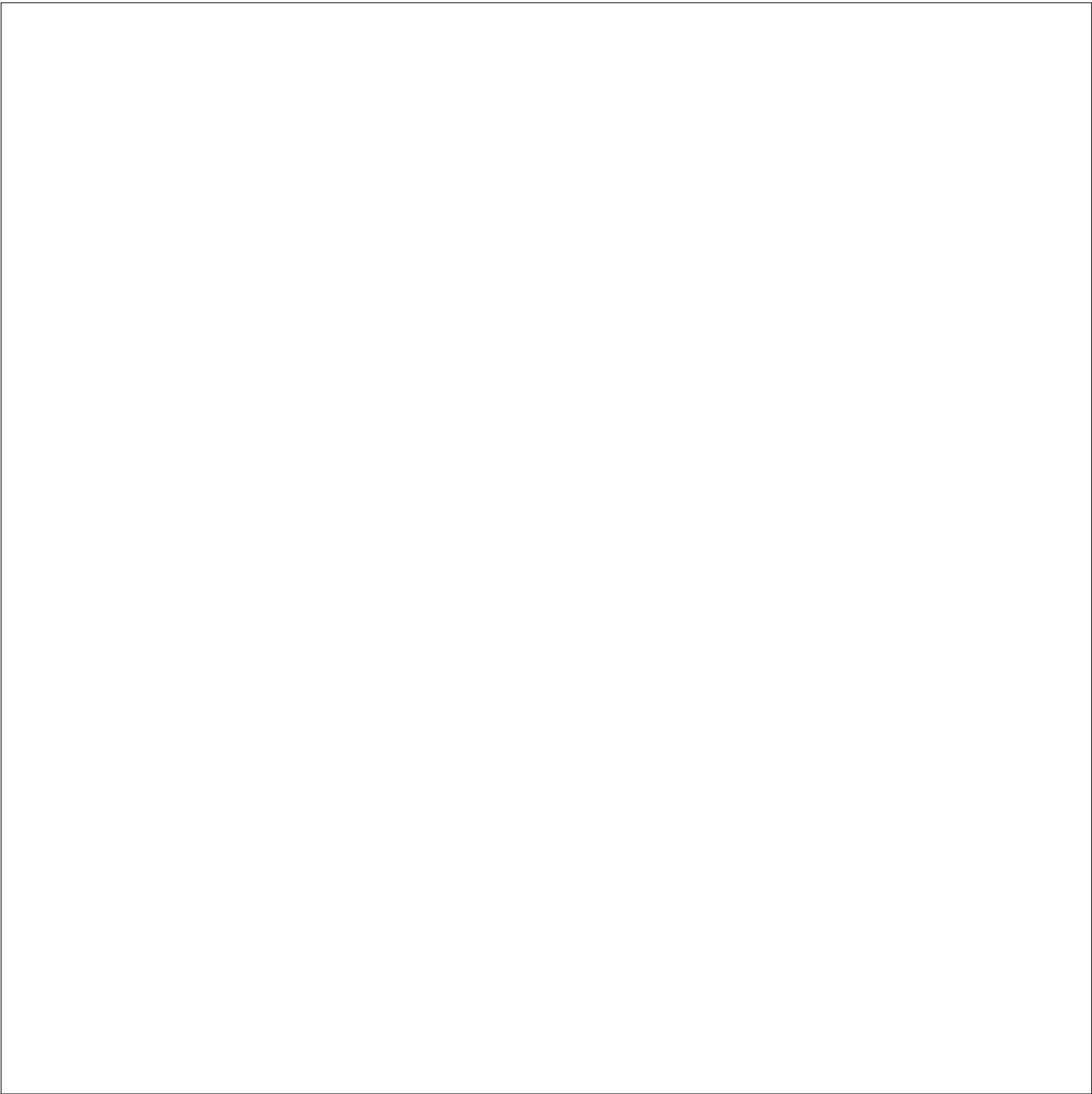
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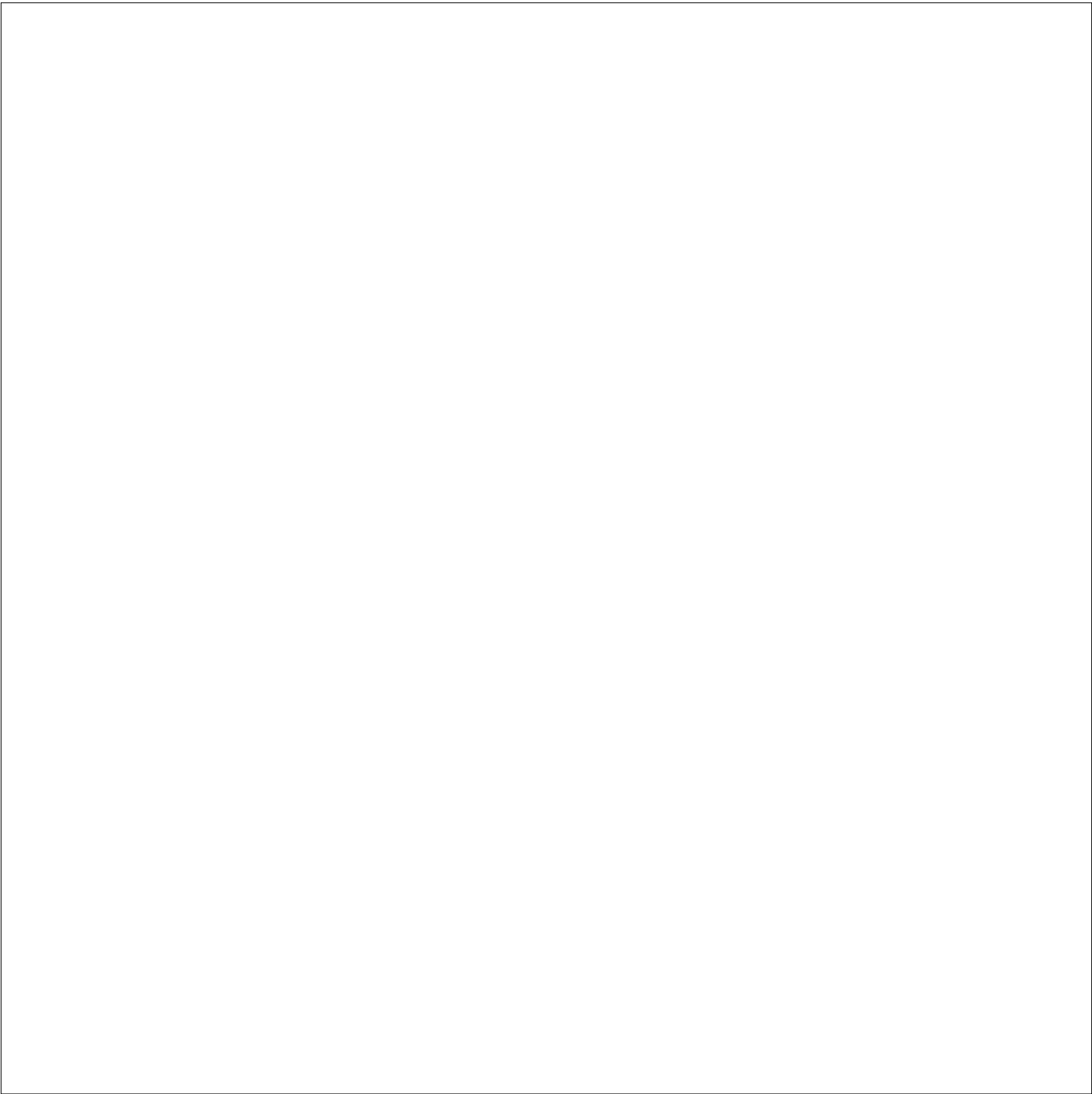
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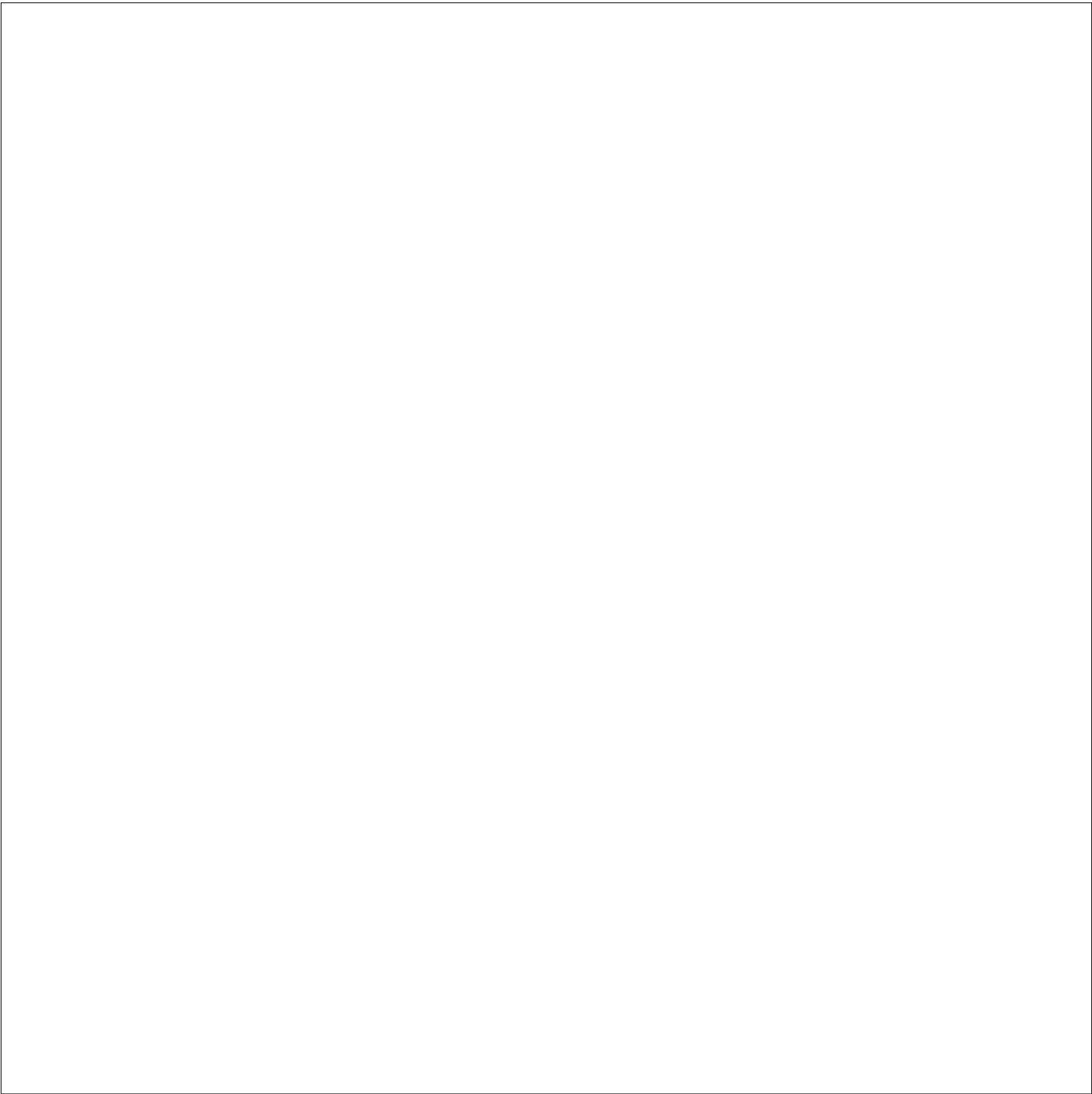
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PROJECT 3. LOGO CONCEPTS

INTRO

This project demonstrates your ability to brainstorm, visually communicate, balance positive and negative shapes and unify how something looks with what it expresses.

INSTRUCTIONS

Select two words from the provided lists to brainstorm logo concepts for a hypothetical restaurant. Brainstorm as many ideas as possible; submitting at least 25 distinct concepts.

- sketch with a black felt-tip pen or ink over pencil drawings
- words or letters are optional
- leave a margin around each concept (each cell is 1.5 inches; drawings should be about 1 inch wide or tall in order to neatly fit within the grid)

- BLACK & WHITE ONLY
- HAND DRAWN; NO VECTOR OR DIGITAL ARTWORK, TYPE, IMAGES
- TEXT OPTIONAL

STEPS

Select an adjective and a noun to create a name for your fictitious food establishment. For example, if your words were "melty" and "moon" this could be the name of a grilled cheese bar. For each word, brainstorm associations relevant to the type of restaurant you envision and the intended audience. These word lists will help you generate different concepts to create sketches of. In some cases the combinations will lead to literal representations and in other cases, they will trigger looser but still relevant associations.

MELTY

- flavor
- grill / spatula
- fire
- warmth
- cozy / comforting
- aroma wafting
- sizzle
- crispy
- toasty
- oozy
- bread / sandwich

MOON

- sphere
- orbits
- celestial / lunar
- cheese
- craters
- shooting stars
- astronauts
- aliens
- reflection
- man in the moon
- cows jumping over

Combine words from each list to find meaningful pairs. Then, sketch various ways of representing "toasty craters," "oozy orbits," "cozy aliens" etc. You may also create a third list that combines associations from both words:

MELTY + MOON

- psychadelia / outerspace
- phases of the moon / cheese in various states of melting
- French proverb meaning "He wants to take the moon with his teeth"
- harmonic signature of moon rock closer to cheese than rock on Earth

CHOOSE A WORD FROM EACH COLUMN:

ADJECTIVE

- baby
- buttery
- burly
- cosmic
- curly
- dimpled
- frosty
- fizzy
- greedy
- growling
- lost
- lazy
- mad
- meaty
- nutty
- odd
- plush
- peppery
- pesky
- quixotic
- rosy
- rowdy
- snappy
- sunny
- salty
- thirsty
- wiggly
- winged

NOUN

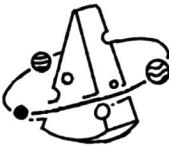
- apple
- basket
- bites
- cellar
- counter
- cup
- duck
- egg
- fork
- glass
- harvest
- kin
- leaf
- mama
- noodle
- oak
- orbit
- pig
- platter
- pot
- quail
- root
- rose
- slice
- spoon
- seat
- table
- tonic

PROJECT 3. LOGO CONCEPTS

EXAMPLE

BUSINESS NAME: MELTY MOON

RESTAURANT TYPE: GRILLED CHEESE CAFE

1 	2 	3 	4 	5 
6 	7 	8 	9 	10 
11 	12 	13 	14 	15 
16 	17 	18 	19 	20 
21 	22 	23 	24 	25 

BUSINESS NAME:

RESTAURANT TYPE:

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

PROJECT 4. THE IDEAL MULTI-TOOL

INTRO

The ideal-multi-tool project involves design thinking and user experience methodologies. You will research, think critically about your subject, sketch and develop concepts. The goal is to experience how empathy influences the design process; generate multiple solutions and draw to visually communicate ideas.

INSTRUCTIONS

Select a name from the list on the following page. Research relevant details about this person and their world in order to conceptualize three unique multi-tools that would serve one or more of their specific needs.

Use basic drawings to communicate ideas for their ideal multi-tool. Experiment and explore – feasibility is not a constraint. Include simple text labels to clarify your ideas.

Black & White only. Pen/ink final drawings, stick to the list.

- be thorough in your research;
- consider multiple possibilities; experiment and brainstorm beyond the initial/obvious ideas
- use consistent formatting for your drawings in each cell:
- include a title, 1-2 drawings and a few notes/call-outs

- BLACK & WHITE ONLY
- INKED FINAL DRAWING
- NEATLY PRINTED TEXT
- SELECT A PERSON FROM THE PROVIDED LIST

1a. Research Notes:

Padma Lakshmi
(Food Ambassador)
• Creator, Host, and Executive Producer of *Taste the Nation*
• Author of 6 Books
• 2 cookbooks
• 1 children's book
• Host of Top Chef
• Model

1b. Define Problems/Goals:

Needs:
• Spice & Herbs Holder
• Palate Cleanser
• Way to write Down Recipes

2. Idea #1

PALATE CLEANSER CANISTER

3. Idea #2

RECIPE ASSISTANT WATCH

4. Idea #3

HERBS & SPICES UTILITY BELT

1a. Research Notes:

JACQUES COUSTEAU (1910-1997)
(UNDERWATER FILM MAKER)
• "SHOOTED IN THE DEEP"
• SCUBA, SUBMARINE, RESEARCH ETC.
• SAW NAMED "CALIPSO"
• BENT CAPTAIN
• AERIAL, PHOTOGRAPHY, AND EXPERIMENTAL CAREERS.
• DECEASED NAVAL VETERAN (SEAL)
• DEIGNED SUBMARINES.
• LIFE DEDICATED TO PROTECTING MARINE ENVIRONMENTS.
• DEVELOPED BUOYAL SCIENCE VIA DOCUMENTARY FILMS.

1b. Define Problems/Goals:

NEEDS...

- A TOOLS
- SCUBA TOOLS (DEPTH GAUGE, KNIFE, WEIGHES, DIVES, BUBBLE)
- FILM TOOLS (LIGHT METER, WRENCHES, DIVES, BUBBLE)
- COMPASSES (SERVANTS, CALIPERS ETC) PANS.
- OUTREACH TOOLS (10-TOOL)

2. Idea #1

UNDERWATER CINEMATOGRAPHERS TIME-PIECE.

3. Idea #2

THE FRENCH NAVY KNIFE

4. Idea #3

WATER PROOF FANNY PACK

PROJECT 4. THE IDEAL MULTI-TOOL

EXAMPLE

The sample drawings shown below are based on interviews with an actual person about their needs for transporting essential items and seek to resolve pain points or challenges this individual would like resolved.

For both of these examples:

- the research is thorough and well organized.
- three unique ideas are presented within a consistent format
- labels and call-outs create hierarchy and clarity
- the drawings are simple yet communicative; straight on views, diverse line weights and cross-hatching to indicate materials.

1a Research Notes: Project 4 Ideation & initial research Ideal Multi-Tool Tan France (Queer-Eye Tailor)

General:

- British-American
- fashion designer
- entrepreneur
- his parents are muslim pakistani immigrant
- married with Rob France (pediatric nurse and illustrator)
- Outside of work: cooking, baking
- colorism, racism, and islamophobia
- Create Instagram called "Shade" to promote black people, people of color, and culture diversity

Work timeline:

- Designer and director for Zara, Selfridges, Barneys
- Director at Shade Clothing
- Open his own business
- Collaborate with Netflix for a show called "Queer Eye"
- Other collaboration projects

fashion designer design process

- Research
 - client
 - market
 - other designers
 - history
- Ideation
 - Mood board
 - Brain storm
 - Sketch
 - Choose materials
 - find suppliers
 - select fabric
 - Fitting and sizing
- entrepreneur
 - Idea generation
 - Opportunity Evaluation
 - Market research
 - Risk
 - will people want this?
 - Are there many competitors?
 - Planning
 - Strategy
 - Operating plan
 - Company launch
 - Growth

what do they do?

- sketch
- fabric sourcing
- draping
- sewing

what tools do they use:

- sketch book, art supplies
- pin, pin cushion, adhesive tape
- scissors, cutting tools
- dress form
- tape measure
- tailors chalk, ruler
- sewing machine
- paper for pattern
- needles, threads

Their possible problems & needs:

- while finding fabric, maybe a trackers, a cutout of their sketches
- while draping, a stand for their sketches
- organizers for their tools
- during the fashion show, event's organizer?
- a chalk holder
- to keep a clean environment

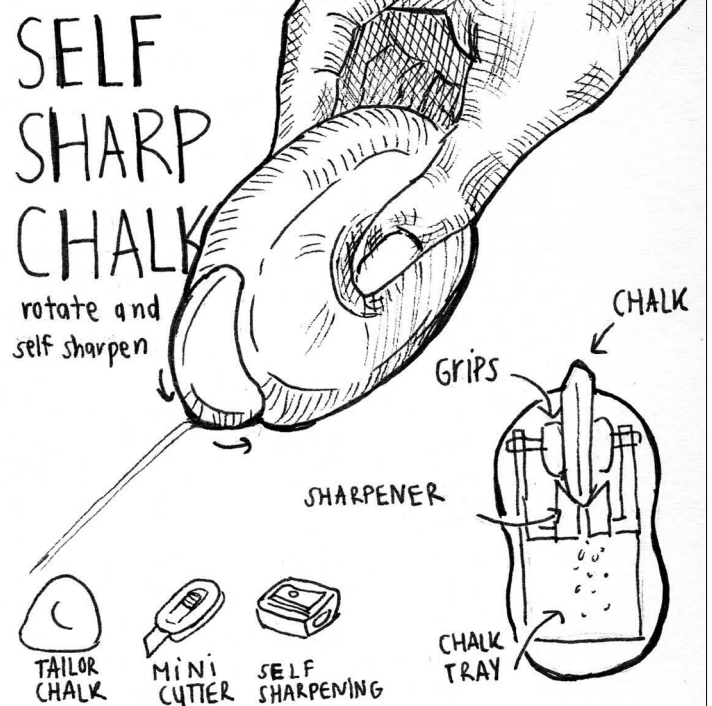
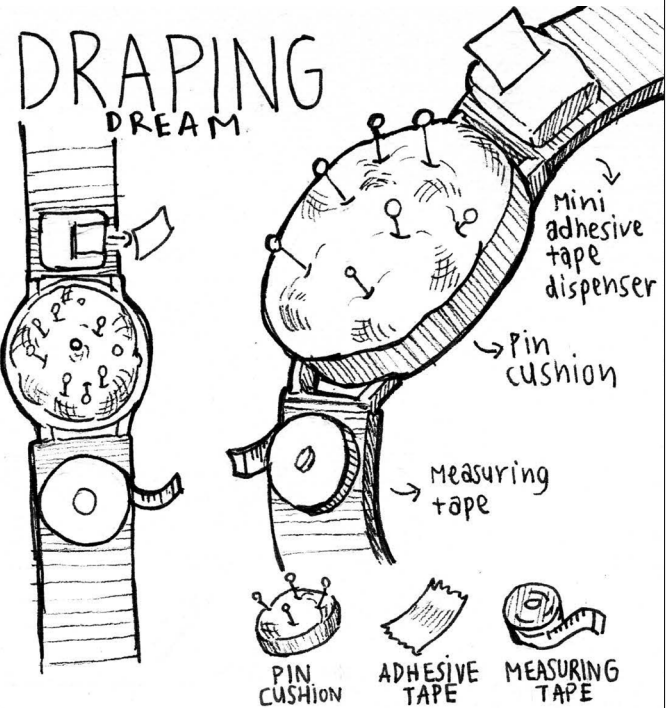
1b Define Problems/Goals:

Problems/ Goals:

- Tool that help with better visualization during fabric finding procedure
- The line drawn by tailor chalk is not clear due to its dull side.
- There are many tools needed when designer drape the dress

Concept:

- tailors chalk, wax holder + sharpener
- a tools for their sketch cut out for easier fabric finding
- a compact tools combination : blade, chalk, tape, pin wrist holder



1. Katsushika Hokusai (edo block printer)
2. Amelia Earhart (pioneering pilot)
3. Temple Grandin (animal scientist)
4. America Ferrera (actress / activist / producer)
5. Athena (Goddess of Wisdom)
6. Lisa Simpson (intellectual middle-child)
7. Rosie the Riveter (WWII recruiting icon)
8. Marco Polo (merchant explorer)
9. Bob Marley (Reggae musician)
10. Mary Shelley (Gothic novelist)
11. Pelé (soccer legend)
12. Mary Anning (palaeontologist / fossil hunter)
13. Ruth Bader Ginsberg (Supreme Court Justice)
14. Mildred Dresselhaus (MIT professor / queen of carbon)
15. Jane Cooke Wright (physician / chemotherapy discoverer)
16. Octavia E. Butler (Sci-fi author)
17. Gloria Steinem (feminist journalist)
18. Elliott Paige (trans activist / actor)
19. Kathleen Hanna (feminist punk)
20. Jean-Michel Basquiat (street artist)
21. Mary Berry (food ambassador)
22. Ai Weiwei (activist artist)
23. Confucius (ancient philosopher)
24. Louis Daguerre (father of photography)
25. Afeni Shakur (Tupac's Black Panther mother)
26. Cesar Chavez (activist farmer)
27. Clive Campbell / DJ Kool Herc (father of hip hop)
28. Vandana Shiva (eco-feminist scholar)
29. Tan France (Queer-eye tailor)
30. Alia Bhatt (British actress / producer / entrepreneur)

PERSON:

RESEARCH NOTES	IDEA 1
IDEA 2	IDEA 3

This project focuses on intermediate drawing skills such as working from reference imagery and communicating with a diversity of line languages.

This example demonstrates a progression from a detailed drawing to a progressively simplified and stylized black and white drawing. Notice which details have been included and which have been omitted at each step.

INSTRUCTIONS

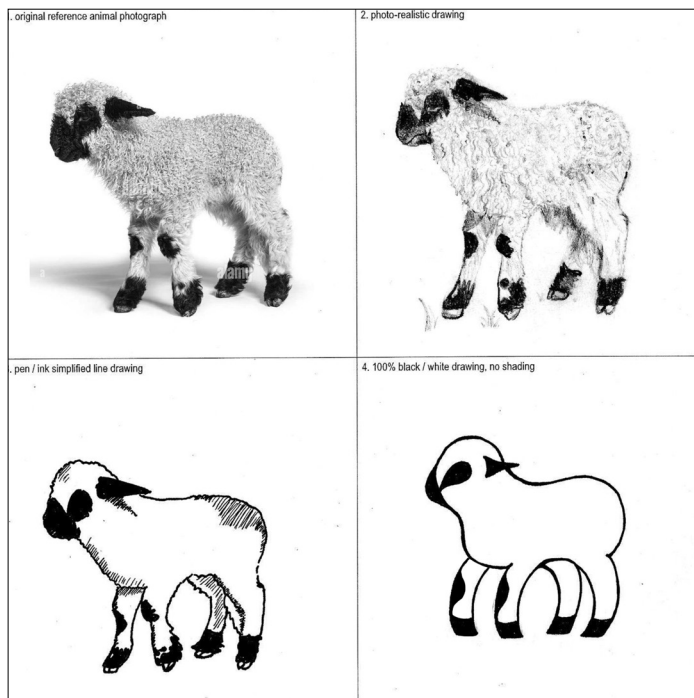
Transform an image of an animal into a graphic logo. The drawings below show the progressive simplification of a photograph into an icon. With each step, less relevant details are omitted to place more emphasis on the remaining visual elements. The final symbol conveys only the most essential aspects of the original image in a stylized form.

This project focuses on intermediate drawing skills such as working from reference imagery and communicating with a diversity of line languages.

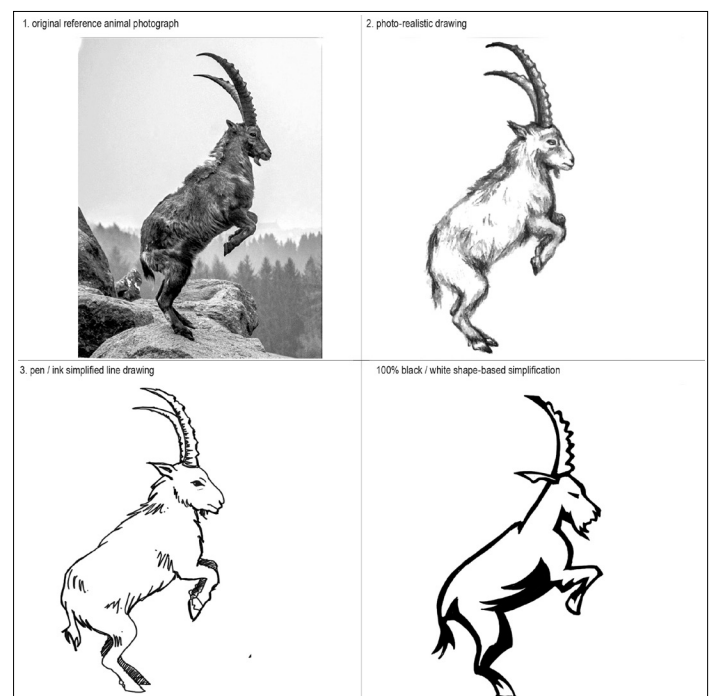
Black & white only, graphite and inked final drawings.

Complete each of the four steps:

1. select a practical reference image of an interesting animal; include the entire body (i.e. not cropped) and a distinctive pose.
2. create a photo-realistic drawing of the animal by thoroughly studying the source image; graphite or pen
3. simplify the form into a line drawing with hatching or stippling details; represent shadows, highlights or other visual cues; ink-only
4. stylize this form into a black and white graphic logo of your animal; use more than just the simple silhouette



A. WILSON, 2024

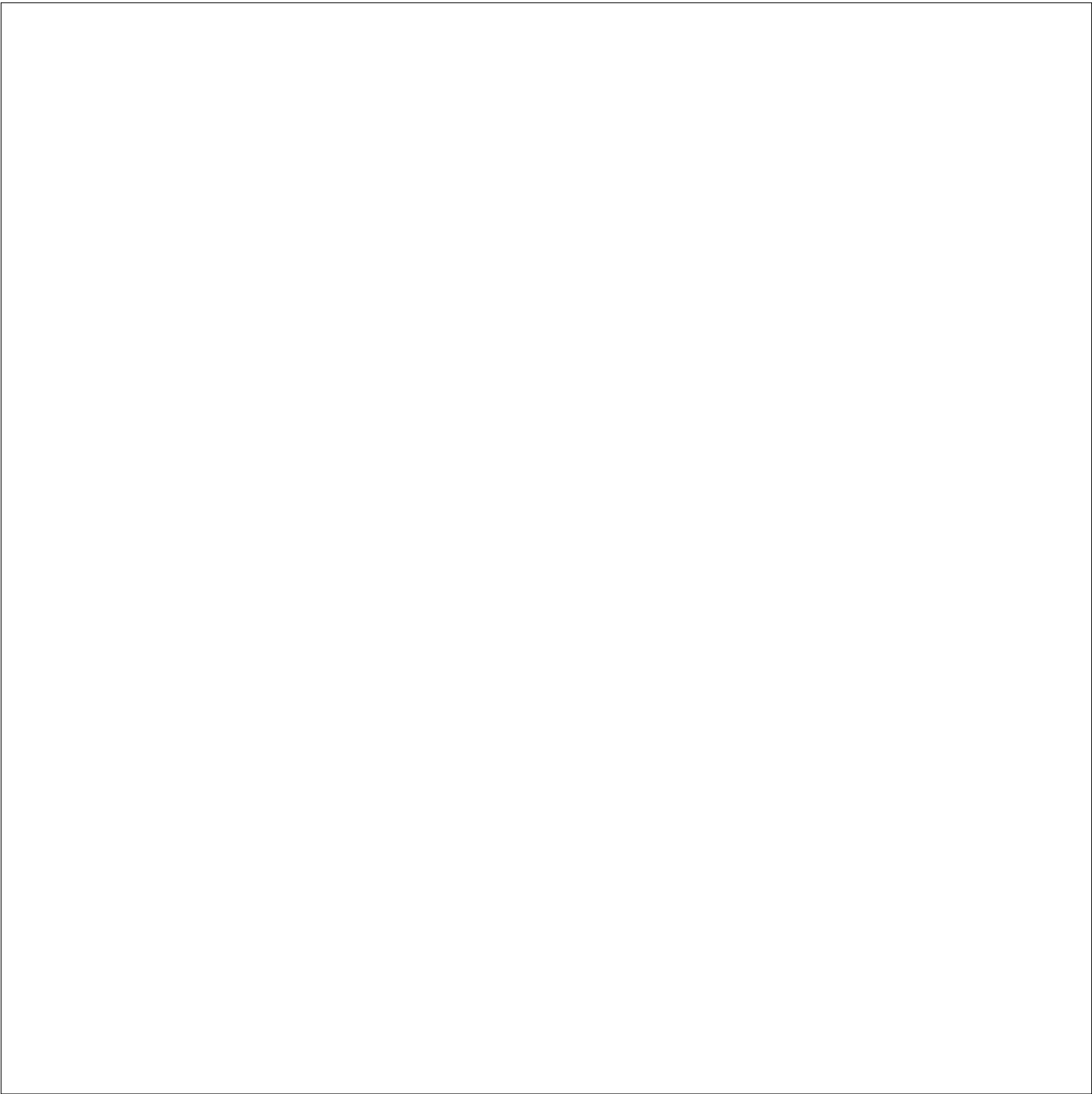


PROJECT 5. GRAPHIC SIMPLIFICATION

EXAMPLE

This example demonstrates a progression from a detailed drawing to a progressively simplified and stylized black and white drawing. Notice which details have been included and which have been omitted at each step.





PROJECT 6. INSTRUCTIONAL COMIC

INTRO

Demonstrate how to observe people, their behavior and determine underlying motivations. Visually represent the sequence a person follows in order to reach a goal. This exercise shows a student's ability to observe, generate insights and define sequential steps necessary to produce a specified outcome. The project will be assessed for the quality of the observations about the person you choose and how you incorporate that in your comic. For example, if you chose Bernie Sanders (2020 presidential candidate and mitten meme-inspirer), a relevant step might be to include Bernie removing his mittens before preparing his soup. An indicator of proficiency is how sensitive you are to the lens of your audience. Include details that are relevant and interesting to your audience without being so obscure that it is hard to understand.

- BLACK & WHITE ONLY
- INKED FINAL DRAWING
- NINE FRAMES
- NO WORDS

INSTRUCTIONS

Draw step-by-step instructions of how a famous person might make soup. Research a famous person's career and life. Consider details that make the person culturally relevant. In nine steps and without using words or symbols, show how the famous person might make soup. Give your sequence a one-sentence or shorter title (including the famous person's name).

This project is an opportunity to:

- curate research into a concise visual depiction
- visual storytelling / sequential design
- intermediate drawing and rendering

Black & white only, inked final drawings, no words in the comic besides the title (unless it is a natural part of the scene, ie. the title of a book appearing on a shelf).

1. Pick a famous person that other people will recognize and that you find interesting. Make a list of important words/ideas that relate to their life and career.
2. Brainstorm different types of soup. Look for connections between the soup and your chosen person.
3. Sketch Ideas on scratch paper; develop the sequence until it tells a clever story that links to key attributes of the person / their cultural relevance.
4. Draw the final Images on the provided template in black ink.



Assign. 6

Instructional Comic



PROJECT 6. INSTRUCTIONAL COMIC

EXAMPLE 1/2

This examples shows intermediate drawing skills:

- the story has a clear beginning, middle, end
- the characters and spaces are generally well proportioned and their anatomy is consistent
- line work is clean and confident
- a diversity of line weights creates hierarchy
- each frame is composed with both positive objects and negative spaces
- light and dark shapes are well balanced within each frame and across the entire set



PROJECT 6. INSTRUCTIONAL COMIC

EXAMPLE 2/2

In this comic, different frames communicate context, action and details. Context shots are zoomed out and show the setting/scene. Action shots show the character during any of the various steps. Detail shots are zoomed in; images of objects and the space help add specificity. The final frame communicates closure by

showing the completion of the entire sequence (for example, the eating of the soup.) Unique aspects of the character drive the story and create surprise/cleverness within the narrative. Notice how Doc Brown uses his scientific knowledge to throw together the mac and cheese like a mad scientist.



TITLE:

1	2	3
4	5	6
7	8	9

PROJECT 7. ADJECTIVE / NOUN ILLUSTRATION

INTRO

Visual communication is central to graphic design. In some instances, such as a stop sign, the message is simple and blunt. In other instances, the message is an abstract concept without any concrete visual associations. For this project, you will communicate in both literal and abstract ways by representing an adjective/noun pairing.

INSTRUCTIONS

Illustrate an abstract concept using random prompts and indirect communication. For example, if your noun is "dog" you may draw a collar, dog tag, bone, paw print, dog house, or anything else that evokes "dog," but you cannot draw the literal dog itself. Explore a range of possible solutions before settling on a final concept.

Use your sketchbook to work through a range of ideas and record your creative process. Use small drawings to play with the ideas you like in a loose, creative process.

Use rough drafts to refine your final idea. Consider the composition of the image in relation to the principles of design (balance, hierarchy, etc.). Develop final images on the provided template paying attention to design fundamentals (proportion, scale, line quality, contrast etc.).

Black & white only, inked final image, square format, analog drawing, noun should be implied / indirectly shown, no words.

- BLACK & WHITE ONLY
- INKED FINAL IMAGE
- SQUARE FORMAT
- ANALOG DRAWING
- NOUN IMPLIED / INDIRECTLY SHOWN,
- NO WORDS

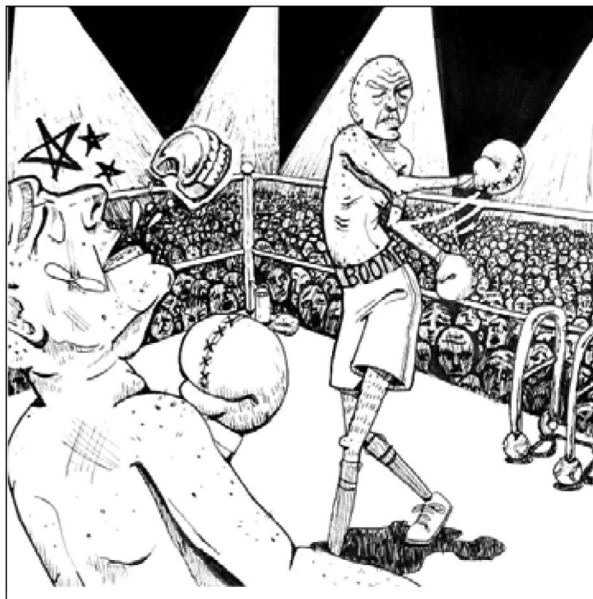
LIGHT / SHAMPOO

SAMPLE BY L SILVERSTEIN 2022



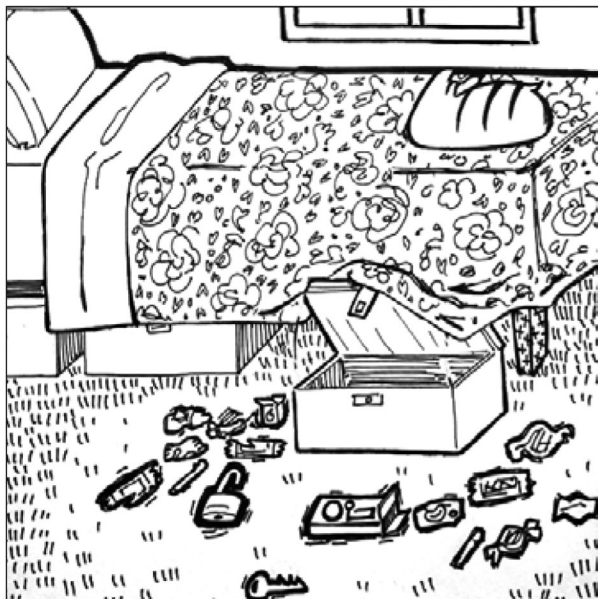
GUMMY / MATCH

SAMPLE BY G MATSON 2022



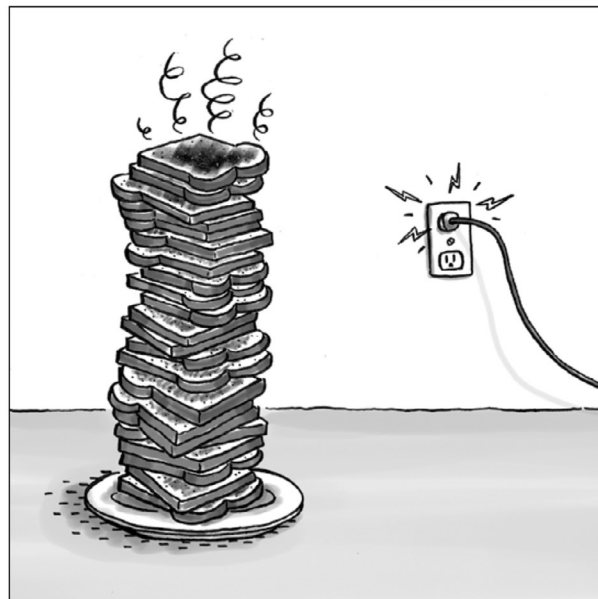
SECRET / SUGAR

SAMPLE BY S SMITH 2022



EXHAUSTED / TOASTER

SAMPLE BY A EGNER 2021



PROJECT 7. ADJECTIVE / NOUN ILLUSTRATION

EXAMPLE

The illustration below is well-crafted and shows attention-to-detail. This example does not literally depict the noun – it indirectly communicates the noun in combination with the adjective.

DANGEROUS + LIGHTER



PROJECT 7. ADJECTIVE / NOUN ILLUSTRATION

ADJECTIVE / NOUN LIST

Using your initials and the lists below, select an adjective associated with the first letter of your first name and a noun associated with the first letter of your last name. That word pairing is the “random” adjective / noun combination you will visually develop for this assignment. (You may swap the order of your adjective and noun, ie. abandoned balloon or balloon abandoned.)

Write out both word lists corresponding to your initials. Brainstorm different combinations, relationships and concepts.

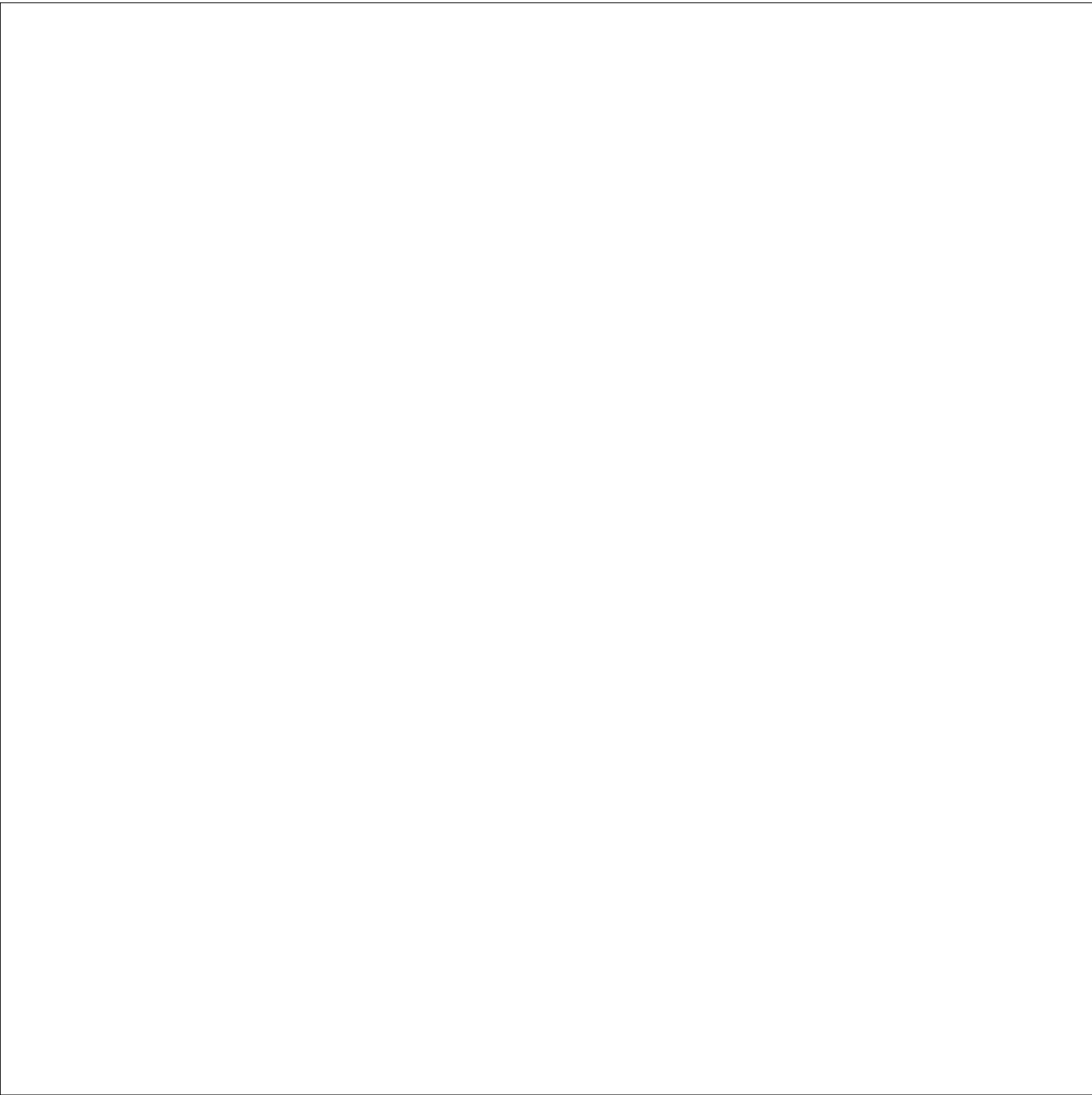
ADJECTIVES

ABANDONED	HUNGRY	QUALIFIED
ABRUPT		QUEASY
ACADEMIC	ICY	QUICK
AMUSED	IMMACULATE	QUIET
ARTISTIC	IMPORTANT	
AWAKE	INFERIOR	RABID
ALOOF	INTELLIGENT	REBEL
AGGRESSIVE	ITCHY	REMORSEFUL
AROMATIC		REVOLVING
	JAGGED	RICH
BAGGY	JAM-PACKED	RIGID
BEEFY	JEALOUS	ROTTEN
BELLIGERENT	JITTERY	
BOSSY	JUBILANT	SAD
BUMPY	JUICY	SATISFIED
	JOLLY	SCARED
		SECRET
CARELESS	KEEN	SHAKY
CHARMING	KALEIDOSCOPIC	SMELLY
CLAMMY	KIND	
CLUMSY	KNOBBY	TALKATIVE
CROWDED	KOOKY	TART
CURLY		TEENY
	LACKADAISICAL	THANKFUL
DANGEROUS	LAME	TRASHY
DEEPLY	LAZY	TRUSTWORTHY
DAINTY	LIGHT	
DENSE	LOATHSOME	UGLY
DISTANT		UNHEALTHY
DYNAMIC	MORTIFIED	UPBEAT
	MELLOW	USED
EAGER	MINIATURE	
EDGY	MATERNAL	VAGUE
EDIBLE	MIXED	VENGEFUL
ELDERLY	MUSHY	VIBRANT
ELFIN	MALICIOUS	VIGOROUS
ENERGETIC		VIOLENT
EXCITED	NASTY	
	NEAT	WACKY
FAKE	NERVOUS	WARPED
FANCY	NIMBLE	WAVY
FELINE	NOCTURNAL	WEEPY
FLAKY		WIDE-EYED
FLUID		WISE
	OBEDIENT	
GENTLE	OBNOXIOUS	YAWNING
GLAMOROUS	ODD	YOUNG
GLOOMY	OLD-FASHIONED	YUMMY
GREEDY	ORGANIC	
GUMMY		ZANY
	PAINFUL	ZEALOUS
HAIRY	PERKY	ZONKED
HANDY	PHOBIC	
HEARTY	PLAYFUL	
HOMELY	PRIVATE	

NOUNS

ACTOR	ICE	RAIN
ADMIRER	INSECT	RAINBOW
AMBULANCE	IRON	REFRIGERATOR
ANCHOR		ROCKET
ANIMAL	JACKAL	SANDWICH
APPLE	JELLY	SCHOOL
ATHLETE	JEWELLERY	SCOOTER
AX	JUICE	SHAMPOO
		SHOE
BALLOON	KANGAROO	SOCCER
BANANA	KAYAK	SPOON
BATTERY	KING	STONE
BEACH	KITE	SUGAR
BEARD	KNIFE	
BED		TEACHER
	LAMP	TELEPHONE
CAMERA	LAWYER	TELEVISION
CANDLE	LIGHTER	TENT
CAR	LION	TOMATO
CARPET	LIZARD	TOOTHBRUSH
CRAYON	LOCK	TRAIN
DAUGHTER	MACHINE	UKULELE
DEATH	MAGAZINE	UMBRELLA
DIAMOND	MAGICIAN	UNICORN
DISEASE	MANAGER	UNICYCLE
DOCTOR	MATCH	
DOG	MICROPHONE	VAN
	MIRROR	VASE
EASTER	MONKEY	VEGETABLE
EGG	MONSTER	VULTURE
ELEPHANT	MOTORCYCLE	
EYE		WALL
	NAIL	WHALE
FISH	NAPKIN	WINDOW
FLAG	NEEDLE	WIRE
FLOWER	NEST	
FOOTBALL	NOTEBOOK	XYLOPHONE
FOREST		X-RAY
FOUNTAIN		XENOPHILE
	OIL	
GARAGE	ORANGE	YACHT
GARDEN	OXYGEN	YAK
GOAT	OYSTER	YAM
GRASS		YARDSTICK
GROOM	PAINTING	YETI
GUITAR	PARROT	
GLASS	PENCIL	
	PIANO	ZEBRA
	PILLOW	ZIPPER
HAIR	PIZZA	ZIT
HAMBURGER	PLANET	
HELICOPTER		
HELMET	QUEEN	
HORSE	QUILL	
	QUINTET	

TITLE / ADJECTIVE + NOUN



Include three additional projects to represent additional skill and/or experience in design and/or art. Any media, such as drawing, painting, photography, digital art, printmaking, three-dimensional work, animation, video, etc is acceptable. These projects may be hypothetical or real-world. You may include process, research and sketching to demonstrate your conceptual abilities. Seek to show variety in the three examples rather than filling all three pages with the same medium and subjects. You may choose to include a single image on each template page or create a neat grid of related examples (ie a group of logos). More is not always more; exercise discretion in what and how much you include. For interactive or motion projects (animation, video, etc) include key still frames and/or sketches on the template along with a link to a the URL. You may include brief descriptions, if needed. Faculty evaluate additional projects for their relevance to the design field; conceptual clarity, demonstration of design principles and craftsmanship.

PLEASE NOTE:

All artwork must be original; if anyone else's artwork is included (such as a stock photo) it must be clearly credited. If projects are collaborative, identify & label your specific contributions.

