

Portland State University
College of the Arts
Graphic Design Program

SOPHOMORE

PORTFOLIO

REVIEW

2018



College of the Arts
PORTLAND STATE UNIVERSITY

BA/BS Required Classes

FIRST YEAR

CLASS NO.	COURSE NAME	PREREQS
<input type="checkbox"/> ART 101	Surface (formerly ART 115)	<i>None</i>
<input type="checkbox"/> ART 111	Design Thinking (formerly ART 182 or 117)	<i>None</i>
<input type="checkbox"/> ART 120	Computer Graphics for Art & Design	<i>ART 100 or 115</i>
<input type="checkbox"/> ART 121	Intro to Type & Comm Design (formerly ART 118)	<i>ART 115 or 101</i>
<input type="checkbox"/> ART 131	Drawing 1	<i>None</i>
<input type="checkbox"/> ARH 204 OR 205*	History of Western Art	<i>None</i>
<input type="checkbox"/> ARH 206*	History of Western Art	<i>ARH 204 or 205</i>

SECOND YEAR

CLASS NO.	COURSE NAME	PREREQS
<input type="checkbox"/> ART 200	Digital Page Design I	<i>ART 120</i>
<input type="checkbox"/> ART 210	Digital Image and Illustration	<i>ART 120</i>
<input type="checkbox"/> ART 224	Narrative & Communication Design	<i>ART 115/100, 118, 120</i>
<input type="checkbox"/> ART 225	Communication Design Systems	<i>ART 224</i>
<input type="checkbox"/> ART 254	Typography I	<i>ART 115, 118, 120</i>
<input type="checkbox"/> ARH 290*	History of Design	<i>None</i>

IMPORTANT: To begin Upper Division work in the Graphic Design major, students must successfully complete a portfolio review at the end of the second year after these requirements are met, with an opportunity to do so every spring term. Transfer students who feel they are ready to begin upper division requirements must meet with the Department's SPR Advisor and will be asked to submit a portfolio for review. Students continuing in the program must successfully pass the portfolio review to complete the last two years of study (300/400 level courses).

*Students may still submit if one of the three Art History requirements is missing.

Introduction

In order to take 300- and 400-level courses in the PSU Graphic Design program, students are required to meet all prerequisite requirements. This includes both those courses which are listed as prerequisites (online at pdx.edu/art-design/babs-graphic-design under the Major Requirements heading) and The Sophomore Portfolio Review. If students have not passed the Review, then regardless of experience or class standing they are not qualified to take 300- or 400-level courses. Transfer students who are ready to begin 3rd and 4th year requirements must also pass The Review. The purpose of this Review is to ensure that students are learning the skills required for successful completion of the program.

Portfolios are reviewed by members of the graphic design faculty according to the Evaluation Criteria (at the end of this booklet), and are given scores of:

- 1:** Unacceptable (No Pass)
- 2:** Sophomore Level
- 3:** Strong
- 4:** Advanced
- 5:** Excellent (Working at a Professional Level)

The final score determines a Pass, or No Pass.

Do not assume that having received good grades in classes assures a passing score in the Review. Course grades are determined by factors such as attendance, participation, quizzes and tests, reading assignments, process work, exercises, and software skills, as well as the creative work. Portfolio pieces for The Review, however, will be judged according to their own merits, without reference to all the factors named above.

This Review is based primarily on creative performance. Supporting documentation such as the writing sample, contextual statements, and process notebook contribute to the evaluation as secondary elements. The focus of The Review is on the totality of the projects presented, with emphasis placed on the ability to demonstrate the expertise needed to be successful in 300- and 400-level courses.

Objectives

Students of design gain useful experience by compiling and presenting a graphic design portfolio. Portfolios are the primary tool used in the profession to evaluate and hire graphic designers.

Students will receive feedback regarding their overall body of work. This will be an online evaluation form outlining relative areas of strengths and weaknesses, based on the evaluation criteria quality levels found within this document. This feedback is a very important aspect of The Review, as a student's strengths and areas that need improvement are evaluated best by providing marks and commentary across a body of work. Example: reviewing an entire body of work may demonstrate strong

typographic ability, but reveal that similar color and compositional solutions are employed on multiple assignments.

Students work on their critical thinking skills by writing about their ideas and design process with regard to one piece of their own work or submitting an analytical essay from History of Modern Design, ART 290 (please no other ARH class essays). This is crucial, as professional designers are expected to communicate effectively both orally and in writing about their work and design in general.

Outcomes

Pass

Students who receive a Pass may register for 300-level graphic design courses. These students will have received a mark of a 2, 3, 4, or 5.

No Pass

No Pass portfolios do not demonstrate critical skills and proficiencies necessary to perform successfully in upper-division courses. These students will have received a mark of 1. Students who do not pass the Portfolio Review are not abandoned by the graphic design program, however receiving a No Pass does mean that students are ineligible for 300-level courses and that they will not be able to register for 300-level classes until they do pass The Review.

For students deciding to pursue the degree after receiving a No Pass, it is recommended that they take or retake specific courses to improve their portfolio. No Pass portfolios generally indicate that the student's work will be improved best when supported by continued class structure (often through an audited class or two) and interaction with professor(s) and classmates. No Pass portfolios may be resubmitted in the following year for consideration during the following Spring Review.

Considerations

- + Outcomes of the Portfolio Review are final. Final evaluation scores are not subject to an appeal.
- + Portfolios are judged from a holistic perspective considering the range of student work across the curriculum plus the wider body of contemporary graphic design. The department acknowledges that Sophomore work exists at a different level than that of truly experienced practitioners. However, for the sake of providing a realistic assessment of design work to-date, the bar for The Review is intentionally set high.
- + There are no quotas involved in determining which students pass The Review. Students are not 'competing' for a finite number of 'slots' within the graphic design program.
- + Although classroom grades incorporate aspects such as participation, attendance, etc., the overall quality of each portfolio is gauged according to its own merits. Those characteristics not directly related to the apparent strengths of visuals, concepts, etc., are not taken into consideration.
- + Although preparing a portfolio can be very rewarding and enlightening, it is also an extremely labor-intensive endeavor. Mastering one's time-management, remaining open to diverse feedback from peers, and taking personal responsibility for one's performance are crucial qualities to foster and maintain throughout the process.
- + There are numerous channels and networks through which you can receive advice, feedback, and help. These include: faculty advising appointments; FoGD mentors; online Flickr groups; useful postings at psu.gd; and casual support/feedback from other students—both those going through The Review and those upper-division students who have already passed The Review.
- + It is both important and healthy to begin thinking about and planning for what next steps you might take in the event that your portfolio does not pass the Review.

Preparation

Mentor

Get yourself a mentor! Your mentor will have already passed The Review and will be a junior or senior in the program. They can offer insight into how to get through The Review, show you their own portfolio, help you plan and strategize, and be your guide through the next few months. Make sure to go to them for critique, questions, or help whenever needed.

Info Sessions (Required)

Three Information Sessions are held prior to The Review to discuss the Review process. All students expecting to participate in The Review must attend one of these sessions. These sessions give a thorough overview of what is to be expected, an opportunity to see examples of past portfolios, and information about accessing help from a variety of resources.

Critique

As you finalize your projects in your classes, you may receive final notes or critique for how you can expand or improve it. This can be vital when preparing for The Portfolio Review. Many, or all of your projects, may need to be revised to pass The Review. Set up times with your professors during their office hours, plan critiques with other students, and check-in with your mentor to make sure you are making the proper changes to move forward in the program.

Scheduling

Keep yourself accountable to a schedule, that will allow appropriate time and energy on each of your eight pieces. It is also important to take into consideration how much time it will take to actually assemble, print, and finalize your actual portfolio.

Selecting Work

Your portfolio must contain eight projects. The majority of your work will be from 200-level courses with an emphasis on conceptual and creative solutions. You may also include work made at other schools and self-initiated work. In the case of related pieces or campaigns (e.g. letterhead + business card + envelope), the presented work will be considered collectively as one piece. Choose work that best demonstrates your ability to meet the portfolio criteria and represents a variety of skills. Make sure you include at least one example of type detail (large amounts of body text handled over multiple pages). Refer to the evaluation page for requirements and evaluation criteria under the Process section. Faculty, mentors, and peers are available to help in the selection of work.

Compiling the Portfolio

Your portfolio can come in a variety of forms—a book, a box, a combo, or in a new and creative way. Oversized printed pieces or printed comps (book covers, magazines, invitations, brochures, etc.) can be mounted on a board or fit in a folder/sleeve/box appropriate to your presentation. Photographs of your projects, or specifically oversized 3-D pieces, can be used to represent these projects as well. All work should be presented in a portfolio or protective container of your choice. Your name is required to be on the outside of your final portfolio, and a copy of your recently printed DARS needs to be included.

Title Sheet/Labeling

A title sheet is required at the beginning (somewhere clearly visible upon opening) of your portfolio with your name, contact information (incl. telephone), and student ID number. This title sheet should also list all pieces included in your portfolio by number, title, and the course for which it was completed. If made outside of a class, you can say "self initiated". You may want to include your title sheet, writing sample, and process book in a single book or section to keep things organized. Each piece also needs to be labeled with your name, the piece number (as listed on the title sheet), and contextual statement. Your contextual statement should be concise descriptions (no more than two short/medium sentences) of the project's main goals and themes, including your audience and conceptual solution.

Process Book

Include a process book for one well-developed project of your choice, that shows the steps from beginning to completion. This should include some or all of the following: visual research, notes, mind maps, readings on your subject, sketches, digital roughs (various rounds), mock-ups, materials experiments, paper and printing tests. This gives insight to how you work, and the effort you put into your projects. Choose a project that demonstrates this well—in other words one that shows in-depth research and the thought process that lead to your successful and unique design solution. Again, you may want to include your title sheet, writing sample, and process book in a single book/section to keep things organized.

Writing Sample

You may either give a rationale for one of your pieces in a written document (typeset/designed, 300–400 words), or submit an analytical paper written for ARH 290 (no other ARH classes, please). Demonstrate your critical thinking skills regarding your work and your ability to address the assignment in a notable way. Remember to explain "why," you did something rather than giving a summary of "what" you did. Again, you may want to include your title sheet, writing sample, and process book in a single book/section to keep things organized. Refer to the evaluation page for requirements and evaluation criteria under the Written Sample section.

Plagiarism

Please note that we take plagiarism seriously and follow the PSU Code of Conduct on this matter (link below). We reserve the right to issue an automatic No Pass if a student is found to have plagiarized work.

Submission + Pick-Up

Deadline and portfolio drop-off date is June 4th from 12–2pm in AB 320. No late submissions accepted. Notices will be posted around the Art Building and Annex as well as on psu.gd, and in the weekly newsletter. You will need to register for The Review online (psu.gd/spr), and physically drop off your own portfolio. The following week your score will be sent electronically, and you will be given instructions for when and where to pick up your portfolio.

PSUGD CODE OF CONDUCT Portland State University has a student code of conduct that aims to: "promote a campus environment that supports the overall educational mission of the University; protect the University community from disruption and harm; encourage appropriate standards of individual and group behavior; and to foster ethical standards and engaged citizens." The full student code of conduct can be read here: pdx.edu/dos/psu-student-code-of-conduct.

Within PSUGD, our code of conduct is the same as that of the larger university. Any behavior that violates the student code of conduct will result in the immediate dismissal/failure from the Sophomore Portfolio Review. This includes: obstruction or disruption of class or other university activities, harassment, plagiarism (including copying of another's visual works), cheating, threatening others, stalking, or any other illegal activities.

We support a safe, equitable and inclusive environment for students, faculty and administrators. Students found to be in breach of the code of conduct will not pass the review, and will not be given any feedback on their portfolios.



1 INFO SESSION

Notes



2 GATHER PROJECTS

Which 8 projects will you include?



3 MEET YOUR MENTOR

Initial Advice

4 MAKE A PLAN

Get Started By

- Looking at your projects
- Estimating how much work is needed for each piece
- Adding revisions to your calendar (2 per week?)
- Prioritizing your work
- Doing visual research/looking at past portfolios
- Brainstorming format options
- Filling out your planner & setting monthly goals
- Scheduling critique sessions
- Researching print shops and photography options

5 REVISE PROJECTS

Progress For Revisions

How often are you planning to get feedback? _____

Who are you going to meet with for critique? _____

When will you complete your writing sample? _____

Which project will be used for your process book? _____

Have you collected the information for your process book? Check off your progress.

- Gather research
- Find all your sketches
- Compile digital roughs
- Compile visual choices (color, type, etc.)
- Photograph and/or re-print mock-ups and finals
- Develop process book format

7 FINALIZE PROJECTS

Project Name

	CRITIQUE	REVISION	TEST PRINT
1. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
2. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
3. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
4. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
5. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
6. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
7. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3
8. _____	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3	<input type="checkbox"/> R1 <input type="checkbox"/> R2 <input type="checkbox"/> R3



8

DECIDE FINAL FORMAT

Sketch The Look/Format Of Your Portfolio

9 FINAL CHECK

Before You Print:

- Check for spelling
- Check for grammar
- Proof for type consistency
- Add page numbers if necessary
- Add crop/bleed marks
- Maintain consistent hierarchy
- Check for alignment issues
- Check for even spacing
- Check for image resolution quality
- Print a color test
- Test print pieces
- Research print shops
- Compare prices
- _____
- _____
- _____

10 PRINT & COMPLETE

Do You Have:

- Glue/spray mount
- Sharp x-acto knife
- All paper stocks needed
- Binding necessities
- _____
- _____

Remember To:

- Give yourself time for craft
- Leave no trace of glue
- Trim & fold neatly
- Bring your files, in the right format, the first time
- Bring a way to transport your finished pieces
- Print early in case something goes wrong
- _____
- _____



11 PORTFOLIO COMPONENTS

Did You Include?

Title Sheet

List each of your pieces on your title sheet by number, title and the course number for which it was completed if applicable. Don't forget your basic contact information and ID number.

<input type="checkbox"/>							
1	2	3	4	5	6	7	8

Labeling System

Each piece needs to be labeled clearly with your name, the piece number (as listed on the title sheet), and contextual statement.

<input type="checkbox"/>							
1	2	3	4	5	6	7	8

Contextual Statements

All of your projects need to have a concise description (2–3 short medium sentences) of your project's main goals and themes including your audience and conceptual solution.

<input type="checkbox"/>							
1	2	3	4	5	6	7	8

Writing Sample

Evaluate one of your pieces in a written document (typeset, approx.300 to 400 words long), or submit a revised ART 290 essay. Demonstrate your critical thinking skills regarding your work, explaining your design decisions.

<input type="checkbox"/>	_____
	Which project/paper will you use?

Process Book

Include a process book for one project of your choice. It should show the steps that were done from beginning to completion in a cohesive and elegant way.

<input type="checkbox"/>	_____
	Which project will you use?

Printed DARS

Print your DARS and include it in your portfolio so judges can check that all pre-requisites have been taken. Please do not typeset or redesign.

<input type="checkbox"/>	_____
	How will you include it?

March

1 _____
2 _____
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30 _____
31 _____

Evaluation Criteria 1/3

1

2

PROCESS

Research and Analysis of Information

Compilation of relevant data, identifying resources regarding the project

Synthesis of the information collected to formulate a deeper understanding of context(s)

- + Shows little or no sense of research
- + Shows little or no analysis of information
- + Shows a very limited collection of materials and a process comprised of that which is the most obvious, readily available, or supplied/given
- + Demonstrates limited ability to make selections from information gathered for use in work synthesis

- + Uses readily available research material
- + Uses research and a collection of materials that are of limited quality.
- + Demonstrates ability to select and analyze some of the information gathered.

PROCESS

Generating and Selecting Ideas

Generation of multiple alternative solutions

Generation of a broad range of visual exploration to mediate ideas

Transformation of information into meaningful messages

- + Generates only one or two ideas for selection; may not be able to move past the first or second idea
- + Generates ideas of limited quality
- + Shows very limited judgement in the selection of an idea
- + Shows very limited range of visual exploration

- + Generates only a few ideas for selection; ideas are of limited quality
- + Develops ideas to an obvious conclusion
- + Shows a limited judgement in the selection of an idea
- + Shows some range of visual exploration

DESIGN PRINCIPLES

Form, scale, weight, texture, emphasis, hierarchy

- + Demonstrates little to no compositional skills.
- + Contains no developed hierarchy of elements
- + Demonstrates little to no understanding of design principles

- + Demonstrates evolving compositional skills
- + Employs compositions that are predictable and/or do not address the design problem
- + Demonstrates a limited understanding of hierarchy

3

- + Extends research beyond sources and information that are immediately available
- + Presents a range of materials
- + Shows thought in selecting and analyzing information gathered.

4

- + Shows imagination in research of information
- + Uses a broad collection of materials related both directly and indirectly to the topic
- + Demonstrates care and attention in selecting and analyzing information
- + Shows substantial ability in researching and exploring a broad range of information sources

5

- + Uses a very broad collection of materials related both directly and indirectly to the topic
- + Demonstrates an accomplished ability in analyzing and selecting information

- + Generates several ideas for selection; some of the ideas are of good quality
- + Develops ideas beyond the obvious
- + Demonstrates judgment in the selection of ideas
- + Shows a range of visual exploration
- + Modifies and adapts research and information to fit the requirements of the project

- + Generates a substantial number of imaginative ideas
- + Develops ideas to reasonable and imaginative conclusions
- + Uses solid judgment in selecting ideas to pursue
- + Shows experimentation and a very broad range of exploration in developing ideas and visual form
- + Transforms and applies information intelligently

- + Develops a very broad range of mature ideas that demonstrate risk-taking, imagination, and that are highly memorable
- + Demonstrates an advanced understanding of idea selection and execution
- + Uses multiple modes of experimentation in developing ideas and visual form
- + Uses intelligence and imagination to transform information into meaningful patterns and images

- + Demonstrates understanding of design principles
- + Employs compositions that are appropriate for the design problem
- + Demonstrates a developed understanding of hierarchy

- + Demonstrates an advanced understanding of principles
- + Employs compositions appropriate for the problem
- + Uses well developed hierarchy
- + Demonstrates excellent contrast and scale relationships

- + Demonstrates an advanced level of understanding
- + Employs a high degree of imagination in composition and form
- + Demonstrates risk-taking

Evaluation Criteria 2/3

1

2

WRITING SAMPLE

Contextualization, critical thinking, self-evaluation, reflection

Ideation process, creative thinking, design vocabulary

- | | |
|---|---|
| <ul style="list-style-type: none">+ Presents mere sequences of events and is generally descriptive+ Neglects certain required component(s)+ Demonstrates little or no insight or self-reflection+ Lacks insight on how best to improve work+ Demonstrates poor writing skills in terms of editing, spelling, grammar, and/or punctuation+ Uses graphic design vocab inconsistently or fails to use proper terminology altogether | <ul style="list-style-type: none">+ Addresses the required components only minimally+ Shows limited insight into the personal creative process+ Shows limited evidence of consideration for one's own work in relationship to that of others (peers, professionals, etc.)+ Provides at least one insightful point on how to improve work+ Demonstrates adequate writing skills; graphic design vocabulary is employed |
|---|---|

USE OF IMAGERY

The ability to create and develop visual form in response to communication problems (NASAD/AIGA)

An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages

Relevant tools and technologies including but not limited to: drawing, offset printing, photography, time-based and interactive media (film, video, computer, multimedia)

- | | |
|--|--|
| <ul style="list-style-type: none">+ Employs images with little or no conceptual rationale and/or those that do not address the design problem+ Employs images that are predictable and not creative+ Demonstrates limited judgment in the selection of images+ Demonstrates a limited understanding of software and tools | <ul style="list-style-type: none">+ Employs images that demonstrate limited creative thinking and concepts that are obvious+ Demonstrates evolving judgment in the selection of images+ Uses images that may not be appropriate for the design problem+ Demonstrates a basic understanding of software, tools, and technical specifications |
|--|--|

COLOR

Selecting colors within work

Managing production, printing of colors

- | | |
|--|---|
| <ul style="list-style-type: none">+ Uses color predictably or inappropriately+ Demonstrates a limited understanding of color theory+ Demonstrates limited grasp of technical color execution | <ul style="list-style-type: none">+ Uses colors that are appropriate for the design problem, but unoriginal+ Demonstrates understanding of color theory+ Demonstrates adequate grasp of technical color execution |
|--|---|

3

- + Shows insight regarding one's own work and creative process; addresses all required components
- + Provides description and some analysis of one's own work in relationship to that of peers, professionals, etc.
- + Outlines at least some insights on how best to improve the work; insight into strengths and weaknesses of one's own work is shown
- + Uses graphic design vocabulary with competence and skill

4

- + Demonstrates mastery in critical self-reflection
- + Provides insight into conceptual problem solving and ideation; uses methods, concepts, and theories in new contexts
- + Provides interpretation and critical analysis of the work in relation to graphic design history and contemporary cultural frameworks
- + Outlines strategies for the improvement of work
- + Demonstrates a mastery of graphic design vocabulary

5

- + Demonstrates a very mature level of critical self-reflection
- + Uses highly innovative conceptual problem solving and ideation; shows mature and intelligent uses of concepts and theories in new contexts
- + Shows a very high level of interpretation and critical analysis of the work in relation to graphic design history and contemporary cultural frameworks
- + Suggests insightful strategies for the improvement of work
- + Demonstrates a mastery of graphic design vocabulary

- + Develops image ideas beyond the obvious; concepts address the design problem
- + Shows ability in selecting images that are successful and appropriate for the design problem
- + Demonstrates proper use of technology
- + Demonstrates a skilled use of software, tools, and technical specifications

- + Develops image concepts that are memorable and appropriate
- + Uses words and pictures that move from denotative to connotative
- + Shows ability in selecting memorable images
- + Demonstrates the creation of original images
- + Demonstrates an advanced handling of software, tools, and techniques
- + Considers technical and project specifications

- + Demonstrates risk-taking and the use of innovative, original imagery
- + Uses words and pictures that move from denotative to connotative
- + Shows ability in selecting images that are memorable and sophisticated
- + Demonstrates the creation of original images
- + Demonstrates professional experimentation with software, tools, and techniques
- + Exhibits an understanding of historical and contemporary frameworks

- + Demonstrates skills in color selection
- + Uses palettes appropriate for the design problem
- + Demonstrates competent grasp of technical color execution

- + Uses color in exciting and unexpected ways
- + Uses palettes appropriate for the design problem
- + Employs a high level of technical color execution

- + Uses sophisticated palettes
- + Uses palettes appropriate for the design problem
- + Demonstrates risk-taking
- + Shows masterful technical production and successful color experimentation

Evaluation Criteria 3/3

1

2

TYPOGRAPHIC STRUCTURE

Line, paragraph, detail, hierarchy, grid structure, page, technical formatting

- | | |
|--|--|
| + Exhibits a lack of basic understanding and detail | + Exhibits an adequate understanding of typographic usage |
| + Demonstrates no grasp of page hierarchy | + Demonstrates an evolving grasp of page hierarchy |
| + Uses typefaces that are not appropriate for the design problem | + Shows limited judgment in the selection and combination of typefaces |
| + Demonstrates a limited ability to use software for formatting text | + Demonstrates a basic understanding of software and text formatting |

EXPRESSIVE TYPOGRAPHY

Conveying meaning through typographic form

- | | |
|---|--|
| + Employs typographic solutions that do not communicate ideas and lack concepts | + Employs concepts or ideas that do not address the design problem |
| + Employs typographic solutions that are not creative | + Employs typographic solutions that are predictable |
| + Demonstrates a limited understanding of typeface selection | + Demonstrates an evolving understanding of typeface selection |
| + Fails to demonstrate ability in regards to scale and contrast | + Demonstrates ability in regards to scale and contrast |

CRAFT & PRODUCTION

Presentation and execution of work, including manual production, ability to handle materials, and overall polish

- | | |
|---|--|
| + Exhibits a poor sense of craft | + Exhibits an evolving sense of craft |
| + Demonstrates lack of care and attention to detail | + Demonstrates lack of attention to detail |

3

- + Exhibits a competent grasp of typographic usage
- + Shows good judgement in typeface selection, page composition, grid structures
- + Uses appropriate typeface choices and combinations
- + Uses proper glyphs and expert non-alphabetic characters
- + Shows proper usage of software to format text.

4

- + Demonstrates mature usage of the page and grid
- + Exhibits unique typeface choices and combinations
- + Uses proper glyphs and expert non-alphabetic characters
- + Demonstrates skilled usage of software to format text
- + Shows proper usage of typesetting techniques
- + Exhibits high level of typographic usage, attention to detail

5

- + Demonstrates masterful typographic usage, attention to detail
- + Employs unique ways for utilizing the page and grid
- + Exhibits imagination in choices and combinations of typefaces
- + Uses proper glyphs and expert non-alphabetic characters
- + Shows a grasp of historical and contemporary frameworks
- + Exhibits a professional use of formatting techniques

- + Employs concepts that communicate effectively and are developed beyond the obvious
- + Employs typographic solutions that are appropriate for the design problem
- + Demonstrates good judgment in typeface selection
- + Shows successful contrast and scale relationships

- + Employs concepts that are memorable and highly communicative
- + Uses concepts that address the problem in unique ways
- + Demonstrates imaginative typographic forms
- + Demonstrates good judgment in typeface selection
- + Shows advanced contrast and scale relationships

- + Employs concepts that demonstrate risk-taking
- + Employs typographic solutions that address the design problem in innovative ways
- + Uses well-developed, creative typographic compositions
- + Employs metaphor and visual pun
- + Shows grasp of historical and contemporary frameworks

- + Exhibits an evident sense of craft
- + Uses manual production techniques competently

- + Exhibits a high sense of craft and production
- + Exhibits attention to detail
- + Uses care in production and handling of tools

- + Exhibits masterful and professional sense of craft, production, handling of all tools
- + Exhibits attention to detail

Timeline

JANUARY

1. Plan Your Schedule

It is important to look at the graphic design requirements for The Portfolio Review, and plan accordingly. Take a look at your DARS, and meet with an advisor to make sure you are on the right track.

2. Gather Projects

During Winter break and early Winter Term, start looking at your collection of projects and planning which 8 will make it into your portfolio and considering formats for your portfolio.

FEBRUARY

3. Attend Info Session

Going to an Info Session will help with any unanswered questions. You will see examples, hear from a professor, and get prepared to finalize your projects and complete your portfolio.

4. Meet Your Mentor

Get paired up with a mentor in the program and make sure to ask to see their portfolio. Ask them questions, and gather as much information as you can to make your own plan.

5. Make A Plan

Develop a schedule, and timeline for how you will complete your portfolio using this book. When making your plan it is important to look at your individual pieces as well as your overall delivery, photography needs, paper purchases, printing decisions, critique scheduling, etc.

6. Revise Projects

After deciding on your final projects, it is important to start making revisions right away. If you already have feedback with your grades for these projects, start by doing some revisions based on that. You have probably already advanced since you did that project, so sit down and do a critique on your own, and do more revisions. Now you are ready to bring those to a meeting with a mentor or professor for further critique. You should also choose which

piece you want to use for your process book and gather that old work to show a progression.

MARCH

7. Decide Final Format

Determine your portfolio's final look, format, and layout early on so that you can adapt your projects to fit into this format.

APRIL

8. Finalize Projects

Spend time finalizing your projects, and preparing your delivery system. Make an advising appointment with a graphic design professor at www.pdx.edu/art-design/ or go to your their drop-in office hours (listed online)*, show your mentor and peers your projects, and get as much feedback as possible.

9. Portfolio Components

Make sure to give yourself time to make your title sheet, contextual statements, labeling system, writing sample and process book to go along with your portfolio.

MAY/ JUNE

10. Final Check

Make sure to get someone's final feedback to catch any last minute necessary tweaks, including typos!

11. Print & Complete

Give yourself plenty of time for printing, craft, and assembly.

12. Turn-In

Submit your final portfolio and go treat yourself. You'll get your results via email the following week.

*Graphic design faculty advisors are:

Kate Bingaman-Burt, Kate Giambone, Thom Hines, Meredith James, Julianna Johnson, and Briar Levit.

BFA Required Classes

FIRST YEAR

CLASS NO.	COURSE NAME	PREREQS
<input type="checkbox"/> ART 101	CORE: Surface (formerly ART 115)	None
<input type="checkbox"/> ART 102	CORE: Space (formerly ART 117)	None
<input type="checkbox"/> ART 103	CORE: Time	None
<input type="checkbox"/> ART 104	CORE: Digital Tools	None
<input type="checkbox"/> ART 105	CORE: Ideation	None
<input type="checkbox"/> ART 106	CORE: Intro to Visual Literacy	None
<input type="checkbox"/> ART 111	Design Thinking (formerly ART 182 or 117)	None
<input type="checkbox"/> ART 120	Computer Graphics for Art & Design	ART 100 or 101 or 115
<input type="checkbox"/> ART 121	Intro to Type & Communication Design	ART 115

SECOND YEAR

CLASS NO.	COURSE NAME	PREREQS
<input type="checkbox"/> ART 200	Digital Page Design I	ART 120
<input type="checkbox"/> ART 210	Digital Image and Illustration	ART 120
<input type="checkbox"/> ART 224	Narrative & Communication Design	ART 115/100, 118, 120
<input type="checkbox"/> ART 225	Communication Design Systems	ART 224
<input type="checkbox"/> ART 254	Typography I	ART 115, 118, 120
<input type="checkbox"/> ARH 290*	History of Design	None

IMPORTANT: To begin Upper Division work in the Graphic Design major, students must successfully complete a portfolio review at the end of the second year after these requirements are met, with an opportunity to do so every spring term. Transfer students who feel they are ready to begin upper division requirements must meet with the Department's SPR Advisor and will be asked to submit a portfolio for review. Students continuing in the program must successfully pass the portfolio review to complete the last two years of study (300/400 level courses).

*Students may still submit if the Art History requirement is missing, though we recommend fulfilling it as soon as possible.

Resources

PRINTING/BINDING

REDe Print	<i>1915 SW 6TH Ave</i>
Copyman	<i>1242 SW 11th Ave</i>
Paper Jam Press	<i>4730 NE Fremont St</i>
Minuteman	<i>1308 SW 2nd Ave</i>
Brown Printing	<i>2245 N Vancouver Ave</i>
Documart	<i>Various PDX Locations</i>

PAPER

Kelly Paper	<i>925 SE Clay St</i>
Paper Plus	<i>120 NE 9th Ave</i>
Pro Photo Supply	<i>1112 NW 19th Ave</i>
Oblation Papers & Press	<i>516 NW 12th Ave</i>
Paper Source	<i>638 NW 23rd</i>

ART SUPPLIES

Blick	<i>1115 NW Glisan St</i>
Scrap	<i>1736 SW Alder St</i>
Columbia Art & Drafting	<i>1515 E Burnside St</i>
I've Been Framed	<i>4950 SE Foster Rd</i>
