

Residential High School Visual Arts

Portfolio Requirements


Applicants are required to submit a digital portfolio (saved as a PDF) to the application checklist. Visit [SCGSAH.org/apply-now](https://scgsah.org/apply-now) to begin applying or access the application portal.

Select applicants will be asked to bring pieces from their digital portfolios to an in-person audition, so be prepared to discuss the choices you made while creating your portfolio.

Tips

- Use one of these templates to format your digital portfolio
 - [Google Slides](#)
 - [Microsoft PPT](#)
- Check out [these resources](#) for documenting your artwork
- **Questions?** Contact us at applyva@scgsah.org

Portfolio Components

- 1. Color-Based Composition:** using any traditional 2D media (such as colored pencil, crayon, collage, or paint, etc.), create a piece that uses one of the following color schemes (complementary, triadic, analogous, or split complementary).
 - Do not use a monochromatic or an achromatic color scheme. Your piece should demonstrate familiarity with color theory. Research these specific color schemes if you are unfamiliar.
 - Include the name of your color scheme (complementary, triadic, analogous, or split complementary) on the presentation (see the digital portfolio template).
 - Do not use artificial intelligence generated images, and do not use digital art. Any other 2D media is accepted as long as your piece clearly uses a particular color scheme and best demonstrates your artistic skills.
 - Please consider the size of your artwork as you may be invited to an in-person interview where you will need to bring the artwork with you. We suggest a size that you can carry without assistance. 2D artwork must fit in a portfolio.
- 2. Triangle Tension Composition:** on one 8.5' x 11' piece of white paper, securely glue four (4) right triangles (with the same proportions) cut from black paper to create a composition with visual tension.
 - Create a simple, clear, and concise composition that visually conveys the idea of tension.
 - Triangles can change in scale, but need to have the same proportions.
 - Be aware of positive and negative spaces created by the positioning of four right triangles.
 - Neatness counts! Use clean cuts, no visible glue, and minimize wrinkles on the paper.
 - Do not overlap, alter, or draw on the triangles and do not extend beyond the paper.
 - Do not draw on the white background.

These triangles do have the same proportions.

X These triangles do NOT have the same proportions.
- 3. Pencil Drawing of Two Unrelated Objects:** create one 8.5' x 11' drawing of two unrelated objects using a No. 2 pencil (no colored pencils). This should be drawn from direct observation, not from a photograph, memory, or your imagination.

- Draw your selected objects as you have arranged them in front of you. (The surface on which your objects are placed does not count as one of the two objects but should be included in your drawing.)
 - Show your ability to draw from observation. Choose the most different objects you can. The placement and interaction of the two objects makes this artwork more interesting.
- 4. *Three-Dimensional Piece:*** create a three dimensional piece specifically for the SCGSAH portfolio. Your composition should demonstrate an awareness of form and space.
- Make sure to show two or three sides of the 3D piece in your digital portfolio.
 - You must be able to carry the artwork if invited to the in-person audition, so consider the size of this work, and how you will transport it without it breaking. If it does break in transport, bring the broken pieces.
- 5. *20+ Sketchbook Pages:*** select at least 20 (more are encouraged) pages in a bound sketchbook from the past 12 months which include drawing from observation on each page. Your sketchbook should demonstrate that you are using it frequently and have a consistent artistic practice. These pages should not be a collection of highly refined, finished drawings, although some may be present. Instead, the pages should show your passion, creativity, and artistic thought process through drawings and experimentation.

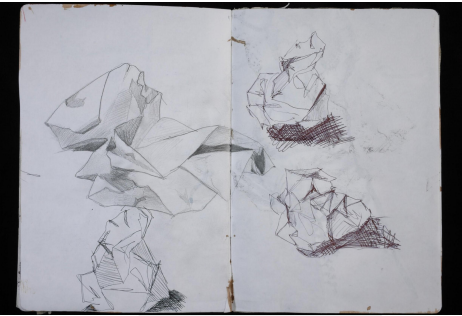
What we're really looking for is how YOU draw in your sketchbook and use it as a tool for making artwork. Every artist's sketchbook is different, but generally, **successful sketchbooks include:**

- **Drawings from observation that make full use of the page.** Try to avoid one object floating in the middle of the page; instead vary your placement of observational studies across the pages. See images below for examples.
 - Why do we draw from observation regularly? The world around you is unique, interesting, and worth trying to figure out. Drawing from observation is a way of showing our attention, investigation, and understanding of things in front of us.
- **Evidence of your thought process in making artwork.** You have a number of pieces to make for the portfolio, let us see how your thoughts evolved in the sketchbook.
 - This *could* include multiple attempts at working out the same piece or part of a piece. Maybe we see different kinds of objects drawn for your two unrelated objects drawing. Maybe we see small sketches and planning drawings. Maybe a list of associated things with each object.
 - This *could* include some research on your subject matter or way of making artwork collaged or glued into the sketchbook, with a drawing of the research on the same page.
 - This *could* include experimentation with art media, content, and/or compositions.

Please do NOT collage/paste your best drawings into this sketchbook. We want to see this as a tool that you've used to make your artwork.

- 6. *OPTIONAL: Additional Piece(s) of Choice:*** If you do not include this, it will not count against you. This is truly optional. We included this in case you have a piece or two that you really want to share that do not fit with the above categories. You could include anything you want. This could be digital art, a self portrait made with pencil, an animation, a storyboard, a character design, logo designs, or anything else that you've been making. Again, be mindful of size as you will need to be able to carry the work when asked to have an in-person interview.

SOME EXAMPLE SKETCHBOOK PAGES



Books to look up in the library

- Textile techniques in metals For Jewelers, Textiles Artists + Sculptors
- Crocheted wire Jewelry Innovation Resignal + Projects by Leading Artists

Some of these jewelry are so nice with paper templates

New Goal Coming Away From residency

- Basic knitting - wire knitting - look into adding Beading
- Basic Crocheting - wire crochet

(Questions for Danielle (aka Gillian's wife))

- 1) Do you have a difficult time balancing making the jewelry vs. making the pieces that interest you?
- 2) How much do you have to pay attention to fashion?
- 3) Is a piece is popular do you make multiples of the everything in your store one-of-a-kind?
- 4) What's your process before the actual making the inspiration, to brainstorming, to sketching?

Front Back Crest

12

10

11

Thick wire structure for stability

Possibly Draping

Spool knitting

Spool knitting or Crochet

Thick in the middle taper down

might need an auxiliary to ke

Middle knitting maybe? or Interlinking

Some sort of knot

Thick wire structure for stability