Art

Sam Fox School of Design & Visual Arts

The Sam Fox School of Design & Visual Arts is a unique collaboration in architecture, art and design education, linking professional studio programs with one of the country’s finest university art museums in the context of an internationally recognized research university.

The Sam Fox School is composed of the College of Architecture, the Graduate School of Architecture & Urban Design, the College of Art, the Graduate School of Art, and the Mildred Lane Kemper Art Museum.

A Professional Art College Within a University

The College of Art offers students the opportunity to study art or design while taking both required and elective courses through other schools and divisions of the university. The College of Art, which has its own faculty and facilities, has been a degree-conferring division of Washington University since 1879.

Undergraduate students at the College of Art have a wide variety of options from which to choose to meet their individual needs and to satisfy their interests. The Bachelor of Fine Arts (BFA) curriculum has been designed around the philosophy that the study of art has no natural boundaries; all human experience — intellectual, technological and social — can at some point become part of the purposes of an artist or designer. College of Art courses provide a structural base upon which students are able to build.

When students major in art at Washington University, they may choose to study communication design, fashion design, and art with optional concentrations in painting, photography, printmaking or sculpture.

Our diverse student body is composed of young people who have records of high achievement in both art and academic subjects. Because the college provides such a comprehensive learning environment, it is an excellent place for a student to mature as an artist or designer.

Facilities

The College of Art studios are in William K. Bixby Hall, Earl E. and Myrtle E. Walker Hall, Mark C. Steinberg Hall, and Lewis Center. Bixby Hall, located on the university’s Danforth Campus, was built for the College of Art in 1926. Walker Hall was completed in the summer of 2006 as part of the Sam Fox School of Design & Visual Arts. The renovation of Steinberg Hall was completed in fall 2007. Lewis Center, located one mile from the Danforth Campus, offers 28,000 square feet of space for graduate studios.

Resources at the College of Art include the Whitaker Learning Laboratory, which has computers and software for graphics and design, as well as video equipment, and the Nancy Spiras Kranzberg Studio for the Illustrated Book, located in Walker Hall.

Phone: (314) 935-6500
E-mail: artinfo@samfox.wustl.edu
Departmental website: http://samfoxschool.wustl.edu/node/4145

Endowed Professors

Michael Byron
Kenneth E. Hudson Professor of Art
MFA, Nova Scotia College of Art and Design

Carmon Colangelo
E. Desmond Lee Professor for Collaboration in the Arts
MFA, Louisiana State University

Heather Corcoran
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art
MFA, Yale University

Ronald A. Leax
Halsey C. Ives Professor of Art
MFA, Cranbrook Academy of Art

Patricia Olynyk
Florence and Frank Bush Professor of Art
MFA, California College of the Arts

Professors

Ken Botnick
BBS, University of Wisconsin

Lisa Schneider Bulawsky
MFA, University of Kansas

D.B. Dowd
MFA, University of Nebraska–Lincoln

Ron Fondaw
MFA, University of Illinois at Urbana

Jeff Pike
MFA, Syracuse University

Buzz Spector
MFA, University of Chicago

Stan Strembicki
MFA, California Institute of the Arts

Associate Professors

Jamie Adams
MFA, Pennsylvania Academy of Fine Arts
John Hendrix  
MFA, School of Visual Art

Richard Krueger  
MFA, University of Notre Dame

Arny Nadler  
MFA, Cranbrook Academy of Art

Franklin Oros  
BS, Western Michigan University

Robin VerHage-Abrams  
MFA, University of Michigan

Denise D. Ward-Brown  
MFA, Howard University

Cheryl Wassenaar  
MFA, University of Cincinnati

Monika Weiss  
MFA, Academy of Fine Arts, Warsaw

Assistant Professors

Penina Acayo  
MFA, Kent State University

Chrissi Cowhey  
MFA, Rhode Island School of Design

Jonathan Hanahan  
MFA, Rhode Island School of Design

Visiting Assistant Professors

Anne Schaefer  
Louis D. Beaumont Artist in Residence; Spring 2016  
MFA, Cranbrook Academy of Art

Jan Tumlir  
MFA, California Institute of the Arts

Senior Lecturers

Mary Borgman  
MFA, Fontbonne University

Noah Kirby  
MFA, Washington University

Jon Navy  
MFA, School of the Art Institute of Chicago

Tom Reed  
MFA, University of Iowa

Jennifer Colten Schmidt  
MFA, Massachusetts College of Art

Linda Solovic  
BFA, Washington University

Lindsey Stouffer  
MFA, Washington University

Enrique von Rohr  
BFA, Washington University

Lecturers

Jennifer Ingram  
BFA, Washington University

Angela Malchionno  
MFA, Southern Illinois University–Edwardsville

Professors Emeriti

William Fett

Joan Hall

Gene R. Hoefel

Peter Marcus

James McGarrell

Hylarie M. McMahon

William Quinn

W. Patrick Schuchard

Robert C. Smith

Stanley Tasker

Majors

Bachelor of Fine Arts


Second-year studio courses introduce students to the different areas of focus.

A student's last two years include intense study in his or her chosen focus area and a capstone experience. The capstone studio brings together all seniors in the studio areas and separately in the communication design and fashion areas for critical dialogue beyond disciplinary boundaries to guide preparation for a culminating BFA exhibition.

For specific degree requirements, visit the Degree Requirements page for the College of Art.

The Major in Art

Majors are offered in:

- Art — with optional concentrations in:
  - Painting
  - Photography
  - Printmaking
  - Sculpture
The Second Major or Minor

Art students may earn a second major or minor in the College of Arts & Sciences, the Olin Business School, or the School of Engineering & Applied Science (computer science) while completing the requirements for the BFA degree. If students choose to take advantage of these opportunities, they will graduate with a BFA degree with two majors — one in art and one in another school, or a BFA degree with a major in art and a minor in another school.

Students must successfully complete all of the degree requirements for the BFA and all of the requirements for the second major or minor.

The second major and minor option can be completed within four years if careful planning begins during the first year. If a student is interested in these options, he or she should consult with the associate dean of students in the College of Art.

Art Education

Students who wish to teach art at the elementary and secondary levels may obtain Missouri state certification by taking additional credit units of required education courses offered by the university's Department of Education in the College of Arts & Sciences. These courses may be taken as academic electives within the BFA program.

In addition to course work in education, prospective art teachers must complete specific courses in general education (communications, humanities, mathematics, natural sciences and social sciences). For information on general education requirements, students should consult with the associate dean of students (Bixby Hall, Room 1) or the Department of Education (Seigle Hall, Room 107). Missouri state certification normally takes an additional semester of study. Application to enroll in the teacher education program is made through the Department of Education and should be done no later than the beginning of the sophomore year. Part of the application process involves successfully passing College Base, an achievement test focused on general education content. (This test is periodically given on the Washington University campus.) Acceptable scores on the SAT or the ACT also must be submitted. Interested students may also apply for admission to the Master of Education degree program offered by the Education Department.

Minors

A minor requires a total of 15 credits from F10, F20 or X10 courses with a grade of C— or better. Visit the Sam Fox School website for specific requirements.

Minors are offered in:

- Art
- Design

The minor in art allows students to select five Art courses from an approved list. Students are able to take courses from across the Art curriculum or cluster their courses in a single disciplinary area — painting, for example. It becomes the choice of each student to select a narrow or wide-ranging set of courses based on interests and goals.

The minor in design allows students to take approved courses from across Communication Design, Fashion Design, and the Illustrated Book Studio, mixing and matching courses to suit interests and schedules.

For students in the College of Art, the minor in art is available only to students majoring in communication design or fashion design. Students majoring in art may pursue a minor in design.

Students in other undergraduate degree programs at Washington University may pursue a minor in either art or design.

Students may consult with the associate dean of students or the assistant dean/registrar (Bixby Hall, Room 1). Students declare a minor in WebStac.
X10 XCORE 181 Practices in Architecture + Art + Design
This course offers first-year students in architecture and art an introduction to the subjects, theories and methodologies of the disciplines of art, design, architecture, landscape architecture, and urban studies. Examples, drawn from a range of historical periods as well as contemporary practice, highlight distinct processes of thinking and working in each discipline, as well as areas of intersection and overlap. Part 1 of 2.
Credit 1 unit. EN: H

X10 XCORE 182 Practices in Architecture + Art + Design
This course offers first-year students in architecture and art an introduction to the subjects, theories and methodologies of the disciplines of art, design, architecture, landscape architecture, and urban studies. Examples, drawn from a range of historical periods as well as contemporary practice, highlight distinct processes of thinking and working in each discipline, as well as areas of intersection and overlap. Part 2 of 2.
Credit 1 unit. EN: H

X10 XCORE 301 From Propaganda to Decoration
This is a studio course that is conceptually driven and anchored in the philosophical terrain of the print multiple. The fundamental attributes of the multiple, including its accessibility and repeatability, are from private to public and from political to aesthetic. Given this orientation, we examine the place where the public and private spheres meet. Considering urban communication and social space, reproduction and distribution, gifting and exchange, private practice and public intervention, this course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration.
Credit 3 units. EN: H

X10 XCORE 303 Visualizing Information
This project-based studio course brings students from diverse backgrounds in Art, Architecture, and Design together to learn to compose information-rich surfaces. The course explores principles of information design on paper initially, and offers the opportunity to extend some applications to the screen. Course topics include content organization, visual structure, hierarchy, typography, color, sequencing, audience and usability. Students have the chance to select subject and media for some of their projects. Projects are supplemented with readings and lectures about contemporary information design, with some historical references. This course combines the rigor of a disciplinary classroom with the flexibility of a multidisciplinary one. Topics likely to emerge in the interdisciplinary conversation include information in three-dimensional spaces, communicating information with a particular voice or editorial perspective, analytical versus poetic information design, function, audience and programming. All of these are supported, and students develop a set of tools which can be adapted to their own disciplinary work in a meaningful way.
Credit 3 units.

X10 XCORE 304 Data Visualization
In this hybrid lecture/studio course, students learn basic skills to develop data visualizations focusing on clarity, relevance to the user, and visual expression. The course spans several themes within data visualization, including principles of two-dimensional design, storytelling and sequence, and interactivity and user navigation. It is organized into four units, each with a different content focus and data type, including topics as diverse as urban and rural landscapes, conditions in public health, and literary production. Students apply their own areas of interdisciplinary expertise to the final project. Students need a laptop with Adobe Illustrator and may need to acquire inexpensive or free software. This course is appropriate for sophomores through graduate students with or without visual training who are interested in data, information design, user interface, and computer programming. Course counts as a multidisciplinary course in the Sam Fox Commons, an elective course in Communication Design, or a course in the Interdisciplinary Project in the Humanities (IPH).
Credit 3 units. EN: H

X10 XCORE 305 Topics in Visual Culture: Commercial Modernism in America, 1865–1965
This survey course explores contributions to and expressions of visual modernism within the commercial tradition in the United States. Lectures, readings and screenings engage the intertwined histories of commerce, technology, society and aesthetics. Topics include periodical illustration from Harper's Weekly to the Ladies Home Journal, the newspaper comic strip and the comic book, animation from vaudeville to television, and science fiction and transportation design. Context provided by the advent of industrial image production; modernist art theory and high cultural disdain for mass markets (with resulting effects on the academy); avant-garde and commercial cross-pollination; the social histories of ethnic depiction (i.e., blackface minstrelsy); consideration of women as consumers and producers of commercial images. Students make use of materials in the collections of the Modern Graphics History Library at Washington University. Three animation screenings are required. Attendance at these screenings is required.
Credit 3 units. EN: H

X10 XCORE 306 Commercial Modernism in America 1865–1965
Credit 3 units. EN: H

X10 XCORE 307 Community Building
This course looks at the intersection of the built fabric and the social fabric. Using St. Louis as the starting point, this course takes students out of the classroom and into a variety of neighborhoods — old, new, affluent, poor — to look at the built environment in a variety of contexts and through a variety of lenses. Almost every week for the first half of the semester, students visit a different area (or areas), each trip highlighting some theme or issue related to the built environment (architecture, planning, American history, investment and disinvestment, community character and values, race, transportation, immigrant communities, future visions, etc.). Running parallel to this, students are involved in an ongoing relationship with one particular struggling neighborhood, in which students attend community meetings and get to know and become involved with the people in the community in a variety of ways. Students learn to look below the surface, beyond the single obvious story, for multiple stories, discovering their
X10 XCORE 309 Convergences: Studies in Art & Architecture

This interdisciplinary course examines the convergence of artistic and architectural ideas, techniques, and practices through selected historical and contemporary studies. Emphases range from the figure of the artist/architect (Michelangelo and Leonardo, for example, to Le Corbusier and Libeskind), to critical reflections (Vasari, Gennough, Serra) to boundary-crossing practices (Whiteread, Webster, Irwin, Kin, Judd, Miss) to collaborations and collaborative works (Ando/Kelly/Serra and the Pulitzer Foundation). The course emphasizes empathy and productive work across artistic disciplines. Field trips to the Pulitzer Foundation for the Arts (St. Louis) and the Chinati Foundation (Marfa, Texas) are planned.
Credit 3 units. EN: H

X10 XCORE 311 Materials & Mechanisms: Site Specific Design Installation

In this course students are guided to explore the nature of materials and simple mechanisms (mechanically driven kinetics) in the making of art and/or utilitarian objects. This course investigates the qualities of materials and how they might be used thoughtfully to develop a conceptual and physical experience for an audience or user. Specific materials are assigned, at times, yet students have the opportunity to self-select materials based on project needs. Throughout the semester, students balance designing with finding — the process of playfully exploring materials and methods without preconception of a final resolution. Looking for possibilities can lead to unexpected discoveries.
Credit 3 units. EN: H

X10 XCORE 313A Creative Practice and Natural Systems: An Ecology of Art

In this studio course, students learn to use basic ecological principles as a lens through which to investigate and evaluate productive, meaningful and sustainable creative practices. Ecology is community-focused, involving the study of relationships with a given community. It establishes a model by which students can establish a more complete understanding of the inspirations, expectations and ramifications of creative practice. We visit local gardens, parks, farms and neighborhoods while seeking to understand the complexity of our own role in nature and culture. This diverse range of ecological engagement allows for a broad array of creative applications in the studio arts, design and architecture. The class format challenges students with new ways of thinking while allowing them to select materials, specific topics of study, and methods of engagement appropriate to their own developing interests. The course consists of fieldwork, readings and lectures, the content of which is examined through individual and collaborative projects. At midterm students identify opportunities for focused research and production, and the course culminates with the public presentation of this work. College of Architecture and College of Art sophomores have priority. Fulfills Sam Fox Commons requirement.
Credit 3 units. EN: H

X10 XCORE 315 Cycles

Students design and build human-powered vehicles from discarded bicycles. The course collaborates with student mechanics involved with Bicycle Works (Bworks). Bworks collaborates in teams with Washington University students to design and build the work.
Credit 3 units.

X10 XCORE 317 Furniture Design

The seat is an intimate interface between the building and the body. It embodies a complex set of structural conditions, material opportunities and possibilities for expression. Architects, artists and industrial designers covet opportunities to make the chair. The result is that seemingly infinite perfect solutions exist — and still the seat remains a provocative challenge. In this course students design and build a chair. Emergent technologies are combined with traditional techniques of metal fabrication, woodworking and plastic forming in the design and making of the work. The course objective is for students to learn how to work directly with machinery and materials in the realization of their design. It is expected that students have basic shop skills addressed in course prerequisites. Advanced techniques are introduced in this course and students select those most appropriate to their work to build upon. There is a great deal of independent investigation required to excel in this course. Students propose ideas and then develop them using drawings, models and mock-ups in order to realize the best potential for their design.
Credit 3 units. EN: H

X10 XCORE 319 Digital Fabrications: A Primer Course in the Use of Computer Modeling for Art & Design

This course focuses on fabrications both real and virtual. The ubiquity of computers in design, studio art, communications, construction and fabrication demand that professionals become comfortable with their use. It is also important in a group of ever-specializing fields that one knows how to translate between different software and output platforms. This comfort and the ability to translate between platforms allow contemporary artists and designers to fabricate with ever-increasing freedom and precision. This course introduces students to 3-D software with a focus on 2-D, 3-D, and physical output. Through a series of projects, students learn to generate work directly from the computer and translate it into different types of output. Starting from first principles, the course covers the basics from interface to output for each platform used. The course also familiarizes students with a range of CNC technology and other digital output for both small- and large-scale fabrication. The course is broken into three projects. In the first, students focus on computer-generated geometry and control systems. In the second, students generate physical output and line drawings. The final project focuses on rendering, context and cinematic effects. The software covered includes, but is not limited to, Rhinoceros 3-D, Maya, Illustrator and Photoshop. Additionally, students use the 3-D printer, laser cutter and/or other digital output tools.
Credit 3 units. EN: H

X10 XCORE 321 Mapping Soft Bodies

This course develops digital design skills with conceptual understanding of the transformative process of artistic production. Mapping Soft Bodies investigates artificial objects and industrial products as a basis for inspiration. Through digital modeling and scanning the human body, each student develops a transformation process that analyzes the social
and cultural conditions of a new emerging design. New body armatures are modeled through CAD/CAM (laser cutting) and Rapid Prototyping (3-D printing) for physical outputs. The course is for students who are interested in emerging technologies and digital production. This course is for students interested in design, sculpture, architecture and digital media by enhancing 3-D technologies and allows each student to develop abstract thinking and making processes.
Credit 3 units. EN: H

X10 XCORE 325 Global Discourses in Art & Architecture
This course examines art, architecture and urbanism from the perspective of global production, dissemination and reception. It focuses on the global exchange of people and ideas as one of the main vehicles of visual culture, both historical and contemporary. Through a series of focused case studies, the course probes inherent dichotomies within art and architecture driven by their site-specificity, yet also by their constant global displacement across various disciplinary, cultural and geographical boundaries. The course content includes lectures, discussion sessions, readings and textual and visual projects that examine cross-cultural aspects of art and architecture. *Enrollment limit will be set at zero and students will be enrolled from the waitlist. The course is open to all students at Washington University regardless of their major field of study.
Sam Fox School sophomores will have priority.
Credit 3 units.

X10 XCORE 327 Color Systems
This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the understanding of color's complexity and pervasiveness as a fundamental element of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, a goal is to expand ideas of research and enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters.
Credit 3 units.

X10 XCORE 330 Cell Phones, Snapshots and the Social Network
This course is designed around the cell phone camera as a means of art production using blogs, interactive websites, social networking and mass distribution of digital images and videos. Students explore the art-making potential of the cell phone camera as a snapshot camera of the modern age. Students post daily images/videos on blogs and other social media sites. Readings and discussion topics include the culture and aesthetic of the snapshot, the vernacular image, and the role of social networks in image production and distribution. Students are required to design and maintain at least two social networking sites and to supply a cell phone with the ability to upload images to the Internet.
Credit 3 units. EN: H

X10 XCORE 332 Metabolic City: Spaces of Bodily and Environmental Wellness
Metabolic City probes bodily and environmental wellness as intertwined cultural, social, and technological constructs. From the British Archigram Group, to the Japanese Metabolists, and the Dutch artist Constant, a number of visionary projects in the 1960s re-imagined our notion of the body, city and the environment. By means of individual and collective gadgets, tools and spaces they bridged the scales of the body and the city, weaving together issues of bodily and environmental performance. Through a combination of texts, discussions and projects, the course engages in a delayed conversation with these projects, proposing the concept of "metabolism" both as a bodily function, but also as an environmental mechanism that operates on a global scale. Some of the key concepts discussed in the class include global citizenry, urban imagination, networks, performance, virus, urban protest and insurgence. The course fulfills the Sam Fox Commons Course requirement and the architectural history/theory elective requirement.
Credit 3 units.

X10 XCORE 336 Urban Books
Since the beginning of the 20th century, art, architecture and urbanism together have investigated the production of images that shape the symbolic dimension of our experience of large cities. The main goal of this course is to critically embrace this tradition through the format of the artist's book. St. Louis is the focus for our observations because it is familiar to our everyday lives and also because it provides key situations for understanding contemporary forms of urbanity and how urban space is produced and imagined. The course bridges the curricular structures of art and architecture by enhancing the collaboration between the practical and scholarly work developed in both schools, with additional support from Special Collections at Olin Library. It combines the reading, lecture, and discussion format of a seminar with the skill building and creative exploration of a studio. This course is divided into three progressive phases of development: the first consists of weekly readings, discussion and responses in the form of artist's books. The second phase focuses on the Derive with physical activities and assignments based on interacting directly with the urban environment. The third phase focuses on individual research, documentation, and final book design and production.
Credit 3 units.

X10 XCORE 338 Shifting from Lines to Surfaces/Virtual to Empirical
Digital Media Design: Introduction to Exploring Digital and CAD/CAM Technology. This is a course in computing theory and techniques on 2-dimensional digital software and advanced 3-dimensional modeling software. Weekly demonstrations on software operations and individual projects are developed. This course bridges the gap between 2-D computational tools that define lines and the 3-D tools that develop complex surfaces. These surfaces explore the possibilities of creating and articulating the non-linear geometries manipulated on the digital environment. The final project consists of 2-dimensional drawings, digital models, and physical models produced by advanced CAD/CAM technology. By employing alternative techniques and emerging technologies of manufacturing, new forms of objects and perceptions will redefine multiple design processes.
Credit 3 units. EN: H
X10 XCORE 342 Florence Commons
This is a required course for all students in the Florence Study Abroad Program. Content for the course fosters the idea of collaboration, approaching how art, architecture, urbanism and design are related in Italian visual and material culture. All faculty work together to establish a shared semester theme and media and conduct collective introductory activities and reviews, as well as combined field trips. The instructor determines a specific approach to these shared goals. This framework allows for both cross-disciplinary work and increased breadth and focus regarding their semester study topics, a format that is unique to the undergraduate Florence Program. Students will be enrolled by the registrar in a section that best suits their area of study. Credit 3 units. EN: H

X10 XCORE 343 Digital Filmmaking: City Stories
Digital Filmmaking: City Stories is a cross-university video art course for students interested in making short films through a transdisciplinary and time-based storytelling in both narrative and non-narrative formats. Whether documentary or abstract, individually produced or collaborative, all projects in this course have a required social and urban engagement component. In this course the city becomes a laboratory for experimentation and contribution. Students meaningfully engage St. Louis, and their projects address sites of concern to explore the complex fabric of the city by way of framing and poetic juxtaposition. City Stories merges several arts and humanities disciplines, including experimental cinema and documentary journalism and creates an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories. Credit 3 units.

X10 XCORE 344 Digital Filmmaking: City Stories
Digital Filmmaking: City Stories is a cross-university video art course for students interested in making short films through a transdisciplinary and time-based storytelling in both narrative and non-narrative formats. Whether documentary or abstract, individually produced or collaborative, all projects in this course have a required social and urban engagement component. In this course the city becomes a laboratory for experimentation and contribution. Students meaningfully engage St. Louis, and their projects address sites of concern to explore the complex fabric of the city by way of framing and poetic juxtaposition. City Stories merges several arts and humanities disciplines, including experimental cinema and documentary journalism and creates an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories. Credit 3 units. EN: H

X10 XCORE 345 Shopping
This seminar examines shopping as a social and cultural construct that operates at several levels in relation to art, architecture and urban planning. Shopping is the fundamental activity of the capitalist marketplace. It is also inextricably linked with major aspects of public and foreign policy, where national consumerism is closely linked to global tourism, and it is at the core of economic development. Shopping is, as well, a common denominator of popular culture, frequently satirized in contemporary art, film and literature. Participants in the seminar read selections from various writings about shopping and the marketplace. We also view several films examining the shopping environment in narratives of power and desire. Prerequisite is completion of Sam Fox foundations year. Open to sophomores and above. Credit 3 units.

Art
Visit https://courses.wustl.edu to view semester offerings for F10 ART and F20 ART.

F10 ART 214A Sculpture Studio: Material and Culture
Credit 3 units.

F10 ART 101 Drawing
An introductory course that teaches students to recognize and manipulate fundamental elements of composition, line, form, space and modeling. Emphasis is placed on working accurately from observation, with an introduction to other methodologies. Students work in a variety of media. Demonstrations and illustrated lectures supplement studio sessions and outside projects. Credit 3 units. EN: H

F10 ART 102 Drawing
An introductory course that teaches students to recognize and manipulate fundamental elements of line, tone, texture, volume and plane with relation to representational drawing. Students work in a wide variety of media and techniques (charcoal, pencil, pastels and wet media) from the model, still life and environment. Demonstrations and illustrated lectures supplement studio sessions and outside projects. Credit 3 units. EN: H

F10 ART 105 2-D Design
An introduction to basic design principles and their application on a 2-dimensional surface. Investigation of the functions and properties of the formal elements and their organization through the use of relational schemes. Includes an introduction to color and basic color theory. Problems stress systematic approach to visual communication. Credit 3 units. EN: H

F10 ART 106 2-D Design
An introduction to basic design principles and their application on a 2-dimensional surface. Investigation of the functions and properties of the formal elements and their organization through the use of relational schemes. Includes an introduction to color and basic color theory. Problems stress systematic approach to visual communication. Credit 3 units. EN: H

F10 ART 107 3-D Design
An introduction to basic design principles and their application to 3-dimensional form and real space and time. The design vocabulary is broadened through exercises that deal with mass, volume, weight, gravity and movement. Students learn to use hand and power tools. Credit 3 units. EN: H
F10 ART 108 3-D Design
An introduction to basic design principles and their application to 3-dimensional form and real space and time. The design vocabulary is broadened through exercises that deal with mass, volume, weight, gravity and movement. Students learn to use hand and power tools.
Credit 3 units. EN: H

F20 ART 111 Painting
Introduction to painting processes and materials. While there is emphasis on oil painting, students also are introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student’s level.
Credit 3 units. EN: H

F20 ART 112 Painting
Introduction to painting processes and materials. While there is emphasis on oil painting, students also are introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student’s level.
Credit 3 units. EN: H

F20 ART 113A Sculpture
Explores contemporary sculptural concepts and processes in various media, including latex, plaster, plastics, metal and wood fabrication, with emphasis on development of technical skills at whatever level of advancement is suited to the experience of the student.
Credit 3 units. EN: H

F20 ART 113F Sculpture: Foundry
Same as F20 ART 213F, F20 ART 313F, F20 ART 413F. Freshmen (only) register for F20 ART 113F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: freshman standing or departmental approval.
Credit 3 units. EN: H

F20 ART 113G Sculpture: Wood
Same as F20 ART 213G, F20 ART 313G, F20 ART 413G. Freshmen (only) register for F20 ART 113G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: freshman standing or departmental approval.
Credit 3 units. EN: H

F20 ART 113H Sculpture: Blacksmithing
This course is an introduction to blacksmithing materials, tools and techniques. Students explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for 3-dimensional form. In this class we explore these possibilities and expand our sculptural vocabulary.
Credit 3 units. EN: H

F20 ART 113I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools.
Credit 3 units. EN: H

F20 ART 114A Sculpture
Explores contemporary sculptural concepts and processes in various media, including latex, plaster, plastics, metal and wood fabrication, with emphasis on development of technical skills at whatever level of advancement is suited to the experience of the student. College of Art majors and non-art students pursuing an art minor have priority.
Credit 3 units. EN: H

F20 ART 114F Sculpture: Foundry
Same as F20 ART 214F, F20 ART 314F, F20 ART 414F. Freshmen (only) register for F20 ART 114F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: freshman standing or departmental approval.
Credit 3 units. EN: H

F20 ART 114G Sculpture: Wood
Same as F20 ART 214G, F20 ART 314G, F20 ART 414G. Freshmen (only) register for F20 ART 114G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. Prerequisite: freshman standing or departmental approval.
Credit 3 units. EN: H

F20 ART 114I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools.
Credit 3 units. EN: H
F20 ART 115 Printmaking
Survey of printmaking covering basic processes in intaglio, lithography, relief and monotype. Emphasis on mixed media and experimentation with a foundation in traditional, historical and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.
Credit 3 units. EN: H

F20 ART 116 Printmaking
Students explore various mixed-media approaches to relief printmaking in combination with collagraph, photo lithography and drawing. Relief techniques covered include wood and linoleum cuts using the black line and white line approaches. (Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.)
Credit 3 units. EN: H

F20 ART 1171 Special Topics in Photography: Cell Phones, Snapshots and Social Network
This course is designed around the cell phone camera as a means of art production using blogs, interactive web sites, social networking and mass distribution of digital images and videos. Students explore the art-making potential of the cell phone camera as a snapshot camera of the modern age. Students are expected to post daily images/videos on blogs and other social media sites. Readings and discussions on topics such as the culture and aesthetic of the snapshot, the vernacular image, and the role of social networks in image production occur throughout the semester. Students are required to design and maintain at least two social networking sites and must supply their own cell phone with the ability to upload images to the Internet.
Credit 3 units. EN: H

F20 ART 1181 Photography I
Designed to acquaint students with the fundamentals of camera handling, darkroom and photographic processes and using photography as a means of personal, creative self expression. Course is structured around the use of color transparency and the craft of printing with color negative materials.
Credit 3 units. EN: H

F20 ART 1183 Digital Photography
This introductory-level course explores digital technology for capturing, enhancing and producing still lens-based images. The course addresses basic digital camera operations, the visual language of camera-generated images, computer workflow and the connoisseurship of digital image output. The course assumes no prior knowledge or experience with digital imaging technologies or materials.
Credit 3 units. EN: H

F20 ART 1184 Digital Photo II/Digital Imaging
This course addresses the use of technology and pixel-based software for generating, manipulating and compositing still digital images. The course examines the visual language and poetics of additive lens-based images while providing students with knowledge of software tools, input devices, production techniques, color management strategies and output devices.
Credit 3 units. EN: H

F20 ART 1185 Kinetic Image/Digital Video
This introductory-level course addresses the use of digital technology and software for capturing, editing and producing moving images. The course examines the visual language and poetics of moving images while providing students with foundation knowledge of camera operations, production storyboarding, software tools and presentation strategies. The course assumes no prior knowledge or experience with kinetic imaging technologies or software.
Credit 3 units. EN: H

F20 ART 1186 Black-and-White Photography
Introduction to the fundamentals of black-and-white photography. Emphasis on control of film, paper and black-and-white photographic processes in the classical fine arts tradition. Topics may include portrait, landscape, street photography, the figure and contemporary issues in photography.
Credit 3 units. EN: H

F20 ART 119 Ceramics
An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students are introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. EN: H

F20 ART 120 Ceramics
An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students are introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. EN: H

F20 ART 123D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN: H

F20 ART 123E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN: H

F20 ART 123G Fashion: Textile Design
Same as F20 ART 223G, F20 ART 323G, F20 ART 423G.
Freshmen (only) register for F20 ART 123G. Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen,
F20 ART 124D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN: H

F20 ART 124E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN: H

F20 ART 124I Fashion: Textile Design
Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dying and printing.
Credit 3 units. EN: H

F20 ART 127A History of Photography
Survey of the history of photography and a look at the medium form the camera obscura to contemporary developments. Social and technological developments examined in terms of their influences on the medium.
Credit 3 units. EN: H

F20 ART 128A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN: H

F20 ART 133 Basic Illustration
An introduction to concepts, media techniques and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented.
Credit 3 units. EN: H

F20 ART 134 Basic Illustration
Same as F20 Art 233, F20 Art 333, F20 Art 433. Freshmen (only) register for F20 Art 133. An introduction to concepts, media techniques and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented.
Credit 3 units. EN: H

F20 ART 135F Interactivity and Web Design
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development.
Credit 3 units. EN: H

F20 ART 135G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images. Design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. EN: H

F20 ART 135I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing.
Credit 3 units. EN: H

F20 ART 135J Introduction to Animating in Three Dimensions
This course addresses the fundamental principles of designing and constructing the 3-dimensional modeled world for film and video. Students progress from an overview of the 3-D animation process to defining and implementing filmic ideas using their own modeled creations. Sketches are imported into modeling software (Maya), which is used to build and animate characters, create environments and produce effects. Three-dimensional animation is created in its own virtual space and is navigated by cameras much like a traditional film studio or sound stage. Therefore, cinematic shot design and camera navigation within the virtual world are examined in depth. An animated 3-D short is produced to convey a simple story in a model environment.
Credit 3 units. EN: H

F20 ART 135L Communication Design and Business
This course provides an introduction to business communications in a visual environment. Subjects addressed include visual organization, introductory typography, basic identity development, message construction and business presentation development.
Credit 3 units. EN: H

F20 ART 1361 Advertising 1
Same as F20 ART 2361, F20 ART 3361, F20 ART 4361. Freshmen (only) register for F20 ART 1361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to...
create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary. Credit 3 units. EN: H

F20 ART 1362 Advertising I
Credit 3 units. EN: H

F20 ART 1363 Advertising in the Digital Age
Same as F20 ART 2363, ART 3363, ART 4363 - Freshmen (only) register for F20 ART 1363. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior — including the ability to "opt out"; the advertising industry's adaptation to digital technologies; and finally, we speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one. Credit 3 units. EN: H

F20 ART 1364 Advertising in the Digital Age
Credit 3 units. EN: H

F20 ART 1365 History of Advertising
Same as F20 2365, F20 3365, F20 4365 - Freshmen (only) register for F20 1365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Credit 3 units.

F20 ART 1366 History of Advertising
Same as F20 2366, F20 3366, F20 4366 - Freshmen (only) register for F20 1366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Credit 3 units.

F20 ART 136F Interactivity and Web Design
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development. Credit 3 units. EN: H

F20 ART 136G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors, and students outside the College of Art interested in developing visual products, including business students. Credit 3 units. EN: H

F20 ART 136I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing. Credit 3 units. EN: H

F20 ART 136J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 Art 101 Drawing or equivalent or permission of instructor. Credit 3 units. EN: H

F20 ART 1366 The Art of Advertising
This course introduces students to the field by defining the role of advertising in American culture and economy. It begins by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class explains the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course consists of lectures and visiting instructors, brief essay quizzes and a series of exercises designed to acquaint each student with administrative and creative processes and various disciplines within the advertising field. Major emphasis is upon the creative disciplines. Credit 3 units. EN: H

F20 ART 138J Advanced Animation
Credit 3 units. EN: H

F20 ART 1481 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, "virtual" media. Certain projects may require a second semester of study to complete. Credit 3 units. EN: H
F20 ART 1482 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress, engraving and intaglio, offset lithography and digital ("virtual") media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 171 Introduction to Letterpress Printing
This class serves as an introduction to printing with the Vandercook handpress. Through a series of assignments students learn a systematic approach to planning, arranging and printing type on a page. The students receive a basic introduction to typography, history of letterforms and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition and resolution of the typographic image also are explored. As an exploration of the publishing process, students produce a chapbook of a short literary work. The class primarily focuses on typographic composition, but one assignment employs a combination of word and image.
Credit 3 units. EN: H

F20 ART 1713 Introduction to Book Binding
Same as F20 Art 2713, F20 Art 3713, F20 Art 4713. Freshmen (only) register for F20 ART 1713. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the coptic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion and the carousel. Students explore the visual book using found imagery and photocopy transfers and produce a variety of decorated papers to be used in their bindings. Freshmen only.
Credit 3 units. EN: H

F20 ART 1714 Introduction to Book Binding
This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the coptic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion and the carousel. Students explore the visual book using found imagery and photocopy transfers and produce a variety of decorated papers to be used in their bindings. Prerequisite: none. Freshmen only.
Credit 3 units. EN: H

F20 ART 196 Design, Artisanship and Sustainability as Cultural Catalyst
This course investigates the ways in which artisanship is a stimulus to design thinking and innovation. The prerequisite to the course is a 16-day trip to India over winter break in which students work closely with leading Indian designers of textiles, products and architecture as well as accomplished artisans working with methods both ancient and modern. We discuss how craft informs design and how design acts as a force in entrepreneurship and job creation. A major focus of our research is investigating how craft and design are catalysts for innovation in a sustainable use of materials and water. For more information, contact Belinda Lee at Lee@samfox.wustl.edu. Students should obtain a visa on their own.
Credit 3 units. EN: H

F10 ART 203B Anatomy/Figure Structure
A rigorous drawing course focusing on human anatomy (muscular and skeletal systems), various proportional systems, as well as bio/psycho/social/political conditions having influenced figural representations. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 204B Anatomy/Figure Structure
A rigorous drawing course focusing on human anatomy (muscular and skeletal systems), various proportional systems, as well as bio/psycho/social/political conditions having influenced figural representations. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F20 ART 211 Painting
Introduction to painting processes and materials. While there is emphasis on oil painting, students also are introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.
Credit 3 units. EN: H

F20 ART 2115 Intensive Intermediate Painting
Same as F20 ART 3115, F20 ART 4115. Sophomores (only) register for course F20 ART 2115. In this course we explore the genres of painting from the inside-out. We focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, students improve at oil painting in its traditional 20th-century use and gain some technical and conceptual experience with its contemporary manifestation. Our main focus is on perceptual studies, although we also work with notions of abstraction in painting. There are weekly homework assignments as well as a few reading assignments. This is a very structured course, designed to develop a student's strengths and abilities as a painter and to further his or her conceptual understanding of the medium. Prerequisite: painting elective or permission of instructor.
Credit 3 units. EN: H

F20 ART 2116 Intensive Intermediate Painting
Same as F20 ART 3116, F20 ART 4116. Sophomores (only) register for course F20 ART 2116. In this course we explore the genres of painting from the inside-out. We focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, students
improve at oil painting in its traditional 20th-century use and gain some technical and conceptual experience with its contemporary manifestation. Our main focus is on perceptual studies, although we also work with notions of abstraction in painting. There are weekly homework assignments as well as a few reading assignments. This is a very structured course, designed to develop a student's strengths and abilities as a painter and to further his or her conceptual understanding of the medium. Prerequisite: painting elective or permission of instructor.
Credit 3 units. EN: H

F20 ART 212B Painting II
Same as F20 ART 311B, F20 ART 411B. Sophomores (only) register for F20 ART 211B. Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. Prerequisite: a beginning painting elective or permission of instructor.
Credit 3 units. EN: H

F20 ART 212 Painting
Introduction to painting processes and materials. While there is emphasis on oil painting, students also are introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.
Credit 3 units. EN: H

F20 ART 2122 Special Topics in Painting
Credit 3 units. EN: H

F20 ART 212B Painting II
Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: a beginning painting elective or permission of instructor.
Credit 3 units. EN: H

F10 ART 213 Introduction to Sculpture
This course introduces students to the materials, processes and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production ranging from additive, assembled, molded, modeled, to subtractive or carved. This course promotes independent working and problem solving in regard to content and intention. Students engage in discourse about their work through critical analysis and explorations of historical and cultural precedent. This course involves lectures, material and process demonstrations, and assigned readings along with creative and technical explorations. Students in the classes of 2015 and later must complete either F10 ART 213 or ART 214 as an introduction to the sculpture major. The course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F10 ART 213A Sculpture Studio: Material and Culture
Explores contemporary sculptural concepts and processes in various media, including latex, plaster, plastics, metal and wood fabrication, with emphasis on development of technical skills at whatever level of advancement is suited to the experience of the student.
Credit 3 units. EN: H

F20 ART 213F Sculpture: Foundry
Same as F20 ART 113F, F20 ART 313F, F20 ART 413F. Sophomores (only) register for F20 ART 213F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: sophomore standing or departmental approval.
Credit 3 units. EN: H

F20 ART 213G Sculpture: Wood
Same as F20 ART 113G, F20 ART 13G, F20 ART 413G. Sophomores (only) register for F20 ART 213G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: sophomore standing or departmental approval.
Credit 3 units. EN: H

F20 ART 213H Sculpture: Blacksmithing
This course is an introduction to blacksmithing materials, tools and techniques. Students explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we explore these possibilities and expand our sculptural vocabulary.
Credit 3 units. EN: H

F20 ART 213I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools.
Credit 3 units. EN: H

F10 ART 214 Introduction to Sculpture
This course introduces students to the materials, processes and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production ranging from additive, assembled, molded, modeled, to subtractive or carved. This course promotes
F20 ART 214F Sculpture: Foundry
Same as F20 ART 114F, F20 ART 314F, F20 ART 414F.
Sophomores (only) register for F20 ART 214F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, metal chiseling and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: sophomore standing or departmental approval. Credit 3 units. EN: H

F20 ART 214G Sculpture: Wood
Same as F20 ART 114G, F20 ART 214G, F20 ART 414G.
Sophomores (only) register for F20 ART 214G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. Prerequisite: sophomore standing or departmental approval. Credit 3 units. EN: H

F20 ART 214I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface. It can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H

F20 ART 215 Introduction to Printmaking
Survey of printmaking covering basic processes in intaglio, lithography, relief and monotype. Emphasis on mixed media and experimentation with a foundation in traditional, historical and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. Credit 3 units. EN: H

F10 ART 215A Printmaking Studio: Material and Culture
This is the first course in the sequence for those pursuing a BFA in Art with a concentration in printmaking and is open to others as space permits. It introduces printmaking as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Relief, intaglio, digital, and planographic processes are introduced alongside theoretical frameworks that help guide students through directed and self-determined projects. The resulting work will generate critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students pursuing the printmaking concentration must complete either F10 ART 215A (fall) or ART 216A (spring). Prerequisites: X10 ART 101 and ART 102, F10 ART 105 or ART 106, F10 ART 107 or ART 108 or permission of instructor. Credit 3 units. EN: H

F20 ART 216 Introduction to Printmaking
Students explore various mixed-media approaches to relief printmaking in combination with collagraph, photo lithography and drawing. Relief techniques covered include wood and linoleum cuts using the black line and white line approaches. (Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.) Credit 3 units. EN: H

F10 ART 216A Printmaking Studio: Material and Culture
Credit 3 units.

F10 ART 217 Introduction to Photography
This course introduces photography as a dialogue between material and cultural histories, personal experience, tradition and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work fosters critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students must provide a fully manual digital camera capable of capturing RAW images. Students in the classes of 2015 and later must complete either F10 ART 217 or ART 218 as an introduction to the Art major or minor. The course is open to nonmajors and minors as space permits. Credit 3 units. EN: H

F10 ART 217B Photography Studio: Material and Culture
This is the first course in the sequence for those pursuing a BFA in Art with a concentration in photography and is open to others as space permits. It introduces photography as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work will foster critical evaluations of form, content and intention. In additional to studio production, this course includes lectures, readings and discussions. Students must provide a fully manual digital camera capable of capturing RAW images. Students pursuing the photography concentration must complete either F10 ART 217B (fall) or ART 218B (spring). Prerequisites: X10 ART 101 and ART 102, F10 ART 105 or ART 106, F10 ART 107 or ART 108 or permission of instructor. Credit 3 units. EN: H

F20 ART 217I Advanced Photography Seminar
Designed for non-art students fulfilling Art minor requirements. Topics covered include studio lighting and large format photography. Credit 3 units. EN: H

F20 ART 217J Alternative Process Photography
(Formerly Non-Silver Photography). Same as F20 ART 317J, F20 ART 417J. Sophomores (only) register for F20 ART
F10 ART 218 Introduction to Photography
This course introduces photography as a dialogue between material and cultural histories, personal experience, tradition and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work fosters critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students must provide a fully manual digital camera capable of capturing RAW images. Students in the classes of 2015 and later must complete either F10 ART 217 or ART 218 as an introduction to the Art major or minor. The course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F20 ART 2182 Photography II
Introduction to the fundamentals of black-and-white photography. Emphasis on control of film, paper and black-and-white photographic process in the classical fine arts tradition. Course adds to the experience of Photography I. Topics may include portrait, landscape, street photography, the figure and contemporary issues in photography. Prerequisite: F10 ART 2181 Photography I or permission of department. College of Art students and Art minors have priority.
Credit 3 units. EN: H

F10 ART 218B Photography Studio: Material and Culture
Credit 3 units.

F20 ART 218I Advanced Photography Seminar
Designed for non-art students fulfilling Art minor requirements. Topics covered include studio lighting and large format photography.
Credit 3 units. EN: H

F20 ART 219 Ceramics
An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students are introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. EN: H

F20 ART 220 Ceramics
An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students are introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. EN: H

F10 ART 221 Introduction to Painting
This course introduces painting as a dialogue between material and cultural histories, personal experience, tradition and contemporary practice. Students employ a variety of oil and water-based media in this concept-driven approach to new and established methodologies. The resulting work generates critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students in the classes of 2015 and later must complete either F10 ART 221 or ART 222 as an introduction to the painting major. The course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F10 ART 221A Painting Studio: Material and Culture
This is the first course in the sequence for those pursuing a BFA in Art with a concentration in painting and is open to others as space permits. It introduces painting as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students employ a variety of oil and water-based media in this concept-driven approach to new and established methodologies. The resulting work will generate critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students pursuing the painting concentration must complete either F10 ART 221A (fall) or ART 222A (spring).
Prerequisites: X10 ART 101 and ART 102, F10 ART 105 or ART 106, F10 ART 107 or ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 221 Introduction to Painting
This course introduces painting as a dialogue between material and cultural histories, personal experience, tradition and contemporary practice. Students employ a variety of oil and water-based media in this concept-driven approach to new and established methodologies. The resulting work will generate critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students in the classes of 2015 and later must complete either F10 ART 221 or ART 222 as an introduction to the painting major. The course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F10 ART 222A Painting Studio: Material and Culture
Credit 3 units.

F20 ART 223D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN: H

F20 ART 223E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design, and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN: H
F20 ART 223G Fashion: Textile Design
Same as F20 ART 123G, F20 ART 323G, F20 ART 423G. Sophomores (only) register for F20 ART 223G. Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: sophomore standing or departmental approval.
Credit 3 units. EN: H

F20 ART 224D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN: H

F20 ART 224E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design, and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN: H

F20 ART 224I Fashion: Textile Design
Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing.
Credit 3 units. EN: H

F10 ART 225 Artist and Self
A course that investigates the self-portrait from both the studio/visual aspect as well as the psychodynamic. Through assignments, readings and in-class discussions, students examine the motivations and implications of the portrait from internal as well as external descriptions. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 226 Artist and Self
A course that investigates the self-portrait from both the studio/visual aspect as well as the psychodynamic. Through assignments, readings and in-class discussions, students examine the motivations and implications of the portrait from internal as well as external descriptions. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F20 ART 227A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN: H

F20 ART 228A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN: H

F20 ART 229F Tale of Two Cities: Documenting Our Divides
The metropolitan St. Louis area has become the nation’s symbol of modern segregation erupting into urban unrest and violence foiled against non-violent direct-action interventions, youth driven social protests and grassroots revitalization. With the assistance of a faculty seed grant from the Divided City Initiative, in partnership with the Center for the Humanities in Arts & Sciences and the Mellon Foundation, Tale of Two Cities: Documenting Our Divides brings together students working in trans-disciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students partner and engage with a local nonprofit organization, grassroots movement or religious institution. Topics can include personal and/or institutional issues of a “divided city” that are exacerbated by race, gender, economic status, sexual orientation or geography. Successful completion of this course involves researching and creating a short video with a distinctive perspective and point of view that draws upon the team’s collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art. Skills are developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier, and archival preservation. No prerequisites. This course is open to all undergrad and grad students.
Credit 3 units. EN: H

F10 ART 231 Introduction to Fashion Design
A structured discourse on fashion designers of the 20th and 21st centuries for study of the body as site and inspiration for apparel design. Class discussions and projects engage concept, materials and process. Through exploration of shapes, forms and their role in the development of 3-dimensional ideas, the student learns the fundamentals of fashion design. Students in the classes of 2015 and later must complete either F10 ART 231 or ART 232 as an introduction to the fashion design major. This course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F10 ART 232 Introduction to Fashion Design: Materials, Volume and the Body
A structured discourse on fashion designers of the 20th and 21st centuries for study of the body as site and inspiration for apparel design. Class discussions and projects engage concept, materials and process. Through exploration of shapes, forms and their role in the development of three-dimensional ideas, the student learns the fundamentals of fashion design. Students in the classes of 2015 and later must complete either F10 ART 231 or ART 232 as an introduction to the fashion design major. This course is open to nonmajors and minors as space permits.
F20 ART 233 Basic Illustration
An introduction to concepts, media techniques and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Credit 3 units. EN: H

F10 ART 234 Basic Illustration (also F20)
Same as F20 ART 134, F20 ART 334, F20 ART 436.
Sophomores (only) register for F20 ART 234. An introduction to concepts, media techniques and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Credit 3 units. EN: H

F20 ART 235A Interaction Design: Applications for Public Health
Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class engages principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems, and services with a focus on behavior and user experience. We take on an in-depth challenge in an area such as transportation or community health resources and work in cross-disciplinary design teams with an external partner organization. Students gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes and a final presentation, which may include visual design, animation, and sound. Students work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, though experience with Adobe Photoshop, Illustrator and InDesign are helpful. No prerequisites. Open to sophomores through graduate-level students across the university. Credit 3 units. EN: H

F20 ART 235F Interactivity and Web Design
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development. Credit 3 units. EN: H

F20 ART 235G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors and students outside the College of Art interested in developing visual products, including business students. Credit 3 units. EN: H

F20 ART 235I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing. Credit 3 units. EN: H

F20 ART 235J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 ART 101 Drawing or equivalent or permission of instructor. Credit 3 units. EN: H

F20 ART 235L Communication Design and Business
This course provides an introduction to business communications in a visual environment. Subjects addressed include visual organization, introductory typography, basic identity development, message construction and business presentation development. Credit 3 units. EN: H

F10 ART 236 Textile Design
Credit 3 units. EN: H

F20 ART 2361 Advertising 1
Same as F20 ART 1361, F20 ART 3361, F20 ART 4361 - Sophomores (only) register for F20 ART 2361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary. Credit 3 units. EN: H

F20 ART 2362 Advertising I
Credit 3 units. EN: H

F20 ART 2363 Advertising in the Digital Age
Same as F20 ART 1363, ART 3363, ART 4363 - Sophomores (only) register for F20 ART 2363. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We identify and study “game changing” developments in advertising communications; changing dynamics in audience behavior — including the ability to "opt out"; the advertising industry’s adaptation to digital technologies; and finally, we speculate
on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one. Credit 3 units. EN: H

F20 ART 2364 Advertising in the Digital Age
Credit 3 units. EN: H

F20 ART 2365 History of Advertising
Credit 3 units.

F20 ART 2366 History of Advertising
Same as F20 1366, F20 3366, F20 4366 - Freshmen (only) register for F20 2366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Credit 3 units.

F20 ART 236F Interactivity and Web Design
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development. Credit 3 units. EN: H

F20 ART 236G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors and students outside the College of Art interested in developing visual products, including business students. Credit 3 units. EN: H

F20 ART 236I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing. Credit 3 units. EN: H

F20 ART 236J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 ART 101 Drawing or equivalent or permission of instructor. Credit 3 units. EN: H

F10 ART 236M Special Topics in Communication Design
Credit 3 units. EN: H

F20 ART 2384 Special Topics in Visual Communications: Presenting a Visual Business Case
Learn firsthand what it takes to sell a new idea to business decision makers. Work with executives and entrepreneurs to build a compelling business case. Help create visual presentations designed to target the audience through a step-by-step value proposition. Learn how to make things happen in business by working with executives at Charter Communications; Rivervest, an $89 million biotech venture fund; and others. Course taught by Dave Gray, founder and CEO of XPLANE Corp. Credit 3 units. EN: H

F20 ART 2385 The Art of Advertising
The Art of Advertising elective introduces students to the field by defining the role of advertising in American culture and economy. It begins by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class explains the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course consists of lectures and visiting instructors, brief essay quizzes and a series of exercises designed to acquaint each student with administrative and creative processes and various disciplines within the advertising field. Major emphasis is placed upon the creative disciplines. Credit 3 units. EN: H

F20 ART 2386 The Art of Advertising
Same as F20 ART 1386, F20 ART 3386, F20 ART 4386. Sophomores (only) register for F20 ART 2386. This course introduces students to the field by defining the role of advertising in American culture and economy. It begins by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class explains the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course consists of lectures and visiting instructors, brief essay quizzes and a series of exercises designed to acquaint each student with administrative and creative processes and various disciplines within the advertising field. Major emphasis is placed upon the creative disciplines. Credit 3 units. EN: H

F10 ART 238B Word and Image I
This course centers on the creation of word-image relationships. It focuses on intensive visual methodology and clear communication. Students make illustrations, explore typography and bring visual elements together into a unified whole. Projects take the form of posters, image sets, books, icons, maps, labels, infographics, etc. As the course progresses, the student works to narrow his or her focus within the field of visual communications by selecting particular projects from a suite of offerings. Required for the communication design major. Prerequisite: Digital Studio
(F10 ART 241 or ART 242) or Digital Design (F10 ART 243 or ART 244). The course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F10 ART 238C Typography I
This course introduces the language and standards of typography. Through a series of exercises and projects, students explore type as a vehicle for conveying information and as an expressive and interpretive tool. Required for the communication design major. Prerequisite: Digital Studio (F10 ART 241 or ART 242) or Digital Design (F10 ART 243 or ART 244). The course is open to nonmajors and minors as space permits.
Credit 3 units. EN: H

F20 ART 238J Advanced Animation
Credit 3 units. EN: H

F10 ART 241 Digital Studio
This course introduces students to basic digital tools to aid in conceptual and technical development of artwork. Students become familiar with pixel, vector, and moving-image software within a context of visual thinking and artmaking. Students must complete either Digital Studio (F10 ART 241 or ART 242) or Digital Design (F10 ART 243). This course is strongly recommended for BFA in Art majors and students anticipating concentrations in painting, printmaking and sculpture.
Credit 3 units. EN: H

F10 ART 242 Digital Studio
This course introduces students to basic digital tools to aid in conceptual and technical development of artwork. Students become familiar with pixel, vector and moving-image software within a context of visual thinking and artmaking. Students in the classes of 2015 and later must complete either Digital Studio (F10 ART 241 or ART 242) or Digital Design (F10 ART 243 or ART 244). This course is strongly recommended for painting, printmaking and sculpture majors.
Credit 3 units. EN: H

F10 ART 243 Digital Design
Students are introduced to digital tools in the context of applied design thinking for graphic design, surface design and imagemaking. Students pursue projects using Adobe Photoshop, Adobe Illustrator and Adobe InDesign. This course engages software learning in the service of design thinking. Students in the classes of 2015 and later must complete either Digital Studio (F10 ART 241 or ART 242) or Digital Design (F10 ART 243 or ART 244). This course is strongly recommended for communication design, fashion design and photography majors.
Credit 3 units. EN: H

F10 ART 244 Digital Design
Students are introduced to digital tools in the context of applied design thinking for graphic design, surface design and imagemaking. Students pursue projects using Adobe Photoshop, Adobe Illustrator and Adobe InDesign. This course engages software learning in the service of design thinking. Students in the classes of 2015 and later must complete either Digital Studio (F10 ART 241 or ART 242) or Digital Design (F10 ART 243 or ART 244). This course is strongly recommended for communication design, fashion design and photography majors.
Credit 3 units. EN: H

F20 ART 2481 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 2482 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F10 ART 250 Independent Study (also F20)
Designed for sophomores fulfilling art minor requirements. Prerequisites: Permission of instructor and submission of a written proposal to the associate dean of students (Room 1, Bixby Hall).
Credit variable, maximum 3 units. EN: H

F10 ART 261 Issues in Pictorial Space
A drawing course that examines spatial systems, traditions and contemporary usages; students develop artwork using traditional and experimental techniques. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 ART 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 262 Issues in Pictorial Space
A drawing course that examines spatial systems, traditions and contemporary usages; students develop artwork using traditional and experimental techniques. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 ART 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F20 ART 2643 Italian Level II
This course is a continuation of the conversational Italian course required for study abroad students. Taught entirely in Italian, this class concentrates on conversational Italian. There is an emphasis on class participation accompanied by readings and writing. The student develops facility speaking the language on an everyday basis.
Credit 5 units. EN: H
F20 ART 2644 Italian Level II
This course is a continuation of the conversational Italian course required for the Study Abroad students. Taught entirely in Italian, this class concentrates on conversational Italian. There is an emphasis on class participation accompanied by readings and writing. The student develops facility speaking the language on an everyday basis. Prerequisite: College of Art sophomores in the Study Abroad Program in Florence, Italy.
Credit 5 units. EN: H

F20 ART 2646 Italian Language
This course covers Italian grammar and conversation for study abroad students in Florence. Taught entirely in Italian. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.
Credit 5 units.

F20 ART 2648 Italian Language
Credit 3 units.

F10 ART 265 Conceptual Methods in Drawing
Communication of conceptual content through the invention of systems of signification related to language structure. Equates drawing with the primary formation of concepts — anthropological models, serial structures, symbolic languages, spatial systems. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 266 Conceptual Methods in Drawing
Communication of conceptual content through the invention of systems of signification related to language structure. Equates drawing with speech in the primary formation of concepts — anthropological models, serial structures, symbolic languages, spatial systems. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F20 ART 2661 Semester Abroad Program Seminar
This course prepares students participating in the Sam Fox School’s Semester Abroad Programs. The seminar meets eight times over the course of the semester. Attendance is mandatory for students going abroad. Prerequisite: College of Art and College of Architecture students selected for the Sam Fox School Abroad Programs.
Credit 1 unit. EN: H

F20 ART 2662 Semester Abroad Program Seminar
This course prepares students participating in the College of Art’s Semester Abroad Program in Florence, Italy. The seminar meets eight times over the course of the semester. Attendance is required. Prerequisite: students selected for the Semester Abroad Program only.
Credit 1 unit. EN: H

F10 ART 267 Dimension Studies
An investigation of surface and volume. Production of objects carried out in relation to the motivating idea of dimensional forms as evolved choices. Exploration of tension and movement between two and three dimensions. Prerequisites: F10 ART 101 or X10 CORE 101, F10 ART 102 or X10 CORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 267A Pattern, Repetition and Accumulation
The exploration of excessiveness with materials, images and/or gestures. Students investigate the relationships between such issues as part/whole, order/chaos, seen/secrets, permanence/ephemerality, formalism/meaning. Studio and site-specific work is open to 2-, 3-, and 4-dimensional solutions. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 268 Dimension Studies
An investigation of surface and volume. Production of objects carried out in relation to the motivating idea of dimensional forms as evolved choices. Exploration of tension and movement between two and three dimensions. Prerequisites: F10 ART 101 or X10 CORE 101, F10 ART 102 or X10 CORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108, or permission of instructor.
Credit 3 units. EN: H

F10 ART 268A Pattern, Repetition and Accumulation
The exploration of excessiveness with materials, images and/or gestures. Students investigate the relationships between such issues as part/whole, order/chaos, seen/secrets, permanence/ephemerality, formalism/meaning. Studio and site-specific work is open to 2-, 3-, and 4-dimensional solutions. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108, or permission of instructor.
Credit 3 units. EN: H

F20 ART 271 Narrative, Sequence and Seriality
The investigation of narrative structure and strategy, both implied and explicit. The definition of narrative extends to purely formal issues of sequence and arrangement. Relationships between visual and verbal structures, attention to the architecture of stories. Consideration of historical and contemporary visual narratives; exploration of personal and public forms. Studio production; open to 2- and 3-dimensional solutions.
Credit 3 units. EN: H

F20 ART 2713 Introduction to Book Binding
Same as F20 ART 1713, F20 ART 3713, F20 ART 4713.
Sophomores (only) register for F20 ART 2713. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the copic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion
and the carousel. Students explore the visual book using found imagery and photocopy transfers and produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

F20 ART 2714 Introduction to Book Binding
Same as F20 ART 1714, F20 ART 3714, F20 ART 4714.
Sophomores (only) register for F20 ART 2714. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the coptic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion and the carousel. Students explore the visual book using found imagery and photocopy transfers and produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

F10 ART 272 Narrative, Sequence and Seriality
The investigation of narrative structure and strategy, both implied and explicit. The definition of narrative extends to purely formal issues of sequence and arrangement. Relationships between visual and verbal structures, attention to the architecture of stories. Consideration of historical and contemporary visual narratives; exploration of personal and public forms.
Studio production; open to 2- and 3-dimensional solutions. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106 and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 273 Time Arts
This course explores media not found in the traditions of painting and sculpture. Rather, it uncovers the mysteries behind the 20th-century phenomenon of Performance Art. "Performance" explores the interrelationship between numerous aesthetic approaches, a few of which are: time observation, duration works, four-dimensional works, body art and monologue. Students become facilitators of events. Four-dimensional structures of sequence, narrative and compillation become the constructs for investigation. Under this heading, hands-on experience with film making, video production, sound recording, and performance art are explored. Students work independently choosing from a menu of options. Students gain conceptual strategies, historical perspective and technical skills relating to each media and their interplay. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 274 Time Arts
This course explores media not found in the traditions of painting and sculpture. Rather, it uncovers the mysteries behind the 20th-century phenomenon of Performance Art. "Performance" explores the interrelationship between numerous aesthetic approaches, a few of which are: time observation, duration works, four-dimensional works, body art and monologue. Students become facilitators of events. Four-dimensional structures of sequence, narrative and compillation become the constructs for investigation. Under this heading, hands-on experience with film making, video production, sound recording, and performance art are explored. Students work independently choosing from a menu of options. Students gain conceptual strategies, historical perspective and technical skills relating to each media and their interplay. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 274A Durational Systems
Investigation of duration as a mode of artistic production. Explores time-based objects and events. Open to digital, 3-D and 4-D solutions. Students harness the power of new media to interpret concepts such as time, distance, collaboration and interactivity through traditional, digital and web-based platforms. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 275 Critical Frameworks in the Visual Arts
A lecture course addressing basic issues in modern and postmodern criticism presented in historical context. Lectures alternating with discussion. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor.
Credit 3 units. EN: H

F10 ART 276 Critical Frameworks in the Visual Arts
A lecture course addressing basic issues in modern and postmodern criticism presented in historical context. Lectures alternating with discussion. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 XCORE 106, and F10 ART 107 or F10 ART 108, or permission of instructor.
Credit 3 units. BU: ETH EN: H

F10 ART 277 Special Topics in Core
Studies in special subjects. Topics vary from semester to semester. Consult Course Listings. May be repeated for credit. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 XCORE 106, and F10 ART 107 or F10 ART 108, or permission of instructor.
Credit 3 units. EN: H

F10 ART 278 Special Topics in Core
Studies in special subjects. Topics vary from semester to semester. Consult Course Listings. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10
ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F10 ART 2783 Special Topics in Core — Florence, Italy
Studies in special subjects. Topics vary from semester to semester. Consult Course Listings. Prerequisite: College of Art sophomores in the Study Abroad Program in Florence, Italy. Credit 3 units. EN: H

F10 ART 2784 Special Topics in Core — Florence, Italy
Study abroad in Florence, Italy. Studies in special subjects. Topics vary from semester to semester. Consult Course Listings. Prerequisite: College of Art sophomores in the Study Abroad Program in Florence, Italy. Credit 3 units. EN: H

F10 ART 2787 Visiting Faculty Workshops — Florence, Italy
Students participate in month-long workshops with visiting faculty from the College of Art. This course provides students with the opportunity to examine different artistic disciplines. The course can be modified to accommodate the student's experience abroad. Prerequisite: College of Art sophomores in the Study Abroad Program in Florence, Italy. Credit 3 units. EN: H

F10 ART 2788 Visiting Faculty Workshops — Florence, Italy
Students participate in three month-long workshops with visiting faculty from the College of Art. This course provides students with the opportunity to examine different artistic disciplines. The course can be modified to accommodate the student's experience abroad. Prerequisite: College of Art sophomores in the Study Abroad Program in Florence, Italy. Credit 3 units. EN: H

F10 ART 279 Recognition, Construction and the Found
In this course students juxtapose, combine and edit found objects, imagery and text to create 2- and 3-dimensional artwork. Historical precedents such as assemblage, collage and installation are examined. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F10 ART 280 Recognition, Construction and the Found
In this course students juxtapose, combine and edit found objects, imagery and text to create 2- and 3-dimensional artwork. Historical precedents such as assemblage, collage and installation are examined. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F10 ART 283 Typography and Letterform: The Design of Language
As an investigation of the formal qualities of familiar objects, letters, this is an introductory-level course in design thinking using families of letterforms as our focus. Students explore design strategies required to make individual forms into a family of types through exercises in tracing, drawing, letterpress printing and collage. Particular emphasis is devoted to the concept of modularity, including an assignment to design and print a modular typeface. Students in the class of 2015 and later must complete either F10 ART 295, ART 296, ART 283 or ART 284 or other F10 200-level introductory studio as an introduction to the communication design major. Prerequisites: X10 XCORE 101, X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. This course is open to nonmajors and minors as space permits. Credit 3 units. EN: H

F10 ART 284 Typography and Letterform: The Design of Language
As an investigation of the formal qualities of familiar objects, letters, this is an introductory-level course in design thinking using families of letterforms as our focus. Students explore design strategies required to make individual forms into a family of types through exercises in tracing, drawing, letterpress printing and collage. Particular emphasis is devoted to the concept of modularity, including an assignment to design and print a modular typeface. Students in the class of 2015 and later must complete either F10 ART 295, ART 296, ART 283 or ART 284 or other F10 200-level introductory studio as an introduction to the communication design major. Prerequisites: X10 XCORE 101, X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. This course is open to nonmajors and minors as space permits. Credit 3 units. EN: H

F10 ART 285 Color Systems
A sustained experience in color which includes the study of optical, theoretical and cultural issues. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F20 ART 286 Special Topics
A sustained experience in color which includes the study of optical, theoretical and cultural issues. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F10 ART 287 Material Systems
Studies in special subjects. Topics vary from semester to semester. Consult Course Listings. Prerequisite: College of Art sophomores in the Study Abroad Program in Florence, Italy. This course is open to nonmajors and minors as space permits. Credit 3 units. EN: H

F10 ART 288 Material Systems
Investigates object making via materials and various processes to explore visual and physical metaphor. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H
F10 ART 295 Pictures for Communication
Students investigate the realm of functional pictures through pictograms, comic strips, diagrammatic maps, visual metaphors and narratives. Each project focuses on a particular aspect of conceptual and formal clarity. Significant attention is paid to aesthetics. Students use a variety of media and are introduced to Adobe Illustrator. Students in the class of 2015 and later must complete either F10 ART 295, ART 296, ART 283 or ART 284 or other F10 200-level introductory studio as an introduction to the communication design major. Prerequisites: X10 XCORE 101, X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F10 ART 296 Pictures for Communication
Students investigate the realm of functional pictures through pictograms, comic strips, diagrammatic maps, visual metaphors and narratives. Each project focuses on a particular aspect of conceptual and formal clarity. Significant attention is paid to aesthetics. Students use a variety of media and are introduced to Adobe Illustrator. Students in the class of 2015 and later must complete either F10 ART 295, ART 296, ART 283 or ART 284 or other F10 200-level introductory studio as an introduction to the communication design major. Prerequisites: X10 XCORE 101, X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H

F10 ART 297 Studio Methods
There are many methods for making decisions in the practice of making art. This course investigates different strategies and structural devices for examining and enhancing your making process and the visual impact of the product. The process is open ended. The process is particular and specific. The challenge is to maximize the conditions for effective and efficient decision making. The course is organized around individual works as analyzed and evaluated through such systems as Bloom’s taxonomies, inductive and deductive reasoning, analogous thinking systems, hypothesis and visual evidentiary argument, and emergence theory. Substantial reading and writing are included as complimentary to the making process. Studies in special subjects. Topics vary from semester to semester. Consult Course Listings. Prerequisites: F10 ART 101 or X10 XCORE 101, F10 ART 102 or X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. Credit 3 units. EN: H
F20 ART 311 Painting
Advanced study in painting with individualized criticism, lectures and seminars, leading toward the development of personal idioms.
Credit 3 units. EN: H

F20 ART 3115 Intensive Intermediate Painting
Same as F20 ART 2115. F20 ART 4115. Juniors (only) register for course F20 ART 3115. In this course we explore the genres of painting from the inside-out. We focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, students improve at oil painting in its traditional 20th-century use and gain some technical and conceptual experience with its contemporary manifestation. Our main focus is on perceptual studies, although we also work with notions of abstraction in painting. There are weekly homework assignments as well as a few reading assignments. This is a very structured course, designed to develop a student's strengths and abilities as a painter and to further his or her conceptual understanding of the medium.
Prerequisite: painting elective or permission of instructor.
Credit 3 units. EN: H

F20 ART 3116 Intensive Intermediate Painting
Same as F20 ART 2116. F20 ART 4116. Juniors (only) register for course F20 ART 3116. In this course we explore the genres of painting from the inside-out. We focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, students improve at oil painting in its traditional 20th-century use and gain some technical and conceptual experience with its contemporary manifestation. Our main focus is on perceptual studies, although we also work with notions of abstraction in painting. There are weekly homework assignments as well as a few reading assignments. This is a very structured course, designed to develop a student's strengths and abilities as a painter and to further his or her conceptual understanding of the medium.
Prerequisite: painting elective or permission of instructor.
Credit 3 units. EN: H

F10 ART 311A Painting: Art Practice
Prerequisite: Introduction to Painting (ART 221 or ART 222).
Credit 3 units. EN: H

F20 ART 311B Painting II
Same as F20 ART 411B. Juniors (only) register for F20 ART 311B. Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. College of Art majors and non-art students pursuing an art minor have priority.
Prerequisite: painting elective or permission of instructor.
Credit 3 units. EN: H

F10 ART 311B Painting II
Same as F10 ART 411B. Juniors (only) register for F10 ART 311B. Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. College of Art majors and non-art students pursuing an art minor have priority.
Prerequisite: painting elective or permission of instructor.
Credit 3 units. EN: H

F20 ART 312 Painting
Advanced study in painting with individualized criticism, lectures and seminars, leading toward the development of personal idioms.
Credit 3 units. EN: H

F10 ART 312A Painting: Art Practice
This major course of study for juniors and seniors expands the dialogue between material and cultural histories, personal experience, tradition and current practice in contemporary painting. The learning sequence consists of comprehensive investigations of painting processes and materials through assigned and self-directed projects, leading to the development of a unique body of work. Critical assessment of work produced occurs in discussion with faculty and peers. In addition to studio production, this course includes level-specific seminars and visits to galleries and museums. Required for painting majors.
Prerequisites: F10 ART 221 or ART 222; F10 ART 311A.
Credit 3 units. EN: H

F20 ART 312B Painting II
Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. College of Art majors and non-art students pursuing an art minor have priority.
Prerequisite: a beginning painting elective or permission of instructor.
Credit 3 units. EN: H

F10 ART 312D Painting: Art Practice
Credit 3 units. EN: H

F10 ART 312E Painting: Art Practice
Credit 3 units. EN: H

F20 ART 312A Sculpture: Art Practice
Exploration of advanced concepts and techniques. Involvement with larger scale, environmental relationships and architectural considerations. Processes and materials include construction in a large variety of materials, firing, plaster mold making, direct plaster work, wood and stone carving, foundry, plastics laminations, soft sculpture, welding, soldering, brazing, metalwork.
Credit 3 units. EN: H

F20 ART 312B Sculpture: Art Practice
Contemporary practice in sculpture exists in plural modes at the intersection of diverse cultural traditions, material and process applications, and ideological positions. In this studio, students explore sculpture through sustained investigations in concept, material, media and process. Juniors and seniors participate in demonstrations, workshops and level-specific seminars that focus on individual topical research. Juniors expand their studio activity to include public art projects as part of a long-running program in University City. Seniors build a portfolio of work and prepare to enter the professional field. Critique structures are geared toward intellectual development, oral presentation
and writing skills as they relate to studio practice. Required for sculpture majors. Prerequisite: F10 ART 213 or ART 214. Credit 3 units. EN: H

F20 ART 313F Sculpture: Foundry
Same as F20 ART 113F, F20 ART 213F, F20 ART 413F. Juniors (only) register for F20 ART 313F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: junior standing or departmental approval. Credit 3 units. EN: H

F20 ART 313G Sculpture: Wood
Same as F20 ART 113G, F20 ART 213G, F20 ART 413G. Juniors (only) register for F20 ART 313G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: junior standing or departmental approval. Credit 3 units. EN: H

F20 ART 313H Sculpture: Blacksmithing
This course is an introduction to Blacksmithing materials, tools and techniques. Students explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for 3-dimensional form. In this class we explore these possibilities and expand our sculptural vocabulary. Credit 3 units. EN: H

F20 ART 313I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plasticity to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H

F10 ART 314A Sculpture
Exploration of advanced concepts and techniques. Involvement with larger scale, environmental relationships and architectural considerations. Processes and materials include construction in a large variety of materials, firing, plaster mold making, direct plaster work, wood and stone carving, foundry, plastics lamination, soft sculpture, welding, soldering, brazing, metalwork. Credit 3 units. EN: H

F10 ART 314D Sculpture: Theory and Practice
Contemporary practice in sculpture exists in plural modes at the intersection of diverse cultural traditions, material and process applications, and ideological positions. In this studio, students explore sculpture through sustained investigations in concept, material, media and process. Juniors and seniors participate in demonstrations, workshops and level-specific seminars that focus on individual topical research. Juniors expand their studio activity to include public art projects as part of a long-running program in University City. Seniors build a portfolio of work and prepare to enter the professional field. Critique structures are geared toward intellectual development, oral presentation and writing skills as they relate to studio practice. Required for sculpture majors. Prerequisite: F10 ART 213 or ART 214; F10 ART 313D. Credit 3 units. EN: H

F20 ART 314F Sculpture: Foundry
Same as F20 ART 114F, F20 ART 214F, F20 ART 414F. Juniors (only) register for F20 ART 114F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: junior standing or departmental approval. Credit 3 units. EN: H

F20 ART 314G Sculpture: Wood
Same as F20 ART 114G, F20 ART 214G, F20 ART 414G. Juniors (only) register for F20 ART 314G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. Prerequisite: junior standing or departmental approval. Credit 3 units. EN: H

F20 ART 314I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plasticity to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H

F10 ART 314J Photography: Art Practice
Credit 3 units. EN: H

F20 ART 315 Printmaking
Survey of printmaking covering basic processes in intaglio, lithography, relief and monotype. Emphasis on mixed media and experimentation with a foundation in traditional, historical and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. Credit 3 units. EN: H

F10 ART 315A Printmaking/Drawing
A comprehensive investigation of both traditional and experimental drawing and printmaking techniques. Students are encouraged to explore large-scale mixed-media processes
with an emphasis on the development of individual images and marking styles. Students have facilities available in papermaking and printmaking with capabilities for computer and photographic techniques.
Credit 8 units. EN: H

F10 ART 315B Printmaking: Art Practice
Students explore the spectrum of print media and culture, find points of intersection with other media and disciplines, and develop and individual, sustained investigation as an artist. Advanced techniques and concepts are imparted through participatory workshops, focusing on sets of skills such as silkscreen, etching and monotype around strategies in the field of printmaking and contemporary art. Juniors and seniors participate in level-specific seminars that are focused on topical research and critique structures, and are geared toward intellectual development, oral presentation and writing skills as they relate to studio practice. Required for printmaking majors. Prerequisite: F10 ART 215 or ART 216.
Credit 3 units. EN: H

F20 ART 316 Printmaking
Students explore various mixed-media approaches to relief printmaking in combination with collagraph, photo lithography and drawing. Relief techniques covered include wood and linoleum cuts using the black line and white line approaches. (Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.)
Credit 3 units. EN: H

F20 ART 3162 Special Topics in Printmaking
Same as F20 ART 1162, F20 ART 2162, F20 ART 4162. Juniors (only) register for F20 ART 3162.
Credit 3 units. EN: H

F10 ART 316A Printmaking/ Drawing
A comprehensive investigation of both traditional and experimental drawing and printmaking techniques. Students are encouraged to explore large-scale mixed-media processes with an emphasis on the development of individual images and marking styles. Students have facilities available in papermaking and printmaking with capabilities for computer and photographic techniques.
Credit 8 units. EN: H

F10 ART 316B Printmaking: Art Practice
Students explore the spectrum of print media and culture, find points of intersection with other media and disciplines, and develop and individual, sustained investigation as an artist. Advanced techniques and concepts are imparted through participatory workshops, focusing on sets of skills such as silkscreen, etching and monotype around strategies in the field of printmaking and contemporary art. Juniors and seniors participate in level-specific seminars that are focused on topical research and critique structures, and are geared toward intellectual development, oral presentation and writing skills as they relate to studio practice. Required for printmaking majors. Prerequisites: F10 ART 215 or ART 216; F10 ART 315B.
Credit 3 units. EN: H

F10 ART 316F Printmaking: Art Practice
Credit 3 units. EN: H

F10 ART 317 Photography
Refining methods, materials and techniques of photography, as well as developing working knowledge of chemistry, film and paper. Assignments challenge students' insights into their own portfolios of photographs as well as those of other photographers.
Credit 8 units. EN: H

F20 ART 3173 Photography III
This class is designed for the student who is seeking to explore advanced issues in photography using a broad range of photographic practices and media. In addition to further mastering of technique and craft, students, through readings and class discussion, place their work within a context of contemporary issues in photographic image making, theory and criticism.
Credit 3 units. EN: H

F10 ART 317A Digital Imaging and Photography
Refining methods, materials and techniques of photography, as well as developing a working knowledge of chemistry, film and paper. Assignments challenge the students' insight into their own portfolio of photographs as well as those of other photographers.
Credit 8 units. EN: H

F20 ART 317B Photography II (Black-and-White)
Course adds to the experience of Photography I (Black-and-White). Students investigate phenomena relative to the camera and photography. Students develop the vision necessary to take intelligent and articulate photographs, as well as establish the notion of high craft in terms of the negative and the print. Topics may include portrait, landscape, street photography, the figure and the photo story.
Credit 3 units. EN: H

F20 ART 317E Color Photography II
The use of color negative materials and the development of a technical and aesthetic vocabulary with color materials. Use of color analyzers, masking systems, and alternatives within negative color systems.
Credit 3 units. EN: H

F10 ART 317G Photography: Art Practice
In a rigorous multi-level peer critique environment, students incorporate discourse and personal experience to create formal and conceptual intent with the photograph. Through assignments and individual projects, students experiment with narrative and non-narrative approaches intrinsic to series and installation-based photography. Investigation of various materials, venues, and means distribution is complemented by praxes on their contemporary manifestations and discussed through multiple writing formats. Image capture through camera-less, digital SLR, medium and large format camera systems is covered in detail as well as advanced analog to digital scanning, editing and printing techniques. Required for photography majors. Prerequisite: F10 ART 217 or 218.
Credit 3 units. EN: H
F10 ART 317H Photography: Art Practice
Prerequisite: Introduction to Photography (F10 ART 217 or ART 218). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.
Credit 3 units. EN: H

F20 ART 317I Advanced Photography Seminar
Designed for non-art students fulfilling Art minor requirements. Topics covered include studio lighting and large-format photography.
Credit 3 units. EN: H

F20 ART 317J Alternative Process Photography
(Formerly Non-Silver Photography). Same as F20 ART 217J, F20 ART 317J. Juniors (only) register for F20 ART 317J. An exploration into the use of nonsilver and alternative photographic processes. The use of such processes as blue and brown printing and gum printing is explored, as well as photomechanical processes such as photocopying and color photomechanical processes. Prerequisite: F10 ART 1186 Black-and-White Photography or permission of instructor.
Credit 3 units. EN: H

F10 ART 318 Photography
Refining methods, materials and techniques of photography, as well as developing working knowledge of chemistry, film and paper. Assignments challenge students' insights into their own portfolios of photographs as well as those of other photographers.
Credit 8 units. EN: H

F20 ART 3183 Photography III
This class is designed for the student who is seeking to explore advanced issues in photography using a broad range of photographic practices and media. In addition to further mastering of technique and craft, students, through readings and class discussion, place their work within a context of contemporary issues in photographic image making, theory and criticism.
Credit 3 units. EN: H

F20 ART 3184 Photography III
This class is designed for the student who is seeking to explore advanced issues in photography using a broad range of photographic practices and media. In addition to further mastering of technique and craft, students, through readings and class discussion, place their work within a context of contemporary issues in photographic image making, theory and criticism.
Credit 3 units. EN: H

F20 ART 3185 Intermediate Photography
This class is designed for the student who is seeking to explore issues in photography using a broad range of photographic practices and media. In addition to further mastering of technique and craft, students, through readings and class discussion, place their work within a context of contemporary issues in photographic image making, theory and criticism. In addition to completing all assignments, a series of thematic works is completed and presented at the end of the semester. Open to all photographic mediums and formats. Prerequisites: Black and White Photography or Digital Photography I or permission of instructor.
Credit 3 units. EN: H

F20 ART 318A Digital Imaging and Photography
Refining methods, materials and techniques of photography, as well as developing working knowledge of chemistry, film and paper. Assignments challenge the students' insight into their own portfolios of photographs as well as those of other photographers.
Credit 3 units. EN: H

F20 ART 318B Photography II (Black-and-White)
Course adds to the experience of Photography I (Black-and-White). Students investigate phenomena relative to the camera and photography. Students develop the vision necessary to take intelligent and articulate photographs, as well as establish the notion of high craft in terms of the negative and the print. Topics may include portrait, landscape, street photography, the figure and the photo story.
Credit 3 units. EN: H

F20 ART 318E Color Photography II
This course adds to the experience of Color Photography I. Students expand their knowledge and handling of color negative materials and begin to learn the basics of color printing with transparency films and reversal printing. Some advanced printing and shooting techniques covered. Emphasis on developing a personal color sensibility and producing a cohesive body of work that represents that vision.
Credit 3 units. EN: H

F10 ART 318G Photography: Art Practice
In a rigorous multi-level peer critique environment, students incorporate discourse and personal experience to create formal and conceptual intent with the photograph. Through assignments and individual projects, students experiment with narrative and non-narrative approaches intrinsic to series and installation-based photography. Investigation of various materials, venues, and means distribution will be complemented by praxes on their contemporary manifestations and discussed through multiple writing formats. Image capture through camera-less, digital SLR, medium and large format camera systems will be covered in detail as well as advanced analog to digital scanning, editing and printing techniques. Required for photography majors. Prerequisite: F10 217 or 218; F10 317G.
Credit 3 units. EN: H

F10 ART 318H Photography: Art Practice
Credit 3 units. EN: H

F20 ART 318I Advanced Photography Seminar
Designed for non-art students fulfilling Art minor requirements. Topics covered include studio lighting and large-format photography.
Credit 3 units. EN: H

F10 ART 318J Painting: Art Practice
Credit 3 units. EN: H
F20 ART 319 Ceramics
Advanced ceramics/glass study focuses on the student acquiring working knowledge of a variety of available materials and technologies to develop a personal direction and pursue self-determined goals. Experimentation is encouraged in both glass and clay. This may involve working in traditional or contemporary, vessel or sculptural concepts. Available to students is a variety of materials, equipment and technical information. Ceramics, porcelain, stoneware, terra-cotta and low-temperature clays are used in conjunction with extensive study of glazing and firing technology. Students explore and develop skills in Raku, low-temperature, oxidation, reduction, electric, high-temperature and pit firings.
Credit 3 units. EN: H

F20 ART 320 Ceramics
Advanced ceramics/glass study focuses on the student acquiring working knowledge of a variety of available materials and technologies to develop a personal direction and pursue self-determined goals. Experimentation is encouraged in both glass and clay. This may involve working in traditional or contemporary, vessel or sculptural concepts. Available to students is a variety of materials, equipment and technical information. Ceramics, porcelain, stoneware, terra-cotta and low-temperature clays are used in conjunction with extensive study of glazing and firing technology. Students explore and develop skills in Raku, low-temperature, oxidation, reduction, electric, high-temperature and pit firings.
Credit 3 units. EN: H

F10 ART 323 Fashion Design
A creative approach to fashion design, with flat pattern and draping skills used in the development of original sample garments. Construction techniques and industrial methods are presented and applied to specific structured design problems. Students work with visiting designer-critics. Garments are reviewed by a professional jury in the spring semester and selected for the annual student fashion show.
Credit 8 units. EN: H

F10 ART 323A Three-Dimensional Fashion Design Foundation
Study of fundamental apparel design issues. Students begin with basic draping methods and explore evolution and craft, decoration and adornment for apparel. Research for class exercises is based upon the most elementary forms of historical and contemporary dress.
Credit 3 units. EN: H

F10 ART 323B Two-Dimensional Fashion Design Foundation
Review and practice of applicable material from Fashion Illustration: Visualizing Apparel (F10 ART 234) course for presenting the figure in garment design. Students explore a variety of media for expressive fashion communication and learn to combine page elements with compelling design strategies. Research and study of landmark and innovative illustrators are conducted as well as application of their ideas in practice. Additionally, the course covers incorporation of technical drawings, text and textile swatches with illustration style to convey design vision for fashion presentation.
Credit 3 units. EN: H

F10 ART 323C Digital Fashion and Textile Design
Review of practice of introductory material from Fashion Illustration: Visualizing Apparel (F10 ART 234). In depth exploration of vector-based illustration for garment and textile schematics. Establishment of strategies for designing apparel, wovens, knits, prints and patterns using universal and industry software.
Credit 3 units. EN: H

F20 ART 323D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN: H

F20 ART 323E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design, and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN: H

F20 ART 323G Fashion: Textile Design
Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing.
Credit 3 units. EN: H

F10 ART 324 Fashion Design
A creative approach to fashion design, with flat pattern and draping skills used in the development of original sample garments. Construction techniques and industrial methods are presented and applied to specific structured design problems. Students work with visiting designer-critics. Garments are reviewed by a professional jury in the spring semester and selected for the annual student fashion show.
Credit 8 units. EN: H

F20 ART 324D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN: H

F20 ART 324E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design, and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN: H
F20 ART 324I Fashion: Textile Design
Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing.
Credit 3 units. EN: H

F20 ART 327A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN: H

F20 ART 328A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN: H

F10 ART 328D Illustrating for Licensed Products
In this studio course, students research, concept and create images that are appropriate for application to products in the licensing field. Students work toward developing icons/motifs, a mainstay in licensing, through deepening their skill sets in shape based illustration, design elements of composition and hierarchy and thoughtfully considered color. Class content includes the development of collections and images, patterns, and exploration of the visual content, artists, audiences and trends in a fluid marketplace. Projects for this course are drawn from the gift and home decor markets, fabric design and stationery products. Prerequisite: Image & Story or Editorial Illustration or permission of instructor. Please email Linda Solovic at lsolovic@mindspring.com for more information. This course is appropriate for juniors in the Communication Design major.
Credit 3 units.

F10 ART 329C Time-Based Media: Art Practice
Prerequisite: Digital Design (F10 ART 243) or Digital Studio (F10 ART 242). Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F20 ART 329E Tale of Two Cities: Documenting Our Divides
The metropolitan St. Louis area has become the nation’s symbol of modern segregation erupting into urban unrest and violence foiled against non-violent direct-action interventions, youth driven social protests and grassroots revitalization. With the assistance of a faculty seed grant from the Divided City Initiative, in partnership with the Center for the Humanities in Arts & Sciences and the Mellon Foundation, Tale of Two Cities: Documenting Our Divides brings together students working in trans-disciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students partner and engage with a local nonprofit organization, grassroots movement or religious institution. Topics can include personal and/or institutional issues of a “divided city” that are exacerbated by race, gender, economic status, sexual orientation or geography. Successful completion of this course involves researching and creating a short video with a distinctive perspective and point of view that draws upon the team’s collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art.
Skills are developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier, and archival preservation. No prerequisites. This course is open to all undergrad and grad students.
Credit 3 units.

F20 ART 329F Tale of Two Cities: Documenting Our Divides
The metropolitan St. Louis area has become the nation’s symbol of modern segregation erupting into urban unrest and violence foiled against non-violent direct-action interventions, youth driven social protests and grassroots revitalization. With the assistance of a faculty seed grant from the Divided City Initiative, in partnership with the Center for the Humanities in Arts & Sciences and the Mellon Foundation, Tale of Two Cities: Documenting Our Divides brings together students working in trans-disciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students partner and engage with a local nonprofit organization, grassroots movement or religious institution. Topics can include personal and/or institutional issues of a “divided city” that are exacerbated by race, gender, economic status, sexual orientation or geography. Successful completion of this course involves researching and creating a short video with a distinctive perspective and point of view that draws upon the team’s collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art.
Skills are developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier, and archival preservation. No prerequisites. This course is open to all undergrad and grad students.
Credit 3 units.

F10 ART 330C Time-Based Media: Art Practice
Credit 3 units.

F20 ART 333 Visual Communication: Graphic Design
Offered as emphasis with the Communication Design major, the course employs intensive projects in graphic design, typography and production to extend the student’s capacity for conceptual and visual thinking. Along with orientation toward professional standards and practices, students are encouraged to identify and develop their special talents and interests. Fundamentals in computer-assisted design are covered.
Credit 3 units. EN: H

F20 ART 334 Visual Communication: Graphic Design
Continuation of F10 Art 333. Offered an an emphasis within the Communication Design major, the course employs intensive projects in graphic design, typography and production to extend the student’s capacity for conceptual and visual thinking. Along with orientation toward professional standards and practices, students are encouraged to identify and develop their special talents and interests. Fundamentals in computer-assisted design are covered.
Credit 3 units. EN: H
F20 ART 3352 Commercial Modernism in America 1865–1965
This course explores contributions to and expressions of image-based visual modernism in the commercial tradition. We focus on periodical illustration, the comic strip and animated film. Content addresses the birth and expansion of industrial image production; the history of relevant technologies; modernist art theory and the experience of modernity; the parallel but culturally distinct traditions of illustration and cartooning; issues of race and gender in the production and reception of these works. A sampling of practitioners considered: E.W. Kemble, Howard Pyle, Jessie Willcox Smith, Elizabeth Shippen Green, N.C. Wyeth, Winsor McCay, J.C. Leyendecker, Norman Rockwell, Chester Gould, Milton Caniff, Al Parker, Robert Weaver, Mary Blair, Saul Bass, Paul Rand, Ezra Jack Keats, and Jack Kirby. Three required film screenings are scheduled during the semester. Images from the commercial tradition typically fall into a cultural and academic blind spot. They exist outside the realm of art history as traditionally defined and receive primarily textual analyses in culture studies contexts. As a result, many careers and works which would otherwise attract interest remain effectively invisible. This course seeks to integrate the close study of objects associated with art history and the embrace of the embedded in culture studies. We draw on the collections of the recently founded Modern Graphic History Library at Washington University.
Credit 3 units. EN: H

F20 ART 3355G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, marketing and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors, and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. EN: H

F20 ART 3351 Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing.
Credit 3 units. EN: H

F20 ART 335J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 ART 101 Drawing or equivalent or permission of instructor.
Credit 3 units. EN: H

F20 ART 335G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, marketing and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors, and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. EN: H

F20 ART 335L Communication Design and Business
This course provides an introduction to business communications in a visual environment. Subjects addressed include visual organization, introductory typography, basic identity development, message construction and business presentation development.
Credit 3 units. EN: H

F20 ART 3361 Advertising 1
Same as: F20 ART 1361, F20 ART 2361, F20 ART 4361 - Juniors (only) register for F20 ART 3361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.
Credit 3 units. EN: H
F20 ART 3362 Advertising I
Credit 3 units. EN: H

F20 ART 3363 Advertising in the Digital Age
Same as F20 ART 1363, ART 2363, ART 4363 - Juniors (only) register for F20 ART 3363. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We identify and study “game changing” developments in advertising communications; changing dynamics in audience behavior— including the ability to “opt out”; the advertising industry’s adaptation to digital technologies; and finally, we speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.
Credit 3 units. EN: H

F20 ART 3364 Advertising in the Digital Age
Credit 3 units. EN: H

F20 ART 3365 History of Advertising
Credit 3 units.

F20 ART 3366 History of Advertising
Same as F20 1366, F20 2366, F20 4366 - Freshmen (only) register for F20 3366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects.
Credit 3 units.

F20 ART 336F Interactivity and Web Design
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development.
Credit 3 units. EN: H

F20 ART 336G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors, and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. EN: H

F20 ART 336I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing.
Credit 3 units. EN: H

F20 ART 336J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 Art 101 Drawing or equivalent or permission of instructor.
Credit 3 units. EN: H

F20 ART 336K Communication Design II
This course continues the elements of communication design in a more professional context. Students advance their understanding of concept development and visual execution. They also examine contemporary professional work in the field and are introduced to the business of the profession, including work with clients. Course work integrates fundamental design skills with business presentations and team-based projects. The final course assignment comes from an external firm. Students work in groups and make a professional presentation to the client.
Credit 3 units. EN: H

F10 ART 336M Special Topics in Communication Design
Credit 3 units. EN: H

F10 ART 337B Communication Design: Word and Image Studio I
This course centers around the study of word-image relationships. It values intensive visual exploration and clear communication. Students are challenged to make illustrations, explore typography, and bring visual elements together into a unified whole. Projects take the form of posters, image sets, books, icons, maps, labels, infographics, etc. As the course progresses, the student works to narrow his or her focus within the field of visual communications by selecting particular projects from a suite of offerings. Prerequisite: junior standing, College of Art majors only. Students also must enroll in F10 ART 337C and F10 ART 337D.
Credit 3 units. EN: H

F10 ART 337C Communication Design: Typography I
This course examines typography as a vehicle for conveying information across contexts and as an expressive and interpretive medium. Students complete a series of exercises and projects. Prerequisite: junior standing, College of Art majors only. Students also must enroll in F10 ART 337B and F10 ART 337D.
Credit 2 units. EN: H
F10 ART 337D Communication Design: Digital Adventure
Students are introduced to the digital tools of graphic design and image making. Through content-driven design projects, supplemented by in-class exercises, students explore and learn Adobe Illustrator, Photoshop and InDesign. Prerequisite: junior standing, College of Art majors only. Students also must enroll in F10 ART 337B and F10 ART 337C.
Credit 3 units. EN: H

F10 ART 337E Communication Design: Word and Image II
This course continues Communication Design: Word and Image I (F10 ART 238B), presenting design and illustration projects simultaneously. It focuses on methodologies for a range of problems. It emphasizes the development of content, illustration, typography, sequential narrative and information design. Students are expected to become self-directed about their synthesis of word and image and select an area of emphasis within design and illustration for deeper study. Prerequisite: Word and Image I. Required for Communication Design majors; open to Sam Fox School students as space permits.
Credit 3 units. EN: H

F10 ART 337F Communication Design: Typography II
This course builds on the typographic principles introduced in Typography I (F10 ART 238C). Students generate typographic systems and expressions relevant to professional practice. Prerequisite: Typography I. Required for Communication Design majors; open to Sam Fox School students as space permits.
Credit 3 units. EN: H

F10 ART 337G Communication Design: Introduction to Motion and Interactivity
This course explores screen-based design. It uses the language of cinema as a tool for examining narrative. Provides an introductory experience with interactivity, using both digital and analog technologies. Prerequisite: Digital Design (F10 ART 243) or Digital Studio (F10 ART 242). Required for Communication Design majors; open to Sam Fox School students as space permits.
Credit 3 units. EN: H

F10 ART 337H Communication Design: Interaction Design I
This course is a hands-on application of interaction design for digital media (primarily browser-based). Participants learn and apply the fundamentals of HTML and CSS, explore how user-interaction adds bidirectionality to communication, examine the intricacies of seemingly-simple digital interactions, and become familiar with the attributes of digital device as "canvas."
Students work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242) or permission of instructor. Required for Communication Design majors; open to students outside the Communication Design major as space permits.
Credit 3 units. EN: H

F20 ART 3386 The Art of Advertising
This course introduces students to the field by defining the role of advertising in American culture and economy. It begins by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class explains the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course consists of lectures and visiting instructors, brief essay quizzes and a series of exercises designed to acquaint each student with administrative and creative processes and various disciplines within the advertising field. Major emphasis is placed upon the creative disciplines.
Credit 3 units. EN: H

F10 ART 338B Communication Design: Word and Image II
This course continues the study of word-image relationships from Word and Image I. It focuses on methodologies for realizing clear communication across a range of problems, including the construction of narrative, messaging, poster design and information design. Students are expected to become self-directed about their own synthesis of word and image and select an area of emphasis within design and illustration for deeper study in the senior year. Prerequisites: Word and Image I, junior standing, College of Art majors only. Students also must enroll in F10 ART 338C and F10 ART 338D.
Credit 3 units. EN: H

F10 ART 338C Communication Design: Typography II
This course builds on the basic typographic principles introduced in Typography I. Course work examines typography as a vehicle for conveying information across contexts and as an expressive and interpretive medium. Students complete a series of projects relevant to the development of professional practice in communication design. Prerequisites: Typography I, junior standing, College of Art majors only. Students also must enroll in F10 ART 338B and F10 ART 338D.
Credit 3 units. EN: H

F10 ART 338D Communication Design: Introduction to Motion and Interactivity
This course explores screen-based experiences and uses the language of cinema as a tool for thinking about sequential narratives. The class provides a beginning experience with interactivity, using both digital and analog technologies. Students work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Prerequisites: Digital Design (F10 ART 243) or Digital Studio (F10 ART 242). Required for Communication Design majors; open to Sam Fox School students as space permits.
Credit 3 units. EN: H

F10 ART 338H Comm. Design: Interaction Design II
Credit 3 units. EN: H

F10 ART 338J Comm. Design: Illustration Projects (also F20)
Credit 3 units. EN: H
F10 ART 338K Comm. Design: Illustration Concepts & Media
Credit 3 units. EN: H

F10 ART 338L Comm. Design: Experimental Typography
Credit 3 units. EN: H

F10 ART 338M Voice
Credit 3 units. EN: H

F20 ART 339A History of Communication Design
Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work. This course is a component of the Communication Design major. Credit 3 units. EN: H

F20 ART 343X Digital Filmmaking: City Stories
Same as XCORE 343
Credit 3 units.

F20 ART 345 Topics in the History of Book Illustration: The Book as Subject
Within the past half-century, the book has moved from periphery to center, becoming the subject of an expanding body of work by writers and artists. Its formal qualities and physical processes, its habitual means of organizing, its strengths, its limitations and the meanings we attach to them, have become the subject of seemingly self-conscious, inward-looking books. Postmodern as if by definition, playfulness and irony attend these works and their complexities and subtleties often prove elusive as a virtue. They command a reshaping of our sense of how books, texts and illustrations react to and interact with one another and how a reader/viewer experiences and makes sense of them. We look at work by Vladimir Nabokov, Julio Cortazar, Italo Calvino, William H. Gass, Samuel Beckett, Jasper Johns, Tom Phillips, Anselm Kiefer, Susan Baron, Peter Greenaway and others. This seminar explores aspects of the history of image and text conjoined in the western book, at once an object and a concept, a thing experienced and a conduit, a means of transmission. Utilizing a variety of analytical and critical approaches psychoanalytical, deconstructive, New Historicism — we examine the ways in which texts and images make and unmake meanings. Students are asked to write two papers, one brief (six to eight pages), the other more extended (12 to 20 pages) and to give one in-class presentation.
Credit 3 units. EN: H

F20 ART 346 Topics in the History of Book Illustration: Technologies and Empires: The Book in the Age of Victoria
Credit 3 units. EN: H

F20 ART 347 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress, engraving and intaglio, offset lithography, and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 348 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress, engraving and intaglio, offset lithography, and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 3481 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress, engraving and intaglio, offset lithography, and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 3482 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress, engraving and intaglio, offset lithography, and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F10 ART 350 Independent Study (also F20)
Designed for juniors fulfilling art minor requirements. Prerequisites: permission of instructor and submission of a written proposal to the associate dean of students (Room 1, Bixby Hall).
Credit variable, maximum 3 units. EN: H

F10 ART 361 Time-Based Media: Art Practice
This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media...
artists. Prerequisite: Digital Design (F10 ART 243) or Digital Studio (F10 ART 242). Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F20 ART 363 Architectural Photography
This course offers a technical and theoretical understanding of architectural photography. Basic operation and orientation of digital and analog cameras are covered, as well as best practices for photographing interior and exterior spaces with both natural and artificial lighting. Students learn how to document artwork and architectural models/structures for portfolio presentation purposes, preparing them for working relationships with professional photographers in the industry. This course emphasizes 4x5 view camera skill, use of DSLR and digital input, studio lighting, and development of individual projects. Digital camera required; 4x5 camera provided by photography department.
Credit 3 units. EN: H

F20 ART 3644 Italian Level II
Credit 5 units. EN: H

F20 ART 371 Introduction to Letterpress Printing
This class serves as an introduction to printing with the Vandercook handpress. Through a series of assignments students learn a systematic approach to planning, arranging and printing type on a page. The students receive a basic introduction to typography, history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image also are explored. As an exploration of the publishing process students produce a chapbook of a short literary work.
Credit 3 units. EN: H

F20 ART 3713 Introduction to Book Binding
Same as F20 ART 1713, F20 ART 2713, F20 ART 4713. Juniors (only) register for F20 ART 3713. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the coplic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion and the carousel. Students explore the visual book using found imagery and photocopier transfers, and produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

F20 ART 3714 Introduction to Book Binding
Same as F20 ART 1714, F20 ART 2714, F20 ART 4714. Juniors (only) register for F20 ART 3714. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form including the single signature pamphlet, the multisignature case binding, the coplic and the medieval long stitch. Students learn Japanese binding and its many variations.

F20 ART 3715 Hybrid Studio
Same as F20 ART 4715. Juniors (only) register for F20 ART 3715. Hybrid Studio is an opportunity for undergraduate and graduate students from across the campus to engage the book as a truly interdisciplinary subject and object. This course combines equal parts seminar and applied studio experience. Historical models of the book as framework for ideas and physical artifact are studied and modeled. The intention of this course is to combine work in allied disciplines, supporting students in the integration of their chosen major areas of study and incorporating photography, painting, sculpture, design, architecture, engineering and writing and history. The class moves between group discussions and individual mentoring with regularly scheduled demonstrations of book studio equipment. Limited to junior-level and above only. Prior experience in book studio courses is recommended, but not required. Undergraduates must have permission from faculty to miss major studio time on Friday afternoon to take this course.
Credit variable, maximum 3 units. EN: H

F20 ART 3716 Hybrid Studio
Hybrid Studio is an opportunity for undergraduate and graduate students from across the campus to engage the book as a truly interdisciplinary subject and object. This course combines equal parts seminar and applied studio experience. Historical models of the book as framework for ideas and physical artifact are studied and modeled. The intention of this course is to combine work in allied disciplines, supporting students in the integration of their chosen major areas of study and incorporating photography, painting, sculpture, design, architecture, engineering and writing and history. The class moves between group discussions and individual mentoring with regularly scheduled demonstrations of book studio equipment. Limited to junior-level and above only. Prior experience in book studio courses is recommended, but not required. Undergraduates must have permission from faculty to miss major studio time on Friday afternoon to take this course.
Credit 3 units. EN: H

F10 ART 371A Book Arts: Art Practice
This course investigates various forms of visuality as primary content in the book format, with a focus on the construction of non-textual narratives. Through lectures and demonstrations, students explore topics such as page format, book design, serial and sequential structures and approaches toward binding. The primary project is the production of a printed book. Students work with letterpress and intaglio printing, bookbinding and photopolymer plate making. Prerequisite: Introduction to Printmaking (F10 ART 215 or F10 ART 216) or Introduction to Letterpress or Introduction to Book Binding. Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F10 ART 372B Content to Cover: the Design of Books
This studio course considers the design of books in their totality, from the smallest typographic details of text pages, to designing
the page grid, and the selection of images, type, materials, and color of the binding and cover. Students produce two books from texts assigned to them. The first is a text-based book of prose; the second, larger project, includes body text, images, captions, footnotes. Beginning with a thorough discussion of the landscape of the two-page spread, students complete a short research project based upon a complex illustrated book in the library. Discussion of print production and binding options in industry is enhanced by a visit to a local offset printer and to Olin Library Special Collections. Students deepen their skill base in typographic applications, the use of Indesign as a multi-page document tool, a range of imaging techniques offered in the Book Studio, and bookbinding technique, as well as building their design criticism vocabulary. This course is appropriate for juniors in the Communication Design major.
Credit 3 units.

F10 ART 381 Public Practice: Art Practice
Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course From Design to Realization. Open to BFA students with junior-level standing and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F10 ART 3822 Art Practices Florence: Present/Past/Past/Present
Credit 3 units. EN: H

F20 ART 3823 The Italian Renaissance in the City of Florence
This course encompasses the Renaissance from Giotto through the High Renaissance. Students are able to examine firsthand the works they are studying.
Credit 3 units. EN: H

F10 ART 3824 Methods and Context II (Florence) (also F20)
Required for BFA in Art majors. This team-taught course expands on methodologies encountered in Methods and Contexts I and related courses. Students are encouraged to take charge of their artistic process through faculty-supported and self-directed creative investigation. Through lectures, class discussions and critiques, students critically engage the evolving manner in which visual culture is produced and distributed. Students learn how to best present their work and incorporate discourse inherent to and generated by their practice. The goal of this course is to ensure a strong Capstone experience by helping students develop their artistic position within the public realm and contemporary contexts.
Credit 3 units. EN: H

F20 ART 383 Special Topics
Credit 3 units. EN: H

F10 ART 3830 Strategies: Working On-Site
Sketchbook in hand, how does one respond to the overwhelming complexity of a specific environment? There are multiple correct answers to this question. Many possible answers are explored through specific exercises and open-ended assignments. Much of the studio's class time is spent on location, exploring interior and exterior environments, and the transitional spaces between them. A specific sketchbook, purchased in Florence, is required. Students are able to work in a wide variety of media, including photography and digital. This course is appropriate for juniors in the Communication Design major, or Fashion majors as an elective.
Credit 3 units.

F10 ART 3832 Mapping the Unfamiliar
Credit 3 units. EN: H

F10 ART 3834 Making Meaning
Credit 3 units. EN: H

F10 ART 3836 Methods: Verbal to Visual
Do different types of text and their meanings require different approaches for image making? Maybe. A variety of different texts are assigned, each accompanied by a different image-making methodology. There also are a variety of applications for the resulting images. Students are able to explore a wide range of media and image making. The goal is to assist students in understanding and developing their own approaches to this complex process. This course is appropriate for juniors in the Communication Design major.
Credit 3 units.

F10 ART 3838 Experimental Typography
In this studio course, students learn to challenge typography's role as a tool for communication through alternative methods in mark-marking and redefining what or how it is communicating. In addition, students learn to develop a process that leads to thoughtful typographic solutions applicable to all areas of design. Prerequisite: Type 2. This course is appropriate for juniors in the Communication Design major.
Credit 3 units.

F10 ART 3840 Branding & Identity
Students learn about brands as an 1) identity; a shorthand for a company or product, 2) as an image; where an individual perceives a brand as representing a particular reality, and 3) as a relationship; where an individual reflects an experience through a product or service. To learn from their research, students concept, design and implement a brand, challenging them to realize the full breadth of a brand's reach.
Credit 3 units.

F10 ART 3842 Patternmaking and Production
Credit 3 units. EN: H

F10 ART 3844 Fashion Research
Credit 3 units. EN: H

F10 ART 385A Public Practice: Art Practice
Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations
generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course “From Design to Realization.” It is highly recommended that students who wish to concentrate in sculpture enroll in this course. Open to BFA students with junior-level standing and others, including minors, with consent of instructor. Credit 3 units. EN: H

F10 ART 386A Public Practice: Art Practice
Credit 3 units.

F10 ART 391 Methods and Contexts I
Required for those pursuing the Bachelor of Fine Arts in Art majors. This team-taught course integrates and synthesizes knowledge resulting from Theory and Practice and related courses. Supported by lectures, class discussions and student critiques, this course fosters a creative environment and critical discourse surrounding artistic practices. Students are guided through the art-making process, from conceptualization to resolution, emphasizing experimentation with various methods of production and distribution. The goal of this course is to help students contextualize their own artistic interests within the contemporary art field by promoting critical analysis skills necessary for initiating, interpreting and evaluating artistic production. Credit 3 units. EN: H

F10 ART 392 Methods and Contexts II
Credit 3 units. EN: H

F20 ART 394 New Topic (Sam Fox School)
Credit 3 units. EN: H

F20 ART 396 Design, Artisanship and Sustainability as Cultural Catalyst
This course investigates the ways in which artisanship is a stimulus to design thinking and innovation. The prerequisite to the course is a 16-day trip to India over winter break where students work closely with leading Indian designers of textiles, products and architecture as well as accomplished artisans working with methods both ancient and modern. We discuss how craft informs design and how design acts as a force in entrepreneurship and job creation. A major focus of our research is investigating how craft and design are catalysts for innovation in a sustainable use of materials and water. For more information, contact Belinda Lee at Lee@samfox.wustl.edu. Students should obtain a visa on their own. Credit 3 units. EN: H

F20 ART 396A From Design to Realization
Credit 3 units. EN: H

F10 ART 401A Drawing: Art Practice
Prerequisites: Drawing I (X10 CORE 101), Drawing II (X10 CORE 102), and junior standing. Open to BFA students who have taken the prerequisites, and others, including minors, with consent of instructor. Credit 3 units. EN: H

F20 ART 404A Contemporary Exhibition Studies: Maya Lin’s Systematic Landscapes
Same as ARCH 404A
Credit 1 unit.

F20 ART 4080 Art/Architecture and Social Practice
This seminar brings together several different disciplines and methodologies to look at the practice of the arts in the context of community. The seminar combines hands-on work and observation, theoretical analysis and reflection, and specific proposals. For our case studies, we concentrate on several programs and places currently existing or developing in the St. Louis region. We discuss both ends and means, and systems of evaluation that draw on, among other things, art, architecture, social work, and community development. Same as ARCH 5080 Credit 3 units.

F20 ART 411 Painting
Continuation of ART 311-ART 312. Advanced study in painting with individualized criticism, lectures and seminars, leading toward the development of personal idioms. Credit 3 units. EN: H

F20 ART 4115 Intensive Intermediate Painting
Same as F20 ART 2115, F20 ART 3115. Seniors (only) register for course F20 ART 4115. In this course we explore the genres of painting from the inside-out. We focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, students improve very much at oil painting, both in its traditional 20th-century use and in gaining some technical and conceptual experience with its contemporary manifestation. Our main focus is on perceptual studies, although we also work with notions of abstraction in painting. There are weekly homework assignments, as well as a few reading assignments. This is a very structured course, designed to develop a student’s strengths and abilities as a painter and to further his or her conceptual understanding of the medium. Prerequisite: painting elective or permission of instructor. Credit 3 units. EN: H

F20 ART 4116 Intensive Intermediate Painting
Same as F20 ART 2116, F20 ART 3116. Seniors (only) register for course F20 ART 4116. In this course we explore the genres of painting from the inside-out. We focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, students improve very much at oil painting, both in its traditional 20th-century use and in gaining some technical and conceptual experience with its contemporary manifestation. Our main focus is on perceptual studies, although we also work with notions of abstraction in painting. There are weekly homework assignments, as well as a few reading assignments. This is a very structured course, designed to develop a student’s strengths and abilities as a painter and to further his or her conceptual understanding of the medium. Prerequisite: painting elective or permission of instructor. Credit 3 units. EN: H
F10 ART 411A Painting: Art Practice
This major course of study for juniors and seniors expands the dialogue between material and cultural histories, personal experience, tradition and current practice in contemporary painting. The learning sequence consists of comprehensive investigations of painting processes and materials through assigned and self-directed projects, leading to the development of a unique body of work. Critical assessment of work produced occurs in discussion with faculty and peers. In addition to studio production, this course includes level-specific seminars and visits to galleries and museums. Required for painting majors. Prerequisites: F10 ART 221 or ART 222; F10 ART 311A and ART 312A. Credit 3 units. EN: H

F20 ART 411B Painting II
Same as F20 ART 311B. Seniors (only) register for F20 ART 411B. Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. School of Art majors and non-art students pursuing an art minor have priority. Prerequisites: senior standing and a beginning painting elective or permission of the instructor. Credit 3 units. EN: H

F10 ART 411D Painting: Art Practice
Prerequisite: Introduction to Painting (F10 ART 221 or ART 222). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units. EN: H

F20 ART 412 Painting
Continuation of ART 311-ART 312. Advanced study in painting with individualized criticism, lectures and seminars, leading toward the development of personal idioms. Credit 3 units. EN: H

F20 ART 412B Painting II
Intermediate painting focuses on the processes and concepts of oil painting. It is a structured course with an emphasis on perceptual studies as well as an overview of historical and contemporary painting issues. Students are expected to possess good drawing skills and a beginner's familiarity with oil painting techniques. Critical readings and homework assignments are an important part of the course. College of Art majors and non-art students pursuing an art minor have priority. Credit 3 units. EN: H

F10 ART 412E Painting: Art Practice (Language of Abstraction)
This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussion examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course engages students in both assigned and self-directed work that enables them to experiment with a broad visual vocabulary while understanding the relationship between form and content. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Credit 3 units.

F20 ART 413A Sculpture
Continuation of ART 313A-ART 314A. Exploration of advanced concepts and techniques. Involvement with larger scale, environmental relationships and architectural considerations. Processes and materials include construction in a large variety of materials, firing, plaster mold making, direct plaster work, wood and stone carving, foundry, plastics laminations, soft sculpture, welding, soldering, brazing, metalwork. Credit 3 units. EN: H

F10 ART 413D Sculpture: Art Practice
Required for sculpture majors. Prerequisite: ART 213 or ART 214. Credit 3 units. EN: H

F20 ART 413F Sculpture: Foundry
The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Credit 3 units. EN: H

F20 ART 413G Sculpture: Wood
Same as F20 ART 113G, F20 ART 213G, F20 ART 313G. Seniors (only) register for F20 ART 413G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: senior standing or departmental approval. Credit 3 units. EN: H

F20 ART 413H Sculpture: Blacksmithing
This course is an introduction to blacksmithing materials, tools and techniques. Students explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for 3-dimensional form. In this class we explore these possibilities and expand our sculptural vocabulary. Credit 3 units. EN: H

F20 ART 413I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H
F20 ART 414A Sculpture
Continuation of ART 313A-ART 314A. Exploration of advanced concepts and techniques. Involvement with larger scale, environmental relationships and architectural considerations. Processes and materials include construction in a large variety of materials, firing, plaster mold making, direct plaster work, wood and stone carving, foundry, plastics lamination, soft sculpture, welding, soldering, brazing, metalwork. Credit 3 units. EN: H

F20 ART 414F Sculpture: Foundry
Same as F20 ART 114F, F20 ART 214F, F20 ART 314F. Seniors (only) register for F20 ART 414F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed-media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: senior standing or departmental approval. Credit 3 units. EN: H

F20 ART 414G Sculpture: Wood
Same as F20 ART 114G, F20 ART 214G, F20 ART 314G. Seniors (only) register for F20 ART 414G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. Prerequisite: senior standing or departmental approval. Credit 3 units. EN: H

F20 ART 414I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H

F10 ART 414J Photography: Art Practice
Credit 3 units.

F20 ART 415 Printmaking
Survey of printmaking covering basic processes in intaglio, lithography, relief and monotype. Emphasis on mixed-media and experimentation with a foundation in traditional, historical and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. Credit 3 units. EN: H

F10 ART 415A Printmaking/Drawing
Continuation of F10 ART 315A-ART 316A. A comprehensive investigation of both traditional and experimental drawing and printmaking techniques. Students are encouraged to explore large-scale mixed-media processes with an emphasis on the development of individual images and marking styles. Students have facilities available in papermaking and printmaking with capabilities for computer and photographic techniques. Credit 10 units. EN: H

F10 ART 415B Printmaking: Art Practice
Students explore the spectrum of print media and culture, find points of intersection with other media and disciplines, and develop and individual, sustained investigation as an artist. Advanced techniques and concepts are imparted through participatory workshops, focusing on sets of skills such as silkscreen, etching and monotype around strategies in the field of printmaking and contemporary art. Juniors and seniors participate in level-specific seminars that are focused on topical research and critique structures, and are geared toward intellectual development, oral presentation and writing skills as they relate to studio practice. Required for printmaking majors. Prerequisites: F10 ART 215 or ART 216; F10 ART 315B and ART 316B. Credit 3 units. EN: H

F20 ART 416 Printmaking
Students explore various mixed-media approaches to relief printmaking in combination with collagraph, photo lithography and drawing. Relief techniques covered include wood and linoleum cuts using the black line and white line approaches. (Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.) Credit 3 units. EN: H

F10 ART 416A Printmaking/Drawing
Continuation of ART 315-ART 316, ART 415A. A comprehensive investigation of both traditional and experimental drawing and printmaking techniques. Students are encouraged to explore large-scale mixed-media processes with an emphasis on the development of individual images and marking styles. Students have facilities available in papermaking and printmaking with capabilities for computer and photographic techniques. Credit 10 units. EN: H

F10 ART 416F Printmaking: Art Practice (Extra Dimensional Printmaking)
This course explores the printed image as storyteller, educator, political tool, and narrative. Historical precedents and contemporary examples of political prints, graphic novels, posters, and narrative suites are examined as possible models for self-directed projects. Readings and discussions include strategies for drawing and appropriating imagery. Students have the opportunity to produce a thematically unified body of work while gaining technical expertise in woodcut, etching and lithography. Prerequisite: Introduction to Printmaking. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Credit 3 units.

F10 ART 417 Photography
Courses deal with the establishment of the student’s personal vision and the presentation of that vision. Weekly critiques and in-class discussions are primary format, in conjunction with visiting artists and professionals. The class assists students in preparing their portfolios and provides the necessary support material to enter the post-academic environment. Credit 10 units. EN: H
F20 ART 417A Digital Imaging and Photography
Courses deal with the establishment of the student’s personal vision and the presentation of that vision. Weekly critiques and in-class discussions are primary format, in conjunction with visiting artists and professionals. The class assists students in preparing their portfolios and provides the necessary support material to enter the post-academic environment.
Credit 3 units. EN: H

F20 ART 417B Photography II (Black-and-White)
Course adds to the experience of Photography I (Black-and-White). Students investigate phenomena relative to the camera and photography. Students develop the vision necessary to take intelligent and articulate photographs, as well as establish the notion of high craft in terms of the negative and the print. Topics may include portrait, landscape, street photography, the figure and the photo story.
Credit 3 units. EN: H

F20 ART 417E Color Photography II
The use of color negative materials and the development of a technical and aesthetic vocabulary with color materials. Use of color analyzers, masking systems and alternatives within negative color systems.
Credit 3 units. EN: H

F20 ART 417G Color Photography I (F10)
Introduction to the use of a wide range of color photographic materials. Students learn the fundamentals of working with color negative films and the craft of making color prints from negatives. Emphasis on camera work with color materials and on beginning to develop a personal color vision.
Credit 3 units. EN: H

F10 ART 417H Photography: Art Practice
Prerequisite: Introduction to Photography (F10 ART 217 or ART 218). Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F20 ART 417J Alternative Process Photography
(Formerly Non-Silver Photography). Same as F20 ART 217J, F20 ART 317J. Seniors (only) register for F20 ART 417J. An exploration into the use of non-silver and alternative photographic processes. The use of such processes as blue and brown printing and gum printing explored, as well as photomechanical processes such as photocopied and color photocopying. Prerequisite: Black-and-White Photography or permission of instructor.
Credit 3 units. EN: H

F20 ART 4183 Digital Photography
Only graduate students register for F20 4183. Undergraduate students register for F20 1183. This introductory-level course explores digital technology for capturing, enhancing and producing still lens-based images. The course addresses basic digital camera operations, the visual language of camera-generated images, computer workflow and the connoisseurship of digital image output. The course assumes no prior knowledge or experience with digital imaging technologies or materials. Students must provide a digital camera.
Credit 3 units. EN: H

F20 ART 4186 Black-and-White Photography
Only graduate students register for F20 4186. Undergraduate students register for F20 1186. Introduction to the fundamentals of black and white photography. Emphasis on control of film, paper and black and white photographic processes in the classical fine arts tradition. Topics may include portrait, landscape, street photography, the figure and contemporary issues in photography.
Credit 3 units. EN: H

F20 ART 4188A Digital Imaging and Photography
Courses deal with the establishment of the student’s personal vision and the presentation of that vision. Weekly critiques and in-class discussions are primary format, in conjunction with visiting artists and professionals. The class assists students in preparing their portfolios and provides the necessary support material to enter the post-academic environment.
Credit 3 units. EN: H

F20 ART 418B Photography II (Black-and-White)
Course adds to the experience of Photography I (Black-and-White). Students investigate phenomena relative to the camera and photography. Students develop the vision necessary to take intelligent and articulate photographs, as well as establish the notion of high craft in terms of the negative and the print. Topics may include portrait, landscape, street photography, the figure and the photo story.
Credit 3 units. EN: H

F20 ART 418E Color Photography II
This course adds to the experience of Color Photography I. Students expand their knowledge and handling of color negative materials and begin to learn the basics of color printing with transparency films and reversal printing. Some advanced printing and shooting techniques covered. Emphasis on developing a personal color sensibility and producing a cohesive body of work that represents that vision.
Credit 3 units. EN: H

F20 ART 418F Color Photography III
Introduction to the use of color photographic materials using 35mm transparency and reversal printing processes, with emphasis on camera work with color materials and developing a personal color vision.
Credit 3 units. EN: H

F20 ART 418I Advanced Photography Seminar
Designed for non-art students fulfilling Art minor requirements. Topics covered include studio lighting and large format photography.
Credit 3 units. EN: H

F10 ART 418J Painting: Art Practice
Credit 3 units.

F20 ART 419 Ceramics
Continuation of F10 ART 319-ART 320. Advanced ceramics/glass study focuses on the student acquiring working knowledge of a variety of available materials and technologies to develop
a personal direction and pursue self-determined goals. Experimentation is encouraged in both glass and clay. This may involve working in traditional or contemporary, vessel or sculptural concepts. Available to students in a variety of materials, equipment and technical information. Ceramics, porcelain, stoneware, terra-cotta and low-temperature clays are used in conjunction with extensive study of glazing and firing technology. Students explore and develop skills in Raku, low-temperature, oxidation, reduction, electric, high-temperature and pit firings.

Credit 3 units. EN: H

F20 ART 420 Ceramics
Continuation of F10 ART 319-ART 320. Advanced ceramics/ glass study focuses on the student acquiring working knowledge of a variety of available materials and technologies to develop a personal direction and pursue self-determined goals. Experimentation is encouraged in both glass and clay. This may involve working in traditional or contemporary, vessel or sculptural concepts. Available to students is a variety of materials, equipment and technical information. Ceramics, porcelain, stoneware, terra and low-temperature clays are used in conjunction with extensive study of glazing and firing technology. Students explore and develop skills in Raku, low-temperature, oxidation, reduction, electric, high-temperature and pit firings.

Credit 3 units. EN: H

F10 ART 423 Fashion Design
Original design concepts are developed in sketch, pattern and muslin stages, prior to constructing each garment. Senior Design Studio is professionally equipped, affording the student an opportunity to work in design room setting. Fashion drawing develops techniques and skills necessary for preparing a senior portfolio. Designer-critics work with students on specific design problems in the development of a senior collection. Garments are reviewed by a jury in the spring semester and selected for the annual student fashion show — a professional showcase for student work.

Credit 10 units. EN: H

F10 ART 423A Capstone 1: Fashion Design (Pre-Collection Studio)
Same as F20 ART 123A, F20 ART 223A, F20 ART 323A. Seniors only register of F20 ART 423A. Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing.

Credit 3 units. EN: H

F10 ART 423B Apparel Strategy
The study and analysis of the apparel collection and its functional components in an effort to merchandise ideas for groups, seasonal deliveries, and lines. Thoughtful synthesis of the spectrum of knowledge and skills acquired through prior fashion design course work. Development of design and marketing strategies for specific customer profiles and specialty markets. Open to senior Fashion Design majors only.

Credit 3 units. EN: H

F10 ART 423C Patternmaking and Digital Labs
This lab, offered concurrent with the preliminary study for the creation of both 3-D and 2-D culminating work by senior majors. Resolution of patternmaking, technical drawing, and digital illustration problems are addressed. Additionally, patternmaking and digital skills are enhanced as appropriate. Open to senior Fashion Design majors only.

Credit 1.5 units. EN: H

F10 ART 423D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.

Credit 1.5 units.

F20 ART 423E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design, and appreciation of the processes involved in the design and manufacturing of apparel.

Credit 3 units. EN: H

F20 ART 423G Fashion: Textile Design
Same as F20 ART 123G, F20 ART 223G, F20 ART 323G. Seniors (only) register for F20 ART 423G. Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing. College of Art majors and non-art students pursuing an art minor have priority. Prerequisite: senior standing or departmental approval.

Credit 3 units. EN: H

F10 ART 424 Fashion Design
Original design concepts are developed in sketch, pattern and muslin stages, prior to constructing each garment. Senior Design Studio is professionally equipped, affording the student an opportunity to work in design room setting. Fashion drawing develops techniques and skills necessary for preparing a senior portfolio. Designer-critics work with students on specific design problems in the development of a senior collection. Garments are reviewed by a jury in the spring semester and selected for the annual student fashion show — a professional showcase for student work.

Credit 10 units. EN: H

F10 ART 424A Capstone 2: Fashion Design
Credit 3 units.

F10 ART 424B Professional Practices: Portfolio in Fashion Design
Students work toward establishment of necessary construction, crafts skills, and signature illustration style required for completion of capstone project. Each student draws together and organizes evidence of vision and skill into a coherent presentation representative of his or her abilities as an emerging...
design professional. Work from this course is submitted for outside professional review. Prerequisite: Completion of junior year in Fashion major. Enrollment required of and limited to senior fashion design majors.
Credit 3 units.

F10 ART 424C Patternmaking and Digital Labs
Credit 1.5 units.

F20 ART 424D Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included.
Credit 3 units. EN : H

F20 ART 424E Fashion Design 3-D
Designed to familiarize students with the equipment and technology peculiar to a career in fashion design. Emphasis on increased awareness of the capabilities of the materials and equipment. Development of skills peculiar to apparel design, and appreciation of the processes involved in the design and manufacturing of apparel.
Credit 3 units. EN : H

F20 ART 424I Fashion: Textile Design
Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing.
Credit 3 units. EN : H

F20 ART 427A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN : H

F20 ART 428A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. EN : H

F10 ART 429C Time-Based Media: Art Practice
Prerequisites: Digital Design (F10 ART 243) or Digital Studio (F10 ART 242). Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN : H

F20 ART 429D Special Topics
Credit 3 units. EN : H

F20 ART 429E Special Topics
Credit 3 units. EN : H

F20 ART 429F Tale of Two Cities: Documenting Our Divides
The metropolitan St. Louis area has become the nation's symbol of modern segregation erupting into urban unrest and violence foiled against non-violent direct-action interventions, youth driven social protests and grassroots revitalization. With the assistance of a faculty seed grant from the Divided City Initiative, in partnership with the Center for the Humanities in Arts & Sciences and the Mellon Foundation, Tale of Two Cities: Documenting Our Divides brings together students working in trans-disciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students partner and engage with a local nonprofit organization, grassroots movement or religious institution. Topics can include personal and/or institutional issues of a "divided city" that are exacerbated by race, gender, economic status, sexual orientation or geography. Successful completion of this course involves researching and creating a short video with a distinctive perspective and point of view that draws upon the team's collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art. Skills are developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier, and archival preservation. No prerequisites. This course is open to all undergrad and grad students.
Credit 3 units.

F10 ART 430C Time-Based Media: Art Practice (New Media in Art)
Prerequisite: Digital Design or Digital Studio. Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor.
Credit 3 units.

F20 ART 430D Special Topics: Beyond Words, Beyond Images: Representation After History
Credit 3 units. EN : H

F10 ART 431 Visual Communication: Advertising Design
Continuation of F10 ART 331 and F10 ART 332 Visual Communication: Advertising Design, with advanced projects in advertising design and the development of a professional portfolio. Options within the major include History of Graphic Design, a senior studio working with actual clients, and internships.
Credit 10 units. EN : H

F10 ART 432A Professional Practices in Design
Credit 3 units. EN : H

F10 ART 432B Professional Practices in Advertising
Credit 3 units. EN : H

F10 ART 432C Professional Practices in Illustration
Credit 5 units. EN : H
F10 ART 432D Professional Practices in Fashion: Portfolio Development
Credit 3 units.

F20 ART 433 Visual Communication: Graphic Design
Continuation of F10 Art 333 and F10 Art 334 Visual Communication: Graphic Design, with advanced projects in graphic design, a senior thesis project, and the development of a professional portfolio. Options within the major include History of Graphic Design, senior design studio working with actual clients, and internships.
Credit 3 units. EN: H

F10 ART 433C Capstone in Design 1: Research Methods (Form and Function)
This course explores the development of compelling and refined visual vocabularies to respond to a wide variety of narrative and interactive contexts. Students hone their methods for brainstorming and visual iteration with emphasis on composition, type, color, and word and image relationships. An expansive approach-making to visual work is then linked to a set of ideas about design function and user response, ultimately providing students with tools to develop wide-ranging design artifacts that perform specific kinds of "work." Some projects are done in collaborative groups; all projects have components that students create individually. Artifacts may include books, maps, apps and presentations. Permission of instructor. Senior standing; College of Art majors only.
Credit 3 units. EN: H

F10 ART 433D Capstone in Design 1: Research Methods (Form and Interaction)
This course helps students to develop and refine methodologies for making strong and varied visual work in the context of interactive products. Specific deliverables may include apps, websites, presentations, and user research studies. Permission of instructor. Senior standing; College of Art majors only.
Credit 3 units. EN: H

F10 ART 433E Capstone in Illustration 1: Research Methods Image and Story
Required for senior majors in Communication Design with an emphasis in illustration. An advanced course in image-making for functional contexts. Students develop projects which isolate issues of approach, production, distribution and market in the landscape of illustration and cartooning today. Targeted research questions are posed in response to individual student work. Successful completion of the course requires the development of and commitment to an aesthetic and creative position within the fields of illustration and cartooning. Readings address the history and culture of illustration, comics and animation. The course anticipates the work of Capstone Studio 2.
Credit 3 units. EN: H

F10 ART 433J Interaction Design: Advanced Applications
This course allows students to hone and apply visual skills to interaction projects, with some emphasis on technical development. Specific deliverables may include websites across platforms, apps and other digital applications. Permission of instructor. Senior standing; College of Art majors only.
Credit 3 units.

F10 ART 433K The Illustrator's Sketchbook
The sketchbook has long been seen as the artist's personal playground. In this course, students are making images that explore concepts and visual narratives — but the raw materials for these illustrations come from exploration inside the pages of their sketchbooks. This course develops a discipline of daily drawing. In addition to sketchbook work, project assignments include both conceptual and applied projects like illustrated book jackets and short stories. Significant time is spent in media exploration, development of technique, and professional practices. Senior standing, College of Art majors only.
Credit 3 units. EN: H

F20 ART 434 Visual Communication: Graphic Design
Continuation of F10 ART 333, F10 Art 334 and F10 Art 433 with advanced projects in graphic design, a senior thesis project, and the development of a professional portfolio. Options within the major include History of Visual Communication, senior design studio working with actual clients, and internships.
Credit 3 units. EN: H

F10 ART 434A Senior Design Capstone
Credit 3 units. EN: H

F10 ART 434B Senior Illustration Capstone
Credit 3 units. EN: H

F20 ART 434L Material Study: History, Technology and Design: Concrete
Same as ARCH 434L
Credit 3 units.

F20 ART 4352 Commercial Modernism in America
Credit 3 units. EN: H

F20 ART 4354 Readings in Post-war American Visual Culture: 1945–1965
This course explores the interpretation of visual artifacts from the post-war period in America, including book and periodical illustration, animation design in film and television, and package design for music and consumer products. A basic grounding in visual modernism is established. Readings include John Updike's Rabbit Run, Betty Friedan's The Feminine Mystique, David Halberstam's The Fifties, Ben Shahn's The Shape of Content, and other works. Students draw on the resources of the Modern Graphic History Library at Washington University to view, read and explicate primary materials from the period. One research report and a major paper are required.
Credit 3 units. EN: H

F20 ART 4355 Drawing Conclusions
When Harper's Weekly published its first issue in 1857, not a single image appeared on the front page. Within five years, wood-engraved pictures dominated the publication. In the process, a new profession was created: that of the artist-correspondent. Baudelaire called such people flaneurs, or passionate observers. Others saw them as visual stenographers. This course addresses the artist-correspondent as a cultural figure, shifting conceptions of the press, and modes of visual reportage. The course focuses primarily on illustration, but also touches upon photojournalism, newreels, television news.
and contemporary social media. We draw on the periodical illustration collections of the Modern Graphic History Library. The student selects a research topic and presents findings to the seminar, culminating in a substantial paper/project. NOTE: The illustrated newspaper was an international phenomenon from the mid-19th century to the turn of the 20th century. Such publications provided a first chapter in the development of global visual culture. Research projects which focus on international publications are supported if sufficient language skills and subject knowledge can be established. Credit 3 units. EN: H

F20 ART 435A Interaction Design Workshop: Introduction to Research About People
A deep understanding of people with an emphasis on behavior is central to contemporary design, as IDEO's Tim Brown explained in the Harvard Business Journal in 2008. This workshop introduces students from all disciplines across the university to ethnography data communication and synthesis as a way to begin the process of designing effective and innovative interactive tools. Credit 3 units. EN: H

F10 ART 435B Interaction Design Workshop: Introduction to (Rapid) Prototyping
Students learn a broadly relevant process for generating ideas and prototypes quickly, based on user and context insight. This workshop is open to students from all disciplines across the university. Credit 1 unit. EN: H

F10 ART 435C Interaction Design Workshop: Visualizing Data
Information visualization has permeated much of online media. This workshop challenges Communication Design majors to create an interactive data visualization. Senior standing; College of Art majors only. Credit 1 unit. EN: H

F10 ART 435D Interaction Design Workshop: Building a Mobile App
Communication Design majors work in groups to develop a prototype application for a mobile device, targeted to a particular, universal challenge. Prerequisites: F10 ART 435A, ART 435B and ART 435C; senior standing; College of Art majors only. Credit 2 units. EN: H

F10 ART 435E Interaction Design Workshops
Credit 2 units. EN: H

F10 ART 435F Interaction Design Workshops (also F20)
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development. Credit 3 units. EN: H

F20 ART 435G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, Design minors, and students outside the College of Art interested in developing visual products, including business students. Credit 3 units. EN: H

F20 ART 435I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing. Credit 3 units. EN: H

F20 ART 435J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 Art 101 Drawing or equivalent or permission of instructor. Credit 3 units. EN: H

F20 ART 435L Communication Design and Business
This course provides an introduction to business communications in a visual environment. Subjects addressed include visual organization, introductory typography, basic identity development, message construction and business presentation development. Credit 3 units. EN: H

F10 ART 435M Special Topics in Communication Design: Design for Social Impact
Designers are capable of creating transformative social change by engaging in socially conscious design practices. Throughout this course, consequently, students learn how to utilize appropriate design research methods and tools to prioritize the needs of the end users and their local contexts. Students conduct design research, analyze data, and discover innovative solutions to issues in the community while also working collaboratively. Senior standing, College of Art majors only. Credit 3 units.

F20 ART 4361 Advertising 1
Same as F20 ART 1361, F20 ART 2361, F20 ART 3361 - Seniors (only) register for F20 ART 4361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional
F20 ART 4362 Advertising I
Credit 3 units. EN: H

F20 ART 4363 Advertising in the Digital Age
Same as F20 ART 1363, ART 2363, ART 3363 - Seniors (only) register for F20 ART 4363. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We identify and study “game changing” developments in advertising communications; changing dynamics in audience behavior—including the ability to “opt out”; the advertising industry’s adaptation to digital technologies; and finally, we speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.
Credit 3 units. EN: H

F20 ART 4364 Advertising in the Digital Age
Credit 3 units. EN: H

F20 ART 4365 History of Advertising
Credit 3 units.

F20 ART 4366 History of Advertising
Same as F20 1366, F20 3366, F20 4366 - Freshmen (only) register for F20 2366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creators who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects.
Credit 3 units.

F10 ART 436A Visual Journalism and Reportage Drawing
This course combines studio practice, work in the field, subject reporting and nonfiction writing to explore a rich tradition that dates to the mid-19th century. The “special artists” who reported on the American Civil War, the urban observers of the Ashcan School and the “New Journalism” illustrators of the 1950s, ’60s and ’70s brought vision and force to their work as reporters. Today, the reportage tradition is being re-invented in online outlets and periodicals. Students produce a series of works documenting observations of contemporary people, sites and events, culminating in a zine designed for print and/or a digital slideshow with supporting text. This course provides plentiful drawing experience. Supplemented by historical material in the collections of the Modern Graphic History Library. This course is appropriate for juniors in the Communication Design major. (Students with an interest in visual journalism grounded in street photography and visually engaged writers may be admitted to the course by permission of instructor.)
Credit 3 units.

F20 ART 436F Interactivity and Web Design
This course combines investigations of image construction and editing, typography and basic issues in interactivity to explore the world of interface design and beginning web development.
Credit 3 units. EN: H

F20 ART 436G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images. Design minors, and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. EN: H

F20 ART 436I Communication Design I
An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students are exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas are discussed. Strongly recommended for students considering the Communication Design major. An excellent introduction to the subject as a tool for business and marketing.
Credit 3 units. EN: H

F20 ART 436J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise.
Prerequisite: F10 Art 101 Drawing or equivalent or permission of instructor.
Credit 3 units. EN: H

F10 ART 436M Special Topics in Communication Design
Credit 3 units. EN: H

This course explores the function of information in visual design in a wide variety of contexts. Students develop multiple kinds of information (from analytic to poetic) and employ a variety of approaches for conceptual and visual realization. Deliverables include books, maps and presentations: motion graphics optional. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
F10 ART 437C Communication Design: Voice
Type and image work together to foment social awareness and political change. Poster, magazine, book, newspaper, flyer, advertising design and the web are all media that directly influence public opinion, alter our perceptions and expose social and political ills. This course integrates research, writing and design to voice perspectives on current issues. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

F10 ART 437D Communication Design: Vision (and the Brain)
Studying the physical and cognitive function of the visual stream is an important step in understanding the many factors influencing interpretation of visual design. Students conduct directed research on one aspect of the visual processing stream, design fundamental visual models and author a chapter based upon their research which is part of a publication produced by the class. Emphasis on research, authorship and publication design. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

F10 ART 437E Communication Design: Editorial Illustration
This class focuses entirely on the professional practice of conceptual illustration for editorial venues. We practice the methodology of creating visual metaphors, visualizing concise ideas and working under short deadlines. The projects cover the range of editorial image making in the professional world today including portraiture, multiple images, working with text/layouts, time and color restrictions, Op-Ed and difficult art direction. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

F10 ART 437F Communication Design: Motion Graphics II
Students are introduced to motion applications taken from various contexts of graphical motions and computer-animated information. Channels for this course include public interest motion, i.e. title sequence design, animated logos/brands, mobile phone graphic applications and kiosk/museum display graphics. Students develop kinetic and informational sequences for the screen to explore the public interest motion, applying methodological guidelines that articulate motion grouping principles to influence interpretation and that ensure efficient communication of expressive content. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

All professional cartoonists and illustrators must bring a coherent vision and reliable approach to their work. Each successful practitioner builds his/her own world, guided by a set of conceptual and visual "rules" that emerge over time. This course poses a series of problems designed to identify the visual themes, formal properties and conceptual patterns present in the work of every student. Shared studio projects yield to directed assignments. Focused research, methodological experimentation and class critique play important roles in the course. Students should be well advanced toward the definition and development of an appropriate individualized visual signature in pictorial work. Applicable to anticipated career directions in illustration, comics, visual development for animation and image licensing. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

F10 ART 437H Communication Design: Illustrating Texts
Most illustration is in service of a verbal concept, typically a form of text. Using different applied outcomes — nonfiction and fiction illustration, including graphic novels/mini comics and advertising — this studio introduces different strategies for visualizing texts. Students should have a coherent set of methodologies to draw upon when setting the communication goals for their illustrations. Along with producing illustrations, students write both analyses of assigned texts and are responsible for creating and writing their final project. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

F10 ART 437I Design Methods: Image and Story
Through a series of shared projects yielding to an increasingly tutorial format, students explore means, media and methodologies for isolating critical visual concerns in the broad realm of image construction and iconographic development. Designed to cultivate and focus visual expertise in pictorial design for illustrators, cartoonists and graphic designers. An early focus on image design shifts to an animating concern with graphic narrative and storytelling. Culminating project is expected to demonstrate professional competence and emerging orientation within the field. Students must enroll in any two courses numbered F10 ART 437x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only.
Credit 5 units. EN: H

F20 ART 4386 The Art of Advertising
This course introduces students to the field by defining the role of advertising in American culture and economy. It begins by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class explains the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course consists of lectures and visiting instructors, brief essay quizzes and a series of exercises.
designed to acquaint each student with administrative and creative processes and various disciplines within the advertising field. Major emphasis is placed upon the creative disciplines. Credit 3 units. EN: H

F10 ART 438B Communication Design: Designer as Author
What are the principles of authorship? How do we set out to develop content for publication? What role could a designer have in shaping that content? Can design itself function as content? These questions and others are confronted and challenged in a semester-long capstone project. Each student produces a project, ambitious in scope, in which they act as both author and designer. The work may be either print or screen-based, but must have a rationale for being one or the other. This course is appropriate for developing graphic designers, writers, visual journalists, art directors and students seeking to enter the publishing industry. Topic definition occurs before the winter break in consultation with the professor. Corequisites: students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438C Communication Design: Information Design—Building Sets
Students investigate subject areas drawing on a body of data provided by the instructor, which may include material from the fields of health, culture studies and the sciences. Two projects are assigned to enable students to create contemporary visual products from the source data. Students choose from a menu of formats: print or online journalism; maps; multimedia animations; touch-screen or product/service designs; and other such visualizations. This course emphasizes content development, targeted visual exploration, and the development of a system of designs across multiple-media forms and modes. This course is appropriate for developing information designers, graphic designers, content developers, visual journalists and art directors. Corequisites: students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438D Communication Design: Illustrated Fiction — A Sustained Investigation
Students select a work of fiction [a poetry collection, a novel, a short story collection, a children’s tale or mythological narrative] of sufficient length and depth to accommodate a minimum of 15 story illustrations, including one double page spread and three additional images for cover, title page and dedication making a total of 18. Text and image relationships are addressed and considered, leading to a final project that includes both. This course is appropriate for developing illustrators, writers, art directors and students seeking to enter the publishing industry. Topic definition occurs before the winter break in consultation with the professor. Students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438E Communication Design: Nonfiction Illustrated for Page and Screen
This course is devoted to the development and production of a visual book or screen-based illustrated work which communicates nonfictional content. Project content is produced in one of two ways: onsite social observation and reportage (example: the culture of amateur wrestling), or the presentation of preexistent factual material (e.g., the evolution of hominids). In the latter case, the student is expected to present evidence of substantial subject knowledge before the project begins. Screen-based texts may be typeset or delivered through the use of a soundtrack. This course is appropriate for developing illustrators, writers, visual journalists, story artists and designers for image-driven contexts. Topic definition occurs before the winter break in consultation with the professor. Corequisites: students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438F Communication Design: Exhibition Design
This course exposes students to the fundamental principles of exhibition design. We begin through the translation of a 2-dimensional design to one that is 3-dimensional. Issues of scale, line, shape and form in space, and the translation of typographic material to human scale make up the focus of the first assignment. The second assignment focuses on how space may be used expressively to translate a historic, social or scientific event into a more visceral experience for the viewer. The final project is based on subject matter of the student’s choice. Final designs are presented as illustrator drawings: to scale elevations and plan views, along with rough working models. Photography is used as a design tool. The class takes a field trip (required) to Washington, D.C., as part of the work of the course. Corequisites: students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438G Communication Design: The Narrative Sketchbook
The sketchbook has long been seen as an artist’s greatest internal resource. In this course, students make images that explore visual narratives — but the raw materials for these stories come from exploration inside the pages of their sketchbook. This course develops the vital discipline of daily drawing. The assignments include both conceptual and applied projects such as illustrated book jackets and short stories. Significant time is spent in media exploration, technical mastery and professional practices. Co-requisites: Students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438H Communication Design: Motion/Web Design — Visualizing Information in Time
In this class, we explore motion, sound and interactivity to produce dynamic visual information for the screen. The first assignment reviews differences and similarities
between print-based media and motion design. The second assignment creates a real-time production using interactivity and concurrency. The final project includes theme development, self-running (synchronized) diagrams and animation. Incorporating sound effects and/or music is required for all projects. We intend to gather and upload all three projects for a website. For example, the first assignment is used for a banner, the second assignment is used for an optional link, and the final project is used as the main information of the website. Software for this course includes Illustrator and Photoshop; Flash and/or After Effects for motion, and Dreamweaver for web editing. This course focuses more on the quality of ideas and the structuring of visual information in time than on software instruction. Corequisites: students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438I Communication Design: Visual Identities and Symbols
This course builds on previously learned graphic design principles including a continued investigation of typography and its application. Students explore the representation of abstract ideas in the form of symbols for the purpose of building identity. The class focuses on the development of visual identity through a systems approach to design with application to various printed collateral. This course prepares students to design a symbol, a logotype, stationery system, and collateral products, keeping the identity consistent and intact throughout the process. Students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438J Advanced Animation
Credit 3 units. EN: H

F10 ART 438K Communication Design: Informational Books
Students enrolled in Information Books select a subject and create a single or set of books. The project moves from content development and research to concept, visual development, and final execution and craft. Emphasis is placed on clear communication of the content through a mix of complementary visual languages (typographic, information design, photographic, illustrated, etc.). Appropriate for students who are interested in pursuing professional work in publishing, book design, information design, and brand/print collateral literature. Students must enroll in any two courses numbered F10 ART 438x at times that do not conflict. Prerequisites: F10 ART 337B, ART 337C, ART 337D, ART 338B, ART 338C, ART 338D; senior standing; College of Art majors only. Credit 5 units. EN: H

F10 ART 438N Special Topics in Communication Design
Credit 5 units. EN: H

F20 ART 439A History of Communication Design
Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work. This course is a component of the Communication Design major.

F20 ART 445 Topics in the History of Book Illustration: The Book as Subject
Within the past half-century, the book has moved from periphery to center, becoming the subject of an expanding body of work by writers and artists. Its formal qualities and physical processes, its habitual means of organizing, its strengths, its limitations, and the meanings we attach to them, have become the subject of seemingly self-conscious, inward-looking books. Postmodern as if by definition, playfulness and irony attend these works, and their complexities and subtleties often prove elusive. A virtue. They command a reshaping of our sense of how books, texts and illustrations react to and interact with one another, and how a reader/viewer experiences and makes sense of them. We look at work by Vladimir Nabokov, Julio Cortazar, Italo Calvino, William H. Gass, Samuel Beckett, Jasper Johns, Tom Phillips, Anselm Kiefer, Susan Baron, Peter Greenaway and others. This seminar explores aspects of the history of image and text conjoined in the Western book, at once an object and a concept, a thing experienced and a conduit, a means of transmission. Utilizing a variety of analytical and critical approaches — psychoanalytical, deconstructive, New Historicism — we examine the ways in which texts and images make and unmake meanings. Students are asked to write two papers: one brief (six to eight pages), the other more extended (12 to 20 pages), and to give one in-class presentation. Special topics rotate from semester to semester. Credit 3 units. EN: H

F20 ART 446 Topics in the History of Book Illustration: Technologies and Empires: The Book in the Age of Victoria
The history of 19th-century book illustration is the story of the search for an ever more perfect and more direct medium of reproduction, gradually eliminating the layers of artisans between the artist and the finished page, from the steel engravings of Cruikshank and Phiz early in the century through the reemergence of wood cut in the form of wood engraving to lithography and chromolithography to the increasing use of photography. By century's end, the photograph offered what seemed to some the perfect, nearly unimpeding medium for artistic expression, eliminating the intercessions of engravers and artisans; the eye's triumph over the hand. In photography, the artist's "pure vision" could be discovered and, perhaps more importantly, readily reproduced within a text, as advances made it possible to produce typographically compatible plates, merging text and image into a single reproductive process. Yet technology ran counter to the developing aesthetic theories and to the unfolding trends of high art and low. In an ever more mechanized age, the hand-crafted, the unique, the ancienly done underwent a renaissance, a reevaluation. Both Pater and the Arts and Crafts Movement set themselves against the new age, reclaiming for a luxuriant market processes that had once been commonplace for all production. Aesthetics experienced itself as nostalgia, and merged a hatred of industrialized life and its cheapened products with the moral injunction to purity and simplicity. This seminar explores aspects of the history of image and text conjoined in the Western book, at once object and a concept, a thing experienced and a conduit, a means of transmission. Utilizing a variety of analytical and critical approaches — psychoanalytical, deconstructive, New Historicism — we examine the ways in which texts and images make and unmake meanings. Students are asked to write two papers: one brief (six to eight pages), the other more extended (12 to...
sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 447 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress, engraving and intaglio, offset lithography, and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 4472 Topics in the Illustrated Book: Advanced Topics in the Book
This class is intended for students who have taken “Special Topics in the Illustrated Book: Design and Production” and desire to do advanced work. This course is a further examination of the book structure and relationship of content to form. Special attention is paid to integration of text and image and to a variety of compositional techniques with image as well as text. Students are expected to begin the semester with a concept for an advanced book project and spend the semester in consultation with the instructor and in intensive investigation of the book form. Demonstrations of advanced techniques accompany lectures. Primary modes of production include letterpress and computer applications, among others.
Credit 3 units. EN: H

F20 ART 448 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 4481 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F10 ART 450 Independent Study (also F20)
Designed for seniors fulfilling art minor requirements. Permission of instructor and submission of a written proposal to the associate dean of students (Room 1, Bixby Hall). Credit variable, maximum 3 units. EN: H

F20 ART 455A Urban Books: Imag(en)ing St. Louis
Since the beginning of the 20th century, art, architecture and urbanism together have investigated the production of images that shape the symbolic dimension of our experience of large cities. This seminar critically embraces this tradition and brings together different methodologies for the visual analysis and representation of contemporary urban phenomena, using St. Louis as a focal point. The goal is to design and produce individual books as a result of research, visual documentation, readings and discussions in a seminar and workshop structure. Each student selects and develops a theme related to the urbanization of St. Louis that is organized into books that present how this metropolitan area has been conceived through images. The course is divided into three parts combining readings, research, and design activities, each of which culminates in the presentation of an individual project; a total of two study books; and a final book. The outcome of the course will be a collection of student-produced books that will be presented in an exhibition titled “Imag(en)ing St. Louis” to take place consecutively at Olin Library and the Art and Architecture Library. Fulfills Urban Issues elective requirement. Same as XCORE 336
Credit 3 units.

F10 ART 461 Capstone Studio I
Required for majors in painting, photography, printmaking and sculpture, beginning with the class of 2015. This is an advanced course in studio art conceptualization and production. Students develop creative concepts, objects and gestures; successful completion of the course entails the development of, and commitment to, an artistic position, evidenced by studio production, presentation and writing. Responsibilities include preparation of drawings, models, maquettes and other documentation. This course anticipates the work of Capstone Studio II, which culminates in a senior exhibition. This course includes practice, critique and occasional museum/gallery visits.
Corequisite: must be taken concurrently with F10 ART 411A, ART 413D, or ART 415B.
Credit 3 units. EN: H

F10 ART 462 Capstone Studio II
Continuation of Capstone Studio I. Required for majors in painting, photography, printmaking and sculpture, beginning with the class of 2015. Course participants design, prepare and complete a body of materially and conceptually resolved work for the spring Capstone exhibition. The course fosters an intellectual dialogue among seniors making the transition from studio to artist. Completion of a body of work is accompanied by intensive critical analysis of the ideas and methods from which it arises.
Course includes practice, critique and occasional museum/gallery visits. Consent: must be taken concurrently with F10 ART 412A, ART 413D, ART 418B or ART 418G.
Credit 3 units. EN: H

F20 ART 471 Introduction to Letterpress Printing
This class serves as an introduction to printing with the Vandercook handpress. Through a series of assignments students learn a systematic approach to planning, arranging and printing type on a page. The students receive a basic introduction to typography, history of letterforms and history of the book. The mechanics of relief printing with the cylinder press, ink composition and resolution of the typographic image also are explored. As an exploration of the publishing process, students produce a chapbook of a short literary work. The class primarily focuses on typographic composition, but one assignment employs a combination of word and image.
Credit 3 units. EN: H

F20 ART 4713 Introduction to Book Binding
Same as F20 ART 1713, F20 ART 2713, F20 ART 3713. Seniors (only) register for F20 ART 4713. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the coptic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion and the carousel. Students explore the visual book using found imagery and photocopy transfers and produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

F20 ART 4714 Introduction to Book Binding
Same as F20 ART 1714, F20 ART 2714, F20 ART 3714; Seniors (only) register for F20 ART 4714. This class serves as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures are explored. Students learn from historical approaches to constructing the codex form, including the single signature pamphlet, the multisignature case binding, the coptic and the medieval long stitch. Students learn Japanese binding and its many variations. Several contemporary variations are introduced, including the tunnel, the flag book, the accordion and the carousel. Students explore the visual book using found imagery and photocopy transfers and produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

F20 ART 4715 Hybrid Studio
Same as F20 ART 3715. Seniors (only) register for F20 ART 4715. Hybrid Studio is an opportunity for undergraduate and graduate students from across the campus to engage the book as a truly interdisciplinary subject and object. This course combines equal parts seminar and applied studio experience. Historical models of the book as framework for ideas and physical artifact are studied and modeled. The intention of this course is to combine work in allied disciplines, supporting students in the integration of their chosen major areas of study and incorporating photography, painting, sculpture, design, architecture, engineering and writing and history. The class moves between group discussions and individual mentoring with regularly scheduled demonstrations of book studio equipment. Limited to junior-level and above only. Prior experience in book studio courses is recommended, but not required. Undergraduates must have permission from faculty to miss major studio time on Friday afternoon to take this course.
Credit variable, maximum 3 units. EN: H

F20 ART 4716 Hybrid Studio
Hybrid Studio is an opportunity for undergraduate and graduate students from across the campus to engage the book as a truly interdisciplinary subject and object. This course combines equal parts seminar and applied studio experience. Historical models of the book as framework for ideas and physical artifact are studied and modeled. The intention of this course is to combine work in allied disciplines, supporting students in the integration of their chosen major areas of study and incorporating photography, painting, sculpture, design, architecture, engineering, and writing and history. The class moves between group discussions and individual mentoring with regularly scheduled demonstrations of book studio equipment. Limited to junior-level and above only. Prior experience in book studio courses is recommended, but not required. Undergraduates must have permission from faculty to miss major studio time on Friday afternoon to take this course.
Credit 3 units. EN: H

F10 ART 472B Content to Cover: the Design of Books
This studio course considers the design of books in their totality, from the smallest typographic details of text pages, to designing the page grid, and the selection of images, type, materials, and color of the binding and cover. Students produce two books from texts assigned to them. The first is a text-based book of prose; the second, larger project, includes body text, images, captions, footnotes. Beginning with a thorough discussion of the landscape of the two-page spread, students complete a short research project based upon a complex illustrated book in the library. Discussion of print production and binding options in industry is enhanced by a visit to a local offset printer and to Olin Library Special Collections. Students deepen their skill base in typographic applications, the use of Indesign as a multi-page document tool, a range of imaging techniques offered in the Book Studio, and bookbinding technique, as well as building their design criticism vocabulary. This course is appropriate for juniors in the Communication Design major.
Credit 3 units.

F20 ART 476 Approach: A Studio in Publication Design
Same as ARCH 476
Credit 3 units.

F20 ART 484D Space, Society and the Digital
Same as ARCH 484D
Credit 3 units.

F10 ART 485A Public Practice: Art Practice
Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development.
and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course “From Design to Realization.” It is highly recommended that students who wish to concentrate in sculpture enroll in this course. Open to BFA students with senior-level standing and others, including minors, with consent of instructor. Credit 3 units. EN: H

F10 ART 486A Public Practice: Art Practice
Credit 3 units.

F20 ART 494 Advanced Visualization Studio: Research
Credit 3 units. EN: H

F20 ART 496 Design, Artisanship and Sustainability as Cultural Catalyst
This course investigates the ways in which artisanship is a stimulus to design thinking and innovation. The prerequisite to the course is a 16-day trip to India over winter break where students work closely with leading Indian designers of textiles, products and architecture as well as accomplished artisans working with methods both ancient and modern. We discuss how craft informs design and how design acts as a force in entrepreneurship and job creation. A major focus of our research is investigating how craft and design are catalysts for innovation in a sustainable use of materials and water. For more information, contact Belinda Lee at Lee@samfox.wustl.edu. Students should obtain a visa on their own. Credit 3 units. EN: H

F20 ART 496A From Design to Realization
Credit 3 units. EN: H