College of Art

Sam Fox School of Design & Visual Arts

The Sam Fox School of Design & Visual Arts (http://samfoxschool.wustl.edu) 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 (http://www.kemperartmuseum.wustl.edu).

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 Spirtas Kranzberg Studio for the Illustrated Book, located in Walker Hall.

Phone: 314-935-6500
Email: artinfo@samfox.wustl.edu
Website: http://samfoxschool.wustl.edu/node/4145

Faculty

Endowed Professors

Michael Byron (http://samfoxschool.wustl.edu/portfolios/faculty/michael_byron)
Kenneth E. Hudson Professor of Art
MFA, Nova Scotia College of Art and Design

Carmon Colangelo (http://samfoxschool.wustl.edu/portfolios/faculty/carmon_colangelo)
E. Desmond Lee Professor for Collaboration in the Arts
MFA, Louisiana State University

Heather Corcoran (http://samfoxschool.wustl.edu/portfolios/faculty/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 (http://samfoxschool.wustl.edu/portfolios/faculty/patricia_olynyk)
Florence and Frank Bush Professor of Art
MFA, California College of the Arts

Professors

Ken Botnick (http://samfoxschool.wustl.edu/portfolios/faculty/ken_botnick)
BBS, University of Wisconsin

Lisa Schneider Bulawsky (http://samfoxschool.wustl.edu/portfolios/faculty/lisa_bulawsky)
MFA, University of Kansas

D.B. Dowd (http://samfoxschool.wustl.edu/portfolios/faculty/db_dowd)
MFA, University of Nebraska–Lincoln

Ron Fondaw (http://samfoxschool.wustl.edu/portfolios/faculty/ron_fondaw)
MFA, University of Illinois at Urbana
Jeff Pike (http://samfoxschool.wustl.edu/portfolios/faculty/jeff_pike)
MFA, Syracuse University
Buzz Spector (http://samfoxschool.wustl.edu/portfolios/faculty/buzz_spector)
MFA, University of Chicago
Stan Strembicki (http://samfoxschool.wustl.edu/portfolios/faculty/stan_stembicki)
MFA, California Institute of the Arts

Associate Professors
Jamie Adams (http://www.samfoxschool.wustl.edu/portfolios/faculty/jamie_adams)
MFA, Pennsylvania Academy of Fine Arts
John Hendrix (http://samfoxschool.wustl.edu/portfolios/faculty/john_hendrix)
MFA, School of Visual Art
Richard Krueger (http://samfoxschool.wustl.edu/portfolios/faculty/richard_krueger)
MFA, University of Notre Dame
Arny Nadler (http://samfoxschool.wustl.edu/portfolios/faculty/arny_nadler)
MFA, Cranbrook Academy of Art
Franklin Oros (http://samfoxschool.wustl.edu/portfolios/faculty/franklin_oros)
BS, Western Michigan University
Robin VerHage-Abrams (http://samfoxschool.wustl.edu/portfolios/faculty/robin_verhage_abrams)
MFA, University of Michigan
Denise D. Ward-Brown (http://samfoxschool.wustl.edu/portfolios/faculty/denise_ward_brown)
MFA, Howard University
Cheryl Wassenaar (http://samfoxschool.wustl.edu/portfolios/faculty/cheryl_wassenaar)
MFA, University of Cincinnati
Monika Weiss (http://samfoxschool.wustl.edu/portfolios/faculty/monika_weiss)
MFA, Academy of Fine Arts, Warsaw

Assistant Professors
Penina Acayo (http://samfoxschool.wustl.edu/portfolios/penina_acayo)
MFA, Kent State University
Chrissi Cowhey (http://samfoxschool.wustl.edu/portfolios/chrissi_cowhey)
MFA, Rhode Island School of Design

Jonathan Hanahan (http://samfoxschool.wustl.edu/portfolios/jonathan_hanahan)
MFA, Rhode Island School of Design

Visiting Assistant Professor
Jan Tumlir
MFA, California Institute of the Arts

Senior Lecturers
Mary Borgman (http://samfoxschool.wustl.edu/portfolios/faculty/mary_borgman)
MFA, Fontbonne University
Noah Kirby (http://samfoxschool.wustl.edu/directory/517)
MFA, Washington University
Jennifer Ingram (http://samfoxschool.wustl.edu/directory/6509)
MFA, University of Iowa
Jon Navy (http://samfoxschool.wustl.edu/directory/527)
MFA, School of the Art Institute of Chicago
Tom Reed (http://samfoxschool.wustl.edu/portfolios/tom_reed)
MFA, University of Iowa
Jennifer Colten Schmidt (http://samfoxschool.wustl.edu/portfolios/faculty/jennifer_colten_schmidt)
MFA, Massachusetts College of Art
Linda Solovic (http://samfoxschool.wustl.edu/portfolios/faculty/linda_solovic)
BFA, Washington University
Lindsey Stouffer (http://samfoxschool.wustl.edu/portfolios/faculty/lindsey_stouffer)
MFA, Washington University
Enrique von Rohr (http://samfoxschool.wustl.edu/portfolios/faculty/enrique_von_rohr)
BFA, Washington University

Full-Time Lecturers
Heather Bennett (http://samfoxschool.wustl.edu/portfolios/9362)
MFA, Hunter College
John Early (http://samfoxschool.wustl.edu/directory/8198)
MFA, Washington University

Professors Emeriti
William Fett
Joan Hall
Gene R. Hoefel
Peter Marcus
James McGarrell
Hylarie M. McMahon
William Quinn
W. Patrick Schuchard  
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 (http://samfoxschool.wustl.edu/node/4155)
  - Photography (http://samfoxschool.wustl.edu/node/4153)
  - Printmaking (http://samfoxschool.wustl.edu/node/4156)
  - Sculpture (http://samfoxschool.wustl.edu/node/4157)
  - Communication Design (http://samfoxschool.wustl.edu/node/9366)
  - Fashion Design (http://samfoxschool.wustl.edu/node/9367)

**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 (http://samfoxschool.wustl.edu/node/10123) 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.

For students in the College of Art, the minor in art is available only to students majoring in communication design or fashion design. Students are able to select from Material and Culture, Art Practice, and Art elective courses. Communication design majors may not count a Material and Culture or Art Practice course toward the minor if using the course to complete major requirements.

Students in the College of Architecture may take any of the courses above plus 2-D Design, 3-D Design, and Drawing II if the course is not being counted toward Architecture degree requirements, as space permits and prerequisites are met.
Students outside the Sam Fox School may take any of the above courses, plus Drawing I, as space permits and prerequisites are met. Art Practice and Special Topics courses may be repeated if the courses are focused on different topics/themes.

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. 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.

Courses

F10 Art (p. 8): Art foundation and major studio courses
F20 Art (p. 8): Art elective courses
X10 XCORE (p. 4): Sam Fox foundation and commons courses

College of Art majors have enrollment priority in F10 and F20 courses. College of Art and College of Architecture majors have enrollment priority in X10 courses. Elective (F20) courses may be offered at the 100-400 levels; students must enroll as applicable — 100-level courses are for freshmen, 200-level for sophomores, 300-level for juniors and 400-level for seniors.

Design & Visual Arts — Core (X10)


X10 XCORE 101 Drawing I
An introductory course which teaches students to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. 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. This class counts toward the minor in art or minor in design for non-Sam Fox School students. Credit 3 units.

X10 XCORE 102 Drawing II
Continuing as an introductory course which teaches students to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. This course is an intensive studio course which builds on the perceptual and conceptual skills and experiences developed in Drawing I. A main objective is to develop a higher level of critical and studio practice. Prerequisite: X10 101. Credit 3 units. EN: H

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. The course is organized into four units, each with a different content focus and data type, including
the intersecting, compounding roles of social and economic inequities, racial disparities, white flight, public safety, housing, and economic development as we grapple with legitimate, thoughtful ways of making positive change. We’ll learn how to listen to, understand and address conflicting voices. Readings, speakers, site visits, films and other materials will be combined with discussion, writing, and socially conscious engagement as we seek to understand the many faces of Ferguson while following contemporary developments as they occur. Professor Robert Hansman acts as adviser and guide. The interdisciplinary course he developed over many years, Community Building/Building Community provides the intellectual, ethical and spiritual bases as co-taught by Raimist and Hansman. This course offers fresh perspectives and provides unique opportunities for community engagement for students who have previously taken Community Building, however that course is not a prerequisite. Projects develop collaboratively and organically between students, faculty, and community partners working to find common values and beliefs upon which to build concrete, meaningful action.

Credit 3 units.

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.

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 313 An Ecology of Art
In this studio course, students make metaphorical and practical use of basic ecological principles to question and test productive, meaningful, and sustainable artistic practices. Emphasis will be placed on biodiversity, community relationships, patterns and hierarchies. This course consists of fieldwork, readings and lectures, the content of which will be examined through individual and collaborative projects. We visit local gardens, parks, farms and neighborhoods while seeking to understand the complexity of our own role in nature and culture. Traditional, reclaimed,
and renewable materials will be explored. At midterm, students identify opportunities for focused research and production, and the course culminates with the public display of this work. This course approaches ecology both metaphorically and literally. Ecology is community-focused and involves the study of relationships with a given community. We test this premise as it might apply to the questions of what gives rise to art, how it might be made, and what its effect could or should be upon its larger community. The diverse range of ecological information and the multiple points of view to be presented will allow for a broad array of 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.

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. The course culminates with the public presentation of this work.

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 will be 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 and develop ideas 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 3D, 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. The 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. The course is offered as part of the universitywide Global Certificate
and is open to all students at Washington University regardless of their major field of study.
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. EN: H

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 reimagined 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 insurgency. The course fulfills the architectural history/theory elective requirement and is also open to all Washington University students.
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.
CBTL (http://www.gephardtinstitute.wustl.edu/ CBTL/Pages/ overview.aspx) course.
Credit 3 units. Arch: GAUI, UI EN: H

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 redefine multiple design processes.
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.

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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 from narratives of power and desire. Open to sophomores and above. Credit 3 units.

Art


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
Same as F20 212, 312, 412. Freshmen (only) register for F20 112. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters but can accommodate painters at all levels of proficiency. 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. 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 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 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 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 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 conceptual interests.
Credit 3 units. EN: H

F20 ART 116 Printmaking
Same as F20 216, 316, 416. Freshmen (only) register for F20 116. 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 conceptual 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 1183 Digital Photography
Only undergraduates register for F20 1183. Graduate students register for F20 4183. This introductory-level course will explore digital technology for capturing, enhancing and producing still lens-based images. The course will address 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 1184 Digital Photo II/Digital Imaging
This course addresses the use of technology and pixel-based software for generating, manipulating and composing 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 1187 Black-and-White Photography II
Course adds to the experience of F20 1186 Black-and-White Photography. 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.

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
Same as F20 220, 320, 420. Freshmen (only) register for F20 120. 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 will be 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 127A 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 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 234, 343, 434. Freshmen (only) register for F20 134. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university.
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 1361 Advertising I
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
Same as F20 2362, 3362, 4362. First-year students (only) register for F20 1362. This studio 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. No prerequisites. This course counts in the communication design minor.
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
Same as F20 2364, 3364, 4364. Freshmen (only) register for F20 1364. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We will 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'll 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 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 lecture 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. Grading is based on mid-term and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor.
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
Same as F20 236I, 336I, 436I. Freshmen (only) register for F20 136I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university.
Credit 3 units. EN: H

F20 ART 136J Introduction toAnimating 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 138J Advanced Animation
Same as F20 238J, 338J, 438J. First-year students (only) register for F20 138J. This course focuses on completing a short animated film as a group project utilizing a workflow similar to that used in the animated feature film industry. The class will first develop a story. Individuals will then be assigned tasks according to strong areas of interest to create a storyboard and animatic. Key moments will be identified to be animated first. Once agreed on, students will be able to choose to work in various parts of the pipeline including Character Design; Layout and Set Design; 3-D modeling; Rigging; Animation; Textures; Special Effects; Sound; Rendering and Editing. Finally, it is all put together as a short. This is an advanced course that assumes some experience in Maya or similar 3-D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission from the instructor. This course counts in the communication design minor.
Credit 3 units.

F20 ART 143B Fiber Manipulation
Same as F20 243B, 343B and 443B. First-year students (only) register for F20 143B. Exploration of fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibouri, wax resist, digital design, needle applications, heat applications and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design. Open to first-year through senior-level students.
Credit 3 units.

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

F20 ART 1714 Introduction to Book Binding
Same as F20 2714, F20 3714, F20 4714. Freshmen (only) register for F20 1714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings. Prerequisite: None.
Credit 3 units. EN: H

F20 ART 180 Special Topics: Haute Photography
Same as F20 280, 380 and 480. First-year students (only) register for F20 180. This photography course delves into the ever-changing fashion industry and investigates how fashion affects our sense of reality and self. Informed by architecture, cinema, design and music, this class invites students to reconsider their relationship with the highly coded world of mass-media representation in fashion from the street to the runway. Students will be steeped in both studio and location lighting. Discourse also includes, through engaging dialog as well as practice, how post-production (Photoshop) impacts the industry and world market. Students are required to have some form of image capture device. No prerequisites.
Credit 3 units.

F20 ART 192E Visualizing Experience: Body and Space
Directed to liberal arts students who are not majoring in art or architecture, this course will examine the process of visual thinking and the power of visual communication to represent and shape our experience of the world. We will focus on ways contemporary art, architecture, and the visual aspects of science and popular culture represent and shape our conception of body and space. Short, hands-on assignments, readings, and in-class discussions will help students realize the power of images, develop a critical understanding of visual communication and express themselves visually.
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 212 Painting
Same as F20 112, 312, 412. Sophomores (only) register for F20 212. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters but can accommodate painters at all levels of proficiency.
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 ART413F. 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 313G, 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

F20 ART 214G Sculpture: Wood
Same as F20 ART 114G, F20 ART 314G, 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. Additional work outside the regularly scheduled class time is required. Prerequisite: sophomore standing or departmental approval. Credit 3 units. EN: H

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, 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: sophomore standing or departmental approval. Credit 3 units. EN: H

F20 ART 214A Sculpture Studio: Material and Culture
This is the first course in the sequence for those pursuing a BFA in Art with a concentration in sculpture and is open to others as space permits. It 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 pursuing the sculpture concentration must complete either F10 213A (fall) or 214A (spring). Prerequisites: X10 101 and 102, F10 105 or 106, F10 107 or 108 or permission of instructor. 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 Printmaking
Same as F20 116, 316, 416. Sophomores (only) register for F20 216. 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 216A 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 215A (fall) or 216A (spring). Prerequisites: X10 101 and 102, F10 105 or 106, F10 107 or 108 or permission of instructor.
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 addition to studio production, this course includes lectures, readings and discussions. Student must provide a fully manual digital camera capable of capturing RAW images. Students pursuing the photography concentration must complete either F10 217B (fall) or 218B (spring). Prerequisites: X10 101 and 102, F10 105 or 106, F10 107 or 108 or permission of instructor.
Credit 3 units. EN: H

F10 ART 218B 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 addition to studio production, this course includes lectures, readings and discussions. Student must provide a fully manual digital camera capable of capturing RAW images. Students pursuing the photography concentration must complete either F10 217B (fall) or 218B (spring). Prerequisites: X10 101 and 102, F10 105 or 106, F10 107 or 108 or permission of instructor.
Credit 3 units. EN: H

F10 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

F20 ART 220A 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 227F 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 nonviolent direct-action interventions.
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 Fashion Illustration: Visualizing Apparel
A foundation experience in basic strategies for communication garment design ideas and information. Recognition and practice of conventions for presenting the figure in design will be the focus of the course. Additionally, simple garment silhouettes and textile types will be explored for illustration practice. Digital media as it is used in style presentation and technical communication of design will be introduced and implemented through a variety of exercises. Final presentation will be a design presentation that is supported by spectrum of material covered in course. Laptop computer with Adobe Illustrator and Photoshop required. No prerequisites. Open to sophomores through graduate-level students across the university. Required for sophomore majors in fashion.
Credit 3 units. EN: H

F20 ART 234 Basic Illustration
Same as F20 134, 334, 434. Sophomores (only) register for F20 234. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university.
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. CBTL (http://www.gephardtinstitute.wustl.edu/CBTL/Pages/overview.aspx) course.
Same as F20 135G, F20 335G, F20 435G. Sophomores (only) register for F20 235G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in the aesthetics of images, and business students.
Credit 3 units. EN: H

F20 ART 235G The Licensed Image: Development and Distribution
Same as F20 135G, F20 335G, F20 435G. Sophomores (only) register for F20 235G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in the aesthetics of images, and 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

F10 ART 236 Textile Design
A survey of all types of materials used as 21st-century textiles, Textile Design introduces the student to the ways that textiles function as a basic building material. Students will study, test and manipulate textiles to gain understanding of appropriate and viable choices for end use. Class activities include field trips, application of a variety of textile techniques for surface design, manipulation and finishing of various fabrics. Students may draw upon design problems from their specific area of study to realize a final project. No prerequisites. Open to sophomore through graduate-level students across the university. Required for sophomore majors in fashion. Credit 3 units. EN: H

F20 ART 2361 Advertising I
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
Same as F20 1362, 3362, 4362. Sophomores (only) register for F20 2362. This studio 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. No prerequisites. This course counts in the communication design minor. 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
Same as F20 1364, 3364, 4364. Sophomores (only) register for F20 2364. 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 2365 History of Advertising
Same as F20 1365, F20 3365, F20 4365. Sophomores (only) register for F20 2365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture 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. Grading is based on midterm and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor. Credit 3 units.

F20 ART 2366 History of Advertising
Same as F20 1366, F20 3366, F20 4366. Sophomores (only) register for F20 2366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture 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. Grading is based on midterm and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor. Credit 3 units.

F20 ART 236A Interaction Design: Understanding Health and Well-Being
Same as F20 335A, F20 435A. Sophomores (only) register for F20 235A. Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage 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 will take on an in-depth challenge in the area of health and well-being and work
in cross-disciplinary design teams with an external partner organization. Students will 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 will 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 is helpful.

No prerequisites. Open to sophomore through graduate-level students across the university.

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
Same as F20 136I, 336I, 436I. Sophomores (only) register for F20 236I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university.

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

F20 ART 236K Communication Design II
Same as F20 136K, 336K, 436K. Sophomores (only) register for F20 236K. Building on the fundamentals of CDes I, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisites: Communication Design I. This course counts in the communication design minor.

Credit 3 units. EN: H

F20 ART 2385 The Art of Advertising
The Art of Advertising elective will introduce students to the field by defining the role of advertising in American culture and economy. It will begin by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class will explain the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course will consist 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 will be placed upon the creative disciplines.

Credit 3 units. EN: H

F20 ART 2386 The Art of Advertising
Same as F20 1386, 3386, 4386. Sophomores (only) register for F20 2386. This course introduces students to the field by defining the role of advertising in American culture and economy. It will begin by exploring the evolving and devolving aspects of American advertising and the forces that both compel and repel consumer audiences. The class will explain the processes and criteria that, when properly utilized, elevate advertising and validate it as an art form. The course will consist 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 will be 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
Same as F20 138J, 338J, 438J. Sophomores (only) register for F20 238J. This course focuses on completing a short animated film as a group project utilizing a workflow similar to that used in the animated feature film industry. The class will first develop a story. Individuals will then be assigned tasks according to strong areas of interest to create a storyboard and animatic. Key moments will be identified to be animated first. Once agreed on, students will be able to choose to work in various parts of the pipeline including Character Design; Layout and Set Design; 3-D modeling; Rigging; Animation; Textures; Special Effects; Sound; Rendering and Editing. Finally, it is all put together as a short. This is an advanced course that assumes some experience in Maya or similar 3-D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission from the instructor. This course counts in the communication design minor.
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 in the classes of 2015 and later 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 art-making. Students in the classes of 2015 and later must complete either Digital Studio (F10 241 or 242) or Digital Design (F10 243). 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 imaging. 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 241 or 242) or Digital Design (F10 243). This course is strongly recommended for communication design, fashion design, and photography majors.
Credit 3 units. EN: H

F20 ART 243B Fiber Manipulation
Same as F20 143B, 343B and 443B. Sophomores (only) register for F20 243B. Exploration of fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibori, wax resist, digital design, needle applications, heat applications and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design. Open to first-year through senior-level students.
Credit 3 units.

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

F20 ART 250 Independent Study
Credit variable, maximum 3 units. EN: H

F20 ART 2648 Italian Language
This course, taught entirely in Italian, covers Italian grammar and conversation for study abroad students in Florence. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.
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

**F20 ART 271 Introduction to Letterpress Printing**
This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments students will learn a systematic approach to planning, arranging and printing type on a page. The students will 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 will also be explored. As an exploration of the publishing process students will produce a chapbook of a short literary work. The class will primarily focus on typographic composition, but one assignment will employ a combination of work and image.
Credit 3 units. EN: H

**F20 ART 273 Introduction to Book Binding**
Same as F20 1713, F20 3713, F20 4713. Sophomores (only) register for F20 273. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

**F20 ART 274 Introduction to Book Binding**
Same as F20 1714, F20 3714, F20 4714. Sophomores (only) register for F20 274. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

**F20 ART 2783 Special Topics in Visual Culture: Introduction to Illustration Studies**
How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; 200 level open to students across the university. Counts toward design minor. Credit 3 units.

**F20 ART 280 Special Topics: Haute Photography**
Same as F20 180, 380 and 480. Sophomores (only) register for F20 280. This photography course delves into the ever-changing fashion industry and investigates how fashion affects our sense of reality and self. In 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

**F20 ART 282A**
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

**F20 ART 286**
Credit 3 units. EN: H

**F10 ART 289 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. This course is open to nonmajors and minors as space permits. Credit 3 units. EN: H
F10 ART 301A Drawing: Art Practice
Conceptual Methods in Drawing: Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing. Prerequisites: Drawing I, Drawing II and junior standing. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Figure Structure Context: This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure’s architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisites: Drawing I, Drawing II and junior standing. 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 302A Drawing: Art Practice (Collage: History and Practice in Contemporary Art)
This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisites: Drawing I, Drawing II and junior standing. 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 311 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 311D Painting: Art Practice
Special Topics: Narrative Systems: The Frame, The Grid, The Screen: This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or 222A). Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Place & Space: This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. EN: H

F20 ART 312 Painting
Same as F20 112, 212, 412. Juniors (only) register for F20 312. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters but can accommodate painters at all levels of proficiency. Credit 3 units. EN: H

F10 ART 312E Painting: Art Practice
Place and Space: This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. EN: H
students who have taken the prerequisite, and others, including minors, with consent of instructor. **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 will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. EN: H

**F10 ART 313D Sculpture: Art Practice**

**Special Topics: The Book as Object and Artifact:** When we read a book, it is always the physical volume in our hands — or in some substitute for hands — that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). 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

**Symbiosis:** This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. **Matter in Hand:** This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Required for a concentration in sculpture. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. EN: H

**F20 ART 313F Sculpture: Foundry**

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

**F20 ART 313G Sculpture: Wood**

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

**F20 ART 313H Sculpture: Blacksmithing**

Same as F20 113H, F20 213H, F20 413H. Juniors (only) register for F20 313H. The focus of this course is to introduce students to the basic principles 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 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 314F Sculpture: Foundry**

Same as F20 ART 114F, F20 ART 214F, F20 ART 414F. Juniors (only) register for F20 ART 314F. 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 will 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. School of Art majors and non-art students pursuing an art minor will have priority. 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
F10 ART 314J Sculpture: Art Practice
Material as Metaphor: All materials carry meaning. This course familiarizes students with histories and fabrication processes intrinsic to sculpture. This course uses demonstrations and hands-on experiences, primarily but not exclusively with metal and woodworking processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found material as a formal and conceptual component resulting in the final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors students, with consent of instructor. 

Sculptural Bodies: This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural and spiritual bodies. A variety of media and methods are explored with an emphasis on 3-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor.

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

F20 ART 316 Printmaking
Same as F20 116, 216, 416. Juniors (only) register for F20 316. 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 3162 Special Topics in Printmaking: Relief and Etching
Same as F20 1162, 2162, and 4162. Juniors (only) register for F20 3162. Woodcut, linoleum printing, and shaped plates are just a few of the relief techniques covered in this course. With an emphasis on surface and form, students will explore multicolor projects, as well as alternative materials to print on and with. Etching on copper and steel will also be introduced. Contemporary print artists as well as historical figures are an integral part of the classroom experience, and trips to the Saint Louis Art Museum and Olin Special Collections are scheduled during the semester. Students’ projects are guided by individualized faculty feedback as well as group peer reviews. All are encouraged to use the class as a way to discover new things about print media, as beginners or as individuals wishing to deepen their practice. This class counts toward the minor in art. No prerequisites. Credit 3 units. EN: H

F10 ART 316F Printmaking: Art Practice
Printmaking Studio: Material and Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. CBTL (http://www.gehrardinstitute.wustl.edu/CBTL/Pages/overview.aspx) course. Credit 3 units. EN: H

F10 ART 316J Printmaking: Art Practice
Propaganda to Decoration: This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: Printmaking Studio: Material and Culture. Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.

Feedback Loop: Process and Print: This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.
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 will, 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 317H Photography: Art Practice
Methods of Distribution: One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor.
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

F10 ART 316J Photography: Art Practice
Slow Image: Large Format Photography: This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4"x5" format, students examine this slow, high fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4"x5" cameras will be available for use. Prerequisite: Photography Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Special Topics: Documentary Photography & Social Practice: This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document. Material and camera format open. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor.
Credit 3 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 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
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 will be 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 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

F10 ART 323D Sustainable Textile and Fashion Design
Typically textile design and garment production occur in a collaborative setting and often across a global span of locales. In this course students learn essential information about sustainable textiles and fashion, engage in research, and collaborate to design and promote sustainable products or services. Required for junior fashion majors, open to sophomore-senior nonmajors.

Credit 3 units.

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

F10 ART 323E Fashion History and Research
This seminar studies the cultural and social influences to comprehend how these impact the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and strategies of particular significance to fashion design. Course work will focus on using research as an avenue to original and effective design concepts. Required for junior fashion majors, open to sophomore-senior nonmajors.

Credit 3 units.

F10 ART 324A Patternmaking and Production
An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. Open to sophomore through graduate-level students across the university. Required for sophomore and junior majors in fashion.

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 will research, concept and create images that are appropriate for application to products in the licensing field. Students will 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 will include 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 will be drawn from the gift and home decor markets, fabric design and stationery products. This course is appropriate for juniors and seniors in the communication design major.

Credit 3 units.

F10 ART 329C Time-Based Media: Art Practice
Mediated Performance: 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 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Expanded Cinema: Focusing
on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental cinema and video art will be part of this course. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Sonic Space: Sound Art I: Sonic Space: Sound Art I explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of fine arts and examines how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Credit 3 units. EN: H

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 nonviolent 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 will bring together students working in transdisciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students will 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 will draw upon the team’s collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art. Skills will be developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier and archival preservation. No prerequisites. Same as IS0 InterD 329F Credit 3 units.

F10 ART 330C Time-Based Media: Art Practice (New Media in Art) Exploring the intersection of art and technology, the course focuses on the phenomenon of time as an artistic medium and as the subject of work. Through the production of time-based works in a virtual realm, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities that artists and artist collectives face in the 21st century. Students gain exposure to selected software as it pertains to their individually designed projects. Readings, writing assignments and an active participation in critiques of works by contemporary new media artists will be part of this seminar. Prerequisite: Digital Design or Digital Studio. 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 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 Basic Illustration Same as F20 134, 234, 434. Juniors (only) register for F20 334. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, icon/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university. Credit 3 units. EN: H

F20 ART 335A 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 335G The Licensed Image: Development and Distribution Same as F20 135G, F20 235G, F20 435G. Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for College of Art students whose work focuses on
F20 ART 335I 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 3361 Advertising I
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 II
Same as F20 1362, 2362, 4362. Juniors (only) register for F20 3362. This studio 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. No prerequisites.
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 3365 History of Advertising
Same as F20 1364, 2364, 4364. Juniors (only) register for F20 3365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture 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. Grading is based on mid-term and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor.
Credit 3 units.

F20 ART 3366 History of Advertising
Same as F20 1366, F20 2366, F20 4366. Juniors (only) register for F20 3366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture 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. Grading is based on mid-term and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor.
Credit 3 units.

F20 ART 336A Interaction Design: Understanding Health and Well-Being
Same as F20 235A, F20 435A. Juniors (only) register for F20 335A. Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage 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...
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
Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university.
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
Same as F20 136K, 236K, 436K. Juniors (only) register for F20 336K. Building on the fundamentals of CDES 1, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multi-page sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisite: Communication Design I. This course counts in the communication design minor.
Credit 3 units. EN: H

F10 ART 336M Special Topics in Communication Design: Illustration for Creative Practice
This course is about transforming creative impulse into a controlled professional practice. In the first half of the course, students will investigate current illustration trends and their applications in the marketplace. We will apply these findings to assignments while considering experimentation, relevance and form. The second half of the course will consist of iterative drawing assignments. Students will focus on cohesion within large bodies of work as well as the ability to bring images to finish with varying time constraints. This course is open to juniors and seniors in the communication design major.
Credit 3 units. EN: H

F10 ART 336N Special Topics in Communication Design: Environmental Design
This course offers an introduction to the process and problem-solving methods required to conceptualize and develop an environmental graphics project. Students will gain an understanding of the relationship between a concept on screen and that idea realized at full scale and its impact in the built environment. Scale drawing, architectural documents, fabrication methods and materials will all be explored. Projects will include wayfinding and ADA signage, exhibit design and architectural graphics. Students will communicate their concepts through sketches, computer drawings, models and mock-ups.
Credit 3 units.

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 337I Communication Design: Interaction Foundations
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

F10 ART 337M Comm. Design: Voice
Propaganda and persuasion use different means to influence our perception of causes or positions. This course explores the strategies and tactics used by visual communicators to create work that convinces viewers to buy, believe, act, etc. These messages profoundly influence our culture and society. With this in mind, course reading and class discussion provide a platform for debate and discussion of the role the designer plays and the attendant responsibility. Students create work that integrates research, writing and design. All projects present a specific point of view on topics that are relevant to them. Prerequisites: completion of Type II and Word and Image II. Communication design major elective; senior standing. Credit 3 units.

F10 ART 338H Comm. Design: Interaction Design II
The class will explore designing usable, useful, and desirable relationships and interactions between people and the digital products and services they use. Students are introduced to human-centered research methods in the context of designing screen-based experiences. Small ethnographic field projects build to inform the basis for idea generation and prototyping concepts. Students then synthesize insights to design a digital solution. The class has a series of smaller exercises that build to two larger design projects with an overarching theme of public health or sustainability. Graphic design and typographic fundamentals will be addressed throughout in the context of interaction. Class time will be mixture of lectures, in class exercises, and studio based work. Students will need a laptop with Adobe Illustrator, InDesign and Photoshop and moderate experience with these programs. Prerequisite: Interaction Design I or Interaction Design workshops or permission of instructor. Please email Enrique Von Rohr, VonRohr@samfox.wustl.edu, with questions. This course is appropriate for sophomores through graduate students with or without visual training who are interested in the principles and methods of interaction design. Credit 3 units. EN: H

F10 ART 338J Comm. Design: Illustration Projects
In Illustration Projects, students will confront three substantial projects of complex visual research and problem-solving, and communicate their results through beautifully made images. Each project will begin with provided story data, ranging from business-oriented to literary to mechanical, then move through rigorous stages of editing, storytelling, style development, execution and refinement. Early projects will emphasize traditional techniques of image-making; later projects will involve more digital manipulation. Students will need a laptop with Adobe Creative Suite installed as well as traditional art-making supplies along the way. Prerequisite: Word and Image 2. This course is open to juniors in the communication design major. Credit 3 units. EN: H

F20 ART 338J Advanced Animation
Same as F20 138J, 238J, 438J. Juniors (only) register for F20 338J. This course focuses on completing a short animated film as a group project utilizing a workflow similar to that used in the animated feature film industry. The class will first develop a story. Individuals will then be assigned tasks according to strong areas of interest to create a storyboard and animatic. Key moments will be identified to be animated first. Once agreed on, students will be able to choose to work in various parts of the pipeline including Character Design; Layout and Set Design; 3-D modeling; Rigging; Animation; Textures; Special Effects; Sound; Rendering and Editing. Finally, it is all put together as a short. This is an advanced course that assumes some experience in Maya or similar 3-D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission from the instructor. This course counts in the communication design minor. Credit 3 units. EN: H

F10 ART 338K Comm. Design: Illustration Concepts & Media
Advanced projects in applied illustration and the first step in development of a professional portfolio. The class will explore creating images with smart and concise ideas across a spectrum of media. Students will be instructed on a range of illustration media to create visual solutions under rigorous deadlines. The projects will cover the range of editorial and conceptual image making in the professional world today including portraiture, multiple images, responding to text and specific time and media restrictions. Prerequisite: Word and Image 2. This course is open to juniors in the communication design major. Credit 3 units. EN: H

F10 ART 338L Comm. Design: Experimental Typography
In this studio course, students will learn to challenge typography’s role as a tool for communication through alternative methods in mark-making and redefining what or how it is communicated. The course will introduce material exploration, emerging software/technology, and sensory/spatial considerations while challenging the purpose of type. It will be organized into multiple units, each with a different opportunity for the student to explore new methods. Students will apply their own areas of disciplinary expertise to the final project. Students will need a laptop and may need to acquire inexpensive or free software. This course is appropriate for juniors through graduate students with or without visual training who are interested in typography, communication, visual expression, and computer programming. Prerequisite: Type 2. This course is appropriate for juniors in the communication design major.
In this course the city becomes a laboratory for experimentation and contribution. Students will meaningfully engage St. Louis, and create an opportunity for empathic listening and the complex fabric of the city by way of framing and poetic 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

F20 ART 350 Independent Study
Credit variable, maximum 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 the architectural design profession.

Credit 3 units.
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 3714 Introduction to Book Binding
Same as F20 1714, 2714, 4714. Juniors (only) register for F20 3714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.
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 will produce two books from texts assigned to them. The first will be a text-based book of prose; the second, larger project, will include body text, images, captions, footnotes. Beginning with a thorough discussion of the landscape of the two-page spread, students will complete a short research project based upon a complex illustrated book in the library. Discussion of print production and binding options in industry will be enhanced by a visit to a local offset printer and to Olin Library Special Collections. Students will 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 and seniors in the communication design major.
Credit 3 units. EN: H

F20 ART 3723 The Italian Renaissance in the City of Florence
This course encompasses the Renaissance from Giotto through the High Renaissance. Students will be able to examine first-hand the works they are studying. Credit 3 units. Arch: HT EN: H

F10 ART 3824 Methods and Context II (Florence)
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 will produce two books from texts assigned to them. The first will be a text-based book of prose; the second, larger project, will include body text, images, captions, footnotes. Beginning with a thorough discussion of the landscape of the two-page spread, students will complete a short research project based upon a complex illustrated book in the library. Discussion of print production and binding options in industry will be enhanced by a visit to a local offset printer and to Olin Library Special Collections. Students will 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 and seniors in the communication design major.
Credit 3 units. EN: H
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 3824 The Italian Renaissance in the City of Florence**
This course encompasses the Renaissance from Giotto through the High Renaissance. Students will be able to examine firsthand the works they are studying. Included are field trips to Rome and Venice.
Credit 3 units. EN: H

**F10 ART 3830 Strategies: Working on Site (Florence)**
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 will be explored through specific exercises and open-ended assignments. Much of the studio's class time will be spent on location, exploring interior and exterior environments, and the transitional spaces between them. A specific sketchbook, purchased in Florence, will be required. Students will be 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. EN: H

**F10 ART 3832 Comm. Design: Mapping the Unfamiliar (Florence)**
This studio course with lectures will focus on creating both informational and narrative-driven explorations of place through the form of the map. The first half of the semester will introduce the map as an instrument for way-finding and data visualization. Students will learn to negotiate various levels of information in two-dimensional design while crafting clear and compelling stories involving location, points-of-interest, and time. Students will also begin documenting their own experience navigating Italy as a means of incorporating personal perspective into more psychogeographic-based mapping studies that traverse the idea of familiarity. The second half of the semester will further develop students' potential to interpret their surroundings through the exploration of nonlinear storytelling and pictorial representation of cartographic data-points. Prerequisite: Word and Image 2. This course is appropriate for juniors in the communication design major.
Credit 3 units. EN: H

**F10 ART 3834 Making Meaning (Florence)**
As students transition into a new culture and environment there lies an opportunity to acutely examine shifts in behavior, emotion, expectation, and perspective — both within themselves as well as amongst their classmates. This shared (yet diverse) experience makes for a great opportunity to flex their empathy muscles. To better understand this, each student will be "the designer" as well as "the audience"; investigating ways to help each other live in a new culture. This course is appropriate for juniors in the communication design major, or fashion majors and art majors as an elective.
Credit 3 units. EN: H

**F10 ART 3836 Methods: Verbal to Visual (Florence)**
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. EN: H

**F10 ART 3838 Experimental Typography (Florence)**
In this studio course, students will 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 will learn to develop a process that leads them to thoughtful typographic solutions applicable to all areas of design. This course is appropriate for juniors in the communication design major.
Credit 3 units. EN: H

**F10 ART 3840 Branding & Identity (Florence)**
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. EN: H

**F10 ART 3842 Patternmaking and Production**
An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. This course will be offered in Florence, Italy.
Credit 3 units. EN: H

**F10 ART 3844 Fashion History & Research**
The study of cultural and social influences to comprehend how these influence the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and strategies of particular significance to fashion design. Course work will focus on using research as an avenue to original and effective design concepts. This course will be offered in Florence, Italy.
Credit 3 units. EN: H

**F10 ART 3845 Sustainable Fashion and Ethical Clothing**
This course focuses on the study and understanding of sustainable clothing and its influence in today's fashion industry and modern life. Ethical fashion refers to the use of fabrics derived from eco-friendly resources, and the study of how these fabrics are made. Being “green” in fashion today means reducing the amount of clothing discarded to landfills, and decreasing the environmental impact of agro-chemicals in producing conventional fiber. Special emphasis will be placed on the vintage phenomenon and on recycling as fundamental parts of this complex subject. The course will analyze the impact of the reduction of raw materials and virgin resources, as it relates
to fitting in the context of a more powerful globalized fashion industry as these two worlds often collide. The course will also look at how sustainability in the clothing industry can provide a new market for additional job opportunities. This course will be taught in Florence, open to fashion majors.

Credit 3 units.

F10 ART 385A Public Practice: Art Practice
Students examine, critically explore and execute work in the public sphere. The course is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the course from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. 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 (Realized Actions)
This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fall Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. 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 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
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

F10 ART 401A Drawing: Art Practice
Conceptual Methods in Drawing: Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, sociopolitical theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.

Prerequisites: Drawing I (X10 101), Drawing II (X10 102), and senior standing. Figure Structure Context: This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure’s architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works.

Prerequisites: Drawing I (X10 101), Drawing II (X10 102), and senior standing.

Credit 3 units. EN: H

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 A46 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

F10 ART 411D Painting: Art Practice
Special Topics: Narrative Systems: The Frame, The Grid, The Screen: This studio course focuses on various narrative
strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or 222A). Open to senior BFA students who have taken the prerequisite. Place & Space: This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: Painting Studio: Material and Culture (F10 221A or 222A). Open to senior BFA students who have taken the prerequisite. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to senior BFA students who have taken the prerequisite. Credit 3 units. EN: H

F20 ART 412 Painting
Same as F20 112, 212, 312. Seniors (only) register for F20 412. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters but can accommodate painters at all levels of proficiency. Credit 3 units. EN: H

F10 ART 412E Painting: Art Practice
Place and Space: This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to senior BFA students who have taken the prerequisite. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to senior BFA students who have taken the prerequisite. Credit 3 units. EN: H

F10 ART 413D Sculpture: Art Practice
Special Topics: The Book as Object and Artifact: When we read a book, it is always the physical volume in our hands — or in some substitute for hands — that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to senior BFA students who have taken the prerequisite. Symbiosis: This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite. Matter in Hand: This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Required for a concentration in sculpture. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to senior BFA students who have taken the prerequisite. 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 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 Sculpture: Art Practice
Material as Metaphor: All materials carry meaning. This course familiarizes students with histories and fabrication processes intrinsic to sculpture. This course uses demonstrations and hands-on experiences, primarily but not exclusively with metal and woodworking processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found material as a formal and conceptual component resulting in the final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions. Prerequisite: Sculpture Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite. Sculptural Bodies: This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term “body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural and spiritual bodies. A variety of media and methods are explored with an emphasis on 3-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Sculpture Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite.
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 415B Printmaking: Art Practice
Propaganda to Decoration: This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite. Feedback Loop: Process and Print: This course focuses on variability, mutability, repetability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Prerequisite: Printmaking Studio: Material
and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite. Credit 3 units. EN: H

F20 ART 416 Printmaking
Same as F20 116, 216, 316. Seniors (only) register for F20 416. 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 416F Printmaking: Art Practice
The Printed Image: 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 will have the opportunity to produce a thematically unified body of work while gaining technical expertise in woodcut, etching and lithography. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite. Extra-Dimensional Printmaking: Pushing the boundaries of printmaking, prints move beyond the wall and into sculpture, installation, and time-based work. Relief, silkscreen, and intaglio processes are explored with an emphasis on print as theatre, object, and immersive environment. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work that is extra-dimensional in physical and conceptual scope. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite. Credit 3 units. EN: H

F10 ART 417H Photography: Art Practice
Methods of Distribution: One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen, and experience 20th and 21st century photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4”x5” cameras will be available for use. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to senior BFA students who have taken the prerequisite. Credit 3 units. EN: H

F10 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

F10 ART 418J Photography: Art Practice
Slow Image: Large Format Photography: This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4”x5” format, students examine this slow, high fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4”x5” cameras will be available for use. Prerequisite: Photography Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite. Special Topics: Documentary Photography & Social Practice: This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document. Material and camera format open. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite.
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
Same as F20 120, 220, 320. Seniors (only) register for F20 420. 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 will be 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 423A Capstone 1: Fashion Design (Pre-Collection Studio)
Same as ART 123A, ART 223A, ART 323A. Seniors only register for 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 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.

F10 ART 423E Patternmaking Lab
This lab is offered concurrent with the preliminary study for the creation of both 3-D and 2-D culminating work by senior majors. Resolution of patternmaking problems are addressed, and patternmaking skills are enhanced as appropriate. Open to senior fashion design majors only.
Credit 1.5 units.

F10 ART 424A Capstone Studio 2 (Collection Studio)
In conjunction with Fashion Studio B, students create the culminating work of their study in fashion through realization of signature collection and portfolio documentation of collection. This studio will be undertaken with tutorials and guidance on tailoring, dressmaking, presentation and documentation. Prerequisite: completion of junior year in fashion major. Enrollment required of and limited to senior fashion design majors.
Credit 3 units. EN: H

F10 ART 424B Professional Practices: Portfolio Development
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. EN: H

F10 ART 424C Time-Based Media: Art Practice
This lab is offered concurrent with the preliminary study for the creation of both 3-D and 2-D culminating work by senior majors. Resolution of patternmaking problems are addressed, and patternmaking skills are enhanced as appropriate. Open to senior fashion design majors only.
Credit 1.5 units.

F10 ART 424D 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 424E 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
Mediated Performance: 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 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Expanded Cinema: Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental cinema and video art will be part of this course. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Sonic Space: Sound Art I: Sonic Space: Sound Art I explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of fine arts and examines how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Credit 3 units. EN: H

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. EN: H

F10 ART 432A Interaction Design: User Centered Applications
This course is a hands-on application of interaction design for digital media (primarily browser-based). We will explore how user-interaction adds bidirectionality to communication, examine the intricacies of seemingly-simple digital interactions, and familiarize ourselves with the attributes of digital device as “canvas.” We will work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Our focus will be to learn by doing: first-hand experience gained while undertaking real-world projects will provide the context and framework for discussion and instruction. Project work will likely be (but not required to be) accomplished with tools available in the Adobe Creative Suite: Adobe Dreamweaver, Adobe Illustrator, and Adobe Photoshop. Web browsers on both desktop computers and mobile devices will also be used extensively. No prerequisites. This course is appropriate for seniors in the communication design major. Credit 3 units. EN: H

F10 ART 432B Advertising Processes
This studio course explores the strategic and conceptual processes that lead to execution of innovative advertising campaigns across mass and alternative media. A concise historical overview of advertising and its role in American society and culture creates a context for three applied assignments in key product, service and public service categories. Emphasis is placed on the processes of strategic development and documentation followed by an exploration of a range of solutions to marketing and branding problems and opportunities. Students develop skills in persuasive messaging that include art and creative direction, copywriting, creative team building, and visual and oral presentation of concepts. The course culminates with the execution of selected concepts in printed, electronic and/or audio forms. This course is open to juniors and seniors in the communication design major. 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 nonviolent 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 will bring together students working in transdisciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students will 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 will draw upon the team’s collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art. Skills will be developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premiere and archival preservation. No prerequisites. Same as I50 InterD 329F Credit 3 units.

F20 ART 433 Basic Illustration
Same as F20 133, 233, 333. Seniors (only) register for F20 433. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university. 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 Basic Illustration
Same as F20 134, 234, 334. Seniors (only) register for F20 434. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/

F10 ART 434A Senior Design Capstone: Narrative Design
Students will select a subject and create a narrative book, magazine, zine, or screen-based presentation. Students will conduct subject research, develop content, write copy, pursue visual investigation, and take the project to final execution. The course will emphasize coherent organization, clear communication, typographic refinement, and the successful integration of word and image. Semester culminates in formal presentation and professional project review. Prerequisite: Voice or Visual Information. This course is appropriate for seniors in the communication design major. Senior illustration capstone: Visual Stories.
Credit 3 units. EN: H

F10 ART 434B Senior Illustration Capstone: Nonfiction Illustrated for Page and Screen
This course will combine nonfiction writing and image-making in a project designed for printed or digital formats. Each student will identify personally compelling subject matter, craft a coherent story, write a text, and create appropriate images — though not necessarily in that order. Formats may include books, zines and comics, or screen-based experiences like animatics, films and interactive games. Content may include science and history; biography and memoir; journalistic reportage in contemporary settings; or educational/informational material (e.g., explaining photosynthesis, a guide to field hockey, famous moustaches). The content must be factually grounded, but subject matter is open. Editorial "takes" and visual styles will vary widely. Viable project texts will range from 100 to 1500 words. Course learning will encompass all aspects of the project design and execution. This course is appropriate for seniors in the communication design major.
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

F20 ART 435G The Licensed Image: Development and Distribution
Same as F20 135G, 235G, 335G. Seniors (only) register for F20 435G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer.
Ideal course for College of Art students whose work focuses on images, communication 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

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, CBTL (http://www.bernhardinstitute.wustl.edu/CBTL/Pages/overview.aspx) course. Credit 3 units.

F20 ART 4361 Advertising I
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 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 4362 Advertising I
Same as F20 1362, 2362, 3362. Seniors (only) register for F20 4362. This studio 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. No prerequisites. This course counts in the communication design minor. 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
Same as F20 ART 1364, ART 2364, 3364. Seniors (only) register for F20 4364. 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'll 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 4365 History of Advertising
Same as F20 ART 1365, F20 2365, F20 3365. Seniors (only) register for F20 4365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture 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. Grading is based on mid-term and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor. Credit 3 units.

F20 ART 4366 History of Advertising
Same as F20 ART 1366, F20 2366, F20 3366. Seniors (only) register for F20 4366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture course examines, through various
F20 ART 436I Communication Design I  
Same as F20 136I, 236I, 336I. Seniors (only) register for F20 436I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university.  
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  
Credit 3 units. EN: H

F10 ART 436N Special Topics in Communication Design: Environmental Design  
This course offers an introduction to the process and problem-solving methods required to conceptualize and develop an environmental graphics project. Students will gain an understanding of the relationship between a concept on screen and that idea realized at full scale and its impact in the built environment. Scale drawing, architectural documents, fabrication methods and materials will all be explored. Projects will include wayfinding and ADA signage, exhibit design and architectural graphics. Students will communicate their concepts through sketches, computer drawings, models and mock-ups.  
Credit 3 units.

F20 ART 438J Advanced Animation  
Same as F20 138J, 238J, 338J. Seniors (only) register for F20 438J. This course focuses on completing a short animated film as a group project utilizing a workflow similar to that used in the animated feature film industry. The class will first develop a story. Individuals will then be assigned tasks according to strong areas of interest to create a storyboard and animate. Key moments will be identified to be animated first. Once agreed on, students will be able to choose to work in various parts of the pipeline including Character Design; Layout and Set Design; 3-D modeling; Rigging; Animation; Textures; Special

F20 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 reinvigorated 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. EN: H

F20 ART 436A Interaction Design: Understanding Health and Well-Being  
Same as F20 235A, F20 335A. Seniors (only) register for F20 435A. Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage 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 will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will 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 will 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 sophomore through graduate-level students across the university.  
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
Effects; Sound; Rendering and Editing. Finally, it is all put together as a short. This is an advanced course that assumes some experience in Maya or similar 3-D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission from the instructor. This course counts in the communication design minor.
Credit 3 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.
Credit 3 units. EN: H

F20 ART 440A History of Communication Design
Same as F20 340A. Seniors (only) register for F20 440A. 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.
Credit 3 units. EN: H

F20 ART 443B Fiber Manipulation
Same as F20 343B. Seniors (only) register for F20 443B. Exploration of fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibouri, wax resist, digital design, needle applications, heat applications and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design. Open to junior- through graduate-level students.
Credit 3 units.

F20 ART 444B 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 444 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 meanings 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 447 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 will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods may include relief 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

F20 ART 4482 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.
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 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 4713 Introduction to Book Binding
Same as F20 1713, F20 2713, F20 3713. Seniors (only) register for F20 4713. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will 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 1714, F20 2714, F20 3714. Seniors (only) register for F20 4714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings. Credit 3 units. EN: H

F10 ART 42B 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 techniques, as well as building their design criticism vocabulary. This course is appropriate for juniors in the communication design major.
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 (Realized Actions)
This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions, and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fall Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. Open to BFA students with junior-level standing, and others, including minors and MFA students, with consent of instructor. Credit 3 units. EN: H

F20 ART 496A
Credit 3 units. EN: H