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-granting 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 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.

Students in the College of Art at Washington University may choose to pursue a Bachelor of Fine Arts (BFA) or a Bachelor of Arts (BA) degree. BFA students can major in communication design, fashion design, or art. BFA Art has optional concentrations in painting, photography, printmaking and sculpture. BA students can major in art or design. BA Design has optional concentrations in fashion or communication.

Our diverse student body is composed of young people who have records of high achievement in both art and academic subjects. Because the College of Art 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

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

Denise D. Ward-Brown (http://samfoxschool.wustl.edu/portfolios/faculty/denise_ward_brown)
MFA, Howard University

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

Tim Portlock (http://samfoxschool.wustl.edu/portfolios/tim_portlock)
MFA, University of Illinois

Mary Ruppert-Stroescu (http://samfoxschool.wustl.edu/portfolios/mary_ruppert-stroescu)
PhD, University of Missouri-Columbia

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 Laker (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

Meghan Kirkwood (http://samfoxschool.wustl.edu/portfolios/meghan_kirkwood)
MFA, Tulane University

Heidi Kolk
PhD, Washington University

Visiting Assistant Professors

Alix Gerber (http://alixgerber.com)
MFA, Parsons School of Design

Rebecca Leffell Koren (http://www.rebeccaleffellkoren.com/)
MFA, Rhode Island School of Design

Shreyas Ravikrishnan
MFA, Maryland Institute College of Art

Senior Lecturers

Mary Borgman (http://samfoxschool.wustl.edu/portfolios/faculty/mary_borgman)
MFA, Fontbonne University

Audra Hubbell
MFA, University of Illinois at Chicago

Jennifer Ingram (http://samfoxschool.wustl.edu/directory/6509)
BFA, Washington University

Noah Kirby (http://samfoxschool.wustl.edu/directory/517)
MFA, Washington University

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/jennifer_colten_schmidt)
MFA, Massachusetts College of Art

Linda Solovic (http://samfoxschool.wustl.edu/portfolios/linda_solovic)
BFA, Washington University

Lindsey Stouffer (http://samfoxschool.wustl.edu/portfolios/lindsey_stouffer)
MFA, Washington University
Claire Thomas-Morgan (http://samfoxschool.wustl.edu/portfolios/12511)
MFA, Academy of Art University
Enrique von Rohr (http://samfoxschool.wustl.edu/portfolios/faculty/enrique_von_rohr)
BFA, Washington University

Professors Emeriti
William Fett
Joan Hall
Gene R. Hoefel
Ronald A. Leax
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 their 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.
Throughout studio courses and the final capstone, the BFA degree places an emphasis on developing a portfolio that displays the student's mastery of art and design skills. Graduates are prepared to pursue careers as artists, illustrators, and designers.
For specific degree requirements, visit the Degree Requirements (http://bulletin.wustl.edu/undergrad/art/requirements) page for the College of Art.

Bachelor of Arts
First-year students take Digital Studio and two additional foundation courses which may include Drawing, 2D Design, 3D Design, etc. Upper-level studio courses and Sam Fox electives introduce students to different areas of focus.
With fewer required courses and no capstone studio, this degree provides an opportunity to explore art and design in the context of a rigorous liberal arts education. The BA program is ideal for students who are interested in studying art and design as a cultural phenomena, a practice for strategic thinking, and/or as preparation for a career alongside artists and designers. Working within and between traditional disciplines, students will explore how ideas can shape materials and how materiality can shape ideas.
For specific degree requirements, visit the Degree Requirements (http://bulletin.wustl.edu/undergrad/art/requirements) page for the College of Art.

The Major in Art
BFA 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)
BA majors are offered in:
  • Art
  • Design - with optional concentrations in:
    • Fashion
    • Communication

Second Majors in Art & Design
A student pursuing a bachelor's degree in Architecture, Arts & Sciences, Business or Engineering may also pursue a second major in the College of Art. Second majors are offered in Art and Design. The design program has optional concentrations in Fashion and Communication. Any student in good academic standing may declare a second major using WebSTAC. Upon completion of the requirements, the student's transcript will show the second major along with their earned degree. Only one diploma is granted; no reference to the second major is noted on the diploma.

Second Major in Art

<table>
<thead>
<tr>
<th>Required</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td><strong>Art/Design Foundation</strong></td>
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<tr>
<td>Select two from Drawing, 2D Design or 3D Design</td>
<td>6</td>
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<tr>
<td><strong>Major Area Requirements</strong></td>
<td></td>
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<tr>
<td>Digital Studio</td>
<td>3</td>
</tr>
<tr>
<td>Sophomore Material and Culture Studios</td>
<td>6</td>
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</tbody>
</table>
Junior Art Practice Studios 6  
Methods & Contexts 3  
Total 18  

***  
Sam Fox Commons or Architecture, Art or Design electives or menu of other options 12  
Total Credit Units Required 36  

Sophomore Art Material and Culture Studios (choose two):  
- Painting Studio: Material and Culture  
- Photography Studio: Material and Culture  
- Printmaking Studio: Material and Culture  
- Sculpture Studio: Material and Culture  

Junior Art Practice Studios (choose two):  
- Drawing: Art Practice  
- Painting: Art Practice  
- Photography: Art Practice  
- Printmaking: Art Practice  
- Sculpture: Art Practice  
- Time-Based Media: Art Practice  

### Second Major in Design: No Concentration  

<table>
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<td>Junior Design Practice Studios</td>
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<td><strong>Total</strong></td>
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<tr>
<td>Sam Fox Commons or Architecture, Art or Design electives or menu of other options</td>
<td>12</td>
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<tr>
<td>Total Credit Units Required</td>
<td>36</td>
</tr>
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Sophomore Design Material and Culture Studios (choose two):  
- Typography I  
- Word & Image I  

Junior Design Practice Studios (choose three):  
- Fashion Illustration  
- Textile Design  
- Topics in Fashion Design  

### Second Major in Design: Communication Concentration  

<table>
<thead>
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<td>Total Credit Units Required</td>
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</table>

Sophomore Design Material and Culture Studios:  
- Interaction Foundations  
- Typography II  
- Word & Image II  

Plus one major elective  

### Second Major in Design: Fashion Concentration  

<table>
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</table>
Sophomore Design Material and Culture Studios:
- Introduction to Fashion Design
- Fashion History and Research

Junior Design Practice Studios (choose three):
- Fashion Illustration
- Textile Design
- Topics in Fashion Design
- Patternmaking and Production

Second Majors and Minors Outside the College of 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 or a minor in the College of Architecture while completing the requirements for the BFA or BA degrees. Students who choose this path will graduate with their chosen art or design degree and major (BA or BFA) alongside the additional major or minor.

Students must successfully complete all of the degree requirements for the College of Art 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, they 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 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 or F20 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 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 2D Design, 3D 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. 6): Art foundation and major studio courses
F20 Art (p. 24): Art elective courses

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

**F10 Art**


**F10 ART 101A Drawing**
An introductory course that teaches the student to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. Students will explore drawing as a diverse and multi-faceted activity. Working from both observation and imagination, emphasis will be placed on making work through a range of drawing methodologies. Students work in a variety of media. Demonstrations and illustrated lectures supplement studio sessions and outside projects. Credit 3 units. Art: FAAM, FADM

**F10 ART 105 2D Design**
An introduction to basic design principles and their application on a two-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. Art: FAAM, FADM EN: H

**F10 ART 106 2D Design**
An introduction to basic design principles and their application on a two-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. Art: FAAM, FADM EN: H

**F10 ART 107 3D Design**
An introduction to basic design principles and their application to three-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. Art: FAAM EN: H

**F10 ART 108 3D Design**
An introduction to basic design principles and their application to three-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. Art: FAAM EN: H

**F10 ART 143 Digital Studio**
This course provides a robust introduction to creating in a digital landscape. Students learn how to solve visual problems using a range of digital tools. Projects explore ideas of visual narrative, two-dimensional relationships, and motion using relevant digital imaging and graphics software. The course contextualizes these tools and associated techniques within a historical frame and considers the broader social impact. Students pursuing the BFA, BA in Art or Design, or second-major in Art or Design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243). Credit 3 units. Art: FAAM, FADM

**F10 ART 183A Practices in Architecture + Art + Design**
This course offers first-year students in the College of Art an introduction to the subjects, theories, and methodologies of the disciplines of art and design. 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. Credit 1 unit.

**F10 ART 213A 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 those pursuing a BA in Art, second major in art, and 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). Credit 3 units. Art: FAAM EN: H

**F10 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 those pursuing a BA in Art, second major in art, and 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). Credit 3 units. Art: FAAM 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 those pursuing a BA in Art, second major in art, and 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 painting concentration
must complete either F10 215A (fall) or 216A (spring).
Credit 3 units. Art: FAAM 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
those pursuing a BA in Art, second major in art, and 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).
Credit 3 units. Art: FAAM 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
those pursuing a BA in Art, second major in art, and 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
dit 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. Students
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).
Credit 3 units. Art: FAAM 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
those pursuing a BA in Art, second major in art, and 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
dit 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. Students
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).
Credit 3 units. Art: FAAM EN: H

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

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

F10 ART 231 Introduction to Fashion Design: Materials,
Volume & the Body
A structured discourse on fashion designers of the 20th and 21st
centuries for study of the body as site and inspiration for apparel
design. Class discussions and projects will engage concept,
materials and process. Through exploration of shapes, forms
and their role in the development of three-dimensional ideas, the
student learns the fundamentals of fashion design. Required for
students pursuing the BFA major in fashion design, BA major
in design: fashion concentration, and second-major in design:
fashion concentration. This course is open to non-majors and
minors as space permits.
Credit 3 units. Art: FADM EN: H

F10 ART 234 Fashion Illustration: Visualizing Apparel
A foundation experience in basic strategies for communication
graphic design ideas and information. Emphasis on theory 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
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.
Required in the sophomore year for students pursuing the
BFA major in fashion design. The course is a major option
for students pursuing the BA major in design, the BA major
in design: fashion concentration, the second-major in design, and
the second-major in design: fashion concentration.
Credit 3 units. Art: FADM 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. Required in the sophomore year for students
pursuing the BFA major in fashion design. The course is a major option for students pursuing the BA major in design, the BA major in design: fashion concentration, the second-major in design, and the second-major in design: fashion concentration. Credit 3 units. Art: FADM 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, students work to narrow their focus within the field of visual communications by selecting particular projects from a suite of offerings. Required in the sophomore year for students pursuing the BFA major in communication design. This course is required for students pursuing the BA major in design: communication concentration or the second-major in design: communication concentration. This course is a major option for the second-major in design. Credit 3 units. Art: FADM 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 in the sophomore year for students pursuing the BFA major in communication design. This course is required for students pursuing the BA major in design: communication concentration or the second-major in design: communication concentration. This course is a major option for the second-major in design. Credit 3 units. Art: FADM 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 pursuing the BFA, BA in Art or Design, or second-major in art or design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243). Credit 3 units. Art: FAAM, FADM EN: H

F10 ART 242 Digital Studio
This course introduces students to basic digital tools to aid in conceptual and technical development of artwork. Students become familiar with pixel, vector, and moving-image software within a context of visual thinking and artmaking. Students pursuing the BFA, BA in Art or Design, or 2nd-major in Art or Design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243). Credit 3 units. Art: FAAM, FADM 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 image-making. Students pursue projects using Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. This course engages software learning in the service of design thinking. Students pursuing the BFA, BA in Art or Design, or 2nd-major in Art or Design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243). Credit 3 units. Art: FAAM, FADM EN: H

F10 ART 238 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 will be devoted to the concept of modularity, including an assignment to design and print a modular typeface. This course counts as a sophomore- level major elective for students pursuing the BFA major in communication design. Credit 3 units. Art: FADM EN: H

F10 ART 295 Pictures for Communication
Students investigate the realm of functional pictures through pictograms, comic strips, diagrammatic maps, visual metaphors, and narratives. Each project focuses on a particular aspect of conceptual and formal clarity. Significant attention is paid to aesthetics. Students use a variety of media and are introduced to Adobe Illustrator. This course counts as a sophomore-level major elective for students pursuing the BFA major in communication design. Credit 3 units. Art: FADM 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. Credit 3 units. Art: FAAM EN: H

F10 ART 302B 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. Credit 3 units. Art: FAAM EN: H
F10 ART 302D 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, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice.
Credit 3 units. Art: FAAM

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.
Credit 3 units. Art: FAAM EN: H

F10 ART 311G 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.
Credit 3 units. Art: FAAM

F10 ART 311H Painting: Art Practice (The Fragmentation Premise)
This advanced studio course focuses on various strategies in pictorial representation. Topics include precedents of fragmentation, hybridization, incompleteness and the unfinished. Instruction will encompass technical, conceptual and creative skills for taking individually conceived projects from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting from the substrate to paint delivery systems, as well as digital imaging, installation, etc.... Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units. Art: FAAM

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.
Credit 3 units. Art: FAAM EN: H

F10 ART 312F Painting: Art Practice (Language of Abstraction)
This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussion 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.
Credit 3 units. Art: FAAM

F10 ART 312G Painting: Art Practice (Body Image)
This course examines a range of figurative strategies and practices that have played a key role in the history of the body in painting. Lectures, critical readings, and 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.
Credit 3 units. Art: FAAM

F10 ART 313L Sculpture: Art Practice (Matter in Hand)
This course investigates the socio-political 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 three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.
Credit 3 units. Art: FAAM

F10 ART 313M Sculpture: Art Practice (Sculptural Bodies)
This course investigates the socio-political 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 three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.
Credit 3 units. Art: FAAM

F10 ART 313N Sculpture: Art Practice (The Book as Object and Artifact)
This studio operates under the heading of the book, but that material object is of less concern than our understanding of how the attention books solicit from their readers relates to other artistic processes characterized by attentiveness, care, and participation. The studio concern here is in finding ways of utilizing ordinarily “non-art” objects or else fashioning things that resemble such objects without preserving their use. Beyond incorporating books as objects and artifacts, the work of the studio will explore more expansive exercises of containment, accumulation, psychological vocabularies, archiving, objects to be read, words to be seen, site-specificity, models, modeling, pages, paging, seriality, and other ways of applying spatial
resonance to objects, whether found old or new, or made for nominative (as distinct from narrative) reading. Readings and discussion will examine contemporary transgressions of subject and object within contemporary studio art practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary. Credit 3 units.

**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 wood working processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of pre-formed 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. Credit 3 units. Art: FAAM EN: H

**F10 ART 314K Sculpture: Art Practice (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. Credit 3 units. Art: FAAM

**F10 ART 315B 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. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course. Credit 3 units. Art: FAAM EN: H

**F10 ART 315G Printmaking: Art Practice (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. Credit 3 units. Art: FAAM

**F10 ART 315H Printmaking: Art Practice (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. Credit 3 units. Art: FAAM

**F10 ART 316F 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. Credit 3 units. Art: FAAM EN: H

**F10 ART 316G Printmaking: Art Practice (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. Credit 3 units. Art: FAAM

**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. Credit 3 units. Art: FAAM EN: H

**F10 ART 317L Photography: Art Practice (Constellations, Sequences, Series)**
Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized,
structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression. Credit 3 units. Art: FAAM

F10 ART 318J 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 4x5 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 4x5 cameras will be available for use. Credit 3 units. Art: FAAM EN: H

F10 ART 318K Photography: Art Practice (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. Credit 3 units. Art: FAAM

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. Art: FADM

F10 ART 323F Fashion Design: Collaboration Studio University collaboration course with Fashion Design, Occupational Therapy, Mechanical Engineering and Business to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle, occupation, and environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisites: Introduction to Fashion Design. Credit 3 units. Art: FADM

F10 ART 323H Fibers in Art (Florence) This course is designed to guide the students through a range of approaches to textile and fiber-based practices. The course embraces technological and antiquated techniques both within and beyond the field of art and engages artisan-inspired practices as content that fosters the questioning of socially assigned gender roles, craft and art distinctions and the exploration of functionality. Basic weaving, knitting, braiding and sewing are explored against the backdrop of fiber's history as art. Prerequisite: none. Credit 3 units.

F10 ART 323I Patternmaking (Florence) In this patternmaking course, students will start with basic patterns, including darts and princess line variations, and learn how to manipulate them in relation to the fundamental rules of patternmaking. Patternmaking allows the designer to manipulate already existing patterns efficiently and create new configurations with custom measurements. There will be two basic projects during the semester: the skirt, with variations such as A-shape, gathered, with yoke, and the bodice, working with darts and princess line variations, and in the last half of the course students will learn about collars, sleeves and pants. By understanding pattern construction students will be able to gain a wider understanding of the possibilities and limits of a fashion designer. Credit 3 units.

F10 ART 323J Special Topics in Fashion Design: Fiber Manipulation 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. This class is part of the BFA in Fashion, and is open to non-BFA students across the university. No prerequisites. Counts toward design minor. Credit 3 units. Art: FADM

F10 ART 323A 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

F10 ART 324E 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 students pursuing the BFA major in Fashion Design or the BA major in Design: Fashion Concentration. This course is a major option for students pursuing the BA major in Design. Credit 3 units. Art: FADM

F10 ART 324J Two-Dimensional Fashion Design-Foundation
Review and practice of applicable material from Visualizing Apparel course for presenting the figure in garment design. Students will 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 will be conducted as well as application of their ideas in practice. Additionally, the course will cover incorporation of technical drawings, text, and textile swatches with illustration style to convey design vision for fashion presentation. Prerequisites: Introduction to Fashion: Materials, Volume and the Body, Fashion Illustration: Visualizing Apparel, Fashion History and Research, Textile Design, Patternmaking and Production. Required of junior majors in fashion. Required equipment: Mac computer, CSS or newer, Wacom tablet and pen. Credit 3 units. Art: FADM

F10 ART 324K Three-Dimensional Fashion Design-Foundation
Study of fundamental apparel design issues. Students will begin with basic draping methods and explore evolution and craft, decoration, and adornment for apparel. Research for class exercises will be based upon the most elementary forms of historical and contemporary dress. Prerequisites: Introduction to Fashion: Materials, Volume and the Body, Fashion Illustration: Visualizing Apparel, Fashion History and Research, Textile Design, Patternmaking and Production. Required of junior majors in fashion. Credit 3 units. Art: FADM

F10 ART 324L Digital Fashion and Textile Design

F10 ART 326D Special Topics: Relational, Conditional, and Process-Oriented Design
This course encourages students to explore the spatial and experiential potential of designing frameworks to navigate complex archives of online content. In addition to expanding their code-based skills, students will push the boundary of traditional online activity to create immersive and experimental experiences in the browser. Through a series of informational and spatial challenges, students will conduct research into contemporary theory and practice of designing interactive platforms and develop dynamic solutions for online frameworks, which exploit and challenge traditional user expectations. Projects, experiments and research will be supplemented by group readings, class discussions, and individual artist/designer case studies. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326D; seniors for F10 Art 426D. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Credit 3 units. Art: FADM
will work in small teams to coordinate and execute media integration per their individual disciplines, skill sets and areas of interest. Students will learn how storytelling across multiple media can expand the market for an intellectual property, provide various points of entry for different audience segments, and heighten audience participation, interaction, understanding and engagement in the content. Prerequisites: Word + Image II or Type II.
Credit 3 units. Art: FADM

F10 ART 328G Branding & Identity
Students will learn about brands: 1) as 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 will concept, design and implement a brand, challenging them to realize the full breadth of a brand’s reach. Prerequisites: Word + Image II or Type II.
Credit 3 units. Art: FADM

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.
Credit 3 units. Art: FAAM EN: H

F10 ART 329L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)
This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis.
Credit 3 units. Art: FAAM, FADM

F10 ART 332F Design as a Catalyst for Change
This course will 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 production 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. Art: FADM

F10 ART 332A 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 bi-directionality 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 production 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. Art: FADM

F10 ART 332E Panel By Panel: Narrative Comics
Comics are a medium with a long history. The desire to tell a story through a sequence of images has existed since humans began drawing and documenting. This course teaches students to create comics, with both fiction and nonfiction narratives. Students will be introduced to historic and contemporary examples of comics over the course of the semester. Through assignments and in-class workshops, students will learn the basics of making comics, including panel transitions, the relationship between words and pictures, pitching a concept, breaking a plot down into a script, production. Assignments will span a range of narrative lengths; exploration of digital and print formats is encouraged.
Credit 3 units. Art: FADM

F10 ART 332F Design as a Catalyst for Change
With a whirlwind of social and cultural transitions emerging across the world, design is being used to address and disrupt, and prevent social challenges that arise — including topics like natural disasters and global water crises to political corruption, increased social injustices, gender inequality, and racial inequity. Designers can serve numerous roles in driving impactful engagement of these issues; their skills are often required to expand beyond artifact-based studio practices to instill greater benefit to their end users, communities, and society at-large. In this course, students will learn and practice skills of community-based social impact design. The focus of this course will emphasize "the work behind the work," as students learn how matters of empathy, equity, privilege, relationship building, and justice integrate into the communications design process when working with(in) communities. As students identify and select a social cause on which to focus, they will develop a series of print and digital works that communicate their chosen issue, pitch proposed design interventions, and visualize collaborative implementation processes. Learning modules will feature weekly readings, direct engagement with social design practitioners, design charrettes, and on-site learning, allowing students to gain greater depth and perspectives for harnessing design as a catalyst for change.
F10 ART 332G Design & Research
“Design research” can have many meanings: learning about user needs in order to improve the design of our tools and services; designing things that enable us to learn about people and our relationship with the world around us; or even researching the process and meaning of design as a practice. This course will combine studio- and seminar-style learning to broadly explore three modes of design research: exploratory, learning about people’s needs in order to frame a design brief; evaluative, using sketches and prototypes to learn about and improve an idea; and speculative, creating artifacts from fictional societies in order to question our basic structures and systems. Each component will involve readings, lectures, case studies, written reflections and exercises to be applied to an ongoing team project, enabling students to think critically about each practice while experimenting with its methods. Throughout, students will present their findings, translating research into design briefs and calls for action.
Credit 3 units. Art: FADM

F10 ART 332H Alternative Displays
This course explores display-based interactions that are functionally unique in order to create more relevant information and experiences. Emerging technologies such as e-paper and fabrics are colliding with the internet of things and flexible screen interfaces where smart displays go beyond phones and computers. Students will consider display applications in multiple settings, functions, and scales from small devices to larger environments. Projects will be entrepreneurial and experimental with an applied perspective to explore real world challenges and opportunities. Final projects may include the intersection of 3D objects with 2D screens that interact with other devices, systems and users. All project will be presented as refined prototypes with functional coding optional.
Credit 3 units. Art: FADM

F10 ART 332I Interaction: Non-Linear Narrative
This is an advanced interaction major elective exploring the experiential and occupiable nature of the internet. Through studio projects, reading discussions, workshops, and exercises students will explore the theoretical premise that defines the physical reality of internet, investigate the structural hierarchy of how it works, and investigate new ways of developing/working with databases and navigating through complex content. Work in this course could be browser-based but may also have physical components including artifacts, books, and exhibitions.
Credit 3 units. Art: FADM

F10 ART 336A Visual Journalism and Reportage Drawing
This course combines studio practice, work in the field, subject reporting and nonfiction writing to explore a rich tradition that dates to the mid-19th century. The "special artists" who reported on the American Civil War, the urban observers of the Ashcan School and the “New Journalism” illustrators of the 1950s, 60s and 70s brought vision and force to their work as reporters. Today, the reportage tradition is being re-invigorated in online outlets and periodicals. Students will 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 will provide 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. Art: FADM

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.
Credit 3 units. EN: H

F10 ART 336N 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. Art: FADM

F10 ART 337E Communication Design: Word & Image II
This course continues Word & Image I (F10 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.
Credit 3 units. Art: FADM EN: H

F10 ART 337F Communication Design: Typography II
This course builds on the typographic principles introduced in Typography I (F10 238C). Students generate typographic systems and expressions relevant to professional practice.
Credit 3 units. Art: FADM 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 will 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 will work both independently and collaboratively to design interactive solutions for a selection of communication challenges.
Credit 3 units. Art: FADM 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.
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.
Credit 3 units. EN: H

F10 ART 338I Communication Design: Interaction Foundations
This course is a hands-on application of interaction design for digital media (primarily browser-based). Participants will 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 will work both independently and collaboratively to design interactive solutions for a selection of communication challenges.
Credit 3 units. Art: FADM 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.
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.
Credit 3 units. EN: H

F10 ART 371C Printing Propaganda: The Letterpress Poster
This course takes as its focus the poster and its powerful call to action. Students will research the history of propaganda posters made by both, governments and their critics, including first-hand use of the World War I poster collection in Olin Library, and will develop understanding of the rich ground created by the mix of text and image. With this historical and theoretical perspective, students will embark on printing a series of posters in the Book Studio utilizing the larger letterpresses and the unique collection of wood types. A variety of printing strategies will be explored including monoprint, photopolymer plate, pronto plate, stencil, and alternative letterpress print techniques. Skills will be developed in the fundamentals of large format typography, copywriting, photography, illustration, and printing.
Credit 3 units. Art: FADM

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 multipage document tool, a range of imaging techniques offered in the Book Studio, and bookbinding technique, as well as building their design criticism vocabulary. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course.
Credit 3 units. EN: H

F10 ART 381B The Book as Lens: Photography and Books
This course will examine the function of the photograph in the sequential book format, with an emphasis on narrative development. The semester work will include researching historical photo books; experimentation with found photography; making an original photo series; alternative book structures; designing pages with photos and text; and alternative printmaking techniques on a wide variety of materials. This course is for designers, photographers, and anyone interested in the way photo books function.
Credit 3 units. Art: FADM

F10 ART 3822 Art Practices: Present/Past/Past/Present (Florence)
The city of Florence today serves as a living, breathing museum (Florence)
while offering a fertile ground for contemporary art practices that focus on critical investigation. In this course, students will engage a diverse set of art practices that operate between past and present, between the technical and conceptual, exploring the relationship between the Renaissance's reinterpretation of classicism and its revolutionary spirit that sparked innovation in the arts, sciences and society in general. Six hundred plus years later, students will examine artistic/visual conventions of the Renaissance and re-contextualize them to 21st-century ideas and issues. The course will make use of these myriad opportunities through field trips or site visits, lectures, technical demonstrations and readings that will supplement these investigations. This course may be applicable toward an area discipline art concentration with approval and final portfolio review by faculty in the discipline of concentration.

Credit 3 units. EN: H

F10 ART 3825 Art Studio (Florence)
Art Practice and Methods & Contexts are linked pedagogically and conceptually in the Sam Fox curriculum. In Florence, the two courses will be merged into a broader 6-credit art studio course. The city of Florence today serves as a living, breathing museum that offers a glimpse into the materials and methods of its past, while offering a fertile ground for contemporary art practices that focus on critical investigation. In this course, students will engage a diverse set of art practices that operate between past and present, between the technical and conceptual, exploring the relationship between the Renaissance's reinterpretation of classicism and its revolutionary spirit that sparked innovation in the arts, sciences and society in general. Six hundred plus years later, students will examine artistic/visual conventions of the Renaissance and re-contextualize them to 21st-century ideas and issues. Students will also integrate and synthesize knowledge resulting from "Art Practice." Supported by lectures, discussions and critiques, the course will foster 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. Students will be challenged to contextualize their own artistic interests within the contemporary art field by promoting critical analysis skills necessary for initiating, interpreting and evaluating artistic production. The course will make use of these myriad opportunities through field trips or site visits, lectures, technical demonstrations and readings that will supplement these investigations. Credit 6 units.

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. 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. 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 will be assigned, each accompanied by a different image-making methodology. There will also be a variety of applications for the resulting images. Students will be 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. 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-making 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. Credit 3 units. EN: H

F10 ART 3840 Branding & Identity (Florence)
Students will learn about brands: 1) as 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 will 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
of this course is to ensure a strong Capstone experience by discourse inherent to and generated by their practice. The goal of the course will be to offer students a strong Capstone experience.

Students learn how to best present their work and incorporate self-directed creative investigation. Through lectures, class discussions, and student critiques, 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 391H Painting: Art Practice (The Fragmentation
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. EN: H

F10 ART 391 Methods and Contexts I
Required for those pursuing the Bachelor of Fine Arts in Art, the Bachelor of Arts in Art, and the second-major in art. 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 402B 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.

Credit 3 units.

F10 ART 402D 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, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice.

Credit 3 units. Art: FAAM

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.

Credit 3 units. EN: H

F10 ART 411G 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.

Credit 3 units.

F10 ART 411H Painting: Art Practice (The Fragmentation Premise)
This advanced studio course focuses on various strategies in pictorial representation. Topics include precedents of fragmentation, hybridization, incompleteness and the unfinished.
Instruction will encompass technical, conceptual and creative skills for taking individually conceived projects from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting from the substrate to paint delivery systems, as well as digital imaging, installation, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units.

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.
Credit 3 units. EN: H

F10 ART 412F Painting: Art Practice (Language of Abstraction)
This course examines strategies of abstraction and non-objective image making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussion 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.
Credit 3 units. Art: FAAM

F10 ART 412G Painting: Art Practice (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.
Credit 3 units.

F10 ART 413M Sculpture: Art Practice (Sculptural Bodies)
This course investigates the socio-political 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 three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.
Credit 3 units.

F10 ART 413N Sculpture: Art Practice (The Book as Object and Artifact)
This studio operates under the heading of the book, but that material object is of less concern than our understanding of how the attention books solicit from their readers relates to other artistic processes characterized by attentiveness, care, and participation. The studio concern here is in finding ways of utilizing ordinarily "non-art" objects or else fashioned things that resemble such objects without preserving their use. Beyond incorporating books as objects and artifacts, the work of the studio will explore more expansive exercises of containment, accumulation, psychological vocabularies, archiving, objects to be read, words to be seen, site-specificity, models, modeling, pages, paging, seriality, and other ways of applying spatial resonance to objects, whether found old or new, or made for nominative (as distinct from narrative) reading. Readings and discussion will examine contemporary transgressions of subject and object within contemporary studio art practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary.
Credit 3 units.

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 pre-formed 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.
Credit 3 units.

F10 ART 414K Sculpture: Art Practice (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.
Credit 3 units.

F10 ART 414B 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.
Credit 3 units. EN: H

F10 ART 415G Printmaking: Art Practice (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.
Credit 3 units.

F10 ART 415H Printmaking: Art Practice (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.
Credit 3 units.

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.
Credit 3 units.

F10 ART 416G Printmaking: Art Practice (Extra-Dimensional Printmaking)
Pushing the boundaries of printmaking, prints move beyond the wall and into sculpture, installation, and time-based work. Relief, silk screen, 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.
Credit 3 units.

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 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.
Credit 3 units. EN: H

F10 ART 417L Photography: Art Practice (Constellations, Sequences, Series)
Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.
Credit 3 units.

F10 ART 416J 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 placement. 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.
Credit 3 units. EN: H

F10 ART 418K Photography: Art Practice (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.
Credit 3 units.

F10 ART 423A Capstone 1: Fashion Design (Pre-Collection Studio)
Same as ART 123A, ART 223A, ART 323A. Seniors only register of 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 Digital Lab
This lab is offered concurrent with preliminary study for creation of both 3D and 2D culminating work by senior majors. Resolution of technical drawing, and digital illustration problems addressed. Additionally, patternmaking and digital skills enhanced as appropriate. Open to senior fashion design majors only. Credit 1.5 units.

F10 ART 423E Patternmaking Lab
This lab is offered concurrent with preliminary study for creation of both 3D and 2D 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 423F Digital Lab
This lab will focus on engineering patterns for apparel with CAD. Focus will be on building skills and learning techniques to enable virtual pattern development. The role of CAD in product development production will be examined. Prerequisite: Patternmaking and Production or concurrent enrollment in Patternmaking and Production. 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. Enrollment required of and limited to senior fashion design majors. Credit 3 units. Art: FADM EN: H

F10 ART 424B Professional Practices: Portfolio Development
Students will work toward establishment of necessary construction, crafts skills, and signature illustration style required for completion of capstone project. Each student will draw together and organize evidence of vision and skill into a coherent presentation representative of their abilities as an emerging design professional. Work from this course will be submitted for outside professional review. Enrollment required of and limited to senior fashion design majors. Credit 3 units. Art: FADM EN: H

F10 ART 424E Patternmaking Lab
This lab is offered concurrent with the preliminary study for the creation of both 3D and 2D 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 424M Digital Lab
This lab, offered concurrent with preliminary study for creation of both 3D and 2D culminating work by senior majors. Resolution of technical drawing and digital illustration problems addressed. Additionally, patternmaking and digital skills enhanced as appropriate. Only seniors in the fashion major may enroll. Credit 1.5 units. Art: FADM

F10 ART 426D Special Topics: Relational, Conditional, and Process-Oriented Design
This course encourages students to explore the spatial and experiential potential of designing frameworks to navigate complex archives of online content. In addition to expanding their code-based skills, students will push the boundary of traditional online activity to create immersive and experimental experiences in the browser. Through a series of informational and spatial challenges, students will conduct research into contemporary theory and practice of designing interactive platforms and develop dynamic solutions for online frameworks, which exploit and challenge traditional user expectations. Projects, experiments and research will be supplemented by group readings, class discussions, and individual artist/designer case studies. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326D; seniors for F10 Art 426D. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Same as F10 ART 326D Credit 3 units. Art: FADM

F10 ART 426H Special Topics: Interaction Design: Layout Systems
Learn and apply techniques and tools for creating advanced HTML/CSS layouts. Explore responsive design (layouts that adapt to available screen width), grid systems, layout frameworks and templating systems. Refine HTML and CSS skills, and learn best practices for common layout challenges. Become familiar with potential pitfalls designers face when planning for screens and variable content. Develop strategies for communicating design decisions for dynamic layouts. Expect to create mockups, wireframes, and finished HTML layouts that are portfolio-ready. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326H; seniors for F10 Art 426H. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Same as F10 ART 326H Credit 3 units. Art: FADM

F10 ART 428D 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. Same as F10 ART 328E
Credit 3 units. Art: FADM

F10 ART 428E 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 II. This course is open to juniors and seniors in the communication design major. Same as F10 ART 328E
Credit 3 units.

F10 ART 428F Storytelling Across Multiple Media
This interdisciplinary course addresses how the elements of a single visual and textual narrative are distributed across multiple traditional and digital media platforms to form a unified and cohesive entertainment or branding experience. Assignments will challenge students to examine the specific attributes of each medium to determine its role in the greater experience. Students will work in small teams to coordinate and execute media integration per their individual disciplines, skill sets and areas of interest. Students will learn how storytelling across multiple media can expand the market for an intellectual property, provide various points of entry for different audience segments, and heighten audience participation, interaction, understanding and engagement in the content. Prerequisites: Word + Image II or Type II.
Same as F10 ART 328F
Credit 3 units. Art: FADM

F10 ART 428G Branding & Identity
Students will learn about brands: 1) as 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 will concept, design, and implement a brand, challenging them to realize the full breadth of a brand’s reach. Prerequisites: Word + Image II or Type II.
Same as F10 ART 328G
Credit 3 units. Art: FADM

F10 ART 428L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)
This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis.
Credit 3 units.

F10 ART 430I 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. Art: FAAM

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. Same as F10 ART 332A
Credit 3 units. Art: FADM

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.
Credit 3 units. EN: H

F10 ART 432E Panel By Panel: Narrative Comics
Comics are a medium with a long history. The desire to tell a story through a sequence of images has existed since humans began drawing and documenting. This course teaches students to create comics, with both fiction and nonfiction narratives. Students will be introduced to historic and contemporary examples of comics over the course of the semester. Through assignments and in-class workshops, students will learn the
basics of making comics, including panel transitions, the relationship between words and pictures, pitching a concept, breaking a plot down into a script, production. Assignments will span a range of narrative lengths; exploration of digital and print formats is encouraged.

F10 ART 432F Design as a Catalyst for Change
With a whirlwind of social and cultural transitions emerging across the world, design is being used to address and disrupt, and prevent social challenges that arise-including topics like natural disasters and global water crises to political corruption, increased social injustices, gender inequality, and racial inequity. Designers can serve numerous roles in driving impactful engagement of these issues; their skills are often required to expand beyond artifact-based studio practices to instill greater benefits to their end users, communities, and society at-large. In this course, students will learn and practice skills of community-based social impact design. The focus of this course will emphasize "the work behind the work," as students learn how matters of empathy, equity, privilege, relationship building, and justice integrate into the communications design process when working with/in communities. As students identify and select a social cause on which to focus, they will develop a series of print and digital works that communicate their chosen issue, pitch proposed design interventions, and visualize collaborative implementation processes. Learning modules will feature weekly readings, direct engagement with social design practitioners, design charrettes, and on-site learning, allowing students to gain greater depth and perspectives for harnessing design as a catalyst for change.

F10 ART 432G Design & Research
"Design research" can have many meanings: learning about user needs in order to improve the design of our tools and services; designing things that enable us to learn about people and our relationship with the world around us; or even researching the process and meaning of design as a practice. This course will combine studio- and seminar-style learning to broadly explore three modes of design research: exploratory, learning about people's needs in order to frame a design brief; evaluative, using sketches and prototypes to learn about and improve an idea; and speculative, creating artifacts from fictional societies in order to question our basic structures and systems. Each component will involve readings, lectures, case studies, written reflections and exercises to be applied to an ongoing team project, enabling students to think critically about each practice while experimenting with its methods. Throughout, students will present their findings, translating research into design briefs and calls for action.

F10 ART 432H Alternative Displays
This course explores display-based interactions that are functionally unique in order to create more relevant information and experiences. Emerging technologies such as e-paper and fabrics are colliding with the internet of things and flexible screen interfaces where smart displays go beyond phones and computers. Students will consider display applications in multiple settings, functions, and scales from small devices to larger environments. Projects will be entrepreneurial and experimental with an applied perspective to explore real world challenges and opportunities. Final projects may include the intersection of 3D objects with 2D screens that interact with other devices, systems and users. All project will be presented as refined prototypes with functional coding optional.

F10 ART 432I Interaction: Non-Linear Narrative
This is an advanced interaction major elective exploring the experiential and occupiable nature of the internet. Through studio projects, reading discussions, workshops, and exercises students will explore the theoretical premise that defines the physical reality of internet, investigate the structural hierarchy of how it works, and investigate new ways of developing/working with databases and navigating through complex content. Work in this course could be browser-based but may also have physical components including artifacts, books, and exhibitions.

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. Senior BFA in Communication Design majors only.

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. Senior BFA in Communication Design majors only.

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. Senior BFA in Communication Design majors only.
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.
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 will be making images that explore concepts and visual narratives — but the raw materials for these illustrations will come from exploration inside the pages of their sketchbook. This course will develop a discipline of daily drawing. In addition to sketchbook work, project assignments will include both conceptual and applied projects like illustrated book jackets and short stories. Significant time will be spent in media exploration, development of technique and professional practices.
Credit 3 units. EN: H

F10 ART 434A Senior Design Capstone: Narrative Design
Students will select a subject and create a narrative book, magazine, zine, or screen-based work. Students will conduct subject research, develop content, write copy, pursue visual investigation, sequence audience interaction, 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. Senior BFA in Communication Design majors only.
Credit 3 units. Art: FADM EN: H

F10 ART 434B Senior Illustration Capstone: Visual Stories
Students will spend the semester creating a long-form visual story. The source material for this story should be an existing story, song, legend, myth, historical event, book or other documented text. Using both nonfiction and fiction source materials, students will produce a single narrative in the form of an illustrated book, graphic novel/mini-comic or digital experience. The project will be expansive and cover a large range of professional practices, from visual conceptual development to final execution. Senior BFA in Communication Design majors only.
Credit 3 units. Art: FADM EN: H

F10 ART 434F Senior Design Capstone II: Interaction
This course is intended for students interested in developing an interactive capstone project. Students will select a subject and create a narrative website, app, screen-based work. Students will conduct subject research, develop content, write copy, pursue visual investigation, sequence audience interaction, and take the project to final execution. The course will emphasize coherent organization, clear communication, typographic refinement and the successful execution of interactive and experiential storytelling. Semester culminates in formal presentation and professional project review. Senior BFA in Communication Design majors only.
Credit 3 units.

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 will learn how to utilize appropriate design research methods and tools to prioritize the needs of the end users and their local contexts. Students will conduct design research, analyze data, and discover innovative solutions to issues in the community while also working collaboratively.
Credit 3 units.

F10 ART 435V Capstone in Design 1: Visual Voice
Design is a powerful tool that creates meaningful dialogue between the work and its intended audience. This exchange can profoundly impact our culture and society. This course explores the methods used by designers to create visual messages that inspire ideas, elicit emotions and encourage actions. Through class discussion and course readings we will examine the role and responsibility of the designer within our society. Students will create work that integrates their individual perspective and personal experiences supported by research, writing and design applications. Senior BFA in Communication Design majors only.
Credit 3 units.

F10 ART 436A Visual Journalism and Reportage Drawing
This course combines studio practice, work in the field, subject reporting and nonfiction writing to explore a rich tradition that dates to the mid-19th century. The “special artists” who reported on the American Civil War, the urban observers of the Ashcan School, and the “New Journalism” illustrators of the 1950s, ‘60s and ‘70s brought vision and force to their work as reporters.
Today, the reportage tradition is being 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.) CET (https://gephardtinst.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course.
Same as F10 ART 336A
Credit 3 units. Art: FADM

F10 ART 436N 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 understanding, 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.
Same as F10 ART 336N
Credit 3 units. Art: FADM

F10 ART 4380 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. Prerequisite: Type 2. This course is appropriate for juniors in the communication design major. Credit 3 units.

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

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

F10 ART 471C Printing Propaganda: The Letterpress Poster
This course takes as its focus the poster and its powerful call to action. Students will research the history of propaganda posters made by both, governments and their critics, including first-hand use of the World War I poster collection in Olin Library, and will develop understanding of the rich ground created by the mix of text and image. With this historical and theoretical perspective, students will embark on printing a series of posters in the Book Studio utilizing the larger letterpresses and the unique collection of wood types. A variety of printing strategies will be explored including monoprint, photopolymer plate, pronto plate, stencil, and alternative letterpress print techniques. Skills will be developed in the fundamentals of large format typography, copywriting, photography, illustration, and printing.
Credit 3 units.

F10 ART 472B Content to Cover: the Design of Books
This studio course considers the design of books in their totality, from the smallest typographic details of text pages, to designing the page grid, and the selection of images, type, materials, and color of the binding and cover. Students 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 multipage document tool, a range of imaging techniques offered in the Book Studio, and bookbinding technique, as well as building their design criticism vocabulary. Credit 3 units.

F10 ART 481B The Book as Lens: Photography and Books
This course will examine the function of the photograph in the sequential book format, with an emphasis on narrative development. The semester work will include researching historical photo books; experimentation with found photography; making an original photo series; alternative book structures; designing pages with photos and text; and alternative printmaking techniques on a wide variety of materials. This course is for designers, photographers, and anyone interested in the way photo books function.
Credit 3 units.

F20 Art

F20 ART 111 Painting
Same as F20 211, 311, 411. First-year students (only) register for F20 111. Introduction to painting processes and materials. While there is emphasis on oil painting, students are also 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. Art: FAAM EN: H

F20 ART 111P Painting: The Painted Figure
Same as F20 211P, 311P, 411P. First-year students (only) register for F20 111P. This studio course is an introduction to the practice of painting with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units. Art: FAAM

F20 ART 112 Painting
Same as F20 212, 312, 412. First-year students (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. Art: FAAM EN: H
F20 ART 114I Sculpture: Metal Fabrication
Same as F20 214I, 314I, 414I - First-year students (only) register for F20 114I. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Credit 3 units. EN: H

F20 ART 113F Sculpture: Foundry
Same as F20 213F, 313F, 413F - First-year students (only) register for F20 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 will 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.
Credit 3 units. Art: FAAM EN: H

F20 ART 113G Sculpture: Wood
Same as F20 213G, 313G, 413G - First-year students (only) register for F20 113G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.
Credit 3 units. Art: FAAM EN: H

F20 ART 117N Contemporary Portraiture
Same as F20 217N, 317N, 417N - First-year students (only) register for F20 117N. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required. No prerequisite
Credit 3 units. Art: FAAM

F20 ART 115 Printmaking
Same as F20 215, 315, 415 - First-year students (only) register for F20 115. 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. Art: FAAM EN: H

F20 ART 116 Printmaking
Same as F20 216, 316, 416 - First-year students (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 philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.
Credit 3 units. Art: FAAM EN: H

F20 ART 114F Sculpture: Foundry
Same as F20 214F, 314F, 414F - First-year students (only) register for F20 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 will 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.
Credit 3 units. Art: FAAM EN: H

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

F20 ART 114H Sculpture: Blacksmithing
Same as F20 214H, 314H, 414H - First-year students (only) register for F20 114H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will 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 will explore these possibilities and expand our sculptural vocabulary.
Credit 3 units.
and other factors work together to support their intentions.
Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.
Credit 3 units. Art: FAAM

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. Art: FAAM EN: H

F20 ART 1184 Digital Photography II/Digital Imaging
Only undergraduates register for F20 1184. Graduate students register for F20 4184. This course will address the use of technology and pixel-based software for generating, manipulating, and compositing still digital images. The course will examine 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. Art: FAAM EN: H

F20 ART 1185 Kinetic Image/Digital Video
Only undergraduates register for F20 1185. Graduate students register for F20 4185. This introductory level course will address the use of digital technology and software for capturing, editing, and producing moving images. The course will examine 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. Art: FAAM EN: H

F20 ART 1186 Black-and-White Photography
Only undergraduates register for F20 1186. Graduate students register for F20 4186. 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. Art: FAAM EN: H

F20 ART 1187 Black-and-White Photography II
Only undergraduates register for F20 1187. Graduate students register for F20 4187. 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. Art: FAAM

F20 ART 119 Ceramics
Same as F20 219, 319, 419 - First-year students (only) register for F20 119. 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. Art: FAAM EN: H

F20 ART 120 Ceramics
Same as F20 220, 320, 420. First-year students (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. Art: FAAM EN: H

F20 ART 125I Making Comics
Same as F20 225I, 325I, 425I - First-year students (only) register for F20 125I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are accepted.
Credit 3 units. Art: FADM

F20 ART 127A History of Photography
Same as F20 227A, 327A, 427A - First-year students (only) register for F20 127A. Survey of the history of photography and a look at the medium form the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. Art: FAAM EN: H

F20 ART 128A History of Photography
Same as F20 228A, 328A, 428A - First-year students (only) register for F20 128A. 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. Art: FAAM EN: H

F20 ART 133 Basic Illustration
Same as F20 233, 333, 433 - First-year students (only) register for F20 133. An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Students can work by hand or on the computer. Traditional drawing skills not required.
Credit 3 units. Art: FADM EN: H

F20 ART 134 Basic Illustration
Same as F20 234, 334, 434. First-year students (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. Credit 3 units. Art: FADM EN: H

F20 ART 135G The Licensed Image: Development and Distribution
Same as F20 235G, 335G, 435G - First-year students (only) register for F20 135G. 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, design and writing. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students. Credit 3 units. Art: FADM EN: H

F20 ART 135I Communication Design I
Same as F20 235I, 335I, 435I - First-year students (only) register for F20 135G. 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 will be 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 will be discussed. An excellent introduction to the subject as a tool for business and marketing. Credit 3 units. Art: FADM EN: H

F20 ART 135J Introduction to Animating in Three Dimensions
Same as F20 235J, 335J, 435J - First-year students (only) register for F20 135J. This course explores 3D 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 3D 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. Prerequisites: F10 101 (Drawing) or equivalent or permission of instructor. Credit 3 units. Art: FADM EN: H

F20 ART 135O Drawing as Thinking
Same as F20 235O, 335O, 435O. First-year students (only) register for F20 135O. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former. Credit 3 units.

F20 ART 1361 Advertising I
Same as F20 2361, 3361, 4361 - First-year students (only) register for F20 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. Art: FADM 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. Credit 3 units. Art: FADM EN: H

F20 ART 1363 Advertising in the Digital Age
Same as F20 2363, 3363, 4363. First-year students (only) register for F20 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 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. Art: FADM EN: H

F20 ART 1364 Advertising in the Digital Age
Same as F20 2364, 3364, 4364. First-year students (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. Art: FADM EN: H
F20 ART 1365 History of Advertising
Same as F20 2365, 3365, 4365 - First-year students (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. Art: FADM

F20 ART 1366 History of Advertising
Same as F20 2366, 3366, 4366 - First-year students (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 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. Art: FADM EN: H

F20 ART 136G The Licensed Image: Development and Distribution
Same as F20 236G, 336G, 436G. First-year students (only) register for F20 136G. 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 students whose work focuses on images and those interested in developing visual products, including business students.
Credit 3 units. Art: FADM

F20 ART 136I Communication Design I
Same as F20 236I, 336I, 436I. First-year students (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.
Credit 3 units. Art: FADM

F20 ART 136J Introduction to Animating in Three Dimensions
Same as F20 236J, 336J, 436J. First-year students (only) register for F20 136J. This course explores 3D 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 3D 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. Prerequisites: Drawing or equivalent or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 136K Communication Design II
Same as F20 236K, 336K, 436K. First-year students (only) register for F20 136K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity 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. Prerequisite: Communication Design I.
Credit 3 units. Art: FADM

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 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; 3D 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 3D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission of instructor.
Credit 3 units. Art: FADM

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.
Credit 3 units. Art: FADM

F20 ART 1713 Introduction to Book Binding
Same as F20 2713, 3713, 4713. First-year students (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. Art: FADM EN: H

F20 ART 1714 Introduction to Book Binding
Same as F20 2714, 3714, 4714. First-year students (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. Credit 3 units. Art: FADM EN: H

F20 ART 211 Painting
Same as F20 111, 311, 411. Sophomores (only) register for F20 211. Introduction to painting processes and materials. While there is emphasis on oil painting, students are also 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. Art: FAAM EN: H

F20 ART 211P Painting: The Painted Figure
Same as F20 111P, 311P, 411P. Sophomores (only) register for F20 211P. This studio course is an introduction to the practice of painting with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Credit 3 units. Art: FAAM

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. Art: FAAM EN: H

F20 ART 213F Sculpture: Foundry
Same as F20 113F, 313F, 413F - Sophomores (only) register for F20 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 will 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 material 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. Art: FAAM EN: H

F20 ART 213G Sculpture: Wood
Same as F20 113G, 313G, 413G - Sophomores (only) register for F20 213G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. Credit 3 units. Art: FAAM EN: H

F20 ART 213H Sculpture: Blacksmithing
Same as F20 113H, 313H, 413H - Sophomores (only) register for F20 213H. This course is an introduction to blacksmithing materials, tools and techniques. Students will 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 will explore these possibilities and expand our sculptural vocabulary. Credit 3 units. Art: FAAM EN: H

F20 ART 213I Sculpture: Metal Fabrication
Same as F20 113I, 313I, 413I - Sophomores (only) register for F20 213I. 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 plasticly deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit 3 units. Art: FAAM EN: H

F20 ART 214F Sculpture: Foundry
Same as F20 114F, 314F, 414F - Sophomores (only) register for F20 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 will 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. Credit 3 units. Art: FAAM EN: H

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

F20 ART 214H Sculpture: Blacksmithing
Same as F20 114H, 314H, 414H - Sophomores (only) register for F20 214H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will 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 will explore these possibilities and expand our sculptural vocabulary. Credit 3 units.

**F20 ART 214I Sculpture: Metal Fabrication**  
Same as F20 114I, 314I, 414I - Sophomores (only) register for F20 214I. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.

Credit 3 units. EN: H

**F20 ART 215 Printmaking**  
Same as F20 115, 315, 415. Sophomores (only) register for F20 215. 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. Art: FAAM 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. Art: FAAM EN: H

**F20 ART 217M Architecture Through the Photographic Lens**  
Same as F20 117M, 317M, F20 417M - Sophomores (only) register for F20 217M. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required.

Credit 3 units. Art: FAAM

**F20 ART 217N Contemporary Portraiture**  
Same as F20 117N, 317N, 417N - Sophomores (only) register for F20 217N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to reflect culture, identity, and the relationship between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.

Credit 3 units. Art: FAAM

**F20 ART 219 Ceramics**  
Same as F20 119, 319, 419 - Sophomores (only) register for F20 219. 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. Art: FAAM EN: H

**F20 ART 220 Ceramics**  
Same as F20 120, 320, 420. Sophomores (only) register for F20 220. 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. Art: FAAM EN: H

**F20 ART 223F Special Topics in Fashion Design (Fashion Design: Collaboration Studio)**  
Same as F20 323F, F20 423F - Sophomores (only) register for F20 223F. University collaboration course with Fashion Design, Occupational Therapy, Mechanical Engineering and Business to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle, occupation, and environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisites: Introduction to Fashion Design.

Credit 3 units. Art: FADM EN: H

**F20 ART 223L Special Topics in Fashion Design: Fashion and Race**  
Same as F20 323L, 423L - Sophomores (only) register for F20 223L. Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decentralizing fashion history to take a critical look at how racial identities are formed and performed, how historical stereotypes are perpetuated, and how theories of representation can be situated within the system of fashion. Students will use theoretical texts on race and representation to read contemporary media surrounding fashion and race (editorials, articles, social media), as well as gain an introduction to recently published research by scholars engaging fashion and race. Not only will students walk away with a richer understanding of how to critically think through race in fashion,
but also how doing so gives us a new approach to think through race within a larger system. Credit 3 units. Art: FADM

F20 ART 225I Making Comics
Same as F20 125I, 325I, F20 425I - Sophomores (only) register for F20 225I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable. Credit 3 units. Art: FADM

F20 ART 227A History of Photography
Same as F20 127A, 327A, F20 427A - Sophomores (only) register for F20 227A. 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. Art: FAAM EN: H

F20 ART 228A History of Photography
Same as F20 128A, 328A, F20 428A - Sophomores (only) register for F20 228A. 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. Art: FAAM EN: H

F20 ART 229F Tale of Two Cities: Documenting Our Divides
The metropolitan St. Louis area has become the nation's symbol of modern segregation erupting into urban unrest and violence foiled against 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 I50 InterD 329F Credit 3 units. A&S IQ: SC Arch: SSC Art: SSC

F20 ART 233 Basic Illustration
Same as F20 133, 333, 433 - Sophomores (only) register for F20 233. An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Students can work by hand or on the computer. Traditional drawing skills not required. Credit 3 units. Art: FADM 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. Credit 3 units. Art: FADM EN: H

F20 ART 235A Interaction Design: Applications for Public Health
Same as F20 135A, 335A, 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 an area such as transportation or community health resources 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. Credit 3 units. EN: H

F20 ART 235G The Licensed Image: Development and Distribution
Same as F20 135G, 335G, 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 students whose work focuses on images and those interested in developing visual products, including business students. Credit 3 units. Art: FADM EN: H

F20 ART 235I Communication Design I
Same as F20 135I, 335I, 435I. Sophomores (only) register for F20 235I. 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 will be 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 will be discussed. An excellent introduction to the subject as a tool for business and marketing. Credit 3 units. Art: FADM EN: H
F20 ART 235O Drawing as Thinking
Same as F20 125O, 325O, 425O - Sophomores (only) register for F20 225O. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former.
Credit 3 units.

F20 ART 2361 Advertising I
Same as F20 1361, 3361, 4361 - Sophomores (only) register for F20 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. Art: FADM 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.
Credit 3 units. Art: FADM 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. Art: FADM 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 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. Art: FADM 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. Art: FADM

F20 ART 2366 History of Advertising
Same as F20 1366, 3366, 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.
Credit 3 units. Art: FADM

F20 ART 236A Interaction Design: Understanding Health and Well-Being
Same as F20 336A, 436A - Sophomores (only) register for F20 236A. 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.
F20 ART 236G The Licensed Image: Development and Distribution
Same as F20 136G, 336G, 436G. Sophomores (only) register for F20 236G. 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 students whose work focuses on images and those interested in developing visual products, including business students.
Credit 3 units. Art: FADM 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.
Credit 3 units. Art: FADM EN: H

F20 ART 236J Introduction to Animating in Three Dimensions
Same as F20 136J, 336J, 436J. Sophomores (only) register for F20 236J. This course explores 3D 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 to determine the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3D 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. Prerequisites: Drawing or equivalent or permission of instructor.
Credit 3 units. Art: FADM 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 complete the 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; 3D 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 3D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 239I Radical Design: Making Civic Experiences
Same as F20 339I, 439I. Sophomores (only) register for F20 239I. As we innovate rapidly in technology and communication, the economic and political structures that govern us have become largely assumed and unchallenged. This course explores the daily objects, interactions and spaces that make up these large systems (like a police ticket, or the layout of a courtroom), and experiments with how redesigning these elements can help us question the status quo. Building on diverse political minds and current trends, we will imagine fictional worlds, and craft the objects, procedures and interactions that inhabit them. Along the way, we’ll discuss the value of designing for fundamental change alongside more incremental reform.
Credit 3 units. Art: FADM

F20 ART 2647 Italian Language (Florence)
This course covers Italian grammar and conversation for study abroad students in Florence. Taught entirely in Italian. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.
Credit 3 units.
F20 ART 2648 Italian Language
This course covers Italian grammar and conversation for study abroad students in Florence. Taught entirely in Italian. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.
Credit 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 2713 Introduction to Book Binding
Same as F20 1713, 3713, 4713. Sophomores (only) register for F20 2713. 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. Art: FADM EN: H

F20 ART 2714 Introduction to Book Binding
Same as F20 1714, 3714, 4714. Sophomores (only) register for F20 2714. 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. Art: FADM 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 print 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 counter-culture forms such as caricature and posters can be used to look below the surface. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery.
Credit 3 units. Art: FADM, VC

F20 ART 307X Community Building
This course looks at the intersection of the built fabric and the social fabric. Using St. Louis as the starting point, this course takes students out of the classroom and into a variety of neighborhoods — old, new, affluent, poor — to look at the built environment in a variety of contexts and through a variety of lenses. Almost every week for the first half of the semester, students visit a different area (or areas), each trip highlighting some theme or issue related to the built environment (architecture, planning, American history, investment and disinvestment, community character and values, race, transportation, immigrant communities, future visions, etc.). Running parallel to this, students are involved in an ongoing relationship with one particular struggling neighborhood, in which students attend community meetings and get to know and become involved with the people in the community in a variety of ways. Students learn to look beneath the surface, beyond the single obvious story, for multiple stories, discovering their complexity, contradictions and paradoxes. They also come to consider the complex ways in which architecture and the built environment can affect or be affected by a host of other disciplines. College of Architecture and College of Art sophomores, juniors, and seniors have priority. Fulfills Sam Fox Commons requirement.
Same as A46 ARCH 307X
Credit 3 units. EN: H

F20 ART 308X Community Building North
This course addresses the complex economic, political and racial landscape of north St. Louis County focused on Ferguson, Missouri, as the embodiment of problems and conflicts endemic to urban communities across the country. The events following Michael Brown’s shooting death on August 9, 2014, have revealed deep divisions in the St. Louis metropolitan area. Our multidisciplinary approach will be evident as we investigate 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 for the course. 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. Same as X10 XCORE 308X
Credit 3 units.

F20 ART 311P Painting: The Painted Figure
Same as F20 111P, 211P, 411P. Juniors (only) register for F20 311P. This studio course is an introduction to the practice of painting with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units. Art: FAAM 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 pictorial representation of the human figure. 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. Art: FAAM EN: H

F20 ART 313F Sculpture: Foundry
Same as F20 113F, 213F, 413F - Juniors (only) register for F20 313F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will 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.
Credit 3 units. Art: FAAM EN: H

F20 ART 313G Sculpture: Wood
Same as F20 113G, 213G, 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.
Credit 3 units. Art: FAAM EN: H

F20 ART 313H Sculpture: Blacksmithing
Same as F20 113H, 213H, 413H - Juniors (only) register for F20 313H. This course is an introduction to blacksmithing materials, tools, and techniques. Students will 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 will explore these possibilities and expand our sculptural vocabulary.
Credit 3 units. Art: FAAM EN: H

F20 ART 313I Sculpture: Metal Fabrication
Same as F20 113I, 213I, 413I - Juniors (only) register for F20 313I. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Credit 3 units. Art: FAAM EN: H

F20 ART 314F Sculpture: Foundry
Same as F20 114F, 214F, 414F - Juniors (only) register for F20 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 will 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.
Credit 3 units. Art: FAAM EN: H

F20 ART 314G Sculpture: Wood
Same as F20 114G, 214G, 413G - Juniors (only) register for F20 314G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.
Credit 3 units. EN: H

F20 ART 314H Sculpture: Blacksmithing
Same as F20 114H, 214H, 413H - Juniors (only) register for F20 314H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Credit 3 units.

F20 ART 314I Sculpture: Metal Fabrication
Same as F20 114I, 214I, 413I - Juniors (only) register for F20 314I. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Credit 3 units. EN: H
F20 ART 315 Printmaking
Same as F20 115, 215, 415. Juniors (only) register for F20 315. 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. Art: FAAM 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. Art: FAAM EN: H

F20 ART 317M Architecture Through the Photographic Lens
Same as F20 117M, 217M, 417M - Juniors (only) register for F20 317M. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required.
Credit 3 units. Art: FAAM

F20 ART 317N Contemporary Portraiture
Same as F20 117N, 217N, 417N - Juniors (only) register for F20 317N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to reflect culture, identity, and the relationship between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.
Credit 3 units. Art: FAAM

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

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

F20 ART 319 Ceramics
Same as F20 119, 219, 419 - Juniors (only) register for F20 319. 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. Art: FAAM EN: H

F20 ART 320 Ceramics
Same as F20 120, 220, 420. Juniors (only) register for F20 320. 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. Art: FAAM EN: H

F20 ART 323F Special Topics in Fashion Design (Fashion Design: Collaboration Studio)
Same as F20 123F, 223F, 423F - Juniors (only) register for F20 323F. University collaboration course with Fashion Design, Occupational Therapy, Mechanical Engineering and Business to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle, occupation, and environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisite: Introduction to Fashion Design. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course.
Credit 3 units. Art: FADM EN: H

F20 ART 323L Special Topics in Fashion Design: Fashion and Race
Same as F20 123L, 223L, 423L - Juniors (only) register for F20 323L. Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decentralizing fashion history to take a critical look at how racial identities are formed and performed, how historical stereotypes are perpetuated, and how theories of representation can be situated within the system of fashion. Students will use theoretical texts on race and representation to read contemporary media surrounding fashion and race (editorials, articles, social media), as well as gain an introduction to recently published research by scholars engaging
fashion and race. Not only will students walk away with a richer understanding of how to critically think through race in fashion, but also how doing so gives us a new approach to think through race within a larger system.

Credit 3 units. Art: FADM

F20 ART 325I Making Comics
Same as F20 125I, 225I, 425I - Juniors (only) register for F20 325I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable.

Credit 3 units. Art: FAAM EN: H

F20 ART 327A History of Photography
Same as F20 127A, 227A, 427A - Juniors (only) register for F20 327A. 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. Art: FAAM

F20 ART 327X 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. College of Architecture and College of Art sophomores, juniors and seniors have priority. Fulfills Sam Fox Commons requirement. Prerequisite: Drawing 1, Communication Design I, or 2D Design, or permission of instructor.

Same as X10 XCORE 327X

Credit 3 units. Art: FADM EN: H

F20 ART 3285 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. Prerequisite: College of Architecture and College of Art juniors in the study abroad program in Florence, Italy.

Credit 3 units.

F20 ART 328A History of Photography
Same as F20 128A, 228A, 428A - Juniors (only) register for F20 328A. 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. Art: FAAM 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 I50 InterD 329F

Credit 3 units. A&S IQ: SC Arch: SSC Art: SSC

F20 ART 333 Basic Illustration
Same as F20 133, 233, 433 - Juniors (only) register for F20 333. An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM 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, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM EN: H

F20 ART 335A Interaction Design: Applications for Public Health
Same as 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 on behavior and user experience. We will 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 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.
Credit 3 units. EN: H

F20 ART 335G The Licensed Image: Development and Distribution
Same as F20 135G, 235G, 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 students whose work focuses on images and those interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

F20 ART 335I Communication Design I
Same as F20 135I, 235I, 435I - Juniors (only) register for F20 335I. 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 will be 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 will be discussed. An excellent introduction to the subject as a tool for business and marketing.
Credit 3 units. Art: FADM EN: H

F20 ART 335J Introduction to Animating in Three Dimensions
Same as F20 135J, 235J, 435J - Juniors (only) register for F20 335J. This course explores 3D 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 3D 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. Prerequisites: Drawing or equivalent or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 335O Drawing as Thinking
Same as F20 235O, 435O - Juniors (only) register for F20 335O. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter’s tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former.
Credit 3 units.

F20 ART 335P Special Topics: Structuring Data for Effective Visualization
A primer on techniques for acquiring and structuring data in preparation for visualization. We will discuss common data formats (CSV, XML, and JSON) and how to access and translate from one format to another. Students will gain familiarity with the R language via the RStudio environment, as well as d3.js for interactive web-based visualizations. Students will develop concrete skills in preparing data for exploratory data analysis, as well as documenting workflows for reproducibility.
Credit 1 unit. Art: FADM

F20 ART 3361 Advertising I
Same as F20 1361, 2361, 4361 - Juniors (only) register for F20 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. Art: FADM EN: H

F20 ART 3362 Advertising I
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.
Credit 3 units. Art: FADM 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. Art: FADM EN: H

F20 ART 3364 Advertising in the Digital Age
Same as F20 1364, 2364, 4364. Juniors (only) register for F20 3364. 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. Art: FADM EN: H

F20 ART 3365 History of Advertising
Same as F20 1365, 2365, 4365 - Juniors (only) register for F20 3365. 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 creative who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Credit 3 units. Art: FADM EN: H

F20 ART 3366 History of Advertising
Same as F20 1366, 2366, 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 creative 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. Credit 3 units. Art: FADM EN: H

F20 ART 336A Interaction Design: Understanding Health and Well-Being
Same as F20 236A, F20 436A - Juniors (only) register for F20 336A. 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. Credit 3 units. Art: FADM EN: H

F20 ART 336G The Licensed Image: Development and Distribution
Same as F20 136G, 236G, 436G. Juniors (only) register for F20 336G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve project 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 students whose work focuses on images and those interested in developing visual products, including business students. Credit 3 units. Art: FADM EN: H

F20 ART 336J Introduction to Animating in Three Dimensions
Same as F20 136J, 236J, 436J. Juniors (only) register for F20 336J. This course explores 3D 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 3D 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. Prerequisites: Drawing or equivalent or permission of instructor. Credit 3 units. Art: FADM 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 Communication Design I, this course will offer students the opportunity 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. Credit 3 units. Art: FADM 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 areas of interest to create a storyboard and animation. 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; 3D 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 3D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission of instructor. Credit 3 units. Art: FADM EN: H

F20 ART 339I Radical Design: Making Civic Experiences
Same as F20 239I, 439I. Juniors (only) register for F20 339I. As we innovate rapidly in technology and communication, the economic and political structures that govern us have become largely assumed and unchallenged. This course explores the daily objects, interactions and spaces that make up these large systems (like a police ticket, or the layout of a courtroom), and experiments with how redesigning these elements can help us question the status quo. Building on diverse political mindsets and current trends, we will imagine fictional worlds, and craft the objects, procedures and interactions that inhabit them. Along the way, we’ll discuss the value of designing for fundamental change alongside more incremental reform. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course. Credit 3 units. Art: FADM

F20 ART 343X 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 create an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories. Same as X10 XCORE 343 Credit 3 units.

F20 ART 344X 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 create an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories. College of Architecture and College of Art sophomores, juniors and seniors have priority. Same as X10 XCORE 344X Credit 3 units. EN: H

F20 ART 346X 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 will read selections from various writings about shopping and the marketplace. We will also view several films examining the shopping environment in narratives of power and desire. Prerequisite is completion of Sam Fox foundations year. Open to sophomores and above. Same as X10 XCORE 346X Credit 3 units.

F20 ART 354A Special Topics in Visual Culture: The Illustrated Periodical
This seminar course will engage the tradition of illustrated magazines in the United States, beginning with a categorical survey of the first half of the 20th century: slicks, pulps and downmarket rags. We will analyze editorial and advertising content, and confront the periodical as highly visual social text, animated by an implicit contract between publisher and reader. Attention devoted to communities of production and reception, including editors, art directors, illustrators, cartoonists and readers. Students will develop research projects which focus on particular publications, features and people, drawing on the considerable resources of the Modern Graphic History Library. Outside readings and screenings will stimulate and supplement class discussion. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor. Credit 3 units. Art: VC

F20 ART 354B Special Topics in Visual Culture: Studies in Modern Design from Print to Pixel
This course traces the history of graphic design during the Modern period as a reflection of, and lens onto, cultural shifts and technological innovation. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor. Credit 3 units. Art: FADM, VC

F20 ART 3713 Introduction to Book Binding
Same as F20 1713, 2713, 4713. Juniors (only) register for F20 3713. 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.
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. Art: FADM: VC

F20 ART 3783 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.
Credit 3 units. Art: FADM: VC

F20 ART 3823 The Italian Renaissance in the City of Florence
The Early Renaissance — also known as the quattrocento — usually denotes the period from circa 1400 to circa 1500. In Italy those 100 years, particularly in Florence, witnessed an extraordinary coming together of artistic talent, a passionate interest in the art and culture of Greek and Roman antiquity, a fierce sense of civic pride and an optimistic belief in the classical concept of "Man as the measure of all things." This course examines the principal artists who contributed to this cultural revolution. In order to take full advantage of the special experience of studying the renaissance in the very city of its birth, the stress is mainly, although not exclusively, on Florentine artists who include: sculptors such as Donatello, Verrocchio, and Michelangelo, painters such as Giotto, Masaccio, Uccello, Botticelli, Leonardo, and Raphael; architects such as Brunelleschi and Alberti up to Sangalo.
Credit 3 units. Arch: HT Art: AH 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 first-hand the works they are studying. Included are field trips to Rome and Venice.

F20 ART 3827 Performance Art (Florence)
The course is open to all students, ready to get involved in shared creative experience, to discover new expression, which means — neither dance nor theatre talents nor athletic attitudes are required, but the availability to use body in warming up sessions will be necessary. This studio art course is dedicated to the aesthetics and the practice of performance. Although a studio course, there will be a strong theoretical aspect which aims to outline a historical and cultural framework that shows how performance art was born and traces how we comprehend the practice today. The aim of which is to better understand how this special, all-embracing art language will be understood in the future. Physical activities, along with actions involving individual exploration of public space, are fundamental to the creative process. Performance art needs bodies, it needs space, it needs action, it needs an audience. Students will come away from this course with a strong knowledge of these fundamental ideas.
Credit 3 units.

F20 ART 3843 Filming the Black Freedom Struggle in St. Louis
This inter-disciplinary course introduces students to the history of the Black freedom struggle in St. Louis and to the complex and multiple ways historic narratives are constructed. We will explore the political, economic and cultural history of St. Louisians who challenged racial segregation in housing and work, fought white mobs in city streets, and battled the destruction of Black communities by federal urban renewal and public housing policies. Students, working with a historian and a filmmaker, will research and make a documentary film on a piece of St. Louis’ crucial contribution to the Black Freedom Struggle in America. We bring together documentary filmmaking and history research to draw attention to the multiple narratives (many long-neglected) of African American and urban history, and to the multiple approaches to presenting history. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course.
Same as 150 InterD 3843
Credit 3 units. A&S IQ: HUM, SC, SD Art: HUM EN: H

F20 ART 386X Public Practice
With architecture, art and design students in mind. Public Practice is a design-build course focused on the development, presentation, and actualization of commissioned works within the public realm. Through an iterative process of concept development, material exploration, and panel reviews, students will learn how to develop, propose and execute a viable public piece. Individual and/or group proposals will be presented before a selection committee in consideration toward a public art/ design commission. Selected projects will be realized within specified sites in the community of University City, MO. Students will have hands on experiences with construction processes, meeting structural requirements and codes, site development, and project installation, which will prepare them for a creative life situated firmly within a discourse of Public Space. Open to MFA, graduate architecture students, BFA and undergraduate architecture students with junior-level standing. Minors and others eligible with consent of instructor.
Same as X10 XCORE 386X
Credit 3 units.
F20 ART 411 Painting
Same as F20 111, 211, 311. Seniors (only) register for F20 411. Introduction to painting processes and materials. While there is emphasis on oil painting, students are also 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. Art: FAAM EN: H

F20 ART 411P Painting: The Painted Figure
Same as F20 111P, 211P, 311P. Seniors (only) register for F20 411P. This studio course is an introduction to the practice of painting with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units. Art: FAAM

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. Art: FAAM EN: H

F20 ART 413F Sculpture: Foundry
Same as F20 113F, 213F, 313F - Seniors (only) register for F20 413F. 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 will 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.
Credit 3 units. Art: FAAM EN: H

F20 ART 413G Sculpture: Wood
Same as F20 114G, 214G, 314G - Seniors (only) register for F20 413G. This course is an introduction to wood sculpture with an emphasis on furniture making. The course will explore the possibilities and expand our sculptural vocabulary.
Credit 3 units.

F20 ART 413I Sculpture: Metal Fabrication
Same as F20 114I, 214I, 314I - Seniors (only) register for F20 413I. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Credit 3 units. Art: FAAM EN: H

F20 ART 414F Sculpture: Foundry
Same as F20 114F, 214F, 314F - Seniors (only) register for F20 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 will 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.
Credit 3 units. Art: FAAM EN: H

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

F20 ART 414H Sculpture: Blacksmithing
Same as F20 114H, 214H, 314H - Seniors (only) register for F20 414H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will 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 will explore these possibilities and expand our sculptural vocabulary.
Credit 3 units.

F20 ART 414I Sculpture: Metal Fabrication
Same as F20 114I, 214I, 314I - Seniors (only) register for F20 414I. 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 plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Credit 3 units. Art: FAAM EN: H

F20 ART 415 Printmaking
Same as F20 115, 215, 315. Seniors (only) register for F20 415. 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. Art: FAAM 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. Art: FAAM EN: H

F20 ART 417M Architecture Through the Photographic Lens
Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required. Credit 3 units. Art: FAAM EN: H

F20 ART 417N Contemporary Portraiture
Same as F20 117N, 217N, 317N - Seniors (only) register for F20 417N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to express culture, identity, and the relationship between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material. Credit 3 units. Art: FAAM EN: H

F20 ART 419 Ceramics
Same as F20 119, 219, 319 - Seniors (only) register for F20 419. 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. Art: FAAM 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. Art: FAAM EN: H

F20 ART 423L Special Topics in Fashion Design: Fashion and Race
Same as F20 123L, 223L, 323L - Seniors (only) register for F20 423L. Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decentralizing fashion history to take a critical look at how racial identities are formed and performed, how historical stereotypes are perpetuated, and how theories of representation can be situated within the system of fashion. Students will use theoretical texts on race and representation to read contemporary media surrounding fashion and race (editorials, articles, social media), as well as gain an introduction to recently published research by scholars engaging fashion and race. Not only will students walk away with a richer understanding of how to critically think through race in fashion, but also how doing so gives us a new approach to think through race within a larger system. Credit 3 units. Art: FADM

F20 ART 425I Making Comics
Same as F20 125I, 225I, 325I - Seniors (only) register for F20 425I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable. Credit 3 units. Art: FADM

F20 ART 427A History of Photography
Same as F20 127A, 227A, 327A - Seniors (only) register for F20 427A. 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. Art: FAAM EN: H

F20 ART 428A History of Photography
Same as F20 128A, 228A, 328A - Seniors (only) register for F20 428A. 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. Art: FAAM 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 Premier and archival preservation. No prerequisites.
Same as I50 InterD 329F
Credit 3 units. A&S IQ: SC Arch: SSC Art: SSC

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.
Credit 3 units. Art: FADM 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/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.
Credit 3 units. Art: FADM EN: H

F20 ART 435A Interaction Design: Applications for Public Health
Same as 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 an area such as transportation or community health resources 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 coursework experience though experience with Adobe Photoshop, Illustrator and InDesign are helpful.
Credit 3 units. Art: FADM 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 students whose work focuses on images and those interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

F20 ART 435J Introduction to Animating in Three Dimensions
Same as F20 135J, 235J, 335J - Seniors (only) register for F20 435J. This course explores 3D 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 3D 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. Prerequisites: F10 101 (Drawing) or equivalent or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 435O Drawing as Thinking
Same as F20 335O, F20 235O. F20 335O. Seniors (only) register for F20 435O. This studio course explores symbolic drawing as a practical tool for learning and communication, used
as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former. Credit 3 units.

F20 ART 435P Structuring Data for Effective Visualization
A primer on techniques for acquiring and structuring data in preparation for visualization. We will discuss common data formats (CSV, XML, and JSON) and how to access and translate from one format to another. Students will gain familiarity with the R language via the RStudio environment, as well as d3.js for interactive web-based visualizations. Students will develop concrete skills in preparing data for exploratory data analysis, as well as documenting workflows for reproducibility. Credit 1 unit. Art: FADM

F20 ART 4361 Advertising I
Same as F20 1361, 2361, 3361 - Seniors (only) register for F20 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. Art: FADM 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. Credit 3 units. Art: FADM 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 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. Art: FADM EN: H

F20 ART 4364 Advertising in the Digital Age
Same as F20 1364, 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 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 will 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. Art: FADM EN: H

F20 ART 4365 History of Advertising
Same as F20 1365, 2365, 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 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. Art: FADM

F20 ART 4366 History of Advertising
Same as F20 1366, 2366, 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 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. Credit 3 units. Art: FADM EN: H

F20 ART 436A Interaction Design: Understanding Health and Well-Being
Same as F20 236A, F20 336A - Seniors (only) register for F20 436A. 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. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching) course.
F20 ART 436G The Licensed Image: Development and Distribution
Same as F20 136G, 236G, 336G. Seniors (only) register for F20 436G. 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 students whose work focuses on images and those interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

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.
Credit 3 units. Art: FADM EN: H

F20 ART 436J Introduction to Animating in Three Dimensions
Same as F20 136J, 236J, 336J. Seniors (only) register for F20 436J. This course explores 3D 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 3D 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. Prerequisites: Drawing or equivalent or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 436K Communication Design II
Same as F20 136K, 236K, 336K. Seniors (only) register for F20 436K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity 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. Prerequisite: Communication Design I.
Credit 3 units. Art: FADM EN: H

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 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; 3D 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 3D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 439I Radical Design: Making Civic Experiences
Same as F20 239I, 339I. Seniors (only) register for F20 439I. As we innovate rapidly in technology and communication, the economic and political structures that govern us have become largely assumed and unchallenged. This course explores the daily objects, interactions and spaces that make up these large systems (like a police ticket, or the layout of a courtroom), and experiments with how re-designing these elements can help us question the status quo. Building on diverse political mindsets and current trends, we will imagine fictional worlds, and craft the objects, procedures and interactions that inhabit them. Along the way, we’ll discuss the value of designing for fundamental change alongside more incremental reform.
Credit 3 units. Art: FADM

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. Art: FADM 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 454A Special Topics in Visual Culture: The Illustrated Periodical
This seminar course will engage the tradition of illustrated magazines in the United States, beginning with a categorical survey of the first half of the 20th century: slicks, pulps and
downmarket rags. We will analyze editorial and advertising content, and confront the periodical as highly visual social text, animated by an implicit contract between publisher and reader. Attention devoted to communities of production and reception, including editors, art directors, illustrators, cartoonists and readers. Students will develop research projects which focus on particular publications, features and people, drawing on the considerable resources of the Modern Graphic History Library. Outside readings and screenings will stimulate and supplement class discussion. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor.

Same as F20 ART 354A
Credit 3 units. Art: VC

F20 ART 454B Special Topics in Visual Culture: Studies in Modern Design from Print to Pixel
This course traces the history of graphic design during the Modern period as a reflection of, and lens onto, cultural shifts and technological innovation. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor.

Same as F20 ART 354B
Credit 3 units. Art: FADM, VC

F20 ART 4713 Introduction to Book Binding
Same as F20 1713, 2713, 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. Art: FADM EN: H

F20 ART 4714 Introduction to Book Binding
Same as F20 1714, 2714, 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. Art: FADM EN: H

F20 ART 4783 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. Art: FADM, VC