College of Art

Sam Fox School of Design & Visual Arts

The Sam Fox School of Design & Visual Arts (http://samfoxschool.wustl.edu) is a unique collaboration in architecture, art and design education, linking professional studio programs with one of the country's finest university art museums in the context of an internationally recognized research university.

The Sam Fox School is composed of the College of Architecture, the Graduate School of Architecture & Urban Design, the College of Art, the Graduate School of Art, and the Mildred Lane Kemper Art Museum (http://www.kemperartmuseum.wustl.edu).

A Professional Art College Within a University

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

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

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

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

Facilities

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

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  

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  
PhD, University of Missouri-Columbia  

Robin VerHage-Abrams (http://samfoxschool.wustl.edu/portfolios/faculty/robin_verhage_abrams)  
MFA, University of Michigan  

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

Cheryl Wassenaar (http://samfoxschool.wustl.edu/portfolios/faculty/cheryl_wassenaar)  
MFA, University of Cincinnati  

Monika Weiss (http://samfoxschool.wustl.edu/portfolios/faculty/monika_weiss)  
MFA, Academy of Fine Arts, Warsaw  

Assistant Professors

Penina Acayo (http://samfoxschool.wustl.edu/portfolios/faculty/penina_acayo)  
MFA, Kent State University  

Chrissi Cowhey (http://samfoxschool.wustl.edu/portfolios/chrissi_cowhey)  
MFA, Rhode Island School of Design  

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

Visiting Assistant Professors

Rebecca Leffell  
MFA, Rhode Island School of Design  

Shreyas Ravikrishnan  
MFA, Maryland Institute College of Art  

Emmy Thelander  
MFA, Yale University  

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/faculty/jennifer_colten_schmidt)  
MFA, Massachusetts College of Art  

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

Lindsey Stouffer (http://samfoxschool.wustl.edu/portfolios/faculty/lindsey_stouffer)  
MFA, Washington University  

Enrique von Rohr (http://samfoxschool.wustl.edu/portfolios/faculty/enrique_von_rohr)  
BFA, Washington University  

Full-Time Lecturers

Heather Bennett (http://samfoxschool.wustl.edu/portfolios/9362)  
MFA, Hunter College  

John Early (http://samfoxschool.wustl.edu/directory/8198)  
MFA, Washington University  

Professors Emeriti

William Fett  
Joan Hall
Gene R. Hoefel  
Peter Marcus  
James McGarrell  
Hylarie M. McMahon  
William Quinn  
W. Patrick Schuchard  
Stanley Tasker

**Majors**

**Bachelor of Fine Arts**


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

A student’s last two years include intense study in 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.

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**

Majors are offered in:

- Art — with optional concentrations in:
  - Painting (http://samfoxschool.wustl.edu/node/4155)
  - Photography (http://samfoxschool.wustl.edu/node/4153)
  - Printmaking (http://samfoxschool.wustl.edu/node/4156)
  - Sculpture (http://samfoxschool.wustl.edu/node/4157)
  - Communication Design (http://samfoxschool.wustl.edu/node/9366)
  - Fashion Design (http://samfoxschool.wustl.edu/node/9367)

**The Second Major or Minor**

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

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

The second major and minor option can be completed within four years if careful planning begins during the first year. If a student is interested in these options, 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 BFA program.

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

**Minors**

A minor requires a total of 15 credits from F10, F20 or X10 courses with a grade of C- or better. Visit the Sam Fox School website (http://samfoxschool.wustl.edu/node/10123) for specific requirements.

Minors are offered in:

- Art
- Design

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

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

Students in the College of Architecture may take any of the courses above plus 2-D Design, 3-D Design, and Drawing II if the course is not being counted toward Architecture degree requirements, as space permits and prerequisites are met.

Students outside the Sam Fox School may take any of the above courses, plus Drawing I, as space permits and prerequisites are met. Art Practice and Special Topics courses may be repeated if the courses are focused on different topics/themes.

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

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

Students may consult with the associate dean of students or the assistant dean/Registrar (Bixby Hall, Room 1). Students declare a minor in WebSTAC.

Courses

X10 XCORE (p. 4): Sam Fox foundation and commons courses

F10 Art (p. 9): Art foundation and major studio courses

F20 Art (p. 29): Art elective courses

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

Design & Visual Arts — Core (X10)


X10 XCORE 101 Drawing I

An introductory course which teaches students to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. Emphasis is placed on working accurately from observation, with an introduction to other methodologies. Students work in a variety of media. Demonstrations and illustrated lectures supplement studio sessions and outside projects. This class counts toward the minor in art or minor in design for non-Sam Fox School students.

Credit 3 units. Art: FAAM, FADM

X10 XCORE 102 Drawing II

Continuing as an introductory course which teaches students to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. This course is an intensive studio course which builds on the perceptual and conceptual skills and experiences developed in Drawing I. A main objective is to develop a higher level of critical and studio practice.

Prerequisite: X10 101.

Credit 3 units. Art: FAAM EN: H

X10 XCORE 181 Practices in Architecture + Art + Design

This course offers first-year students in architecture and art an introduction to the subjects, theories and methodologies of the disciplines of art, design, architecture, landscape architecture, and urban studies. Examples, drawn from a range of historical periods as well as contemporary practice, highlight distinct processes of thinking and working in each discipline, as well as areas of intersection and overlap. Part 1 of 2.

Credit 1 unit. EN: H

X10 XCORE 182 Practices in Architecture + Art + Design

This course offers first-year students in architecture and art an introduction to the subjects, theories and methodologies of the disciplines of art, design, architecture, landscape architecture, and urban studies. Examples, drawn from a range of historical periods as well as contemporary practice, highlight distinct processes of thinking and working in each discipline, as well as areas of intersection and overlap. Part 2 of 2.

Credit 1 unit. EN: H

X10 XCORE 301 From Propaganda to Decoration

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

Credit 3 units. EN: H

X10 XCORE 303 Visualizing Information

This project-based studio course brings students from diverse backgrounds in art, architecture and design together to learn to compose information-rich surfaces. The course explores principles of information design on paper initially, and offers the opportunity to extend some applications to the screen. Course topics include content organization, visual structure, hierarchy, typography, color, sequencing, audience and usability. Students have the chance to select subject and media for some of their projects. Projects are supplemented with readings and lectures about contemporary information design, with some historical references. This course combines the rigor of a disciplinary classroom with the flexibility of a multidisciplinary one. Topics likely to emerge in the interdisciplinary conversation include information in three-dimensional spaces, communicating information with a particular voice or editorial perspective, analytical versus poetic information design, function, audience and programming. All of these are supported, and students develop a set of tools which can be adapted to their own disciplinary work in a meaningful way.
X10 XCORE 304 Data Visualization
In this hybrid lecture/studio course, students learn basic skills to develop data visualizations focusing on clarity, relevance to the user, and visual expression. The course spans several themes within data visualization, including principles of two-dimensional design, storytelling and sequence, and interactivity and user navigation. The course is organized into four units, each with a different content focus and data type, including topics as diverse as urban and rural landscapes, conditions in public health, and literary production. Students apply their own areas of interdisciplinary expertise to the final project. Students need a laptop with Adobe Illustrator and may need to acquire inexpensive or free software. This course is appropriate for sophomores through graduate students with or without visual training who are interested in data, information design, user interface, and computer programming. Course counts in the Interdisciplinary Project in the Humanities (IPH).
Credit 3 units. Art: FADM EN: H

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

X10 XCORE 307 Community Building
This course looks at the intersection of the built fabric and the social fabric. Using St. Louis as the starting point, this course takes students out of the classroom and into a variety of neighborhoods — old, new, affluent, poor — to look at the built environment in a variety of contexts and through a variety of lenses. Almost every week for the first half of the semester, students visit a different area (or areas), each trip highlighting some theme or issue related to the built environment (architecture, planning, American history, investment and disinvestment, community character and values, race, transportation, immigrant communities, future visions, etc.). Running parallel to this, students are involved in an ongoing relationship with one particular struggling neighborhood, in which students attend community meetings and get to know and become involved with the people in the community in a variety of ways. Students learn to look below the surface, beyond the single obvious story, for multiple stories, discovering their 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.
Credit 3 units. EN: H

X10 XCORE 307X 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/Community Building, provides the intellectual, ethical and spiritual bases as co-taught by Raimist and Hansman.
This course offers fresh perspectives and provides unique opportunities for community engagement for students who have previously taken Community Building; however, that course is not a prerequisite. Projects develop collaboratively and organically between students, faculty and community partners working to find common values and beliefs upon which to build concrete, meaningful action.
Credit 3 units.

X10 XCORE 308 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 as co-taught by Raimist and Hansman. This course offers fresh perspectives and provides unique opportunities for community engagement for students who have previously taken Community Building, however that course is not a prerequisite. Projects develop collaboratively and organically between students, faculty and community partners working to find common values and beliefs upon which to build concrete, meaningful action.

Credit 3 units.

X10 XCORE 309 Convergences: Studies in Art & Architecture

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

Credit 3 units.

X10 XCORE 311 Materials & Mechanisms: Site Specific Design Installation

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

Credit 3 units. EN: H

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

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

Credit 3 units. EN: H

X10 XCORE 315 Cycles

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

Credit 3 units.

X10 XCORE 317 Furniture Design

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

Credit 3 units. EN: H

X10 XCORE 317X Furniture Design

This course explores design and fabrication methods for objects of human interaction. Each student will design and build a table, based on a unique concept. To this end, it is up to the individual student to define what the particular table is for, and clearly communicate their intentions and ideas. Contemporary technologies will be combined with traditional techniques of metal fabrication, woodworking and plastic forming in the design and production. The course objective is for students to learn how to work directly with machinery and materials in the realization of their design. It is expected that students will have basic basic shop skills addressed in course prerequisites. Advanced techniques will be introduced, and students will select those most appropriate to their work to build upon. A high level of craft and a great deal of independent investigation are required to excel in this course. Students propose and develop ideas using drawings, models and mock-ups in order to realize the maximum potential for their design. College of Architecture and College of Art sophomores, juniors and seniors have priority. Fulfills Sam Fox Commons requirement.
Credit 3 units. EN: H

X10 XCORE 319 Digital Fabrications: A Primer Course in the Use of Computer Modeling for Art & Design
This course focuses on fabrications both real and virtual. The ubiquity of computers in design, studio art, communications, construction and fabrication demand that professionals become comfortable with their use. It is also important in a group of ever-specializing fields that one knows how to translate between different software and output platforms. This comfort and the ability to translate between platforms allow contemporary artists and designers to fabricate with ever-increasing freedom and precision. This course introduces students to 3-D software with a focus on 2-D, 3-D, and physical output. Through a series of projects, students learn to generate work directly from the computer and translate it into different types of output. Starting from first principles, the course covers the basics from interface to output for each platform used. The course also familiarizes students with a range of CNC technology and other digital output for both small- and large-scale fabrication. The course is broken into three projects. In the first, students focus on computer-generated geometry and control systems. In the second, students generate physical output and line drawings. The final project focuses on rendering, context, and cinematic effects. The software covered includes, but is not limited to, Rhinoceros 3D, Maya, Illustrator, and Photoshop. Additionally, students use the 3-D printer, laser cutter and/or other digital output tools. Credit 3 units. EN: H

X10 XCORE 321 Mapping Soft Bodies
This course develops digital design skills with conceptual understanding of the transformative process of artistic production. Mapping Soft Bodies investigates artificial objects and industrial products as a basis for inspiration. Through digital modeling and scanning the human body, each student develops a transformation process that analyzes the social and cultural conditions of a new emerging design. New body armatures are modeled through CAD/CAM (laser cutting) and Rapid Prototyping (3-D printing) for physical outputs. The course is for students who are interested in emerging technologies and digital production. The course is for students interested in design, sculpture, architecture and digital media by enhancing 3-D technologies and allows each student to develop abstract thinking and making processes. Credit 3 units. EN: H

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

X10 XCORE 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. Fullfill Sam Fox Commons requirement. Prerequisite: Drawing I, Communication Design I, or 2-D Design, or permission of instructor. Credit 3 units. EN: H

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

X10 XCORE 332 Metabolic City: Spaces of Bodily and Environmental Wellness
Metabolic City probes bodily and environmental wellness as intertwined cultural, social and technological constructs. From the British Archigram Group to the Japanese Metabolists and the Dutch artist Constant, a number of visionary projects in the 1960s reimagined our notion of the body, city and the environment. By means of individual and collective gadgets, tools and spaces, they bridged the scales of the body and the city, weaving together issues of bodily and environmental
X10 XCORE 335X Urban Books
Since the beginning of the 20th century, art, architecture and urbanism together have investigated the production of images that shape the symbolic dimension of our experience of large cities. The main goal of this course is to critically embrace this tradition through the format of the artist’s book. St. Louis is the focus for our observations because it is familiar to our everyday lives and also because it provides key situations for understanding contemporary forms of urbany and how urban space is produced and imagined. The course bridges the curricular structures of art and architecture by enhancing the collaboration between the practical and scholarly work developed in both schools, with additional support from Special Collections at Olin Library. It combines the reading, lecture, and discussion format of a seminar with the skill building and creative exploration of a studio. This course is divided into three progressive phases of development: the first consists of weekly readings, discussion, and responses in the form of artist’s books. The second phase focuses on the Derive with physical activities and assignments based on interacting directly with the urban environment. The third phase focuses on individual research, documentation, and final book design and production. College of Architecture and College of Art sophomores, juniors and seniors have priority. Fulfills Sam Fox Commons requirement.
Credit 3 units. Arch: GAUI, UI Art: FADM EN: H

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

X10 XCORE 338 Shifting from Lines to Surfaces/Virtual to Empirical
Digital Media Design: Introduction to Exploring Digital and CAD/CAM Technology. This is a course in computing theory and techniques on 2-dimensional digital software and advanced 3-dimensional modeling software. Weekly demonstrations on software operations and individual projects are developed. This course bridges the gap between 2-D computational tools that define lines and the 3-D tools that develop complex surfaces. These surfaces explore the possibilities of creating and articulating the non-linear geometries manipulated on the digital environment. The final project consists of 2-dimensional drawings, digital models, and physical models produced by advanced CAD/CAM technology. By employing alternative techniques and emerging technologies of manufacturing, new forms of objects and perceptions redefine multiple design processes.
Credit 3 units. EN: H

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

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

X10 XCORE 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 creates 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.
Credit 3 units.

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

X10 XCORE 347X Furniture Design
This course explores design and fabrication methods for objects of human interaction. Each student will design and build a table, based on a unique concept. To this end, it is up to the individual student to define what the particular table is for, and clearly communicate their intentions and ideas. Contemporary technologies will be combined with traditional techniques of metal fabrication, woodworking and plastic forming in the design and production. The course objective is for students to learn how to work directly with machinery and materials in the realization of their design. It is expected that students will have basic shop skills addressed in course prerequisites. Advanced techniques will be introduced, and students will select those most appropriate to their work to build upon. A high level of craft and a great deal of independent investigation are required to excel in this course. Students propose and develop ideas using drawings, models and mock-ups in order to realize the maximum potential for their design. College of Architecture and College of Art sophomores, juniors and seniors have priority. Fulfills Sam Fox Commons requirement.
Credit 3 units. EN: H

X10 XCORE 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.
Credit 3 units.

F10 Art

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

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

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

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

F10 ART 213A Sculpture Studio: Material and Culture
Explores contemporary sculptural concepts and processes in various media, including latex, plaster, plastics, metal and wood fabrication, with emphasis on development of technical skills at whatever level of advancement is suited to the experience of the student.
Credit 3 units. 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 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. Required for a concentration in sculpture. Students pursuing the sculpture concentration must complete either F10 ART 213A (fall) or ART 214A (spring). Prerequisites: X10 ART 101 and 102, F10 ART 105 or 106, F10 ART 107 or 108 or permission of instructor.

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 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. Required for a concentration in printmaking. Students pursuing the printmaking concentration must complete either F10 ART 215A (fall) or ART 216A (spring). Prerequisites: X10 ART 101 and ART 102, F10 ART 105 or ART 106, F10 ART 107 or ART 108 or permission of instructor.

Credit 3 units. 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 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. Required for a concentration in printmaking. Students pursuing the printmaking concentration must complete either F10 ART 215A (fall) or ART 216A (spring). Prerequisites: X10 ART 101 and 102, F10 ART 105 or ART 106, F10 ART 107 or ART 108 or permission of instructor.

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 others as space permits. It introduces photography as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work will foster critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Required for a concentration in photography. Students pursuing the photography concentration must complete either F10 217B (fall) or 218B (spring). Prerequisites: X10 ART 101 and 102, F10 ART 105 or 106, F10 ART 107 or 108 or permission of instructor.

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 others as space permits. It introduces photography as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work will foster critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Required for a concentration in photography. Students pursuing the photography concentration must complete either F10 217B (fall) or 218B (spring). Prerequisites: X10 ART 101 and 102, F10 ART 105 or 106, F10 ART 107 or 108 or permission of instructor.

Credit 3 units. Art: FAAM EN: H

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

Credit 3 units. 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 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. Required for a concentration in painting. Students pursuing the painting concentration must complete either F10 ART 221A (fall) or ART 222A (spring). Prerequisites: X10 ART 101 and 102, F10 ART 105 or 106, F10 ART 107 or 108 or permission of instructor.

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 engage concept, materials and process. Through exploration of shapes, forms and their role in the development of 3-dimensional ideas, the student learns the fundamentals of fashion design. Students in the classes of 2015 and later must complete either F10 ART 231 or ART 232 as an introduction to the fashion design major. This course is open to nonmajors and minors as space permits.
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. Students may draw upon design problems from their specific area of study to realize a final project. No prerequisites. Open to sophomore through graduate-level students across the university. Required for sophomore majors in fashion.
Credit 3 units. Art: 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 art-making. Students in the classes of 2015 and later must complete either Digital Studio (F10 ART 241 or 242) or Design Studio (F10 ART 243). This course is strongly recommended for painting, printmaking and sculpture majors.
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 imagemaking. Students pursue projects using Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. This course engages software learning in the service of design thinking. Students in the classes of 2015 and later must complete either Digital Studio (F10 ART 241 or 242) or Digital Design (F10 ART 243). This course is strongly recommended for communication design, fashion design, and photography majors.
Credit 3 units. Art: FAAM, 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. Students in the classes of 2015 and later must complete either F10 ART 295, ART 296, ART 283 or ART 284 or other F10 200-level introductory studio as an introduction to the communication design major. Prerequisites: X10 XCORE 101, X10 XCORE 102, F10 ART 105 or F10 ART 106, and F10 ART 107 or F10 ART 108, or permission of instructor. This course is open to nonmajors and minors as space permits.
Credit 3 units. 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. Prerequisites: Drawing I, Drawing II and junior standing. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Figure Structure Context: This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure’s architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisites: Drawing I, Drawing II and junior standing. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Credit 3 units. 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. Prerequisite: Drawing I, Drawing II, junior standing. Open to BFA students who have taken the prerequisites, and others, including minors, with consent of instructor.

Credit 3 units. Art: FAAM

F10 ART 311D Painting: Art Practice

Special Topics: Narrative Systems: The Frame, The Grid, The Screen: This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or 222A). Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor.

Credit 3 units. 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. Required for a concentration in painting. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors with consent of instructor. College of Art students pursuing the BFA in Art will have priority. This class counts toward the minor in art.

Credit 3 units.

F10 ART 312E Painting: Art Practice

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

Credit 3 units.

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. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. Art: FAAM.

F10 ART 313D Sculpture: Art Practice
Special Topics: The Book as Object and Artifact: When we read a book, it is always the physical volume in our hands—or in some substitute for hands—that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Symbiosis: This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Matter in Hand: This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Required for a concentration in sculpture. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. Art: FAAM.

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 service-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. Required for a concentration in sculpture. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite. 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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Feedback Loop: Process and Print: This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced
conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. CET [https://gephardtinstitute.wustl.edu/cec/sam-fox-school-of-design-and-visual-arts] course. Credit 3 units. Art: FAAM EN: H

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. Required for a concentration in printmaking. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. 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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. 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. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite. 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. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units. 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. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units. 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 4"x5" format, students examine this slow, high fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4"x5" cameras will be available for use. Prerequisite: Photography Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. 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. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite. Credit 3 units. Art: FAAM

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

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

F10 ART 323C Digital Fashion and Textile Design

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.

F10 ART 323E Fashion History and Research
This seminar studies the cultural and social influences to comprehend how these impact the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and strategies of particular significance to fashion design. Course work will focus on using research as an avenue to original and effective design concepts. Required for junior fashion majors, open to sophomore-senior nonmajors. Credit 3 units.

F10 ART 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 324A Patternmaking and Production
An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. Open to sophomore through graduate-level students across the university. Required for sophomore and junior majors in fashion. Credit 3 units. EN: H

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
Review and practice of material from Visualizing Apparel. In-depth exploration of vector based illustration for garment and textile schematics. Establishment of strategies for designing apparel, wovens, knits, prints and patterns using universal and industry software. 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 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

F10 ART 326E Special Topics: Research Methods in Human-Centered Design
In this course, students will design an experience based on learnings about peoples’ needs and perspectives. Working in groups, we will follow a human-centered design process, beginning with planning and conducting in-context interviews, observations and co-creation activities, learning how to uncover latent knowledge. We will synthesize insights in order to inspire design ideas. We'll prototype these ideas in order to answer specific questions and lead to new iterations. Along the way, we will discuss the broader landscape of design research, including ethnography, participatory and speculative design, and evaluative methods, examining critiques and benefits of different approaches. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326E; seniors for F10 Art 426E. Counts toward design minor if space is available. Prerequisite: Word + Image II or Typography II. Credit 3 units. Art: FADM

F10 ART 326F Special Topics: Transition Design/Service Design
Services design is an emerging interdisciplinary approach for creating useful, usable and desirable experiences between providers and customers such as emergency health or disaster preparedness. Through complex applied projects we visualize systems and strategic opportunities using journey maps and personas to understand experiences at various scales. Case study examples, lectures, readings, discussion, and hands-on exercises and projects provide the foundation to then design artifacts at key touch points using a variety of media type such as print, screen or environmental design. We take on two applied projects, one individually and one in teams with a local partner. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326F; seniors for F10 Art 426F. Counts toward design minor if space is available. Prerequisite: Word + Image II or Typography II. Credit 3 units. Art: FADM

F10 ART 326G Special Topics: Illustration as Practice
This class will focus on the professional practice of conceptual illustration while cultivating an individual voice. We will practice the methodology of creating visual metaphors, visualizing concise ideas and working under short deadlines. The projects will cover the range of image making in the professional world today including editorial, portraiture, lettering, packaging, working with text/layouts and op-ed assignments. Students will continue to develop their portfolio in the context of these projects. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326G; seniors for F10 Art 426G. Counts toward design minor if space is available. Prerequisite: Word + Image II or Type II. Credit 3 units. Art: FADM

F10 ART 326H 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. Credit 3 units. Art: FADM

F10 ART 328D Illustrating for Licensed Products

In this studio course, students will research, concept and create images that are appropriate for application to products in the licensing field. Students will work toward developing icons/motifs, a mainstay in licensing, through deepening their skill sets in shape-based illustration, design elements of composition and hierarchy and thoughtfully considered color. Class content will include the development of collections and images, patterns, and exploration of the visual content, artists, audiences, and trends in a fluid marketplace. Projects for this course will be drawn from the gift and home decor markets, fabric design and stationery products. This course is appropriate for juniors and seniors in the communication design major. Credit 3 units. EN: H

F10 ART 328E 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. Credit 3 units.

F10 ART 328F 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. This course is open to juniors and seniors in the communication design major. Counts toward design minor if room available. Prerequisites: Word + Image II or Type II. Credit 3 units.

F10 ART 328G Branding & Identity

Students will learn about brands as: 1) an identity; a shorthand for a company or product, 2) an image; where an individual perceives a brand as representing a particular reality, and 3) 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. This course is open to juniors and seniors in the communication design major. Prerequisites: Word + Image II or Type II. Credit 3 units.

F10 ART 329C Time-Based Media: Art Practice

Mediated Performance: This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Expanded Cinema: Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental cinema and video art will be part of this course. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Sonic Space: Sound Art I: Sonic Space: Sound Art I explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of fine arts and examines how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Credit 3 units. 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. Prerequisite: Digital Design or Digital Studio. Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Credit 3 units.
F10 ART 330I 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 with consent of instructor. Credit 3 units. Art: FAAM

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

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

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

F10 ART 337F Communication Design: Typography II
This course builds on the typographic principles introduced in Typography I (F10 ART 238C). Students generate typographic systems and expressions relevant to professional practice. Prerequisite: Typography I. Required for communication design majors; open to Sam Fox School students as space permits. Credit 3 units. 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 learn and apply the fundamentals of HTML and CSS, explore how user-interaction adds bidirectionality to communication, examine the intricacies of seemingly-simple digital interactions, and become familiar with the attributes of digital device as “canvas.” Students work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242) or permission of instructor. Required for communication design majors; open to students outside the communication design major as space permits. Credit 3 units. 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. Prerequisites: completion of Type II and Word and Image II. Communication design major elective; senior standing. Credit 3 units.

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

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

F10 ART 338L Comm. Design: Experimental Typography
In this studio course, students will learn to challenge typography’s role as a tool for communication through alternative methods in mark-making and redefining what or how it is communicated. The course will introduce material exploration, emerging software/technology, and sensory/spatial considerations while challenging the purpose of type. It will be organized into multiple units, each with a different opportunity for the student to explore new methods. Students will apply their own areas of disciplinary expertise to the final project. Students will need a laptop and may need to acquire inexpensive or free software. This course is appropriate for juniors through graduate students with or without visual training who are interested in typography, communication, visual expression, and computer programming. Prerequisite: Type 2. This course is appropriate for juniors in the communication design major. Credit 3 units. EN: H

F10 ART 338M 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. EN: H

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

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

F10 ART 3822 Art Practices: Present/Past/Past/ Present (Florence)
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. 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 3824 Methods and Context II (Florence)
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 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 3 units.

F10 ART 3838 Strategies: Working on Site (Florence)
Sketchbook in hand, how does one respond to the overwhelming complexity of a specific environment? There are multiple correct answers to this question. Many possible answers will be explored through specific exercises and open-ended assignments. Much of the studio's class time will be spent on location, exploring interior and exterior environments, and the transitional spaces between them. A specific sketchbook, purchased in Florence, will be required. Students will be able to work in a wide variety of media, including photography and digital.

Credit 3 units. Art: FADM EN: H

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

Credit 3 units. EN: H

F10 ART 3834 Making Meaning (Florence)
As students transition into a new culture and environment, there lies an opportunity to acutely examine shifts in behavior, emotion, expectation and perspective — both within themselves as well as amongst their classmates. This shared (yet diverse) experience makes for a great opportunity to flex their empathy muscles. To better understand this, each student will be "the designer" as well as "the audience," investigating ways to help each other live in a new culture.

Credit 3 units. Art: FADM 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. Art: FADM 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. Art: FADM EN: H

F10 ART 3840 Branding & Identity (Florence)
Students will learn about brands as: 1) an identity; a shorthand for a company or product, 2) an image; where an individual perceives a brand as representing a particular reality, and 3) 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. Art: FADM EN: H

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

Credit 3 units. EN: H

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

Credit 3 units. EN: H

F10 ART 3845 Sustainable Fashion and Ethical Clothing
This course focuses on the study and understanding of sustainable clothing and its influence in today's fashion industry and modern life. Ethical fashion refers to the use of fabrics derived from eco-friendly resources, and the study of how these fabrics are made. Being "green" in fashion today means reducing the amount of clothing discarded to landfills, and decreasing the environmental impact of agro-chemicals in producing conventional fiber. Special emphasis will be placed on the vintage phenomenon and on recycling as fundamental parts of this complex subject. The course will analyze the impact of
the reduction of raw materials and virgin resources, as it relates to fitting in the context of a more powerful globalized fashion industry as these two worlds often collide. The course will also look at how sustainability in the clothing industry can provide a new market for additional job opportunities. This course will be taught in Florence, open to fashion majors.
Credit 3 units.

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

F10 ART 386A Public Practice: Art Practice (Realized Actions)
This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fall Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. Open to BFA students with junior-level standing, and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

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

F10 ART 392 Methods and Contexts II
Required for BFA in Art majors. This team-taught course expands on methodologies encountered in Methods and Contexts I and related courses. Students are encouraged to take charge of their artistic process through faculty-supported and self-directed creative investigation. Through lectures, class discussions and critiques, students critically engage the evolving manner in which visual culture is produced and distributed. Students learn how to best present their work and incorporate discourse inherent to and generated by their practice. The goal of this course is to ensure a strong Capstone experience by helping students develop their artistic position within the public realm and contemporary contexts.
Credit 3 units. Art: FAAM EN: H

F10 ART 401A Drawing: Art Practice
Conceptual Methods in Drawing: Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, sociopolitical theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing. Prerequisites: Drawing I (X10 101), Drawing II (X10 102), and senior standing. Figure Structure Context: This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure's architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisites: Drawing I (X10 101), Drawing II (X10 102), and senior standing.
Credit 3 units. EN: H

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. Prerequisite: Drawing I, Drawing II, junior standing. Open to BFA students who have taken the prerequisites, and others, including minors, with consent of instructor.
Credit 3 units. Art: FAAM

F10 ART 411D Painting: Art Practice
Special Topics: Narrative Systems: The Frame, The Grid, The Screen: This studio course focuses on various narrative strategies in relation to painting’s mythology and its function in contemporary culture. Topics to include narrativity, the
politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or 222A). Open to senior BFA students who have taken the prerequisite. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to senior BFA students who have taken the prerequisite. 

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. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors with consent of instructor. College of Art students pursuing the BFA in Art will have priority. This class counts toward the minor in art. 
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. Required for a concentration in painting. Prerequisite: Painting Studio: Material and Culture (F10 221A or F10 222A). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. 
Credit 3 units. Art: FAAM 

F10 ART 413D Sculpture: Art Practice 
Special Topics: The Book as Object and Artifact: When we read a book, it is always the physical volume in our hands — or in some substitute for hands — that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to senior BFA students who have taken the prerequisite. Symbiosis: This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite. Matter in Hand: This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Required for a concentration in sculpture. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to senior BFA students who have taken the prerequisite. 
Credit 3 units. EN: H 

F10 ART 413M Sculpture: Art Practice (Sculptural Bodies) 
This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term “body” is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on 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. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.
Credit 3 units.

F10 ART 414J Sculpture: Art Practice

Material as Metaphor: All materials carry meaning. This course familiarizes students with histories and fabrication processes intrinsic to sculpture. This course uses demonstrations and hands-on experiences, primarily but not exclusively with metal and woodworking processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found material as a formal and conceptual component resulting in the final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions. Prerequisite: Sculpture Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite.

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

F10 ART 414K Sculpture: Art Practice (Symbiosis)

This course explores numerous scenarios that illustrate 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. Required for a concentration in sculpture. Prerequisite: Sculpture Studio: Material and Culture (F10 213A or 214A). Open to BFA students who have taken the prerequisite.
Credit 3 units. Art: FAAM

F10 ART 415B Printmaking: Art Practice

Propaganda to Decoration: This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite.
Credit 3 units. EN: H

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. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.
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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to senior BFA students who have taken the prerequisite.
Credit 3 units. EN: H

F10 ART 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, 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-dimenional in physical and conceptual scope. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite.
Credit 3 units. Art: FAAM

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
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. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture. Open to senior BFA students who have taken the prerequisite. Credit 3 units. Art: FAAM

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 Fashion Design 2-D
Designed to familiarize students with techniques and materials used in drawing flats, floats, croquis, specs and illustrations for fashion design. Design problems associated with designing groups, collections and lines of apparel for popular and selected consumption are included. Credit 1.5 units.

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

F10 ART 424A Capstone Studio 2 (Collection Studio)
In conjunction with Fashion Studio B, students create the culminating work of their study in fashion through realization of signature collection and portfolio documentation of collection. This studio will be undertaken with tutorials and guidance on tailoring, dressmaking, presentation and documentation. Prerequisite: completion of junior year in fashion major. Enrollment required of and limited to senior fashion design majors.
F10 ART 424B Professional Practices: Portfolio Development
Students work toward establishment of necessary construction, crafts skills, and signature illustration style required for completion of capstone project. Each student draws together and organizes evidence of vision and skill into a coherent presentation representative of their abilities as an emerging design professional. Work from this course is submitted for outside professional review. Prerequisite: completion of junior year in fashion major. Enrollment required of and limited to senior fashion design majors.
Credit 3 units. Art: FADM EN: H

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

F10 ART 424M Digital Lab
This lab, offered concurrent with preliminary study for creation of both 3-D and 2-D 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: Word + Image II or Typographic II. Same as F10 ART 326D
Credit 3 units. Art: FADM

F10 ART 426F Special Topics: Transition Design/Service Design
Services design is an emerging interdisciplinary approach for creating useful, usable and desirable experiences between providers and customers such as emergency health or disaster preparedness. Through complex applied projects we visualize systems and strategic opportunities using journey maps and personas to understand experiences at various scales. Case study examples, lectures, readings, discussion, and hands-on exercises and projects provide the foundation to then design artifacts at key touch points using a variety of media type such as print, screen or environmental design. We take on two applied projects, one individually and one in teams with a local partner. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326F; seniors for F10 Art 426F. Counts toward design minor if space is available. Prerequisite: Word + Image II or Typography II. Same as F10 ART 326F
Credit 3 units. Art: FADM

F10 ART 426G Special Topics: Illustration as Practice
This class will focus on the professional practice of conceptual illustration while cultivating an individual voice. We will practice the methodology of creating visual metaphors, visualizing concise ideas and working under short deadlines. The projects will cover the range of image making in the professional world today including editorial, portraiture, lettering, packaging, working with text/layouts and op-ed assignments. Students will continue to develop their portfolio in the context of these projects. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326G; seniors for F10 Art 426G. Counts toward design minor if space is available. Prerequisite: Word + Image II or Type II. Same as F10 ART 326G
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 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. This course is open to juniors and seniors in the communication design major. Counts toward design minor if room available. Prerequisites: Word + Image II or Type II. Same as F10 ART 328F Credit 3 units.

F10 ART 428G Branding & Identity
Students will learn about brands as: 1) an identity; a shorthand for a company or product, 2) an image; where an individual perceives a brand as representing a particular reality, and 3) 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. This course is open to juniors and seniors in the communication design major. Prerequisites: Word + Image II or Type II. Same as F10 ART 328G Credit 3 units.

F10 ART 429C Time-Based Media: Art Practice
Mediated Performance: This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Expanded Cinema: Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental cinema and video art will be part of this course. Prerequisite: Digital Design (F10 243) or Digital Studio (F10 242). Open to BFA students who have taken the prerequisite, and others, including minors, with consent of instructor. Sonic Space: Sound Art I: Sonic Space: Sound Art I explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of frogs arts and examine how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Credit 3 units. EN: H

F10 ART 429L 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. 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.

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.
Credit 3 units. EN: H

F10 ART 432B Advertising Processes
This studio course explores the strategic and conceptual processes that lead to execution of innovative advertising campaigns across mass and alternative media. A concise historical overview of advertising and its role in American society and culture creates a context for three applied assignments in key product, service and public service categories. Emphasis is placed on the processes of strategic development and documentation followed by an exploration of a range of solutions to marketing and branding problems and opportunities. Students develop skills in persuasive messaging that include art and creative direction, copywriting, creative team building, and visual and oral presentation of concepts. The course culminates with the execution of selected concepts in printed, electronic and/or audio forms. This course is open to juniors and seniors in the communication design major.
Credit 3 units. EN: H

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

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

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

F10 ART 433D Capstone in Design 1: Research Methods
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. The course culminates with the execution of product or project proposals. Students are expected to work independently. Specific deliverables may include websites across platforms, apps and other digital applications. Permission of instructor. Senior standing; College of Art majors only.
Credit 3 units. 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. This course is appropriate for seniors in the communication design major.
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. Prerequisite: Image & Story or Editorial Illustration. This course is appropriate for seniors in the communication design major.
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, students learn about processes and tools to prioritize the needs of the end users and their local contexts. Students conduct design research, analyze data, and discover innovative solutions to issues in the community while working collaboratively. Senior standing, College of Art majors only. CET (https://gephardtinstitute.wustl.edu/cec/sam-fox-school-of-design-and-visual-arts) course.

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 digital format. 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://gephardtinstitute.wustl.edu/cec/sam-fox-school-of-design-and-visual-arts) course.

Credit 3 units. EN: H

F10 ART 436N Special Topics in Communication Design: Environmental Design

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

Credit 3 units.

F10 ART 451 Capstone Studio I

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

Corequisite: must be taken concurrently with F10 ART 411A, ART 413D, or ART 415B.

Credit 3 units. EN: H

F10 ART 462 Capstone Studio II

Continuation of Capstone Studio I. Required for majors in painting, photography, printmaking and sculpture, beginning with the class of 2015. Course participants design, prepare and complete a body of materially and conceptually resolved work for the spring Capstone exhibition. The course fosters an intellectual dialogue among seniors making the transition from studio to artist. Completion of a body of work is accompanied by intensive critical analysis of the ideas and methods from which it was generated. Course includes practice, critique and occasional museum/gallery visits. Corequisite: must be taken concurrently with F10 ART 412A, ART 413D, ART 416B or ART 418G.

Credit 3 units. Art: FAAM EN: H

F10 ART 472B Content to Cover: the Design of Books

This studio course considers the design of books in their totality, from the smallest typographic details of text pages, to designing the page grid, and the selection of images, type, materials and color of the binding and cover. Students 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. This course is appropriate for juniors and seniors in the communication design major.

Credit 3 units.

F10 ART 485A Public Practice: Art Practice

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

Credit 3 units. EN: H

F10 ART 486A Public Practice: Art Practice (Realized Actions)

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

F20 Art

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 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 113F Sculpture: Foundry
Same as F20 213F, F20 313F, F20 413F. First-year students (only) register for F20 113F Art. The focus of this course is to introduce students to the basic principles of metal casting and fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H

F20 ART 114G Sculpture: Wood
Same as F20 213G, F20 313G, F20 413G. First-year students (only) register for F20 113G Art. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. School of Art majors and non-art students pursuing an art minor will have priority. Prerequisite: freshman standing or departmental approval. Credit 3 units. Art: FAAM EN: H

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

F20 ART 114F Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. Art: FAAM EN: H

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

F20 ART 114I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. EN: H

F20 ART 114G Sculpture: Wood
Same as F20 214G, F20 314G, F20 414G. First-year students (only) register for F20 114G Art. 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. Prerequisite: freshman standing or departmental approval. Credit 3 units. Art: FAAM EN: H

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

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

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

F20 ART 1187 Black-and-White Photography II
Same as 4187. 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
An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students are introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. 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 127A History of Photography
Survey of the history of photography and a look at the medium form the camera obscura to contemporary developments. Social and technological developments examined in terms of their influences on the medium.
Credit 3 units. Art: FAAM EN: H

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

F20 ART 133 Basic Illustration
An introduction to concepts, media techniques and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented.
Credit 3 units. 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. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H
F20 ART 135G The Licensed Image: Development and Distribution
An introduction to the concept of image development, design, market distribution and methodology for creating licensed products. Projects involve product idea development, market and the development of image-driven products using images, design and writing. Traditional drawing skills not required. Students may work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, design minors, and students outside the College of Art interested in developing visual products, including business students. Credit 3 units. Art: FADM EN: H

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

F20 ART 135J Introduction to Animating in Three Dimensions
This course addresses the fundamental principles of designing and constructing the 3-dimensional modeled world for film and video. Students progress from an overview of the 3-D animation process to defining and implementing filmic ideas using their own modeled creations. Sketches are imported into modeling software (Maya), which is used to build and animate characters, create environments and produce effects. Three-dimensional animation is created in its own virtual space and is navigated by cameras much like a traditional film studio or sound stage. Therefore, cinematic shot design and camera navigation within the virtual world are examined in depth. An animated 3-D short is produced to convey a simple story in a model environment. Credit 3 units. 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 1
Same as F20 2361, F20 3361, F20 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. No prerequisites. This course counts in the communication design minor. 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, F20 3365, F20 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 136E History of Advertising
Same as F20 236E, F20 336E, F20 436E. First-year students (only) register for F20 136E. 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 College of Art students whose work focuses on images. Communication design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

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. No prerequisites. This course is appropriate for any student in the university. Counts toward Design minor.
Credit 3 units. Art: FADM EN: H

F20 ART 136J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise.
Prerequisite: F10 Art 101 Drawing or equivalent or permission of instructor.
Credit 3 units. 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 CDes I, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisite: Communication Design I. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

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

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

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

Credit 3 units. EN: H

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

Credit 3 units. Art: FAAM EN: H

F20 ART 1713 Introduction to Book Binding
Same as F20 2713, F20 3713, F20 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, F20 3714, F20 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. Prerequisite: None.

Credit 3 units. Art: FADM EN: H

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

Credit 3 units. EN: H

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

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

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

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

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

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

F20 ART 215 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 219 Ceramics
An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students are introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. 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)
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.
Credit 3 units. Art: FADM EN: H

F20 ART 223L Special Topics in Fashion Design: Fashion and Race
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. Prerequisites: none. Counts toward design minor.
F20 ART 227A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit 3 units. Art: FADM EN: H

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

F20 ART 233 Basic Illustration
An introduction to concepts, media techniques and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented.
Credit 3 units. 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. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

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

F20 ART 235G The Licensed Image: Development and Distribution
Same as F20 135G, F20 335G, F20 435G. Sophomores (only) register for F20 235G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

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

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

F20 ART 235O Drawing as Thinking
Same as F20 135O, F20 335O, F20 435O. Sophomores (only) register for F20 235O. 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 ART 1361, F20 ART 3361, F20 ART 4361. Sophomores (only) register for F20 ART 2361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.
Credit 3 units. Art: FADM EN: H

F20 ART 2362 Advertising II
Same as F20 1362, 3362, 4362. Sophomores (only) register for F20 2362. This studio course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. No prerequisites. This course counts in the communication design minor.
Credit 3 units. 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. This lecture course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We identify and study “game changing” developments in advertising communications; changing dynamics in audience behavior — including the ability to “opt out”; the advertising industry’s adaptation to digital technologies; and finally, we’ll speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.
Credit 3 units. Art: FADM EN: H

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. No prerequisites. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

F20 ART 236A Interaction Design: Understanding Health and Well-Being
Same as F20 336A, F20 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. 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 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 College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. 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. No prerequisites. This course is appropriate for any student in the university. Counts toward Design minor.
Credit 3 units. Art: FADM EN: H

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

F20 ART 236K Communication Design II
Same as F20 136K, 336K, 436K. Sophomores (only) register for F20 236K. Building on the fundamentals of CD I, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisite: Communication Design I. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

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

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

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

Credit 3 units. EN: H

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

Credit 3 units. EN: H

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

Credit 3 units. EN: H

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

Credit 1 unit. EN: H

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

Credit 1 unit. EN: H

F20 ART 271 Introduction to Letterpress Printing
This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments students will learn a systematic approach to planning, arranging and printing type on a page. The students will receive a basic introduction to typography, history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image will also be explored. As an exploration of the publishing process students will produce a chapbook of a short literary work. The class will primarily focus on typographic composition, but one assignment will employ a combination of work and image.

Credit 3 units. Art: FADM EN: H

F20 ART 2713 Introduction to Book Binding
Same as F20 1713, F20 3713, F20 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 copic, 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, F20 3714, F20 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 copic, 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 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

F20 ART 280 Special Topics: Haute Photography
Same as F20 180, 380 and 480. Sophomores (only) register for F20 280. This photography course delves into the ever-changing fashion industry and investigates how fashion affects our sense of reality and self. Informed by architecture, cinema, design and music, this class invites students to reconsider our relationship with the highly coded world of mass-media representation in fashion from the street to the runway. Students will be steeped in both studio and location lighting. Discourse also includes, through engaging dialog as well as practice, how post-production (Photoshop) impacts the industry and world market. Students
Robert Hansman acts as adviser and guide. The interdisciplinary following contemporary developments as they occur. Professor as we seek to understand the many faces of Ferguson while with discussion, writing and socially conscious engagement speakers, site visits, films and other materials will be combined listen to, understand and address conflicting voices. Readings, thoughtful ways of making positive change. We'll learn how to inequities, racial disparities, white flight, public safety, housing the intersecting, compounding roles of social and economic multidisciplinary approach will be evident as we investigate revealed deep divisions in the St. Louis metropolitan area. Our Michael Brown's shooting death on August 9, 2014, have Missouri, as the embodiment of problems and conflicts endemic racial landscape of north St. Louis County focused on Ferguson, 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 inevities, racial disparities, white flight, public safety, housing and economic development as we grapple with legitimate, thoughtful ways of making positive change. We'll learn how to listen to, understand and address conflicting voices. Readings, speakers, site visits, films and other materials will be combined with discussion, writing and socially conscious engagement as we seek to understand the many faces of Ferguson while following contemporary developments as they occur. Professor Robert Hansman acts as adviser and guide. The interdisciplinary course he developed over many years, "Community Building/Building Community," provides the intellectual, ethical, and spiritual bases as co-taught by Raimiet and Hansman. This course offers fresh perspectives and provides unique opportunities for community engagement for students who have previously taken Community Building, however that course is not a prerequisite. Projects develop collaboratively and organically between students, faculty and community partners working to find common values and beliefs upon which to build concrete, meaningful action. Same as X10 XCORE 308X Credit 3 units.

F20 ART 311 Painting
Same as F20 111, 211, 411. Juniors (only) register for F20 311. 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 312 Painting
Same as F20 112, 212, 412. Juniors (only) register for F20 312. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters but can accommodate painters at all levels of proficiency. Credit 3 units. Art: FAAM EN: H

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

F20 ART 313G Sculpture: Wood
Same as F20 113G, F20 213G, F20 413G. Juniors (only) register for F20 313G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. School of Art majors and non-art students pursuing an art minor will have priority. Prerequisite: junior standing or departmental approval. Credit 3 units. Art: FAAM EN: H
material and offers enormous possibilities for 3-dimensional form. In this class we explore these possibilities and expand our sculptural vocabulary. 
Credit 3 units. Art: FAAM EN: H

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

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

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

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

**F20 ART 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 317X Furniture Design**
This course explores design and fabrication methods for objects of human interaction. Each student will design and build a table, based on a unique concept. To this end, it is up to the individual student to define what the particular table is for, and clearly communicate their intentions and ideas. Contemporary technologies will be combined with traditional techniques of metal fabrication, woodworking and plastic forming in the design and production. The course objective is for students to learn how to work directly with machinery and materials in the realization of their design. It is expected that students will have basic shop skills addressed in course prerequisites. Advanced techniques will be introduced, and students will select those most appropriate to their work to build upon. A high level of craft and a great deal of independent investigation are required to excel in this course. Students propose and develop ideas using drawings, models and mock-ups in order to realize the maximum potential for their design. College of Architecture and College of Art sophomores, juniors and seniors have priority. Fulfills Sam Fox Commons requirement. 
Same as X10 XCORE 317X
Credit 3 units. EN: H

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

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

F20 ART 323L Special Topics in Fashion Design: Fashion and Race
Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decolonizing 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. Prerequisites: none. Counts toward design minor. Credit 3 units. Art: FADM

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

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 I, Communication Design I, or 2-D Design, or permission of instructor. Same as X10 XCORE 327X. Credit 3 units. Art: FADM EN: H

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

F20 ART 333 Basic Illustration
An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Credit 3 units. 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. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites. This course is appropriate for any student in the university. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

F20 ART 335A Interaction Design: Applications for Public Health

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

F20 ART 335G The Licensed Image: Development and Distribution

Same as F20 135G, F20 235G, F20 435G. Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

F20 ART 335J Introduction to Animating in Three Dimensions

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

F20 ART 335O Drawing as Thinking

Same as F20 135O, 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 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. Prerequisites: none. Sam Fox elective credit for BFA students; counts toward design minor.
Credit 1 unit. Art: FADM

F20 ART 335X Urban Books

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

Same as X10 XCORE 335X
Credit 3 units. Arch: GAUI, UI Art: FADM EN: H

F20 ART 3361 Advertising I
Same as F20 ART 1361, F20 ART 2361, F20 ART 4361. Juniors (only) register for F20 ART 3361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.
Credit 3 units. 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. No prerequisites. This course counts in the Communication Design minor.
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 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, F20 2365, F20 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 lecture course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Grading is based on mid-term and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor.
Credit 3 units. Art: FADM

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 creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Grading is based on mid-term and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor.
Credit 3 units. Art: FADM

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. No prerequisites. Open to sophomore through graduate-level students across the university.
Credit 3 units. Art: FADM

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 product idea development, market, and the development of image-driven products using images and design. Traditional drawing skills
F20 ART 336I Communication Design I
Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university. Counts toward design minor.
Credit 3 units. Art: FADM EN: H

F20 ART 336J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmmaking ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Preerequisite: F10 Art 101 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 CDes I, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisite: Communication Design I. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

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

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

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

F20 ART 339J Radical Design: Making Civic Experiences
Same as F20 239J, 439J. Juniors (only) register for F20 339J. 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. Counts toward design minor. CET (https://gephardtinstitute.wustl.edu/cec/sam-fox-school-of-design-and-visual-arts) course.
Credit 3 units. Art: FADM

F20 ART 340A History of Communication Design
Same as F20 440A. Juniors (only) register for F20 340A. 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 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 creates 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 creates 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 344 Credit 3 units.

F20 ART 347X Furniture Design
This course explores design and fabrication methods for objects of human interaction. Each student will design and build a table, based on a unique concept. To this end, it is up to the individual student to define what the particular table is for, and clearly communicate their intentions and ideas. Contemporary technologies will be combined with traditional techniques of metal fabrication, woodworking and plastic forming in the design and production. The course objective is for students to learn how to work directly with machinery and materials in the realization of their design. It is expected that students will have basic shop skills addressed in course prerequisites. Advanced techniques will be introduced, and students will select those most appropriate to their work to build upon. A high level of craft and a great deal of independent investigation are required to excel in this course. Students propose and develop ideas using drawings, models and mock-ups in order to realize the maximum potential for their design. College of Architecture and College of Art sophomores, juniors and seniors have priority. Fulfills Sam Fox Commons requirement. Same as X10 XCORE 347X Credit 3 units. EN: H

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

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

F20 ART 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.

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.

F20 ART 363 Architectural Photography
This course offers a technical and theoretical understanding of architectural photography. Basic operation and orientation of digital and analog cameras are covered, as well as best practices for photographing interior and exterior spaces with both natural and artificial lighting. Students learn how to document artwork and architectural models/structures for portfolio presentation purposes, preparing them for working relationships
F20 ART 371 Introduction to Letterpress Printing
This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments, students will learn a systematic approach to planning, arranging and printing type on a page. The students will receive a basic introduction to typography, history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image will also be explored. As an exploration of the publishing process, students will produce a chapbook of a short literary work. The class will primarily focus on typographic composition, but one assignment will employ a combination of word and image.
Credit 3 units. Art: FADM EN: H

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.
Credit 3 units. Art: FADM EN: H

F20 ART 3714 Introduction to Book Binding
Same as F20 1714, F20 2714, F20 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 EN: H

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. No prerequisites; 200 level open to students across the university. Counts toward design minor. Credit 3 units. Art: FADM EN: H

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 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.
Credit 3 units. EN: H

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 is necessary, 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 383 Special Topics: Eco-Art
Same as F20 283 and 483. Juniors (only) register for F20 383. Eco-art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-visions our relationship with the natural world by informing, challenging, inventing and reclaiming. The practice can include “green” methodologies, repurposed objects, land...
F20 ART 3843 Filming the Black Freedom Struggle in St. Louis

This interdisciplinary course is designed to introduce 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 black St. Louisians who challenged racial segregation in housing and work, fought white mobs in city streets, and battled the destruction of black communities by the federal urban renewal and public housing policies. This course will provide students with the opportunity to write history through visual sources, in order to construct a historical narrative on film. Students will be introduced to the technical skills involved in making a documentary film, and to the archival research and oral history skills required to document the past. This course brings together documentary filmmaking and history research to draw attention to the multiple narratives of African-American and urban history. CET (https://gepphardtinstitute.wustl.edu/cec/sam-fox-school-of-design-and-visual-arts) course.

Same as L22 History 3843

Credit 3 units. A&S IQ: HUM, SD Arch: HUM Art: HUM

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. A&S IQ: HUM

F20 ART 4080 Art/Architecture and Social Practice

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

Same as A46 ARCH 5080

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

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

F20 ART 414I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be deformed plastically to create compound shapes, or it can be connected to most any other material. Students explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines and learn the safe operation of drilling, grinding and finishing tools. Credit 3 units. 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 419 Ceramics
Continuation of F10 ART 319-ART 320. Advanced ceramics/glass study focuses on the student acquiring working knowledge of a variety of available materials and technologies to develop a personal direction and pursue self-determined goals. Experimentation is encouraged in both glass and clay. This may involve working in traditional or contemporary, vessel or sculptural concepts. Available to students in a variety of materials, equipment and technical information. Ceramics, porcelain, stoneware, terra-cotta and low-temperature clays are used in conjunction with extensive study of glazing and firing technology. Students explore and develop skills in Raku, low-temperature, oxidation, reduction, electric, high-temperature and pit firings. Credit 3 units. 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 423F Special Topics in Fashion Design: (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. Prerequisite: Introduction to Fashion Design. Credit 3 units. Art: FADM EN: H

F20 ART 423L Special Topics in Fashion Design: Fashion and Race
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. Prerequisites: none. Counts toward design minor. Credit 3 units. Art: FADM

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

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

Credit 3 units. 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.

F20 ART 433 Basic Illustration
Same as F20 133, 233, 333. Seniors (only) register for F20 433.
An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required. Ideal course for College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites.
This course is appropriate for any student in the university.
Credit 3 units. 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. Ideal course for College of Art students whose work focuses on images, communication design minors, students outside the College of Art interested in the aesthetics of images, and business students. No prerequisites.
This course is appropriate for any student in the university.
Credit 3 units. Art: FADM EN: H

F20 ART 435A Interaction Design Workshop: Introduction to Research About People
A deep understanding of people with an emphasis on behavior is central to contemporary design, as IDEO's Tim Brown explained in the Harvard Business Journal in 2008. This workshop introduces students from all disciplines across the university to ethnography data communication and synthesis as a way to begin the process of designing effective and innovative interactive tools.
Credit 3 units. 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, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. Art: FADM EN: H

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

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

F20 ART 435O Drawing as Thinking
Same as F20 135O, 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.

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. Prerequisites: none. Sam Fox elective credit for BFA students; counts toward design minor.

Credit 1 unit. Art: FADM

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

Credit 3 units. 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. No prerequisites. This course counts in the communication design minor.

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’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 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’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 4365 History of Advertising
Same as F20 1365, F20 2365, F20 3365. Seniors (only) register for F20 4365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Grading is based on 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 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. No prerequisites. This course counts in the communication design minor.

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. No prerequisites. Open to sophomore through graduate-level students across the university. CET (https://
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 College of Art students whose work focuses on images, communication design minors and students outside the College of Art interested in developing visual products, including business students.
Credit 3 units. 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. No prerequisites. This course is appropriate for any student in the university. Counts toward design minor.
Credit 3 units. Art: FADM EN: H

F20 ART 436J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag and character-driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 Art 101 Drawing or equivalent or permission of instructor.
Credit 3 units. 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 CDes I, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisite: Communication Design I. This course counts in the communication design minor.
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; 3-D modeling; Rigging; Animation; Textures; Special Effects; Sound; Rendering and Editing. Finally, it is all put together as a short. This is an advanced course that assumes some experience in Maya or similar 3-D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission from the instructor. This course counts in the communication design minor.
Credit 3 units. Art: FADM EN: H

F20 ART 439A History of Communication Design
Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work. This course is a component of the communication design major.
Credit 3 units. 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 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. Counts toward design minor.
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 444 Topics in the History of Book Illustration: The Book as Subject
Within the past half-century, the book has moved from periphery to center, becoming the subject of an expanding body of work by writers and artists. Its formal qualities and physical processes,
its habitual means of organizing, its strengths, its limitations, and the meanings we attach to them, have become the subject of seemingly self-conscious, inward-looking books. Postmodern as if by definition, playfulness and irony attend these works, and their complexities and subtleties often prove elusive to virtue. They command a reshaping of our sense of how books, texts and illustrations react to and interact with one another, and how a reader/viewer experiences and makes sense of them. We look at work by Vladimir Nabokov, Julio Cortazar, Italo Calvino, William H. Gass, Samuel Beckett, Jasper Johns, Tom Phillips, Anselm Kiefer, Susan Baron, Peter Greenaway and others. This seminar explores aspects of the history of image and text conjoined in the Western book, at once an object and a concept, a thing experienced and a conduit, a means of transmission. Utilizing a variety of analytical and critical approaches — psychoanalytical, deconstructive, New Historian — we examine the ways in which texts and images make and unmake meanings. Students are asked to write two papers, one brief (six to eight pages), the other more extended (12 to 20 pages), and to give one in-class presentation. Special topics rotate from semester to semester.
Credit 3 units. EN: H

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

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

F20 ART 4482 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset 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.

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.

F20 ART 455A Urban Books: Imag(en)ing St. Louis
Since the beginning of the 20th century, art, architecture and urbanism together have investigated the production of images that shape the symbolic dimension of our experience of large cities. The main goal of this course is to critically embrace this tradition through the format of the artist's book. St. Louis is the focus for our observations because it is familiar to our everyday lives and also because it provides key situations for understanding contemporary forms of urbanity and how urban space is produced and imagined. The course bridges the curricular structures of art and architecture by enhancing the collaboration between the practical and scholarly work developed in both schools, with additional support from Special Collections at Olin Library. It combines the reading, lecture, and discussion format of a seminar with the skill building and creative exploration of a studio. This course is divided into three progressive phases of development: The first consists of weekly readings, discussion, and responses in the form of artist's books. The second phase focuses on the Derive with physical activities and assignments based on interacting directly with the urban environment. The third phase focuses on individual research, documentation, and final book design and production. Same as X10 XCORE 336 
Credit 3 units. Arch: GAUI, UI Art: FADM EN: H

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

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

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

F20 ART 483 Special Topics: Eco-Art
Same as F20 283 and 383. Seniors (only) register for F20 483. Eco-art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envisions our relationship with the natural world by informing, challenging, inventing and reclaiming. The practice can include “green” methodologies, repurposed objects, land art, ecoventions, social sculpture and community activism. This studio-based course explores various artistic practices and working methodologies related to environmental art. The course is organized around contemporary and art historical precedents, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media. Credit 3 units. Art: FAAM EN: H