

RHODE ISLAND SCHOOL OF DESIGN
DEPARTMENT OF ILLUSTRATION

DETAILED COURSE LISTING



2020-2021

ILLUSTRATION DEPARTMENT CURRICULUM COMMITTEE

Jean Blackburn

Susan Doyle

Fritz Drury

Judy Sue Goodwin-Sturges

Nick Jainschigg

Fred Lynch

Eric Telfort

This catalog is a comprehensive listing of courses offered in RISD's Illustration Department for Fall, Wintersession and Spring 2020-2021. There may be a couple of new courses added in the coming year, but for the most part the pages which follow offer detailed, illustrated descriptions of all classes as of FALL 2020.

Each entry includes a narrative description of an Illustration Department class, a few samples of work associated with the class activity, and a list of details which are designed to better inform your course selection. Classes are listed by course number, in numerical order, in the same way they appear in the RISD Course Announcement, which may be found on the Registrar's website, risdregistrar.wordpress.com. Depending on the catalog year, also included among the listings may be courses under the Interdisciplinary and Liberal Arts categories (IDISC and LAEL).

This book is the result of significant effort on the part of Illustration faculty and staff, so we want you to use it and enjoy it. We think that you'll benefit from the expanded descriptions and illustrated class profiles when planning your studies for. Meanwhile, consult your advisor (listed herein), stay on top of your degree requirements for graduation and enjoy the coming year at RISD!

DEGREE REQUIREMENTS

BFA in ILLUSTRATION
RHODE ISLAND SCHOOL OF DESIGN

• Foundation Studies Studio Credits (Drawing, 2D Design, Spatial Dynamics)				18 credits
• Liberal Arts Credits (including foundation year English and Art History and History of Illustration)				42 credits
• Non-Major Studio Electives (any studio classes taken outside the department)				12 credits
• Illustration Requirements				54 credits
Sophomore	Visual Thinking	3	Visual Strategies	3
	Drawing I: Visualizing Space	3	Drawing II: The Articulate Figure	3
	Painting I: Color Perception and Expression	3	Painting II: Observation and Imagination	3
	History of Illustration (LAEL credit)	3		
Junior & Senior	Illustration Concepts Elective	3 *		
	Computer Literacy Elective	3 *		
	Senior Portfolio	3		
	Illustration Open Electives	27		
				126 credits

+ Note: Any substitutions or exceptions to the degree requirements must be approved in consultation with the Illustration Department Head. Under no circumstances does an advisor or individual instructor of a course have the authority to assign credits toward degree matriculation.

* Please consult the list of acceptable courses which fulfill the Illustration Concepts Elective requirement. These courses are listed in the introduction to the Illustration Department chapter of the RISD *Course Announcement*.

** Please consult the list of acceptable courses which fulfill the Computer Literacy requirement. These courses are listed in the introduction to the Illustration Department chapter of the RISD *Course Announcement*.

Students are advised to pay close attention to program evaluations, which are periodically provided by the Registrar, combined with regular consultation with their advisor and (in special cases) with the Department Head to track fulfillment of the BFA requirements. The Registrar’s program evaluations are considered the definitive record of matriculation progress, and students bear primary responsibility for acting on advice based on information provided by the Registrar.

ILLUSTRATION DEPARTMENT ADVISORS

All Illustration majors are assigned an academic advisor, whose name appears on student transcripts, available on WebAdvisor (wa.risd.edu). Students and advisors are equally responsible for establishing contact, but students are ultimately accountable for completion of degree requirements toward graduation. Listed below are full-time faculty who serve as advisors to Illustration majors, along with their duties in the area of advising, as well as specific areas of expertise. Our primary purpose as faculty is to serve RISD's students, so take advantage of the counsel provided by us. We welcome the chance to get to know you as students and future artists and designers. If you are unable to reach your advisor, please contact Rachael DuMoulin in the Illustration office at 709-8599 or rdumouli@risd.edu.

For more information about individual instructors, including both full and part-time faculty, visit this link: <http://www.risd.edu/academics/illustration/faculty/>

Susan Doyle

Associate Professor
& Department Head
ISB 111

sdoyle@risd.edu

general advising; exceptions to degree requirements/distribution of credits; academic standing/disciplinary questions; approval of independent study, interdisciplinary study and double major forms; Brown/RISD Dual Degree advising; approval of internships; grade disputes and grievances; international exchange applications; academic petitions; building concerns; approval of crit applications for on-site installations; questions for non-majors; expertise in illustration history, printmaking, corporate and institutional illustration.

Jean Blackburn

Professor
ISB 115

jblackbu@risd.edu

general advising; expertise in drawing, painting, studio practice and gallery/museum representation, sculpture, installation, 3D illustration; scientific illustration; artist residencies

Robert Brinkerhoff

Professor
ISB 115

rbrinkerh@risd.edu

general advising; expertise in editorial illustration, corporate and institutional illustration

Calef Brown

Professor
ISB 112

cbrown02@risd.edu

general advising; expertise in illustration practice, creative writing, children's books, editorial illustration and corporate/institutional illustration; studio practice and gallery/museum representation; student competitions

Trent Burleson

Professor
ISB 116

tburleso@risd.edu

general advising; expertise in drawing, painting, narrative sculpture, studio practice and gallery/museum representation

Bill Drew

Professor
ISB 116

wdrew@risd.edu

general advising; expertise in drawing, painting, studio practice and gallery/museum representation

ILLUSTRATION DEPARTMENT ADVISORS

Fritz Drury

Professor

ISB 113

fdrury@risd.edu

general advising; expertise in publishing, book illustration, drawing, painting, portraiture virtual reality, studio practice and gallery/museum representation

Judy Sue
Goodwin-Sturges

Professor

ISB 115

jsturges@risd.edu

general advising; expertise in children's book illustration and publishing; internship and career opportunities + concerns

Nick Jainschigg

Associate Professor

ISB 114

njainsch@risd.edu

general advising; expertise in science fiction and fantasy illustration, scientific illustration, digital media, publishing

Fred Lynch

Associate Professor

ISB 113

flynch@risd.edu

general advising; expertise in visual journalism, editorial illustration and corporate/institutional illustration; student competitions.

David Porter

Assistant Professor

ISB 114

dporter@risd.edu

general advising; tracking of graduation requirements; expertise in editorial illustration, book illustration, illustration concepts

Nick Palermo

Associate Professor

ISB 118

npalermo@risd.edu

general advising; expertise in drawing, painting, studio practice and gallery/museum representation

Eric Telfort

Assistant Professor

ISB 112

etelfort@risd.edu

general advising; expertise in digital media and gaming, painting, and drawing.



DETAILS

COURSE DESCRIPTION



ILLUS 2000 VISUAL THINKING *Staff*

COURSE LEVEL: *Sophomore (Required)*
3 CREDITS

Illustration is visual communication: meaning made visible. Visual thinking, the creative process by which all successful illustration is created, constitutes the development of an articulate imagination through thorough, iterative exploration of ideas. This class emphasizes process over finish, idea over application and significance over style-exploring both ways of seeing and ways of showing. Coursework will encourage conceptual invention and application fundamental to an understanding of what the practice of illustration is and can be. The object of the course is to strengthen the students' inventive talents and interpretive skills - and thereby to augment their ability to articulate complex ideas with clarity, eloquence and power.

Encouraging expansive thinking as a prelude to visual communication, assignments in this class will emphasize exhaustive approaches to illustration problems. Students are expected to finish the class with a fundamental ability to utilize visual tropes such as metaphor, irony and allegory and with a basic understanding of connotation and denotation as they relate to narrative, concept and message, and as dynamic forces in visual communication. An ability to create pictures for both expository and expressive purposes will be explored as will the use of a variety of visual thinking methods and systems to develop unique forms and ideas.

Capacity: 15

PREREQUISITES	Foundation Studies
RELATED STUDIES	XXXY Style & Substance New York, New Yorker Editorial Illustration Cover to Cover Style and Substance What's Your Story? Contemporary Illustration Art of Communicating Science Stereotypes & Paradigms Picturing Sound: Music + Illustration Traditions, Trappings, Culture, Kitsch Words, Images, and Ideas Changing Narrative Myth and Metaphor (not offered 2019-2021) Voice + Vision (not offered 2019-2021)
PROFESSIONAL AFFINITIES	Image Design Visible Cities The Visual Essay Animalia Making Play:Games Play at Work Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design
MEDIA AFFINITIES	<i>OPEN MEDIA:</i> pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video
CONTENT AND CONCEPT	
IMAGING SKILLS	
PROFESSIONAL PRACTICE	

CONTACT INFORMATION
Staff

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES Visual Thinking

RELATED STUDIES

XXXY	Image Design
Style & Substance	Visible Cities
The Visual Essay	Editorial Illustration
Animalia	Cover to Cover
Making Play:Games	Style and Substance
Play at Work	What's Your Story?
New York, New Yorker	
Contemporary Illustration	
Art of Communicating Science	
Stereotypes & Paradigms	
Myth and Metaphor	
Voice + Vision	
Picturing Sound: Music + Illustration	
Traditions, Trappings, Culture, Kitsch	
Words, Images, and Ideas	
Changing Narrative	

PROFESSIONAL AFFINITIES Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 2004 VISUAL STRATEGIES

Staff

COURSE LEVEL: *Sophomore (Required)*

3 CREDITS

Building on the skills and sensibilities developed in ILLUS 2000: Visual Thinking, this course will address a range of strategic considerations important for the articulation of ideas. While emphasis will remain on methods for encouraging conceptual aptitude and innovation, there will be greater focus on specific forms of communication. Practical issues such as the nature of audience and the context for interpretation will be matters of concern, as will vehicles for communication and the handling of media. The basic aim of this course is to enable the student to discover a creative identity in preparation for upperclass study; its larger goal is to wed communicative purpose to artistic voice.

In illustration, where communication is paramount, lucid articulation is essential. An illustration that is not understood by its audience is a failure. In this context, "art" is not an end but a means: it is a delivery system for the perceptions of the mind and the heart. While mastery is admirable, the strength of the underlying concept is fundamental. "How?" is subservient to "Why?"

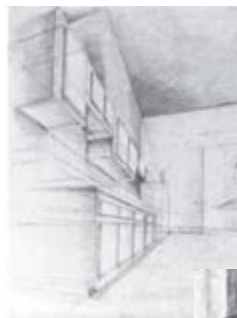
Capacity: 15

CONTACT INFORMATION

Staff

SPRING

DETAILS



PREREQUISITES Foundation Studies

RELATED STUDIES Visible Cities
Artistic Anatomy
Drawing with Color (not offered 2019-2021)
Means and An End
The Human Figure in Context
Color for Portrait and Figure (not offered 2019-2021)
Scientific Illustration

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, portraiture, studio practice

MEDIA AFFINITIES Charcoal, conté, graphite and other drawing media

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE



COURSE DESCRIPTION

ILLUS 2012 DRAWING 1: VISUALIZING SPACE

Staff

COURSE LEVEL: *Sophomore (Required)*

3 CREDITS

The convincing depiction of form in three-dimensional space is one of the great conceptual and philosophic breakthroughs of Western art. In this class, the first half of the sophomore drawing sequence, our main focus will be the study of form in a spatial context. We will use observational and projected systems of perspective in construction of our images. Emphasis will be placed on exploration of conceptual and physical viewpoint, effective composition and convincing light and shadow to shape expression, engage the viewer and create a unified pictorial image. The class will promote acute observation of existing spatial situations, the invention of convincing imagery from imagination, and the successful integration of the two. Exposure to traditional and contemporary drawing masters and practices will provide inspiration for experimentation, personal expression and artistic growth.

A series of perspectival studies will build into longer projects integrating observation and invention and concern for the figure/ground relationship. Students will come to grasp the elegance and power of perspective as an approach to drawing, tempered with an awareness of its limitation and alternatives.

Several black and white media in addition to charcoal (mixed media, collage, monoprint, caran d'ache, pastel, etc) and various ways of working (line weight, cross-hatching, additive, subtractive) may be explored.

Capacity: 15

CONTACT INFORMATION

Staff

FALL

DETAILS

COURSE DESCRIPTION



ILLUS 2016 DRAWING 2: THE ARTICULATE FIGURE

Staff

COURSE LEVEL: *Sophomore (Required)*

3 CREDITS

The ability to articulate ideas visually is the most important skill of an illustrator. Building on knowledge of observed and invented form in space gained in fall semester, this class will explore the human figure as physical form and as a vector for narrative and expression. Anatomical study, volumetric form, foreshortening, gesture, as well as balance and counterbalance will help ground and energize the figures physically. Narrative content and sequential reading will be explored in reference to the interaction of figures in a spatial context, and in relation to an imagined viewer.

Additionally the student will be asked to consider complex integration of observed, researched and imagined imagery in the creation of more advanced independent personal work. Drawing will be approached as an investigative tool, or preparatory that supports all aspects of studio practice, from fully developed works to quick research. Narrative, expressive and conceptual issues will become increasingly consequential as students become more versed in defining, building and shaping their imagery.

Various media and methods of working, including a role for limited color, will be introduced.

Capacity: 15

PREREQUISITES Drawing 1: Visualizing Space or *instructor permission*

RELATED STUDIES Visible Cities
Artistic Anatomy
Drawing With Color (not offered 2019-2021)
Means and An End
The Human Figure in Context
Color for Portrait and Figure (not offered 2019-2021)
Scientific Illustration

PROFESSIONAL AFFINITIES Painting and drawing as illustration and fine art, portraiture, studio practice

MEDIA AFFINITIES Charcoal, conté, graphite, and other drawing media

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



CONTACT INFORMATION

Staff

SPRING

DETAILS



PREREQUISITES Foundation Studies

RELATED STUDIES Introduction to Oil Painting
Fantasy Painting
Speak, Memory: Painting as Memoir
Color Works
Color for Portrait and Figure
Landscape Painting

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, portraiture, studio practice

MEDIA AFFINITIES Oil, acrylic painting

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 2024

PAINTING 1: COLOR PERCEPTION & EXPRESSION

Staff

COURSE LEVEL: *Sophomore (Required)*

3 CREDITS

Students will gain an understanding of basic color characteristics and relationships through observational painting and color mixing exercises. Perceptual phenomena of space and light are directly connected with principles of color organization on the palette, color mixing procedures and adjustment of color interaction in compositions according to properties of hue, value and chromatic intensity. The associative properties of color rooted both in the natural world and in cultural precedent are explored in relation to expressive priorities. Students explore the physical properties of the medium, gaining sensitivity to qualities of volume and depth and the textural character of the artwork through artistic handling of paint. Painterly precedent from the history of art and contemporary practice will be studied for inspiration and technical insight.

The primary medium for the course is oil paint, and students will be introduced to the complex layering and manipulations the medium makes possible. Water-based media such as casein or gouache will play a supporting role as vehicles for color studies and exercises in abstract color theory.

The semester ends with an extended project allowing the combination of observed and invented elements and emphasizing compositional color adjustment in connection with the artist's expressive priorities.

Capacity: 15

CONTACT INFORMATION

Staff

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES Painting 1 or *instructor permission*

RELATED STUDIES Introduction to Oil Painting
Color Works
Color for Portrait and Figure
Landscape Painting

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, portraiture, studio practice

MEDIA AFFINITIES Oil and acrylic painting

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 2028

PAINTING 2: OBSERVATION & IMAGINATION

Staff

COURSE LEVEL: *Sophomore (Required)*

3 CREDITS

This course will continue the study of color organization and use of the oil medium begun in the fall semester, with increased emphasis on compositional structure and adjustment. Assignments will feature imaginative or hybrid compositions, combining observed and invented components. Using principles of color, directional light and spatial structure to solidify atmospheric unity, we will explore the implication and construction of narrative. Work in class will solidify the student's ability to evoke volume, space and light. We will examine the breadth of creative choice in color use to illuminate the expressive qualities of various options.

Students will study the role for color in directing the viewer's navigation of a composite subject, or imbuing a simple image with depth and complexity. Color design is introduced as an abstract structure that underlies figurative imagery, providing an important expressive subtext. Quick compositional studies in gouache of a work in progress will be used to focus atmospheric and spatial effect. The historical development of color use in painting and cultural associations of style will be explored in slide lectures and experimentation.

A capstone assignment will tie the principles of color and composition to a large narrative painting combining diverse imagery from reference and imagination, and emphasizing clarity and subtlety of structure in service of personally determined content.

Capacity: 15

CONTACT INFORMATION

Staff

SPRING

DETAILS



PREREQUISITES None

RELATED STUDIES See additional liberal arts offerings.

History of Illustration is of relevance to all illustration majors and coursework and is a requirement for sophomores

PROFESSIONAL AFFINITIES None

MEDIA AFFINITIES None

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

LAEL 1030 HISTORY OF ILLUSTRATION

Susan Doyle, and TBD

COURSE LEVEL: *Sophomore, Junior, Senior (Elective)*

3 CREDITS

This course surveys the history of illustration from prehistory approximately 2010 AD. The work studied is culled from a vast cache of pictorial communication for its power to convey ideas and ideals, report and editorialize events or serve as an enhancement to text, or as a form of entertainment or decoration. We consider how evolving technologies in printing and communication have influenced artistic processes, shaped aesthetics and facilitated the distribution of illustration. Emphasis is placed on Illustration's role in reflecting and influencing culture, and its variable relationship to fine art. Students will be able to access study images and readings through Artstor and a shared Google folder.

Capacity: 30

CONTACT INFORMATION

historyofillustration.org

sdoyle@risd.edu

OFFICE: ISB 111

FALL + SPRING

PART TWO

ELECTIVE COURSES

ILLUSTRATION BY MEGAN MOLINAN 2019



DETAILS

COURSE DESCRIPTION



ILLUS 2008 INTRODUCTION TO ILLUSTRATION

Antoine Revoy

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*
Open to non-majors (Elective)

3 CREDITS

This course will be a survey regarding the concepts, techniques and methodology of illustration specifically designed for students who are considering illustration as a major. Students will examine illustration genres, including book, editorial and corporate illustration, while working with a variety of methods and materials.

Complementing this basic orientation will be frequent demonstrations of materials and techniques commonly used by illustrators.

By the end of the wintersession term, students will have gained an awareness of a few of the professional paths an illustrator may take, experimenting with a limited range of materials and techniques, and developed a sense of how to balance a practical image-making with creative fulfilment.

Capacity: 17

PREREQUISITES None

RELATED STUDIES The Elements of Advertising
What's Your Story?
XX/XY
Style & Substance
Contemporary Illustration
Editorial Illustration
New York, New Yorker
Voice + Vision

PROFESSIONAL AFFINITIES Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/collage, drawing/painting, digital 2D/3D, printmaking, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

www.revoy.net
arevoy@risd.edu
OFFICE: ISB 117

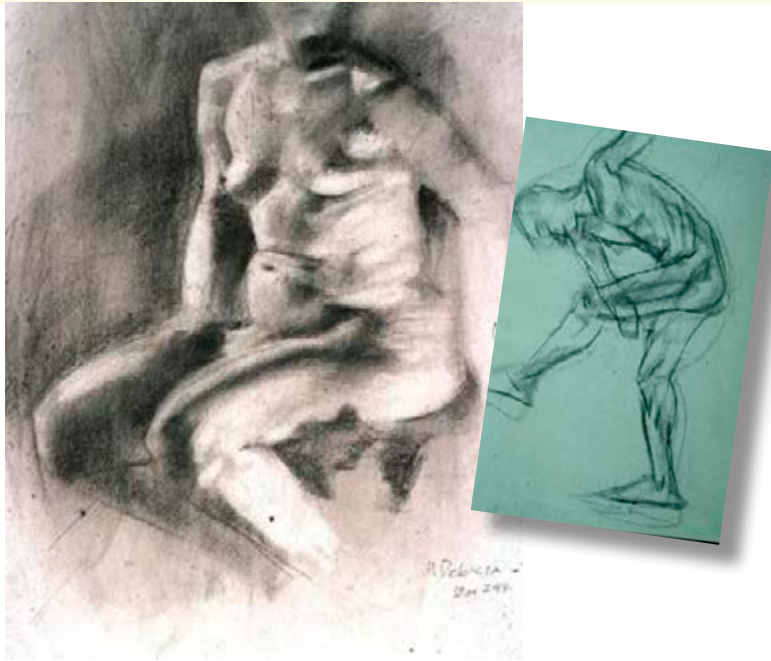
WINTERSESSION

DETAILS

COURSE DESCRIPTION

ILLUS 2020 MEANS & AN END

Nick Palermo



COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*
3 CREDITS

Basic to all visual expression is the ability to articulate what one sees. Skill and sensitivity in drawing are the essence of such articulation. The object of this course will be to develop the student's skill as a draughtsman, to make the hand a more gifted servant of the eye. High competence is not a prerequisite for this course; commitment is. Open to non-majors (Elective)

Capacity: 17

PREREQUISITES None

RELATED STUDIES Visible Cities
Artistic Anatomy
Drawing with Color
The Human Figure in Context
Color for Portrait and Figure (not offered 2019-2021)
Scientific Illustration

PROFESSIONAL AFFINITIES painting and drawing as illustration and fine art, animation, storyboarding, studio practice

MEDIA AFFINITIES drawing media

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



CONTACT INFORMATION

www.risd.edu/Illustration/Nicholas_Palermo/
npalermo@risd.edu

OFFICE: ISB 118

WINTERSESSION

DETAILS



PREREQUISITES None

RELATED STUDIES Color Works
Color for Portrait and Figure (not offered 2019-2021)
Landscape Painting
Artistic Mediums for Illustration
Master Painting Techniques
Advanced Painting
Fantasy Painting
Speak Memory: Painting as Memoir

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, color design, portraiture, studio practice

MEDIA AFFINITIES Oil painting

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 2032 INTRODUCTION TO OIL PAINTING

Jason Brockert

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*
Open to non-majors (Elective)

3 CREDITS

Oil painting is one of the richest, most powerfully expressive artistic mediums in existence. It allows for a vast diversity of approaches and provides the most flexibility of all the painting materials. To take advantage of that potential, certain technical knowledge is essential. This class provides thorough introduction to the novice oil painter with initial classes focused on understanding materials through a variety of life study exercises. Subsequent investigation of color and composition will promote effectively orchestrated compositions. Our ultimate goal will be to make powerful images that marry the variety of painterly possibilities of oil with our own personal vision. The class will balance the technical mastery of our materials with the clarity of effective visual communication.

We will communicate ideas of light and space as a means to explore effective design and color. A major focus will be how to interpret the complexity of our world into luminous and vibrant color and especially the exploration of “warm” versus “cool” color relationships. Visual presentations and visits to the RISD Museum will open our eyes to masters of oil paint both old and new, and they will help serve as our guides. No painting experience is required.

Capacity: 17

CONTACT INFORMATION

www.jasonbrockert.com

jbrockert@risd.edu

OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required sophomore studios or *instructor permission*

RELATED STUDIES

The Elements of Advertising
XXXY
Style & Substance
Contemporary Illustration
New York, New Yorker
Wit's End
What's Your Story?
Play At Work

Graphic design, magazine/book illustration, studio practice, concept/problem solving

PROFESSIONAL AFFINITIES

OPEN MEDIA: pen & ink/scratchboard, mixed media/collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

MEDIA AFFINITIES

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



ILLUS 3000 EDITORIAL ILLUSTRATION

Robert Brinkerhoff

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Magazines, newspapers and other publications rely heavily on pictures to illuminate messages initiated by writers; but more than any other genre of illustration, the editorial field gives conceptual latitude to the artist. In this both reactive and expressive line of work, the illustrator engages in a powerful partnership with the written word, effectively becoming an author of opinions and ideas. This class will approach several editorial assignments, all of which involve an illustrated response to written text.

What makes a reader stop and read an article? The right picture draws the reader into the story. This class responds to modern editorial assignments from social, environmental and political issues. It also deals with the business side of being a professional illustrator: "How do I get freelance illustration jobs?"; "Can I make a living as a freelancer?"; and "How/where do I start?"

The final project is a real life editorial job that will be published in a magazine.

Capacity: 17

CONTACT INFORMATION

www.robertbrinkerhoff.com

rbrinker@risd.com

OFFICE:TBA

FALL

DETAILS



PREREQUISITES Required sophomore studios *or instructor permission*

RELATED STUDIES

Image Design	Voice + Vision
Style & Substance	XXXV
Visible Cities	The Visual Essay
Editorial Illustration	Animalia
Cover to Cover	Making Play:Games
Style and Substance	Play at Work
What's Your Story?	New York, New Yorker
Contemporary Illustration	
Art of Communicating Science	
Stereotypes & Paradigms	
Picturing Sound: Music + Illustration	
Traditions, Trappings, Culture, Kitsch	
Myth and Metaphor	
Words, Images, and Ideas	
Changing Narrative	

PROFESSIONAL AFFINITIES Graphic design, editorial/advertising/book illustration, concept/problem solving, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3004 CONTEMPORARY ILLUSTRATION

TBA

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

What is it like to make a living creating pictures for the numerous outlets of American culture in contemporary times? This course will emphasize problem-solving in a commercial situation while steadfastly holding on to your personal integrity. In addition to responding to editorial-based assignments, the student will be exposed, through slide lectures to the work of artists and illustrators who are forging a path right through the past and into the future of illustration.

The successful illustrator is one whose concepts and images can jump across media and communicate with audiences in a direct way. More and more, illustrators are sought out for their unique ideas and vision. This class places a large emphasis on the concept of each project as it is revealed through the style of thinking and execution. The assignments are based on real projects and art competitions, with real constraints and deadlines. Students will also be exposed through slide lectures and web links to the work of artists and illustrators whose work exemplifies how illustration is changing for a new century.

Capacity: 17

CONTACT INFORMATION

TBA

OFFICE: ISB 117

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES

Required sophomore studios *or instructor permission*

RELATED STUDIES

Style & Substance	Visible Cities
The Visual Essay	XXXY
Editorial Illustration	Animalia
Cover to Cover	Making Play:Games
Style and Substance	Play at Work
What's Your Story?	New York, New Yorker
Image Design	Voice + Vision
Contemporary Illustration	
Art of Communicating Science	
Stereotypes & Paradigms	
Picturing Sound: Music + Illustration	
Traditions, Trappings, Culture, Kitsch	
Myth and Metaphor	
Words, Images, and Ideas	
Changing Narrative	

PROFESSIONAL AFFINITIES

Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES

OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3012 STYLE & SUBSTANCE

Fred Lynch

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Illustration is an art of visual communication: style is the illustrator's vocabulary, and substance is what the illustrator has chosen to express. The success of an illustration depends on the seamless connection of these two entities. In this course, students encounter a wide variety of subject matter drawn from a variety of fields. They are asked to create illustrations with a particular emphasis on the development of a personal vision as well as the successful communication of wisely chosen ideas. The strengths and limitations of style are examined in the light of style's importance in the marketplace.

Capacity: 17

CONTACT INFORMATION

www.fredlynch.com

flynch@risd.edu

OFFICE: ISB 114

FALL+SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES The Elements of Advertising
XXXY
Style & Substance
Contemporary Illustration
Editorial Illustration
Voice + Vision
Myth & Metaphor
Stereotypes & Paradigms
What's Your Story?
Play At Work

PROFESSIONAL AFFINITIES Conc
ept/problem solving, graphic design, editorial
illustration, corporate & institutional illustration,
book/poster design and illustration

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3016 NEW YORK, NEW YORK(ER)

David Porter

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

The New Yorker is one of the most respected periodicals in America, if not the English-speaking world. Its commentary, analysis and contribution to the broadest spectrum of cultural concern are almost always articulate and influential. Its readership is probably the best-educated and most sophisticated of any general-circulation magazine. More importantly... its cover is invariably illustrated. It is seen by almost everyone of consequence in the world of visual communication.

The cover of the New Yorker has, however, a much more limited view than do its contents. It is witty, it is light, it is playful, it is whimsical, it is wistful. While the cover's reach and range have expanded notably over the past fifteen years, the world to which it alludes has no poverty, and until the last decades, no politics. The New Yorker cover invites perception and play, but not passion.

Students in this course develop a portfolio of cover solutions to different requirements defined by world events, the passing seasons and areas of cultural interest. A light touch, a strong grasp and cultural reach are helpful.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 114

SPRING

DETAILS

COURSE DESCRIPTION



ILLUS 3032
XXXY
Melissa Ferreira

PREREQUISITES	Required sophomore studios or permission of instructor	
RELATED STUDIES	Image Design	Style & Substance
	Visible Cities	The Visual Essay
	Editorial Illustration	Animalia
	Cover to Cover	Making Play:Games
	Style and Substance	Play at Work
	What's Your Story?	XXXY
	New York, New Yorker	Voice + Vision
	Contemporary Illustration	
	Art of Communicating Science	
	Stereotypes & Paradigms	
	Myth and Metaphor	
	Picturing Sound: Music + Illustration	
	Traditions, Trappings, Culture, Kitsch	
	Words, Images, and Ideas	
	Changing Narrative	
PROFESSIONAL AFFINITIES	Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design	
MEDIA AFFINITIES	OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video	
CONTENT AND CONCEPT		
IMAGING SKILLS		
PROFESSIONAL PRACTICE		

COURSE LEVEL: *Junior, Senior (Elective)*
This course fulfills the Illustration Concepts requirement for Juniors.
3 CREDITS

In this course, we examine gender—not your biologically assigned equipment, but those social constructs that shape and define what is male, what is female and what is that less absolute space between and beyond. Weekly assignments often begin by reviewing the traditional roles of women and men in American culture but through a contemporary lens, examining the astoundingly colorful range of gender and sex identities that cannot be limited to simply pink and blue. We'll turn stereotypes inside out, flip popular icons upside down, and rework familiar images from hallowed museums. We'll search for fresh depictions of abstract concepts like conception, contraception, relationships, power, etc. This course offers equal opportunity for XX's, XY's and those outside the binary.

We will also consider the prurience of both pornography and political correctness. Weekly illustration assignments will proceed from assigned readings, documentaries, films, and podcasts. Whatever the topic, we follow important illustration protocol: identifying the target audience, clarifying and strengthening concepts, and keeping to the deadline.

Our goal is inventive communication and the articulation of individual sensibility; virtually any media and method can be used as we explore what it is to be female, male or something in between.

Restricted to Illustration majors, Junior and above when offered in Fall and Spring
Capacity: 17

CONTACT INFORMATION
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OFFICE: ISB 117

WINTERSESSION

DETAILS



PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES Picture & Word
CoMix
Sequential Art
Comics: Grammar of the Graphic Novel
Cinematic Storytelling
Making Play: Games

PROFESSIONAL AFFINITIES Conceptual/problem solving; graphic design; editorial illustration; corporate & institutional illustration; book and poster illustration/design

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard; mixed media/collage; drawing/painting; digital 2D/3D; printmaking; animation; photography; videoanimation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3036

WHAT'S YOUR STORY?

Mary Jane Begin

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

When we choose a story to read, retell, or illustrate, that choice reveals something about ourselves. What motivates an artist to explore one particular theme over another, whether it is a political issue, personal obsession, or a “purely aesthetic” interest? This course will require students to mine personal meaning in the narrative sources they choose for class projects, ultimately using these analytical conclusions to shape each project’s character. Assignments will include the creation of the following: a storyboard; an historical narrative image, a series for a book, a comic and a game or toy. Discussions will include: formatting a single narrative image or a series of images; telling stories without text; illustrating stories for adults and for children, analyzing plot, character, pacing, and style and communicating the essential meaning of a story to an audience.

This course will involve in-class critique, a character workshop, a visit to Special Collections, a visit to the RISD Museum, a field trip, slide/Powerpoint lectures, and a weekly review of books, picture books, graphic novels, comics, games and toys.

Capacity: 17

CONTACT INFORMATION

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FALL

DETAILS



Girl With an Oyster Earring



Potato Couch & Couch Potatoes

PREREQUISITES Practical Imagination

RELATED STUDIES Art & Design

PROFESSIONAL AFFINITIES TBD

MEDIA AFFINITIES *OPEN MEDIA*: As required



COURSE DESCRIPTION

ILLUS 3040 PLAY AT WORK

David Porter

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Illustrators invent all the time: a “concept” is nothing more than invention. This course aims to expand the illustrator’s definition of and capacity for invention, both on the page and beyond. The object of invention herein is delight. Students in this course will conceive and develop three distinct projects - first for children, the second for adults, the third at the student’s discretion. In development, students will expose each premise to a proof of the ultimate criterion for success: “Is it delightful?”. If an invention is both original and delightful, it may well have commercial potential; while this is not the object of the course, commercial potential and will of course be considered. Classes will ideally be of seminar size. They will consist of speculation, discussion, suggestion and critique: skull sessions. Such dialogue is essential to the generation and development of both premise and project; it will comprise the majority of class time.

Capacity: 17

CONTACT INFORMATION

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WINTERSESSION

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES XXXY
Style & Substance
Contemporary Illustration
Editorial Illustration
New York, New Yorker
Voice + Vision
Stereotypes & Paradigms
What's Your Story?
Play At Work

PROFESSIONAL AFFINITIES concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3046

MYTH AND METAPHOR

Robert Brinkerhoff

COURSE LEVEL: Freshman, Sophomore, Junior, Senior, Graduate

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

In the words of Joseph Campbell, "Myth is metaphor." Just as the world's most enduring stories and significant cultural traditions spring from collective human experience and are given compelling shape by imagination, so is art a metaphor for collective consciousness. This class brings together the study of myths, legends and folklore with the visual rhetoric of the illustrator, as we seek a variety of forms of expression and visual narrative in telling great stories from mythology, legend and folklore. Whether in the form of contemporary urban legends or ancient mythic themes shared across cultures and time, we will examine the phenomenon of myth as metaphor for the human experience and art as a vital element in its expression.

Open to non-majors (Elective)

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 112

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES None

RELATED STUDIES Picture & Word
CoMix
Sequential Art: Cpmics, Manga & Bandes Dessinees
Comics: Grammar of the Graphic Novel
Illustrator as Designer
Editorial Illustration
Contemporary Illustration
Stereotypes & Paradigms
Myth & Metaphor
What's Your Story?

PROFESSIONAL AFFINITIES Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3048 VOICE + VISION

Robert Brinkerhoff

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Graduate*
This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Writing and image-making are both important languages to process and communicate personal ideas and experiences with immediacy. How can they be used most fruitfully together? In this class, we will examine the relationship between the voice and vision of the artist-writer through a series of projects that intertwine written and visual communication. Projects may include image-making which is stimulated by writing (or vice-versa), blogging and visual journalism for the artist-writer, as well as creative writing projects which possess a significant visual element. We will look to artist's books and notebooks, developments in literature, blogs, and on-line communications. Students will be encouraged to mine areas of personal interest in the development of a body of work.

This class explores the intersection of two languages: verbal and visual. Our primary aim is to liberate your creative process with the use of these two languages in tandem, exploring how verbal language (whether something as simple as titling an image, or as complex as poetic verse or a story written by you) may play a significant role in not only what you create but how you create. You'll be working with both verbal and visual vocabulary—sometimes together, sometimes apart from each other—with the goal of forging provocative, communicative art.

*Open to everyone during Wintersession.

Restricted to Illustration majors, Junior and above when offered in Fall and Spring;

Capacity: 17

CONTACT INFORMATION

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OFFICE TBA

WINTERSESSION

DETAILS

COURSE DESCRIPTION



ILLUS 3052 ANIMALIA

Calef Brown

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Animals have enjoyed a prominent place in art for as long as humans have been creating it. Along the way, they have figured prominently in myths, fables, and allegories, enjoyed starring roles in a wealth of picture books, and appeared as frequent players in visual metaphors employed by editorial illustrators. This course will provide opportunities for students to engage with working with representations of animal life. There will be in-depth exploration of creature anthropomorphism and its uses - from social and political satire to its capabilities in a wide range of story telling methods. From J.J. Granville to Richard Scarry and Arthur Geisert, the human-animal/ animal-human is an enduring motif that will continue to be reinvented and expanded upon. Students will have the ability to channel projects and assignments towards formats of their choosing- including painting and other gallery-based practices, children's publishing, artist books, comics, and zines.

Capacity: 17

PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES The Human Figure in Context
Color Works
Color for Portrait & Figure
Visible Cities
Artistic Anatomy
Means and An End
Color for Portrait and Figure
Character Creation
Creature Lab
Character and Environment Design for 3D Gaming
Scientific Illustration

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, color design, portraiture, studio practice

MEDIA AFFINITIES open media

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

CONTACT INFORMATION

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OFFICE: ISB 112

FALL

DETAILS



PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES

Image Design	New York, New Yorker
Style & Substance	Visible Cities
XXXY	The Visual Essay
Editorial Illustration	Animalia
Cover to Cover	Making Play:Games
Style and Substance	Play at Work
What's Your Story?	
Contemporary Illustration	
Art of Communicating Science	
Stereotypes & Paradigms	
Picturing Sound: Music + Illustration	
Traditions, Trappings, Culture, Kitsch	
Words, Images, and Ideas	
Changing Narrative	
Myth and Metaphor (not offered 2019-2021)	
Voice + Vision	

PROFESSIONAL AFFINITIES Book illustration, editorial illustration, graphic novels, drawing and painting as professional practice, children's books, reportage, artist books, advertising, graphic design

MEDIA AFFINITIES Open Media

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3054 THE VISUAL ESSAY

Fred Lynch

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

In this course, students will create a comprehensive visual essay on a topic that they propose. Participants will engage in extensive investigation and create a series of images that explore, reveal, and/or explain a particular subject or concept. Emphasis will be placed on the development of content through research, and the organization of consistent refined works through presentations that synthesize ideas as pictorial or graphic imagery that may include or refer to textual information.

Final presentations may be printed, digital, exhibited as originals, or may include cross-platform or time-based imagery. A wide range of commercial applications and opportunities will be explored. The semester will begin with short projects that introduce useful skills and approaches. The remainder of the term will focus on a single conceptual endeavor.

Contemporary and historical examples of visual essay will be examined and discussed. Student research may lead beyond campus.

Major elective; restricted to Illustration.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 113

SPRING

DETAILS

COURSE DESCRIPTION

ILLUS 3104 VISIBLE CITIES *Jean Blackburn*

COURSE LEVEL: Junior, Senior (Elective)

3 CREDITS

A society's history is written in its stones. From the dystopia of Gotham City or Grand Theft Auto, the hive mind of the Borg and the ecstatic asceticism of the Shakers, to the suburban conformity of Levittown and the Sphinx half buried in sand, every city, every society, is an embodiment of ideas, history, geography, and beliefs. Each built environment has its own logic, both architectural and cultural. With some provocative writings about the phenomenon of the city as inspiration, you will be asked to conceptualize a place and bring it to life visually. The essence of a city – its buildings, pathways, public and private spaces – depends on how you define the character of its people, its government, its history, its geographic siting and even its language.

After defining a back-story in broad strokes, you will begin researching the implications of those choices visually. Working from thumbnails and sketches to finished conceptualization, students will explore compelling physical and conceptual viewpoints with a variety of possibilities in the use of media and technique. Rather than limiting ourselves to purely pragmatic architecture, the class will be searching for imaginative visualizations, where form becomes poetic metaphor suggestive of narrative.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 115

FALL



PREREQUISITES Drawing 1 & 2
or permission of instructor

RELATED STUDIES Advanced Painting
Means and an End
Color Works
Color for Portrait and Figure (not offered 2019-2021)
Drawing With Color (not offered 2019-2021)

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, studio practice, concept/problem solving, concept art, perspective rendering

MEDIA AFFINITIES Painting/drawing, mixed media/collage, 2D digital rendering/ 3D modeling

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS

COURSE DESCRIPTION



PREREQUISITES

RELATED STUDIES Visible Cities
Artistic Anatomy
Drawing With Color
Means and An End
The Human Figure in Context
Color for Portrait and Figure (not offered 2019-2021)
Scientific Illustration

PROFESSIONAL AFFINITIES Painting and drawing as illustration and fine art, portraiture, studio practice

MEDIA AFFINITIES Charcoal, conté, graphite, and other drawing media

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3106 ADVANCED PERSPECTIVE DRAWING PROJECTS

Lenny Long

COURSE LEVEL: Major Elective; *Restricted to Illustration juniors and seniors; open to non-majors pending seat availability*

Creating believable space on a two-dimensional surface takes a thorough understanding of the principles of linear, aerial and tonal perspective. Bold and nuanced application of these principles are vital to making believable space in your drawings. This course is designed to allow students the opportunity to explore perspective in more depth than is possible in sophomore drawing. The class will begin with a review of basic one- and two-point perspective, then progress to more challenging applications of creating and understanding space. By the end of the term, students will be able to invent spaces through their handling of perspective rather than relying on drawing space from direct observation. The medium used in the class is graphite. Beginning homework assignments correspond to the material covered in class. The second half of the semester is dedicated to the development of a large tonal drawing. Students will conceive, research, design, find image references to enhance details and specificity, and finally execute their final large piece. The drawing is done in class and for homework throughout the last six weeks of the semester. Students will receive weekly input on their drawing through large and small group crits, and through individual meetings with the instructor.

Capacity: 17

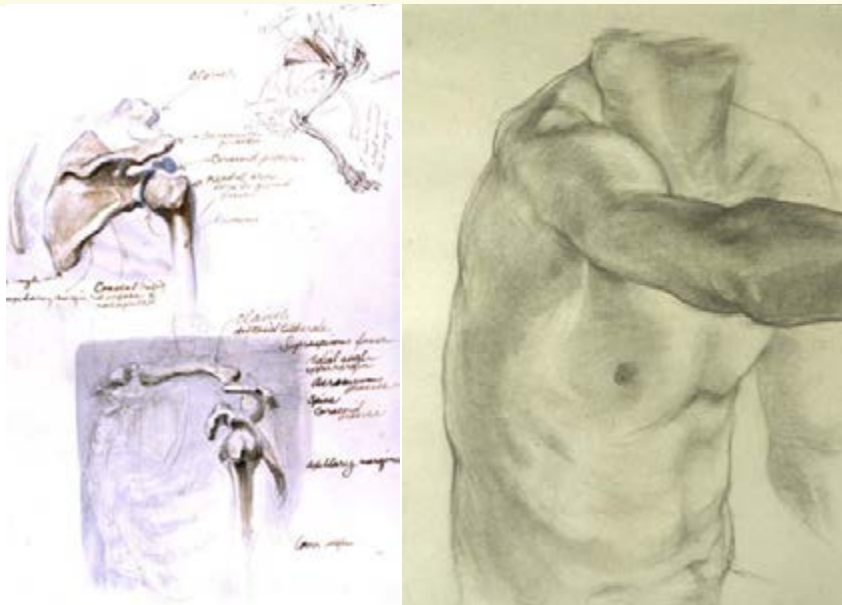


CONTACT INFORMATION
llong@risd.edu

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES Visible Cities
Artistic Anatomy
Means and An End
The Human Figure in Context
Drawing With Color (not offered 2019-2021)
Color for Portrait and Figure (not offered 2019-2021)
Character Creation
Creature Lab
Character and Environment Design for 3D Gaming
Scientific Illustration

PROFESSIONAL AFFINITIES Figurative painting, portraiture, animation, concept art, sci-fi/fantasy illustration

MEDIA AFFINITIES *OPEN MEDIA*: all drawing and painting media

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3108

ARTISTIC ANATOMY

Fritz Drury

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Students in this course will investigate the specific physical structure of the human body, with the aim of producing drawings of greater structural and visual integrity and more fluid descriptions of movement and weight in the figure. We will proceed through the skeletal and muscular systems at a brisk but reasonable pace, learning names, points of articulation and the dynamic functions of each component of the body. Each weekly assignment will consist of a careful, descriptive drawing of an element of the skeletal or muscular system, and a “dynamic” drawing in which that same element is shown in action in the living figure.

We will also review the work of artists, both contemporary and historical, who have made vital artistic use of the elements of anatomical study. The course includes an optional field trip to the Brown University Evolutionary Biology Lab to draw from cadavers. There will be at least one written test on anatomical facts and terminology. The course culminates in a final project on the theme of “A Human Ideal,” exploring past concepts of idealized form in the figure in relation to anatomical reality and contemporary cultural perspectives.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 113

FALL + SPRING

DETAILS



Clara Craven

PREREQUISITES None

RELATED STUDIES Visible Cities
Artistic Anatomy
Means and An End
Drawing With Color (not offered 2019-2021)
Color for Portrait and Figure (not offered 2019-2021)
Character Creation
Creature Lab
Character and Environment Design for 3D Gaming
Scientific Illustration

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, studio practice, concept/problem solving

MEDIA AFFINITIES Drawing media

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 3212 THE HUMAN FIGURE IN CONTEXT

Nick Palermo

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Grad*
3 CREDITS

In this course students will learn to depict the human figure more effectively within a spatial and compositional context. The classical principles of pictorial design emphasized in the course will enable students to create compelling and visually dynamic work. These principles strengthen visual unity by strategically repeating various formal elements within an image while contrasting those elements in order to provide a sense of balance. Master works by Diebenkorn, Cassatt, Sorolla, Hopper, Degas, and Vermeer, among others, will be analyzed in order to gain insight from their compositions and use of color. Students will execute several small-- scale master studies to assimilate those lessons more deeply. Students will also explore the narrative potential of the human figure in context as they develop personal imagery. Sources for such imagery will be chosen by each student and may include observation, imagination, memory, photo reference or any combination thereof. Students may work in any color or monochromatic 2-D medium - drawing, painting, collage, mixed media, or digital - based on individual preference and expressive need. During each class, students will have the option to work from direct observation of human figures placed in environments. The models will be set in long poses to allow time for compositional and narrative ideas to develop. Students may also use class time to develop their own imagery from reference sources.

Capacity: 17



Julie Benbassat

CONTACT INFORMATION

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OFFICE: ISB 118

SPRING

DETAILS

COURSE DESCRIPTION



ILLUS 3216 ADVANCED PAINTING

Fritz Drury

COURSE LEVEL: *Junior, Senior (Elective)*
3 CREDITS

This course will build on the skills established in Sophomore Painting, while broadening the students' understanding of options available to the painter. The primary work of the semester will be on individually directed projects to be worked on both in and out of class. Overall, a goal of establishing a personal visual vocabulary of facture and image will be emphasized. Students will be encouraged to particularize their use of the painting medium and their approach to subject and statement through color, painterly touch, format, use of materials, drawing and compositional decisions, stylistic reference, and implied narrative.

The core medium of the class will be oil paint, but this may be augmented or extended by other media. The course will include group exercises designed to solidify a basic understanding of drawing, the use of the medium and the principles of color. Periodic outside assignments will extend this practice while emphasizing personal choice and expressive adjustment based on individual priorities.

A flexible format for in-class work on personal projects will allow group interaction to co-exist with individually directed work. The semester's goal for each student will be to define a direction for future work in painting through a connected artistic investigation completed during the course.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 113

FALL

PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES Color Works
Color for Portrait and Figure (not offered 2019-2021)
Landscape Painting
Artistic Mediums for Illustration
Introduction to Oil Painting
Fantasy Painting
Speak Memory: Painting as Memoir

PROFESSIONAL AFFINITIES Painting and drawing as fine art and illustration,
studio practice

MEDIA AFFINITIES Oil painting and drawing, mixed media/collage

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



DETAILS

COURSE DESCRIPTION



ILLUS 3224 LANDSCAPE PAINTING

Trent Burleson

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Grad
Open to Non-Majors (Elective)*

3 CREDITS

Throughout history, the natural environment has been a subject of charm and awe for the artist, from the delicately painted frescoes in ancient Roman homes to the 16th century, when the landscape transcended the role of “background” and gained momentum as a sublime subject in its own right. This is a course on the history of techniques, concepts, possibilities, and purposes in landscape painting. The class will encourage exploration of landscape as sublime subject, as metaphor for human experience, or as the battleground for politically charged debate of environmental issues, among other possible approaches. Students will work on location and in studio, learning approaches to plein air painting as well as incorporation of references in the construction of natural environments.

We begin in the balmy days of September so students can study directly from nature and work on-site in the open air. When cold weather closes in, we rely on a mix of resource materials (photographs, sketches) in the warmth of the studio. During the last part of the semester, we review each student’s work and progress in weekly group critiques. Major emphasis is placed on developing a personal vision of nature and an individual approach to transforming landscape into art.

Capacity: 15

CONTACT INFORMATION

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tburleso@risd.edu

OFFICE: ISB 116

FALL

PREREQUISITES None

RELATED STUDIES Color Works
Color for Portrait and Figure (not offered 2019-2021)
Artistic Mediums for Illustration
Advanced Painting
Fantasy Painting
Speak Memory: Painting as Memoir

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, color composition, portraiture, studio practice

MEDIA AFFINITIES Oil painting

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



DETAILS



Jessie Jiang "Octopus"

PREREQUISITES Painting 1 & 2

RELATED STUDIES Visible Cities
Color for Portrait and Figure
The Human Figure in Context
Advanced Painting
Landscape Painting
Speak, Memory

PROFESSIONAL AFFINITIES Painting & drawing for fine art and illustration, studio practice

MEDIA AFFINITIES Painting/drawing, mixed media/collage

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3228 FANTASY PAINTING THE STUFF THAT DREAMS ARE MADE OF

Bill Drew

COURSE LEVEL: Junior, Senior (Elective); Open to non-majors

3 CREDITS

From the disturbingly exotic pictures of the Underworld by Hieronymus Bosch and the twisted visual puzzles of M.C. Escher to the mid-20th century comic characters of Stan Lee and classic 1950's science fiction films, fantasy images provide a rich source of inspiration for the contemporary artist/illustrator.

In this course, we will study the art of Surrealist artists such as Magritte and Max Ernst, the unique fruit and vegetable portraits of Archimboldo, investigate the abstract dream imagery of Hilma Af Klint and Carl Jung and the seminal graphic novels of Sue Coe (*Porkopolis*) and Art Spiegelman (*Maus*). We will interpret text and film as we create our own fantasy paintings working with appropriated imagery, collage, and painting mediums such as oil, acrylic, gouache, and watercolor.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 116

FALL

DETAILS



Victoria Khrobostova "Babushka Yaga's Dacha"

PREREQUISITES Foundation Studies

RELATED STUDIES Drawing 1 & 2 / Painting 1 & 2
Introduction to Oil Painting
Fantasy Painting
The Human Figure in Context
Color Works
Color for Portrait and Figure (not offered 2019-2021)
Landscape Painting
Watercolor: Introduction to the Medium

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, color design, portraiture, studio practice

MEDIA AFFINITIES Oil and mixed media painting

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3236 SPEAK, MEMORY: PAINTING AS METAPHOR

Bill Drew

COURSE LEVEL: Junior, Senior, (Elective); Open to Non-Majors

3 CREDITS

The visual journal is an invaluable tool in a young artist's development. Based on memory, dreams, fantasy, travel, and intuitive stirrings, each student's journal will be the source of a group of paintings executed in a variety of mediums such as oil, acrylic and watercolor. In addition to their individual journals, students may create images/paintings based on pertinent film, memoirs, essays, or other reflective texts by well-known and lesser-known authors.

Suggested references may include: Christopher Isherwood's *I Am A Camera*; Arthur Koestler, *Darkness At Noon*; Allen Ginsberg, *Howl*; Jack Kerouac, *On The Road*; Elie Weisel, *Night*; Vladimir Nabokov, *Speak, Memory*; Francis Ford Coppola, *Apocalypse Now*; Sylvia Plath, *The Bell Jar*; William Styron, *Darkness, Visible: A Memoir of Madness*; Julian Schnabel, *The Diving Bell and the Butterfly*; Jonathan Swift, *Gulliver's Travels*; Frank Baum, *The Wizard of Oz*.

Capacity: 17



Flora Liu "Lord of the Flies"

CONTACT INFORMATION

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OFFICE: ISB 116

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES None

RELATED STUDIES Introduction to Digital Illustration
Advanced Digital Painting
Photo 1: Digital
Photo 1: Analog
Scientific Illustration
Sci-Fi & Fantasy Illustration
Virtual Reality Design for Science
Watercolor and Gouache
Watercolor: An Introduction to the Medium

PROFESSIONAL AFFINITIES Animation, concept art, book/editorial illustration, sci-fi/fantasy illustration, narrative painting/drawing as illustration and fine art

MEDIA AFFINITIES *OPEN MEDIA*: mixed media/collage, drawing/painting, digital 2D/3D, photography

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

ILLUS 3300 MERGING WORLDS *Joe McKendry*

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Grad*
This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

The ability to merge imagery from various sources is an essential skill for illustrators and fine artists alike. In a series of projects, students will gather sketches, drawings and photographs, and combine them to exist solidly and convincingly together in space. We will discuss the importance of lighting, color, and value in creating a believable scene, and explore the methods and techniques used by illustrators and painters past and present. Class time will be divided between the computer lab (where students will manipulate their images using Photoshop and other tools) and the studio, where illustrations and paintings will be completed using a variety of media, including pen and ink, watercolor, and acrylic paint.

Capacity: 17

CONTACT INFORMATION
www.joemckendry.com
jmckendr@risd.edu
OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION

ILLUS 3304

INTRODUCTION TO DIGITAL ILLUSTRATION

Paul Olson/ Rich Gann



PREREQUISITES None

RELATED STUDIES Virtual Reality Design for Science
Advanced Digital Painting
Type in Motion
Digital 3D for Illustrators
Character & Environment Design for 3D Gaming
Illustrator as Designer
Image Design
Design for Good

PROFESSIONAL AFFINITIES Game design, animation concept art, book/CD
Covers, graphic design, editorial/book and scientific
illustration

MEDIA AFFINITIES Digital 2D/3D, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

This course introduces digital media for Illustrators using three types of computer applications: image editing (Photoshop), vector graphics (Illustrator), and page layout (InDesign). While orienting students to the technical aspects of digital media, the class also provides an essential link to the Illustration Department's drawing, painting, and conceptual curriculum. Assignments are structured to develop vital digital skills while remaining flexible so that students can adapt them toward their specific areas of interest within the Illustration discipline.

Students learn various working methods while maximizing creativity and enjoyment and minimizing intimidation and confusion. Students are not presumed to have previous experience with digital imaging programs, yet this course is more than a simple introduction to digital tools. Rather, it is an in-depth look at what these tools can do and practical experience in applying essential techniques to digital image-making. Students will leave the class with proficiency in Photoshop, Illustrator, and InDesign. The benefits of digital fluency are many, and not merely to produce purely digital art. It can be extremely helpful in the preparation of promotional materials, the gathering of references, or in experimentation and sketching prior to final execution in traditional media. The goal will be to introduce the student to the basic concepts of working digitally and to demonstrate the flexible and forgiving nature of the tools as a means to encourage experimentation. Rather than treat digital imaging as a phenomenon without precedents, this class will concentrate on the tools of digital imaging as part of a continuum of media ranging from pencil through photography.

Capacity: 17

CONTACT INFORMATION

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polson@risd.edu

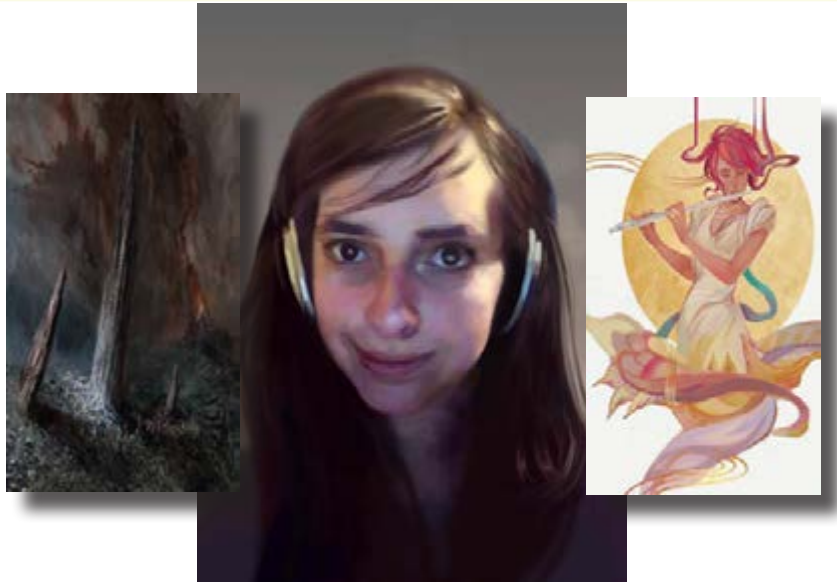
OFFICE: ISB 117

rbgann.com

rgann@risd.edu

**FALL/WINTER/
SPRING**

DETAILS



PREREQUISITES Introduction to Digital Illustration or passing grade on Digital Examination

RELATED STUDIES Virtual Reality Design for Science
Advanced Digital Painting
Type in Motion
Digital 3D for Illustrators
Character & Environment Design for 3D Gaming
Illustrator as Designer
Image Design
Design for Good

PROFESSIONAL AFFINITIES Game design, animation concept art, book/CD covers, graphic design, editorial/book and scientific illustration

MEDIA AFFINITIES Digital 2D/3D, animation, photography, film/video

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 3306 INTERMEDIATE DIGITAL

Rich Gann and Eric Telfort

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

One commonality amongst all illustrators is the ability to draw. This course builds on principles of traditional drawing, color theory, composition, with a focus on observational drawing using digital tablet devices. Students will expand on techniques learned at the introductory level to broaden their use of digital mark-making tools.

Weekly classroom exercise in the first two-thirds of the semester range from careful studies of objects and figures in space, to capturing landscape settings; with the last third engaged in exploring painting from imagination. More involved homework assignments will challenge students to adapt previously acquired drawing skills translated into the digital medium. The main computer applications to be used in the course is Photoshop, with an introduction to ProCreate at the onset of the semester. The goal of the class is to give students a strong foundation in digital painting that can be adapted to their future professional Illustration practice.

Capacity: 17

CONTACT INFORMATION

rbgann.com

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etelfort@risd.edu

OFFICE: ISB 117

FALL + SPRING

DETAILS

COURSE DESCRIPTION



ILLUS 3308 ADVANCED DIGITAL PAINTING

Rich Gann

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

Digital illustration has rapidly become commonplace or even standard in many art-related fields. As illustrators have moved into the digital realm, we find ourselves exploring traditional concepts of picturemaking with ever more complex software. Some software packages strive to mimic paint, ink and graphite; but these programs also give us the freedom to explore mark-making in entirely different ways unavailable in traditional media.

The majority of the work in this course consists of developing a suite of illustrations for a novel while exploring digital programs, to build on traditional painting approaches and introduce novel techniques of illustration.

Capacity: 17

PREREQUISITES Required Sophomore Studios
or permission of instructor, Introduction to Digital Illustration

RELATED STUDIES Virtual Reality Design for Science
Introduction to Digital Illustration
Web Design
Type in Motion
Digital 3D for Illustrators
Character & Environment Design for 3D Gaming
Painting 1 & 2
Advanced Painting

PROFESSIONAL AFFINITIES Game design, animation concept art, book/CD covers, graphic design, editorial/book/scientific illustration

MEDIA AFFINITIES Digital 2D/3D, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

www.rbgann.com

rgann@risd.edu

OFFICE: ISB 117

SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Character Creation
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming

PROFESSIONAL AFFINITIES Game design, animation, concept art, book
illustration, scientific visualization, sci-fi/fantasy
illustration

MEDIA AFFINITIES Drawing/painting, digital 2D, animation, photography,
video

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



COURSE DESCRIPTION

ILLUS 3320 DIGITAL 3D FOR ILLUSTRATORS

Nick Jainschigg

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

This course serves as an introduction to the ways 3D imagery can be used by illustrators, both directly and indirectly. Using the software Blender (open source) and Zbrush, we will examine the ways to create and use forms and textures both realistic and imaginary to produce images and solve problems common to many forms of illustration, both digital and traditional. Animation will be covered, but only in the most limited sense: such as for looping animated GIFs and for the creation of simulated physical effects.

While 3D is commonly thought of in terms of creating realistic environments and characters, it has many more uses. It is frequently used in the production of both still and motion graphics, as well as in the preparation of reference work for more traditional media. This course will treat 3D as a medium with its own strengths and weaknesses, and as a tool in conjunction with traditional media.

Blender, the popular and powerful open-source program, is rapidly gaining acceptance across a wide range of animation and design businesses. ZBrush has become an industry standard due to its ability to let artists use their sculpting skills directly in a 3D environment. Together, they provide the artist with powerful tools for creating detailed and complex 3D illustrations with great speed. No experience with 3D is required, but due to the complexity of the software and of the concepts covered, a familiarity with computers and with 2D computer graphics is recommended.

Capacity: 17

CONTACT INFORMATION

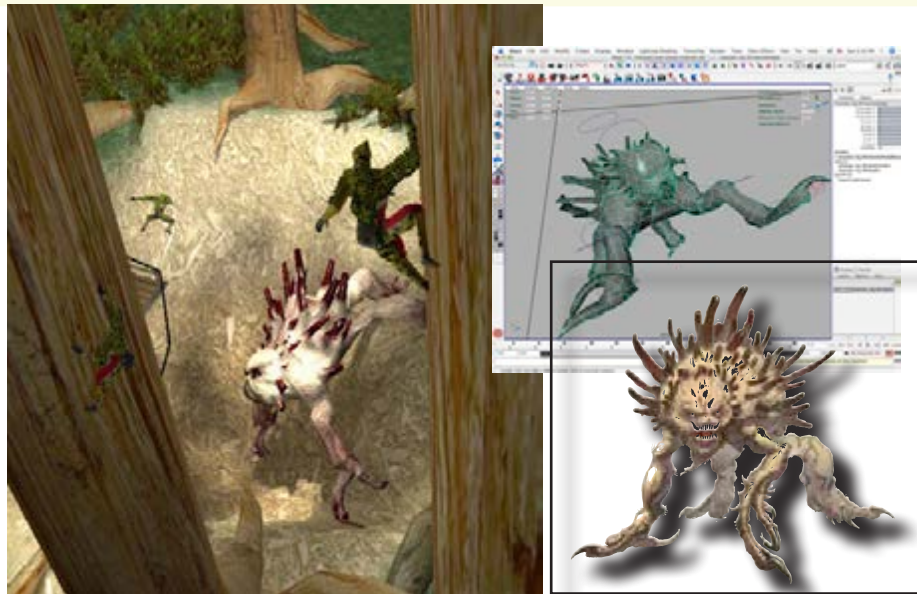
www.nicholasjainschigg.com

njainsch@risd.edu

OFFICE: ISB 114

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Introduction to Digital Illustration
Digital 3D for Illustrators
Creature Lab
Character Creation
Advanced Digital Painting
Animation Introduction for Illustrators
Virtual Reality Design for Science
Scientific Illustration
3D Illustration
Making Play: Games

PROFESSIONAL AFFINITIES Animation concept art, game design, book illustration, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES

Digital 2D/3D, animation, photography, film/video

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



COURSE DESCRIPTION

ILLUS 3328 CHARACTER & ENVIRONMENT DESIGN FOR 3D GAMING

Nick Jainschigg

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

This course offers an introduction to the many artistic and technical aspects of designing and producing characters, environments, and props for 3D games. Among the topics we will explore are: the design of effective low-polygon characters and scenes, texturing and UV mapping, simple character rigging, and effective collaborative design and execution. Software used: Photoshop and Maya (PLE), Knowledge of Photoshop, basic computer skills, some familiarity with 3D computer modeling is helpful, but not essential.

“Game assets” is the name given to the models, textures, environments, and other elements that together form the reality of the 3D game world. As such, they are of great importance in determining the look of the game and how the player will relate to it. The design and creation of game assets requires both technical knowledge and artistic sensibility. The successful game artist combines the best aspects of the geek and the wild-eyed painter/visionary. Although the class will have a substantial technical side, greater emphasis will be placed on the “why” of the technique: what does it mean to design an environment for a game? How does the environment relate to the player/viewer and her expectations? What elements go into a successful and visually harmonious environment and characters? The more important aspects of the course have much in common with set design, costume design, and architecture rather than with programming. The final project of the semester will be a one-month collaborative creation of a complete game environment, with “natural” and constructed elements as well as characters. This course will use Epic’s Unreal engine for game development and AutoDesk’s Maya 3D software for model construction.

Capacity: 17

CONTACT INFORMATION

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OFFICE: ISB 114

SPRING

DETAILS



PREREQUISITES Statement of Intent Required; Permission of Instructor required. This course fulfills the Computer Literacy requirement for Illustration majors.

RELATED STUDIES Digital 3-D Illustrators
Sequential Art: Comics, Manga & Bandes Desinee
Virtual Reality Design for Science
Character & environment design for 3D
Augmented Design

PROFESSIONAL AFFINITIES Headset based VR stations (Vive), software for 3-D modeling (e.g. Blender), 3-D painting (Tiltbrush), 2-D painting and text editing (Photoshop), gaming platforms (Unity). Fluency with the basics of digital media, general procedures for file handling,

MEDIA AFFINITIES Photoshop techniques for creation and adjustment of images is **required** for this course.

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3342 VIRTUAL REALITY FOR PALLIATIVE CARE

Fritz Drury

COURSE LEVEL: Juniors and Seniors (*Major Elective*)

6 CREDITS

Virtual Reality Design for Palliative Care is a pilot course designed to allow students to experiment purposefully in the creation of virtual reality environments. We will measure the success of our work against a goal of providing comforting and liberating experiences for hospital patients with limited mobility, psychological or pain-management problems. The course proceeds from the assumption that the life experiences of the students, reinforced or modified by directed readings, can provide empathetic insight into visual, spatial and narrative elements that will prove positively reinforcing, uplifting and exciting to others, including those who might be facing significant medical challenges. Through learning about the medium of immersive virtual reality (3D computer graphics viewed through a head mounted display) the course will address the limitations of this medium as well as its exciting possibilities. We will seek to understand the nature of virtual space, points of similarity and difference with everyday experience. Various themes and templates will be the basis of our projects, exploring design metaphors and seeking insight and connection with the imagined experience of our prospective users.

Capacity: 12



CONTACT INFORMATION

www.fritzdrury.com

fdrury@risd.edu

OFFICE: ISB 113

SPRING

DETAILS



PREREQUISITES Students should be familiar with digital drawing platforms

RELATED STUDIES Character Creation
3D Illustration
Introduction to Digital Illustration
Virtual Reality Design for Science
Virtual Reality for Palliative Care
Advanced Digital Painting
Beautiful Corner
Character & Environment Design for 3D gaming

PROFESSIONAL AFFINITIES Game Design, animation, concept art, sci-fi fantasy illustration

MEDIA AFFINITIES Drawing/painting, digital 2D, animation, photography, video, photoshop, Illustrator, InDesign, Adobe Suite
Time-based media
Oil and mixed media painting

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 3346 AUGMENTED DESIGN

Mattia Casalegno

COURSE LEVEL: *Junior, Senior, Fifth Year*

3 CREDITS

MAJOR Elective - Open to Non-Majors. This course fills the Computer Literacy requirement for Illustration Majors

This class introduces students to the creative possibilities of Virtual Reality (VR) and related design strategies as they apply to drafting, modeling, space design and non-linear storytelling. Emphasis will be placed on VR_based professional tools such as Medium VR, Gravity Sketch and Quill, which are currently used in the fields of architecture, illustration, animation, interactive arts and game development. Students will learn the professional authoring software Unity, and will be introduced to the fundamentals of designing assets, multimedia components, interactive strategies and scripting. During the semester, notions of Augmented Reality (AR) and Mixed Reality (MR) technologies will be discussed as well, and students will have unrestricted access to Oculus Rift and HTC Vive room scale set-ups.

Capacity: 12



CONTACT INFORMATION

www.mcasaleg@risd.edu

www.mattiacasalegno.net

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES Illustration Concepts 1 & 2
or permission of instructor

RELATED STUDIES Cover to Cover
Image Design
Words, Images, Ideas
Type in Motion
Illustrator as Designer
Web Design
The Silkscreened Poster
The Two-Legged Print

PROFESSIONAL AFFINITIES Graphic design, book illustration, concept/problem solving, studio practice

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3404

TYPOGRAPHY FOR ILLUSTRATORS

Raphael Attias

COURSE LEVEL: Junior, Senior (Elective)

3 CREDITS

This typography course is specifically designed for Illustration majors. We will study the fundamentals of typography including its historical and contemporary application. Lectures and class exercises will build in complexity from the study of letterforms and the classification of typefaces, with an overview of their derivation, to the effective use of typography in single page design. A significant part of the course will be dedicated to understanding the elements of page design including proportion, grid systems and color. The final project will be a poster design for a local non-profit organization. In the last part of the semester, assignments will explore the integration of very simple drawn imagery with a critical eye to the relationship of text and image in creating visual hierarchy and narrative interplay.

Students will use Adobe InDesign and Illustrator throughout this course, so some basic computer experience will be helpful but not absolutely necessary. Students unfamiliar with the Adobe interface should avail themselves of the introductory study sessions through RISD's LinkedIn Learning

Capacity: 17

CONTACT INFORMATION

rattias@risd.edu

OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Typography for Illustrators
Type in Motion
Image Design
Words, Images, & Ideas
The Two-Legged Print
Cover to Cover
Design for Good

PROFESSIONAL AFFINITIES Graphic design, book illustration, studio practice,
concept/problem solving

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 3408 ILLUSTRATOR AS DESIGNER

Rafael Attias

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

This course explores the role of illustrator as graphic designer with a focus on the fundamentals of designing with imagery, the relationship between verbal and visual communication, and the complementary partnership between graphic design and illustration. Students are encouraged to have some fundamental experience with computers before enrolling in this course.

How does design differ from art? In many ways, design is distinct from art. Design, in the purest sense, is a definable aspect of art: a set of visual forces which contribute to the effect of two- and three-dimensional visual experiences. On another level, design often refers to utility or function and can be described as an act of “creating with purpose.” Design in the functional sense takes many forms, is made of many different parts and media, and exists for different reasons. An industrial designer may design useful things, an architect may design useful spaces, and a graphic designer may design useful messages. This class is about making images for graphic design and designing with imagery. As illustrators, you are uniquely sensitive to the way images communicate. This class is about understanding the role of design in image-making and designing contexts for images. Almost every assignment will involve the synthesis of picture and word so by the time the semester is over you should feel fairly confident in orchestrating words and pictures.

Capacity: 17

CONTACT INFORMATION

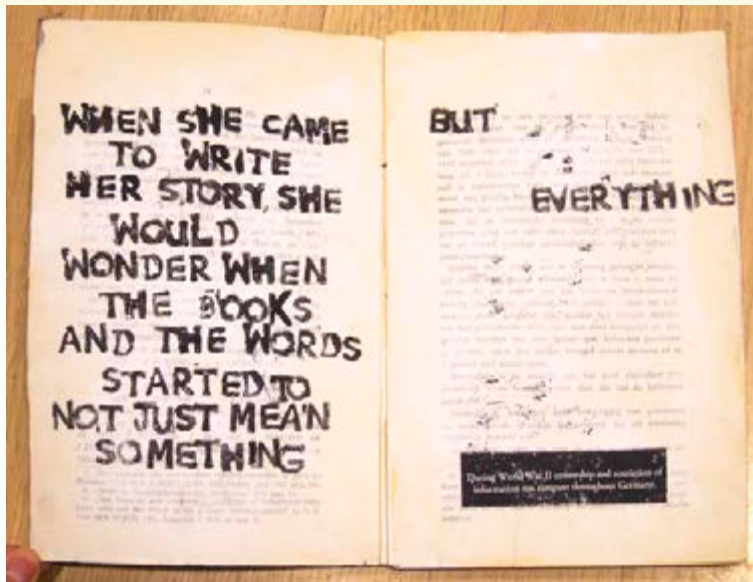
www.rafaelattias.com

rattias@risd.edu

OFFICE: ISB 117

SPRING

DETAILS



PREREQUISITES Illustration Concepts 1 & 2
or permission of instructor

RELATED STUDIES Design for Good
Typography for Illustrators
Designing a Printed Collection
Type in Motion
Image Design
Web Design
Illustrator as Designer
The Silkscreened Poster
The Two-Legged Print
Voice + Vision

PROFESSIONAL AFFINITIES Graphic design, book illustration, concept/problem solving, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/collage, drawing/painting, digital 2D/3D, printmaking, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3412
WORDS, IMAGES, & IDEAS

TBD

COURSE LEVEL: Junior, Senior (Elective)

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

In this course, students conceptualize, edit, design, and produce either a book or the first issue of an original publication. Possibilities include: artist's book, magazine, comic book, zine, e-zine on the web, etc. Emphasis is on concept and design. We will discuss editorial ideas and look at existing artists' books and publications, especially alternative forms. Using computers, we work on typography, layout, and design. Collaborations both within and outside of the class are encouraged. To take this course, you must have some rudimentary knowledge of the computer and some ideas for content. Students will be instructed in Risograph printing methods.

Capacity: 17



CONTACT INFORMATION

TBD

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Typography for Illustrators
Type in Motion
Web Design
The Entrepreneur
Words, Images, Ideas
Illustrator as Designer
Introduction to Digital Illustration
Premises and Projects
Silkscreen Poster Design

PROFESSIONAL AFFINITIES Graphic design, book illustration, concept/problem solving, studio practice, public policy and community service, public art

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3428 DESIGN FOR GOOD

Annalisa Oswald

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Design For Good sits at the intersection of illustration, graphic design, and brand identity, with a focus on non-profits and social issues. Working across print, digital, mobile and social media platforms, this course will challenge students to create innovative visual communication that motivates people around a social cause. Students will learn what makes a compelling brand, as well as a compelling story. Throughout the course of the semester, students will create logos, typographic systems, and brand identities based in illustration. The brand identity will be applied to products & packaging, web sites, social media, infographics, and printed materials. Through a series of weekly & bi-weekly assignments, students will build a portfolio of pieces that tie together as a unified, illustrated brand identity. Students are encouraged to conduct their own research & interviews with local non-profit organizations as part of this course. Group work in class, research, individual presentations and group critiques are an essential part of this course.

Capacity: 17

CONTACT INFORMATION

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aoswald@risd.edu

OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION



ILLUS 3432 ILLUSTRATIVE TYPOGRAPHY

Calef Brown

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Illustrated typography and hand lettering are enjoying a wonderfully prominent place in the visual landscape of design, publishing and illustration, and have become an increasingly vital part of many illustrator's professional portfolios.

What can illustrated type and its particular characteristics provide as an alternative to established typefaces? How does an illustrator find the right balance between form and function, expression and readability? This course will provide the opportunity to employ drawing, painting, collage, printmaking, photography, digital tools, and other media in the creation of unique letterforms. Students will be encouraged to experiment with non-traditional materials- including three-dimensional ones. Beginning with an introduction to basic typographic elements, terminology, and font families, students will move including posters, book covers, and packaging. Typography will be the central focus, but students will have leeway as to imagery.

Along with these projects, students will create a complete unique typeface over the course of the semester. Relevant issues related to hand drawn text-type for comics, picture books, and graphic novels - including appropriateness, readability, and voice, will also be covered.

Capacity: 17

CONTACT INFORMATION

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cbrown02@risd.edu

OFFICE: ISB 112

SPRING

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Typography for Illustrators
Type in Motion
The Entrepreneur
Words, Images, Ideas
Illustrator as Designer
Introduction to Digital Illustration
Word at Play
Silkscreen Poster Design

PROFESSIONAL AFFINITIES Graphic design, book illustration, concept/problem solving, studio practice, public policy and community service, public art

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Style & Substance
Contemporary Illustration
Design for Good
Image Design
Illustrator as Designer
Words, Images, & Ideas

PROFESSIONAL AFFINITIES Industrial design, product design, packaging,
entrepreneurship, graphic design, illustration, textile
design, art branding, licensing

MEDIA AFFINITIES *OPEN MEDIA:* graphite, pen & ink, drawing/painting,
digital 2D/3D, packaging/product design

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3504
THE ENTREPRENEUR
Oren Sherman

COURSE LEVEL: *Junior, Senior (Elective)*

6 CREDITS

This course combines the business of art and design, transforming the creative impulse to a marketable deliverable. Students are encouraged to think beyond the confines of traditional markets, working collaboratively toward the goal of employing inventive thinking in the workplace, and learning the necessary tools for striking out on your own as an independent owned and operated enterprise.

A fundamental objective of this class is for students to understand a basic business vocabulary, to explore how design vocabulary and creative studio thinking overlap, to complement and enhance business vocabulary, and to understand how creative skills can be used to identify and execute business opportunities. Students will be introduced to business concepts through lectures, case studies, assignments, and class discussion. Topics covered will include business models, marketing, finance, and strategy as they relate to studio activity.

This elective course is open to Illustration and Graphic Design majors and is taught in a collaborative environment, combining the studio experience with business basics, a partnership that is an essential part of a successful professional practice. This is a step by step course in how creative thinking and design strategy successfully partner to drive the world of business.

Open to Illustration and Graphic Design Majors

Capacity: 15

CONTACT INFORMATION

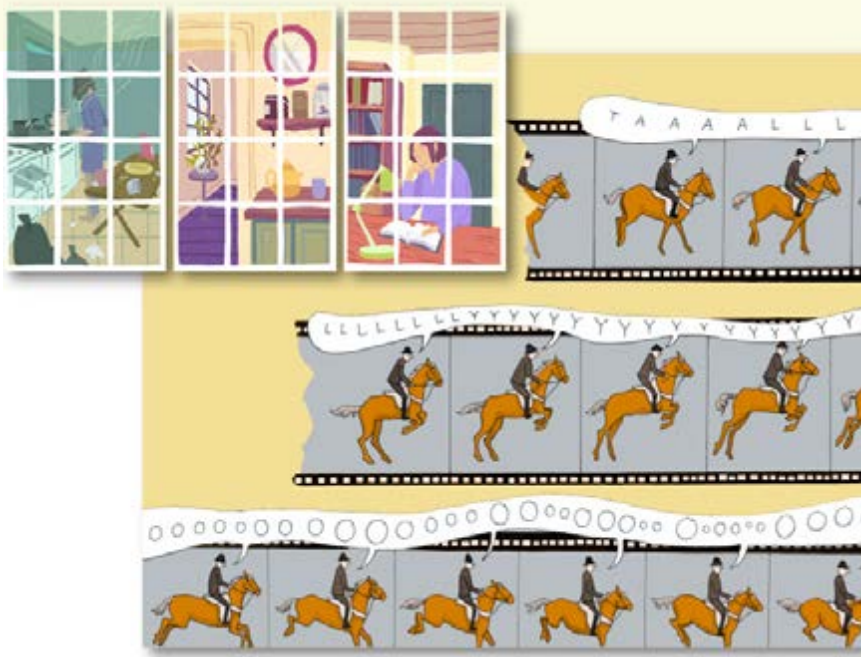
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OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES

- Comics: Grammar of the Graphic Novel
- Type in Motion
- Words, Images, & Ideas
- CoMix
- Sequential Art
- Cinematic Storytelling
- Introduction to Digital Illustration
- Intermediate Digital
- Illustrator as Designer
- Working Art
- Play At Work

PROFESSIONAL AFFINITIES Storytelling, comics, cartoons, script writing, character development, gamebooks

MEDIA AFFINITIES *Traditional media, animated gifs, digital 2D, basic animation and interactive design*

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3590
THE CHANGING NARRATIVE
Antoine Revoy

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

The Changing Narrative explores the challenges and possibilities of innovative storytelling structure: non-linear, interactive, multimedia. In this class, students will create inventive work at the intersection of physical and digital media, the old and the new. Students will be introduced to classic dramatic structures across cultures—Asian Kishōtenketsu, Freytag’s pyramid, Shakespearean tragedy—and learn fundamental digital skills via class demonstrations and exercises.

Drawing from these patterns and tools, students will then seek to unveil new storytelling possibilities granted by modern technology (computer animation, touch screen interaction, hypermedia) to traditional artforms (illustration, comics, gaming). What happens when a comic's panel starts to move? Where does a story go if the reader is allowed to make decisions? Students will investigate these creative avenues and create playful, hybrid stories. Assignments will notably include short-form animated illustrations, experiments with gamebooks and cartoon strips, culminating in a final, long-form narrative project.

This course fulfills neither the Illustration Concepts Elective requirement nor the Digital Literary requirement for Illustration Majors, but not both.

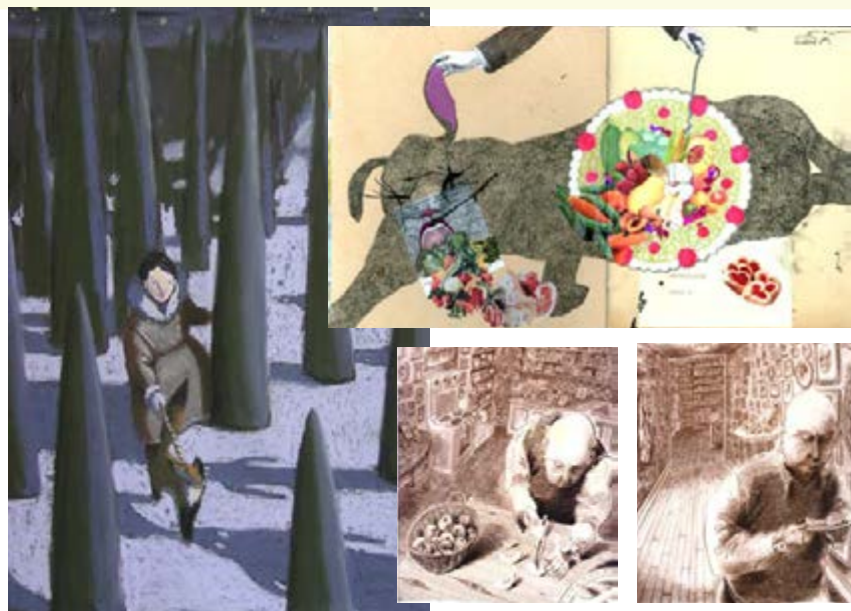
Capacity: 17

CONTACT INFORMATION

www.revoy.net
arevoy@risd.edu
OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES What's Your Story?
Sequential Art
Cover to Cover
CoMix
Illustrator as Designer
Picture and Word
Voice + Vision
Artists Books
Type in Motion
Words, Images, Ideas

PROFESSIONAL AFFINITIES Book/editorial illustration, graphic novel, sci-fi/
fantasy illustration, narrative painting & drawing as
illustration or fine art

MEDIA AFFINITIES *OPEN MEDIA:* drawing/painting, animation, pastel,
gouache, acrylic, collage, photography

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3600 THE MAGIC OF BOOKS *Judy Sue Goodwin-Sturges*

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course celebrates books of all kinds for readers of all ages. Selections from a wide variety of genre will be studied and discussed in class. We start by studying picture books for children and make our way through graphic novels (comics), the young adult novel, poetry, fiction for adults, etc. the last part of the semester is spent creating a book of your own choosing from one of these genres.

How often do we stop to appreciate a beautiful book jacket or a well-designed book? What are the elements that go into their making? How do images and text relate to one another and produce an object that is somehow greater than the sum of their parts? Students will experiment to find the best imagery and style to complement the text. Composition, design, media, and color will all come into play. In the second half of the semester, students will use what they have learned to create a final project: a book that epitomizes the interaction of words and images.

At the end of this course, students should have gained a heightened awareness of books and bookmaking, of the relationship of images to text, and of picture-making in general.

Capacity: 17

CONTACT INFORMATION

www.studigoodwinsturges.com

jsturges@risd.edu

OFFICE: ISB 115

SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES What's Your Story?
Sequential Art
Cover to Cover
CoMix
Illustrator as Designer
Picture and Word
Artists Books
Type in Motion
Words, Images, Ideas

PROFESSIONAL AFFINITIES

Book illustration, studio practice

MEDIA AFFINITIES

OPEN MEDIA: pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
photography

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3604 COVER TO COVER

David Porter

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

The finest illustrated book covers – from graphic novels to literary classics – captivate the reader both emotionally and intellectually, reflecting the essence of narrative content through potent imagery. This course explores the generative process of making illustrations for book covers – from sketch to finish, from comprehensive image to final revisions. Students will be engaged in analysis of narrative content, preparatory drawings and finished work. Weekly demonstrations will provide an intensive look at how an illustrator approaches formal material and aesthetic decisions in support of content, helping students gain confidence in the use of processes and materials.

The evolution of a book cover is informed by several considerations, among them genre, message, and audience. This class takes a very practical approach to the development of cover illustration, with the type of book, its literary foundation and its readership as key issues of concern. A variety of assignments exploring several publishing genres will be introduced over the twelve-week period, all aimed at reflecting the essence of literary content through compelling imagery. Group critiques of both works-in-progress and finished illustrations guide students through each assignment, and discussion of all aspects of cover illustration will be germane to discourse.

CONTACT INFORMATION

dporter@risd.edu

OFFICE: ISB 114

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Cover to Cover
What's Your Story?
3D Illustration
Words, Images, Ideas
The Magic of Books
Type in Motion
Illustrator as Designer
Sequential Art
The Collaged Image
Cinematic Storytelling

PROFESSIONAL AFFINITIES Graphic design, editorial/advertising/book
illustration, concept/problem solving, studio practice

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3608

THE ARTIST'S BOOK

Judy Sue Goodwin-Sturges

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

At their very core, all books convey a sequence of ideas, but the execution varies widely from one volume to another. In this course, juniors and seniors strive to extend this concept outside of traditional book parameters to achieve their own creative interpretation. Working from their own themes, students mold an innovative presentation of images and concepts – in two dimensions or three, using concrete depictions or abstract forms – into the construction of their own unique artist's book. Assignments include the study of different folds, narrative problems, poetic counting, lost and found, and a free project of the student's choice. Students are encouraged to continue their own media that might include painting, construction, printmaking, etc.

Each week, the class will discuss each student's books-in-progress. At the end of the course, students will be asked to reconnect with one or several of the previous assignments to craft one book as a final project. This course allows students to display their knowledge of paper and folds, challenges them to convey an idea or theme across many changing pages, and provides considerable practice in bringing conceptual ideas to life. Assignments will include exploration of the following aspects and forms of artists books: paste papers, bookbindings, accordion folds, mazes, flag books, star books, combination books, and variations on the above.

Capacity: 17

CONTACT INFORMATION

www.studiogoodwinsturges.com

jsturges@risd.edu

OFFICE: ISB 115

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor
Co-Requisite: LAS E416

RELATED STUDIES Voice + Vision
Illustrator as Designer
What's Your Story?
Artist's Books
The Entrepreneur
Typography for Illustrators
Cover to Cover
Putting It All Together

PROFESSIONAL AFFINITIES Book design and illustration, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital **2D/3D**, printmaking,
photography

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3612 & LAS E416 PICTURE AND WORD

Judy Sue Goodwin-Sturges, April Jones Prince

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS each for LAS E416 and ILLUS 3612

In this class, we will explore the children's picture book as a medium of artistic expression. During the first half of the semester, we will experiment with a number of storytelling techniques and principles while also focusing on different approaches to the format, illustration, and design of picture books. The second half of the semester will be dedicated to the the creation of the final project: each student will complete a book dummy for an original children's book accompanied by several finished illustrations.

This is a team-taught course which begins with an overview of the children's book genre and will focus on the 32-page trade picture book. Using a reading list of recommended picture books, students are encouraged to familiarize themselves with classic as well as current titles.

This course introduces the components of a picture book via in-class and at-home writing and illustrating projects, which are presented in class and critiqued by faculty and fellow students. Students will then be developing story ideas that will provide the basis for the final project: a complete original story, tight sketch dummy, and 2-4 finished illustrations. Each student is encouraged to keep an ongoing "writer's notebook," which is intended to help the student find his/her own storytelling voice and should provide the beginnings of story ideas to draw upon for the final project. In addition, students are encouraged to keep a sketchbook to develop their artistic style. Class discussion and individual critiques with the faculty will provide guidance in finalizing text and art. Students will present their final projects to a group of outside professionals during the last class. Students registered for this class must also register for LAS-E416.

Capacity: 16

CONTACT INFORMATION

www.studiogoodwinsturges.com

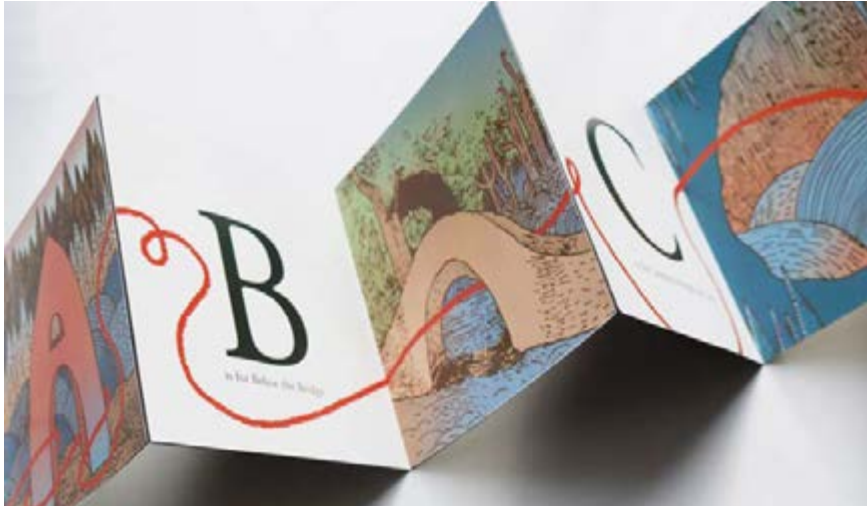
info@studiogoodwinsturges.com

OFFICE: ISB 115

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Voice + Vision
Illustrator as Designer
What's Your Story?
Artist's Books
The Entrepreneur
Typography for Illustrators
Cover to Cover

PROFESSIONAL AFFINITIES Book and Poster Illustration, toy/product design, graphic design, character creation, 3D illustration, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, photography

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3616

ART FOR CHILDREN: BEYOND THE BOOK

Kelly Murphy

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Children have an underestimated capacity to process complex stories, and are often misunderstood as an audience. Their hungry minds depend on imagery to make sense of life and to navigate through their evolving worlds. In this course, students will explore a variety of art forms destined to educate, stimulate and delight children- products, displays, characters, games, and more. Assignments will include works for a variety of industries including publishing, advertising, gift/novelty, and focus on a range of age groups: toddlers to teens. Students will be challenged to create opportunities for discovery that are worthy of this curious and gracious audience.

Each week, class will be dedicated to brainstorming, sketches, critique and discussion where students will develop a knowledge of and sensitivity to the age-appropriate nature of creative work destined for various juvenile audiences. Additionally, there is a semester-long series assignment that will provide a deeper exploration of concept and time management. Participants in this class are encouraged to use personal memory and childhood experiences to connect their personal goals with younger audiences.

Capacity: 17

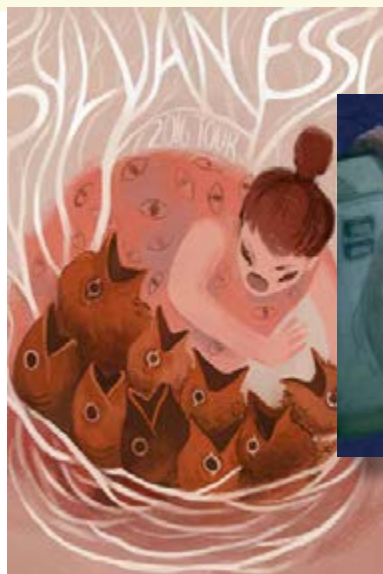
CONTACT INFORMATION

kmurphy@risd.edu

OFFICE: ISB 117

SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Words, Images, Ideas
Illustrator as Designer
2D or Not 2D
The Entrepreneur
What's Your Story?
Traditions, Trappings, Culture, Kitsch
3D Illustration
Voice + Vision

PROFESSIONAL AFFINITIES Graphic design, game design, interactive design,
concept/problem solving

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3638 PICTURING SOUND: MUSIC + ILLUSTRATION

Calef Brown

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Illustration, along with painting, printmaking and many other visual art practices, is intertwined with music. The tradition of connecting the visual to the acoustic has a rich history. Illustrators have collaborated on musical videos, packaging and promotion of musical products and events, as well as contributed to graphic novels and picture biographies of musicians and musical movements. Music is often celebrated in a broader and more tactile way than just on a digital screen. We are seeing the enduring inventiveness of the gig poster and the 12" LP cover, still alive as a canvas. Projects in this class will explore promotional, interpretive, and investigative approaches as they relate to musicians, lyrics, and titles, as well as parallels between music and visual art. Students will have the chance to interpret musical works in a number of ways, including through narrative approaches using sculpture, animation and GIFs as well as other less conventional means. There will be an exploration of analogous aspects of music and visual art including: sound and color, time based works, performative aspects and related ideas (e.g.: the movements of the hand while drawing/ painting as analogous to playing an instrument). There will be some focus too, on genres and movements where music and art have close relationships, ie: psychedelia, pop and op art, comics and set designing. Lectures and discussion will also be devoted to learning about artists who create both visual and musical work.

Capacity: 17

CONTACT INFORMATION

www.calefbrown.com

cbrown02@risd.edu

OFFICE: ISB 112

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES None

RELATED STUDIES Illustrator as Designer
The Silkscreened Poster
The Entrepreneur
Design for Good
Myth & Metaphor
Voice + Vision
Printmaking Techniques for Illustrators

PROFESSIONAL AFFINITIES Product design, textiles/surface design, printmaking as illustration and fine art, editorial and advertising illustration

MEDIA AFFINITIES Printmaking, graphic design, textiles

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

ILLUS 3700 THE TWO-LEGGED PRINT

Randy Willier

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*
3 CREDITS

This course explores the creation of communicative images within the format of the T-shirt. We will begin with an overview of the historical and contemporary use of the printed shirt as a vehicle for commercial and personal advertising, humor, advocacy, social protest, and as a badge of personal identity: the phenomenon of using the body as a substrate for images aimed at passersby. Students will learn and practice the art of serigraphy – silkscreen printing – and will develop designs through a variety of techniques, from simple handmade stencils to the use of photo/computer technology. Assignments will progress through a series of developmental phases, and in-class critiques will play an important role in shaping concepts and designs. We will also investigate the business/commercial side of silkscreening, including the construction of a home studio, recordkeeping and marketing.

Each student will begin by designing a visual “persona” which will then be implemented as a printed t-shirt design. For the rest of the term, students are given the freedom to explore and create their own individual concepts, adjusting concept and approach in response to group critique, and building proficiency in the technique. The lab fee provides for nearly all the materials necessary for production during the course; the only real out-of-pocket expenses come from the purchase of T-shirts or other printable materials.

Open to Non-Majors (Elective)

Capacity: 17

CONTACT INFORMATION

www.risd.edu/Illustration/Randy_Willier/

rwillier@risd.edu

OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES The Silkscreened Poster
The Collaged Image
Illustrator as Designer
The Two-Legged Print
Image Design
Design for Good

PROFESSIONAL AFFINITIES Drawing and printmaking as illustration and fine art,
color design, poster and book design, editorial and
book illustration

MEDIA AFFINITIES Printmaking, collage, installation, artist's books

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

ILLUS 3704

PRINTMAKING TECHNIQUES FOR ILLUSTRATORS

Raymond Willier

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course surveys a wide range of effects possible through versatile printmaking methods including monotype, relief printing and drypoint.

The aim of this course is on broadening the student's range of markmaking skills and experimenting with new visual effects with which to create engaging images. This fast-paced course gives students exposure to low tech printmaking. Rather than emphasizing disciplined editioning, assignments will utilize printmaking processes for producing multiples that explore variations in color, compositional emphasis, and tonal adjustment. We are looking for exciting, image-making means that communicate outside of what the hand can directly draw.

Capacity: 15

CONTACT INFORMATION

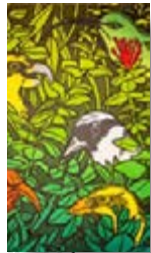
www.risd.edu/Illustration/Randy_Willier

rwillier@risd.edu

OFFICE: ISB 117

FALL

DETAILS



Kira Widjaja



Becki Shue



Zehui Zhong



Jonathan Muroya

PREREQUISITES

Required Sophomore Studios
or permission of instructor

RELATED STUDIES

The Silkscreened Poster
The Collaged Image
Illustrator as Designer
The Two-Legged Print
Image Design
Design for Good

PROFESSIONAL AFFINITIES

Drawing and printmaking as illustration and fine art,
color design, poster and book design, editorial and
book illustration

MEDIA AFFINITIES

Printmaking, collage, installation, artist's books

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



COURSE DESCRIPTION

ILLUS 3706

THE LARGE WOODCUT

Lenny Long

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Woodcut has had a profound affect on the development of printing and has influenced many artists. Despite the simplicity of the medium, (requiring only a few simple cutting and inking tools and a wooden spoon to print the block), resulting prints are as individual as the artist who creates them. An artist is able to make many prints of their image, which makes woodcut great for experimenting with your ideas. Whether you enjoy work with a bold graphic quality or a delicate organic line, woodcut is an ideal medium for those who enjoy the physicality of materials. This class will cover the basics of woodcut prints to gain an understanding of the three components of the process: color separation, carving, and printing. This class will focus on how to organize and print large scale, complex, nuanced multicolored woodcuts and reduction and multi-block techniques will be shown as a means of developing personal imagery. Students will be required to print complete editions of three woodcuts. The first piece will be a single color small print that explores different tools, mark making and developing an identical printed edition. The second will be a small multicolored image that deals with rainbow roll plate printing, reductive cutting, and separate blocks. This will familiarize students with printing as a team, color separation, registration of blocks and overprinting. The third piece will be a large multi-colored wood cut which requires time management and organizing the different sequences of printing to get the most mileage out of each run of the print. Students will work in teams of four to help each other print the final woodcut, with each student responsible for a specific aspect of the run. Coordination of fellow artists assisting with the print will be important to the success of the piece.

Capacity: 14

CONTACT INFORMATION

llong@risd.edu

SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Image Design
Typography for Illustrators
Web Design
Illustrator as Designer
Cover to Cover
Words, Images, Ideas
The Two-Legged Print
Printmaking Techniques for Illustrators
Design for Good
Type in Motion

PROFESSIONAL AFFINITIES Graphic design, poster art, concept/problem solving,
studio practice

MEDIA AFFINITIES Silkscreen printing

CONTENT AND CONCEPT	
IMAGING SKILLS	
PROFESSIONAL PRACTICE	

COURSE DESCRIPTION

ILLUS 3712 THE SILKSCREENED POSTER

Xander Marro

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

For centuries, broadsides- the earliest posters, have attracted attention and sparked the imagination of viewers throughout the western world. The best posters are both visually striking and communicative. Designs may incorporate image and text; but are often effective with either text or image alone. In this class we will learn the essentials of silkscreen printing as well as studying a bit of the history of poster designs created by artists such as Toulouse-Lautrec and Alphonse Mucha, to contemporary illustrators like Saul Bass, Seymour Chwast and Shepard Fairey.

This course is an introduction to water-based screen-printing, poster illustration and design. Students will learn and practice the art of serigraphy –silkscreen printing –and will develop designs through a variety of techniques, from simple handmade stencils to the use of photochemical and digital processes in solving creative and visual problems. We will examine elements of two-dimensional form, typography, color, and communication of concepts. Assignments include topics such as political and social causes, and communication for theatre, music, and the arts. No printmaking or digital experience required.

The lab fee provides for most of the materials necessary for production during the course; student will need to purchase idiosyncratic inks, paper or other printable materials.

Capacity: 15

CONTACT INFORMATION

amarro@risd.edu

OFFICE: ISB 111

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES

Required Sophomore Studios
or permission of instructor

RELATED STUDIES

Color for Portrait and Figure
Advanced Painting
Drawing With Color
Watercolor & Gouache
Watercolor: An Introduction to the Medium

PROFESSIONAL AFFINITIES

Painting and drawing as illustration and fine art, color composition, portraiture, studio practice

MEDIA AFFINITIES

OPEN MEDIA: acrylic painting, watercolor

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



ILLUS 3716 COLOR WORKS

Mary Jane Begin

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course is intended to help students design with color through the use of acrylics, watercolor and glazing medium of their choice. We will explore aspects of color, experimenting with various color grounds as well as a variety of limited palettes. Assignments will include color charts, figure work, still lifes, and will culminate in a final series of paintings.

Hit or miss approaches or repetition of a particular palette, or avoidance of color altogether. This class encourages awareness of color as one of the most dynamic components of an image and emphasizes the need for achieving a balance between knowledge and instinct. Students will investigate: value, harmony, limited palettes, color grounds, layering, mixing, opacity, transparency, temperature, mood, contrast, complimentary color, spatial relationships, vibration and reflection as part of their in-class and homework assignments. Students will work from models dressed in costume, with poses changing every three weeks, and will be given instruction in a combination of acrylics and watercolor in a variety of technical applications. The expectation is that individuals will gain a level of expertise in the designated media and then apply that knowledge to other media. Homework assignments that will include portrait, still life, color charts, a master copy, and a final series of illustrations/images of their choosing. The four week final project at the end of the semester allows students to explore a style, material, media and subject matter of their choice that includes an investigation of color related issues.

Capacity: 17

CONTACT INFORMATION

www.maryjanebegin.com

mbegin@risd.edu

OFFICE: ISB 117

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Color for Portrait and Figure (not offered 2019-2021)
Watercolor & Gouache
Color Works
Landscape Painting
Advanced Painting

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, color composition, portraiture, studio practice

MEDIA AFFINITIES Watercolor

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3736

WATERCOLOR: AN INTRODUCTION TO THE MEDIUM

Joe McKendry

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course presents the transparent watercolor medium in a manner both logical and painless. Through still life, figure painting, and outdoor landscape painting. Students will explore the effects of watercolor to in developing luminous atmospheric harmonies, abrupt notes of contrast, and saturated color effects. Techniques for assuring the clarity and precision of mixture on the palette as well as the properties of diffusion and blending unique to this medium will also be considered. The crucial role of paper selection and preparation will be covered in full. Demonstrations of techniques such as wet into wet, dry-brush, masking, and others will be practiced in exercises designed to build skills and a fuller understanding of the vastly different ways watercolor can be used. Museum visits, visual presentations, and guest critics will augment class discussions.

Capacity: 17

CONTACT INFORMATION

www.joemckendry.com

jmckendr@risd.edu

OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Painting Seminar
Advanced Painting
Drawing with Color (not offered 2019-2021)
Watercolor: An Introduction to the Medium
Color Works

PROFESSIONAL AFFINITIES Painting & drawing for illustration and fine art, color design, studio practice

MEDIA AFFINITIES Watercolor and gouache

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3740 WATERCOLOR AND GOUACHE

Jamie Murphy Hlynsky

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

The remarkable brilliance of color found in watercolor and gouache provide a perfect vehicle for the study of color mixing, both optical and mechanical, and the depiction of dazzling effects of light in finished artwork. Students unfamiliar with color mixing will have an opportunity to explore it thoroughly in this class. The saturation and intensity of gouache is unsurpassed in painting media making it the go-to medium for most children book illustrators, editorial and spot illustration image makers. The quickness of application and short drying time as well as the ability to overpaint colors without bleed through are also unique gouache qualities. It is unfathomable that an artist would create a watercolor without incorporating some gouache into the image. Nothing creates light and translucency like the combination of watercolor and gouache, giving glaze oil painting a run for its money.

Gouache and watercolor lend themselves beautifully to color storyboarding, graphic novels, fabric patterning and design and color system development due to their compatibility, saturation, intensity and ease of color mixing.

The class starts with a series of method and technique exercises as well as tricks used to create different effects with watercolor and gouache.

A rigorous exploration of caricatures and portraits help give the students a strong understanding of color theory while developing an understanding of facial expressions.

Capacity: 17

CONTACT INFORMATION

<https://jamiemurphyhlynsky.com>

jmurphy02@risd.edu

OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Visible Cities
Artistic Anatomy
Drawing with Color (not offered 2019-2021)
Means and An End
The Human Figure in Context
Color for Portrait and Figure (not offered 2019-2021)
Scientific Illustration
Printmaking Techniques for Illustrators

PROFESSIONAL AFFINITIES Graphic design, printmaking, book illustration,
concept/problem solving

MEDIA AFFINITIES Pen & ink, scratchboard

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3748

PEN, INK AND SCRATCHBOARD

Nick Jainschigg

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course introduces students to a variety of pen and scratchboard styles through a series of assignments with include drawing from life and executing well defined illustrative problems. A variety of pen tips and their effect on pen handling are explored. Other aspects of pen drawing to be considered: intelligent design of page with subject, the compositional impact of the page arrangement of tone, and the sensitive selection of appropriate pen and scratchboard styles for a given problem.

Among the simplest of mediums to use, pen and ink is also quite difficult to master. It can be as expressive as handwriting and as precise and elegant as engraving. It is also intimately bound up with the history of illustration and of printed images: it was the first medium to be successfully reproduced and remains as contemporary as the latest comic or magazine illustration.

The structure of the course leads students quickly through the very few tools needed (pen, nib, ink, paper) so that a major portion of the time can be spent on the truly important and challenging aspect of the medium – understanding the way pen and ink affects the viewer and learning how its special qualities can be used to articulate eloquent images. Scratchboard will be introduced at mid-semester, both as an adjunct to pen and ink work and as a medium in its own right. Scratchboard ties closely to woodcut and wood engraving, two mediums with a close relationship with illustration across many times and cultures.

Capacity: 17

CONTACT INFORMATION

www.nicholasjainschigg.com

njainsch@risd.edu

OFFICE: ISB 117

SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES The Silkscreened Poster
Photo One: Analog
The Collaged Image
Image Design
Printmaking Techniques for Illustrators
The Silkscreened Poster
The Two-Legged Print
Illustrator as Designer
Merging Worlds

PROFESSIONAL AFFINITIES Advertising, editorial illustration, portraiture, fine art studio practice

MEDIA AFFINITIES Photography, printmaking, digital imaging, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3754
PHOTO ONE: DIGITAL
Henry Horenstein

COURSE LEVEL: *Junior, Senior (Elective)*
3 CREDITS

This is an introductory course in digital photography. It covers all the basic techniques of digital workflow: capture, photo editing, and inkjet printing. You will learn how your camera works and how to control it to get the results you want. You will also learn how to download and manage your image files, edit them for best results, backup them religiously, and make excellent inkjet (digital) prints. Beyond technique, there will be at least one visiting artist, regular lectures covering the history of photography, an optional weekend field trip to Boston, and regular group and individual crits geared toward developing your style, focusing your ideas, and making better pictures. Most students use a DSLR (digital single-lens-reflex) camera, which you must provide, but other types are also OK, such as a good point-and-shoot or a mirrorless model. We will discuss cell and tablet phones, but a dedicated camera such as one of the above models, will give you better results and more control. While this course is an introduction to photography, and assumes no prior knowledge, students with some photography background or those with analog-only experience may also benefit.

An invaluable resource to the illustrator, Photography is a powerful medium unto itself, or in conjunction with painting, drawing or 3D materials. This course promises to strengthen comprehension of all elements needed to make a forceful photographic image and the fusion of multiple image sources and diverse media.

The student must have access to a digital camera (preferably digital SLR).

ESTIMATED COST OF MATERIALS: \$100.00 - \$150.00

Capacity: 14

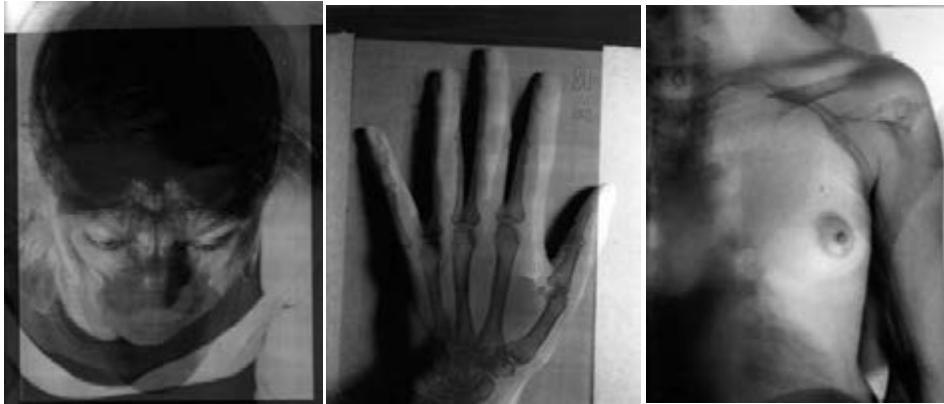
CONTACT INFORMATION

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henry@horenstein.com
OFFICE: DC 411

FALL

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES The Silkscreened Poster
Photo One: Digital
The Collaged Image
Image Design
Printmaking Techniques for Illustrators
The Silkscreened Poster
The Two-Legged Print
Illustrator as Designer
Merging Worlds

PROFESSIONAL AFFINITIES Advertising, editorial illustration, portraiture, fine art
studio practice

MEDIA AFFINITIES Photography, printmaking, digital imaging, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3756

PHOTO ONE: ANALOG

Henry Horenstein

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

REFUNDABLE EQUIPMENT DEPOSIT: \$100.00

This is a basic black-and-white course in photographic technique and visualization. Students learn to use the camera, process film, and make prints, as well as to apply creative aspects of the medium. No prior experience in photography is required, but students must have their own 35mm camera with manual aperture and shutter-speed controls.

Photography is a core resource for the illustrator, but it can also function as a final medium or as a component of an image in concert with painting, drawing or 3D materials. This course will strengthen the student's understanding of the factors which combine to make a powerful photographic image and the adjustments which permit the fusion of multiple image sources and diverse media.

Beyond technical considerations, we will explore the creation of a unique approach to engage the viewer's attention and suggest narrative depth and expressive purpose; the aim is to penetrate the shell produced by the image glut in today's society. Students will be encouraged to work within a theme in order to explore variations in composition and medium.

The student must have access to a camera (preferably 35mm SLR).

ESTIMATED COST OF MATERIALS: \$150

Capacity: 17

CONTACT INFORMATION

www.horenstein.com

henry@horenstein.com

OFFICE: DC 411

WINTERSESSION

DETAILS

COURSE DESCRIPTION



PREREQUISITES None

RELATED STUDIES Printmaking Techniques for Illustrators
Watercolor & Gouache
3D Illustration
Merging Worlds
Illustrator as Designer
Visible Cities

PROFESSIONAL AFFINITIES Collage as illustration and fine art, studio practice

MEDIA AFFINITIES Collage, drawing media, oil and acrylic painting

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3760 THE COLLAGED IMAGE

Jamie Murphy-Hlynsky

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*

3 CREDITS

This course will focus on the creation of expressive imagery through the combination of collage and mixed media. Students will work with a wide range of materials and collage elements, including their own drawings and paintings, photographic images and found objects. Techniques used for developing layers of both texture and meaning will be explored and later applied to specific illustration problems.

Students are also introduced to the concepts, histories, and techniques used in collage. Presentations, reference materials and museum visits will familiarize students with the work of many contemporary illustrators and fine artists who use collage as a medium, as well as those artists who are considered the pioneers of collage during the Dada and Surrealism art movements of the early 20th century. Through these activities students will form a frame of reference and develop their own individual approach to the medium.

Open to Non-Majors (Elective)

Capacity: 15

CONTACT INFORMATION

www.hlynsky.com

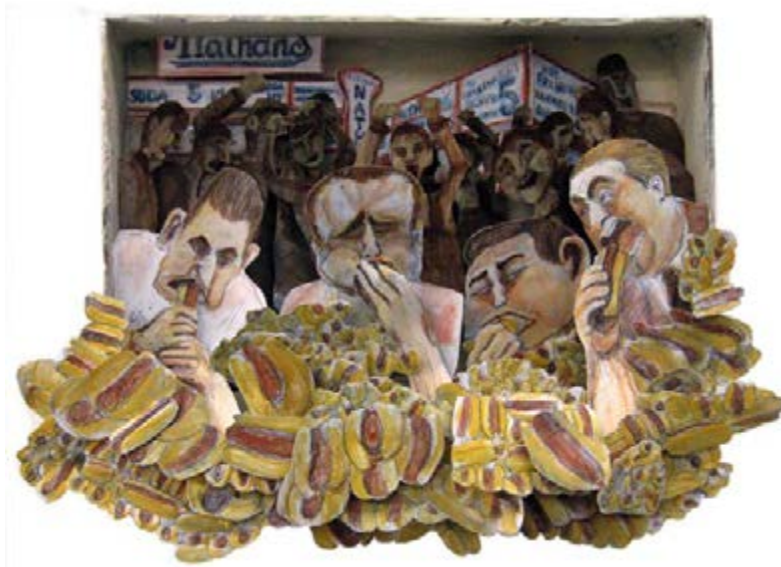
jmurphy02@risd.edu

OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION



ILLUS 3768 2D OR NOT 2D *Melissa Ferreira*

COURSE LEVEL: *Junior, Senior, Fifth Year, Graduate (Elective)*

3 CREDITS

Current illustration employs varied and resourceful modes of expression to communicate both forcefully and poetically. Illustration has historically tended to confine itself to two dimensions: art made flat, reproduced flat. But for some visual statements, the best articulation involves the third dimension. Eloquence occasionally requires that a line lift off the page, that color sculpt itself into shape, and that form not be wholly illusory.

Weekly assignments combine illustration objectives with a playful spirit of exploring materials for its own sake. Simple ingredients include plain paper & junk mail: cut, crimped, ripped, twisted, poked, prodded & glued. Layered cutouts extracted from old publications will be added & subtracted. Quick experiments will be the basis for compositions that will animate shadow boxes and tell stories.

Techniques with paper pulp, polymer & air-dry clays will be demonstrated (as low-relief and over armatures). Scavenged objects and supplies to be disassembled & reconstructed in fresh configurations are another way to create images. Whatever the initial steps, pieces will be finished with mixed media, collage and other treatments that unify the whole. Idea and technique come together so these illustrations will be anything but shallow.

Capacity: 17

CONTACT INFORMATION

www.melissaferreira.net

mferreira@risd.edu

OFFICE: ISB 117

WINTERSESSION

PREREQUISITES

RELATED STUDIES 3D Illustration
Character Creation
Artistic Anatomy
Character and Environment Design for 3D Gaming
Digital 3D for Illustrators
Working Art
Behind the Scene(s)

PROFESSIONAL AFFINITIES Concept/problem solving, sculpture

MEDIA AFFINITIES Mixed media, polymer and air-dry clay

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES 3D Illustration
Character Creation
Artistic Anatomy
2D or Not 2D
Character and Environment Design for 3D Gaming
Digital 3D for Illustrators
Working Art
Behind the Scene(s)

PROFESSIONAL AFFINITIES 3D illustration, editorial illustration, animation,
sculpture, book and packaging design

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital **2D/3D**, printmaking,
photography, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3772
3D ILLUSTRATION
Jean Blackburn

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

While most illustrations are flat, working in three dimensions allows for the engagement of a whole new range of material and conceptual possibilities. Whether using traditional materials or digital technologies, sculpture is enormously nuanced in what it can suggest. In this class, we will examine how objects and various sculptural strategies can be used to convey complex concepts and ideas. A survey of contemporary sculpture and 3D illustration will provide plenty of conceptual, process and material exploration. The class is offered in conjunction with RISD CoWorks to promote experimentation, interdisciplinarity, and access to advanced technologies. Projects are structured to introduce you to a variety of materials and methods of working, including paper manipulation, box making, character design, model-making, 3D printing, and laser-cutting. Additionally students will learn how to light and photograph three-dimensional work for reproduction or portfolio. The class promotes development of personal expression, strong conceptual solutions, excellent craftsmanship and good design. Major elective; Illustration juniors and seniors; open to non-majors pending seat availability and permission of the instructor.

Capacity: 17

CONTACT INFORMATION

www.blackburnartproject.com

jblackbu@risd.edu

OFFICE: ISB 115

FALL

DETAILS

COURSE DESCRIPTION



ILLUS 3780 WORKING ART

Lenny Long

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This is a survey course designed to enable students to develop a wide range of work in three-dimensional moving art pieces. Students get exposed to a number of different types of movement and the challenges inherent in making movements operate smoothly. The pieces are made from a range of materials but mostly wood including cardboard, wire, metal, plastic, sculpey, and paint. There are three elements in each project: the idea, mechanism and surface treatment. Assignments will be centered on a specific mechanism: students bring the subject and story to the piece. The mechanisms covered include: action/ reaction, balance/counter balance, whirlygig, cams and cranks, motion-triggered lights and sound. Mold making will be incorporated into some assignments. All projects are painted. This course requires students to develop a hands-on, working knowledge of a range of tools, from simple hand tools to more complex tools available in our wood shop. Exercises and focused workshops on tool usage will be a fundamental part of the class. Prior experience with tools is helpful but not necessary. The class culminates with a “Come Play With Us” show of students’ projects. Elementary school children, the public and the RISD Community are invited to play with the pieces, with an emphasis on fun. The projects have to work; they need to be built to withstand all types of child’s play.

Capacity: 15

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Artistic Anatomy
Animation Introduction for Illustrators
Sequential Art
Myth & Metaphor
2D or Not 2D
Working Art
3D Illustration
Digital 3D for Illustrators
Character and Environment Design for 3D Gaming
Character Creation
Creature Lab

PROFESSIONAL AFFINITIES character design, 3D illustration, editorial illustration, animation, sculpture, book and packaging design

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, photography, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

llong@risd.edu

OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES None

RELATED STUDIES Sci-Fi and Fantasy Illustration
3D Illustration
Character Creation

PROFESSIONAL AFFINITIES Sculpture, character development, concept/problem solving, book illustration, sci-fi/ fantasy illustration, studio practice

MEDIA AFFINITIES Mixed media

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3782

DRAGON: CONCEPT & CHARACTER DEVELOPMENT IN 3D MIXED MEDIA

Trent Burleson

COURSE LEVEL: *Sophomore, Junior, Senior (Elective)*

3 CREDITS

This course begins with the investigation of Dragons, compelling mythological monsters found throughout the history of art in various cultures. Students will research historic forms and consider the purposes dragons and other monsters serve in various contexts, in preparation for designing and building their own “dragon”. Multiple theories of aesthetics relating to sculpture will be presented keeping in mind that these three dimensional objects are among the oldest and most expressive forms of representation and can be considered both the most traditional and the most innovative of artistic endeavors. Key artists such as Donatello, Rodin, and Henry Moore will be studied. A premise of the class is that in breaking the constraints of the 2 dimensional canvas, sculpture has mass, volume, and occupies space in a way impossible to achieve in painting or drawing. Consequently, working in three dimensions provides previously unimagined challenges and opportunities, and creates new pathways for learning. Students in this class will therefore be encouraged to take an experimental approach to creating form. The knowledge and experience gained here should help students become better artists in general and in future artistic endeavors not directly related to the specific material presented in the course.

At the end of the semester each student should have a superbly conceived and created object that expresses their own individual vision. Emphasis will be placed on how well the object succeeds in fulfilling or illustrating a storyline or narrative developed by the student.

CAPACITY 14

CONTACT INFORMATION

www.burlesonart.com

tburleso@risd.edu

OFFICE: ISB 116

SPRING

DETAILS

COURSE DESCRIPTION



ILLUS 3904
JOURNALISTIC ILLUSTRATION

Fred Lynch

COURSE LEVEL: Junior, Senior (Elective)

3 CREDITS

In this course, students take on the role of the reportage illustrator and visual essayist by developing a series of images in a sketchbook journal, on site, with emphasis on observation, documentation and investigation of non-fiction subject matter. Finished art will be created for a number of the investigative assignments as well as a completed stand alone visual essay of a self-generated topic. The long tradition of illustrative reporting will be examined and discussed, as will the contemporary manifestations of journalistic art in print and in digital formats. Emphasis is placed on authorship, concept, and drawing skill development afforded by working on site are also a focus.

Capacity: 17

PREREQUISITES Illustration Concepts 1 & 2
Drawing 1 & 2
Painting 1 & 2
or permission of instructor

RELATED STUDIES

- Drawing 1 & 2
- Painting 1 & 2
- Visible Cities
- The Art of Communicating Science
- Editorial Illustration
- The Visual Essay
- Words, Images, and Ideas

PROFESSIONAL AFFINITIES Editorial illustration, reportage, graphic novels, book illustration, visual essay, scientific and archeological illustration

MEDIA AFFINITIES OPEN MEDIA: drawing/painting, digital

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

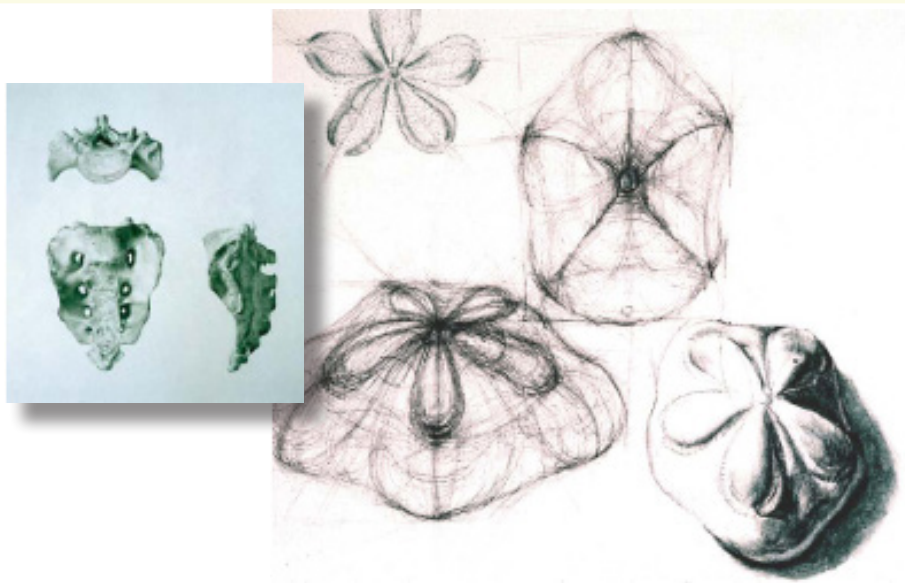
www.fredlynch.com

flynch@risc.edu

OFFICE: ISB 113

FALL

DETAILS



PREREQUISITES Illustration Concepts 1 & 2
Drawing 1 & 2
Painting 1 & 2
or permission of instructor

RELATED STUDIES Drawing 1 & 2
Painting 1 & 2
Visible Cities
Creature Creation
Artistic Anatomy
Creature Lab
The Art of Communicating Science

PROFESSIONAL AFFINITIES Scientific and medical illustration, archaeological illustration, book illustration, painting & drawing as illustration and fine art, scientific visualization, graphic design

MEDIA AFFINITIES OPEN MEDIA: drawing/painting, digital, pen & ink

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3916 SCIENTIFIC ILLUSTRATION

Jean Blackburn

COURSE LEVEL: Junior, Senior (Elective)

3 CREDITS

From Leonardo's rich notebook studies to Audubon's great horned owl, to NASA's Mars Rover simulations, scientific illustration requires investigation, good design, close observation and technical mastery. This class series as an introduction to the enormous field of Scientific Illustration. The scientific illustrator must organize scientific information in an efficient, clear, and visually compelling manner. It must satisfy the needs of the scientist, the format, and the audience. Major areas of concern will be in developing professionalism, strong composition, craftsmanship, and nuanced observational skills. The influence of belief systems on the depiction of "factual" information will be examined in historic scientific illustrations. Students will be expected to produce several portfolio quality pieces.

We will begin with a study of structuring strategies nature uses to create its enormous diversity of forms. Scientific drawing conventions, interesting drawing techniques and tool will be presented. Students will produce a variety of black and white, color and digital solutions exploring aspects of this broad field. The class will culminate with a final project allowing each student to explore a scientific area of interest.

Capacity: 17

CONTACT INFORMATION

www.blackburnartproject.com

jblackbu@risd.edu

OFFICE: ISB 115

SPRING

DETAILS



PREREQUISITES None

RELATED STUDIES Character Creation
What's Your Story?
Merging Worlds
CoMix
Character & Environment Design for 3D Gaming
Cinematic Storytelling
Creature Lab
Sequential Art: Comics, Manga, &Bandes Desinee
Design for TV Animation

PROFESSIONAL AFFINITIES Game design, animation concept art, book illustration, comic book/graphic and sci-fi/fantasy illustration

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, printmaking, animation

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3920 SCIENCE FICTION & FANTASY ILLUSTRATION

Nick Jainschigg

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*

3 CREDITS Open to Non-Majors (Elective)

This course will be a short introduction to Science Fiction and Fantasy illustration in the form they are most frequently seen in book covers. Subjects will include, (besides the usual aliens, futuristic looking machinery, and dragons), practice with materials and techniques, reference gathering, working with a manuscript, working with the paperback format, etc . . . The goal of the course is to familiarize the interested student with the means and methods of producing a realistic illustration of an unreal scene.

This course will also be an introduction to the history and methods of narrative illustration and representational painting. Sketching, reference gathering, composition, and the use of painting and drawing materials will be covered. Additionally, there will be discussions of related areas such as: the development of characters, environments and creatures; the extraction of information from the manuscript or brief; the use of the sketch as a research tool and as a presentation device; and several demonstrations of traditional media techniques as well as a visiting artist.

This course is open to all skill-levels and disciplines. More time and emphasis will be placed on conceptual clarity and originality than fineness of execution. All assignments will be of one week's duration. One afternoon per week will be devoted to science fiction and fantasy in the media – primarily movies – and the influence these powerful images of imagination and possibility have had on the culture at large. Such classic films as Fritz Lang's *Metropolis* , Jean Cocteau's *Beauty and the Beast* , and Stanley Kubrick's *2001: A Space Odyssey* will be screened and discussed with special attention to the grand visual sets and design.

Capacity: 17

CONTACT INFORMATION

www.nickjainschigg.org

njainsch@risd.edu

OFFICE: ISB 114

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Character Creation
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration
Myth & Metaphor

PROFESSIONAL AFFINITIES Character design, concept art, book illustration,
editorial illustration, storyboarding

MEDIA AFFINITIES OPEN MEDIA, BUT WITH A HIGH LEVEL OF
PROFICIENCY REQUIRED: graphite, pen & ink,
drawing/painting/digital 2D

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3924 CREATURE LAB

Lars Grant-West

COURSE LEVEL: Junior, Senior (Elective)

3 CREDITS

This class is designed to train students in the art of creature creation/design. Students will be studying animal anatomy and physiology with a focus on adaptations to meet specific environmental pressures. Following a structured process to design beasts for a variety of genres, the class will explore the genres of fantasy, science fiction and horror. Also featured will be class discussion regarding the psychological implications of different aesthetic choices using creatures from film and literature as case studies.

From ancient mythology and folklore to today's high-powered movie and video game industry, the creation of fantastic creatures is a well-established and revered craft. This class builds on that long legacy. Expect to the depths of your imagination to shape your creations, flesh them out using the rich palette of real-world animal adaptations, then breathe life into them with your own personal style. Class discussion of the natural world will kickstart your out-of-class research as your beasts are captured in realistic renderings using media of your choice. Each assignment will deliver a specific set of parameters within which students must generate multiple sketches. A strong emphasis will be set on finding real world reference which will inform the creation of fantastic creatures. Students will be responsible for their own creations but are likely to need to make edits that come up in class critique. Some of these edits will be "suggestions" (as they generally tend to be in class critiques), while others will be mandatory (with the instructor playing the role as art director/employer in crit situations). Students will design inhabitants for specific fantastic environments or genres, illustrate creatures from literature and folklore, re-envision classic critters, and create plenty of others from scratch. Whether your interest is in concept art, sculpting in clay or pixels, or finished 2D illustration, arrive ready to create!

Capacity: 17

CONTACT INFORMATION

www.larsgrantwest.com

lgrant@risd.edu

OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration
Myth & Metaphor

PROFESSIONAL AFFINITIES Game design, animation concept art, book illustration, comics, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3936 CHARACTER CREATION

Eric Telfort

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

In this course we will explore the process of designing characters as well as the objects they possess and the environments they inhabit. Through a series of projects that emphasize conceptual thinking and functional design, students will learn how to skillfully use design in support of narrative. Full color works in a variety of media will be critiqued on their clarity of vision and strength of presentation. This course is a continuation of the ideas presented in Character Design and will serve students who have taken that class and students new to this subject matter.

Character design has always been an integral part of narrative illustration. Its application to diverse and emerging illustration markets such as digital game design, animation, comic books, film, merchandising, and advertising have substantially expanded its relevance. Students will push beyond stereotypical designs to develop characters and environments that are imaginative and culturally resonant. Particular emphasis will be placed on the expressive power of facial expression, body posture, color, and costume. Through exploration of our own perceptions of good/evil, success/failure, beauty/ugliness, we will create characters that have never been seen before. This course will stress the importance of visual investigation; research into other cultures and their artifacts – as well as into such areas as biology, anatomy, and engineering – can provide the character designer with the inspiration necessary for originality and the knowledge to make the character thoroughly convincing. Presentation will be emphasized. Good drawing, color and composition are all essential if an idea is to be presented with clarity and expressiveness. Students may choose any medium – provided that it allows for color. Examples of work from some of character design's finest exponents, both contemporary and historical, will be shown and discussed.

Capacity: 17

CONTACT INFORMATION

etelfort@risd.edu

OFFICE: ISB 112

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration
Myth and Metaphor
Character Creation

PROFESSIONAL AFFINITIES Game design, animation concept art, book
illustration, comics, sci-fi/fantasy illustration, studio
practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital **2D/3D**, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

ILLUS 3938
WORLDSMITH
Lars Grant-West

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

As visual artists, we all have a story to tell. One of the keys to creating a convincing narrative is persuading your viewers of the believability of the world into which you invite them. The creation of graphic novels, games, animations and movies often start with a world guide: a document that fully describes the setting.

Sometimes these are simply textual or visual references and sometimes they are books in their own right. Regardless of form, their purpose is to make sure that all the creative people working on a project will build a consistent “reality”. This course is intended to familiarize students with the process of generating and illustrating the visual parameters of an invented environment in which a story happens - defining first the umbrella under which the story unfolds, then establishing a more specific place/time/habitat that includes details relevant to the story: environment, history, culture, clothing styles, architecture, animals, etc. Beyond the invention of a setting for a visual narrative, in this course students will also learn how to design a style guide for intellectual property worlds (IP). Each will create a visual “bible for envisioning the IP world within which their narrative unfolds.

A strong emphasis will be set on finding real world reference which will inform the creation of student projects.

Capacity: 17

CONTACT INFORMATION

www.larsgrantwest.com

lgrant@risd.edu

OFFICE: ISB 117

SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES None

RELATED STUDIES CoMix
Sequential Art: Comics, Manga & Bandes Desinees
Character Creation
Voice + Vision
Animation Practices
Cinematic Storytelling
Cover to Cover
Artists Books
The Magic of Books
Picture and Word
Words, Images, Ideas
Illustrator as Designer

PROFESSIONAL AFFINITIES Comic book illustration, editorial illustration, storyboarding, concept/problem solving

MEDIA AFFINITIES *OPEN MEDIA:* graphite, pen & ink, drawing, painting, digital 2D

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 3940 COMICS: GRAMMAR OF THE GRAPHIC NOVEL

Reid Johnson

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*
3 CREDITS

This course will explore the way words and pictures combine in sequence to form something much greater than the sum of their parts: comics! Students will investigate the mechanics of comics storytelling through a series of exercises designed to deconstruct the comics language. As the exercises increase in complexity, they also increase in freedom; encouraging students to apply the skills they've honed to narratives of their choosing. While clarity is key to engaging the reader, this course emphasizes communication regardless of style. Through a series of cumulative exercises introducing a new element of the comics language each week, students will be equipped for further work in this art form. Discussions will include a concise history of the medium from newspaper cartoons, to the rise of manga, graphic novel, and webcomics. Open to Non-Majors (Elective)

Capacity: 17

CONTACT INFORMATION

www.rkikuojohnson.com

rjohnson01@risd.edu

OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION



PREREQUISITES None

RELATED STUDIES CoMix
Character Creation
Animation Practices
Cinematic Storytelling
Creature Lab
Cover to Cover
Comics: Grammar of the Graphic Novel
Picture and Word
Sequential Art: Comics, Manga & Bandes Desinee

PROFESSIONAL AFFINITIES Comic book illustration, editorial illustration, storyboarding, concept/problem solving

MEDIA AFFINITIES 3-D illustration
Landscape Painting

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

ILLUS 3942 GAINED IN TRANSLATION: COMICS AS ADAPTATION

Paul Karasick

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Done well, respectful, original, and inventive adaptations can deliver fresh interpretations of original sources that are themselves new works of art that stand on their own merits. In this course students will adapt written works from a variety of source materials into multi-page comics stories, demonstrating how form, narrative arc, cultural context, character, and emotion can be translated faithfully and artfully from one medium to another. In the process of doing the work, students will master the language of comics; a medium with its own vernacular. Using unique combinations of words and pictures to form meaning, students will gain insights into shared principles of story telling that apply to both prose and visual narrative. After deep reading of texts to understand structure, story and meaning, students will interpret and visually amplify the adapted texts, taking the new work from the thumbnail to the full sketch, to final art, and then to self-published mini-comics.

Capacity: 17

CONTACT INFORMATION

www.paulkarasikcomics.com

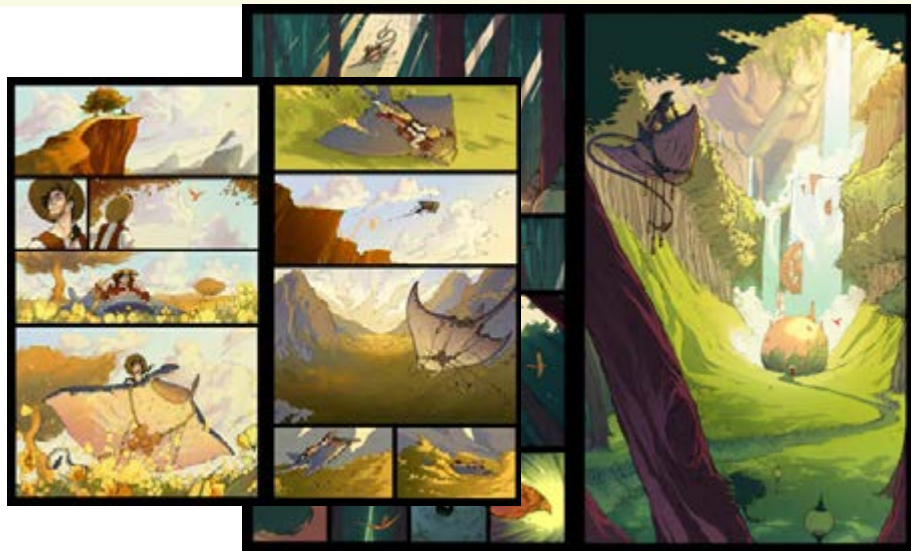
pkarasikcomics.com

pkarasik@risd.edu

OFFICE: ISB 117

FALL

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES CoMix
Comics: Grammar of the Graphic Novel
Character Creation
Voice + Vision
Animation Practices
Cinematic Storytelling
Cover to Cover
Artists Books
The Magic of Books
Picture and Word
Words, Images, Ideas
Illustrator as Designer
Type in Motion

PROFESSIONAL AFFINITIES Comics, storyboarding, graphic design, book illustration, pictorial narrative, animation

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 3944 SEQUENTIAL ART: COMICS, MANGA & BANDES DESSINÉES *Antoine Revoy*

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Sequential art is an evolving and global art form whose recent history is grounded in three distinct forms: Comic, Manga, and Bande Dessinée. This course offers an intensive introduction to the storytelling possibilities that these forms present and teaches storytelling and technical approaches that will enhance an artist's ability to thrive in both 'sequential art' and other narrative driven fields. This course is also designed to resolve any lingering deficiencies in composition, value, color, perspective, and drawing fluency, all of which are essential. In addition to short assignments and in class exercises, the course will include the showing of exceptional examples of comics, manga, and bandes dessinées work by artists including: Winsor McCay, Osamu Tezuka, Hergé, Hayao Miyazaki, Moebius, and R. Crumb. Students are also encouraged to bring in their favorite examples of 'sequential art' to share with and inform the class.

Attention to the orchestration of panel layout and composition within individual panels themselves will be taught in tandem with the use of value and color as storytelling tools. In addition to creating works of a personal nature, students will be given assignments that require them to work from a given concept to demonstrate their ability to present various technical and psychological elements in a compelling fashion. Students will also gain a knowledge of the practical and professional concerns of the form as well as an insight into the origins of various styles.

Capacity: 17

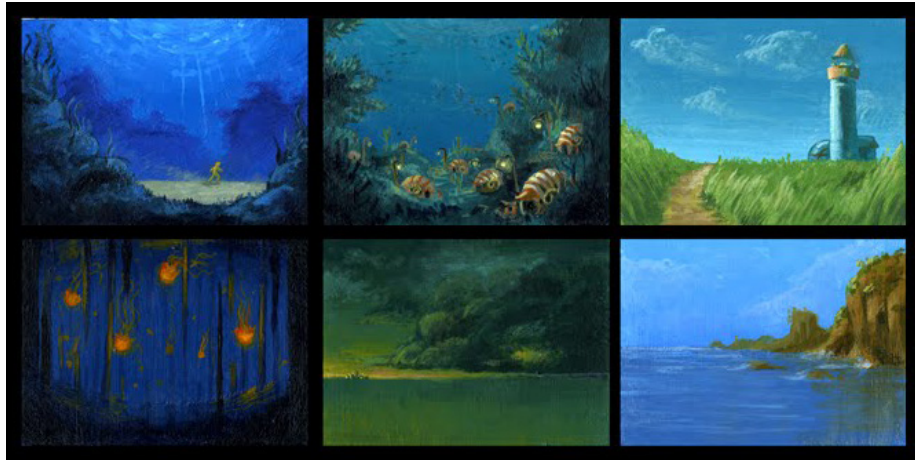
CONTACT INFORMATION

arevoy@risd.edu

OFFICE: ISB 117

SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES What's Your Story?
Character Creation
Character and Environment Design for 3D Gaming
Comics: Grammar of the Graphic Novel
CoMix
Sequential Art: Comics, manga & Bandes Desinee
Introduction to Animation for Illustrators
Picture & Word
Visible Cities
Myth & Metaphor
Animation Practices

PROFESSIONAL AFFINITIES Comic book illustration, editorial illustration, concept/
problem solving, storyboarding

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 3956 CINEMATIC STORYTELLING *Richard O'Connor and Lizzie Akana*

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course will examine various storytelling techniques used in cinema that are essential in guiding the look and feel of a film. These will include storyboarding, color key creation, and production illustrations. Our goal is to build the essential skills needed to participate in the narrative process of filmmaking. You will work both individually and in groups on a series of assignments to create finished works that build your individual skills and demonstrate your abilities to work on a story team in a cinematic production. We will examine camera placement and frame-to-frame clarity by creating storyboards for different scenarios. In addition, to explore the emotional beats of a narrative, you will create lighting and color keys. In the final weeks, we will create a finished production illustration for a narrative that will be either supplied or created by the student.

In Cinematic Storytelling students respond to assignments with the goal of investigating how cinema's specific needs of fixed aspect ratio, time, and movement can be used to communicate, as well as the relevant skills used to address them in storyboards, color keys, and production illustrations. Attention to the study of time, composition, and their effect on the viewers psychology will be taught in tandem with the study of how the masters of cinema and animation use these elements to create indelible impressions with their work. In addition to creating works on their own, students will be given group assignments that will require them to demonstrate their ability to work as a team on a given concept. Students will also learn to be aware of the practical professional concerns of the industry.

Capacity: 17

CONTACT INFORMATION

roconnor@risd.edu

eakana@risd.edu

OFFICE: ISB 117

FALL + SPRING

DETAILS



PREREQUISITES None

RELATED STUDIES Character and Environment Design for 3D Gaming
Sequential Art
Photo 1: Digital
Photo 1: Analog
3D Illustration
Comics: Grammar of the Graphic Novel
Character Creation
Cinematic Storytelling
CoMix
Painting & drawing as illustration and fine art, portraiture, studio practice

PROFESSIONAL AFFINITIES

MEDIA AFFINITIES Digital 2D/3D, photography, animation, video

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE DESCRIPTION

ILLUS 3960 ANIMATION PRACTICES

Julie Zammarchi

COURSE LEVEL: *Junior, Senior (Elective)*
3 CREDITS

This course provides students with practical, hands-on creative experience in animation production and is primarily designed to introduce students to the fundamental principles of animation: timing, movement, staging, design, and editing. Class exercises explore a variety of traditional and experimental techniques and processes including: drawn animation, direct-to-film, cutouts, modified base, and pixilation. This class is more concerned with process than finished product. Personal expression and experimentation are emphasized.

A wide range of independent animated films is screened and discussed to provide creative stimulus and demonstrate a variety of aesthetic and technical approaches.

The course is reserved for sophomore illustration majors and is a prerequisite for all other animation classes in the Film/Animation/Video department.

Registration is managed by Rebecca Paiva in the FAV office: rpaiva@risd.edu.

ESTIMATED COST OF MATERIALS: \$40.00

Capacity: 15

CONTACT INFORMATION

jzammarc@risd.edu

AUD 430

FALL + SPRING

DETAILS



PREREQUISITES Required Sophomore Studios
Course available to seniors only

RELATED STUDIES Picture and Word
The Entrepreneur

PROFESSIONAL AFFINITIES Concept/problem solving, editorial illustration, corporate & institutional illustration, book illustration, graphic design, packaging and 3D illustration

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/collage, drawing/painting, digital 2D/3D, printmaking, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

COURSE DESCRIPTION

ILLUS 4012 SENIOR PORTFOLIO *Staff*

COURSE LEVEL: *Senior (Elective)*

3 CREDITS

This class prepares each senior for real world experiences in the disciplines and industries relevant to their areas of creative interest. The term “portfolio” is used here to mean the entire delivery system that introduces the artist to the professional world. That identity, or “brand,” consists of a resume, website, printed samples, mailers, business cards, video clips and any other representation of the student’s work and skills. As a wholly individual design project, portfolios serve as the gateway to job opportunities, freelance work, gallery exhibitions, artist residencies, and internships. The portfolio class centers on four main areas of discussion: the creation of the artwork itself; the portfolio as a delivery system for the work; professional practice information such as the charging of fees and the creation of contracts; and understanding the connection to and building of relationships with clients, employers, or art buyers. Each student will develop an individual program and portfolio, including a proposal for a body of work, a website, a business card, advertising materials, a resume, and a client list with contact information.

Class meets each week to review artwork in a variety of group or individual critique formats, augmented with guest lecturers. Students attend a resume workshop and participate in a Portfolio Review Day sponsored by Career Services.

Capacity: 17

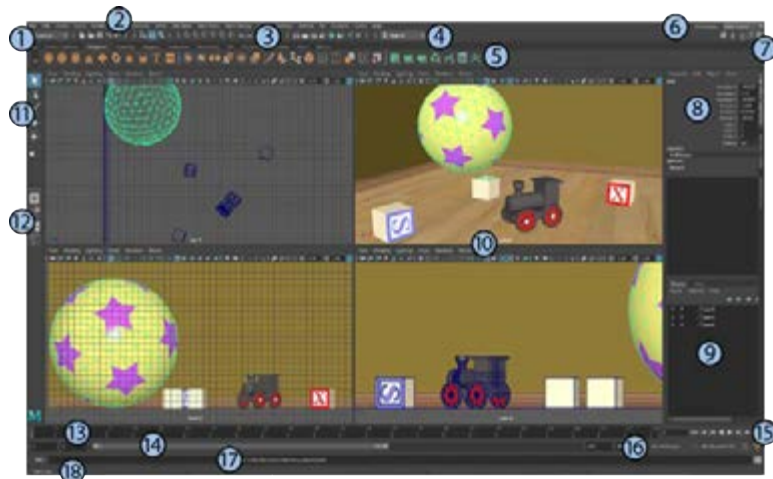
CONTACT INFORMATION
Staff

SPRING

DETAILS

COURSE DESCRIPTION

ILLUS 4402 WORKSHOP: MAYA BASICS *Nick Jainschigg*



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration
Myth & Metaphor

PROFESSIONAL AFFINITIES game design, animation concept art, book illustration,
comics, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

COURSE LEVEL: *Junior, Senior (Elective)*
1 CREDIT

A one month basic introduction to Maya for 3D image-making. The class will introduce polygonal modeling, UV-mapping and normal-map generation, texturing, lighting, and advanced shader options, the Mental Ray renderer, and some particle, fluid and atmospheric simulators. Animation will not be taught beyond basics required for particle and other effects.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.

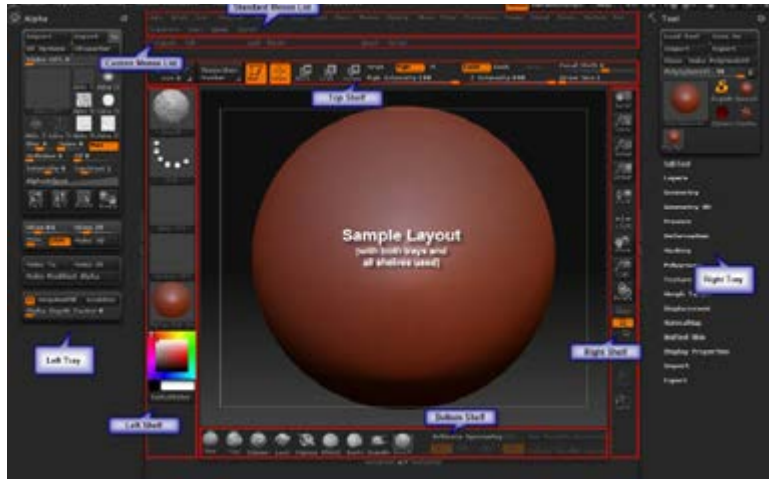
Capacity: 17

CONTACT INFORMATION
www.nickjainschigg.org
njainsch@risd.edu
OFFICE: ISB 114

FALL, SPRING

DETAILS

COURSE DESCRIPTION



PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration

PROFESSIONAL AFFINITIES game design, animation concept art, book illustration, comics, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 4404

WORKSHOP: ZBRUSH SCULPTING AND ILLUSTRATION

Nick Jainschigg

COURSE LEVEL: Junior, Senior (Elective) Major; Major elective; restricted to Illustration majors during initial registration; open to Graphic Design and Industrial Design majors following initial registration period; open to other non-majors pending seat availability and permission of department. Students must register for workshops during the registration period and add/drop regardless of start date of class.

1 CREDIT

This one-month workshop will explore the creative potential of ZBrush, the 3-D sculpting application from Pixologic. With so many uses, it's difficult to cover ZBrush completely, but by the end of the class you will have a solid understanding of the program, all its component tools and how to customize them and use them in your workflow, whether it's sculpting for game detail, animation, visualization, or rapid-prototyping. This workshop is a one-credit course that emphasizes skills and techniques. This class is part of a group of offerings by the departments of Illustration, Industrial Design and Graphic Design that are offered on Friday afternoons and are open to all students to facilitate cross-departmental enrollment.

Subjects will include brushes, their uses and customization, tools and subtools, materials, textures, masks and visibility, the use of Spotlight, ZRemesher, ZSketch, ZSpheres, the Transpose bar, polypaint and UV tools, as well as layers, lighting and rendering, and export of 3D models.

Capacity: 17

CONTACT INFORMATION

www.nickjainschigg.org

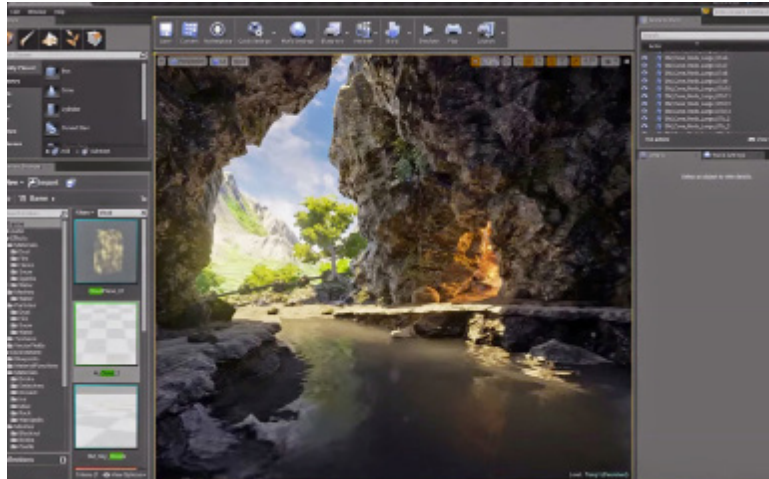
njainsch@risd.edu

OFFICE: ISB 114

FALL, SPRING

DETAILS

COURSE DESCRIPTION



ILLUS 4406

WORKSHOP: INTRODUCTION TO UNREAL ENGINE FOR GAME AND ENVIRONMENT DESIGN

Nick Jainschigg

COURSE LEVEL: *Junior, Senior, 5th yr., Grad (Elective); Open to Graph Design and ID majors following initial registration period. Open to other non-majors pending seat availability and permission of the department.*

1 CREDIT

This course is a short introduction to the use of the Unreal game engine for the production of realistic interactive environment whether for architecture, industrial design, VR, or animation. It is intended for people who are already comfortable with 3D modeling and texturing and will cover the basics of scene creation, modeling, the particular requirements of PBR texturing, animation, and simple interactivity through the use of blueprints. Topics will include basic setup; import of 3D assets, including materials, animations, polygonal models, and custom hit-detection meshes; setup of input methods, lighting, sky-boxes, and atmospheric effects; and output to various devices. Professional workflow considerations and naming conventions will be covered, as well as an overview of useful third-party software for modeling and texturing.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Capacity: 17

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES	Sci-Fi & Fantasy Illustration
	Creature Lab
	Introduction to Digital Illustration
	Virtual Reality Design for Science
	Advanced Digital Painting
	3D Illustration
	Character & Environment Design for 3D Gaming
	Artistic Anatomy
Scientific Illustration	

PROFESSIONAL AFFINITIES game design, animation concept art, book illustration, comics, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES *OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video*

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

www.nickjainschigg.org

njainsch@risd.edu

OFFICE: ISB 114

FALL, SPRING

DETAILS



PREREQUISITES Completion of Sophomore year

RELATED STUDIES Project dependent

PROFESSIONAL AFFINITIES Project dependent

MEDIA AFFINITIES Project dependent

CONTENT AND CONCEPT	
IMAGING SKILLS	
PROFESSIONAL PRACTICE	

COURSE DESCRIPTION

ILLUS 8900 INDEPENDENT STUDY PROJECT (ISP) MAJOR *Staff*

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty-supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.

Permission of instructor and GPA of 3.00 or higher is required.

Register by completing the Independent Study Application available on the Registrar's website.

Course not available via web-registration.

CONTACT INFORMATION
sdoyle@risd.edu
OFFICE: ISB 111

**FALL,
WINTERSESSION,
SPRING**

DETAILS

COURSE DESCRIPTION

ILLUS 8960 PROFESSIONAL INTERNSHIP

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Internships are meant to provide the opportunity for students to experience direct knowledge of industry practices by applying their skills and expertise in the marketplace. The purpose of this experience is to broaden a student's familiarity with particular industries, current practices and professional needs. A student is expected to augment new skills gained from the internship, as well as practice what they've learned from the undergraduate program. The most effective internship opportunities are those that best utilize both the student's specific creative abilities, and encourage in-depth inquiry in the context of solving "real world" design challenges.

The additional expectation for the students is to learn how to work collaboratively, efficiently and effectively within the structure of a professional setting. Undergraduates are eligible to take a fall, spring or Wintersession internship once they have successfully completed their freshman year and may take their first summer internship after their sophomore year. Undergraduates may take a maximum of 6 internship credits toward their degree. Registration for an internship requires application through the RISD Careers website (risdcareers.com).

Students applying for internships should first submit all necessary e-forms (signed and fully completed by the student and the sponsoring organization) via ArtWorks by the published deadlines.

Internship + Professional Development Advisor, Mary Jane Begin will review for approval, all applications and assess evaluations of internships. She is available for consultation on portfolios and internship advising during the academic year.

A required internship meeting will be posted for students interested in internships in both the Spring and Fall semesters.

**FALL,
WINTERSESSION,
SPRING, SUMMER**

CONTACT INFORMATION
mbegin@risd.edu
OFFICE: ISB 117



PREREQUISITES Completion of Sophomore year

RELATED STUDIES Internship dependent

PROFESSIONAL AFFINITIES Internship dependent

MEDIA AFFINITIES Internship dependent

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS

COURSE DESCRIPTION



ILLUS 8965

COLLABORATIVE STUDY PROJECT (CSP)

Staff

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, and it may not be a substitute for a course if that course is regularly offered.

Register by completing the Collaborative Study Application available on the Registrar’s website. Course not available via web-registration.

PREREQUISITES	Completion of Sophomore year
RELATED STUDIES	Project dependent
PROFESSIONAL AFFINITIES	Project dependent
MEDIA AFFINITIES	Project dependent

CONTENT AND CONCEPT	
IMAGING SKILLS	
PROFESSIONAL PRACTICE	

CONTACT INFORMATION

sdoyle@risd.edu

OFFICE: ISB 111

FALL,
WINTERSESSION,
SPRING

Academic Planning Grid
BFA in Illustration
Rhode Island School of Design

STUDENT _____
 ADVISOR _____
 ANTICIPATED GRADUATION DATE _____

TRANSFER ☐ CHANGE OF MAJOR ☐
 ISO ☐ BRDD ☐
 DOUBLE MAJOR ☐

COURSES COMPLETED: 126 CREDITS TOTAL, INCLUDING 18 CREDITS IN FOUNDATION STUDIES						
	FACULTY	SEMESTER	YEAR	CREDITS	GRADE	TRANSFER SUBSTITUTION
LIBERAL ARTS REQUIREMENTS (42 CR)						
HISTORY OF ART & VISUAL CULTURE (12 CR)						
- ARTH-H101 History of Art & Visual Culture						
- ARTH-H102 History of Art & Visual Culture II (topics)						
- HAVC elective						
- HAVC elective						
LITERARY ARTS & STUDIES (9 CR)						
- ENGL-ET01 Literature Seminar: Design in Words						
- ENGL elective						
- ENGL elective						
HISTORY, PHILOSOPHY & SOCIAL SCIENCES (9 CR)						
- HPSS-S101 Topics: History, Philosophy & Social Sciences						
- HPSS elective						
- HPSS elective						
LIBERAL ARTS ELECTIVES [LAEL, ARTH, ENGL, HPSS (12 CR)]						
- LAEL-LE-30 History of Illustration						
- LAEL elective						
- LAEL elective						
- LAEL elective						
ILLUSTRATION MAJOR REQUIREMENTS (54 CREDITS)						
sophomore core sequence (18 cr)						
- ILLUS 2000 Visual Thinking						
- ILLUS 2004 Visual Strategies						
- ILLUS 2012 Drawing 1: Visualizing Space						
- ILLUS 2016 Drawing 2: The Articulate Figure						
- ILLUS 2024 Painting 1: Color Perception and Expression						
- ILLUS 2028 Painting 2: Observation and Imagination						
special electives (6 cr) *						
- ILLUSTRATION CONCEPTS ELECTIVE						
- COMPUTER LITERACY ELECTIVE						
professional preparation (3 cr)						
- ILLUS 5251 Senior Portfolio						
illustration major electives (27 cr)						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
- ILLUS elective						
NON MAJOR ELECTIVES (12 CREDITS)						
- NON-MAJOR elective						
- NON-MAJOR elective						
- NON-MAJOR elective						
- NON-MAJOR elective						

* please consult the official course announcement for a list of classes which fulfill the illustration concepts elective and the computer literacy requirement.

DETAILS

COURSE DESCRIPTION

ILLUS 3026 STEREOTYPES & PARADIGMS

Robert Brinkerhoff

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Picture-making for broad public consumption is extraordinarily dependent on rote comprehension of long-standing archetypes. Heteronormative, Anglocentric, Caucasian and male-oriented paradigms prevail in western culture, and our collective habit of perpetuating these hierarchies in illustration, while undoubtedly useful in the conveyance of messages through a quick read, runs counter to more noble efforts to promote parity of race, gender and sexual orientation through equal representation in visual culture.

This class explores the merits and frustrations of inclusiveness in illustration—an art form uniquely skewed to wide scale appreciation of archetypal personae. Students will commit themselves to equal representation for a broad spectrum of people (e.g., race, sexual orientation, gender) while confronting the very practical problems inherent to overcoming our dependence on default personae (white, straight, male) to communicate abstract ideas. How can illustrators achieve clarity of communication while putting aside prevailing stereotypes? What is the responsibility of the perceiving public in transcending habitual interpretation in favor of equal representation? These and other questions are at the heart of this class.

CONTACT INFORMATION

<http://www.robertbrinkerhoff.com>

<http://robertbrinkerhoff.blogspot.com>

rbrinker@risd.edu

OFFICE: ISB 112

SPRING

Not Offered 2020-21

PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES The Elements of Advertising
XXXY
Style & Substance
Contemporary Illustration
Editorial Illustration
New York, New Yorker
Voice + Vision
Myth & Metaphor
What's Your Story?
Play At Work

PROFESSIONAL AFFINITIES concept/problem solving, graphic design, editorial
illustration, corporate & institutional illustration, book
and poster illustration/design

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

ILLUS 3028

TRADITIONS, TRAPPINGS, CULTURE, KITSCH

Susan Doyle

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

Throughout time, man has punctuated his existence with ritualized celebrations honoring life, death, time, nature, love, good and community. This course considers how objects and concepts have manifested in culture evolve through shifts in attitude about what is unknown, profound, or taboo. We look at the ways that traditions become commercialized and how that translation changes our understanding of them. We examine the boundary between fine art and kitsch and how passage between the two articulates artistic choice. We will in addition discuss how the definition of a target audience inflects communication. Thus students will strive to invent imagery and objects inspired by traditions but informed by a contemporary sensibility. There are several readings required during the semester with consequent seminar-styled discussion. The goal is to make art that piques the curiosity and engages the imagination through symbolism, structure, revelation, humor, and surprise.

There are no limitations on materials, media or dimensionality.

PREREQUISITES Illustration 1 & 2
or permission of instructor

RELATED STUDIES New York, New Yorker
XX/XY
What's Your Story?
Propaganda
Works, Images, Ideas
Contemporary Illustration
Editorial Illustration
Voice + Vision

PROFESSIONAL AFFINITIES concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital **2D/3D**, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

www.doyle-art.com

sdoyle@risd.edu

OFFICE: ISB 111

SPRING

DETAILS

COURSE DESCRIPTION



ILLU 3044 & LAS-E722 ILLUSTRATING DANTE'S COMEDY

Robert Brinkerhoff, Mark Sherman

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

The verb *to illustrate* means at its root to shed light upon something, and has a definition that encompasses both the practices of pictorial representation and the intellectual exercise required to understand a long, philosophical poem. (Indeed, the OED notes an old but perhaps equally relevant use of the term to mean the clearing of the head!)

Not Offered 2020-21

PREREQUISITES Illustration Concepts 1 & 2
or permission of instructor

Students must also register for LAS-E722.

RELATED STUDIES

What's Your Story?
Picture & Word
CoMix
Sequential Art
Comics: Grammar of the Graphic Novel
Editorial Illustration
Electric Book

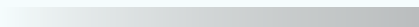
PROFESSIONAL AFFINITIES

concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book illustration/design

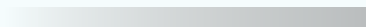
MEDIA AFFINITIES

OPEN MEDIA: pen & ink/scratchboard, mixed media/collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

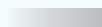
CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



All things considered, *The Comedy of Dante Alighieri, Florentine by Birth but Not in Character* (b. 1265, d. 1321) can be understood as an exercise in illustration as it imagines the full spectrum of human experience, scored between the “blind prison” of Inferno and the “eternal light” of Paradiso. This course brings together intensive study of Dante's Comedy and the practice of series-book illustration so that students might gain a greater understanding of what it means to be truly invested in both the study of literature and the creation of sequential, pictorial narrative.

*Please note that this three-credit offering may **only** be taken simultaneously with the Literary Arts and Studies Department course bearing the same title (**LAS E722**), also worth three credits. Students will receive **3 Illustration studio credits** and **3 Literary Arts and Studies credits** upon completion of these co-requisites.*

CONTACT INFORMATION

www.robertbrinkerhoff.com

rbrinker@risd.edu

OFFICE: ISB 112

SPRING

DETAILS

COURSE DESCRIPTION



ILLUS 3204

COLOR FOR PORTRAIT AND FIGURE

Tony Janello

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Portraiture in oils does not simply begin and end with a likeness. In this class, we will explore ideas and techniques employed by great painters since the Renaissance to create truly lifelike representations. We will begin with limited color underpaintings and thereby establish the basic image which frees us up to explore color through glazing. As the semester progresses, we will move on to opaque painting techniques and finally to thickly applied paint using the palette knife. Emphasis is placed on color mixing and the use of a limited palette. We will examine how color can convey life and how this can be achieved through the use of subtle warm and cool color relationships. The mastery of color is essential for the artist who wishes to create portraits and figures that seem alive to the viewer.

Initially, life painting in the classroom creates a bridge between tonal painting and color. The use of glazes versus opaque oil color, once explained and demonstrated, are then applied by the student and thereby understood. By employing a simple palette of three primaries, the student learns to mix all the colors he/she needs. Palette knife is used later in the semester to create very accurate warm-cool color effects that are difficult to achieve with brush alone. Along with gaining a mastery of color, the student is exposed to a variety of techniques aimed at improving one's ability to capture a faithful likeness. The study of portrait painters of the past and present from Velazquez and Rembrandt to Lucian Freud and Jenny Saville is an integral part of this course. Students are encouraged to design homework assignments tailored to their specific needs.

Capacity: 17

CONTACT INFORMATION

www.slowart.com/articles/janello.htm

ajanello@risd.edu

OFFICE: ISB 117

SPRING

PREREQUISITES

Required sophomore studios
or permission of instructor

RELATED STUDIES

Visible Cities
Artistic Anatomy
Drawing With Color
Means and An End
The Human Figure in Context
Character Creation
Creature Lab
Character and Environment Design for 3D Gaming
Scientific Illustration

PROFESSIONAL AFFINITIES

Painting & drawing as illustration and fine art, color
design, portraiture, studio practice

MEDIA AFFINITIES

Oil painting

CONTENT AND CON-

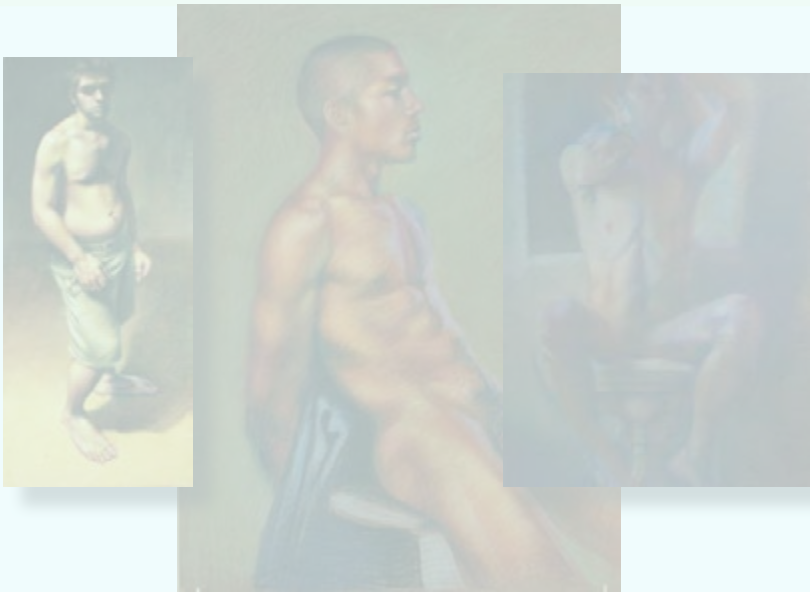
IMAGING SKILLS

PROFESSIONAL PRAC-

Not Offered 2020-21

DETAILS

COURSE DESCRIPTION



ILLUS 3112 DRAWING WITH COLOR

Tony Janello

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

Color is arguably the single most expressive and mysterious tool available to the artist. Many artists who are skilled in black and white drawing have difficulty when they turn their hand to color. Through classroom exercises, an awareness of the transformative power of color is awoken. Limited color underdrawings are further developed with multiple layers of color. The use of warm and cool color relationships – as well as the exploration of polarities of color in order to create rich and dramatic effects – is examined in depth.

Class work gives the student the opportunity to work from the live model. For homework, the student is encouraged to engage in subject matter which has personal significance, perhaps something one had always wanted to create but hadn't had the opportunity.

Caran D'arche crayons are an overlooked medium that offers the student a unique bridge from drawing in black and white to working with confidence in full color. Crayon creates a bridge: less intimidating than more traditional media, while simultaneously capable of producing highly sophisticated imagery. Crayon provides an important alternative to oil painting for the nuanced investigation of color. Their waxy yet rich consistency makes for an ease of layering and modification that promotes experimentation and self-discovery. Rich modulation of color through optical color mixing and a full range of approaches (from detailed rendering to gestural mark-making) can be achieved by the student. Subject matter, style, and content are all of the student's choosing.

Capacity: 17

CONTACT INFORMATION

www.slowart.com/articles/janello.htm

ajanello@risd.edu

OFFICE: ISB 117

FALL

PREREQUISITES Required sophomore studios
or permission of instructor

RELATED STUDIES The Human Figure in Context
Color Works
Color for Portrait & Figure
Visible Cities
Artistic Anatomy
Means and An End
Color for Portrait and Figure
Character Creation
Creature Lab
Character and Environment Design for 3D Gaming
Scientific Illustration

PROFESSIONAL AFFINITIES Painting & drawing as illustration and fine art, color design, portraiture, studio practice

MEDIA AFFINITIES Caran D'arche crayons on masonite

CONTENT AND CONCEPT

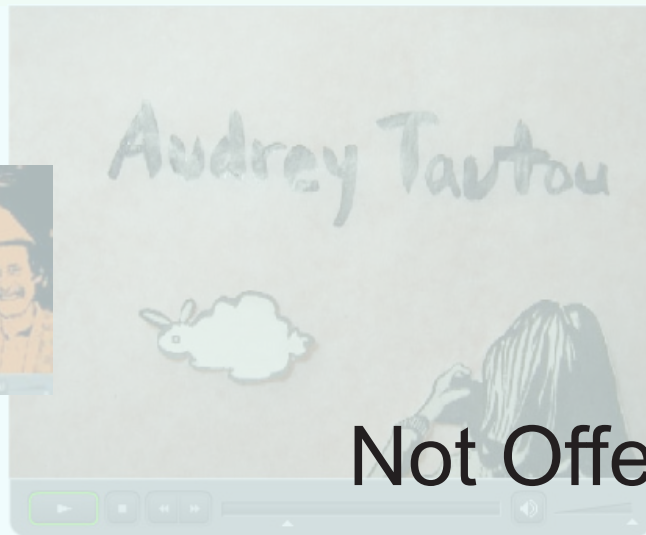
IMAGING SKILLS

PROFESSIONAL PRACTICE

Not Offered 2020-21

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

ILLUS 3316 TYPE IN MOTION

Rafael Attias

COURSE LEVEL: *Freshman, Sophomore, Junior, Senior, Fifth Year, Graduate*
This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

In this course, you will explore the fundamentals of typography and image combined with motion graphics. The students will work on several assignments utilizing InDesign, Photoshop, Illustrator, Flash, and/or other programs. The projects will cover a wide range of topics, from traditional design to motion graphic and interactive applications, with the goal of learning how to combine these tools to realize successful visual communication.

Open to Non-Majors (Elective)

Capacity: 17

PREREQUISITES

None

RELATED STUDIES

Illustrator as Designer
Typography for Illustrators
Animation Introduction for Illustrators
Advanced Digital Painting
Words, Images, Ideas
Introduction to Digital Illustration
Voice + Vision
Design for Good
Image Design
Silkscreen Poster Design

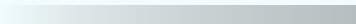
PROFESSIONAL AFFINITIES

Concept/problem solving, graphic design, editorial illustration, corporate & institutional illustration, book and poster illustration/design

MEDIA AFFINITIES

Digital 2D/3D, photography, animation, video

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



CONTACT INFORMATION

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rattaias@risd.edu

OFFICE: ISB 117

WINTERSESSION

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

ILLUS 3340

VIRTUAL REALITY DESIGN FOR SCIENCE

Fritz Drury, David Laidlaw

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Computer Literacy requirement for Juniors.

3 CREDITS

This course is taught in collaboration with the Brown University Department of Computer Science and will focus on specific problems in scientific illustration (based on data provided by various departments in the sciences at Brown). The class will explore design issues for immersive, simulated 3D environments visualizing complex aspects of fluid mechanics; past projects have included arterial blood flow and the aerodynamics of bat flight. The models created by the class are fully navigable, surrounding the viewer with digitally simulated 3D forms that can be explored in the virtual space of the "Cave", a ten foot cubic room equipped with four synchronized digital projectors. Working from sketches in traditional 2D and 3D materials, 2D and 3D digital imaging, and a virtual reality drawing program (Cave Painting) – which allows the artist to "paint" strokes of color and texture in 3D space – the class will create interactive three-dimensional illustrations of scientific data while exploring the possibilities for creative dialogue between artist and scientist. This course is open to all RISD and Brown students.

Knowledge of one or more basic computer imaging programs (Photoshop, Painter, Illustrator) is required. Knowledge of Maya, Cinema 4D or another 3D imaging program is desirable. Permission of the instructor must be obtained in advance.

Capacity: 17

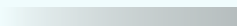
PREREQUISITES *Permission of instructor*

RELATED STUDIES Introduction to Digital Illustration
Advanced Digital Painting
Web Design
Type in Motion
Digital 3D for Illustrators
Character & Environment Design for 3D Gaming
Scientific Illustration
Visualizing the Natural Sciences

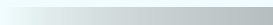
PROFESSIONAL AFFINITIES Game design, animation concept art, book/CD covers, graphic design, editorial/book/scientific illustration

MEDIA AFFINITIES Digital 2D/3D, animation, film/video

CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



CONTACT INFORMATION

www.fritzdrury.com

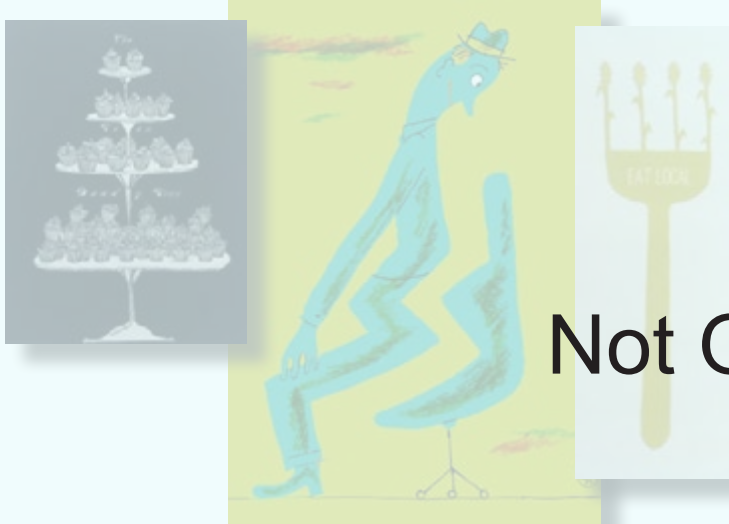
fdrury@risd.edu

OFFICE: ISB 113

FALL

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

ILLUS 3400 IMAGE DESIGN

Robert Brinkerhoff

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course seeks to apply a design sensibility to the creation of illustrations. The formal characteristics include flatness, strong graphic quality, awareness of figure/ground, scale, color, placement – versus naturalistic concerns such as rendering and perspective. This stylistic approach lends itself to clear, conceptual communication. Thus, all class projects will require problem-solving as well as development of clear and refined graphic approaches.

Milton Glaser once commented that a good designer “sees a way to unify separate occurrences and create a gestalt, an experience in which this new unity provides a new insight.” Excellent design is much more than the sum of its parts; its unified totality presents a visual reality, a world with its own inherent logic. This class will investigate imagery that is both picture and graphic form. In rigorous pursuit of the orchestration of shape, structure, movement, color palette, figure/ground, and pattern we will examine the tools and processes that lead to dynamic image design. While studying influential figures from the history of visual communication, students will undertake projects including posters, illustrations, symbols, logos, icons, information graphics, and other forms of imagery which explore the intersection of illustration and graphic design. We will use form, geometry, pattern, white space, and perhaps, letterforms to achieve, as Milton Glaser put it “the unity and conviction that emerges from dealing with the total surface.”

Capacity: 17

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES The Silkscreened Poster
Typography for Illustrators
Illustrator as Designer
Words, Images, & Ideas
The Two-Legged Print
Cover to Cover
Design for Good

PROFESSIONAL AFFINITIES Graphic design, book illustration, concept/problem solving, studio practice

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

CONTACT INFORMATION

<http://www.robertbrinkerhoff.com>

<http://robertbrinkerhoff.blog->

SPRING

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

ILLUS 3632 MAKING PLAY: GAMES

Jason Beene

COURSE LEVEL: *Junior, Senior (Elective)*

This course fulfills the Illustration Concepts requirement for Juniors.

3 CREDITS

“One of the most difficult tasks men can perform, however much others may despise it, is the invention of good games and it cannot be done by men out of touch with their instinctive selves.” – Carl Jung

The ability to play is a complex activity that is at the core of human learning. From “Monopoly” to poker, “Doom” to the baseball diamond, games allow us to explore social interactions, take risks, set goals, develop skills, and expand our imaginations while entertaining us without serious consequences. What makes a game fun? Or memorable?

In this class, we will explore the intersections of learning, experimentation, and play. In our constructed projects, we will search for innovative ways to expand or reinvent game traditions. Through individual and collaborative projects, we will examine how game mechanics (rules/systems) thoughtfully combined with game aesthetics (visuals/story) can be used to craft engaging, memorable and informative user/player experiences. Our goal is to develop primarily non-digital games that are conceptually innovative responses to various questions you pose related to play. Quality assurance and usability concerns will be explored through focus group play tests.

“Without this playing with fantasy no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable.” – Carl Jung

Capacity: 15

CONTACT INFORMATION

www.jasonbeene.blogspot.com

jbeene@risd.edu

OFFICE: ISB 117

FALL

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Words, Images, Ideas
Illustrator as Designer
2D or Not 2D
The Entrepreneur
What's Your Story?
Traditions, Trappings, Culture, Kitsch
Character & Environment Design for 3D Gaming
Puppetry and Performance
3D Illustration
Voice + Vision

PROFESSIONAL AFFINITIES Graphic design, game design, interactive design,
concept/problem solving

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking,
animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS

COURSE DESCRIPTION

ILLUS 3728
MIXED MEDIA
Lenny Long



Not Offered 2020-21

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course focuses on the exploration of combining a variety of media with the expectation of discovering a new, personal approach to creating images. Students are initially taught the specific properties and uses of watercolor, gouache and acrylic and then invited to explore combinations of these media adding pastel, colored pencil, inks, collage material, charcoal, or found objects.

There will be discussion and experimentation with various techniques, and finishes possible through these materials. Students will work in class from set ups, photo references and the model, and will develop images using the techniques and media combinations explored in class in weekly homework assignments.

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Renaissance Painting Techniques
Painting Seminar
Color for Portrait and Figure
Advanced Painting
Drawing with Color
Watercolor & Gouache
Artsitic Mediums for Illustration
Color Works
Painting 1 & 2

PROFESSIONAL AFFINITIES Painting & drawing for illustration and fine art, color design, studio practice

MEDIA AFFINITIES Acrylic painting, watercolor, and other media

content and concept



imaging skills



professional practice



Capacity: 17

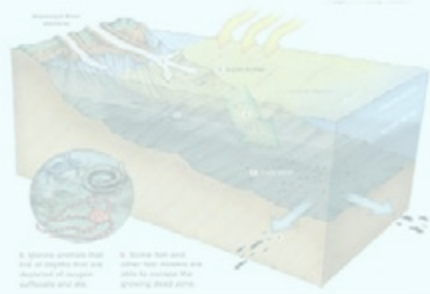
CONTACT INFORMATION

llong@risd.edu
OFFICE: ISB 117

FALL

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

ILLUS 3912 & LAEL 3912 ART OF COMMUNICATING SCIENCE

Nick Jainschigg

COURSE LEVEL: *Junior, Senior, Fifth Year, Graduate*
3 CREDITS each for LAEL 3912 and ILLUS 3912

This 6-credit course invites undergraduate and graduate students to improve their skills in communicating and illustrating science. The general topic is changing biodiversity, how humans impact plants, animals, and their environment. Examples will be presented from around the world, as well as from Rhode Island. Through a series of exercises, students will practice analyzing and interpreting scientific information in order to both understand and present it. The science content will be delivered through lectures, visits to research labs, and to a nearby nature sanctuary. The course is designed to introduce students to relevant scientific concepts and challenge them to use their art to make these ideas more concrete and meaningful. In some cases, the goal may be to educate; in others, it may be to raise awareness, stimulate debate, or entertain. Students will explore the use of different media, including 2-D, 3-D, animated, and interactive modes. They will also target different audiences and venues, including: general interest or editorial publications, art for public spaces including galleries, educational and peer-to-peer science materials. Class work includes assigned reading, several minor projects, an exam, and a comprehensive final project. Students will choose a recent research study on the topic of human impacts on biodiversity for the subject of their final project, which is a written paper combined with original artwork designed for a public space or public interaction. The Departments of Illustration and History, Philosophy and Social Sciences will teach the course collaboratively.

Open to Non-Majors (Elective)

Students must register for both LAEL 3912 taught by Dr. Lucy Spelman and ILLUS 3912 taught by Nick Jainschigg.

CONTACT INFORMATION

www.drlucyspelman.com
lspelman@risd.edu

www.nickjainschigg.org
njainsch@risd.edu

OFFICE: ISB 115

WINTERSESSION

PREREQUISITES Required Sophomore Studios
or permission of instructor
Co-Requisite: LAEL-3912.

RELATED STUDIES Editorial Illustration
Myth & Metaphor
Scientific Illustration
Virtual Reality Design for Science
Artistic Anatomy
The Human Figure in Context

PROFESSIONAL AFFINITIES Scientific illustration, corporate & institutional illustration, concept/problem solving, studio practice

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard; mixed media/collage; drawing/painting; digital 2D/3D; printmaking; animation; photography; film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

DETAILS

COURSE DESCRIPTION

ILLUS 3948 CoMix: WORDS AND PICTURES MIXED TOGETHER

Paul Karasik

COURSE LEVEL: *Junior, Senior (Elective)*
3 CREDITS

Not illustration. Not creative writing. Comics has its own language resulting from images and words working together. The combination of drawings and words in a sequence transcends culture and language and communicates with people of all ages, literate or not, in a direct and powerful way. How does this happen? This course will examine the elements that make up a comic: pictures in sequence, captions, dialog, visual symbols, narrative technique, and style. More important, it will investigate how these elements are combined in the mind of the reader to create the visual language of the comic. As students demonstrate mastery, they will move from highly structured lessons and exercises to more personal and experimental long forms. Students will devote the last third of the course to creating and self-publishing a 24 page mini-comic of their own. This class offers a look at how narrative structure is manifested in comics, from non-verbal, didactic narratives, intended to show and tell, to wildly inventive interpretations of traditional stories and fables. Be prepared to write and draw a lot of pages. Intended to show and tell, to wildly inventive interpretations of traditional stories and fables.

Capacity: 16



PREREQUISITES Required Sophomore Studies
or permission of instructor

RELATED STUDIES Comics: Grammar of the Graphic Novel
Character Creation
Voice + Vision
Animation Introduction for Illustrators
Cinematic Storytelling
Cover to Cover
Artists Books
The Magic of Books
Picture and Word
Words, Images, Ideas

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

CONTACT INFORMATION

pkarasik@risd.edu

OFFICE: ISB 117

SPRING

DETAILS

COURSE DESCRIPTION



Not Offered 2020-21

PREREQUISITES Required Sophomore Studios

RELATED STUDIES Advanced Painting
Editorial Illustration
Landscape Painting
Working Art
Color for Portrait and Figure
Portfolio
Entrepreneur

PROFESSIONAL AFFINITIES Drawing and painting as illustration and fine art, studio practice, 3D

MEDIA AFFINITIES *OPEN MEDIA:* pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital **2D/3D**, printmaking, animation, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE

ILLUS 4000

ADVANCED PROJECTS

Lenny Long

COURSE LEVEL: *Junior, Senior (Elective)*

3 CREDITS

This course is designed to enable students to develop a body of work in a series that begins and ends within the semester. It culminates with a professional-level juried exhibition of students' completed projects in the ISB gallery, with an emphasis on presentation, marketing and managing a public opening. This course requires students to reach the goals they set for themselves through the individualized projects they outline in detail at the beginning of the course. Each student selects a theme they are interested in working on for 13 weeks. A written statement is submitted that details the subject and concept, media, size and number of images to be completed, to the same high degree of finish. Continuity of style is an important aspect of the series. A wide range of media are welcome in the class excepting animation, performance and installations. The series should be done in a media that the student has experience with. Consistency of work ethic and quality of execution is of utmost importance in the course.

Advanced projects is a working studio focusing on the development of a consistent body of work in style and finish. The project must be fully completed within the semester, realistic planning and satisfactory fulfillment of stated goals is emphasized. The range of projects has included but is not limited to editorial illustration, landscape and portrait painting, children's books, pop-up books, comic books, drawings, sculpture, 3D characters, printmaking and skate-board design. Students will have individual crits weekly and group critiques at mid-semester and during final review week and are required to serve on at least one of the exhibition committees.

Capacity: 17

CONTACT INFORMATION

olsonpaintings.com

polson@risd.edu

OFFICE: ISB 117

FALL

DETAILS



Not Offered 2020-21

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES

PROFESSIONAL AFFINITIES

MEDIA AFFINITIES



CONTENT AND CONCEPT



IMAGING SKILLS



PROFESSIONAL PRACTICE



COURSE DESCRIPTION

ILLUS/IDISC4102

MONKEY:A KUNG FU PUPPET OPERA

Mary Jane Begin/ Erminio Pinque

Guest Faculty: Anne Emlein, Apparel and Textiles

*Cerise Jacobs; White Snake Productions and Tom Lee, Director,
Designer and Puppet artist*

COURSE LEVEL: Junior, Senior (Elective) Interdisciplinary

3 CREDIT

“Monkey: Journey to the West” is one of the oldest and greatest quest sagas originating in China at least a thousand years ago. The libretto is loosely based on the original sixteenth century book and does not attempt to be true to the original story. (The action has been condensed from four lengthy volumes into a 90 - 100 minute opera.) The three main characters will be performed by life-size puppets and the performance will include a multitude of smaller monkey and demon puppets.

Students will be engaging in visualizing and articulating the narrative of Monkey- A KungFu Puppet Parable through drawing and prototyping a multitude of Bunraku style puppets, both life-sized and hand held. The learning objective of this interdisciplinary course of study is to bring students with a variety of talents and visions together to translate and envision a performance based narrative through drawing, constructing and performing. In addition to the research, ideation process and narrative exploration/visualization, the students will construct the puppets, design the puppets’ costumes, learn the artistry of movement and performance and engage in a dialogue with the choreographer to explore the movement and action through practice performance and storyboarding. The students in this course will have to work collaboratively to create the final rendition of the three major puppet characters in designated teams of production. Artistic collaboration is a central element of performance based art, and will be a center piece for this course.

The Illustration Department and Interdisciplinary Studies will be cross listed for this course, with consultation and guest visits from Apparel Design and Textiles faculty as well as the external collaborators from White Snake Productions and Puppet Director Tom Lee. The production team, and the Pulitzer prize-winning librettist, Cerise Jacobs, will engage in a regular dialogue with the students as they facilitate the creation of the project. The end result of the work created in the classroom will culminate in a series of performances of the opera on stage in the Fall of 2021.

Capacity: 20

CONTACT INFORMATION

www.maryjanebegin.com

mbegin@risd.edu

OFFICE: ISB 117

SPRING

ILLUS 4418

WORKSHOP: FIGURE + PERSPECTIVE INTENSIVE

Nick Jainschigg

COURSE LEVEL: *Junior, Senior (Elective)*

1 CREDIT

Not Offered 2020-21

A one month basic refresher course in perspective and its use in the construction of pictorial space and narrative imagery. The course will begin with the use and construction of one-point, two-point, and three-point perspective and the horizon line and will cover common architectural (interior and exterior) challenges. After the first week, though, emphasis will be on the choice of viewpoint, its effect on narrative drama, the use of pictorial depth in the manipulation of the viewer, and the creation of lights and shadow through skiagraphy. Additional subjects will include the analysis of camera lensing and reference photos, spherical perspective and other perspective systems, the harmonization of reference from multiple sources, and the depiction of humans and human proportion in complex environments.

Capacity: 17

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration
Visible Cities

PROFESSIONAL AFFINITIES game design, animation concept art, book illustration, comics, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT 

IMAGING SKILLS 

PROFESSIONAL PRACTICE 

CONTACT INFORMATION

www.nickjainschigg.org

njainsch@risd.edu

OFFICE: ISB 114

SPRING

ILLUS 4420

WORKSHOP: PIGMENTS & EMULSIONS

Nick Jainschigg

COURSE LEVEL: *Junior, Senior (Elective)*
1 CREDIT

Not Offered 2020-21

This is a four-week workshop intended as an introduction to pigments and fast-drying, water-based painting media for illustration. It will begin with an overview of pigments, their history, classification, properties, and differences. Students will be introduced to pigment suspensions as a convenient way to work with various water media, and to acrylic emulsions as an easy introduction to emulsion media. Subsequent weeks will discuss supports and tools as well as several other emulsion media such as casein, gouache, and egg tempura.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.

Capacity: 17

PREREQUISITES	Required Sophomore Studios <i>or permission of instructor</i>
RELATED STUDIES	Sci-Fi & Fantasy Illustration Creature Lab Introduction to Digital Illustration Virtual Reality Design for Science Advanced Digital Painting 3D Illustration Character & Environment Design for 3D Gaming Artistic Anatomy Scientific Illustration Puppetry and Performance Myth & Metaphor
PROFESSIONAL AFFINITIES	game design, animation concept art, book illustration, comics, sci-fi/fantasy illustration, studio practice
MEDIA AFFINITIES	OPEN MEDIA: pen & ink/scratchboard, mixed media/ collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT	
IMAGING SKILLS	
PROFESSIONAL PRACTICE	

CONTACT INFORMATION
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njainsch@risd.edu
OFFICE: ISB 114

SPRING



Not Offered 2020-21

ILLUS 4422

WORKSHOP: LINE & WASH

Nick Jainschigg

COURSE LEVEL: *Junior, Senior (Elective)*

1 CREDIT

This one-month workshop will explore the creation of integral line-and-wash analogs. Intended for students with a history of line and wash painting and its significance in the processes of painting and illustration, the course will explore all the minutiae of combining ink line with watercolor wash, including brands of ink, relative waterfastness, and the effects of different nibs on the laying down of the line. A comparison of different papers and substrates for ink and wash, as well as the effect of texture on linework and wash application. Wet into wet techniques for both watercolor and ink application and the proper application of washes and buildup of color. Analysis of watercolor pigments and their application, with distinction made between transparent and semi-transparent pigments. Effects of black vs. colored linework.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.

Two sections available.

Capacity: 17

CONTACT INFORMATION

www.nickjainschigg.org

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OFFICE: ISB 114

SPRING

PREREQUISITES Required Sophomore Studios
or permission of instructor

RELATED STUDIES Sci-Fi & Fantasy Illustration
Creature Lab
Introduction to Digital Illustration
Virtual Reality Design for Science
Advanced Digital Painting
3D Illustration
Character & Environment Design for 3D Gaming
Artistic Anatomy
Scientific Illustration
Puppetry and Performance
Myth & Metaphor

PROFESSIONAL AFFINITIES game design, animation concept art, book illustration, comics, sci-fi/fantasy illustration, studio practice

MEDIA AFFINITIES OPEN MEDIA: pen & ink/scratchboard, mixed media/
collage, drawing/painting, digital 2D/3D, printmaking, animation, photography, film/video

CONTENT AND CONCEPT

IMAGING SKILLS

PROFESSIONAL PRACTICE