

Hartford Art School

The Hartford Art School is both geographically and culturally a focal point on the University of Hartford campus. Located near the bridge across the Park River, linking the dormitory area with the main campus, the buildings of the art school are easily accessible to students. The varied activities of the school—exhibitions, films, lectures, and receptions—provide stimulating enrichment to University life, and are enthusiastically attended by students of the University as well as art school students.

Carol Joseloff Taub Hall is the main art building and houses administrative offices, a student gallery and studio facilities for drawing, painting, printmaking, and foundation studies.

The recently completed *Renée Samuels Center* houses state-of-the-art digital labs, studios, and darkrooms for media arts and photography.

The *Stanley Sculpture Building* is located behind Taub Hall and houses a modern sculpture facility with equipment and tools for working in clay, stone, wood, metal, and other sculptural materials.

Directly adjacent to the Stanley Sculpture Building, the *Kriebler Ceramics Center* houses studios for ceramics, including a kiln room with gas-fired, wood-fired, and electric kilns; a clay and glaze laboratory; and studios for pottery and sculptural ceramics. The building also houses a large studio for the three-dimensional studies component of the first-year program.

Connecting the Sculpture Building and Ceramics Building is the *Sculpture Fabrication Workshop*, providing space for a well-equipped and -staffed woodworking studio.

Studio art facilities in the *Harry Jack Gray Center* house the Illustration, and Visual Communication Design departments of the Hartford Art School, and provide both classroom and advanced work stations for upper-level students in visual communication design and illustration. The *Anne Bunce Cheney Art Library* collection is housed in the Mortensen Library and is within a short distance of all studio facilities. The

Hartford Art School Garret, a short distance from Taub Hall, provides semiprivate studio space for graduate students.

A recently constructed facility annexed to the Stanley Sculpture Building houses an expanded foundry for casting nonferrous metals and a fully equipped workshop for glass blowing and hot and cold glass fabrication.

Founded in 1877, the Hartford Art School is one of the oldest art schools in America. Its studio programs are accredited by the National Association of Schools of Art and Design. The Hartford Art School awards the Bachelor of Fine Arts with studio majors and the Master of Fine Arts with concentrations in painting, photography, sculpture, and low residency in illustration.

Master of Fine Arts Degree

Objective

The mission of the Master of Fine Arts program is to provide the advanced student of art an extended period of concentrated study under the tutelage of faculty mentors. The broad objective of the program is to assist graduate students in the pursuit of personal vision, technical mastery of their field, and the development of a professional work ethic as a precursor to careers as practicing professional artists or as teachers of art at all levels of instruction, including the college level.

Through a series of studio tutorials, graduate seminars, advanced courses in art history and elective studies, the graduate student is challenged both artistically and intellectually.

Requirements for Admission

Applicants to the Master of Fine Arts program are expected to have earned the Bachelor of Fine Arts degree from an accredited institution of higher learning. Students who hold a baccalaureate degree other than the Bachelor of Fine Arts may be admitted, provided the quality of their studio work is equivalent to that of individuals who have had the B.F.A. preparation.

Generally, applicants are admitted to the program if their art work and capacity for self-motivated study is such as to indicate the likelihood of success at the graduate level.

Master of Fine Arts in Illustration (limited residency)

Required credits [60]

*Murray Tinkelman, Director, M.F.A. in
Illustration Program, 914.737.5961,
tinkelman@hartford.edu*

The limited-residency Master of Fine Arts in Illustration is specifically designed to meet the needs of practicing illustrators and designers seeking the terminal degree in the discipline while maintaining active, full-time professional careers. The independent, tutorial-based program structure requires two and one-third years to complete. Students are expected to be in residence at the University for two-week, intensive summer sessions and at one-week, off-campus residencies, in selected cities, during both the fall and spring semesters. Off-campus host cities are carefully chosen for their proximity to major illustration markets and practicing professionals. Recent off-campus locations include Dallas/Ft. Worth, New York City, Pasadena/Los Angeles, and San Francisco. During the non-resident portions of the program, students maintain ongoing contact with the program director, their thesis advisor, and faculty through the use of online, fax, telephone, and express-mail services. Thus, the limited-residency structure of the program provides nontraditional, working students the opportunity to complete a professional, terminal degree while simultaneously continuing to meet employment and family obligations.

Admission to the Program

Admission to the M.F.A. in Illustration requires an initial interview with the program director. Please contact the Center for Graduate and Adult Academic Services (860.768.4371) or the Hartford Art School (860.768.4393) for interview contact information. After completing the interview, interested applicants should provide the following materials to the Center for Graduate and Adult Academic Services, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117:

1. A portfolio of work that indicates the applicant is an established artist/illustrator. This portfolio can be in the form of a website link or a CD with a minimum of 15 images.
2. A personal letter of intent describing the applicant's reasons for seeking admission to the program and what the student expects to gain from it.

Upon recommendation of acceptance by the program director, applicants should complete the following:

1. Submit the graduate application form and nonrefundable fee to the Center for Graduate and Adult Academic Services (860.768.4371). Checks should be made out to the University of Hartford.
2. Request all college and other postsecondary institutions to forward one official copy of the transcript to the Center for Graduate and Adult Academic Services, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117.
3. Submit a self-addressed, stamped envelope for the return of CDs. All other materials will become the property of the Hartford Art School, University of Hartford.
4. Request three letters of reference from professors or other individuals familiar with the work. Recommendations should be completed on the forms supplied and forwarded to Center for Graduate and Adult Academic Services, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117.
5. International applicants must also provide a guarantor's statement attesting to the resources available for the student and the results of the TOEFL exam. International students must score a minimum of 550 on the TOEFL to qualify for graduate study.

Scholarships and Financial Assistance

Some partial-tuition merit scholarships are available for candidates in the program. The awarding of scholarships is determined by the director and Illustration Committee of the M.F.A. in illustration program at the time of admission.

Graduate students in illustration may also apply for various loan programs and should consult the Office of Financial Assistance at the University of Hartford for information, procedures, and deadlines.

Candidacy

All Master of Fine Arts in Illustration candidates are required to maintain continuous enrollment in the program. Leaves of absence must be approved by the director of the program. Reentering the program will require that you reenter in the missed cycle. Graduate students must maintain a cumulative grade point average (GPA) of 3.0, on a scale of 4.0, to

remain in good academic standing in the program. Failure to maintain the required minimum GPA may result in the loss of scholarship funding or dismissal from the program.

Plan of Study

A total of 60 credit hours is required for the limited-residency Master of Fine Arts in Illustration. The program may only be completed on a full-time basis. Students enrolled in the program are considered full time during all phases of the following course of study:

Master of Fine Arts in Illustration Illustration Concentration (limited residency)

Summer 1	<i>Credits</i>
ILS 610 Illustration in Context 1	2
ILS 611 Illustration in Context 2	2
ILS 620 Illustration Summer Lecture 1	2
ILS 760 Digital Illustration	4
ILS 861 Advanced Illustration 1	3
ILS 862 Advanced Illustration 2	3
ILS 961 Thesis Project 1	<u>1</u>
<i>Total</i>	17
Fall 1—New York City	
ILS 710 New York Illustration Issues 1	2
ILS 711 New York Illustration Assignment 1	<u>2</u>
<i>Total</i>	4
Spring 1—Off Campus	
ILS 720 Illustration Issues 1	2
ILS 721 Illustration Assignment 1	2
ILS 962 Thesis Project 2	<u>1</u>
<i>Total</i>	5
Summer 2	
ILS 613 Illustration in Context 3	2
ILS 621 Illustration Summer Lecture 2	2
ILS 640 Business of Illustration	3
ILS 761 Children's Book Illustration	4
ILS 863 Advanced Illustration 3	4
ILS 963 Thesis Project 3	<u>1</u>
<i>Total</i>	16
Fall 2—New York City	
ILS 712 New York Illustration Issues 2	2
ILS 713 New York Illustration Assignment 2	1
ILS 964 Thesis Project 4	<u>1</u>
<i>Total</i>	4
Spring 2—Off Campus	
ILS 722 Illustration Issues 2	2
ILS 723 Illustration Assignment 2	2
ILS 965 Thesis Project 5	<u>1</u>
<i>Total</i>	5

Summer 3

ILS 864 Advanced Illustration 4	3
<i>or</i> ILS 762 Reportage	
ILS 865 Advanced Illustration 5	3
ILS 965 Thesis Defense and Exhibition	<u>3</u>
<i>Total</i>	9
<i>Grand total</i>	60

Course Descriptions

Graduate courses are open only to students who have been formally admitted to the Master of Fine Arts program.

ILS 610 Illustration in Context 1 [2] This course investigates the evolution of American illustration, beginning with the Industrial Revolution through the 1950s, when photography and television affected the illustration market. Each decade is chronologically explored, highlighting the emerging styles and influences that had an impact on illustration and the graphic arts. Special attention is given to the Brandywine School and the notable illustrators who forged the golden age of illustration. The course concludes with a visit to the Norman Rockwell Museum, showcasing work being discussed. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 611 Illustration in Context 2 [2] This course examines the transition of American illustration from its traditional, realistic roots to the more expressionistic styles inspired by the new-wave illustrators of the 1950s. Each decade is chronologically explored, investigating the diverse trends and individual styles that emerged in recent illustration history. Notable illustrators and their innovative work are highlighted in this 50-year survey. The course concludes with an independent essay and responsive illustrations submitted during the fall contact week. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 613 Illustration in Context 3 [2] This course investigates specific themes and genres that have existed in American illustration since the Industrial Revolution. Topics include science fiction art, pulp magazine art, posters and propaganda art, decorative illustration, and book illustration. The course concludes with a trip to the New Britain Museum of American Art, which houses one of the greatest collections of illustration in the United States. The course also concludes with an independent essay and responsive illustrations submitted during the fall contact week. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 620 Illustration Summer Lectures 1 [2]

This course provides students with multiple lectures by visiting illustration faculty over the two-week summer contact. Visiting professionals show examples of their work and provide students with insight into the illustration marketplace. Students have an opportunity for both formal and informal discussions with working professionals. Lectures serve as a basis for an independent essay submitted during the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 621 Illustration Summer Lecture Series 2 [2]

This course provides students with seven lectures by visiting illustration faculty over the two-week summer contact. Visiting professionals show examples of their work and provide students with insight into the illustration marketplace. Students have an opportunity for both formal and informal discussions with working professionals. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 640 The Business of Illustration [3]

This course provides students with fundamental business skills and knowledge to function as freelance entrepreneurs in the illustration marketplace. Topics include negotiating contracts, pricing, marketing, self-promotion, and legal matters often encountered by freelance illustrators. Information garnered from this class equips students with the insight to prepare the business-plan segment of their thesis. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 710 New York Illustration Issues 1 [2]

This course, conducted in New York City, features an expansive series of lectures and experiences in the largest illustration marketplace in the world. Prominent illustrators, art directors, designers, illustration agents, publishers, lawyers, and printers provide students with invaluable insight and information on diverse illustration topics. Students visit the Society of Illustrators Museum, which houses the finest contemporary and historic illustration in New York. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 711 New York Illustration Assignment 1 [2]

This course develops conceptual and technical proficiency as students create an illustration based on their New York experience. Students work independently, with their work critiqued in the spring contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 712 New York Illustration Issues 2 [2]

This course, conducted in New York City, features an expansive series of lectures and experiences in the largest illustration marketplace in the world. Prominent illustrators, art directors, designers, illustration agents, publishers, lawyers, and printers provide students with invaluable insight and information on diverse illustration topics. Students visit the Illustration House and take part in a photo shoot at the renowned Osonitsch Illustrator's Photo Studio. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 713 New York Illustration Assignment 2 [1]

This course develops conceptual and technical proficiency as students create an illustration using reference photographs shot at Osonitsch Illustrator's Photo Studio in New York. Students work independently, with their work critiqued in the spring contact. Prerequisites: Admission to M.F.A. in illustration and ILS 712. Laboratory fee.

ILS 720 Illustration Issues 1 [2]

This course, conducted off campus during the spring, features a series of informative presentations and studio tours by some of the host city's most well-known illustrators. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 721 Illustration Assignment 1 [2]

This course develops conceptual and technical proficiency as students create an illustration based on their spring off-campus experience. Students work independently, with their work critiqued in the summer contact. Prerequisites: Admission to M.F.A. in illustration and ILS 720. Laboratory fee.

ILS 722 Illustration Issues 2 [2]

This course features a series of diverse presentations, including studio tours by some of the host city's most renowned illustrators and lectures by several illustration agents and art directors. Students have an opportunity to visit area museums. The course concludes with an event that students can photograph as a basis for an independent assignment. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 723 Illustration Assignment 2 [2]

This course develops conceptual and technical proficiency as students create an illustration using reference photographs shot during the spring off-campus contact. Students work independently, with their work critiqued in the summer contact. Prerequisites: Admission to M.F.A. in illustration and ILS 722. Laboratory fee.

ILS 760 Digital Illustration [4] This course explores the application of digital technology to conceptual thinking and the formal process of making art in a modern computer lab. Two professional digital illustrators team to provide students with advanced information and individual guidance, with an emphasis on the latest computer programs. The course concludes with an independent assignment critiqued by instructors during the fall contact week. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 761 Children's Book Illustration [4] This course, team-taught by two nationally recognized illustrators in the area of children's book literature, provides insight into character development, continuity, style, and technique. In the class studio, students develop a comprehensive book dummy consisting of a minimum of 32 pages, based on a public-domain or self-generated manuscript obtained prior to class. Students independently complete a finished cover and at least one spread submitted at the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 762 Reportage Illustration [3] This course emphasizes the illustrator as a visual journalist. The instructor travels with the class on a series of field trips to interesting locations. Students produce drawings that are reportage in nature and exhibit an "on the spot" drawing quality. The class emphasizes spontaneity and freedom of expression as well as defining a sense of environment. A portfolio of reportage drawings can be an important factor in obtaining editorial assignments. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 861 Advanced Illustration 1 [3] This course equips students with fundamental drawing skills with a focus on traditional observational drawing. Studio work emphasizes drawing from life with models. Students study the human figure in both nude and costumed poses. Costume drawings completed during class serve as a foundation for an illustration assignment to be executed independently and critiqued during the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 862 Advanced Illustration 2 [3] This course continues the study of the nude and clothed figure, using diverse media that may

include oils, acrylics, watercolors, or ink. Studio projects simulate professional illustration assignments and incorporate color theory. The course concludes with an independent assignment based on studio work to be critiqued by the instructor during the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 863 Advanced Illustration 3 [4] This course develops the conceptual problem-solving skills of students through two challenging assignments completed during the first week of the summer residency. Assignment guidelines are given in advance, and all project research is completed prior to the first meeting. Students are team-taught by two renowned illustrators who work with students to stimulate their creative process and develop their individual style. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 864 Advanced Illustration 4 [3] This course provides students with the opportunity to write and illustrate an original, 8- to 12-page graphic novel. The relationship between image and text is fully explored as students master the art of visual storytelling in a graphic-novel format. Students benefit from the expertise of a professional working in this important genre as they employ the skills of both artist and writer to create an original work. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 865 Advanced Illustration 5 [3] This course combines technology and self-promotion as students learn to prepare a digital portfolio to market their work to prospective clients. This digital portfolio is an invaluable asset in advancing their illustration careers. Working under the guidance of a professional digital illustrator, students gain valuable insight in both technological and promotion issues for the illustrator. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 961 Thesis Project 1 [1] In this course students begin work on a thesis project serving as a self-initiated capstone body of work created throughout the entire M.F.A. in illustration program. The thesis contains a marketing plan and descriptive essay of work developed under the guidance of the thesis advisor and program director. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 962 Thesis Project 2 [1] In this course students meet with their thesis advisor and present the second part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

ILS 963 Thesis Project 3 [1] In this course students meet with their thesis advisor and present the third part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisites: Admission to M.F.A. in illustration and ILS 962. Laboratory fee.

ILS 964 Thesis Project 4 [1] In this course students meet with their thesis advisor and present the fourth part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisites: Admission to M.F.A. in illustration and ILS 963. Laboratory fee.

ILS 965 Thesis Project 5 [1] In this course students meet with their thesis advisor and present the fifth part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisites: Admission to M.F.A. in illustration and ILS 964. Laboratory fee.

ILS 970 Thesis Defense and Exhibition [3] In this course students present a final thesis project, marketing plan, and descriptive essay of work developed under the guidance of the thesis advisor and program director. This self-initiated capstone assignment is completed during the third and final summer residency. The visual art emphasis of the thesis is expressly tailored to fit the needs of the contemporary illustrator and contains a marketing plan created specifically for this unique body of work. Students defend their thesis during the summer residency and participate in a group exhibition of thesis projects in the Silpe Gallery at the Hartford Art School. Prerequisites: Admission to M.F.A. in illustration and ILS 965. Laboratory fee.

Richard Koopman Distinguished Chair for the Visual Arts

The Richard Koopman Distinguished Chair for the Visual Arts was established by an endowment in 1988. This endowment provides funds, on an annual basis, for the appointment of highly distinguished artist-teachers to the faculty of the Hartford Art School for a specified period of time. The occupants of the Koopman Chair join the teaching faculty and conduct courses and other special activities for all levels of students at the school. Occupants of the Richard Koopman Chair have included the following distinguished artists:

George McNeil, 1989–90
Alfred Leslie, 1990–91
John Coplans, Sandy Skoglund, 1991–92
Michael Singer, Judy Pfaff, 1992–93
Tony Hepburn, Michael Lucero, 1993–94
Richard Ziemann, Warrington Colescott, Frances Myers, 1994–95
Etienne Dellesert, Gary Kelley, 1995–96
Francesco Torres, Joan Braderman, Su Friedrich, Annette Lemieux, Cornelia Parker, 1996–97
Jan Baker, Paul Khera, Marie Beddoes, Nancy Skolos, Tom Wedell, Bethany Johns, 1997–98
Bill Jensen, 1998–99
Merry Alpern, Gregory Gillespie, Andy Grundberg, 1999–2000
Lowry Burgess, Robert Stackhouse, 2000–01
Linda Christianson, Doug Jeck, 2001–02
Murray Tinkelman, Dave DeVries, Brian Ajhar, 2002–03
Jane Goldman, 2004
Timothy Druckrey, George Fifield, Jennifer and Kevin McCoy, Julia Scher, 2004–05
Akiko Busch, Robert L. Peters, Mark Randall, 2005–06
Joyce Kosloff, 2007
Jerry Spagnoli, 2008–09