FSVP COURSE PROPOSAL: Drawing from Nature
Proposed by: George Whitman, Department of Art and Art History

1. Course number (assigned according to Arts & Sciences guidelines and after consultation with the Registrar's Office) ARTS 220
2. Full course title: Drawing From Nature
3. Catalog Description

The class is designed to develop skills in drawing directly from natural objects, live plants and animals. The course will examine how fine artists, botanists, and scientists utilize forms taken from natural flora and fauna in their work. Class will introduce a variety of media, including ink, watercolor, and graphite. The class will consist of studio work supplemented with museum and library research on history and contemporary practice of naturalist drawing, as well as lectures, class critiques and discussions. Field trips will include studying the collections of minerals, shells, and natural objects at the University Museums' Lora Robins Gallery of Design from Nature.

Field of Study: FSVP.

4. Prerequisites (if any):

None

5. Units of credit: 1

6. Estimate of student enrollment: 16 per class.

7. By whom and when the course will be offered (e.g., whether every year, alternate years, summer session)

Once a year, by George Whitman.

8. Staffing implications (regarding any need for additional staff, overloads, reassignments, and changes in the staffing of general education and other courses):
No additional staffing will be necessary. George Whitman will teach it in place of one of the 201 Drawing classes he usually teaches.

9. Adequacy of library and technology resources (to be previewed and certified by the appropriate staff members from the library, computer services, etc.)

Our library is adequately staffed with books on history and contemporary practice of drawing in general, as well as general drawing, design, art and architecture books, also important to this class. However, George Whitman will work with Carol Wittig in the library on expanding our library holdings in the fields we teach.

10. Relation to existing courses and curricula in other departments, programs, and schools (to be discussed with these units prior to submission).

11. Indication of approval by department or program.

The changes will be submitted for the review by Studio Art faculty and their feedback and approval will be sought before the submission of this proposal.

12. Purpose and rationale for the course (including evidence of student interest, and how the course relates to the department or program curriculum)

The development of this course is the part of the Department plan to diversify the drawing offerings in our Studio Art curriculum. We placed the class in the group of lower 200-level courses (such as Explorations in Printmaking and Drawing, Figure Drawing or Observational Painting, for example) as it will serve both as FSVP class and as lower-level elective for art majors.

13. Brief outline of the course (detailing the topics to be covered):
I. History and Contemporary Practice of Naturalist Drawing

II. Freehand Articulation of Natural Form in Space
   a. Elements of Drawing from Nature
   b. Proportion
   c. Composition
   d. Subjective/Objective Approaches

III. Perception of Natural Elements
   a. Animal
   b. Vegetable
   c. Mineral

IV. Drawing and Image Development.

Students will also conduct library research on historical and contemporary artists working in the discipline of naturalist drawing. Students will be required to attend selected exhibitions and events in UR Museums and in the area.

14. Sign-offs for items 8 & 9:

Staffing (Dona Hickey)

Library Resources (Carol Wittig)

Classroom Technology (Kevin Creamer)

Classrooms (Kathy Carmody)

International Education Committee* (Uliana Gabara)

*If the course includes international travel
ARTS 220: Drawing From Nature
University of Richmond, Professor George Whitman

Course Description

An introduction to naturalist drawing studies using forms found in natural objects, and drawing directly from nature. The course will examine how fine artists, botanists, and scientists utilize forms taken from natural flora and fauna in their work with special emphasis on how artists identify and interpret natural forms to create art. Students will work in several drawing media, including pen and ink, watercolor, and graphite. Field trips will include studying the collections of minerals, shells, and natural objects at the University Museums’ Lora Robins Gallery of Design from.

Bibliography


Course Content

V. History and Contemporary Practice of Naturalist Drawing

VI. Freehand Articulation of Natural Form in Space
   a. Elements of Drawing from Nature
   b. Proportion
   c. Composition
   d. Subjective/Objective Approaches

VII. Perception of Natural Elements
   a. Animal
   b. Vegetable
   c. Mineral

VIII. Drawing and Image Development.
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**Attendance and Grading Policy**

I. No unexcused absences are allowed. Each unexplained absence will result in a lowered grade.

II. Your final grade will be based on attendance and a review of your portfolio of all work done during the semester. Keeping ALL art work is therefore imperative in determining your final grade. Grading will be based on the level of skill you have brought to the class and your improvements in drawing accurately at the end of the course. Some in the class will have more innate ability than others.

**Drawing Materials Needed**

A. Media
   1. Pencils (graphite: 2B, 3B, 4B, 2H & H; charcoal; conté)
   2. Sticks (vine charcoal; conté; pastels: color set)
   3. Pen and ink
   4. Two watercolor brushes, 1 small, 1 medium

B. Kneaded eraser

C. Pencil sharpener

D. Paper
   1. Drawing paper pad, smooth, 24 x 36
   2. Sketch pad, Strathmore, regular surface, 11 x 14
   3. Individual sheets of paper
      i. Canson paper: 2 white, 2 felt gray, 1 steel gray

E. 18” ruler

F. Throw-away camera

G. Two bulldog clips for drawing board

H. Smudgies