

ART 3389C: Honors Introduction to Botanical Art Illustration, 3 credits
Prerequisite: ART 1300C or ART 1602C or ART 2540C or permission of the Instructor
HA 104 & AD 122

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Course Description:

The accurate portrayal of the variety of native and non-native Florida plant-life as well as the development of one's own personal graphic aesthetic style is central to the course, Honors Introduction to Botanical Art Illustration. Through out the semester, we travel to various locations to observe and precisely render a variety of plant species in their own environment. Furthermore, students observe, measure, and then render a variety of plants brought in to the studio-art lab space. Further investigative research includes students assembling a collection of botanical specimens for deeper in class observation, and a more precise portrayal of these plants. Throughout the semester a record of accurate plant description along with other identification measures are taken and entered into a Visual Illustration Process Journal (VIPJ). It is highly *recommended though not required* that students consider scheduling this course simultaneously with an earth or environmental science class and/ or for more hands-on experience join one or more activities sponsored by the WHC's Enviro Club.

Honors Distinction

This course contributes to the Honors College curriculum as it is designed to fit into an interdisciplinary curriculum in the liberal arts and sciences that includes team taught courses and courses that emphasize critical thinking and writing across the disciplines. It differs substantially from the non-Honors version, since the writing component of the course will be much more demanding, and will prepare students for work on their professional portfolios and their Honors Thesis. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing in relationship to their visual works. Students will also engage with the current digital software and technological tools used by today's illustrators in order to visually create imagery relevant to the art & science community. Most importantly, this course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.

Required Texts:

King, Christabel (2015) *The Kew Book of Botanical Illustration*, Search Press (UK)

Simblet, Sarah (2010) *Botany for the Artist: An Inspirational Guide to Drawing Plants*, DK Publishing: London, England.

Suggested Text

Crilley, Mark (2105) *The Realism Challenge: Drawings and Painting Secrets from a Modern Master of Hyperrealism*, Random House: NY.

Parkinson, Rita and Dolores Sk-Malloni (2015) *The Botanical Art Files Composition: The Design Guide for Botanical Artists, Vol. 1.*

Vize, Sue (2016) *Botanical Drawing Using Graphite and Coloured Pencils*, Crowood Press

Any field guide concerning Florida's flora and fauna is acceptable. Note: The field guide can also be a digital App.

Learning Goals/Objectives:

By the end of this course students should be able to:

1. Create detailed and accurate botanical art illustrations
2. Develop fundamental drawing & painting skills using traditional art methods
3. Generate a strong portfolio of scientific botanical illustrations
4. Gain an appreciation for the aesthetic beauty of past and present botanical illustrations

Course Evaluation:

Visual & Written Assignments, Class Participation, Performance, and Attendance

With grading there is no distinction made between art majors, art minors or non-majors. Discussion papers of assigned readings and student assessments of their artworks are also graded. There may be a quiz if it is determined that students are not remaining current with the assignments. Supplemental materials in the form of project guidelines outlining each project will be provided.

Letter Grade	Number Grade
A	95-100
A-	90-94
B+	87-89
B	82-86
B-	79-81
C+	76-78
C	65-75
C-	60-64
D	50-59
F	0-49

Grading Visual Component - Project Assessment: 40%

Drawing, Illustration, Visual Illustration Process Journal (VIPJ), Powerpoint & Presentations

The assessment of each illustrated assignment, whether by the instructor or by the student, is primarily based on the demonstrated and applied knowledge gathered from course content, external research, observational studies, workshops, presentations and readings. Includes, though not limited, to the following:

- Accuracy of visual representation
- Mastery of technical tools and illustrative techniques
- Overall improvement of submitted work over the course of the semester
- Visual assignments handed in on time

Each student is required to place his/her visual and written information in a Visual Illustration Process Journal (VIPJ) or Field Studies Journal (FSJ). This journal will contain a detailed record of illustrations, scientific specimens, and other visual information about the recorded subjects. Students should keep their journals with them at all times, since it will eventually become a valuable guide and resource for further and future study. At the end of the course the reference materials, pdfs of blog posting, discussion and/or response papers, as well as student's assessment of each completed illustration project shall be included in a digital portfolio and/or printed one that is placed on a CD/DVD and turned into the instructor.

Projects not completed by the assignment due date

Projects not completed by the assignment due date: lowered by 10 points*

Projects submitted 1-week after the assigned deadline: lowered by 20 points**

Projects submitted 2-weeks after the assigned deadline: lowered by 40 points***

After the 2nd week the project assignment will not be accepted resulting in a point grade of (o) zero****

Grading Written Component: 40%

- Student assessments, instructor assessments, plus discussion papers &/or on-line blog/journal

Written Project Assignments not completed by the due date

Projects not completed by the assignment due date: lowered by 10 points*

Projects submitted 1-week after the assigned deadline: lowered by 20 points**

Projects submitted 2-weeks after the assigned deadline: lowered by 40 points***

After the 2nd week the project assignment will not be accepted resulting in a point grade of (o) zero****

Grading Class Participation: 20%

- Class participation means coming to class having completed the assigned visual project, the student art assessment, and assigned readings. It also means being prepared to ask and answer questions on artworks, artists, and art theories viewed, read or discussed. It also may mean working in small groups during these discussions and participating in student centered group critiques. Class participation is looked on as a vital part of student learning and engagement and therefore is graded. Lack of class participation in class discussions will result in the lowering of your grade by 20%.

Attendance Policy

- **Regular attendance is not only expected, it is graded.** All students are expected to come to class, be on time, and have assignments completed. Every **absence after 3** will result in the lowering of the overall grade by 10%. Six absences will result in a grade of "D" after **8 absences a grade of "F" is earned.**
- 4 absences = highest grade is a B+
5 absences = highest grade is a C+
6 absences = highest grade is a D
8 absences = automatic failure (Note: 8 absences is equivalent to 4 weeks which is 1 month of study)

NOTE: Students are responsible for arranging to make up work missed due to legitimate class absence, such as illness, family emergencies, military obligations, court-imposed legal responsibilities or University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical theater performances (in which the student is involved), and debate activities.

The Honors College Academic Honor Code

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

http://www.fau.edu/divdept/honcol/academics_honor_code.htm

http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

Policy on Accommodations

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter –

however disability services are available for students on all campuses. <http://www.osd.fau.edu>
<http://www.osd.fau.edu/Rights.htm>

Counseling and Psychological Services (CAPS) Center: Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling>

Class Room Etiquette

University policy on the use of electronic devices states: "In order to enhance and maintain a productive atmosphere for education, personal communication devices, such as cellular telephones and pagers, are to be disabled in class sessions." Without the expressed permission of the instructor, class lectures and discussions are prohibited, and maybe subject to disciplinary action under the FAU Student Code of Conduct, Regulation 4.007; the FAU Code of Academic Integrity, Regulation 4.001; or Honors College Honor Code. Unless otherwise expressly permitted by the instructor, permission to record class lectures or discussions applies exclusively to the individual student who receives such verbal and written permission from the instructor whose class is being recorded. The recording may not be replicated, accessed, posted on the internet or utilized by or made available to any other student or individual without the permission (written and verbal) of the instructor. Students who request recording of class lectures or discussions under the American with Disabilities Act/SAS must contact SAS to obtain permission of such accommodations. In all cases, once the course is completed, any and all recordings made are to be immediately returned to the instructor. This policy remains subject to existing policies, procedures, and regulations of FAU, all of which shall continue to apply. This policy is not intended to address recordings or videos taken by the faculty or FAU officials.

Food & Drink in the Classroom is Prohibited

The consumption of foods or drinking of beverages is prohibited in the visual art lab & computer lab spaces! There are designated areas assigned on campus for the consumption of meals. For the purpose of safety the visual art and computer lab spaces are intended as designated clean spaces in which to create work for the purposes of educational academic study.

Visual Components and Writing Assignments Explained

About the Visual Illustration Process Journal (VIPJ) & Blog

The Visual Illustration Process Journal (VIPJ,) & Blog are used as visual records of the student's illustrations, preliminary ideas, creative thoughts, and recorded experimentations. Used as an extension of observational learning the VIPJ & Blog contain an outline of the step-by-step processes of the work involved in creating the final illustration. In each stage the viewer gains an understanding of the ways in which the creative process was developed from inception to completion. Dates are recorded. Illustrations, digital images, sketches or other ways of image making are included in this journal. Print outs that relate to technical aspects of the creation of the artwork are included in the VIPJ & Blog. Students are encouraged to take copious notes on principles of design, the nature of mark making and theoretical notations on color. This recorded information can be included in a powerpoint presentation that the class will view at the end of the semester. By the end of the course the student will have amassed an impressive portfolio of detailed illustrations. A copy of the final project with the student name, date, title of the class & name of the instructor is to be placed on a CD-R or DVD and submitted to the instructor.

Writing Component

Reading and writing assignments in this course encourage critical thinking and analysis of historical and current theories, issues, and ideas concerning illustration. Each written assignment, whether a blog posting or paper with questions, provide students with the opportunity to apply what they have observed

and read to their understanding of the world of illustration and design to the creative developmental stages of their ideas, concept development, and their visual execution.

Digital and Electronics in and outside of the Classroom

Students are encouraged to bring digital and other electronic devices to class for the sole purpose of creating art images, and taking notes. With this understanding, students are to remember that this is a time for working towards completing class assignments and not viewing your email, texting, watching non-class related on-line videos, checking facebook or any other form of non-academic activity. Abuse of such a privilege may lead to banning these items from the classroom.

Florida & Notes about Safety

The beauty of Florida sometimes eclipses the necessity to be on your guard for insects (ticks, fire ants, wasps & bees), snakes, gators and other such creatures living in their habitat that we might disturb. When we are on-location be prepared and remain observant of your surroundings. If or when you see a snake, rodent, wildcat, alligator or crocodile that may be in the vicinity let others know and take yourself (sensibly) out of harms way. Be sure to partner with another student when you are on-site and tell the instructor or instructors where you intend to be. Also keep your cell phones on at all times in case you become separated from the group and we need to reach you. We want you to enjoy your educational experience, but we also want you to use common sense and be an active participant in your own safety.

Computer Lab

Using the art and computer labs outside of assigned class time is an integral part and necessary component of this course. This particular lab space in AD 122 is where CC Adobe software is located. Each student is required to fill out paperwork that provides access to this room during and after class hours. If the proper paperwork is not completed, then entry into this lab space will be prohibited. Furthermore, keep in mind that the computer lab is a place for professional work and academic study relating to the project assignments, and not a dining hall. Therefore, food and drink are not permitted in spaces where electronics associated with this equipment can be damaged.

Course Outline

Semester at a Glance

Come prepared each day with the equipment needed to closely observe, render in detail, and research specimens collected. This means that you bring to class the drawing instruments, cameras (or videos), ipads and/or laptops needed to illustrate. When bringing this equipment on location bring these items in a protective carrying case that is waterproof and/or pervious to water. If we are traveling to a site on or near water or inclement weather poses the possibility for your equipment to get wet, then keep your things in a place of safety to protect these items from harm. In other words, use those measures that will serve to keep your electrical equipment running smoothly.

Week 1: Class Introduction & Welcome

Review of syllabus with class discussion of the course content

Workshop: Introduction of basic drawing tools. Emphasis placed on understanding color, line and design used to create botanical illustrations.

Focus: Composition, placement, and light source/direction

Homework: Complete all assignments not finished during the class period; digitally capture (ipad, camera or smart phone) reference materials.

Read pages Simblet's *Botany for the Artist*, 10 – 26 & the Prologue and chapter 1 in *Chrysalis* by Todd

Conduct individual research: Sydney Parkinson, Ferdinand Bauer, George Ehret, Marianne North, and Arthur Church

Week 2: Introduction of basic drawing tools continued.

Focus: Cross hatching, Hatching, & Stippling

Media: Graphite and Pen & Ink

Class Discussion: Anatomy of a botanical illustration

Mini-critique end of week 2

Study: Color & light. Shape & form.

Read pages Botany for the Artist, 30 to 40; Master class: Illuminated Letter, pg. 42 & chapters 2 & 3 in Chrysalis by Todd

Conduct individual research: Margaret Mee, Alexander Marshall, Elizabeth Blackwell, Anne Pratt, Walter Hood Fitch and Gerard van Spaendonck

Weeks 3 & 4: Project One

Monochromatic study – Shading & light on form

Focus: Illusion of space & perspective

Media: Graphite, Pen & Ink and Scratchboard

Read: Chapters 4 & 5 in Chrysalis by Todd

Days 2 – 4: Illustrating continued

Weeks 5 & 6: Project Two

Focus: Color Study

Media: Watercolor &/or Gouache

Read: pgs Botany for the Artist, 60 - 68; Blog Posting 2 Due

Master class: Great Piece of Turf, Albrecht Dürer, p. 70

Blog Posting 2 Due

Weeks 7 & 8: Project Three

Focus: Tonal Value and Form

Day 2 Illustrating continued

Blog Posting 3 Due

Day 3 Illustrating continued

Media Exploration: Inks

Focus: Line quality

Drawing class: Hawthorn, p. 82

Master class: Étude de Botanique, Girolamo Pini, p. 84

Day 4 Illustrating continued

Blog Posting 4 Due

Read: Botany for the Artist, pgs 74- 80; Blog Posting 3 Due

Mid-term: Projects 1 - 3 Due Class Critique of all 3 finished illustrations

Weeks 9 & 10: Project Four

Media Exploration: Watercolor &/or Gouache

Days 2 & 3 Illustrating continued

Reading: Chapter 6; Blog Posting 5 Due

Homework Assignment: Complete all assignments not finished during the class period.

Digitally capture 15 to 20 reference images using a digital camera, smart phone or iPad.

Day 4 Illustrating continued. Mini-critique

Read: Botany for the Artist, pgs. 88 – 94

Study: Wild Stems

Drawing Class: Pine Tree, 96, Bark 98, Composition 104, Kohirabi, 118, Modified Stems, 120, Skin surfaces, 122; Pine

Needles, 140; Fern crosiers, 156 & Cross sections, 170

Master class: Bird & Flowers by Kañō Yukinobu, p. 102, Passiflora, John Miller, p. 112 & Black Berries, Leonardo da

Vinci, p. 124

Blog Posting 6 Due

Weeks 11 – 13: Project Five

Illustrating continued

Drawing Class: Leaves in perspective, 142; Autumn leaves, 158, Windflower, 204

Homework Assignment: Complete all assignments not finished during the class period.

Digitally capture 15 to 20 reference images using a digital camera, smart phone or iPad.

Read: Botany for the Artist, pgs. 128 - 138; Blog Posting 7 Due

Day 3 Illustrating continued

Homework Assignment: Complete all assignments not finished during the class period.

Day 4 Illustrating continued

Read: pgs. Botany for the Artist, 162 – 168; Blog Posting 8 Due

Day 5 Illustrating continued

Homework Assignment: Complete all assignments not finished during the class period.

Read: Botany for the Artist, pgs. 210 – 214; Blog Posting 9 Due

Day 6 Class Discussion & Group Critique

Complete and develop powerpoint presentation.

Weeks 14 – 15 **Final Critique** – Projects 4 & 5 Due

Final Powerpoint Presentations of all project assignments due; Final Blog Posting 10 Due – Reflection

Art Materials List

To assist with successfully completing this course, students will need the following:

- Journal (Illustration or watercolor paper 90lb or 100lb) Blank book of 40 to 80 pages
- Portfolio Binder (professional carrying case) with inserts <http://www.dickblick.com/categories/portfolios/>
- Painting brushes (Round & Flat) Kolinsky Sable brushes: Winsor & Newton #7 series; Da Vinci Maestro series 10 or 35; Raphael series 8404
- Drawing papers (i.e.: Vellum, tracing paper, scratch board)
- Watercolor papers
- Illustration boards
- Pigments/paints (acrylics, watercolor, gouache, Higgins ink)
- Paper towels and/or cloth
- Graphite pencils (6B, 4B, 2B, H, 2H, 4H, 6H)
- Pencil sharpener, Sandpaper Block
- Blending stumps
- Ruler (6" and 12"), or L-shape or T-Square
- French Curves (Helix, C-Thru, Alvin)
- Scissors
- Low Tack Artist's Tape
- White Glue or gel medium
- Protractor
- Watercolors (tubes or dry) or Gouache
- Color Pencils (Derwent or Prismacolor, Verithin, Faber-Castell or Cran d'Ache)
- Knead Eraser & White Eraser
- Measuring instruments (Yardsticks/rulers/measuring tape)
- Storage/carrying box for materials
- Jars, bags & folders for collecting specimens
- 4G to 8G flash drive
- Tackle box or art carrying case

Items that are highly or just recommended but not required:

- Digital camera and/or video camera
- Laptop or iPad – Recommended but not required
- Compass – Recommended but not required
- Binoculars & Magnifying glass and/or Magnifying Loop – Highly recommended but not required
- Folding chair – Recommended but not required
- Sun Umbrella or hat - Highly recommended but not required
- Sunglasses - Highly recommended but not required

Art Supply Stores

Dick Blick Art Materials: www.dickblick.com ; Daniel Smith: www.danielsmith.com

Jerry's Artarama: www.jerrysartarama.com ; Pearl Paint: www.pearlpaint.com

Michael's Art & Craft Store: www.michaels.com ; Utrecht: www.utrechtart.com

Bibliography

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- Martin, Rosie and Thurstan, Meriel. (2008) *Contemporary Botanical Illustration: Challenging Colour and Texture*. Batsford Press
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- Sherwood, Shirley (2001) *A Passion for Plants: Contemporary Botanical Masterworks*
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