



“DRAPERY STUDY”

Lesson Plan designed for DVI by Camilla S. Haneberg



William Bouguereau, *The Palm Leaf*

SUMMARY

Students will engage in some activities that will lead them to think differently about the qualities of drapery and how and why artists use it in artwork. After some looking, comparing and contrasting, response, and a brief history of the use of drapery in artworks throughout art history, the studio application applies these concepts by practicing drawing in a contemporary application.

OBJECTIVES

- analysis of drapery in two different historic periods
- analysis of possible artist communication/cultural significance through use of drapery in artwork
- application of historical uses of drapery to contemporary settings
- study of application methods in the representation of drapery in a two dimensional media
- deepening understanding of the possible characteristics of drapery

STANDARDS

- VA:Cn11.1.6a
- VA:Cn11.1.7a
- VA:Cn11.1.8a
- VA:Cn11.1.1a
- VA:Cn11.1.1la
- VA:Cn11.1.1lla

- VA:Re8.1.6a
- VA:Re8.1.7a
- VA:Re8.1.8a
- VA:Re8.1.1a
- VA:Re8.1.1la
- VA:Re8.1.1lla

BACKGROUND INFORMATION

Included in this plan is a PowerPoint called, Drapery Study 6-12 PP, which gives many examples of draping throughout art history. The point here is to expose the students to tasteful and varying uses of drapery with some analysis on what the characteristics of the drapery can be communicating about the artist and the historical/cultural context. There are attachments at the end of the lesson plan of some of the images for your use, as you see fit. I recommend that you take the time to preview the PowerPoint before beginning this lesson plan. The students will not be seeing it until Activity 4.

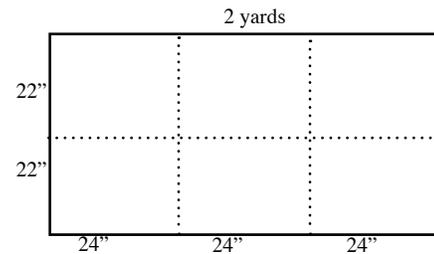
ACTIVITY 1

DRAPERY COMPARE AND CONTRAST

Fashion designers are well aware of what specific fabrics do when draped, however we may or may not have put much thought into this until now.

This activity is a way to do some analysis on how fabrics behave when draped freely, restricted and when resting over various shapes.

You will need pieces of four different weights of white fabric for this activity. It is best to get fabrics that will not fray on the edges (threads coming off) so knits will be the best choice. If you go to the fabric store and tell one of the people working there what you are doing, they can help you. I recommend getting 2 yards of each fabric for 6 (22X24”) pieces, or 4 yards of each fabric for 12 (22X24”) pieces.



Here’s a diagram to explain to the “non-sewers”, how this can be done (double this diagram for 4 yards, 12 pieces). This takes some work out front, but you can reuse these fabric pieces and they will also be used for Activity 4 in this lesson. On the corner of each separate set of rectangles of fabric, label them with a fine point sharpie in tiny print: A, B, C and D. Group students in threes or fours and use the attached handout A1 (two sides) for them to complete. Before beginning, choose and read to the students the questions that they are expected to be able to answer from the A1x Teacher Guide Questions. They will experiment with the fabric pieces analyzing the characteristics it takes on in varying circumstances. After the activity is complete, share out observations and ask questions listed on the Teacher Guide Questions handout also labeled A1 as fodder for discussion.

MATERIALS:

- 2-4 yards of four different weights of white knit fabrics
- scissors and tape measure or yard stick for your use cutting the fabric
- copies (front and back on one paper), one each per student group of handout A1 pages
- rubber bands
- one copy of A1x teacher guide questions for yourself (if needed)

ACTIVITY 2

COMPARE CONTRAST DRAPERY IN TWO ARTWORKS

Using the attached handouts marked A2, A2w and A2r, this activity fits the Literacy Common Core for analyzing and writing about two artworks.

This will prompt students to delve into more thought about the use of drapery in artwork through history.

Color print and color copy enough copies for student groups of four to choose one or the other handout to use as a writing prompt.

Print enough of A2w for one per student to use and write on.

Lastly, A2r is the rubric that you can use to assess student writing.

Distribute the color copies so that each group of four has one or the other (A2) handout to look at. Distribute one copy per student of the A2w handout. Go over the directions and instruct students to stop and think before filling in answers. Give 30 minutes or more for the students to look and write about the artworks.

The attached A2r rubric can be used as a self reflection tool for the student as well as an assessment tool for you.

MATERIALS:

- one copy of each of the A2 artwork comparison handouts per four students
- One copy of each A2w and A2r for one per student
- pens
- timer

ACTIVITY 3

DRAW A VEGETABLE CHIP

While working on the ideas for this lesson plan I was eating vegetable chips one day and thought that the shapes, folds and curls of the chips could be a preliminary study for drawing drapery. The chips have curved edges and shadows not so different from the folds and shadows of drapery.



These are the chips that I was studying. One bag would most likely be enough for groups of three or less to share one chip. Pour out the bag of chips and separate the mostly flat chips and spread out the fold-ed chips for student groups to choose from.

Before beginning the drawing, distribute the A2 color handouts from Activity 2 for students to compare their chips to the drapery in the handouts. Talk about how the folds are shaded to give the illusion of roundness of curves, light and dark areas that they can observe.

Using sharp pencils and small drawing paper pieces (6x6”), demonstrate notional space, envelope, angled follow through lines, to smaller angled lines to contour, to shading of the chip in your drawing.

Students then draw.

There is a rubric attached (A3r) that you can use as an assessment tool. Students can view the rubric before beginning the drawing and complete it afterwards as a self reflection tool. You can also add your feedback in a different color and pass it

back to students along with their drawings for a revision process. This can be repeated as many times as you would like to. This is a good way to show student progress for teacher evaluation evidence.

MATERIALS:

- Terra Vegetable Chips, enough for one “draped” chip per four students
- 6x6” drawing paper, one per student
- copies of A3r rubric, one per every two students, cut in half
- copies of A2 art images, one per every four students
- drawing pencils
- erasers

ACTIVITY 4

CONTEMPORARY APPLICATION OF DRAPING

View the attached PowerPoint presentation called, Drapery Study 6-12 PP as a class. Take questions as you go and discuss the differences that you see in the treatment of drapery from different artists from different cultures and time eras. Listen to students and ask questions to pique thinking about how and why the folds of the drapery were rendered as they were.

Example questions:

- How do you think an artist carves drapery folds from a solid block of stone?
- How is painting drapery folds different from carving them? Drawing vs. painting?
- Do you think the shapes and feeling of the folds communicates anything?
- Is there a “style” of drapery that you find more appealing or interesting to look at? Why do you think you like them more than others?

- Is there a difference between how the ancient people used drapery in their artwork compared to the more recent artists?
- Given the chance, how would you choose to use drapery in an artwork?
- What about drapery interested you the most? The shape it takes when lying on an object? The shape of the folds and how it lies on the surface of the floor or table? The shadows and light areas on the folds themselves?

The next step is to plan for the drawing combining the history of drapery with a contemporary idea/object. The parameters of the still life are as follows:

1. Students can use one form of drapery and one object otherwise.
2. The object must have personal meaning.
3. Students can work in groups up to three as long as they agree on the same two objects per still life that they share.
4. Student must be able to explain what meaning they intend to communicate through the use of the personal object and the drapery.

Using the three attached A4 Durer drapery studies, quiz students on what they think Durer “could” be saying in these studies. Anything goes with these answers...this is brainstorming to promote creative choices for upcoming still life drawing.

Distribute the attached Activity 3 Rubric to students before they begin the planning and drawing process, so that they are clear about what the expectations are.

Students then plan for their still life composition by bringing their personal item (it must be something that they can have in the classroom EVERY DAY during this

activity) and photographing possible composition with her/his cell phone camera. If your technology allows, students can tweet the final image of their composition with a 140 or less character explanation of its meaning.

Use the fabric from Activity 1 and others that students bring for the drapery. In a pinch, a tissue could work for drapery. The student’s personal item can also be made of fabric.

Once the student decides which still life composition is the best, she/he deletes all extra images, keeping the final decision image for reference in setting up the still life at the beginning of each class time. Now students are ready to draw. If needed, you can use the Drapery Study 6-12 PowerPoint (second half) as a review of how to proceed in drawing the still life. Circulate to keep students on task with their careful observation drawing a notional space “box”, and envelope, follow through lines, contour, shadow shapes and rendering form in the dark and light. when complete, use the attached Activity 4 Rubric for student assessment.

MATERIALS:

- Drapery Study 6-12 PP
- copies of A4 Drapery Study handouts, enough for all three per every three students to share
- pieces of fabric from Activity 1, plus more, or in a pinch, a box of tissues
- copies of A4 Rubric, one per student
- drawing paper, one sheet per student
- drawing pencils
- erasers

STUDENT MATERIALS:

- student personal items
- student cell phone cameras

The following is an excerpt from *Drawing With An Open Mind*, by Ted Seth Jacobs, regarding drapery.

“To a greater or lesser degree depending upon the stiffness or suppleness of the fabric, drapery has no muscular volition, as does the body, but derives its movements and shapes from whatever it covers, rests upon, or is attached to. Cloth expresses the nature of the form it conceals as well as the actions of the figure.”

“Because of the inherently passive nature of drapery, it will typically fall radiating from whatever it is restrained. A bend, as at an elbow, will pinch it so that it leaves that point of constriction, it spreads and widens as it travels until it is again restrained.”



Student Group Names _____

Period _____

For this activity you will be comparing and contrasting four different weights of fabric and how they behave when they are draped freely, restricted and when resting over various shapes. The outcome for you will be advantageous to drawing more realistically in upcoming activities. Work with your group making sure that everyone has a say and challenge yourselves to use very specific and possibly uncommon adjectives in the table below.

In the Analysis column you will find the question for analysis. Answer this question per fabric checking the corner of each for the letter A, B, C and D.

Analysis	Fabric A	Fabric B	Fabric C	Fabric D
When I crumple this fabric up in a ball and lay it down on a flat surface it...				
When I hold this fabric by one corner and observe how the fabric falls towards the floor, I see...				
If I put a rubber band around the middle of the fabric and then pinch the rubber banded area between my thumb and forefinger, the fabric....				
If I twist the fabric in opposite directions on both ends, it....				
If I drape the fabric over my hand, I see...				

Analysis	Fabric A	Fabric B	Fabric C	Fabric D
If I drape the fabric over one finger pointed toward the sky, it...				
I think, in relation to the other three fabrics this one is of a : 1. Light 2. Medium 3. Heavy Weight				
Upon visually observing this fabric, I think this fabric looks...				
If I was going to draw one of these fabrics draped in some way, I would choose (A,B,C,D) because...				
When draped, this fabric has: 1. thin and many 2. thick and few wrinkles or "folds"				
If I was making a toga, I would use (A,B,C,D)				
If I was making a fancy ladies gown/dress I would use (A,B,C,D)				

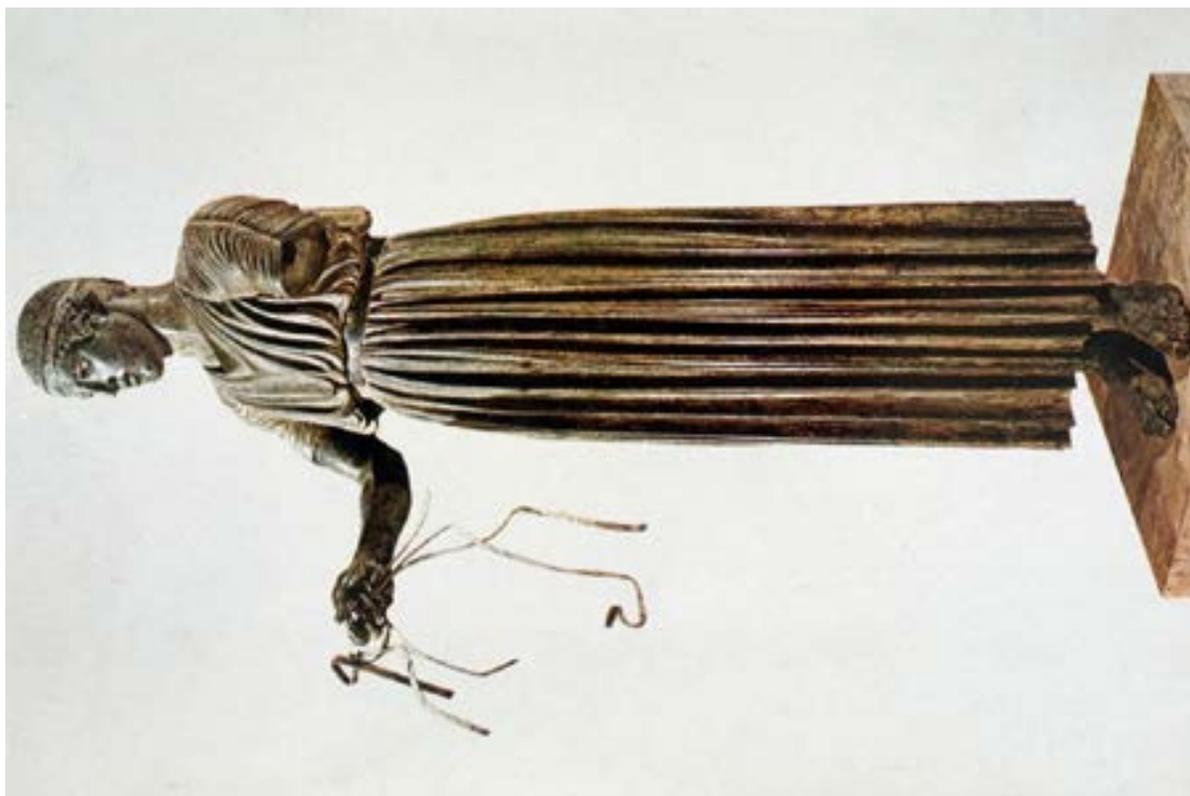
Teacher Guide Questions A1

After student groups complete their exploration of the four fabrics in draping studies, they can share out the following:

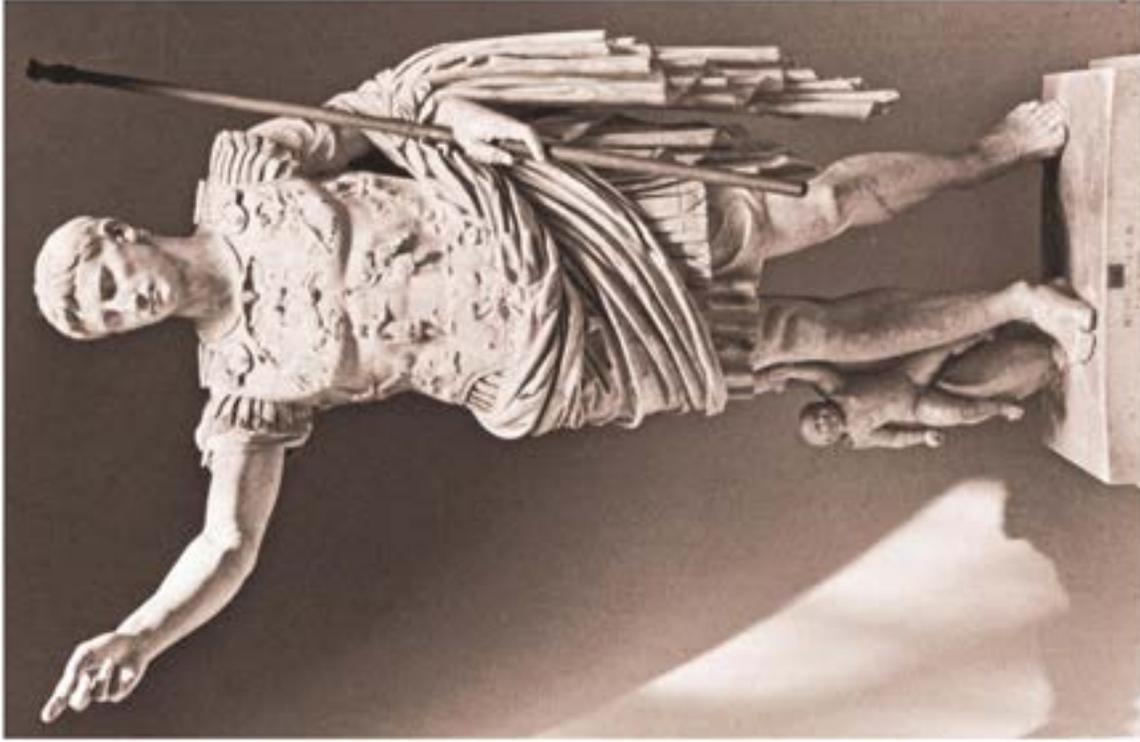
- What was one thing that you thought might happen and did?
- What was one thing that you did not know would happen that did?
- Share one surprise you discovered during the compare and contrast?
- Were there more things the fabrics had in common than not?
- Was it hard to agree on the answers as a group?
- Did your group listen respectfully to one another?
- Did one person take over and rule over the group in a bad way?
- Which question from the table did your group find the most challenging to answer?
- As you answered more questions, did you notice more about that fabric then when you started?
- Looking over the answers your group put in the table, do you see any patterns? What do you think they indicate?
- What is the one thing that your group thinks the four fabrics have in common?
- What is the one thing that your group thinks is different about each of the four fabrics?
- Can you think of any famous artworks that include draped fabric?
- Why do you think artists draw and paint draped fabrics?
- Do you think an artist can communicate through the use of draped fabrics? How? And what can she/he say?
- Can you think of anywhere else in day to day life that you see draped fabric? What and where? why?



The Lamentation, Niccolò dell'Arca



The Charioteer



Augustus of Prima Porta



The four Apostles, Albrecht Durer

Name _____ Period _____

The two images I am working with are:

Image #1 Name _____ Artist _____

Image #2 Name _____ Artist _____

Using the table below, answer the questions with adjectives (describing words) that you will be using to write about the two artworks. Take your time and think about and possibly use a thesaurus for some new words you are not used to hearing all the time.

QUESTION/CONCEPT TO PONDER	IMAGE #1	IMAGE #2
What is an "overall" describing word you think represents the image? Think about a summarization of all that it is.		
Think about two new words, one per image that describes what about them that is the same.		
Think about two more new words, one per image that describes what about them that is different.		
Now examine the drapery in the work. What word describes the quality of the the drapery?		
If you could touch the drapery in each image what would it feel like?		
If you could wear the draped garments that the people in the artworks are wearing, describe with one word per image what that would feel like.		

Now, using the back side of this paper write a minimum of three paragraphs (remember a paragraph is longer than one sentence), addressing the ideas below:

Paragraph one: Using the title and artist (if available) in the paragraph, and the words from the table for Image #1, write a description that tells what the artwork looks like. Think about if you were describing it to someone in a letter, or to someone that cannot see.

Paragraph two: Using the title and artist (if available) in the paragraph, and the words from the table for Image #2, write a description that tells what the artwork looks like. Think about if you were describing it to someone in a letter, or to someone that cannot see.

Paragraph three: Decide if you want to write about what is similar or different about the two images and the drapery seen in them. Use the words similar or different so it is obvious which one you chose to write about. Make your writing interesting!

Student Name _____ Period _____

ACTIVITY 2 RUBRIC

OBJECTIVE	CRITERIA	1	2	3	4	5
<ul style="list-style-type: none"> analysis of drapery in two different historic periods analysis of possible artist communication/cultural significance through use of drapery in artwork deepening understanding of the possible characteristics of drapery 	Student wrote a description in paragraph one that tells what the artwork looks like, describing it as if you were writing a letter to someone, or describing it to someone that cannot see.					
	Student wrote a description in paragraph two that tells what the artwork looks like, describing it as if you were writing a letter to someone, or describing it to someone that cannot see.					
	Student chose to write about what is <u>similar</u> or <u>different</u> about the two images and the drapery seen in them for paragraph three. She/he used the words <u>similar</u> or <u>different</u> so it is obvious which one she/he chose to write about.					
Meets parameters of writing activity	Student included title and artist (when available) in the first two paragraphs.					
	Paragraphs are longer than one sentence.					
	Paragraphs use the descriptive words from the table.					
	Writing assignment is complete.					
	Writing is engaging for the reader.					

Student Name _____ Period _____

ACTIVITY 3 RUBRIC

OBJECTIVE	CRITERIA	1	2	3	4	5
study of application methods in the representation of drapery in a two dimensional media	Student offered relevant contributions to class discussion of comparison of artwork handouts to chips with a focus on drapery folds.					
	Student demonstrated in drawing of the chip the structure of block in(notional space, envelope, angled lines).					
deepening understanding of the possible characteristics of drapery	Student drawing shows evidence of careful study of folds in the chip, showing proper angles.					
	Drawing shows evidence of careful study of folds in the chip, showing shading that accurately reflects the light, medium and dark values.					
	Craftsmanship is evident in so far as the drawing shows care .					

Student Name _____ Period _____

ACTIVITY 3 RUBRIC

OBJECTIVE	CRITERIA	1	2	3	4	5
study of application methods in the representation of drapery in a two dimensional media	Student offered relevant contribution to class discussion of comparison of artwork handouts to chips with a focus on drapery folds.					
	Student demonstrated in drawing of the chip the structure of block in(notional space, envelope, angled lines).					
deepening understanding of the possible characteristics of drapery	Drawing shows evidence of careful study of folds in the chip, showing proper angles.					
	Drawing shows evidence of careful study of folds in the chip, showing shading that accurately reflects the light, medium and dark values.					
	Craftsmanship is evident in so far as the drawing shows care .					

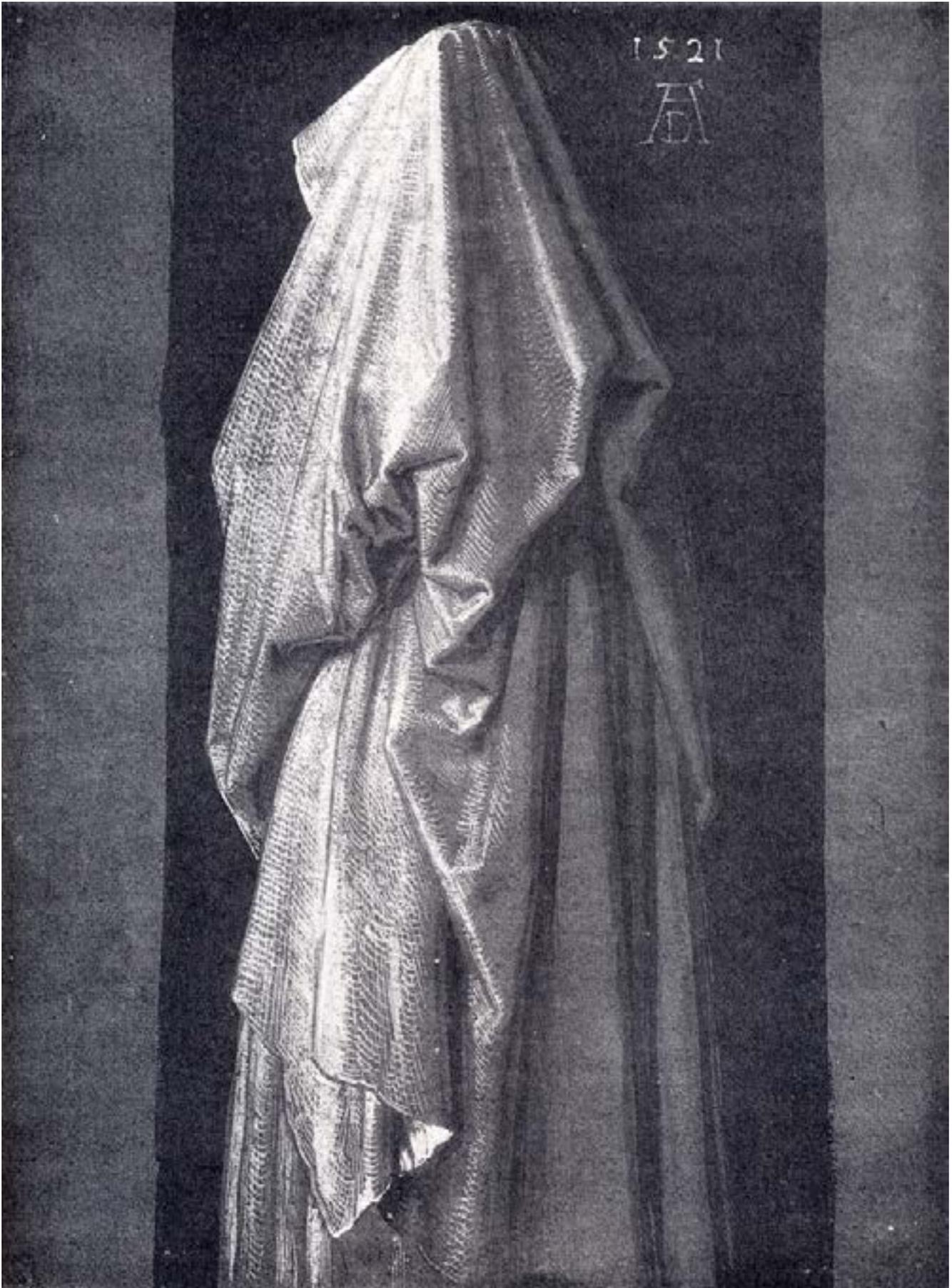
Student Name _____ Period _____

ACTIVITY 4 RUBRIC

OBJECTIVE	CRITERIA	1	2	3	4	5
analysis of drapery in two different historic periods	Student was attentive and engaged while Drapery Study PowerPoint was presented.					
analysis of possible artist communication/cultural significance through use of drapery in artwork	Student offered possible answers as to how and why artists in the PP used drapery in their artworks.					
application of historical uses of drapery to contemporary settings	Student actively engaged in the experimental phase of planning and photographing the possible compositions for her/his drapery still life.					
study of application methods in the representation of drapery in a two dimensional media	Student followed protocol of representational drawing: notional space, envelope, follow through lines, contour, shadow shaped and rendering form.					
deepening understanding of the possible characteristics of drapery	Student's responses explaining the meaning of drapery in her/his artwork shows evidence of critical thinking and introspection.					
meeting parameters of still life	Student used one form of drapery and one object otherwise for still life.					
	Student's object has personal meaning					
	Student is able to explain what meaning she/he is communicating through the use of the personal object and the drapery.					
craftsmanship	Students drawing shows pride and care about the final image.					



Albrecht Durer, *Drapery Study*



Albrecht Durer, *Drapery Study*



Albrecht Durer, *Drapery Study*