



“INTRO TO BARGUE”

*Lesson Plan designed for DVI by Camilla S. Haneberg*



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**SUMMARY**

This lesson plan introduces young children to the beginnings of the Bargue drawing method. The activities will help with learning how to imagine and then draw a notional space and envelope around an object as the beginning structure for accurate proportion and realistic rendering that will come with time and practice.

The lesson contains an array of approaches to reach differentiated learning styles and to make discovery of these skills fun.

**OBJECTIVES**

- Identify an accurate notional space “box” in that it touches outermost points of top, bottom and sides of object to be drawn
- Identify an accurate envelope and angled shape that can contain the object to be drawn
- Explore drawing a notional space “box” around an image
- Explore drawing an envelope around and image
- Use manipulatives to explore notional space and envelope
- Explain the steps of drawing a notional space “box” and envelope orally

**STANDARDS**

NATIONAL ART STANDARDS:

VA:Cr2.1.Ka  
 VA:Cr2.1.1a  
 VA:Cr2.1.2a

VA:Cr3.1.Ka  
 VA:Cr3.1.1a  
 VA:Cr3.1.2a

MATH COMMON CORE STANDARDS:

CCSS:CONTENT.K.MD.B3  
CCSS:CONTENT.1.MD.A.1  
CCSS:CONTENT.2.MD.A.2  
CCSS:CONTENT.2.MD.A.3  
CCSS:CONTENT.2.MD.A.4

LITERACY COMMON CORE STANDARDS:

CCSS.ELA-LITERACY.L.K.1.F  
CCSS.ELA.LITERACY.SL.1.5  
CCSS.ELA.LITERACY.SL.1.3  
CCSS.ELA.LITERACY.SL.2.2  
CCSS.RELA.LITERACY.SL.2.3

BACKGROUND INFORMATION

Here is a VERY loose background of the history of classical drawing and painting:

- 450-400BC Greek Classical Period, casts were used from significant sculpture as studies to learn to draw realistically
- 1800 Neoclassicism
- 1850 Rebellion against use of cast in favor of nature/natural objects/people
- 1850 Academic Realism
- 1920's Casts for the most part were gone (destroyed or lost)
- 1950's Live models used for “free-hand” drawing and painting

Here are some fundamental goals that the Bargue Method of Drawing and Painting strive to achieve:

- good academic drawing, accurate and finished
- a concern with organic unity
- artwork devoid of superfluous details
- careful academic practices that develop patience and train students to see mistakes and correct them
- avoidance of excessive personal expression
- the human figure is viewed/drawn and painted with respect--academic tradition exalts the human body

Here are some characteristics of the Bargue Method of Drawing and Painting (classical style):

- casts are made from mostly from ancient sculptures, and some from life
- some of the advantages of using the casts: they are immobile, they are white so values are easy to see and they develop good taste insofar that they are modeled on the “ideal human”
- style is recognized, defined by clarity, continuity of outline, geometric simplification of shapes, rhythmic ordering of forms
- there is a unified harmonious whole with integrity of each individual part

General steps of the Bargue Method of drawing:

1. Notional Space
2. Plumb Line
3. Envelope

4. Drawing angles
5. Contour
6. Divide light from dark
7. Model Form (draw values)

This information comes from the *Charles Bague and Jean-Leon Gerome Drawing Course*.

### ACTIVITY 1

#### MATCH GAME

This activity requires some set up, but the materials can be reused over and over. Using the attached Bague Plate handouts labeled A1 in the upper righthand corner, print on cardstock if possible, but regular paper will also work.

Cut out the center shapes (indicated by the small pair of scissors) to create “windows”, then laminate the pages. This makes the pieces for matching Bague Plate images to Notional Space and Envelope for each plate.

Write the words “Notional Space and Envelope” in a prominent place in the classroom. Explain that the Notional Space is a “box” (square or rectangle) that touches the outermost point of the object on the top, bottom and sides. Group students in teams of three, each holding one of the pages. Let them organically explore matching them up for a while. If they are not organically doing that, help individual groups to make that happen, using the vocabulary.

Then work with the entire class, asking them to match the Notional space to the images then the envelope, see if they are understanding the difference. Rotate pages from group to group to give teams a different image to explore with.

#### MATERIALS:

- Bague plates (A1), one copy each
- Cardstock for copies
- scissors
- laminator

### ACTIVITY 2

#### DRAW NOTIONAL SPACE AND ENVELOPE

Look at the Notional Space and Envelopes K-2 PP together as a class.

Use the attached handout labelled, A2 in the upper righthand corner, make one or two copies per student.

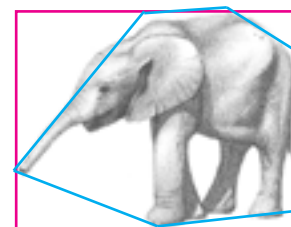
Demonstrate how to find the outermost point on the top, bottom and sides of the object (you can mark that with a dot) and then how to draw the four sides of the notional space.

Distribute handout A2 to students and they will draw notional spaces on the four images.

Demonstrate how to draw angled lines surrounding the images as envelopes. Students either use a second handout, a different colored pencil, or the same pencil and handout to add the envelope to.

#### MATERIALS:

- Notional Space and Envelopes K-2 PP
- copies of handout A2
- pencils, possibly colored pencils
- erasers



pink notional space, blue envelope

**ACTIVITY 3**

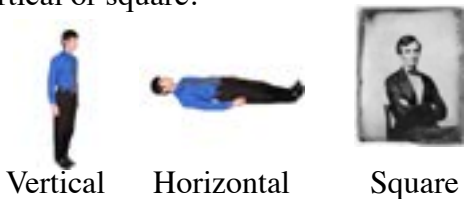
**HORIZONTAL OR VERTICAL ORIENTATION**

Look at the Notional Space and Envelopes K-2 PP together as a class.

These two activities work on the terminology and recognition of the horizontal or vertical rectangle or the square (equal on all sides) that are possible notional space dimensions.

Set up includes play with students about how to show horizontal (lying down like a plank on the floor), vertical (standing straight upright with arms locked down by sides) or square (folding arms in front in a sitting position).

Using a copy of the attached Bargue plates (just the images, not the other pages), hold them up one at a time and ask students to demonstrate whether they are horizontal, vertical or square.



If you want to you can also use miscellaneous objects to quiz orientation also: stuffed animals, vegetables, ordinary class room objects.

**MATERIALS:**

- copies of bargue plates
- possible objects that are vertical, horizontal or square

**HORIZONTAL OR VERTICAL ORIENTATION**

This second activity is the same concept with a little bit different materials.

Pass out one saltine and one graham cracker to each student asking them not to eat them yet. When the activity is finished they can eat them, but not until then... smell them but do not eat them!



Graham cracker can be either vertical or horizontal.

Distribute one copy of handout A3 to each student. Have students point to the objects on the handout individually, and then ask them to place one of the crackers on top of the object that best fits the orientation of the notional space. For example: “Point and keep your finger on the tricycle. Choose which cracker best fits the outside shape of the tricycle and lay it on top. Did you choose the graham cracker lying down or horizontal like this? Say the word horizontal.”

Answer key:

Vertical graham cracker-paper airplane, teddy bear

Horizontal graham cracker-tricycle, truck

Square saltine-ball, doll

**MATERIALS:**

- one copy per student of handout A3
- two graham cracker segments and one saltine per student
- check with school nurse about possible student food allergies

### ACTIVITY 4

#### NOTIONAL SPACE/ENVELOPE MANIPULATIVES

Look at the Notional Space and Envelopes K-2 PP together as a class.

Divide students into partners. Distribute copies of the attached Bargue plates (A1 images only), one per partnership along with four pieces of dry spaghetti, or four chopsticks, or four straws.

Students use the manipulatives to form a notional space “box” around the Bargue plate that touches the outermost point of the top, bottom and sides of the drawing. Rotate Bargue plates and do the same on each.

Circulate the room during the activity and help with adjustments if needed. Also, challenge partners to use the terminology and check on one another’s thinking.

#### MATERIALS:

- copies of Bargue plates, enough for one per every two students
- enough dry spaghetti, chopsticks or straws for two per student

### ACTIVITY 5

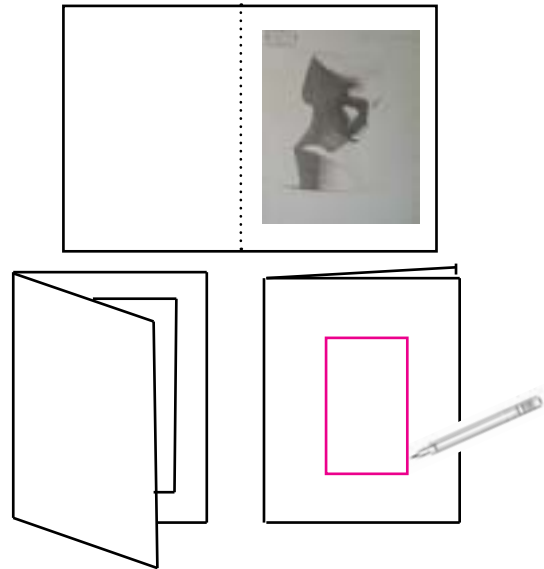
#### TRACE A PLATE

Look at the Notional Space and Envelopes K-2 PP together as a class.

Using the attached handouts labeled, A5, students fold paper in half as shown here and then put paper up to a window to see the image through half of the paper. Draw a notional space and envelope around the Bargue plate image and then proceed from there if you want to block in the image, draw a contour and then shade.

#### MATERIALS:

- copies of A5 handouts, one per student
- pencils and erasers
- windows with room enough for students to hold paper up to the glass



### ACTIVITY 6

#### TRACING PAPER WITH PLATE

This activity uses the Bargue plates from Activity 1, marked A1. You need only the pages with the Bargue Plate images (not the notional space and envelope handouts). Staple tracing paper over the Bargue Plate copy with edges matching as exactly as possible and using two staples, one per top corner so that the tracing paper can be lifted during the drawing process.

Look at the Notional Space and Envelopes K-2 PP together as a class.

Distribute prepared Bargue Plates with tracing paper to students and draw notional spaces and envelopes on tracing paper.

Encourage students to continue tracing/drawing the image afterwards, as they will get some experience looking at and imitating the image.

This will give you an idea of where the students observational and drawing skills lie.

### A NOTE ON TRACING/ COPYING...

Throughout the history of art, artists have been copying the work of the masters, however, during the more recent years of art history and art education, when self expression became the focus and pivotal theme of artworks, the idea of copying was shunned.

There are great lessons in copying a masterpiece and it is encouraged in the Bargue/Atelier method of learning. Titling the finished piece, “The Study of Artie Artleson’s Still Life” is a way to acknowledge what you have done, and clears up any doubt of who’s work is whos.

For those of you who like a challenge, the next two activities are for you! Consider yourself warned!

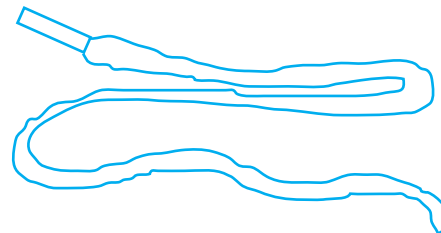
### ACTIVITY 7

#### NOTIONAL SPACE AND ENVELOPE STITCHERY

This activity will take quite a bit of preparation ahead of time. Ask your Cafeteria Foreman for enough styrofoam trays to have one per student. The local grocery stores also have styrofoam trays in the deli area and sometimes they give them to you and other times they will charge a small fee.

Using the attached Bargue Plate handout A7, adapt it to the size of the styrofoam trays on the copy machine. Use the Photo/Art setting to get a good copy and make one copy per student. Cut down the sides of the paper to fit on top of the styrofoam tray and glue into place using white glue. The notional space corners are marked with blue squares and the envelope corners are marked with pink circles. Using a pencil, knitting needle or chop stick or something of equal width, poke holes through the paper and tray at all the corner squares and circles.

Cut arm length pieces of blue and pink yarn, one of each color per child with some extras, of course. Wrap a piece of masking tape around the end of the yarn (like the end of a shoestring)-this will be like the needle for the young students.



Have masking tape ready...as students begin sewing, you will need a short piece to attach the end of the string to the back of the styrofoam tray (instead of a knot). I usually line up small pieces on the edge of the table prior to starting.

Look at the Notional Space and Envelopes K-2 PP together as a class.

Demonstrate how to stitch the notional space using the blue yarn (follow the ordered letters/squares on handout), then the envelope using pink yarn (follow numbers/circles). Distribute trays and blue yarn to students, then when finished with the notional space, stitch the pink yarn for the envelope.



With any luck, the finished product should look something like this!

**MATERIALS:**

- styrofoam trays, one per student
- paper cutter or scissors
- copies of handout A7 sized to fit onto styrofoam trays, one per student
- white school glue
- blue yarn
- pink yarn
- masking tape
- pencil, knitting needle or chopstick to poke holes in handout glued to tray
- lots of patience

**ACTIVITY 8**

**LIFE SIZE BODY TRACINGS**

This last activity is not as prep heavy as Activity 7, but is still quite an undertaking.

Prepare ahead of time large pieces of butcher paper, one per student long enough for the tallest student in the class to be traced in a lying down position. Crayons, so that each student can choose three colors to use.

Pair boys with boys and girls with girls for this activity because they will be tracing each others bodies with crayon onto the large butcher paper. Move all the desks or tables out of the way to make plenty of floor space, or go to the cafeteria or another large floor space.

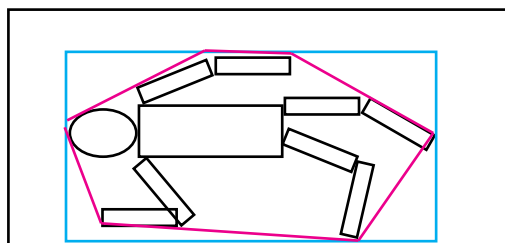
Look at the Notional Space and Envelopes K-2 PP together as a class.

Distribute to each pair two pieces of large butcher paper. Instruct them to lay one out on the floor and one of the two lies on the paper and “strikes a pose.” Anything goes that fits entirely onto the paper. They can roll up into a ball, pretend to be running, strike a plank position, a ballet pose, etc. The partner takes one color of crayon and traces around them with a single line. They **MUST** lie still for this to go well! Switch places so that the second one of the pair can “strike a pose” on a second piece of paper and get traced.

When both are complete, remind them about how a notional space touches the outermost point of the top, bottom and sides around the traced figure. They can draw the notional space “box” with the second color crayon. The third color crayon is for the envelope, made of angled lines within the notional space that fit around the traced figure.

Take turns sharing out, one of the pair holding the paper and the other explaining how she/he knew where to put the notional space and envelope lines.

Lastly, students can add color and detail to their traced figure “self portraits”.



**RUBRIC**

OBJECTIVES	3 pts	4 pts	5 pts
Identify an accurate notional space “box” in that it touches outermost points of top, bottom and sides of object to be drawn	Student is unable to or very confused by pointing to and naming a notional space and envelope	Student is able to sometimes point to and name a notional space and envelope	Student is able to point to and name a notional space and envelope
Identify an accurate envelope-an angled shape that can contain the object to be drawn	Student is unable to point to and name an envelope	Student is sometimes able to point to and name an envelope	Student is able to point to and name an envelope
Explore drawing a notional space “box” around an image	Student refuses to try or is unable to draw a notional space “box” around an image	Student tries and sometimes succeeds in drawing a notional space “box” around an image	Student tries and succeeds in drawing a notional space “box” around an image
Explore drawing an envelope around and image	Student refuses to try or is unable to draw an envelope around an image	Student tries and sometimes succeeds in drawing a envelope around an image	Student tries and succeeds in drawing a envelope around an image
Use manipulatives to explore notional space and envelope	Student refuses to explore and is mostly unable to represent notional space and envelope around an image using manipulatives	Student explores and sometimes represents notional space and envelope around an image using manipulatives	Student explores and represents notional space and envelope around an image using manipulatives
Explain the steps of drawing a notional space “box” and envelope orally	Student is unable to or refuses to describe what she/he was thinking while trying to draw a notional space “box” and envelope around an image	Student is able to describe some of what she/he was thinking while trying to draw an accurate notional space “box” and envelope around an image	Student is able to clearly describe what she/he was thinking while drawing an accurate notional space “box” and envelope around an image

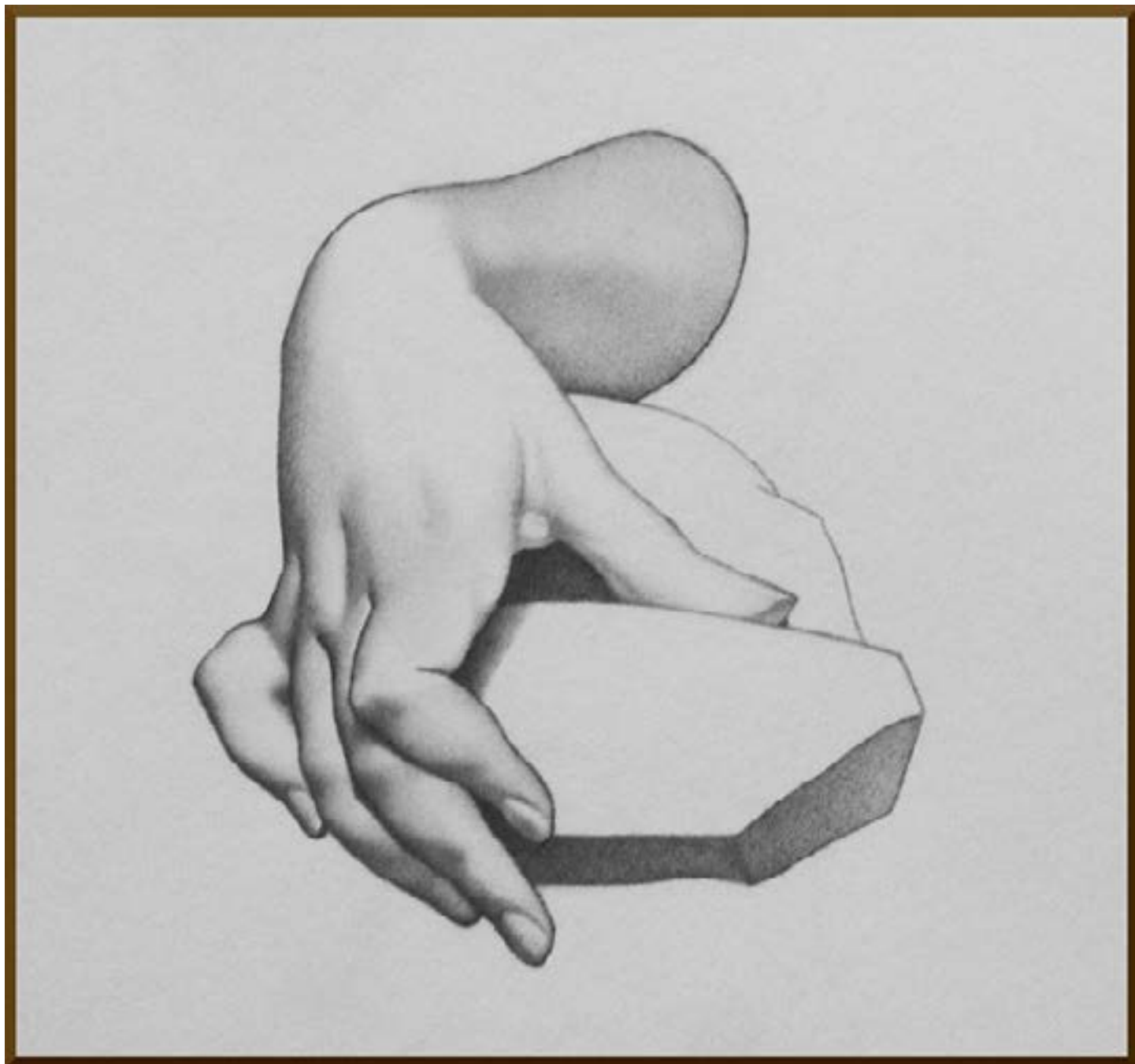


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MODELES (ANCIEN ET MODERNE)  
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Goussier, & Co. ESTIMES

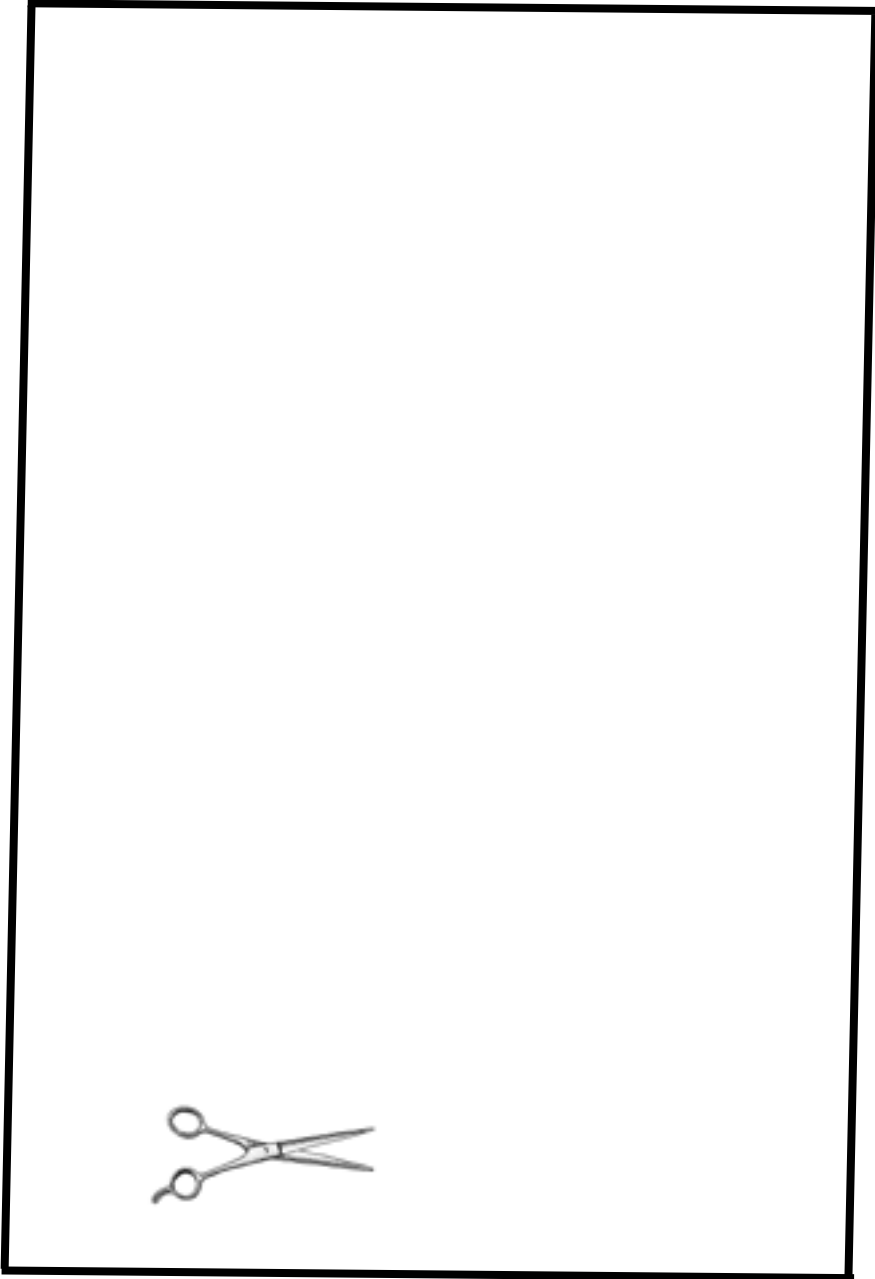
PSYCHE DE NAPLES

— Antique —

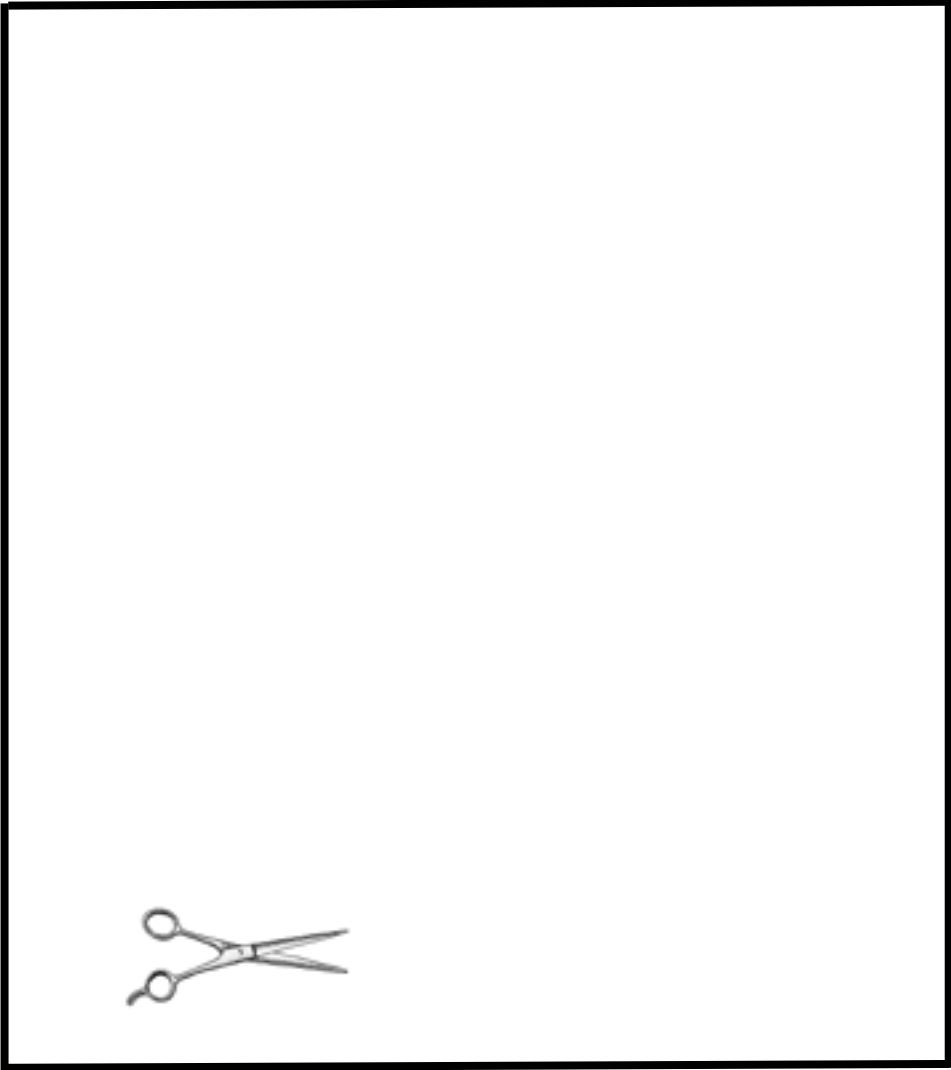




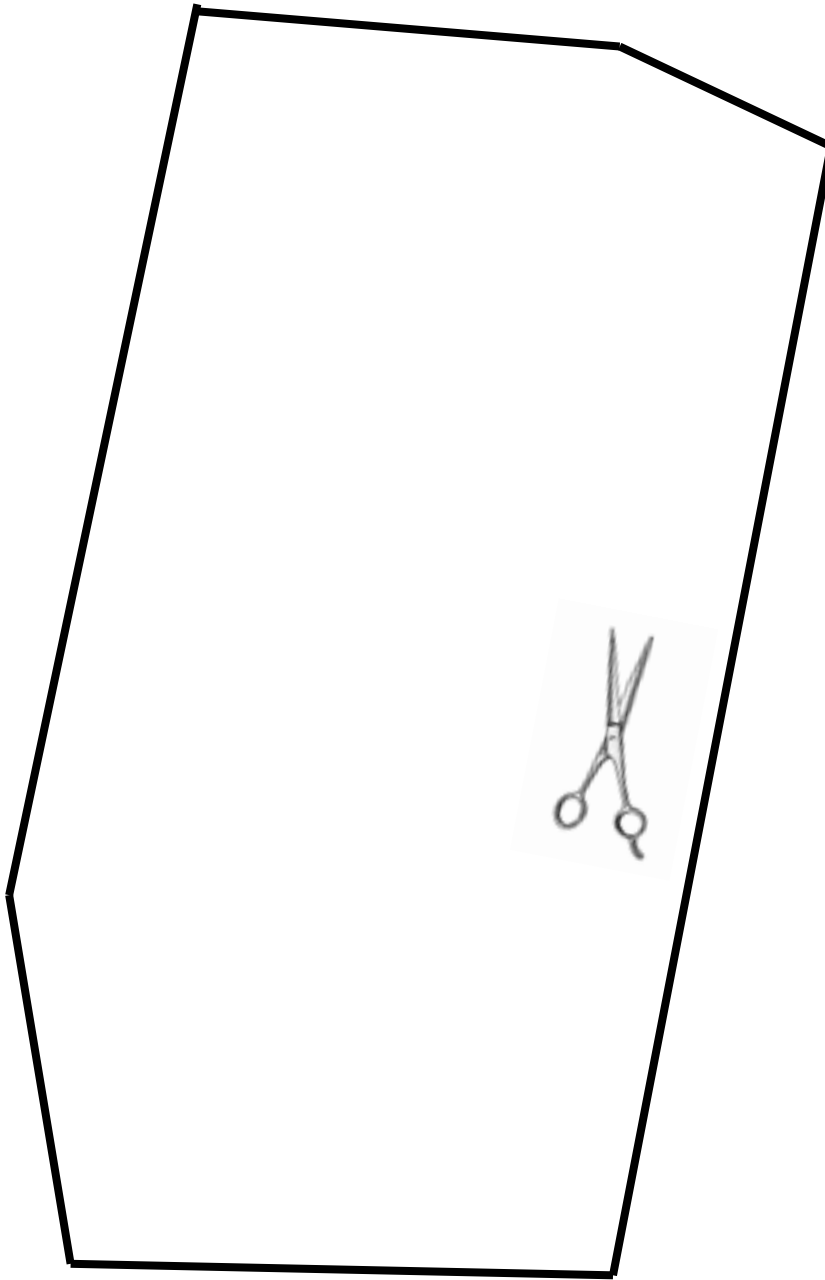
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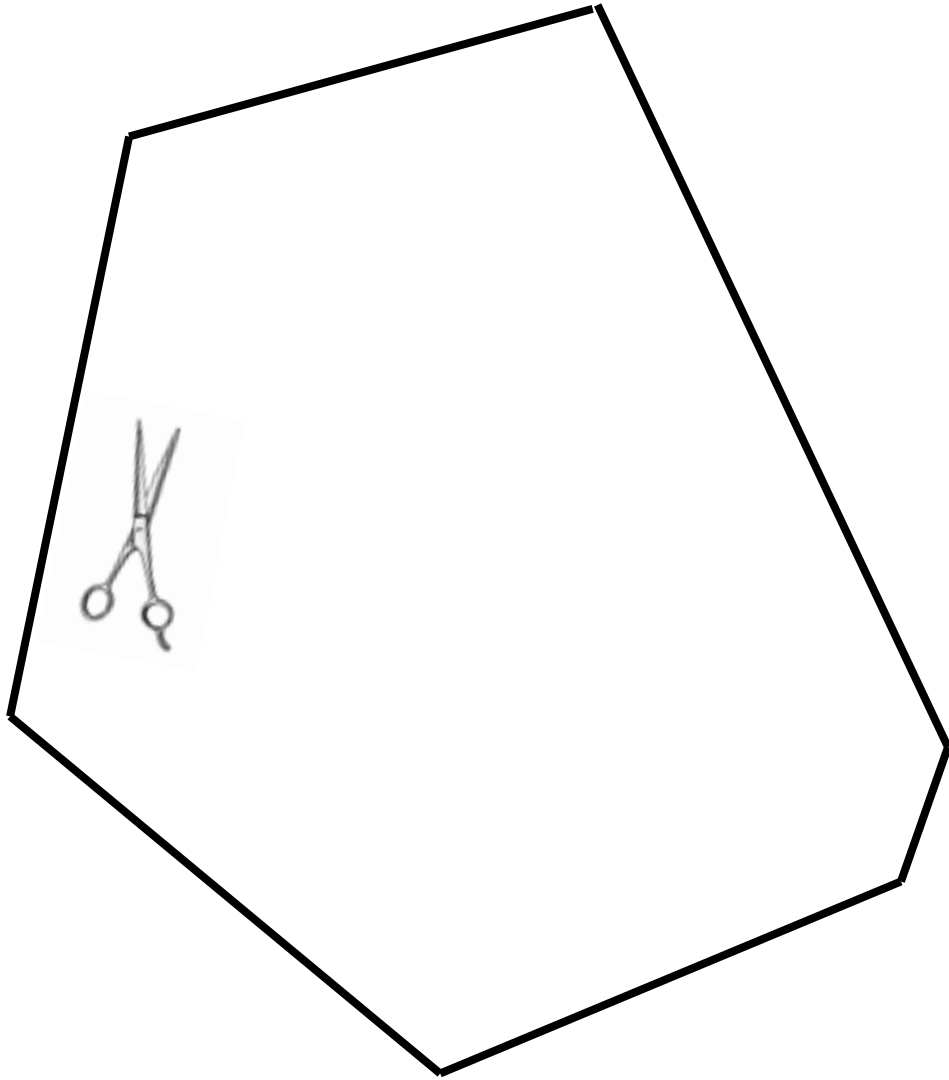
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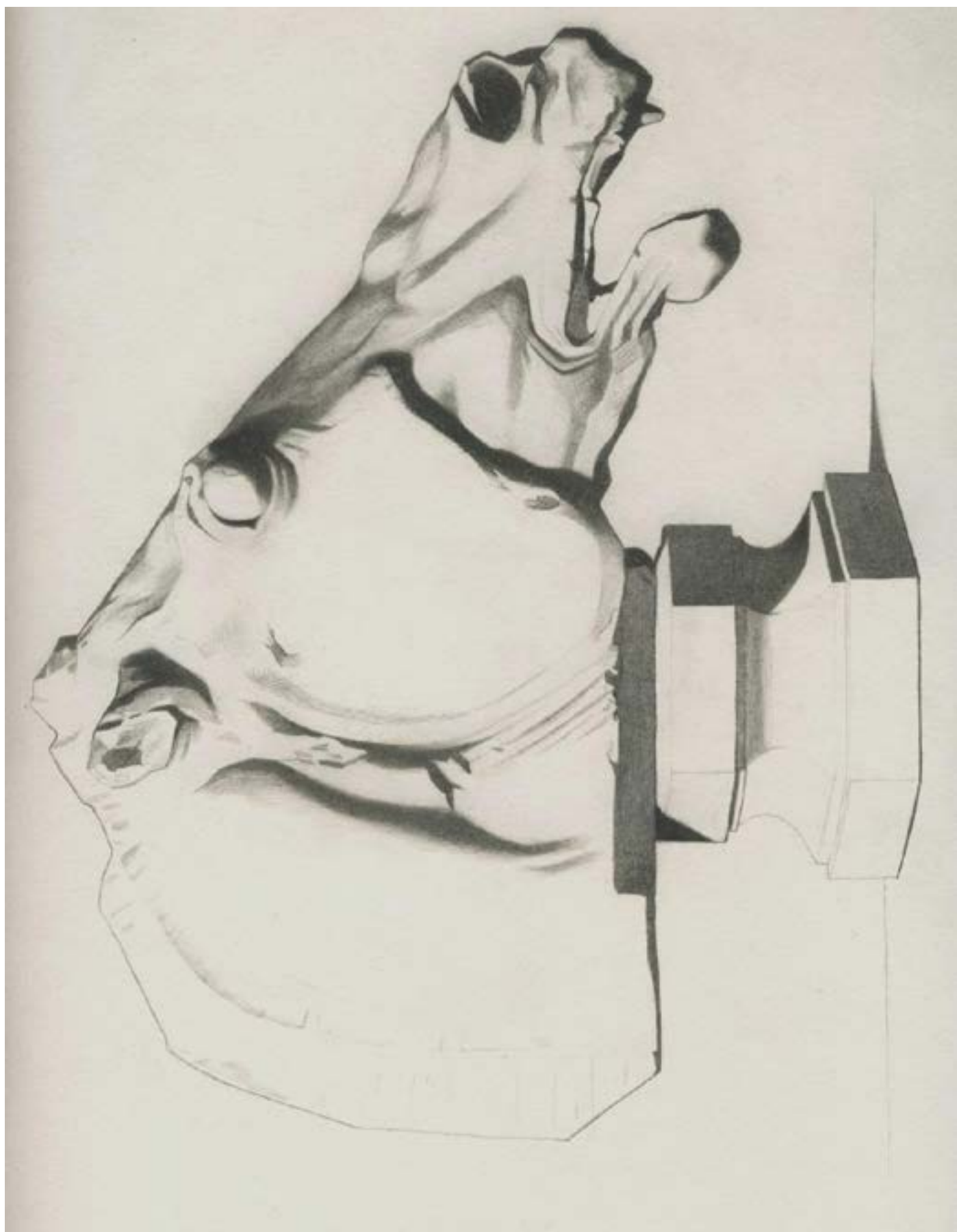
envelope



envelope

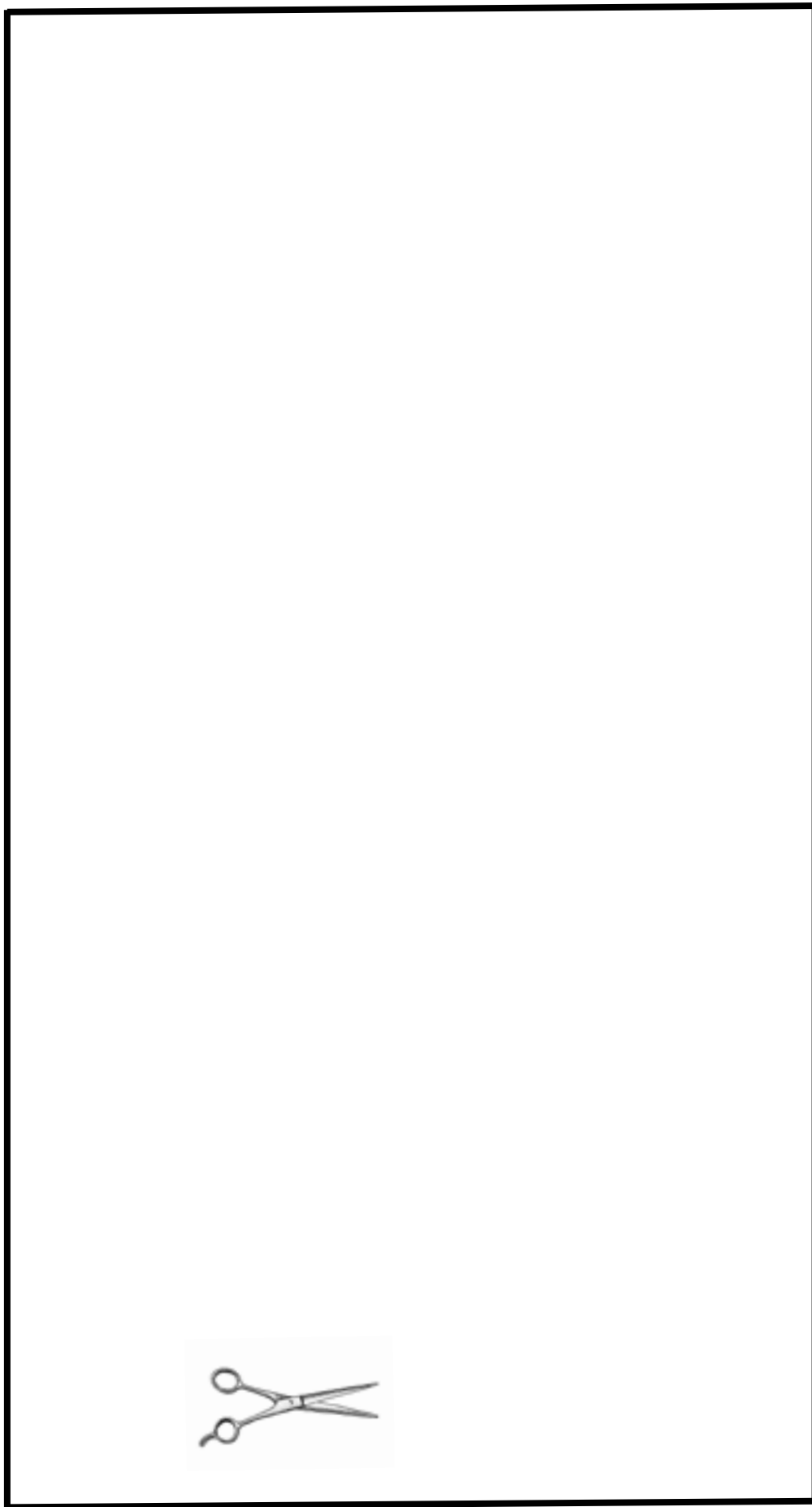




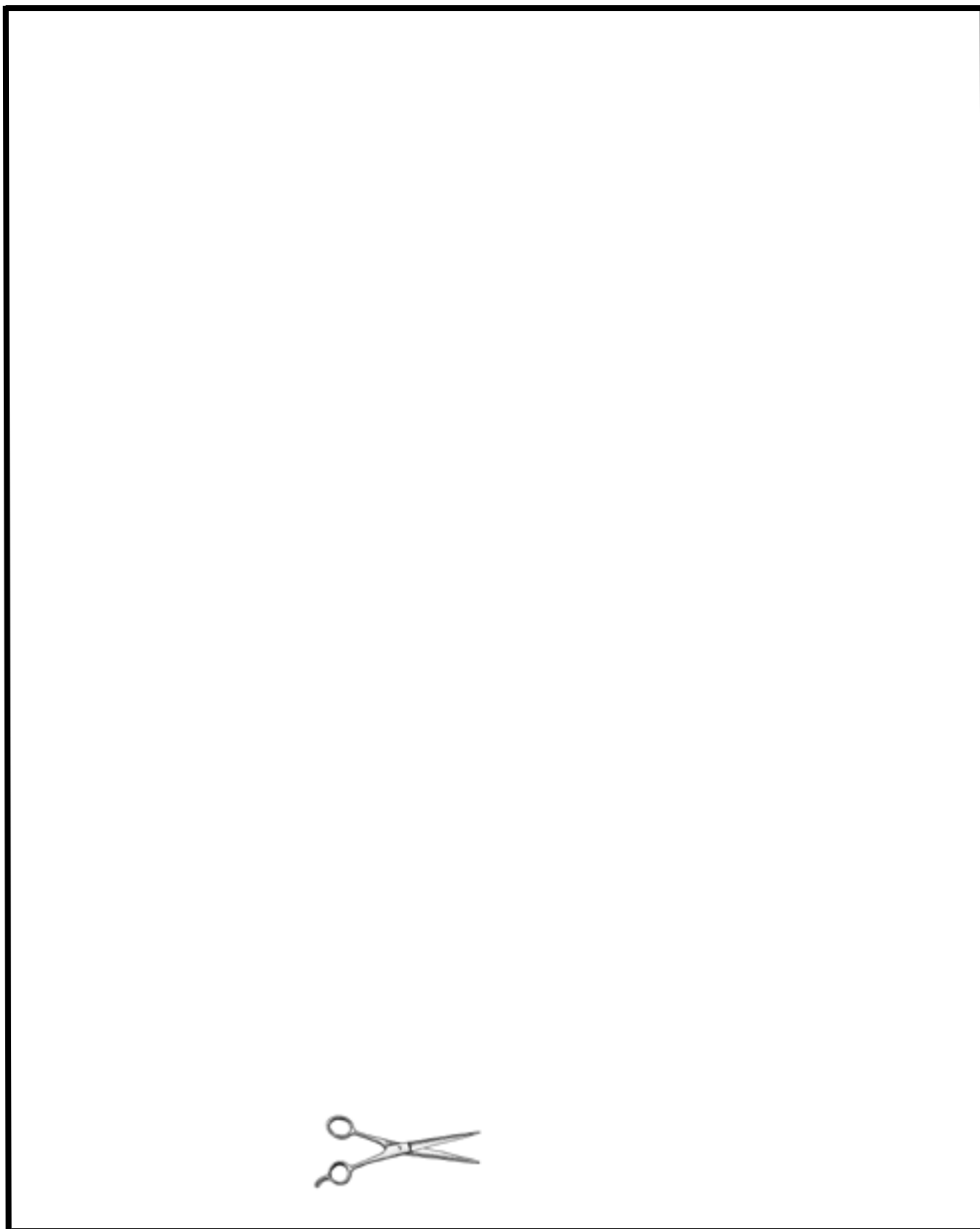




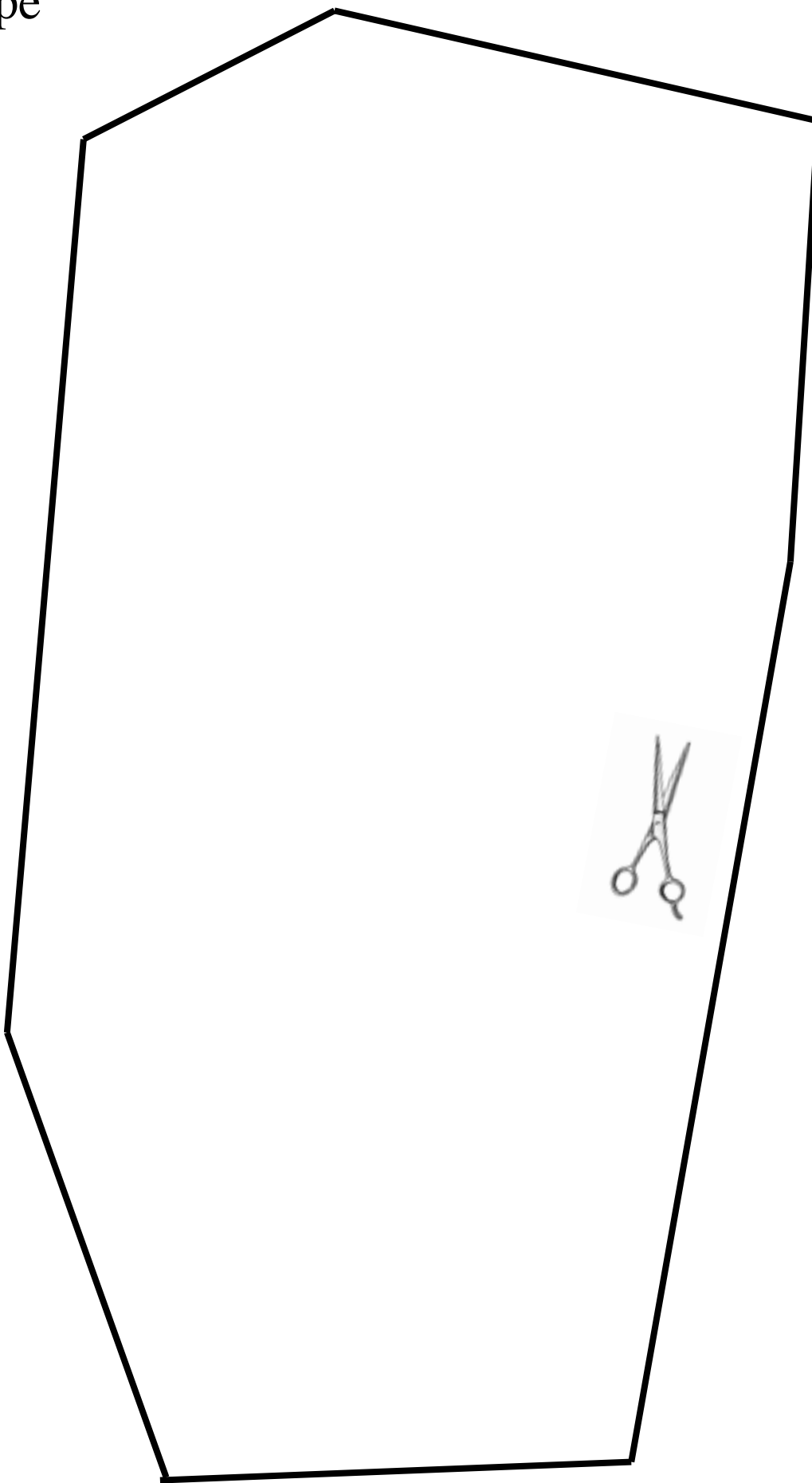
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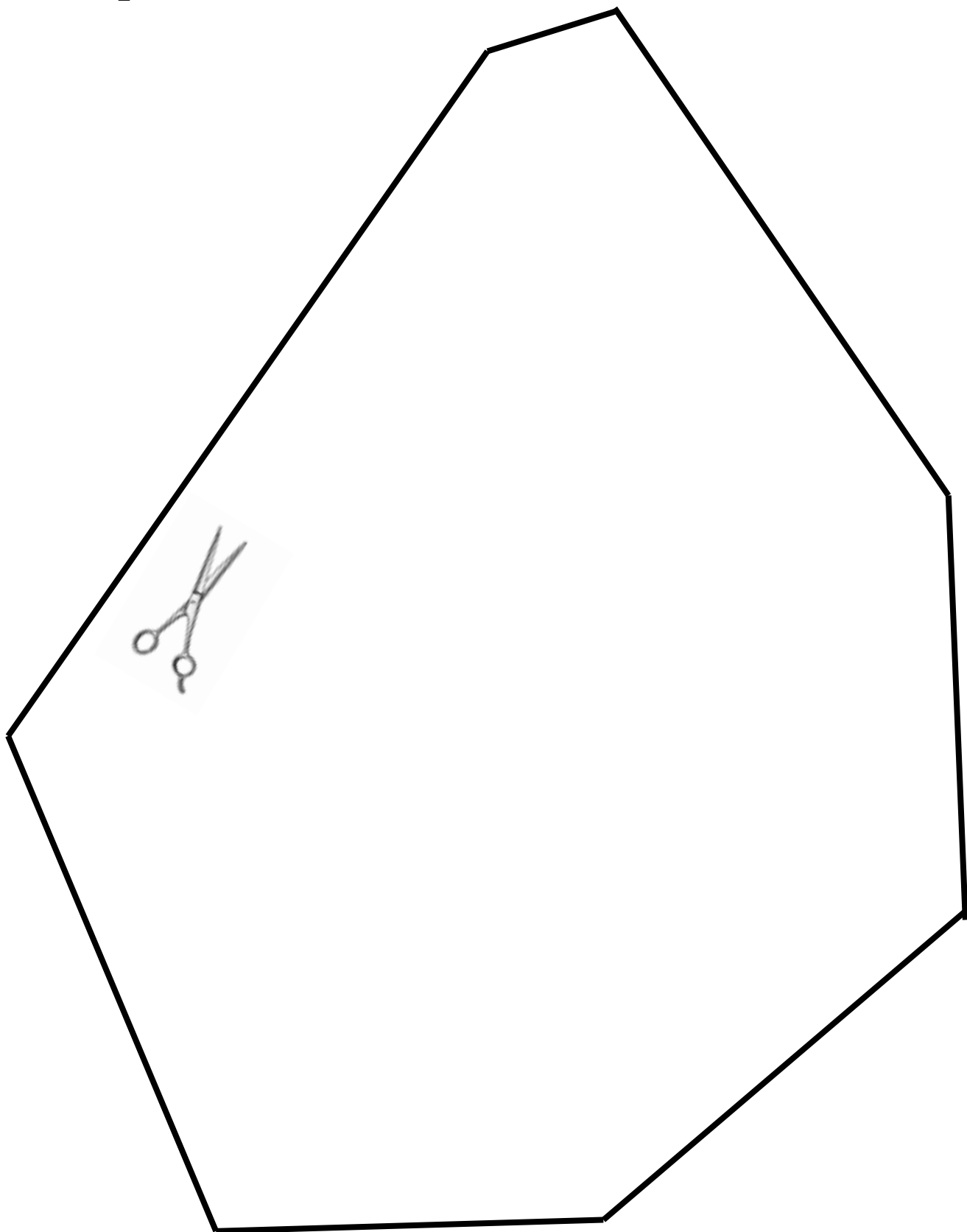
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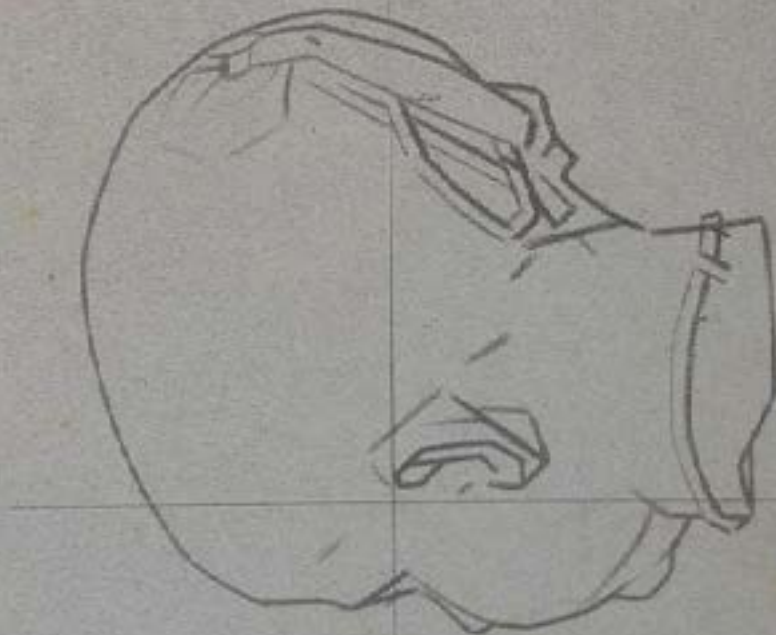
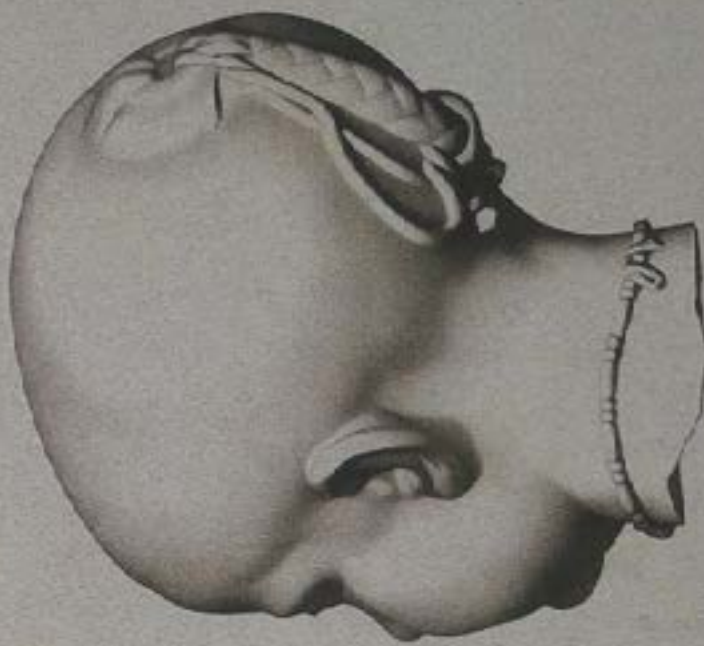


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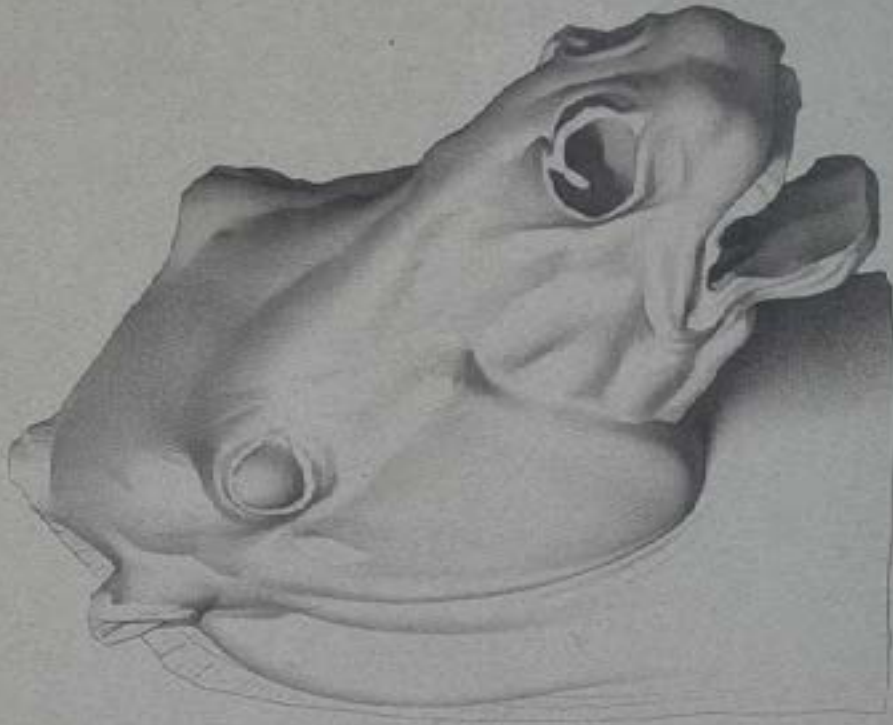
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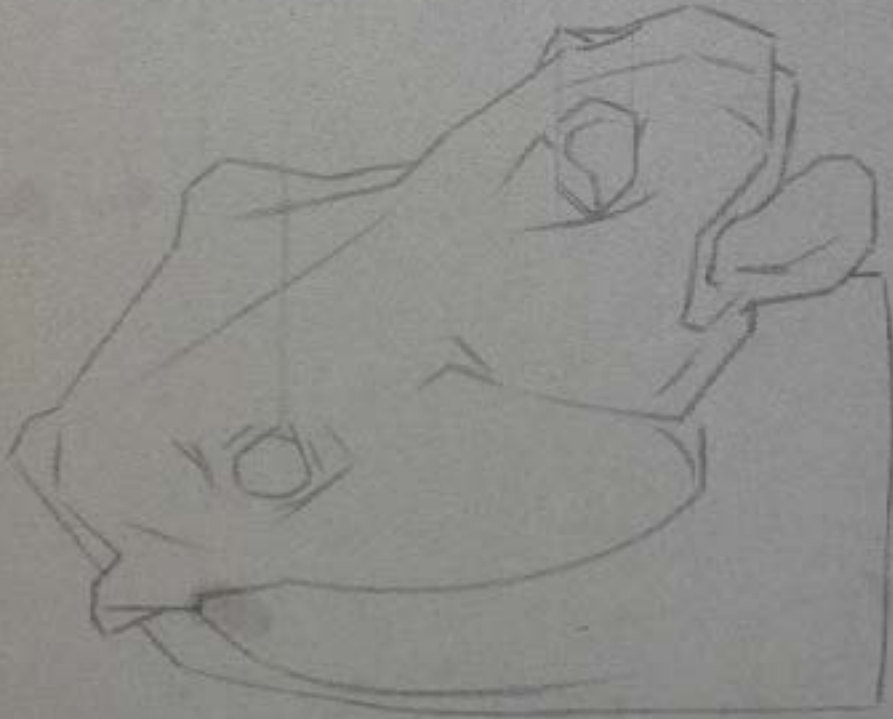
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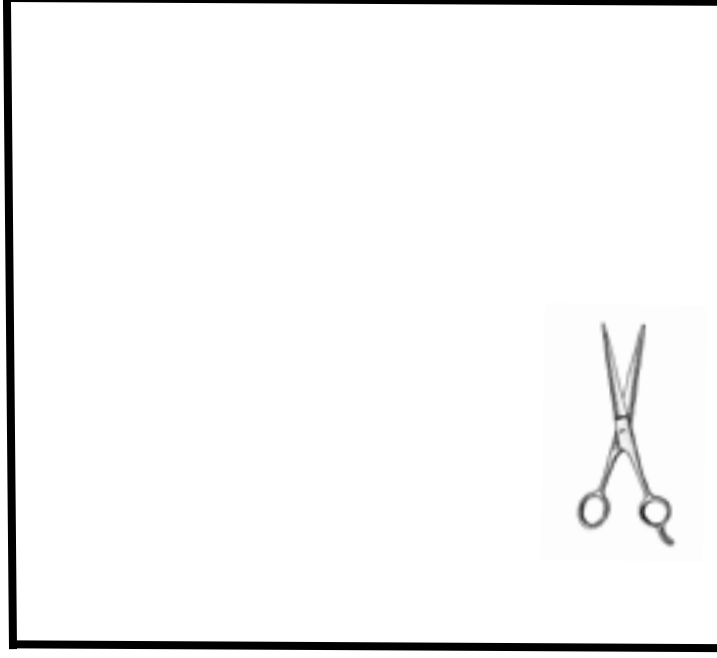
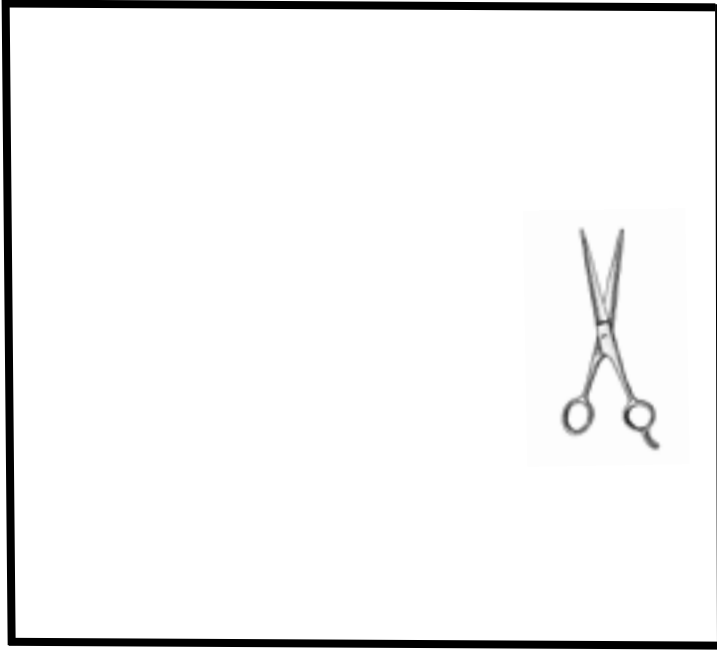
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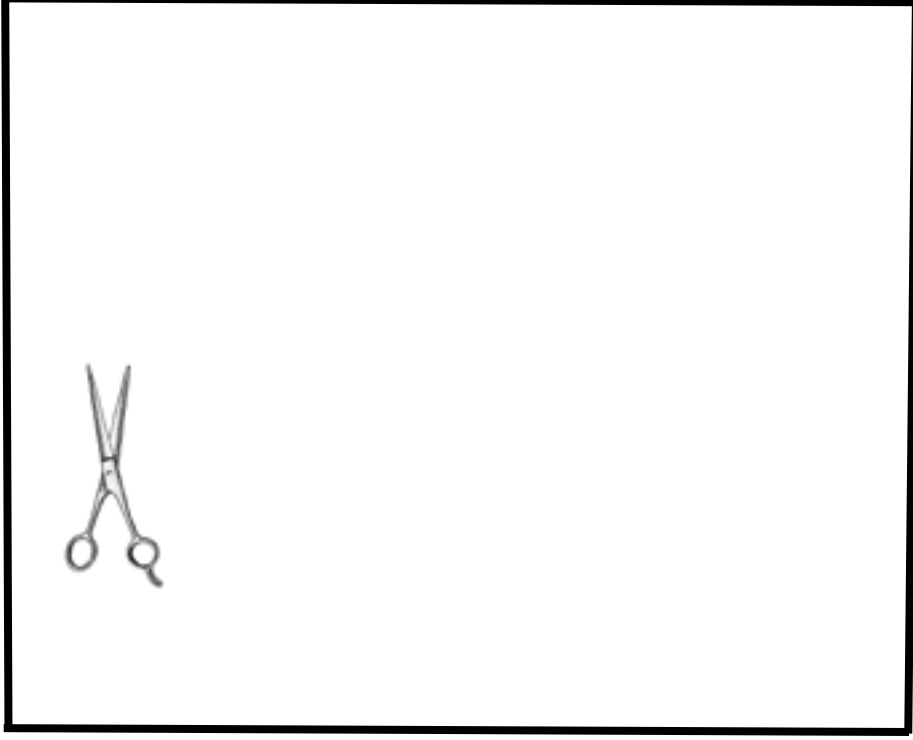
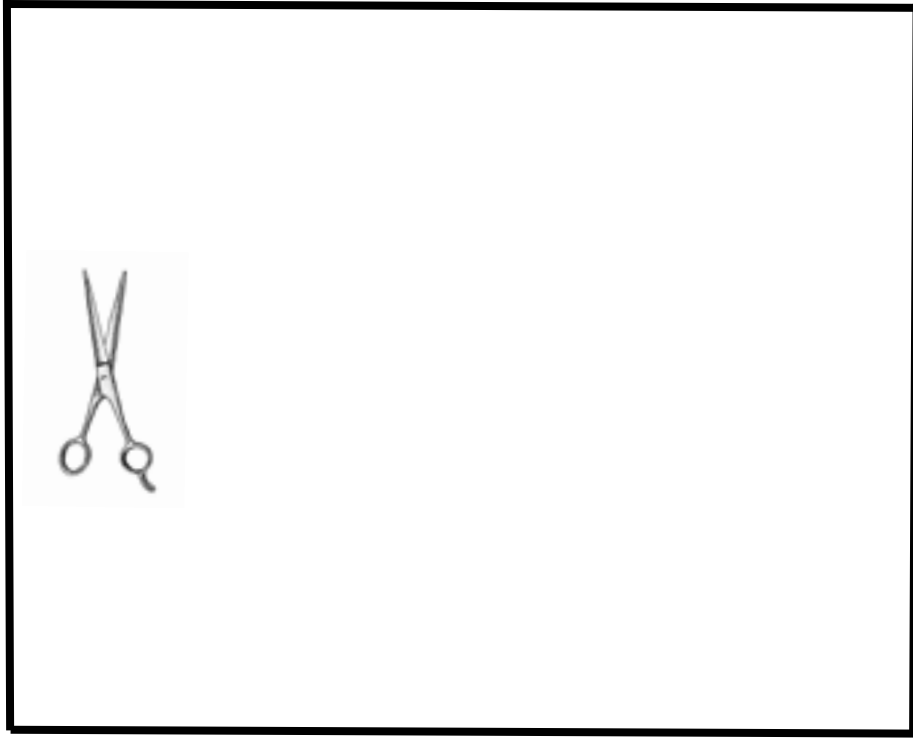
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notional space

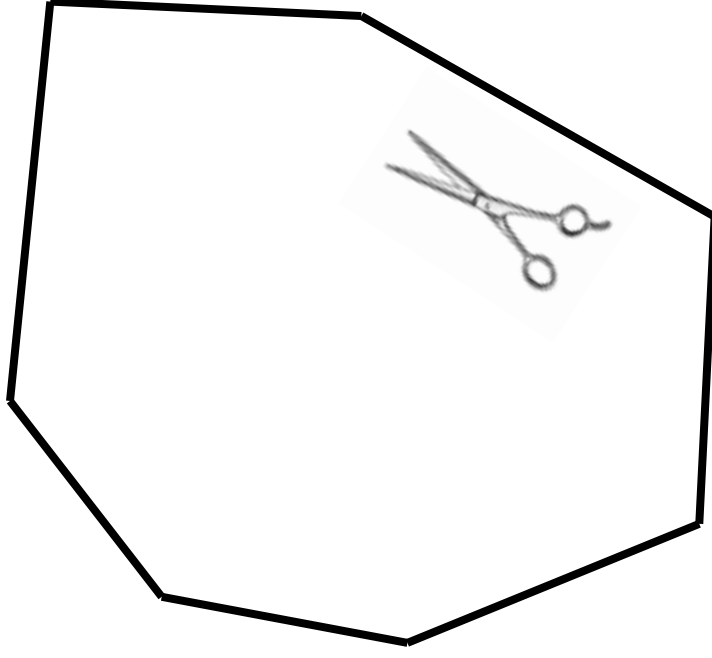
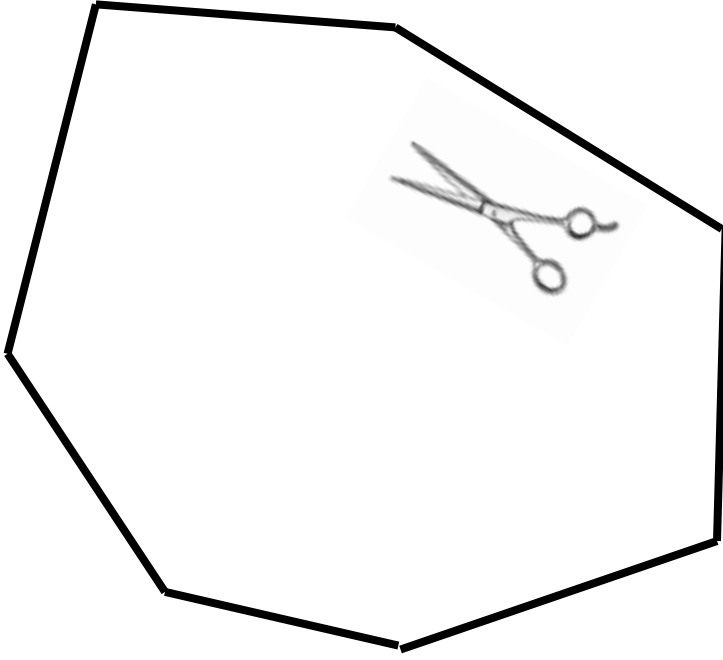


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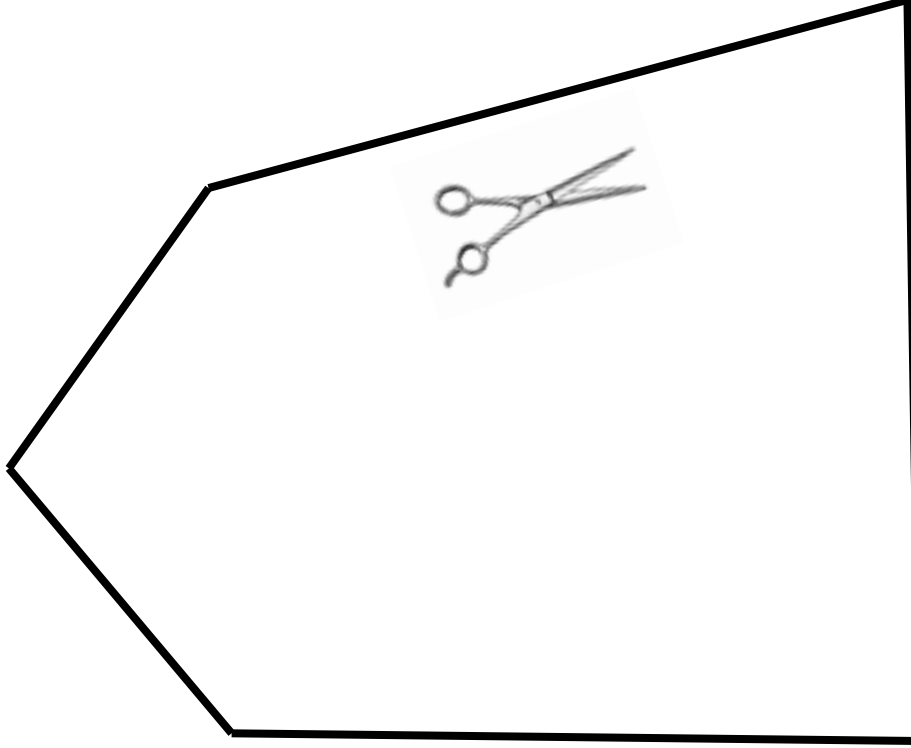
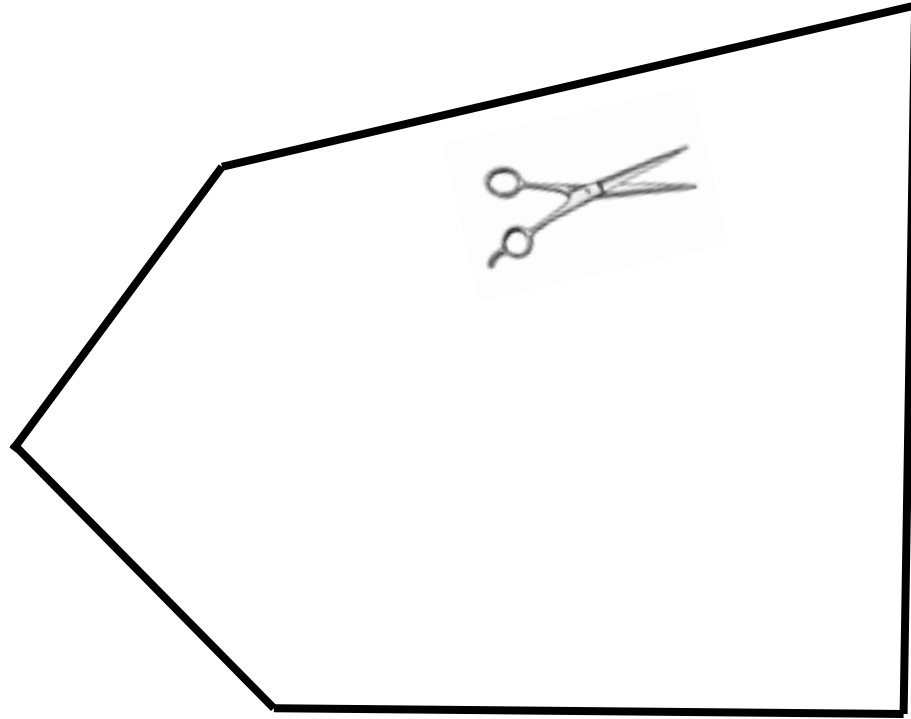


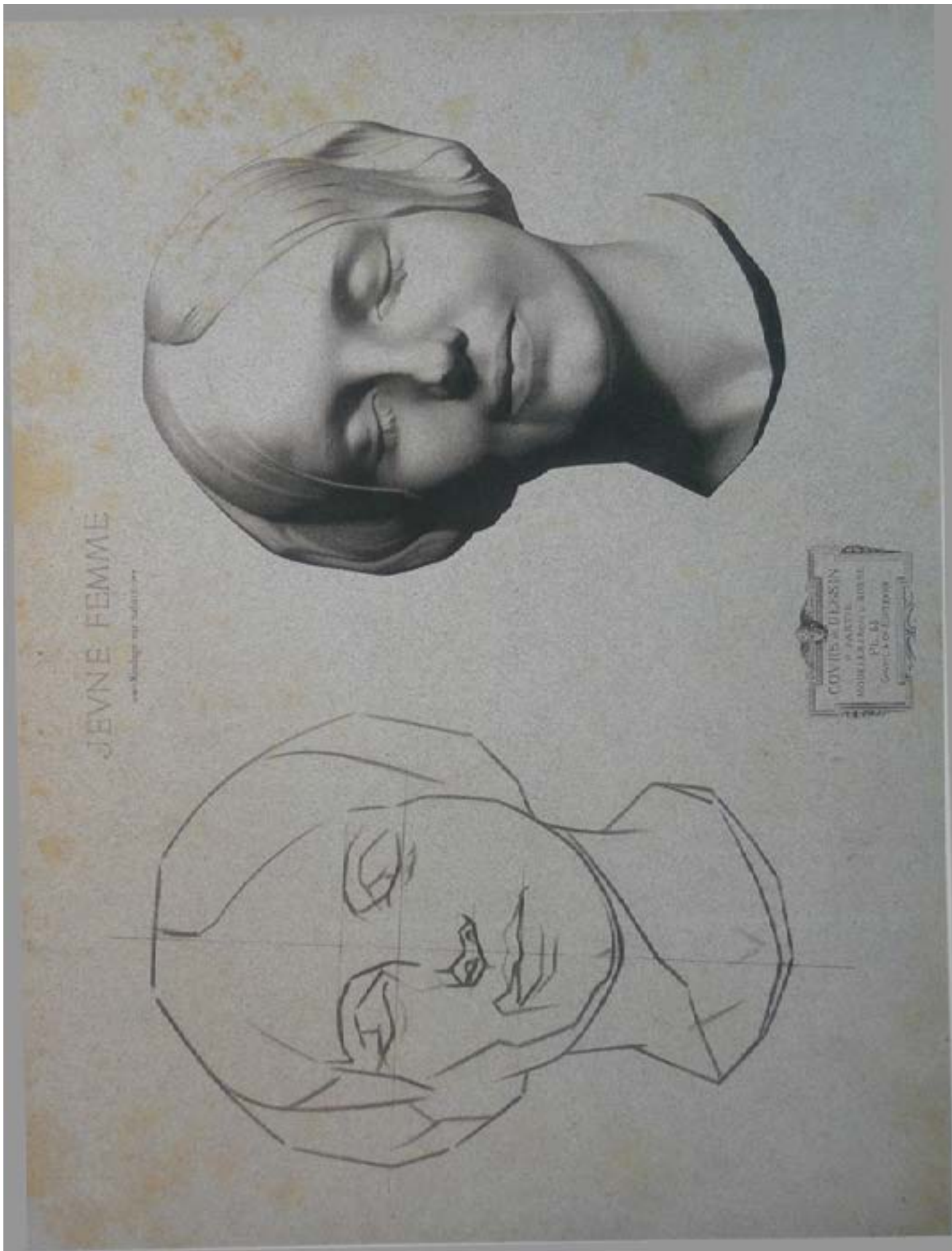


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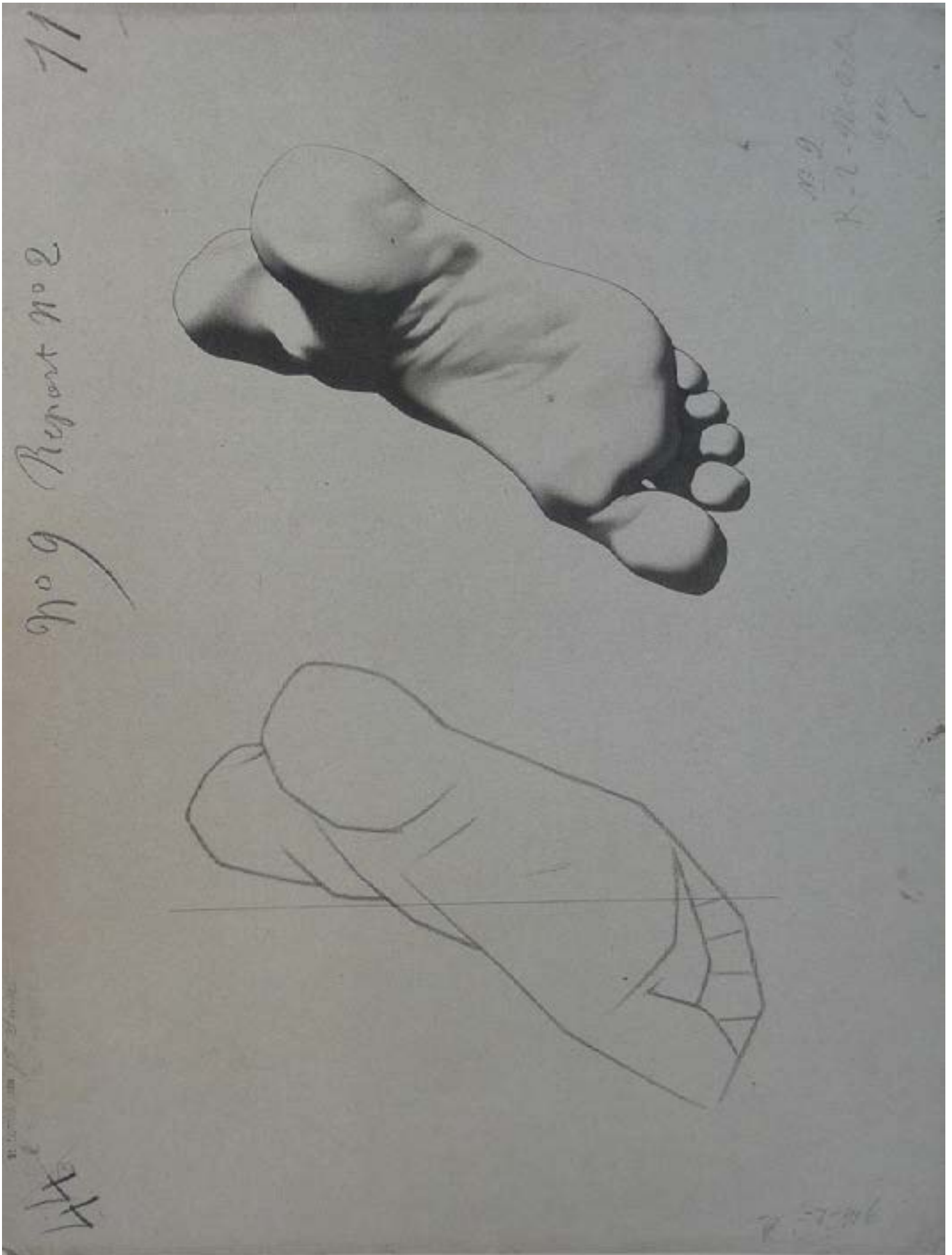




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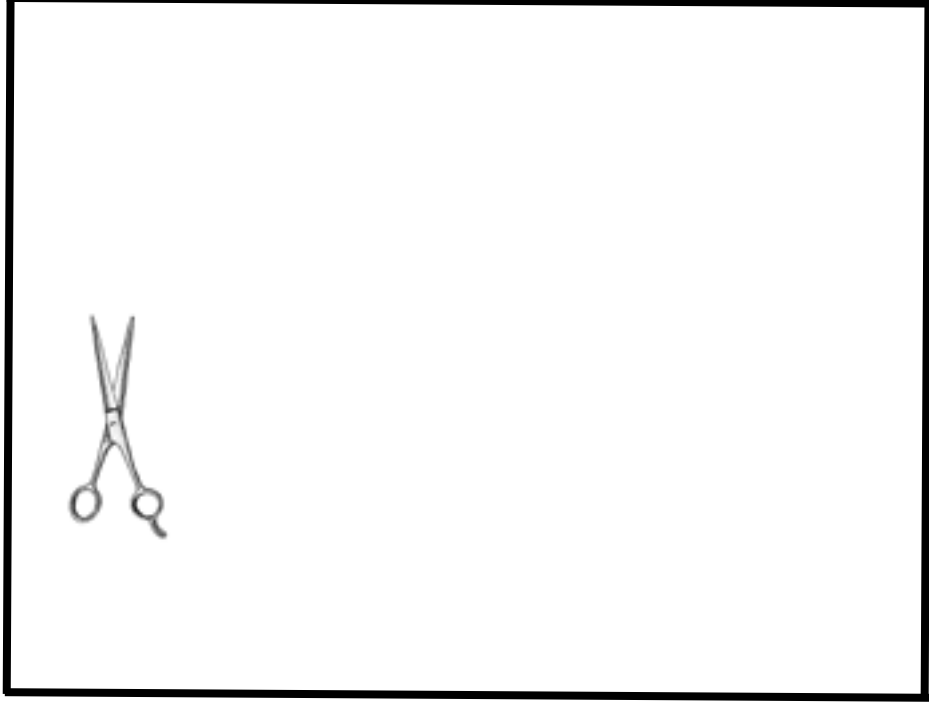
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GEORGE & CO. LUTHER



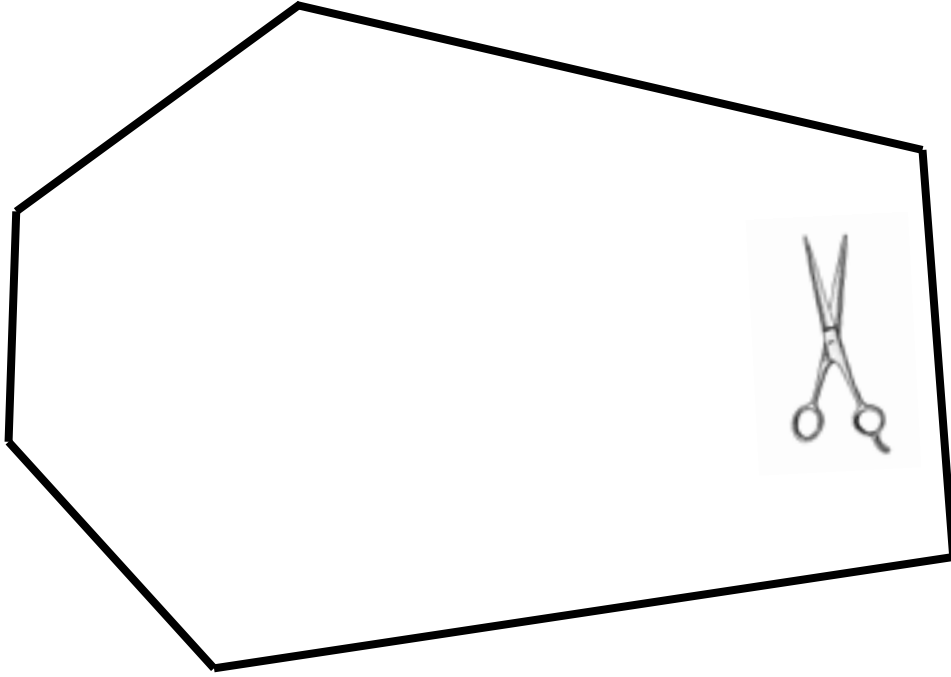
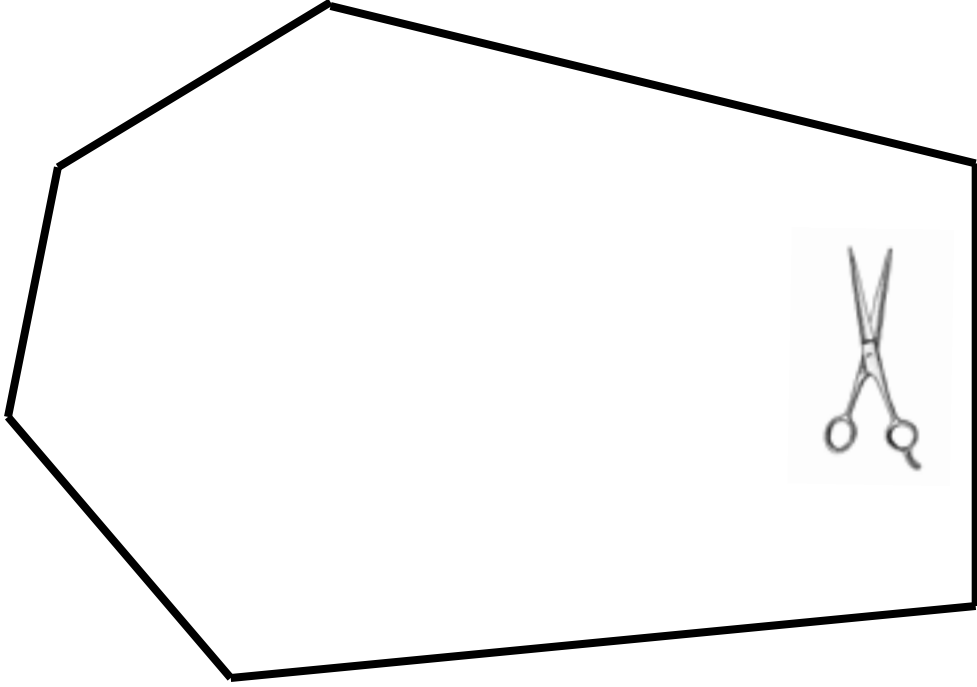
notional space



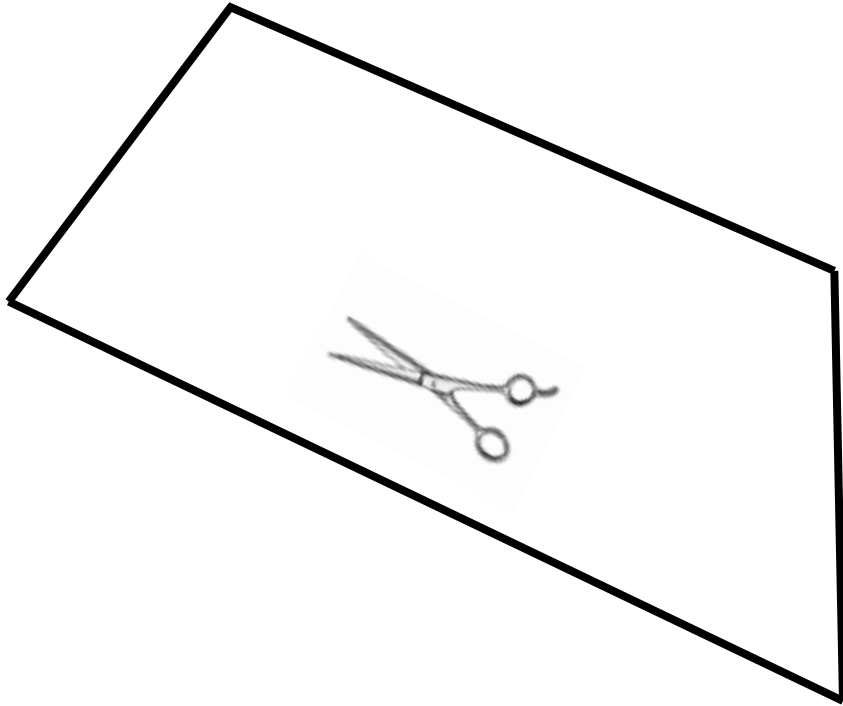
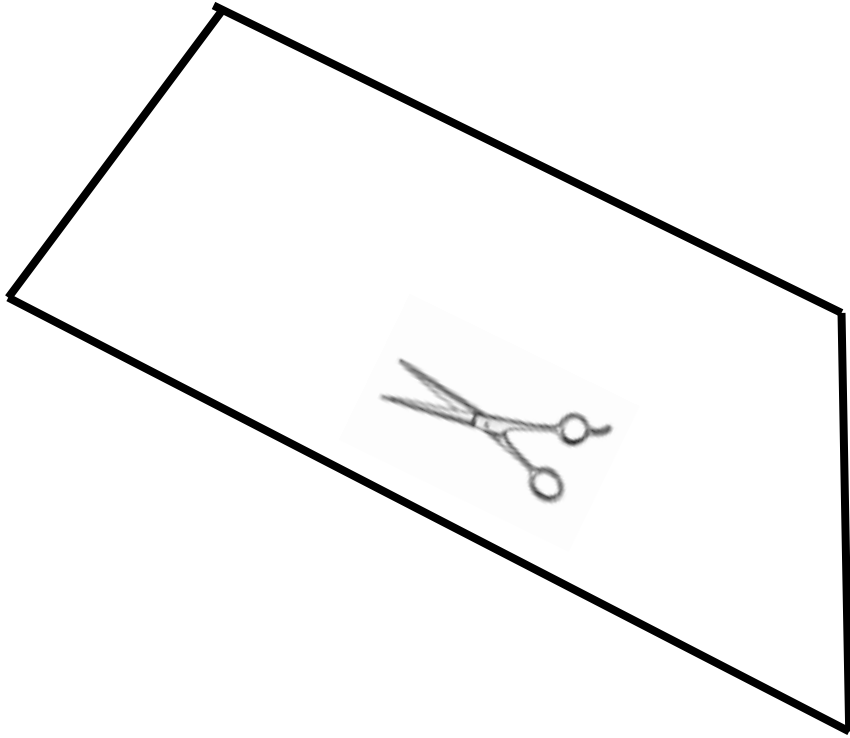
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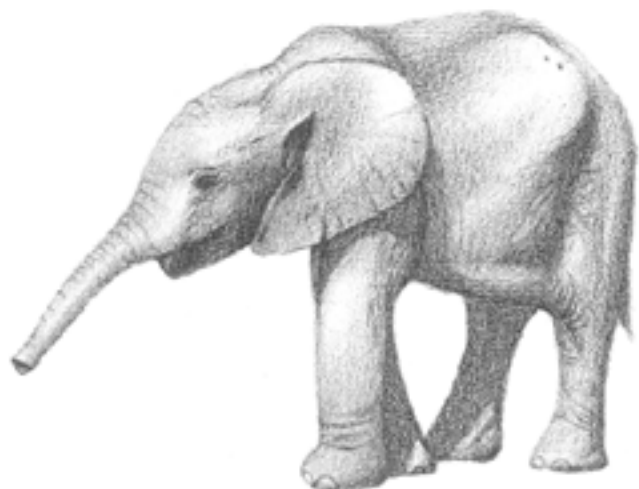


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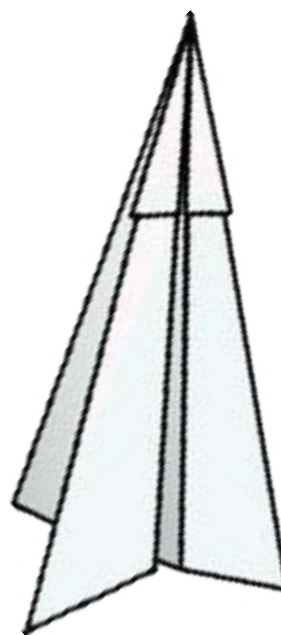
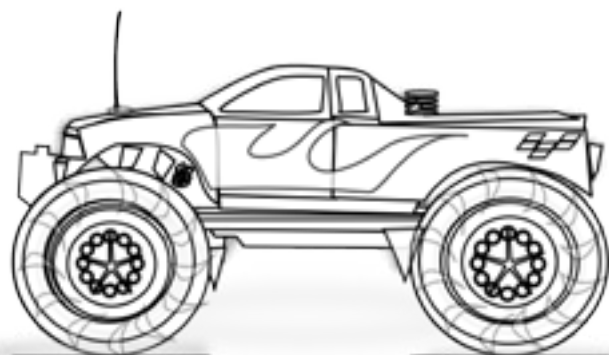




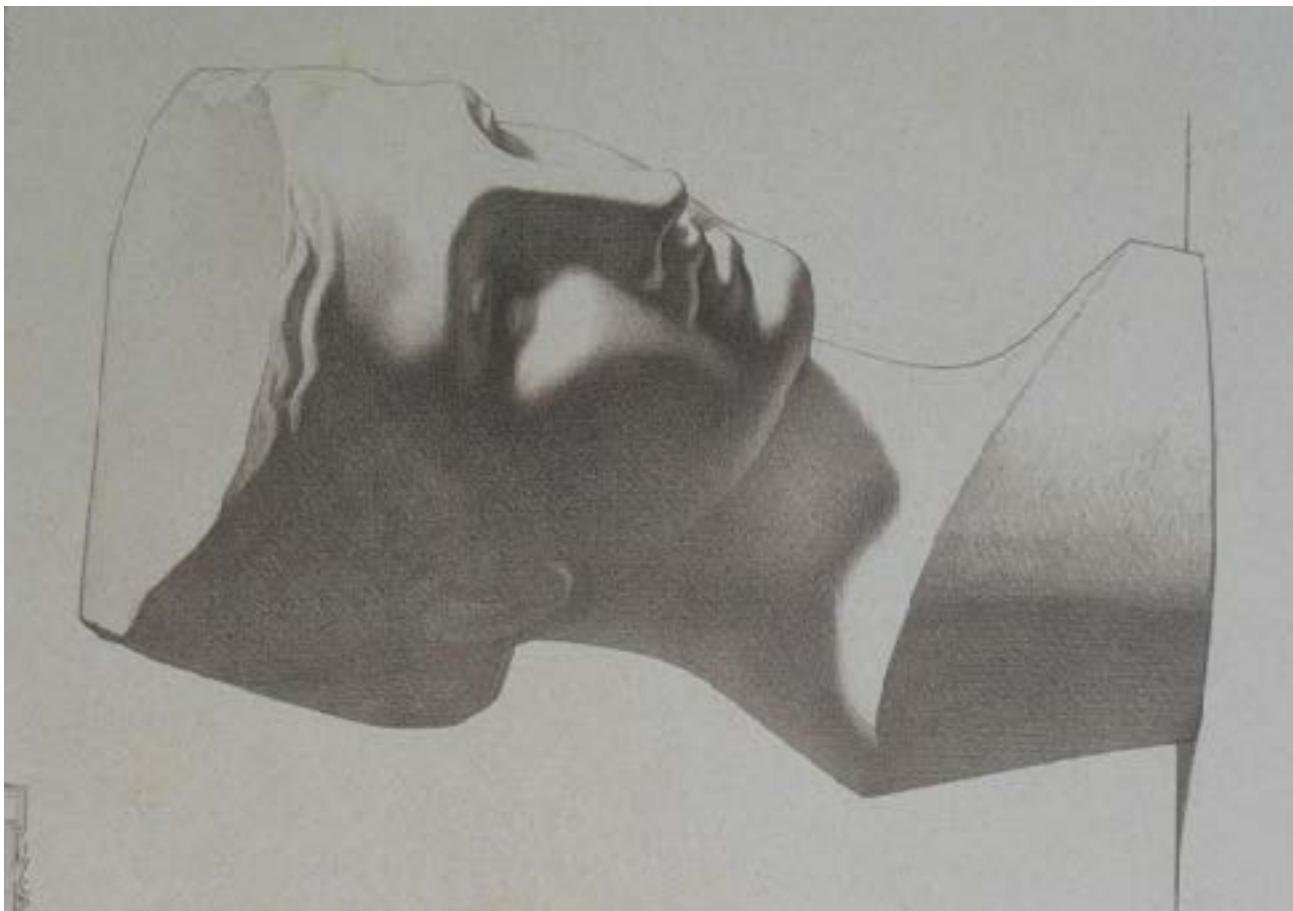
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