

## PLAYING WITH COLORS

Lesson Plan

Grades 3-6



*Changing the Water into Wine (Altarpiece of Ciudad Rodrigo)*  
Workshop of Fernando Gallego, Spain.  
1480-1488.

**Overview:**

In the Renaissance, most artists worked together in large workshops in order to cope with the demands of the market and augment their productivity. The study of the underdrawing from several paintings by Francesco Gallego show that he added inscriptions over the tunics of his figures indicating the colors that should be applied. These notations would serve as a guide for his apprentices throughout the painting process. In this lesson, children will recreate the idea of the artist's workshop by creating their own designs, designating colors for sections of their compositions in a collaborative manner.

**Age group:**

Grades 3 to 6

**Length of lesson:**

45-60 minutes.

**Objectives:**

- Introduce the students some of the panel paintings by Gallego and Maestro Bartolomeo (optional) from the *Altarpiece of Ciudad Rodrigo*. For younger grades focus mainly on one image such as *Changing the Water into Wine*.
- Deepen the students' understanding of how sometimes artists work together as a team.
- Enable creative exploration and discovery.
- Develop group skills.

**Materials:**

- A color rainbow.
- Colored dot stickers of different colors.
- Pencils for each student.
- Watercolor paper for each student.
- Watercolors.

**Lesson:**

1. Show the children a color rainbow to review color names (Optional: review color names in Spanish as well – see Glossary) and ask the students to describe the color of their clothes.
2. Show the students *Changing the Water into Wine* and ask them the following questions: How many people are wearing red clothes? Green clothes? White garments? How many are wearing hats? What colors are these hats?
3. Give each student watercolor paper and ask them to draw a simple figure using their pencils.
4. When they have finished their design, children will choose small stickers of different colors and stick them onto the different parts of their drawing to establish the colors of their different sections.
5. Each student will switch drawings with another student and paint the other drawing using watercolors.

**Glossary:**

Altarpiece: Elements- sometimes architectural structures- that adorned main altars as well as side altars inside of a church. The former were usually used to illustrate specific aspects of the mass, and usually followed specific programs. On the other hand, the latter were used more for private devotion. They were made of different materials, most commonly wood, and showcased religious paintings and sculptures.

Infrared reflectography (IRR): Infrared light has the ability to penetrate through paint layers to reveal what is underneath (e.g. underdrawings).

Panel: Any flat, rigid support, usually made of wood, prepared with ground layers for painting upon. Until the adoption of canvas, most movable paintings in Europe were painted on panel.

Underdrawing: Preliminary drawing made before the application of paint layers. Some underdrawings are visible to the naked eye, especially when the paint layers are very thin. However, infrared techniques allow the detection of underdrawings that are concealed under the paint layers.

Workshop: place where an artist worked and trained other artists. The processes involved in creating a painting included: the preparation of drawing and painting implements, paint mixtures, wood panels or canvases, and frames.

***Color Terms in Spanish:***

## Samuel H. Kress Reconstruction Project

Amarillo – Yellow

Verde – Green

Azul – Blue

Violete – Violet

Blanco – White

Nero – Black

Dorado – Gold

Anaranjado – Orange

Marron – Brown

Rojo - Red

Gris – Grey

Morado – Purple

Rosa - Pink

### **References:**

Bruquetas Galán, Rocío. *Técnicas y Materiales de la Pintura Española en Los Siglos de Oro*. Madrid (?): Fundación de Apoyo a la Historia del Arte Hispánico, 2002.

Dotseth, Amanda W., Barbara C. Anderson and Mark A. Roglán ed. *Fernando Gallego and His Workshop. The Altarpiece from Ciudad Rodrigo*. Dallas: Meadows Museum, SMU and Philip Wilson Publishers, 2008.

Oxford Art Online, last accessed August 22, 2013, <http://www.oxfordartonline.com>.

[“The Raising of Lazarus” on the Kress Reconstruction Website](#)

[Retablo Underdrawings](#) – webpage hosted by the University of Arizona Museum of Art showcasing infrared reflectograms of the entire retablo.

**Additional Images:**

