PARALLEL HORIZONS
Studies in Color Juxtaposition

Developed with Eugene and Diana Avergon
Grades 6-12
Time: 3-6 hrs.

OBJECTIVES
Students will...

• View paintings of artists who have used horizon and color juxtaposition in their works
• Look at the colors of land, sea, sky, vapor, snow, clouds, earth, etc. to see the nuances and variations
• Construct colorway bands based on types of horizons and variations
• Use paint to experiment with personal (subjective) color, using color overlays and color juxtaposition
• Recognize the economy of an uncomplicated format (parallel bands of color; horizons) to work out color relationships
• Experience the qualities of using paint on canvas — texture, intense pigment, color overlay, permanence, and finish (luminous quality)
• Create a painting with the emphasis on interpretation of nature, color selection, and color juxtaposition
• Be able to discuss and critique works on the basis of color, mood, and composition
BACKGROUND INFORMATION

A horizon can be described as a boundary between earth and sky. One often “sees” an expanse of desert sand, a golden glow just above the earth, or a strip of dark blue water, as being part of the horizon. Horizons can move the eye and conjure up images of color.

Painting horizons (parallel bands of color) can create mood. Placement of parallel bands of color next to one another (juxtaposing horizons) can lead to an engrossing study in color relationships.

Questions to consider when starting a painting: What horizons interest me? What colors will I gravitate toward? How will colors be added across the page (flat, textured, undulating)? What will the juxtaposed colors set up – harmony, flow, unity, tension? With some ideas in mind divide a canvas into parallel bands and consequently begin to paint in personal (subjective) color horizons.

LANDSCAPE RESOURCES

• www.artcyclopedia.com — Search for David Hockney, Jennifer Bartlett, or Wolf Kahn and look for landscape paintings
• www.artcyclopedia.com — Search for The Group of Seven and The Hudson River School to view landscape paintings
DIRECTIONS

1. Look at photos and paintings of scenes with horizons of snow, rock, ocean, forest light, storm, desert, etc. Select three to nine horizons to work with.

2. Divide the canvas into parallel bands using a straight edge or ruler – some bands might be wider, some narrower. Put masking tape firmly along the edge of the pencil line where you will begin. Masking tape can be used along all lines (on painted canvas also) throughout the work. It will help to define the edge as you paint. Simply strip the tape off when finished painting.

3. Mix colors and paint in a smooth, textured, or undulating way from either the top or bottom. Paint and over paint until you get the look that you want. If more texture is needed, try dipping the edge of a small piece of cardboard into the paint and then pressing that cardboard edge onto the horizon band to print some marks and create the surface that you want.

4. Now, decide on another horizon to work with. What do you want to juxtapose next to the first horizon? You might want to paint the lime green of forest light. How do you want to paint this horizon band? What kind of brush stroke will best achieve it? Paint and over paint until you get the horizon and juxtaposition that you want.

5. Look at your two parallel horizons. What do you want to stack up as the third one? You might want to paint the rust red color of a pine needle forest bed. Decide on your interpretation, then mix colors and paint. Select horizons and juxtapositions to complete your painting.

6. Fine tuning of the painting might be done by adjusting any of the single bands of color. You can rework the surface for color or texture change, or subdivide a color band into two distinct parallel bands.
MATERIALS LIST

- Nasco Pre-Stretched Canvas, packs of 3:
  11” x 14” — 9730200  16” x 20” — 9730202  12” x 16” — 9730201  18” x 24” — 9730203
- Liquitex® Basics Synthetic Brushes:
  Classroom pack of 96 — 9728382  Set of 6 — 9728383
- Rulers
- Pencils
- Scissors
- Masking tape
- Small pieces of cut up cardboard
- Water containers
- Paint cups with covers

- Liquitex® Heavy-Body Acrylic Colors

KEY TO CODING

ASTM LIGHTFASTNESS RATING
I = Excellent  II = Very Good  NR = Not rated

OPACITY
T = Transparent  ST = Semi-Transparent  O = Opaque

Numbers with an asterisk denote the CL (cautions required) label, all others are AP (nontoxic) label.