

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

NATIONAL STANDARDS

Standards addressed from National Standards for Arts Education, put together from the Consortium of National Arts Education Associations:

- Understanding and Applying Media, Techniques, and Processes
- Using Knowledge of Structures and Functions
- Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
- Reflecting Upon and Assessing the Characteristic Merits of Their Work and the Work of Others

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.

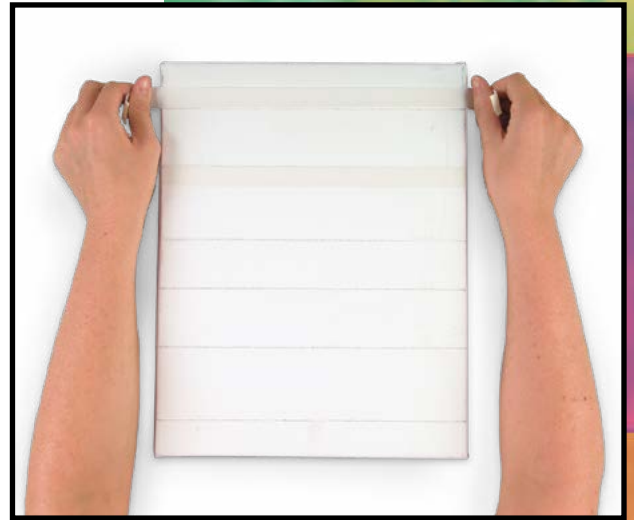


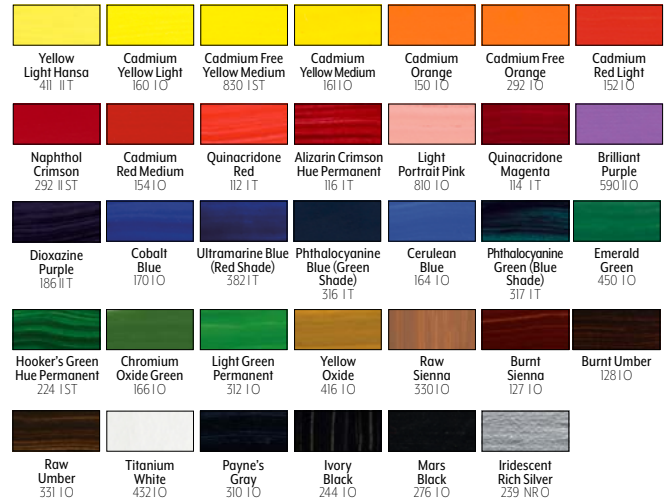
LANDSCAPE RESOURCES

- 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

Alizarin Crimson Hue Permanent	9706891	Iridescent Bright Silver	4100574(F)
Brilliant Purple	9706896	Ivory Black	4100292
Burnt Sienna	9700482	Light Green Permanent	9700583
Burnt Umber	9700483	Light Portrait Pink	9706906
Cadmium Free Orange	9741172	Mars Black	9700496
Cadmium Free Yellow Medium	9741170	Naphthol Crimson	9700498
Cadmium Orange	9700484*	Payne's Gray	6100322
Cadmium Red Light	9724870*	Phthalocyanine Blue	9700499
Cadmium Red Medium	9700486*	Phthalocyanine Green	9700500
Cadmium Yellow Light	9700487*	Quinacridone Red	9700480
Cadmium Yellow Medium	9700488*	Quinacridone Magenta	9700481
Cerulean Blue	9700489	Raw Sienna	9700501
Chromium Oxide Green	9700490	Raw Umber	9724885
Cobalt Blue	9700491	Titanium White	9700509
Dioxazine Purple	9700492	Ultramarine Blue	9700504
Emerald Green	9706904	Yellow Light Hansa	9700505
Hooker's Green Hue Permanent	9700493	Yellow Oxide	9700508

KEY TO CODING

ASTM LIGHTFASTNESS RATING

I = Excellent
II = Very Good
NR = Not rated

OPACITY

T = Transparent
ST = Semi-Transparent
O = Opaque

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