

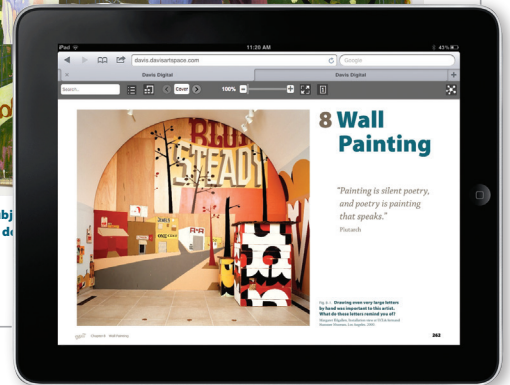
Improvisation: Developing a Style

As you play with paint and imagery and make spontaneous choices, you'll gradually develop your own style. It will be evident in the choices you make, the subjects you choose, the colors you use, and the techniques you employ.

It's a kind of improvisation, where you choose your subjects, and sometimes, the colors. At times, the process dominates, and at other times, the subject dominates.



Fig. 5-19. What do you think dominates this painting: the subject or the artist's values and interests, or the painting process? Why do you think so?
Kerry James Marshall, *Better Homes, Better Gardens*, 1994.
Acrylic and collage on unstretched canvas, 100" x 142" (254 x 361 cm). Photo © Denver Art Museum



Experience Painting

By John Howell White

Experience Painting offers a wide ranging view of painting's diverse media, tools, and processes, including encaustics, street art, and nontraditional approaches that will inspire teachers and students alike. **Dazzling fine art** accompanies the clear, practical text; **hands-on studio experiences** with step-by-step photographs allow students to build skills sequentially and invite experimentation. Teacher material supports inquiry-based practice and connections to other subject areas. **Accomplished student artwork**, historical background, **career guidance**, and point-of-use instructional support round out this exciting new addition to the Davis Studio Series.

Features

- Dazzling contemporary and historical fine art examples, including collage and nontraditional painting
- Artistic strategies that cover motivation, choosing imagery, improvisation, construction, and composition in every chapter
- A multitude of opportunities for portfolio development, critical analysis, and reflection
- Tips for developing good studio habits
- Writing prompts and captivating career profiles
- Outstanding student artwork
- Point-of-use instructional support for teachers, including web links and design extensions
- How-to technique videos in every chapter of the ebook
- Student Handbook, including light and color basics, tools and materials, and painting supports and grounds



Inspiring Creativity Since 1901

For more information, visit DavisArt.com, call 800.533.2847, or email ContactUs@DavisArt.com.

How to...

Scale Up

The easiest way to scale up a mural design is to use a grid transfer.

1. Make sure that your drawing's proportions, both length and width, match the wall proportions. Note the scale difference: Is the wall ten times larger than the drawing? Twenty times?
2. Draw a 1" (2.5 cm) grid on tracing paper and lay it over your drawing. Note the total horizontal length of your drawing.
3. Using a level and chalk line, mark the wall with a horizontal line that corresponds to the bottom line of the drawing. Multiply 1" (2.5 cm) by the scale difference and mark horizontal lines by this increment; for example, a wall that is ten times the size of your drawing would have marks every ten inches. Work from the lower-right corner.

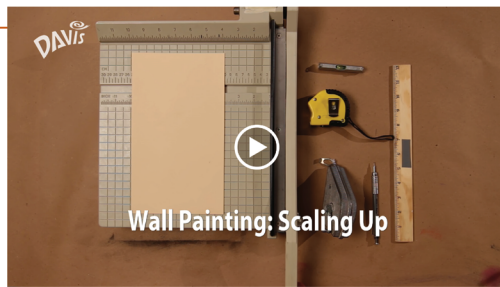


Fig. 8-10. Video: Scaling Up

4. Using a chalk line, drop a vertical line down from the top of the wall to the lower corner. Draw the vertical grid lines as you did the horizontal.
5. Trace your drawing onto the gridded paper. Draw a sketch of the drawing onto the mural surface using vine charcoal.

eBook, Chapter 8: Wall Painting, Video: Wall Painting: Scaling Up

Videos in the eBook

Each chapter in the eBook has one or more **embedded instructional videos to demonstrate techniques** such as scumbling, glazing, and impasto, as well as nontraditional techniques.

eBook Class Set

eBooks are accessed on Davis Digital, a cloud-based online platform designed specifically for K–12 art educators. Davis Digital includes access to the same high-quality content and images contained in the print versions of our textbooks, but with added features and flexibility.

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- Teacher Resources (digital with eBook, print versions available): Studio Support Masters, Vocabulary Masters and Artist Profiles, and Assessment Masters

4 Watercolors and Inks



*"Art is not what you see,
but what you make others see."*

Edgar Degas

Fig. 4-1. Watercolor is a transparent, or see-through, medium. Where can you see evidence of its transparency in this painting?
Sarah Brannen, *All at Once It's Out, Flying*, 2010 Watercolor on paper, 12" x 9" (30.5 x 23 cm).
Courtesy of the artist.

eBook, Chapter 4: Watercolors and Inks, Opener..

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