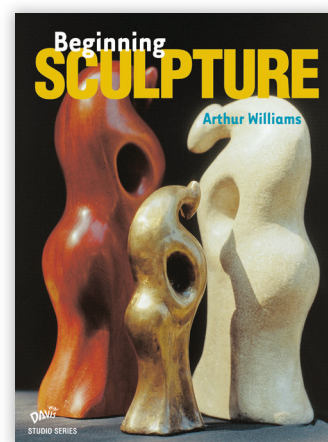
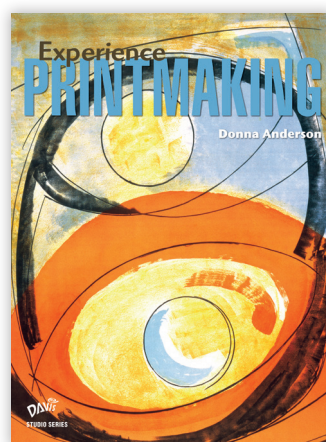
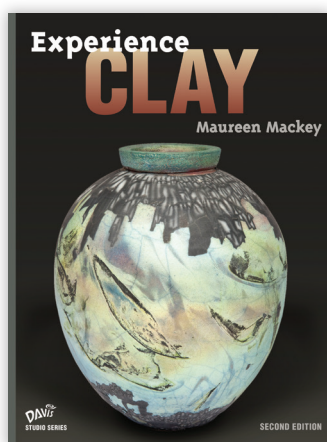
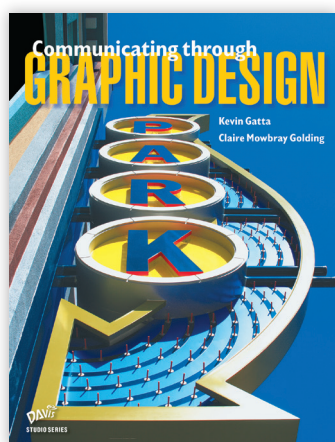
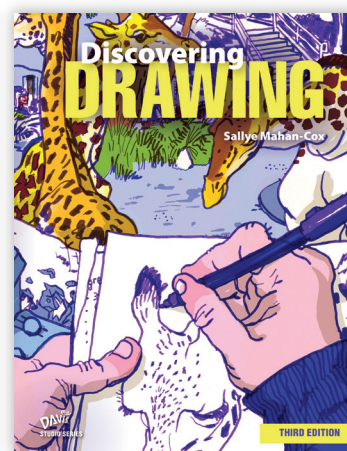
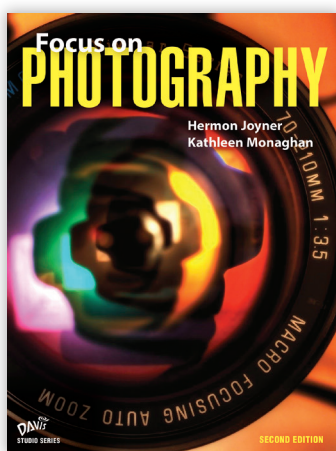
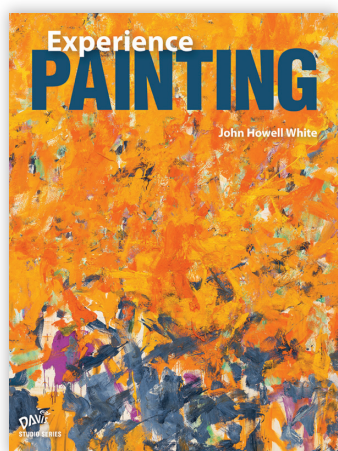
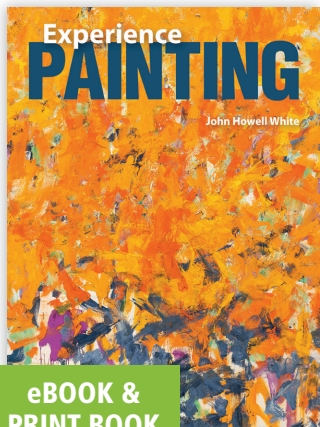


# The Davis Studio Series



The Davis Studio Series fits art teachers' **diverse instructional needs**, teaching styles, and classroom configurations, while encouraging students to explore their own **unique styles and interests**. Stimulating **hands-on studio opportunities**, coupled with a strong foundation in **tools, techniques, and traditions**, make this series a valuable addition to any high school art studio. Engage students immediately with a wide range of compelling images throughout each book.

# The Davis Studio Series Overview

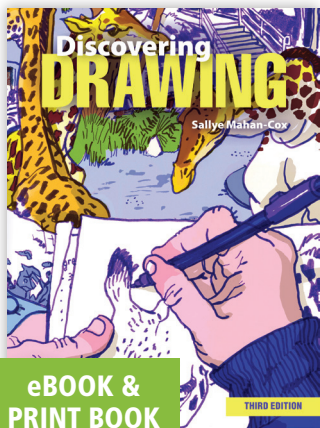


## Experience Painting

*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 addition to the Davis Studio Series.

### Highlights include:

- Dazzling contemporary and historical fine art examples
- Opportunities for writing, portfolio development, and critical analysis
- Outstanding student art
- Point-of-use instructional support for teachers
- Tips for developing good studio habits
- How-to process videos in every chapter of the eBook
- Student handbook

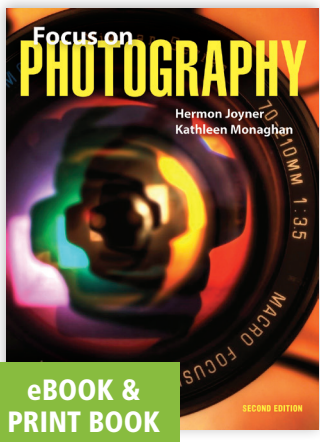


## Discovering Drawing, 3<sup>rd</sup> Edition

This comprehensive and visually dynamic resource covers **all of today's drawing media**. Students explore both **realistic and expressive drawing techniques** through stimulating **hands-on studio opportunities**. Special features include examples of master artworks, portfolio tips, drawing career profiles, and Connections to design that support drawing as an essential skill for creativity and problem solving.

### Highlights include:

- Engaging studio experiences foster hands-on learning
- Instruction on the use of a variety of media and materials.
- Step-by-step illustrations sequentially detail fundamental techniques and skills.
- Interviews and profiles of professionals provide a range of possibilities for careers in art.



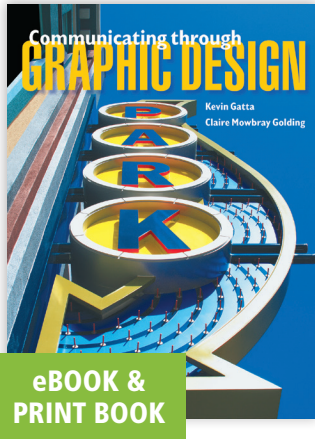
## Focus on Photography, 2<sup>nd</sup> Edition

Showcasing both **traditional and digital photography** with step-by-step explanations of **darkroom-based and digital processes** this one-of-a-kind photography textbook will engage and inspire students. Written in a clear, friendly style and designed to be used flexibly to reach students at a **range of ability levels**, Focus on Photography takes teachers and students into the twenty-first century.

### Highlights include:

- Brilliant fine art and commercial images
- Technical images and videos guide students toward mastery.
- Exemplary studios provide step-by-step instruction.
- Critical technical and aesthetic inquiry opportunities.
- A wealth of art history and alternative approaches



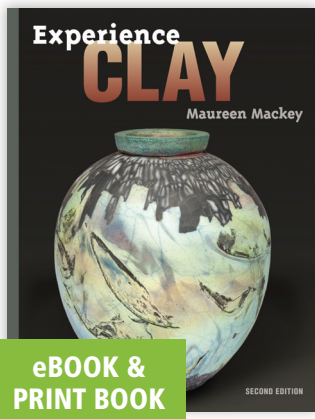


## Communicating through Graphic Design

Developed to address the needs of **computer-based graphic design programs**, as well as more traditional approaches, *Communicating through Graphic Design* offers a fresh look at one of the **fastest-growing art careers**. This text first hones students' fundamental thinking and drawing skills with traditional media. Students move on to specific areas of design, observing and analyzing exemplary works from a variety of designers past and present, and finding their own solutions to **real-world design problems**.

### Highlights include:

- Digital and traditional approaches to each Studio Experience
- Design challenges that reflect actual workplace practice
- Art and design historical references
- A unique graphic design history timeline that shows parallels between the evolution of markmaking to typography and logo design

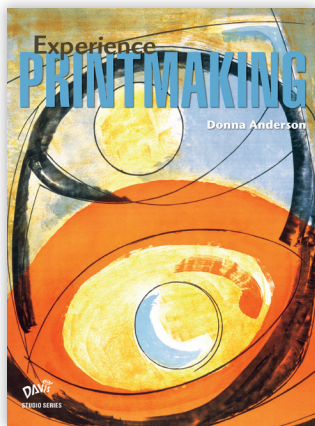


## Experience Clay

With *Experience Clay*, students are encouraged to discover their unique styles and interests while experiencing this art form. The program highlights a **range of hand-building and wheel-throwing techniques**, and is a valuable resource for exploring **ancient traditions and historic innovations**. The comprehensive Teacher Edition addresses the unique demands of the clay studio classroom.

### Highlights include:

- In-depth studio activities that foster hands-on learning.
- Interviews with professional artists.
- Art history profiles that chronicle cultural influences.
- Award-winning student work examples.
- Step-by-step photographs and illustrations that detail fundamental techniques, from surface design to building form.

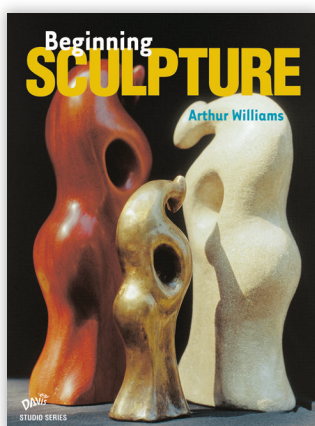


## Experience Printmaking

This complete program explores the four different processes of printmaking: **relief, intaglio, serigraphy, and planography**. Each chapter relates the rich history of printmaking processes to **studios designed to benefit the beginning student as well as challenge the advanced student**. The many aspects of planning a print, creating an edition, and even making a process book are described in depth.

### Highlights include:

- Step-by-step instruction for each method of printmaking.
- Career profiles of contemporary printmakers.
- Print planning stages using art history references.
- Safety notes specific to the printmaking studio.



## Beginning Sculpture

This complete program explores traditional sculpting methods as well as the latest tools and techniques. It covers a **diverse range of media**. Studios are designed to enhance student learning and **nurture self-discovery**. Special features include: an in-depth look at **contemporary sculpture**; examples of **student work**; and **easy-to-follow how-to features** on creating molds from life, wood carving, and working with clay.

### Highlights include:

- In-depth instruction on the origins and history of sculpture.
- Comprehensive coverage of how the elements and principles are used to create three-dimensional artworks.
- Photographs and illustrations that detail fundamental techniques.
- Contemporary careers in sculpture.

## Chapter Opener

Opening pages introduce the Chapter Topic with a visual and verbal overview of concepts.

Each Studio Series book has a similar structure and features. Common chapter features are called out in the following pages from *Experience Painting*, Chapter 8, Student Book and Teacher Edition.

**Resources**  
**Vocabulary Masters and Artist Profiles:** pp. 11, 27  
**Studio Support Masters:** pp. 20-21, 31  
**Assessment Masters:** pp. 11, 27-28

Fig. 8-1. Drawing even very large letters by hand was important to this artist. What do these letters remind you of?  
 Margaret Kilgallen, installation view at UCLA/Armand Hammer Museum, Los Angeles, 2000.

*"Painting is silent poetry,  
 and poetry is painting  
 that speaks."*  
 Plutarch

## 8 Wall Painting

In earlier chapters of this book you learned how to apply paint to portable surfaces—paper, canvas, and illustration board. In this chapter you'll learn how to apply paintings directly to indoor and outdoor walls.

Wall paintings, also known as murals, aren't new—people around the world have been making them for centuries. Today, wall paintings are the most common way to use paint to transform the built environment, aside from house paint. Just remember, you have to get permission first.

### In this chapter, you will:

- explore wall paintings and murals from a variety of cultures and time periods.
- experiment with mural-making techniques.
- create a mural.

Composition

Fresco

Participation

### Key Terms

buon fresco  
 ethical  
 fresco secco  
 local color  
 optical color

### Objectives

Students will:  
 • look at and discuss wall paintings from a variety of time periods and cultures.  
 • experiment with mural-making techniques including preparing the surface, scaling up a drawing, and creating a fabric mural.  
 • create a mural.

### Tips for Using the Opening Image

Kilgallen died very young at the age of thirty-three but left an impressive body of work behind. She was inspired by typography of all kinds, from historic work to contemporary anonymous sign painting, as well as folk imagery and graffiti in San Francisco.

Art21 has background information and video footage of Kilgallen at work; you should prescreen this content before sharing it with students, as some language may be inappropriate. Ask students to consider why she was fascinated by hand-drawn imagery, and how her work continues aesthetic and contextual themes from American folk art.

### Inquiry

Margaret Kilgallen and the artist Barry McGee were married and both created works with a strong connection to street art. Ask students to research more about making work for this private versus public view, and how McGee in particular chooses to present his work.

Wall Painting

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### Point-of-Use Support

In addition to providing a full-size student page, this annotated Teacher Edition is designed to help you tailor instruction to your concerns and student needs.

### Key Terms

Key Terms are highlighted and defined the first time they appear to help build your media-specific vocabulary. These and other terms are also defined in the Glossary.

### Chapter Objectives

An overview of expected student outcomes.

### Tips for Using the Opening Image

Observation-oriented activities introduce the chapter and jump-start the learning process.

4 The Davis Studio Series



## Getting to Know

The beginning of each chapter includes an overview of the chapter focus. In this case, we see contemporary examples of wall painting and text that provides a conceptual framework for this art form.

Experience Painting, Teacher Edition, Chapter 8

### Vocabulary

**ethical** Having to do with moral questions of right and wrong.

### Art History/Art Criticism

In 2005, the street artist Banksy, whose real identity is still a secret, traveled to the Middle East and visited the Palestinian territories from Israel. He sketched nine different images on the barrier, including the silhouette of a little girl being lifted in the air by a bunch of balloons, a boy at the bottom of a painted ladder that reaches to the top of the wall, and children looking through a hole in the wall that reveals a beautiful tropical scene. Have students find other examples of Banksy's work. Does he always express political opinions? Does he seek social change? What seem to be his intentions, and why does he hide his identity?

### Discuss It

Ask students to look at the contributions under the "International Participants" tab on this website: [www.olympiaartmuseum.org](http://www.olympiaartmuseum.org). Ask: How do these individual voices and images contribute to the meaning of the whole mural project? Encourage students to think about the power of their own voice when combined with others in a collaborative public work of art.

## Getting to Know Wall Painting

Painting on walls, particularly in public spaces, presents artists with a unique set of challenges. Some of these challenges, such as concerns about private property rights, are **ethical**, having to do with moral questions of right and wrong. Some are technical, such as finding ways

to adhere paint to a variety of surfaces. Some are aesthetic, such as the changes that occur in a composition as its imagery increases in scale. Some are social, such as working with others. And some are political, such as acquiring permission to create an artwork on public property.

These are significant challenges, rare in other forms of studio painting, but they're worth meeting.



Fig. 8-2. This is one of nine images painted by Banksy, the famous British graffiti artist, on the wall that separates the Palestinian territories from Israel. What statement do you think the artist is making with this painting on a wall that separates people with very different interests? Banksy, Ramallah, West Bank mural, 2005. Photo by Marco Di Lauro/Getty Images.



Fig. 8-3. The calligraphy that this artist incorporates into his work is a combination of many influences as well as his own typography. He uses a brush rather than spray cans because it is more precise.

Retna (Marquis D. Lewis), Pasadena Museum of California Art, 2011. Mural, 45' x 65' (14 x 20 m). Courtesy of the artist.

You've seen how ordinary house paints can beautify a house or building. However, mural painters often use materials that are very different from typical house paints. Fresco, acrylics, and spray enamels are wall painters' most common tools.



Fig. 8-4. This artist partnered with a manufacturer to develop a particular tape, out of which he creates temporary murals with a team of artists. What can murals add to a community?

Michael Townsend, Crane vs. Shark, 2012. Mural made with Drawing Tape™ at Worcester Art Museum. Photo courtesy of Tape Art.

### Art History

One of Retna's many influences is Egyptian hieroglyphic script. See page 17 in Chapter One for an example of hieroglyphic script, and help students pinpoint some visual similarities between the two kinds of text-based imagery. Ask students to also consider whether there are any similarities between the cultural contexts in which these two art forms were created and displayed.

### Link

[www.tapeart.com](http://www.tapeart.com)

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Chapter 8

Wall Painting

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## Art Criticism

Discussion prompts and questions encourage students to describe, analyze, interpret, and judge works of art.

## Vocabulary

Point-of-use definitions for vocabulary words mean you'll never lack a definition when you need one.

## Captions

Captions ask students to think deeply about what they see.

## Art History

Teacher Edition sidebars provide interesting art-historical information and can be used as springboards for independent, in-depth investigations.

## Link

Links can be used as springboards for independent investigations, enabling students to access specific information about artists and artwork.

## Art Fundamentals

Every chapter includes a section about art fundamentals that highlights an important concept, element of art, or principle of design. A fine art example demonstrates the featured concept.

*Experience Painting*, Teacher Edition, Chapter 8

### Try It

Set up a still life for students with brightly colored objects such as fresh fruit, and invite them to choose a broad palette of colors in either oil, acrylic, or pastels to experiment with representing the rich colors seen in one of the forms.

### Art Fundamentals

#### Local Color and Optical Color

To create complex, lively images, artists take advantage of the different ways people see local color and optical color. **Local color** is the color of an object as it appears by itself when illuminated by white light. **Optical color** is created in the mind of the viewer as the eye builds an image from the different wavelengths of light it receives.

A painted orange may look orange, but the artist will also have used a number of other colors to create shadows, textures, and other areas of visual interest, which result in multiple wavelengths of light coming off its surface. The viewer's eye simplifies the color, sees it as orange, and moves on to the next thing.



Fig. 8-8. Compare these two images. Notice how the painter uses a variety of colors that you see as green. What colors do you see in the photograph?

Photo above by Tom Fiorelli.

### Teaching Tip

If the space, light, and technology allow, you can project the image onto the wall and students can trace it.



Paul Cézanne  
1878/79  
7 1/2" x 11"  
oil on paper  
Museum of  
Art, Wa-

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Chapter 8

### Try It

Suggested activities for students to give a new technique or media a try.

### Teaching Tip

Proven and practical, these studio strategies make the most of your time and effort.

## How-to

Each chapter includes at least one How-to section. Using photos and sequential text, each demonstrates an important skill or technique.

### 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.

- 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.



Fig. 8-10. Video: Scaling Up

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Chapter 8



## Art History

Art history is woven into each chapter to provide insight into the historical and cultural influences that have shaped works of art.

Experience Painting, Teacher Edition, Chapter 8

### Design Extension

Discuss with students what it means to celebrate everyday life. Why might people be inspired by murals like these?

Ask students to make journal entries with text and imagery that celebrate the everyday events in their own lives.

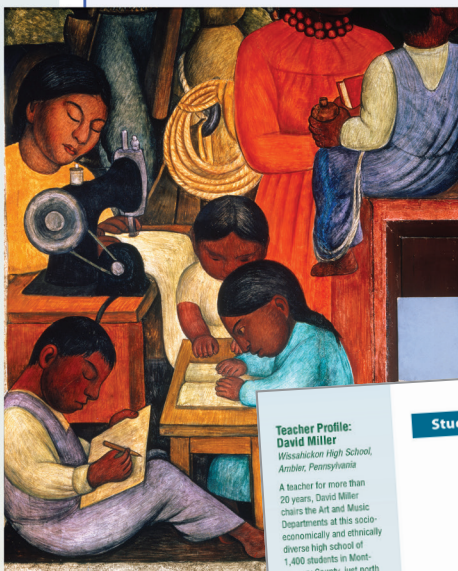
### Art History

## Diego Rivera: Celebrating Common People

Mexican-born Diego Rivera spent years studying art in Europe, and between 1909 and 1920 his style was influenced by European masters. But in 1920 the Mexican Revolution had just ended. The new government wanted Mexican artists to document and sustain the revolution's ideals

with artworks that were truly Mexican. Rivera had just learned fresco techniques in Italy, and was beginning to think about the power of art to communicate change.

He answered the call, returning to Mexico in 1921 to paint public frescoes with bright colors and rounded figures. Rivera's paintings of the time celebrated the everyday life of Mexican men, women, and children, and his distinctive style inspired Mexican dignity and pride.



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Chapter 8

### Teacher Profile: David Miller

Wissahickon High School, Ambler, Pennsylvania

A teacher for more than 20 years, David Miller chairs the Art and Music Departments at this socio-economically and ethnically diverse high school of 1,400 students in Montgomery County, just north of Philadelphia.

### Personal Philosophy

My goal is to help students find their "voice" and to learn how to "sing" with it. The most difficult thing (for student painters) to do is to keep working. Work leads to experience, experience leads to voice, and voice leads to song. Learning to work through the distractions is the most difficult thing to do for all of us.

### What are the top things new teachers should know about teaching painting?

- There are as many approaches to painting as there are painters.
- There is a huge difference between teaching painting and learning to express oneself with paint. Learn to know when to stay out of the student's way.
- Emotion, mood swings, world events, family dynamics, student-teacher relationships, etc., will affect daily life in the classroom. Don't try to control it. Help students learn to cope with and to comment on life through their art.

### Student Gallery



Garrison Hopper, *Resist*, 2008. Spray paint on cardboard, 24" x 36" (61 x 91 cm).



Andrew Wong, *Self-Portrait*, 2006. Mixed media, 48" x 60" (122 x 152 cm).



Group installation, Grade 11 students of Nicole Brown.



Rachel Harrison, *The Party*, 2008. Spray paint on cardboard, 36" x 24" (91 x 61 cm).

### Design Extension

Hands-on activities help reinforce newly learned skills.

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Chapter 8

## Studio Experience

A hands-on Studio Experience allows students to apply the techniques and skills they've learned throughout the chapter while making creative decisions and developing their artistic voice. Each experience is clearly organized, goals and materials are presented prominently, and step-by-step procedures are carefully described and illustrated.

### Objectives

Preview the objectives for the Studio Experience.

#### Objectives

Students will:

- collect ideas from their community.
- work collaboratively on choosing the site and design of the mural.
- collaborate to complete a mural.

### Set up

Suggestions to help you prepare ahead of time.

#### Set up

Set up will require assigning jobs to the group members and organizing work times in addition to preparing the wall for painting. See the "How to Scale Up" section on p. 206 to prepare the drawing for transfer onto the wall or fabric.

### Materials

Be prepared with point-of-use lists of necessary materials and tools for Studio Experience.

#### Individual Contributions

Ask students to each make detailed drawings in their journals. Ask students to consider their specific interests in the mural's topic and how their contributions to the work (ideas, imagery, color, design) will relate to the whole painting. Discuss each work as a group.

### Journal Prompt

Writing exercises encourage the use of art vocabulary and reflection on the creative process.

#### Prepare

Work with the powers that be on the approval process for the site-specific mural. Mentor students in ways to approach the decision-makers. Consider the wall to be painted, consider the audience that will see the mural, and consider a design structure that will allow all of the members of the group to contribute their unique perspectives on the topic.

#### Individual Contributions

Individuals should work on their own piece of the mural, which they can paint directly on the wall using standard acrylic painting methods, or they can paint them on cloth and adhere over the general design.

## Studio Experience

### Collaborative Mural

In this Studio Experience, you will focus on the motivating force of participation: People like to do things together, especially for a cause that benefits their community or the greater good of society. As you consider an issue of civic concern, you will participate in the design and execution of a group work.

### Before You Begin

#### You will need:

- ladders
- drop cloths
- chalk line
- brushes
- acrylic paint
- cans for paint
- fabric, if necessary

#### Journal Prompt

Choose news articles about important civic issues that you could make the subject of a group mural. Pin these up on a bulletin board along with all other students' findings. Discuss each issue and choose one that your group could support. Place the article the group has decided to use in the center of the bulletin board and begin to collect words and images from the Internet, newscasts, the library, or other sources. In your journal, start to combine drawn imagery and text related to the topic.



Fig. 8-23. Initial sketch

Decide as a group on a site that would best convey the importance of this issue. Visit and sketch the proposed site in your journal. Include the approximate size and shape of the future mural in your sketch.

### Create It

- 1 Sketch an initial design for the mural on a piece of paper with approximately the same proportions as the space you are going to use.
- 2 Look at all students' preliminary designs as a group and modify them based on the group's input. Decide on a few of the best ideas from the group. Each person should then sketch a variation on those ideas. Choose a final sketch to provide a structure for the mural. Then, take the final sketch to the people who will decide if the mural can be placed in the chosen location. Be prepared to respond to any concerns they have.
- 3 Transfer your design using either a scaled grid on the wall or cloth, or by projecting the image onto the wall's surface. Trace the image with charcoal.
- 4 Work in teams to mix paint colors for an underpainting of the shared areas of the mural. Broadly block in the major hues and values. Then begin to paint details, shading, and areas of emphasis.
- 5 Protect the final product with an acrylic varnish.



Fig. 8-24. Scaling up using projection



Fig. 8-25.  
**Mural near completion**



## Check It

Did you contribute ideas to the group and participate in the design of the mural? Did you help to get approval for and prepare

the mural site? Did you work collaboratively on the final mural and make sure it had a protective varnish?

## Rubric: Studio Assessment

4	3	2	1	0
<b>Journal Entry</b>				
Develops and presents a rich assortment of clippings that make substantial connections with the defined site. Follows these clippings with a journal drawing that emphasizes the points made in the group discussion.	Presents an assortment of clippings that make connections with the defined site. Follows these clippings with a journal drawing that pays attention to the points made in the group discussion.	Presents clippings that connect with the defined site. Makes a journal drawing related to the clipping.	Provides a clipping that has weak relations with the site and produces a drawing that is disconnected from the group and/or with the site.	Provides limited or incomplete sketches with un-established connections.
<b>Set-Up</b>				
Takes a leadership role in preparing for the project's completion, including mentoring of other students and non-participants.	Takes a leadership role in preparing for the project's completion, works well with others, and is self-motivated.	Takes role in preparing for the project's completion; completes assigned tasks.	Needs significant assistance to work successfully. Impedes the progress of others.	Needs significant assistance to create a space. Fails to keep the space in working order. Creates unsafe, distracting environment.
<b>Collecting</b>				
Takes the initiative and inspires others to post issues and elaborates with words and images associated with the topic. Produces designs that provide focus and complexity to the project. Leads group in securing permissions for the project.	Takes the initiative to post issues and elaborates with words and images associated with the topic. Produces designs that provide focus to the project. Contributes to securing permissions for the project.	Posts issues and elaborates with words and images associated with the topic. Produces designs for the project.	Posts words and images with little connection to the topic. Designs that fail to advance the project.	Fails to useful imagery, words, and/or designs.
<b>Recording</b>				
Takes initiative and provides leadership for completion of mural. Individual elements advance central theme. Mentors other students.	Takes initiative toward the completion of the mural. Provides individual elements that connect with the central theme of the mural. Works well with other students.	Helps to complete the mural. Provides individual elements that connect with the central theme of the mural.	Makes minor contributions to group. Can be distracting. Individual contribution is incomplete.	Provides little help for the completion of the mural. Is distracting or uninvolved in the work. Fails to develop a relevant final individual contribution.

Wall Painting

## Critique

Ask students to consider:

- What are some of the ways that different people have addressed this particular issue?
- How does your imagery display your interest in the topic?
- How does your imagery relate to the overall design and imagery of the work?
- Which parts of the participatory work (planning with others, working out ideas that affect others, making things with others, responding to viewers' questions) were most rewarding for you?

Notice how individuals differed in their approaches to the project. Discuss these differences and the effectiveness of each approach.

## Check It

A series of Check It questions ensures that students carefully examine their work before they hand it in.

## Inquiry

Murals are one form of artistic work by a group, but creative endeavors, such as filmmaking, architecture, and quilting, also involve many other people. Participation comes in various forms including those in which people have fixed roles and those who decide for themselves what they'll contribute. Some of these creative endeavors involve physical materials such as paint, while others use social media and emerging technologies. Ask students to research another art form and consider how that form uses social interaction in order to create a completed artwork.

## Inquiry

Promote in-depth understanding through timely research projects.

## Art Criticism

Review the artistic strategies discussed in this chapter: participation, social issues, civic spaces, composition, and construction. Ask students to look at artworks in the Art History section of this chapter. Ask: How do these murals represent an act of civic engagement? What forms of participation were involved in their development, execution, and display?

## Rubric

An analytic scoring rubric is provided for each studio experience. It defines levels of achievement and evaluative criteria specific to the studio.

## Career Profile

The interviews and stories in the Career Profiles help students identify the essential skills needed to be successful in specific art-related careers. Each profile serves as a model for questions that students can use to interview art professionals in their own communities. Ask students to compare their own artistic production processes and/or interests with those of the artists interviewed.

### Career Profile

The question and answer format enables students to read the artist's answers in his or her own words, and examples of the artist's work accompany each interview.

#### Web Link

[www.wetalkchalk.com](http://www.wetalkchalk.com)

### Career Profile

## Melanie Stimmell Van Latum

*Professional Street Painter & Creative  
Director of We Talk Chalk*



We Talk Chalk is a street painting company founded in 2012 by Melanie and Remco Van Latum. Melanie focuses mainly on three-dimensional and Renaissance-style street painting, but due to street art's ephemeral nature, she also creates fine art that is meant to last using oils and pastels.

#### Careers

Ask students to consider the cultural contexts of two of the street artworks from the We Talk Chalk website. Discuss the differences between works of art created for a company (as an advertisement) and art created for oneself. What are the benefits and the challenges of creating for each audience?

**Research It** Search for examples of professional street painting on the web. List the skills you would need to pursue this career.

### Career Path

#### Can you say why you pursued your career?

When I began street painting I was working in animation for the show *South Park*. But street painting was so different. I fell in love with the art form instantly.

#### What learning took place "on the job"?

It wasn't until I started street painting that I really found my voice as an artist. In the beginning I was reproducing paintings of the old masters. It forced me to analyze how they created such incredible depth so that I could recreate them at ten times the size.

#### What professional advice would you offer aspiring high school students?

I always tell students to explore as many styles of art and processes as they can. That exploration will lead you to what you feel passionately about.

### Workday

#### Describe a typical workday for you.

I will gather as much photo reference as I can before beginning a project. After my research I usually head to the studio to paint whatever is on the floor or easel.

#### What characteristics do you believe are absolutely necessary for your profession?

The most important characteristic is having a strong motivation—to succeed, keep learning and to make connections. One thing always leads to the next so it's important to keep moving.

### Influences

#### Who do you collaborate with as part of your professional process?

We have a network of artists from all over the world. Their design sense and concepts will always be unique. What comes out of the union is always amazing.

#### Who do you go to for advice/feedback?

The first person I go to is my business partner. He has the business sense that keeps us moving in a profitable direction. As artists, our egos are sometimes fragile, but you need someone who is not afraid to give it to you straight.



Fig. 8-26. **Street painting in Bangkok, Thailand**  
Melanie Stimmell Van Latum, *Spring Pig Celebration*, 2013. Pigments on pavement with live bubbles. Courtesy of the artist.



## Chapter Review

Each chapter ends with a Chapter Review. Review questions are based on Bloom's Taxonomy and require students to use a variety of thinking skills to interpret the chapter content. The Review page also offers students opportunities to write about a specific aspect of the chapter content, and to organize, expand, reflect on, or evaluate the work in their own portfolios.

### Chapter Review

#### Wall Painting

**Recall** Identify some of the reasons why artists make murals and work in public spaces. What kinds of media do these artists use?

**Understand** Explain the steps an artist must take to paint a mural.

**Apply** Role-play a conversation between an artist proposing a mural for a public space and a business owner whose property will be utilized. What kinds of questions will the business owner ask? What kinds of information should the artist know in advance?

**Analyze** Compare contemporary and traditional methods for working on murals in public and private spaces. What are the differences you notice in the media and messages being conveyed?

**Synthesize** With a partner, develop a plan for a public mural that addresses a local community need. Choose a specific place for the mural and anticipate challenges this space presents, then outline the steps necessary to create the work of art.

**Evaluate** Choose two of the murals featured in this chapter and explain how each may have affected the communities



Fig. 8-27. Unknown artist, unfinished floral mural, Estrada Court, Los Angeles, early 1970s. Photo: © Davis Art Images.

Wall Painting

#### Writing about Art

Using one of the works you created (or one of the works featured in this chapter) as a starting point, create a poem that incorporates words and phrases describing texture and color. Make the reader "see" the work through the way you write and construct the poem.

#### For Your Portfolio

Reflect on your answers to the Evaluate questions above. Create a work of art that emphasizes this technique or strategy as a way of adding something new to your portfolio. For an added challenge, try creating a title before you start the piece or ask a classmate to suggest a theme or question as a starting point for the work. How did you explore this new strategy or technique? How was this approach to creating art different than others you have experienced?

where it was made. How do these murals have the power to ask viewers to consider specific things? What do you think each mural asks the viewer to consider?

#### Review Answers

**Recall** Answers can include identifying social issues, beautifying a space, and honoring a member of the community. Students should be able to identify major approaches and paints used to make murals.

**Understand** Ask students to consider where the mural would be placed, who must be asked for permission, the materials necessary, how the surface will be prepared, and how the design will be determined and created.

**Apply** Having actual business owners from the community involved in the role-plays can be valuable. Students interview them by phone or e-mail. Students can list common issues that artists proposing murals must prepare for, such as cost, design approval, and the rights of both business owner and artist.

**Analyze** Ask students to list the properties of different paints for mural-making. Decide which kinds are useful for indoor, outdoor, public, and private spaces. Students can choose different murals from the chapter.

**Synthesize** Students should take the time to explore community needs and concerns before starting the mural. Make sure they know that they will be integrating this community input into the final project. Students should choose a place that will effectively serve as a site to highlight the community concern. Students should list steps necessary to create the mural.

**Evaluate** As an example, Banksy's mural on page 200, the hole in the wall suggests there is something more playful and fun on the other side, which is reinforced by the child with the sand pail and shovel. Perhaps Banksy wants viewers to imagine a future that's much different than the present.

#### Writing About Art

An opportunity to integrate composition exercises, such as poetry, free verse, or descriptive text.

#### Review Questions

Chapter Review questions require short-answer, essay, and hands-on responses.

#### For Your Portfolio

This feature assists students in documenting their progress and developing a body of work.

#### Review Answers

Suggested responses to the chapter review questions.

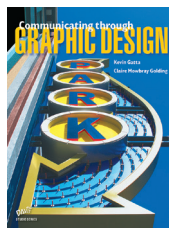
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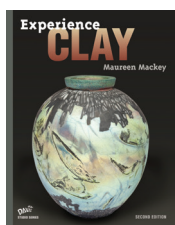
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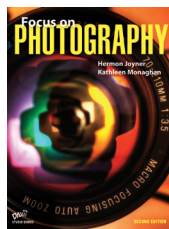
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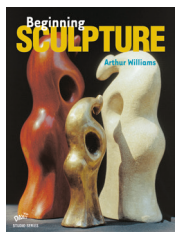
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