

The Lady Slipper Newsletter

May/June 2017



PRESIDENT'S PLATE

by Pat Meyer

When sitting down to write my last "President's Plate," I was thinking about the last four years. How I dreaded following Nancy's funny and informative "Plates." Each time it was time to write another article, I dreaded the task. The girls in charge of the Lady Slipper will tell you that I had to be reminded more than once that it was once again time to write an article. I had to think long and very hard to come up with a theme. While my "President's Plates" were not very witty, I hope that what I wrote was pertinent to the Guild at the time when written. At times, I was grateful and/or thankful, but I was also chastising and challenging to those who chose not to offer their help. For all of you who have volunteered when asked, I thank you! Many hands make the task light.

It seems like yesterday that you voted me in as your President. Was it really four years ago? I hope that my reign was up to your expectations. I have a reputation for being blunt and some people think that I am not approachable. I hope that I did not leave you with that impression of me, and if I offended anyone along the way, I sincerely apologize. It was never my

intention to be unkind or unapproachable.

By the time this Lady Slipper is printed, the new officers will have been elected, and installed at the May Event. Congratulations to each of you! New leadership will bring new and fresh ideas to the Guild. I will

no longer have the President's responsibilities, but offer my help in any area needed. I will still be an advisor on the Board, so I will not be disappearing. It has been a great privilege to serve you.

Thank you again to all of you members who have been so supportive and helpful. You made my job much easier and gave me many helpful tips. Our Guild is thriving and surviving when many Guilds and World

Organizations have folded. Let's keep our tradition of changing so we keep our Guild active and alive. We are a great active group, thanks to each of you and your active participation. For the members who are no longer painting, please come to the meetings. We still need your ideas and suggestions. For the members who are painting — keep painting!

My last President's Plate is done! *Adios Amigos!*



ART, ENERGY, AND A JOYFUL SPIRIT

by Deb Warwick

Helen Petersen was born in Blue Earth, Minnesota. She moved to Florida for 5 years but felt the call of Minnesota and returned -- and we're glad she did!

She didn't realize she had a gift for art until she was in 11th grade. Her English teacher asked her to make a picture to illustrate a story she had read. Then in her senior year she took her first art class.

Sometime when she and her sister, Joan Frandle, were in their thirties they started taking some classes from their community education program. They took drawing, calligraphy, and oil painting.

One day Joan was at a craft sale and met Opal Sigmond. She was interested in the china painting she saw there and found a china painting teacher in Northrop. Then Joan began to teach. Helen began learning to paint with Joan in approximately 1981. Helen hasn't painted steadily since then, but is painting more now.

Helen met her husband when they were seniors in high school but they couldn't stand each other. Seven or eight difficult years passed for both of them by the time they met again. But this time they hit it off and began to appreciate each other. Six months later they were married. They have one son and three grandchildren.

In 1988 Joan met Leta Clemmons through the teacher that Joan had. Later Helen met Leta at a china painting convention in Waseca.

Helen was invited by Leta to come to a Guild meeting in 2000. Great way to start off the millennium! Helen was the Guild historian for many years. Leta mentored Helen and encouraged her in keeping the clubs going. She got Helen involved in organizing different conferences for the china painters and kept giving her confidence and information. Helen continues with the World Organization of China Painters (WOCP) to put on wonderful conferences like the one they just had last April in Omaha, Nebraska and the one coming up next year in Dubuque, Iowa. She has helped with many of those conventions and has organized four. She has also been the Area Four chairman in WOCP which covers six states.

Helen has painted with many wonderful teachers including Joan, Jerry Simertz, Barbara Ramsey Snow, Kathy Lewis, Jane Wright, Diane Schroeder, Rikki Nishi, Donna Guy, Paula White, Phyllis McElhinney, Randy Wollet, Phyllis Craig, Frank Albrecht, Jean Myllenbeck and others.

Vase painted by Helen using the peacock feather technique



Helen Petersen



ONE FIRE TECHNIQUE

Submitted by Ardy Bernier

– From **The British Porcelain Artist** (March/April 2001, No. 100) –

Cut Out and Keep No 9

One Fire technique is a wonderful way of creating beautiful paintings. How many times have you been really inspired to 'paint' and started out full of creativity – but by the time you have reached third fire – you may have forgotten your original idea!!

Using One Fire technique allows continuity of work, whilst your creative energy is in full flow!

There are several points to bear in mind when painting in this style.

1. Use good quality squirrel square shaders with medium length hair for painting and blending (feathering), No 6, 8, 10 and a background tinter, pointed shaders (animal brush) work well for fruit (strawberries, blackberries, etc). Sable brushes are excellent for branches, tree trunks, twigs etc (a Rigger brush is ideal for this type of work).

2. Choose colors that are compatible with each other and fire at the same temp. The colors used by Maro C de Freitas are as follows:

Rosa pink, yellow for reds, ivory, caramel, forget-me not blue, copenhagen blue, nasu blue, nokojo blue, sepia, crème, red 24, Venetian red, blood red and five shades of green. dark American beauty, deep purple, and jade. Do not use gritty or grainy colors as you will find them hard to blend.

3. Mix your colors well with a good open mixing medium.

4. Paint with a medium that will stay open for about 24 hours (one fire medium).

5. Always side load your brush and practice placing light and dark colors before you start painting. Practice blending your colors, only lightly, do not blend until they become muddy.

6. Work from light to dark. Clean your brush in your medium, only use turpentine or brush cleaner at the end of your painting session.

7. Check that the design you have chosen really suits your piece of china. Don't forget you can reduce or enlarge the design on a photo copy machine but usually it is better if you can just sketch on the outline with a black china graph pencil.

8. When painting a landscape it will be easier to work from background to foreground, as you will be applying color over color. Be careful to paint 'dry' and do not use excess medium when painting. More oil means more 'lint'.

9. When painting skies use your large background tinter and three values of blue, usually baby blue, copenhagen blue and nasu blue. Blend well and wipe out the clouds with a dry brush, blend any hard edges.

10. For sky lines and vegetation use your greens and sepia.

11. Always keep your brush strokes horizontal for water.

12. Be careful to place your focal flower in the correct place on the china, near but not on the centre. When the focal point is well placed, the rest of the design will be much easier to adjust. Your complementary flowers, leaves, branches etc. can be arranged to occupy the negative space of the painting.

13. Fruit and still life compositions work really well using this technique. (You can finish the work before your sitters (fruit) get weary or eaten).

14. Fire to 750 deg. Cent [cone 017].

Color Mixing

Maro C de Freitas has generously given me some notes to explain what she does with mixed colors – I am sure you will find these hints helpful at some time whilst you are painting:

- Blues and Greens usually intermix very well. Experiment with your blues and greens on your own palette and you will find that you will be able to make many unusual shades.
- Try a strong bright green with baby blue and black – it makes a beautiful background for a mono-chromatic painting with white roses or a good background color for a still life.
- To any mixture of green and blue you can add purples or American beauty and create many attractive shades for painting the water on seascapes.

One Fire Technique continued on page 4

- If you run out of chartreuse try mixing a good yellow with your baby blue or malachite.
- Pink is another useful color and will intermix with many different colors. However you will have to fire your own pinks and see how they react when intermixed with other colors on your palette. (Unlike blues and greens, pinks, as well as some other gold colors, may create a few unpleasant surprises in the kiln). Some pinks may fire well when applied alone, but make ugly colors when intermixed. My Rosa pink mixes well and I have found the following combinations fire well.
- Rosa pink with a touch of caramel – a beautiful shade for roses.
- Pink and medium greens for distant foliage. Use American beauty and a touch of caramel to paint roses. If you change the proportions using more caramel than American beauty you can get a really rich color for backgrounds.
- American beauty and pink mixed on the brush, always in different proportions, will give you a variety of harmonious colors to make more interesting colors for your rose arrangements.
- American beauty and nasu blue make a good violet. This mixture is very easy to control. I like it especially when I am painting grapes; it has a lovely smooth texture. You can get approximately the same color when mixing American beauty, a strong royal blue and black.
- Copenhagen blue and caramel or copenhagen blue and sepia make good greyish tones for mountains and can be used every time you want to suggest distance in your landscapes.
- Be careful to select smooth colors for your palette if you are interested in intermixing. Grainy colors are very difficult to control and are almost impossible to blend and feather out.

Mixing colors is fun and very rewarding for the many times you will find on your experiments something unique that will really please you.

Best wishes, Maro C de Freitas, Brazil.

Please note that when Maro says 'intermix' or "mix" she means mix the colors you have already prepared on your palette – mixed in the brush. This is done by conditioning your brush in medium, blot off excess medium, work your brush into the first color, eg. pink, and when it

is nicely loaded pick up your second color by working the brush into the second color. Work the brush a little on your mixing tile to see what color you have got, then if satisfied – paint away.

Working with Reds

Reds are very effective when used in One Fire Technique. Usually when we use the 'iron' reds it is difficult to keep them 'fresh' looking. The more we fire them – the more likely they are to fire 'brownish'. One of the most frequently asked questions in china painting is "How do I get a good red?"

The biggest secret is to test fire all your reds – fire to 750 deg. Cent (cone 017). Throw out all the ones that fire away. Try to work with three values of red on your palette:

Light value – red 24

Medium value – red 18 (Venetian red)

Dark value – blood red.

For shadows you can use rich brown.

When you need a yellowish highlight – on the light side of the strawberry – use yellow for reds. When you need yellow on your poppies or strawberries – always apply the yellow first – clean your brush well (or keep this one brush for yellow whilst working on this design), then the light value, medium and next the dark.

Paint with as little medium as possible. To keep your colors really 'sparkling' don't mix the reds on the brush – if they are blended together they will look dull when fired.

For the highlights on red flowers or fruit (the highlight is not white) wipe out the highlight with red 24 on your brush.

When you paint in three or more firings it is very important to know what colors to use on each fire. If you paint the wrong color on first fire it is very difficult to correct the mistake on subsequent firings that is one of the reasons why we worry so much about colors. Working in One Fire Technique – once you have test fired your colors -you will paint the appropriate shade of color.

Choose colors that will intermix – you are the artist – use your skills, colors and brushes to create your own One Fire Studies.

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HOORAY FOR PORCELAIN PAINTING!

by Deb Warwick

Sharon Lindbloom, Barbie Braman, Sandy Jarosh, and I drove down to Omaha for the World Organization of China Painters (WOCP) Show, *Hooray for Hollywood*, in April. It was so much fun. Of course, it always helps to go with people you really like! We could have had a great time even if the show was crummy. But the show was wonderful!

There were plenty of great vendors, very skilled artists doing the demos, and the paint-a-longs were wonderful. I took the paint-a-long with Nancy Benedetti on painting faceted jewels. It was very interesting, and easier than I had thought it would be. She also showed us how to paint diamonds!

The Breakfast at Tiffany's event was very fun with a delicious buffet of breakfast foods! The Wizard of Oz themed dinner was greatly represented by the ladies who worked so hard to put the show together! The Cowardly Lion, Tinman, Scarecrow, Dorothy, Toto, and the Wicked Witch were all there with great costumes! The Red Carpet Extravaganza was a wonderful dinner, and there were lots of giveaways.

One of the many great demos I attended was given by Paula White on landscapes. She had a four-sided vase so she decided to paint a different season on each side. She quickly dabbed beautiful colors on each side, drew in trees, added some wipe outs, sprayed on alcohol to make lacy leaf patterns and bushes, and in a very short time it was beautiful! She told us that usually when she does demos she wipes them off at the end, but this one was turning out so nicely that she just might fire it! We all agreed.

Of course, there were many tempting vendors where we bought some great china pieces

and more new colors of paint. We were beguiled by some brushes as well. Let's face it. Most of us never met a brush we didn't like!

A good time was had by all. Thank you so much to all you ladies who worked so hard to make the show a success! Of course, our own Helen Petersen and Joan Frandle were in the thick of the work! Thanks for being so involved in making our art fun and exciting!



Nancy Benedetti demonstrated painting faceted jewels.



Paula White demonstrating a landscape.

UPCOMING GUILD MEETINGS

June 23	Deb Warwick • Paint-along of Marbelizing Painting • Membership dues due
July 28	Helen Petersen • Paint-along of Wiped Out Flowers
August 25	Beth McCusker • Miniatures/Quick Ornaments
September 22	Members' Sale!
October 20 <i>Note Schedule Change</i>	To be determined
November 17 <i>Note Schedule Change</i>	Bev Johnson • Necklace Bells
December <i>Date to be Announced</i>	Holiday Party

Regular Guild meetings are held at 9:30 am at Midland Hills Country Club, 2001 Fulham Street in Roseville, MN.
Reservations: **BARBIE BRAMAN** at **952-240-6227** or **barbiedoll6kids@gmail.com**

DOLORES GARBARINI is our **Sunshine Lady**.

Please contact her with any Guild family news: **651-485-2199** or **doloresgarb@gmail.com**



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