

Area IV Publications
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Hello WOCP members, at the world convention in VA I accepted the position Publications Chairman for Region IV. We all know that The China Painter magazine is only as good as the material that is submitted to them. We all enjoy viewing each states museum pieces but there is more to the magazine than just that aspect. The state club news is an excellent way to announce your upcoming shows, seminars and special events. It is also a great way to share with the world what your state is doing. These are usually submitted by the state presidents. A good way to remember when to submit your news is when you receive your latest issue of the magazine it is time to send in your state news.

We ask that you encourage all your members to think about sending in photos, articles and even painting studies for consideration to the magazine. You could even hold a workshop at a club meeting on how to prepare an article and share with all our WOCP members worldwide. You may submit your articles and photos to the email address:
wocporg@sbcglobal.net

By encouraging your members to prepare a magazine article it helps in having them learn how to prepare an instructional plan. The confidence the member gains from preparing a lesson could just be the impetus to possibly teach. Our organizations mission to share, preserve and educate the public about china painting. Sharing their knowledge and talents is precisely how our members can help us on this mission.

The China Painter magazine is not the only publication where we can share the love of our art. Local media is often looking for art or special interest stories and your members individually or collectively could just be what they are looking for. The key is the china painter making the contact. Call or email a feature reporter or editor and invite them to come to a demonstration, show or exhibit. Some media will even take submitted articles. Prepare an article of your own and send it to them for consideration. I speak from experience. I have had great results from TV, radio and newspapers doing just that.

Today electronic media is the fastest and most economical way to share your clubs' information with the world. Having an internet presence for your state is paramount. Most state organizations have a website but it is important that it is updated and kept current. Our state organization has had several inquiries made from a Google search about china painting. The real bang for the buck is a Facebook page. This is a golden goose. You can share photos, events and information for free. Once again it is important to keep the page active even if it is sharing an interesting art related video or article.

I have a handout available that I prepared for my club to help encourage them to prepare studies, hopefully having them teach a demo or program. If I can be of any help to any of you with publications or if you have questions I am happy to share what little I know. Please feel free to contact me with any questions. We look forward to seeing your china painting in future issues.

Guideline Suggestions In Preparation Of a Lesson or Study

Ellen Wilson-Pruitt

Very often times the subject and it's difficulty will dictate the skill level of the project. Then again the approach to achieving the end result can also be easy or difficult depending on method chosen.

Trace or Not to Trace:

My opinion is that if the painting is not a portrait or a traditional design such as European I think the students should try and design their own pieces. As for line drawings in portraits, for a first time portrait I would say "yes". The student is there to learn about light and shadow and how it contours the face but whenever possible I prefer to include a color photo and a black and white photo to trace from. The more a painter learns what "they" need in the way of a roadmap I think the more they actually look and analyze the photo before they begin. If you have a line drawing already provided to you the tendency to "follow" instead of "lead" is there.

For this reason I think it is important to include a good, clear black and white copy along with the color photo. Value assessment I believe is easier in a black and white than color and I think helps to teach the student to think in terms of "values" and not just colors.

Progression photos:

Again I think this depends upon the subject and the technique. When I do a painting in a grisaille technique I think it is very important that the student sees the monochrome under painting fires. This aids them in understanding the concept of securing the values in with the under painting. How many photos (a.k.a. progressive fires) I think is a subjective decision on the author. My opinion that if it is a study for a seminar or class it is not necessary to have progressive photos as the students will see the piece in class, but for a non-class presentation and a student learning on their own the more photos that cost will allow is I think very helpful and reassuring.

Types of Photos:

This is the digital age and digital photography has enabled many of us shutter challenged to get a reasonably decent photo for study purposes. A 35mm photo can still be reproduced for studies but for submitting a lesson electronically I personally suggest digital photos rather than scanning a 35mm photo.

1-2-3...Red, Yellow, Blue: Step by Step Color

I believe this also depends on whether the study is for a class or general distribution. It is much easier to demonstrate in a class that this particular color is three swipes of yellow red and 2 swipes of ruby and check to see if this looks right to you. For a student learning on their own I think they will feel more confident in a very precise step by step. I think that is pretty easy for the 1st and 2nd fires but we all know depending on how heavy a hand a student uses this can affect the amount of punch and number needed for subsequent fires. This is where a color photo of the finished piece is so helpful to the student. This can help them

decide if they need another fire by comparing it to the photo. Also be sure and note what type of medium you were using. You can be as specific as you want. If you have a mixture of your own that you would like to share that is great. At least specify open or closed and how long open. Always list the cone of the fires.

Proper credit and documentation:

If you used a source or inspiration from another artist you must give proper credit. Whether the artist is living or dead should not be relevant for giving credit. This also serves as a reference for the student. They may wish to research the artist further for study and inspiration. This is one lesson that is so important to impart on the student. Our main objective is to teach and inspire the students to also wish to share their knowledge with others in order to keep our art form alive, but we want to instill in them the responsibility to acknowledge an artists work when they have been used as an inspiration.

These are just a few of my ideas on preparing a lesson or study. Of course each painter is different and their information needs will differ but these are items that I find helpful when I am using an instructional lesson.