

Calla Lily Vase & Frame



Objectives

- Use the same brushwork design to tie two different pieces together
- Create a textured finish incorporating glass frit that mimics old textured underglazes

By Paula McCoy

Step 1: Clean the greenware and wipe it down with a damp sponge to remove any dust from the piece. If you're uncomfortable working on greenware, you can soft fire piece to cone 010.

Step 2: Copy the pattern on tissue paper with a pencil. Transfer the pattern to the greenware vase by laying the tissue on the vase and tracing over the pencil lines with the ultra-fine point Sharpie marker. Do not use the marker directly on ware. The pattern provided is for the vase. For the frame, place flowers and leaves from the pattern on the frame as shown in the photo.

Step 3: Load the #7 Bavarian round with Tea Rose and tip into Deep Cranberry. Start at the outside tip of the center of the flower and tip, press, pull, and tip. This is a double-pointed pressure stroke. It will take two to complete the area, following the curve of the section. For the stem of the flower, load the same way, start at the top of the area and pull down toward the leaves. Repeat both of these areas for a total of two coats.

Materials

Molds by Petro Molds

- #1700 Floral Vase
- #1701 5x7 Creative
Picture Frame

Colors by Colors for Earth

- CS634 Tea Rose
- CS623 Buttercup
- CC101 Cobalt Black
- CC124 Yellow Ochre
- CC132 Deep Cranberry
- CC137 Bright Violet
- CC160 Key Lime
- CC162 Laurel Green
- CC186 Burnt Sienna
- CSP03 Matt Medium
- CSP20 Terra Firma
- CG900 Crystal Clear glaze
- Fine Clear Glass Frit

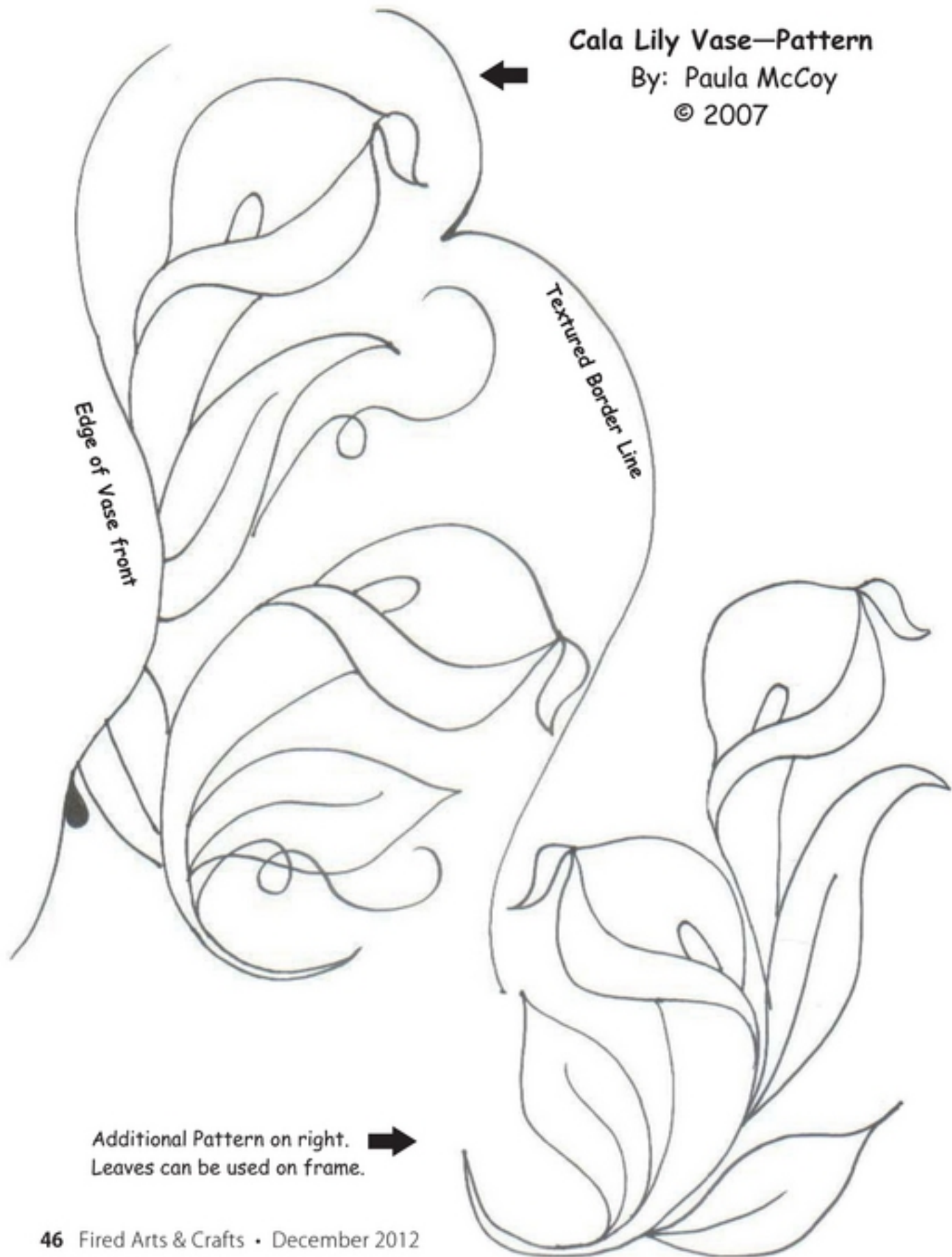
Brushes & Tools

- Stubby
- #5 Bavarian round (Kala)
- #7 Bavarian round (Kala)
- #1 liner (Kala)
- Large glaze fan brush
- Small glaze fan brush
- Cleaning tool
- Sponge

Miscellaneous


- Ultra-fine point Sharpie marker
- Tissue paper
- Pencil

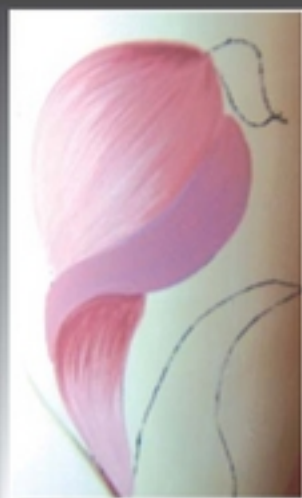
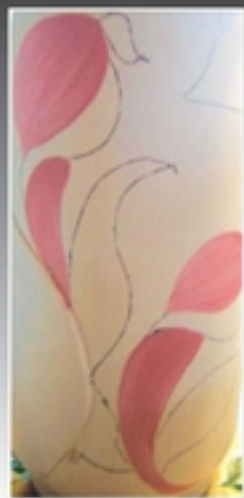
Cala Lily Vase—Pattern
By: Paula McCoy
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Edge of Vase front

Textured Border Line

Additional Pattern on right. 
Leaves can be used on frame.



Step 4: Create the turn back in each flower using the #5 Bavarian round loaded with Bright Violet and tipped into Deep Cranberry. Again, use the double-pointed pressure stroke, starting at the top of the area and pulling down towards the stem, following the curve of the area. If necessary, re-load your brush, start from the bottom, and pull up into the other stroke. Repeat for a total of two coats in this area.

Step 5: Pull in fine lines of Deep Cranberry with the #1 liner from the top of the center of the flower and the stem of the flower about 1/3 of the way down the area to create additional depth.

Step 6: Use the #5 Bavarian round and Key Lime to pull in the end of the stem. Start at the tip and pull up, overlapping into the pinks to blend the two colors.

Step 7: Leaves are done with a #7 Bavarian round loaded with Key Lime and tipped into Laurel Green. Start at the base of the leaf and press, pull, and lift to the tip. The wider leaves will require two strokes to fill in. Repeat again for two coats in this area. Use the same colors on the #5 Bavarian to pull in the green tips of the flowers.

Step 8: Paint Deep Cranberry center veins and tendrils with the #1 liner.

Step 9: The yellow flower centers are created with the stubby brush. Load with Buttercup and stipple two coats on the center. Allow the color to dry and then stipple with Yellow Ochre. Then stipple some Burnt Sienna very lightly on the right side.

Step 10: Use a #1 liner and Cobalt Black to lightly outline the design with lines of varying width.

Step 11: Use a pencil to draw a line framing the design — start by using the curve in the front of the vase and then come up and around the back of the flowers. The background texture is a mixture of equal parts of Matt Medium, Terra Firma, and Deep Cranberry. It will take about 2 teaspoons of each to do the vase. Mix with a small fan brush and apply two coats to the textured

areas, patting the mixture on with small fan brush or medium sumi brush to create a textured surface. Before applying the third coat, add a small amount of Clear fine glass frit and pat on the last coat. This will be very grainy. Rinse the brush well when finished. The glass will melt in the firing, leaving darker specks in that area. This technique gives you the look of old textured underglazes. This is not recommended for food surfaces. Do not put this on the bottom or back of your pieces that will touch the kiln shelf, as the glass will cause the piece to stick to the shelf.

Step 12: Paint the bottom rim and teardrop indentation in the vase with Deep Cranberry. Apply two to three coats for solid coverage. Follow the line up the vase with this color also.

Step 13: Fire to witness cone 04.

Step 14: Apply two coats of Crystal Clear glaze to the design area and foot only. Do not put clear glaze on the textured areas. For the inside of the vase and the rope section on the frame, create a colored matt glaze with a mixture of equal parts Matt Medium and Deep Cranberry. Brush three to four coats on the rope section of the frame. For the vase, thin the mix slightly and roll glaze the inside.

Step 15: Stilt and fire to witness cone 06.





Advanced Methods

Adapt the design to other decorative ware or create matching sets of ware.

About the Artist: Paula McCoy is an artist, ceramics instructor, and the co-owner of Colors for Earth. She's been involved in the ceramic arts for more than 20 years, and she's developed and written hundreds of project techniques she calls "Class-in-a-Bags."

Sources

Colors for Earth: www.colorsforearth.com

Petro Molds: www.custommolds.net

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