

IPAT 2023, # 2 Spring Newsletter

Cathy Aldous,
Fredericksburg, Virginia



In 2011, my husband saw an article in our community's monthly newsletter where Trish Vermillion was offering to teach china painting to folks. Just call and talk to her to set up a day and time to meet.

It has been interesting to learn how to mix paint, hold a brush and apply the paint to white china. I do not have a favorite subject to paint, but I enjoy learning different techniques. About two years ago, I was introduced to hand building clay by Nancy Benedetti, hand pour clay slip for vases, masks, and other items. I combine china painting with the completed hand-built vases and masks for, I believe, lovely, completed china pieces. Best of all, I have fun!!



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Dr. Corinna Siu,
Hong Kong

European Style

Last Fire



Last fire



1st Fire



1st Fire



Dr. Corinna Siu, European Birds



Yun Sun Park



Heesook Park
South Korea



Darlene Cooley-Williams
of Tennessee

PANDA IN THE SNOW Alice Wofford

Colors: Yellow Brown, Rich Brown or Finishing Brown or Baker's Brown, Chocolate Brown, "Almost Black" (Black with a little brown), Black, Jane Marcks' Warm Gray, Cool Shadow, Dark Brown, Reflected Light, Warm Shadow, any greens for leaves, and various browns for rocks
Supplies: Texture plus, a small mop brush plus paint brushes.

Special Notes:

1. **Make fur** with mop brush both for pouncing and combing the hair. Always paint the fur in the direction it grows; follow the shape of the body and the directions of the muscles as the hair growth will follow these.
2. An animal has various shades of black that shows folds or appendages. Use Almost Black for the different shades of black to paint these.
3. When working in layers, do not get the black as dark as it will need to be in the first fires. **Black will pop if too thick.**
4. Panda's eyes are very dark brown. Make them brown first fire then lightly adds black on successive fire.

FIRST FIRE:

1. Start with the light shadows on the white fur. Mix Jane Marcks' Warm Gray and Cool Shadow. Paint light shadows or in any area that has cooler shadows; such as, the muzzle, on the light side of the face and the neck. Block in Gray heavy enough that when you make fur it will leave texture. Using a small mop brush, stipple the edges of the Gray and then wipe through the rest of the color to make fur. Make fur with short strokes. Panda facial fur is short and fluffy; his body fur is longer.
 2. Using Jane's Dark Brown use lightly for a dark gray to make a darker gray shadow. Block in the darker and warmer shadows under the nose, on the chin, around the eyes, on the side of the face away from the light. Using these two gray colors creates the shape of the face and makes the white fur look brighter.
 3. Put a light wash of Dark Brown on the nose where the highlight will be, then add Almost Black to the rest. Keep the highlight as you blend. Make the nostrils look like caves.
 4. Paint the tongue with Reflected Light. Blend Black for highlight. The gums are Black and wipe out the teeth. Add Just a hint of fur on the top edge of the nose.
 5. The eyes are Rich Brown. Block in the black patch around the eyes. With the small mop make the fur in the patches by pulling in toward the eye then lightly take the edge of the mop and draw out a few black hairs into the white. With a fine wipe out tool, wipe out the ring around the eye and the highlight
 6. Paint the ear with Black pulling the paint in from the outside toward his head. Take the mop brush and pounce the edge of his ear; make fur using the same brush pulling into the black working from the outside in and around the ear as the fur grows.
 7. Paint the rest of the bear using different values of the Black put Almost Black on the lighter sections of the body or where the two body parts touch. Once you have all the black in, wipe out some white from his head where it lays over his shoulder and chest and also keep his waist white with a tad of Gray.
 8. Add the bamboo leaves with various greens and make rock formations behind the bear with different browns using the edge of your brush. The rocks are covered in snow and you see the crevasses that are not filled in.
- Fire cone .016

SECOND FIRE: Sand and clean the piece.

1. Start with the face using a lighter gray color but use darker gray (dark brown) on the upper part of the face.

Darkened shadow areas around the face, above the eyes, on the nose and etc. and pulled out the hair. Add Black to the ears, pulled out the fur, add Black to the ear's center.

2. Make eye patches blacker. Cover the eyes with Black. Soften any hard edges on the patches, if needed; add a few finer black hairs in the white fur. Using your fine wipe out tool, wipe out the highlight and only 2/3 of the white ring around the eye.

3. Add a touch of Rich Brown and Yellow Brown to the darker gray (Dark Brown). Paint this on the shadows around the lower sides of the muzzle, chin, and a little on the neck right behind the face and in the back fur rolls. Blend and pull-out hair. Be careful not to get into the black patches around the eyes.

4. Add Black to the nose, nostrils and gums. Add Reflected Light to the tongue then shade it with Warm Shadow. Wipe out the teeth again.

5. Add Black to the arms, shoulder and legs. Use Almost Black on only the parts of the bear where the light is the brightest, where two body parts meet.

6. Shade the leaves in the crevasses. Add Texture Plus for the snow on top of the rocks. Fire cone .016

THIRD FIRE: Sand and clean the bear.

1. For the head, add more depth to the shadows using the appropriate gray for that area. Add a hint of Black to the area around the mouth, muzzle and darken the shadows on the neck behind the head and in the folds. Make the shadows around the back of his muzzle and in his folds darker than on the nose. Allow a hint of the Brown to show through in this area. Make fur. Also, add just a hint of Black under the nose in the shadow and stipple with the mop to make a small moustache.

2. Add Black to the eye patches and the eyes. Wipe out about 1/3 of the eye ring and highlight and add a tiny bit more Black for the eye's pupil.

3. Darken both the nose and mouth with Black not a solid color. Shade the tongue with a little of Chocolate Brown on the Warm Shadow. Wipe the teeth clean.

4. Keep the body plain Black. Keep the areas where the light hits lighter. This is also where the snow will land. Keep the black looking like soft fur. Shade the leaves if needed and add any depth to the crevasses.

6. Pounce off a little black where you want snow on the bear so that you can add the Texture Plus. Clean the brush you pounce it on with every few pounces to keep the snow clean and white. Add the snow on the white part of the bear so that the snow is the cleanest there. Fire cone .016 or .017



Adriana Guerrero of Lima Peru



Zoom Lesson Follow Up Projects



Refer to Paola Bari's zoom demo on "Scratch-off" techniques, porcelain art students in Hong Kong applied scratch-off techniques in the background.



Lily Huang did this Mixed Media piece "Islands of Taiwan" by scratch-off technique. This received a Bronze Ribbon in the 2020 Online Competition.



Dr. Corinna Siu applied scratch-off technique to this vase



Anna Skonieczny painted after Mariapola Marchetti's Zoom Demo on Oriental Flowers and Jane Wright's Zoom Demo on Painting Poppies.



She applied the gold leaf technique learned from Stephanie Laufenburger's Zoom Demo to her 2022 convention competition artwork. She received a Silver Ribbon with this entry.

Fares painted this after Rola Elkaddour's demo on Seahorse, Shells and Luster.



Re Audny Thuestad's demo on pansies, Dr. Corinna Siu painted pansies from different perspectives.



Glass Beading, after Etsuko Hanajima

By Justin Fung



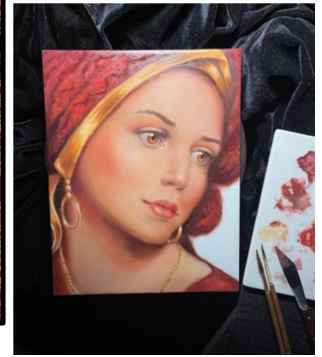
By Monique Leung



Getting to Know

Birgit Porter

A native Berliner based near Atlanta, Georgia is offering destination painting seminars and private classes teaching a 260 year old European technique of painting miniature portraits and 18th century style floral design on porcelain and canvas. Her professional porcelain painting career began in 1978 at only age 16 when she applied with her portfolio to be a painter for KPM, the Royal Manufactory, Berlin, Germany. The exam consisted before she was chosen out of 300 applicants to program to master the skill and technique *needed to be a professional porcelain painter. The Royal Factory was founded in 1763 by King Frederick the Great of Prussia.* The German UNESCO has registered the skill of porcelain painting as Intangible asset. In German Embassies all over the world meals are being served on KPM porcelain. The official State gift for Diplomats, Dignitaries and Royalty visiting the city is painted KPM porcelain. The three year apprentice program vocation school included art history, drawing portraits from life models, drawing still life settings of fruit,



Porcelain of 3 days of drawing from life, undergo a three year apprentice



creating botanical studies of life flowers which served as basis for creating original designs in accord with the style of historical models, painting plein air landscapes in Berlin's parks and watercolor studies in the Botanical gardens. During Birgit's 9 years of working for the KPM she was asked to paint sample model pieces for other painters to copy. An English client commissioned the company's single most expensive item - the KPM Schinkel Korb to be custom designed with a band of fruit which had never been done. Birgit was consulted and she mastered the task in the soft Weichmalerei Technique.

After nine years Birgit was ready to explore. With her portfolio she applied at the University of Fine Arts in

Berlin and was accepted due to special talent to study Visual Communication with focus on film, cell animation and photography. It was after four years of study that during a class field trip to the advertising agency GKM, Birgit was hired on the spot to design unique characters and to draw cell animation for their private TV channel. She formed clay models of new characters and drew single cell animation which was then synchronized with voiceover for animated ads. A year later three of her best coworkers broke away to start their own digital company in a small Berlin courtyard apartment with more computers than the University owned.





Birgit also broke away to help this new company called 'Pixelpark' get their digital products noticed at multimedia conventions by drawing animated characters for their ads. "Pixelpark" grew rapidly successful and eventually headed to become Germany's largest independent digital communications group. Meanwhile, with the fall of the Berlin wall Birgit decided to leave the country too. She moved to England first where she studied for half a year at the University of Portsmouth, UK. In 1992 she received a scholarship to study for an enrichment year at Principia, a liberal arts college in Elmhurst, Illinois.



Built on the bluffs overlooking the Mississippi River, it is there she fell in Love with Oil painting and Children's Book illustration, which was to change the trajectory of her art. She was offered and had her first solo exhibition of her book illustrations at that College. A publisher offered to publish her first and only book. In 1993 she moved to the US, and wrote the book 'Flowers from the KPM, Berlin'. She was commissioned to paint custom architectural designs on Limoges boxes for a Boston museum. While she was raising her daughter and her son, her favorite subjects to paint were her children, her pride and joy. She has always been fascinated by portrait miniatures. Being a member of the



Portrait Society of America she now shares her art in private classes and in destination seminars nationally and internationally as far as Asia. She is passionate about botanical art. The Love for Nature was inspired by her Dad who now at 91 years old is still creating a paradise of gardens filled with flowers, fruit and vegetables. As a child she watched her Mom painting a flower on the upper left corner of each letter she wrote to her own Mom as a way of communication when both were separated by the Berlin Wall just like Birgit and her parents now are separated by the ocean.



Birgit's award winning art and commissions are collected worldwide. Contact her by DM on Instagram, Birgitporter@gmail.com Soon on www.porterfineart.com

Please share your ideas, anything you have painted and would like to have appear in the IPAT Newsletter, club news, designs etc. with us at esp_ga@bellsouth.net.
The Summer Newsletter Deadline is May 31.