

Spring 2021 IPAT Newsletter



2022 IPAT
Biennial Convention
“A September to Remember”
Tybee Island, Georgia
September 19-24
More Details to follow

2021 IPAT Online Competition

For ALL
Members

Maximum Entry: 2 pieces (ONE in either 2 of the following categories)

1. **Portraits or Animals**
2. **Porcelain Painting** (Artist's choice on style and theme)
3. **Mixed Media** (hand-built porcelain, pottery, glass, everything other than “just paint” or Modern style)

BENEFITS: GOLD, SILVER, and BRONZE, Competition Book
Opportunity to be the cover photos of IPAT's Publications
2022 IPAT Membership free to the top scores in the above 3 Categories

ENTRY FEE: US\$50 for USA & HK members US\$60 for members from all other countries
➤ **Inclusive of 2021 Competition Book & shipping charge**

SCHEDULE: 2-16 Aug inclusive: Registration 18 Oct: Announce results
25 Oct: Email digital Certificates & Evaluation 29 Nov: Mail 2021 Competition Book

SUBMISSION: by email ipattx@yahoo.com and pay by PayPal

To learn more, go to IPAT's website: <https://www.ipatinc.org>

<https://www.ipatinc.org/ipat-2020-international-competition>

CERTIFICATION CHAIRMAN

The IPAT Certification Chairman is recommended by the Chairman of the IPAT Board of Directors and elected by the Board. The Certification Chairman may recommend two other members to be approved by the Board to serve on this committee. The Certification Chairman should have earned the Master Artist/Teacher Certification and must have a working knowledge of this program.

Certification Chairman's duties:

1. Set goals for the Committee for the term of office, works to help implement and attain the goals.
2. Make regular reports to the Chairman of Board (COB) or when asked by COB.
3. Screen applications.
4. Oversee the screening of applications by Screeners.
5. Sign Certification certificates.
6. Maintain Certification records.
7. Oversee IPAT office maintains records in membership record.
8. Organize events relate to Certification in biennial conventions.

FEE

The IPAT Board of Directors at 2016 AGM has revised the certification fee to US\$50.00 per application for Amateur Artist, Certified Artist, Certified Teacher, Master Artist, Master Teacher and Art Appreciation Certifications and US\$200 per application for Portrait Artist, Advanced Master Artist and Advanced Master Teacher Certifications.

Applicant must submit completed documents (both hard and soft copies preferred) with original submission form to the screener of his/her country or the Certification Chairman. Submission Form is printed in the last page of the Lesson Books, and the Certified Artist and Teacher Forms are available on IPAT website. Upon approval, Certification Chairman will inform IPAT Manager to issue certificate upon receipt of certification fees.

SCREENING COMMITTEE

The Certification Chairman shall select a screening committee to handle screening of the following applications:

- | | |
|--------------------------|-----------------------------|
| 1. Amateur Artist | 2. Certified Artist/Teacher |
| 3. Master Artist/Teacher | 4. Art Appreciation Course |

*Screening Committee members shall have earned the Master Artist & Teacher Certification in order to serve in this capacity.

SCREENING COMMITTEE'S DUTIES

The screening committee member shall review each application of the above mentioned certifications for completion of all of the requirements. He/she will sign the Original Submission Form and send a soft copy to the Certification Chairman and IPAT Office.

The Certification Chairman will counter sign the digital Submission Form and forward it to the IPAT Office for processing the certificate.

IPAT Office, on receipt of the handling fee, will email the certificate to the applicant stating **"Listing an IPAT Certification in your credentials requires members to be in current standing."** This is in accordance with the **Vote #17 Certification made on 12 Sept 2011:**

Corinna Siu made a motion to grandfather in all who are qualified prior to January 1, 2012 as being eligible for their certifications being used in their credentials. Those applying for all certifications after January 1, 2012 must remain as members of IPAT in order to use IPAT's certifications, credentials and privileges.

14 voted YES, 1 voted NO and 1 Abstained.

Amateur Artist Application

Assignments are listed in *Porcelain Art: Success To IPAT Amateur Artist Certification*.

Certified Artist/Teacher Application

Forms available on IPAT website.

Master Artist/Teacher Application

Assignments are listed in *Porcelain Art: Success To IPAT Master Certifications*.

The screening committee member shall review each lesson and make suggestions, if necessary, regarding items that could be clarified according to the printed assignment for each lesson. The screening committee member is not to judge the applicant's work or make comment unless the work does not comply with the lesson assignment.

Art Appreciation Course Application

Assignments are listed in *Porcelain Art: Success To IPAT Art Appreciation: Techniques Around the World Certification*.

Follow the same procedure as given for Master Artist/Teacher application for certification.

IPAT Office will discard all hard and soft copies of the submitted assignments after each biennial convention.

REFUSAL TO APPROVE CERTIFICATION

Should there be any problem as to whether the material meets the requirements given in the lesson plans, comments should be sent, along with all lesson material, directly to the Certification Chairman, who will in turn review the application and determine if a second committee member needs to review the case.

ADVANCED MASTER ARTIST/TEACHER PORTRAIT ARTIST

All applications with completed assignments are sent to the Certification Chairman two months before IPAT's biennial convention to arrange judging at the convention by two international artists.

Certification can be applied for under the categories of Teacher or Artist, and if qualified, both ie, applicants can do either CA or CT, a CA can go to MA, and a CT can go to MT.

Updates IPAT Zoom Classes

Etsuko Hanajima May 10 Easy Raised Glitter with Gold or Paladium

Paul White May 14 Two Fire Grapes 1st Fire

Maya Fares June 1 Painting Diamonds and Pearls

Paula White June 11 Two Fire Grapes 2nd Fire



Sylvie Jeannot

"These Hummingbirds patterns are drawn with black carbon on the white porcelain, well cleaned with alcohol. Then I traced the outlines with a pen using black color mixed with MX54 (closed medium) and turpentine until a preparation was created for the pen work, that was a little fluid! Trace the birds then Fire at 800°C! Put some red reserve on the Hummingbirds and sponge the white porcelain with the Aqua heart color, of Lamia Tham brand, also prepared with MX54 and a little of turpentine ! Remove the red

reserve and Fire at 800°C! Lay 3mm blue scotches around the inner and outer center for shiny gold! It is wider for the presentation plate than the normal plate! Remove the scotches and Fire at 780°C".

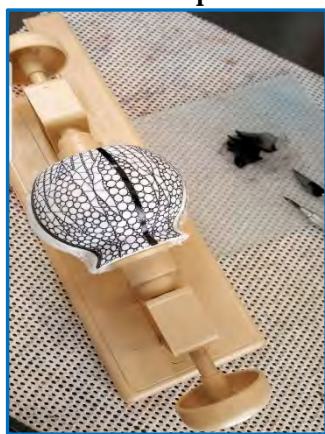


Johanna Miller "It's all about transparency"

Trying out different techniques in the field of porcelain painting is what drives me onward. The more challenging the subject, the better it is. It is part of who I am. It is in my DNA. For this edition I want to share my experience of delving in the use of "transparency relief". The two pieces presented are both painted on bone china

The reason for choosing this medium is because the glaze on bone china is softer than on porcelain and will not pop off, even with numerous firings.

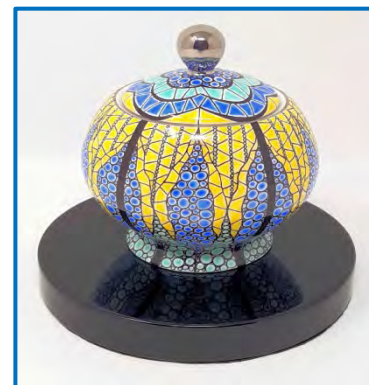
The famous glass dome found in the Galleries Lafayette Paris Haussmann, designed by Ferdinand Chanut and built by master glassmaker Jacques Gruber in 1912, is a work of art which was the main inspiration of my subject.



The first item is a bone china bowl complete with lid measuring approximately 12.5cm×10cm (5in×4in). I started off with elaborate and detailed pen work. Due to the difficulty of handing, I used an adjustable lathe to facilitate the process. It's also important to ensure that one mixes and prepares enough color as it will be extremely difficult to get the same shade should one run

out of the mixture. The beauty of this enamel is that it is slightly raised when fired. The final finish applied was a coating of platinum to the handle.

The second piece is a Jewelry pendant measuring 7.5cm×7.5cm (3in×3in). It is handmade bone china by Kinver ceramics. The combination of applying the transparent glaze on the bone china gave me the result for which I was looking.



Lebanese Artist Rola Elkaddour

"My orange fish are swimming into a large bowl painted with green, blue and grey luster with a seaweed relief covered by a bright gold".



Lars Hannemann

My beginning was in Berne CH for my 30th Birthday when I saw a magazine with an Exhibition of Peter Faust and Erika Bemme. I participated with a plate with the dragons...it was in 1996.

The next five years i attended different seminars of Peter Faust, Andreas Knobl, and Daniele Gaston. I learned by practicing.

I have participated in many Exhibitions and now people buy my books and like my designs. I love painting with Gold and doing graphic design. Most of all i like the Pen works with pen oil medium.

For painting with brushes I use Fat oil mixed with Bioterpentin and a little bit of Clove oil, and I also paint with Medium and Aspic oil. My brushes are for the Meissen Style. I have a set of 5 for my students and a lot of other one for the combination. The last year was difficult for all the porcelain painter. Now we hope for a better time and looks forward.



Lana Couch

Huntsville,
Arkansas
IPAT member since
1990

I started painting in my early twenties. But life happened and finally got back to painting about 20 years ago. I've been a teacher for 15 years. I love china painting and love to share my love of it with anyone.



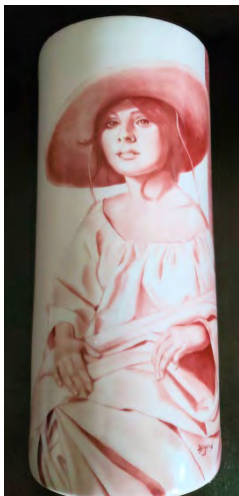
Wilma G Leighton

November 29, 1937 - November 4, 2020

In the late 1970's, Wilma started studying China Painting with Cheryl Corder. As Wilma gained knowledge and experience she started taking classes with painters like Hilda Palmer, Carol Barr, and Kari UnPayne.

After a few years of learning the techniques of china painting,

Wilma started to teach classes on her own. Thru the years, she was very active in several porcelain painting clubs and organizations including Seashore Porcelain Artists Club, Valley Porcelain Artist club, IPAT and California Porcelain Artists (CAPA).

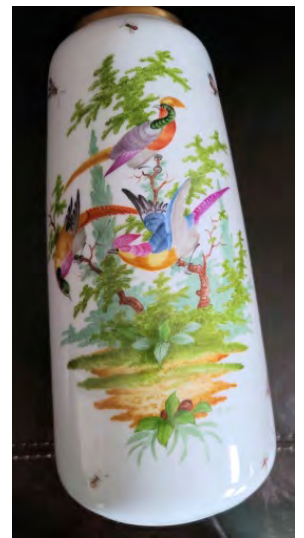


Wilma enjoyed painting Roses and won a ribbon from IPAT for a Rose vase. Her favorite styles of painting were Dresden and portraits. Wilma loved porcelain art as a medium and promoted it the best she could by talking to everyone she met. She would be so excited to see the electronic promoting of porcelain art and she was glad to see the younger generation getting involved in this art medium.



In the 1980's, Wilma and a few other porcelain artists made videos for the Smithsonian museum. Wilma will be dearly missed by the porcelain art world.

Cherryll Meggs shares the following "I met Wilma while teaching in CA. She was a beautiful artist and friend. She had a style similar to Hilda Palmer. I got to know her better when we took classes with Peter Faust. She loved the



old style as well as the modern. She was not in good health when I met her but was not giving up. She was very generous giving me a painting by Hilda knowing how much I loved Hilda's work. I miss her."

Thank you Alice Wofford for this delightful Panda project.



The directions for this project can be reached through contact with Anna Skonieczny skonieczny@mindspring.com



A Little History owned by Eloise and Bob Pino

PICKARD CYLINDER VASE

PATTERN: IRIS AND RAISED GOLD WITH LUSTRE

SIGNED: Fish, ARTIST: Emil J.T. Fisher who signed variously as EF, Fisch, Fish and Fisher

MARK: Pickard Mark 5, 1905 – 1910, 13/32" D, Brown Decal – The first mark used at the Ravenswood Studio, 1500 East Ravenswood Park (now - 4853 North Ravenswood Ave.) Chicago, IL

PERIOD: 1905 – 1910

SIZE: 7 ½" H X 2 ¾" D

BLANK: Limoges, France



Front and reverse



Side view

Pickard, Inc. was founded by Wilder A. Pickard (Wisconsin 1857- Chicago 1939). Pickard, who first came to Chicago in 1881, was employed variously to about 1893 at which time he established an art studio, in Edgerton, Wisconsin. The company, which moved to Chicago in 1897 sold various forms of art, not all of quality, until in 1898 Pickard dedicated his efforts to high quality decorating on porcelain. He began to replace his art students with professionals as early as 1896. Only three porcelain decorators have been identified for the period 1896 – 1897. Pickard himself never did any decorating. The period 1898–1903 saw 38 artists at work and 66 working from 1905-1910. Prior to 1903 the company utilized a number of horse barns for its decorators; In 1903 Pickard consolidated his work force in one location, a carriage barn. The company remained at that location until the move to the Ravenswood studio about May of 1905. It was Pickard's desire to break away from reliance on European and Far Eastern porcelain manufacturers and with the imagination and initiative of his son, Austin (1902-1966) the company began to experiment with the manufacture of their own porcelain blanks by 1930. It was during this period of the Great Depression that Pickard, in order to remain competitive with foreign firms bringing cheaper, simpler wares into the US, that Pickard changed its mode of operation from hand painting to "decalcomania". Pickard pieces then carried "Hand Decorated" vs. "Hand Painted" labels. By 1937 the company had acquired a manufacturing plant in Antioch, Ohio for the production of porcelain blanks. Decorating, however, continued at Ravenswood. Austin Pickard assumed the presidency of the company at the death of his father in 1939 and remained in that post until his death in 1966. His son, Austin Jr. was president from 1966 to his retirement in 1994 when he was succeeded by Eben Morgan. The company continues to manufacture high quality "hand decorated" china for both the domestic and international markets, selling its products in more than 400 stores worldwide.

The pattern, Iris and Raised Gold with Lustre is shown in Ref. 1, pp. 145-46, pl. 242, 243 & 244.

Emil Fisher – (Dresden, Ger. Or Austria 1871 - ?) Ref. 2 shows Fisher active in Budapest, Hungary circa 1894 at the Neuwirth Porzellannaler Lexicon. Ref. 1, p. 54, notes his work at either the Donath Atelier or the P. Donath Porcelain Factory and states that he came to Pickard upon his emigration to the USA. He is described as an expert and prolific artist, deft in handling floral subjects as shown in his CONVOLVULVUS and VIOLET SUPREME patterns, which are considered his most beautiful and enduring designs. CONVOLVULVUS appears on pp. 196-97 as pl. 500 & 504 and VIOLET SUPREME is shown on pp. 200-01 in pl. 523, 522 & 524. Fisher worked at Pickard during four periods 1903-05, 1905-10, 1910-12 & 1912-18.

There is a photograph of Fisher together with other Pickard painters on p.30 of Ref. 1, lower photo, second from left in middle row.

REFERENCE:

1. Collector's Encyclopedia of Pickard China by Alan B. Reed, copyright Alan B. Reed 1995, published by Collector Books, a division of Schroeder Publishing Co., ISBN 0-89145-646-5
2. 2. – Dictionnaire International Peintres Miniaturistes, Peintres sur Porcelaine, Silhouettistes by Harry Blattel, copyright Arts & Antiques Edition, Munich GmbH 1992, ISBN 3-928263-11-0, p. 1088

Let us know if you enjoy information about the history article above.

All corrections or omissions sent to esp_ga@bellsouth.net