

IPAT Fall 2022 Newsletter



As pertaining to why I paint vases, they are harder and are more of a challenge than a plate. I also do many plates on various subjects. I just love to paint and with covid to contend with it has made it possible to be at home easier and enjoyable.

Thank you, Sharon Keating of California.

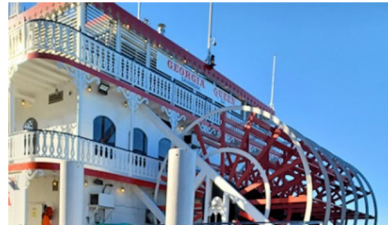


"Convention 2022 Tybee Island.....Here and There"



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Dr. Corinna Siu's President Message



It is truly an honor for me to continue to serve IPAT in this new capacity of President 2022-2024. Our team has just begun the new term of office and plans are underway for our IPAT Biennial 2024 Convention to be held in Dallas, Texas. More information will be available soon.



The 2024 IPAT Convention
is mooo-ving to Dallas, Texas
More information coming soon

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< < < < Joyce Dwulet taught

“Easy Raised Paste”

Zoom Lessons | IPAT, Inc. (ipatinc.org)

follow up to the Zoom lesson

on October 25, 2022

painted by Corinna Siu

**Give it a try. These Zoom classes are free
and so informative.**

Coneflowers and goldfinch painted by Anna Nichols, from Rome, Georgia

I took this picture at our house. Unfortunately, the background of the photo was the gray asphalt of the road, thus no background.

First fire:

I laid the stems in with green brown, then added a touch of greenish yellow. For the coneflower top I used black green and created the spiky effect simply using my large wipeout tool. The petals were done using violet, then adding black grape to my brush for the underside of petals.

The goldfinch was painted using primrose and best black, with yellow red for his beak, which I painted lightly. I lay in his legs with pinky, as they had a slight pink hue underneath the gray.



Second fire:

Chartreuse greenish was added to the stems, with black green for shading. The shadow leaves were painted using green brown. The base of the cone then also got some back green, then a small horizontal swipe of chartreuse greenish, followed by heavy yellow red on the top. These three were blended

together where they met, to alleviate creating a line.

The flowers got some royal violet where petals overlapped, and I strengthened the black grape on the underside of the petals.

Dove gray was painted over the pink on his legs. The black on his wings and eye needed a second coat. Imperial yellow was what created the shadow along his throat and under the wing. His beak received more yellow red.

Third fire:

The coneflower petals got an occasional hit of heliotrope, especially where they joined the cone or at the tip of a petal.

The cone itself needed a bit more yellow red at the top.

Where the legs disappear into plumage, they needed a dove gray mixed with a little black to shade them. A dash of mixing yellow here and there on his plumage added vibrancy.

His eye got a highlight using water based enamel.



Thank you Anna, for this sweet lesson. So peaceful!

Artists from South Korea: Practice Traditional European Landscape

Painted by Hwang Kyung Hee, Esther



Painted by Lee Jung Hwa



Painted by Lee Seung Eun



Scan QR Code for
large photos



Painted by Youn, Sujung



Painted by Song, Eun Jung



Painted by Lim, Hyun Sook



Painted by Kim, Mi Sun



Make your own gifts – Pendants & Brooches

Dr. Corinna Siu

Design 1

Make outline by penwork, fire 016



Mix colors with MX54 or dry medium, paint the subject, fire 016





Option 1 - Mix Matte Underlay or Base for Gold with MX54 or dry medium.

Use thin synthetic brush; apply a thin layer of the mixture along the curves and dots

It is pink in color before firing, after firing it is white. Fire 016.

Option 2 - Apply Burnishing Gold on the scrolls. Fire 016.



Option 1 - Follow the curves apply Liquid Bright Gold. Fire 017.

After firing it is matte, looks like Burnishing Gold which is very expensive. This is a much easier way to achieve the beautiful effects of Burnishing Gold.

Option 2 – (apply Burnishing Gold) Burnish the gold after firing.

Add a metal backing to use as pendant or brooch.

Design 2



Paint 2/3 of the pendant with Sea Green Luster and 1/3 with Mother of Pearl, fire 016



2

Mix Gold i-relief power with MX 54, and mix Silver or Pearl i-relief powder with MX54

Use thin synthetic brush, apply thin lines on the pendant to form some patterns.

Pile the i-relief high in one area, place a small stone in the i-relief. Fire 016.



Glue crystals on the pendant to make pattern.

More samples



Glue metal backing on the back of the porcelain.

Metal backing available in Hong Kong and China. Find these in your local accessories stores.



Glue

I-relief from Togasha

You can use any brand of i-relief



Gold i-relief

Silver i-relief

Pearl i-relief



More Samples





Hilda Marquez is teaching a Demo in these photos. Hilda Marquez is a well-known painter and teacher from Mexico. At the last meeting several weeks ago, she had a demo, "How to paint porcelain with acrylics, and no fire!!" It was very interesting, Freesia Leigue, thank you for these photos and information.



As the Newsletter Editor for IPAT.....

If you have anything you can share in our IPAT Newsletter, send it to me. esp_ga@bellsouth.net. You do not have to be a teacher. The purpose of the Newsletter is a sharing of ideas and our work. Anyone can submit but it cannot be a copyrighted article or study and all photos need to be sent in 300 DPI so they can be edited. No embedded jpg.

We want to know what you and your painting friends are doing everywhere.