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GOLD DESIGN & MODERN TECHNIQUE

Susan has been teaching her students how to intertwine gold and modern techniques during her classes, and uses this design as an example to utilise this combination. She has written this article so that in addition to her students, IPAT Porcelain Artist readers are also able to learn about these techniques.

She used a plate that already has a gold rim, and so advises that the firing temperature for the project should not exceed 800°.

1.
 - a. Use graphite paper or porcelain pencil, trace the picture onto the plate.
 - b. Apply red resist on all the motifs (everything apart from the background), and stick masking tape onto the gold rim.
 - c. After the red resist has dried, paint the background with the colour of your choice. Softly pad the background paint with a sponge.
 - d. After the background has dried, remove the red resist.
 - e. Do basic pen work for all motifs. (Colours used for this project: Small flower – Apricot, Peony – Ruby Purple, Leaves – Dark Green and Olive Green, Stem – Dark Brown, Bird – Ochre.)
 - f. [1st Fire](#) (770° – 790°)



2.
 - a. Apply red resist around the gold bird.
 - b. After the red resist has dried, apply burnishing gold on the bird and quickly and lightly pad the gold.



Step 1a.

Step 2a.
Step 1b.



Step 2b.
Step 1d & 1e.

- c. Apply gold on the centre of the smaller flowers.
- d. After the gold has dried, remove the red resist. Paint the motifs around the bird very carefully with the colour of your choice without touching the gold. (Colours used for this project: Small flowers – Salmon, Peony – Warm Rose and Ruby Purple, Leaves – Yellow Green, Dark Green, Petrol Green, Stem – Dark Brown.)
- e. [2nd Fire](#) (760° – 780°)

3.



Steps 2c & 2d.



After Step 2e.

a. Since there has been pen

work done on

the bird before painting the gold, the tracing of the bird can be seen.

Therefore, it is easier for pen work to be done and seen above the gold.

- b. Using the pen work underneath the gold, trace the feathers, beak, eye, and feet of the bird with the colour of your choice. (The colour of the pen work used for this project was: Dark Green, Brown, and Opaque White.)



Step 3b.

- c. Do a second painting for all the motifs apart from the bird to enhance the clarity of the work.

- d. [3rd Fire](#) (750° – 770°)



4.

- a. Apply red resist on all the motifs. Red resist is difficult to remove when applied directly on gold.



Step 3c.

An important tip is to apply a small amount of turpentine on the gold bird and leave it to dry. This ensures the surface of the gold slippery enough to allow the red resist to be removed easily.

- b. Stick masking tape on the gold rim.
- c. After the red resist has dried, paint the background by mixing MX 54 and a little bit of turpentine and pad the paint softly with a sponge.
- d. Remove the red resist quickly but carefully. Red resist is soluble in alcohol, and will dissolve after being touched with alcohol. Therefore, it is important to remove the red resist before working with alcohol in the next step.
- e. Before the paint has dried, drop a bit of alcohol slowly on the background on the space of your choice to replicate the background effects shown in the photo. Let it dry.
- f. If the alcohol has spilled over the background paint on the motifs, remove that extra spilled paint with a cotton ball.
- g. Place a dew drop glass on any leaf of your choice.
- h. [Last Fire](#) (720° – 740°). Place the plate **horizontally** in the kiln to ensure the dew drop glass is not displaced. Since the firing temperature of the dew drop glass differs per manufacturer, make sure to check the firing temperature before firing.

Step 4a, b & c.



Close up of Steps 4e & 4g.



Step 4h. Finish

