



JPAC Newsletter

April 15, 2018
No.7

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"JPACとは"

Japan Porcelain Artists'
Club の頭文字です。

JPAC is a non-profit organiza-
tion.

We organize seminars and exhi-
bitions to improve
our skills.

We encourage fellowship with
our members and
international artists.

Our purpose is to promote
porcelain painting.

Original photo



Dear members,

Spring is finally coming to Kyoto! Many kinds of flowers are starting to bloom. Only about a month from now, JPAC International Exhibition will open. Have you finished painting your works? Or are you in the middle of painting?

We are looking forward seeing your wonderful smiles and your wonderful works!!

For members who cannot join the exhibition, we will report about it in the next newsletter.

The president of JPAC Satomi Totten

HOW DO YOU PAINT?

TIGER PORTRAIT BY DIDDY YEUNG

In my demonstrations of Design and Construction, had talk about the design with frame in frame which means the main subject painted in a frame and with another frames having the supporting picture or pattern in it. Think about the tiger- the wild animal, what is relayed to it? You can paint some trees pattern of jungle, its fur pattern, and even its foot prints. There is no restriction for the design, just think about the harmony of nature.



Material List:

- Medium: Open Medium (Filipe), Water Base Medium (Fay Good)
- Paints: Josephine- Meissen Brown or Buff, Mixing Yellow, Celery, Shadow green,
Fay Good- Meissen Red, Golden Ochre, Nelson Black, Rich Brown,
Warm Black- A mixture of darkest green, darkest brown and darkest blue.
- Others: Gold underlay or French Acid Etch,
Liquid Bright Gold,
Non grease transfer paper or graphite pencil, Tape for masking,
- Brushes: European round brush large and medium, Fine liner,
Clean round synthetic brush size 8 or over.

Method:1st Firing:

Sketch the frame with the large one for the main subject, and 2 to 3 for the supporting design background. Try to move around the supporting frame to see if they are well balance. Cut the photo copy of your tiger fit into the large box. Trace your tiger and all pattern of its fur onto it. Mask outside the frame with electrical tape.



black straps in hairy strokes

Use Meissen Brown and Warm Grey to shape up the whole tiger. For the short hair on its nose, dab the painted colour by using a dry round brush in a low angle. To paint its pattern, first paint the strips in Black, then flatten your clean round bush, follow the fur's flow, feather across the black strips to make the hairy strokes.

Use Black to paint eyes outlines and pupils, don't forget wrap out the highlight of the eye balls. Clean your brush and pull the colour out for the white furry chin. Do not forget wrap out the whiskers, eye brows, eyelashes and some long hairs from its ears. Randomly wrap out some long hair of its chin and cheeks as well.

Fire to 800°C.

2nd Firing:

Mark the supporting frames with electrical tapes. Mix gold underlay with Water Base Medium and thin it with one or two drops of water. Use a little piece of plastic wrap straightens it with folds by holding both ends. Stamp the mixture and transfer it in the frame to make some texture like tree trunk and branches. Wipe out some foliage by dancing your wipe out tool. Take a break in order to let the gold underlay completely dry. Take off all the masking.

Fire to 800°C.



Masking and painting black straps



Mask and texturing the background

3rd Firing:

Paint your tiger with Meissen Brown, Warm Grey, and Blue Grey for the shading area of its white fur. With its colour fur paint yellow, ochre and blend Meissen Red or Rich brown mix in the strong colour fur, which depend on the hue of its fur. Cover black paint on the strips centre where is not solid. Paint its eye ball with yellow and Ochre, centre with Celery, and shading green for the shadow of the eye lids. Wipe out the high light of its eye balls. Darken the black eye lines and pupil. Use the mini wipe-out-tool to wipe out some eyelashes. With its nose paint with Meissen Red and soften it with dry brush and then dotted with the wipe-out-tool to make some texture. Wipe out the whiskers and some of the long hair again follows to the whiskers from the first firing.

Fire to 780°C.



3rd Firing

4th Firing:

Wash again with your big brush to build up the shape of light and shade. Deepen the colour its fur if necessary.

Wipe again all the whiskers. Check all the whiskers if they are not showing white enough. Pen the Opaque White over the whiskers.

Clean the area to be gilded with Methylated spirits. Carefully brush on LBG on the texture background. Or, the BEST, you can put LBG in an additional fire.

Fire to 780°C.



4th Firing for shaping up the tiger with wash of colour

Optional design with Decals:

For some of the decal designs, like textures and heavy metal patterns. I don't object to use it as a supporting design. But don't consider about it, if your piece is going to a competition.

Application and Firing of Decals:

Cut your decal according to your design, dip it into water for a minute, the pattern layer will separate to the base paper. Place it onto your porcelain and adjust the location as your design. Use your wipe-out-tool to remove the air bubbles which may burst in the kiln and it will cause spots. About few minutes the decal glue begins to dry. Once the decal has been positioned it will not pull back when it dried.

Fire to 800°C.

Email: diddyhkc@hotmail.com

The Latest information on the JPAC International Exhibition:

JPAC International Exhibition 2018 preparations are progressing wonderfully. Activities such as exhibition, competition, workshop, demonstration and *"painters relay" etc. are open for the public.

Information on the demonstration:

Demonstration by Internationally famous porcelain artist teachers: (fee is required)

Ulisses Barbosa Campanelli from Brazil

Etsuko Hanajima from Japan

Betty Ho from Hong Kong

Felipe Pereira from Portugal

Matis Miklos from Hungary

Thais Antunes from Brazil

Kayoko Mikami From japan

* The interview with Kayoko Mikami of Kyoto-Osaka area who is one of the demonstrators on the JPAC International Exhibition.

She started her painting career with American style china painting. Later she explored other painting styles such as Portrait painting and traditional Arita painting. She was absorbed deeply with different painting styles.

In 2013, she encountered 'Kaga Akae', which is a traditional precise, elaborated painting with red Kutani paint. She was fascinated with the technique that in the following year she decided to be a student at the Kutani School, for the artisan of Ishikawa prefecture. During her stay at Hokuriku region (the area facing Japan Sea), she was made to look back, think and realized that Japan has so many treasures, beautiful nature, humanism and Kutani art. Her wish is to have wonderful relationship with many people in the porcelain painting world.



Introduction of demonstrators of “painters relay”

Painters Relay: free demonstrations performed by JPAC members for all the visitors.

| | |
|----------------------------|---------------|
| Yane Vappereau from France | Ayano Ido |
| Hiroko Goto | Taeko Otsu |
| Mika Koga | Yoko Mohri |
| Rika Yamaguchi | Masayo Yosida |

*Introducing two ladies of Kyoto-Osaka area who are members of “painters relay “

Rika Yamaguchi

When she started porcelain painting 17 years ago, she was a busy Mom with small children. At that time, she enjoyed many handcrafts such as ‘wood Painting’ and using ‘decal prints’ on porcelain. Those handcrafts fascinated her so much as the time spent was just for her.

After obtaining the Instructor License for teaching ‘Decal prints on Porcelain’, she ventured in learning porcelain painting. Amidst her busy days with her kids, she attended several classes in porcelain painting.

Finally, she has enough time to concentrate on her handcrafts, as her kids are now grownups. She attended specialized seminars to upgrade her ability in porcelain painting and handcrafts, and now she is an adviser in both fields. At present, she enjoys original porcelain works combined with handcrafts.



Masayo Yoshida

She started porcelain painting at Kuala Lumpur, Malaysia where she lived with her family from 1990 to 1996. Upon returning to Japan in 1996, she attended painting classes of many teachers to promote her skill.

In 2001, She started teaching at her painting studio “Porcelain no Mori”.

Her motto in teaching is ‘Acceptance of personal taste in making individual works and supporting them by teaching several techniques and many styles of painting for their enjoyment.’

She had exhibitions at Sakai Culture Center in 2006, Osaka City Central Public Hall in 2010 and at Hotel Trusty Osaka-Abeno in 2015.

Translated by Hiroko Goto

New Member ~Here are our new members~

| Country name | name | Country name | name |
|--------------|----------------|--------------|----------------------|
| Hong Kong | Chui Wai Wah | Hong Kong | Yeung wai man carman |
| Hong Kong | Wong Lai Ching | Hong Kong | Astor Sham |
| Hong Kong | Irene Cheng | Japan | Sae Kamiya |

Information

We are asking your original picture of your work to contribute on JPAC homepage and FB.

Please send at least two pictures with your name and membership number to the following mail address.
miekoito.pa@gmail.com (JPAC administration)

If you are interested in introducing your exhibition on JPAC homepage and FB, please send your advertisement or information!!

Please introduce your porcelain painting friends.

Please take a look at our homepage for admission requirements and further information.

Editing postscript

The topic of this newsletter was “How do you paint?” and the upcoming JPAC International Exhibition which will be held next month. We look forward to seeing you and your artwork in Kyoto.

Please do not hesitate to send your opinion and any information you would like to share.

Sanae Watanabe
