

**Chinese
Brush
Painters
Society**

Region 6

News Letter

Welcome to the July 2016 newsletter

Tina Clarke—our courageous friend—RIP

Tina was a longstanding friend, Class Rep and member of Region 6, actively supporting the Saturday and Wednesday groups.

Famous for her amazing and delicious cakes, she would often surprise us with something that has just come out of the oven.

Tina's career was spent in teaching and only fully retired a couple of years ago. We knew that after her family and friends to whom she often gave gifts artwork such as some beautifully painted meticulous style fans, her other loves were her drama group for whom she was involved both in front of house and behind the scene. Playing the badger in the role of Wind in the Willows, she came to class with a new black and white hair style. And also her adopted cat whom she spoilt.

Tina was a big personality and courageous in the face of adversity, hosting a party earlier this year before undergoing a series of operations which we all hoped would give her a new lease of life.

It is with great sadness that we pay this tribute to Tina knowing she will be greatly missed by us and by all of her family and friends.

Margaret Wall

Tina Clarke who was a regular member of the Wednesday class Chinese Brush Painters, will be greatly missed for her friendship and generosity especially with the gifts of beautiful home made cakes.

Jean Gray.

What Have We Been Doing?

In April we continued the 4 gentlemen theme with Bamboo using Dragon Cloud paper and some of us had a go at red bamboo. We also had a go at adding a wash from the front with very good results.

In May we moved onto Chrysanthemums and used some blue gold fleck paper that I brought back from China. We tried outline style—with colour before outline and colour after outline—and free brush—using colour brush strokes only.

In June we tackled free style Orchids using P34—Thick Icy Xuan which is a sized paper. The paper seemed to reduce the tones of the ink a lot—which is worth remembering. The results were interesting.

Sunday Workshops

Our meetings are held at Park Lane Village Centre in Harefield and are held on the first Sunday of every month.

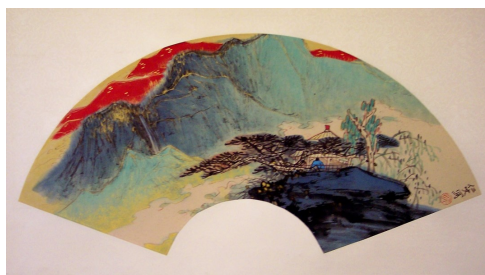
Jul 3rd—Summer Flowers

Aug 7th—Sea life



Sep 4th—Free Style Blue Green Landscape

Oct 2nd—Free Style Green Gold Landscape



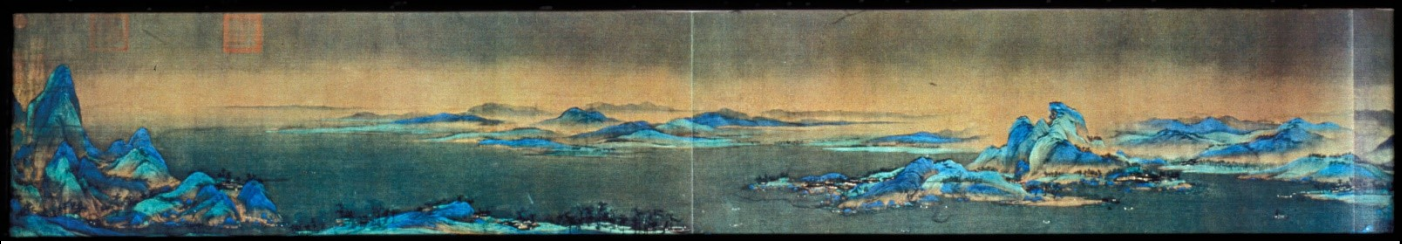
Sunday workshops cost £2 and start at 13:00 with a demonstration of the subject and guidance during the afternoon.

Workshop with Qu Leilei

We are privileged to offer you the opportunity to paint tall format Autumn flower paintings with Qu Leilei on **25th September 2016**. Because everyone will need their own table, the number of places will be limited to 12 and the price will be £30 per person. If you would like to join this workshop, please complete the attached form and return it with your cheque to Sarah asap.

Free Style Blue Green Landscape with Qu Leilei

Note: this is not the style seen in Chinese Brush paintings on silk which are painted in the traditional Song Dynasty gong bi style by artists such as Wang Ximeng – example below:



You will **NOT** get this type of image using the following instructions. To get this effect you need to learn to paint in the traditional Song Dynasty style and be prepared to spend many weeks creating a single image.

Although this is a free style technique you are using outline style methodology. You will need to use semi-sized paper. You need this level of sizing to give you control over the ink and colour. You will also need to create a very rocky landscape – granite based



or limestone based



You need it to be rocky because you need a lot of lines to support the mineral colours that you will wash over the top of your underpainting.

Getting Started



Decide on the format of the picture

Select a suitable piece of semi-sized paper and cut to the size required. Grind sufficient ink. You will need indigo, burnt sienna, mineral green 1,2 and 3 and Mineral blue 1,2 and 3 and sufficient dishes to hold your colours and ink.

You will need a god outline brush – small calligraphy is good and a good texture brush – small / medium squirrel hair is good and a wash brush for each colour used, if possible, but 2 / 3 will suffice.

Select a suitable composition to work from. The picture overleaf is worked from the original Shi Tao composition (below) which was not very rocky but you can improvise, making it rockier but retaining the overall original shape.



The Shi Tao originals can be retrieved from the British Museum web site. Search the Collection for ShiTao (all one word). There are 8 sketches to choose from.

Creating the under painting



All lines should be very positive and kept relatively short. Use angles and curves and lots of variation in line width.

Outline the focus mountains using the small calligraphy brush loaded with medium / dark ink. Keep the brush relatively dry. The focus mountains the host of your composition.

Outline the foreground and mid ground mountains using the small calligraphy brush loaded with medium. Keep the brush relatively dry.

Outline the background mountains using the small calligraphy brush loaded with medium/light ink. Keep the brush relatively dry.

Add the texture using the squirrel hair brush loaded with medium ink. Keep relatively dry to get a good texture effect and use axe cut strokes. Keep strokes short and positive and in a direction that supports the shape of the landscape. These strokes should support the creation of 3 dimensions.

Using a wash brush build up your tones to create what is in effect the equivalent of a black and white photograph. Note: The above was insufficiently tonal before the colour was added.

When you are happy with your tonal composition, load your brush with indigo or burnt sienna or indigo and tipped with burnt sienna and add your washes. The burnt sienna will be added in the areas that are lightest and the indigo added to the areas of shadow. You can blend burnt sienna and indigo on areas where you intend to add mineral green and add indigo where you intend to use mineral blue. Remember to think carefully about this as you don't want to end up with football sock stripes on your landscape.

If you wish to add colour to your sky and water, consider the effect you are after and add light indigo mixed with very light ink or light burnt sienna mixed with a little light ink. Don't overdo it or you will detract from your focus mountain.

Creating the over painting



When you are happy with your underpainting prepare your mineral colours for the next stage. You will need mineral green 3, mineral green 2 or mineral green 3 mixed with a little indigo to darken it, mineral green 1 if you have it

mineral blue 3, mineral blue 2 or mineral blue 3 mixed with a little indigo to darken it and mineral blue 1 if you have it

Put the colours out separately could be on the same dish but space them out.

Don't try to work across the whole painting.

Don't add mineral colour to background mountains unless you can dilute it right down. Probably best to use mineral 2 rather than mineral 3. Mineral 3 will be too bright.

Starting on the focus feature. Note: If you have them, you will only add mineral blue 1 and mineral green 1 on this feature.

Load your brush with diluted mineral blue 3. Lay on the chosen areas. You can go over the lines. They should emerge as the colour dries. Leave this brush. Don't wash out.

Load your brush with diluted mineral green 3 and blend into the rocks to be this colour on the same feature.

Tip your brush with diluted mineral green 2 and apply to some of the tips of some of the feature already coated with mineral green 3.

Tip the brush with mineral green 1 if you have it and add to some of the tips already coated with mineral green 3 and mineral green 2. Leave this brush. Don't wash out.

Pick up the mineral blue 3 brush and tip with mineral blue 2. and apply to some of the tips of some of the feature already coated with mineral blue 3.

Tip the brush with mineral blue 1 if you have it and add to some of the tips already coated with mineral blue 3 and mineral blue 2. Leave this brush.

* Select another feature in the foreground or mid ground to work on.

Load your brush with mineral blue 3. Lay on the

chosen areas. Leave this brush

Load your brush with mineral green 3 and blend into the rocks to be this colour on the same feature.

Tip your brush with mineral green 2 and apply to some of the tips of some of the feature already coated with mineral green 3.

Pick up the mineral blue 3 brush and tip with mineral blue 2. and apply to some of the tips of some of the feature already coated with mineral blue 3. *

Repeat these steps * to * until you have completed all of your mid ground and foreground mountains.

Have a good look at the picture. Adjust the tone of the sky and rocks that can be seen around the mineral colours if necessary using light washes of indigo and burnt sienna or a mix of both.

Finally, add any buildings, trees and shrubs that will enhance what you have already using a dryish brush and medium / dark ink and colour, if necessary, but don't overdo it!

Thoroughly wash out all of the brushes to completely remove mineral colours.

Leave to dry for a week before backing.

Green Gold Landscape

If you feel ambitious, there is also another form of the Song Dynasty landscape that you might like to have a go at in free style—Green Gold Landscape.

Use the techniques described above to create your basic landscape and overpaint some of the areas under-painted with burnt sienna with cinnabar

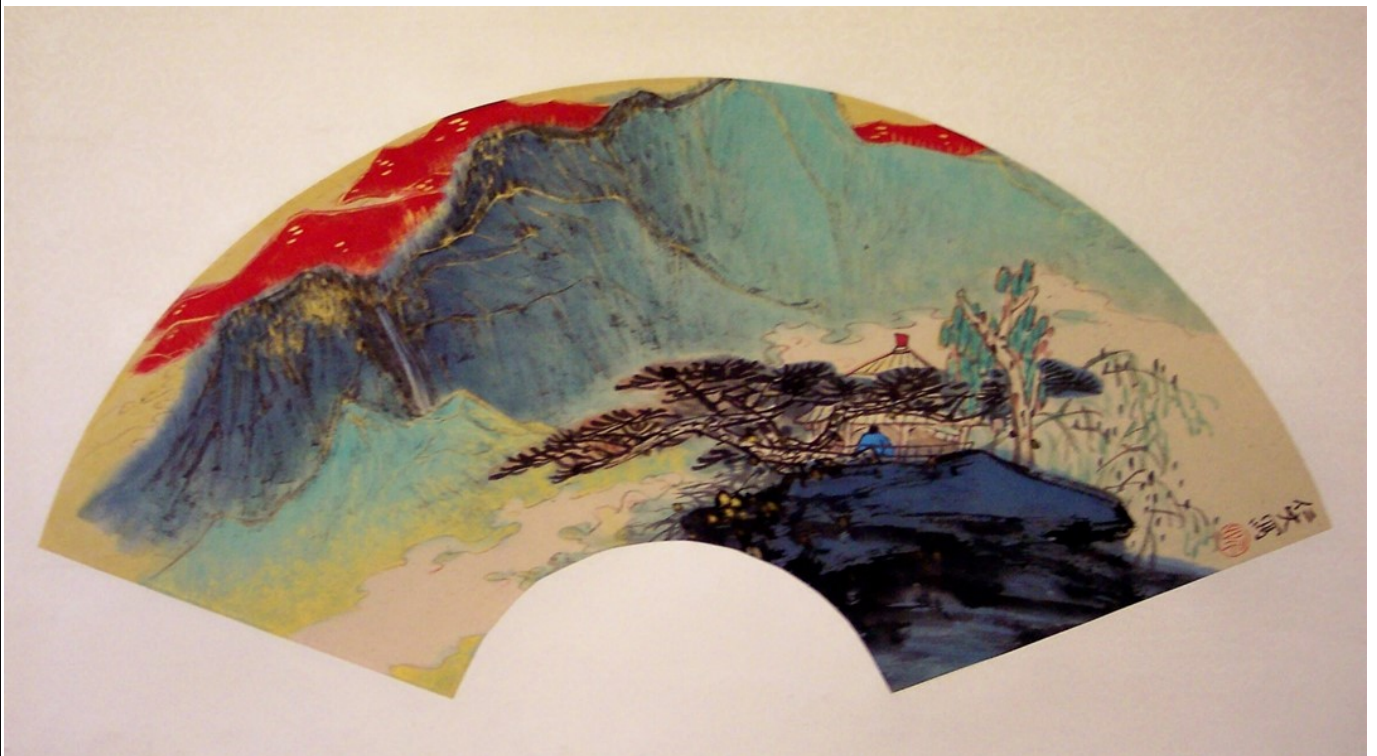
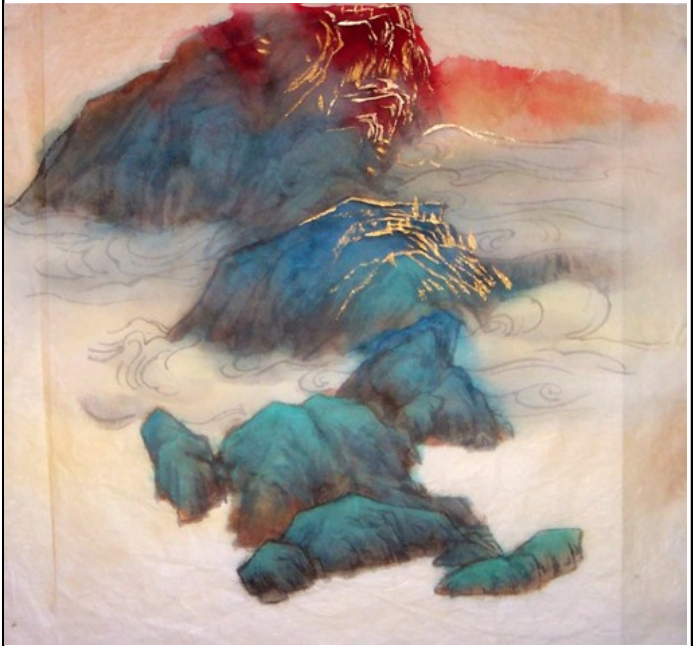
tipped with carmine. Add a little diluted carmine to the background mountains or to the sky to create a sun rise / sun set effect.

When the paint work is complete you can outline some of the features with gold acrylic ink which is available in all art shops.

Don't outline everything in gold – just some of the lines you wish to high-light on your focus features

Thoroughly wash out all of the brushes to completely remove mineral colours.

Leave to dry for a week before backing.



A Journey – three artists, one scroll

Margaret Wall



The scroll was inspired by a workshop taught by Lei Lei at Missenden Abbey where we studied a little landscape painting with a figure in the foreground peacefully fishing under a group of trees.

The painting was by Shen Zhou 1427-1509, a scholar of the Ming dynasty. Shen Zhou excelled in Flower and Bird painting as well as Landscape, his compositions are calm and have a real warmth and charm that resonates with us today, his technique is confident with clear and lively brushstrokes.

Further study produced a series of paintings, however, in order to compile them into a complete work they needed to tell a story. Lei Lei kindly advised on the format and offered to collaborate sourcing a series of ancient poems and creating the stunning calligraphy which is interspersed throughout the scroll.



Exhibitions

The Ashmolean Museum, Oxford

Pure Land 1st March 2016—2nd October 2016, Gallery 11—Admission free



Pure land is the name of the realm of the Buddha and other deities depicted in Chinese brush paintings since the Tang dynasty (AD 618–907).

Pure Land Buddhism is particularly associated with the cave temples at Dunhuang in northwest China, near the eastern end of the Silk Route.

During China's war with Japan in the 1940s, many artists took refuge in Sichuan province, and from there some journeyed to Dunhuang and painted copies of the famous cave temple murals. This display shows rare examples of their work alongside other images of popular deities, particularly Guanyin, represented in paintings, textiles and porcelain.

<http://www.ashmolean.org/ashwpress/easternart/2016/03/01/pure-land/>

Contact Details

Contact details for the committee and those representing the classes are provided below to allow members to make contact.

Class reps

Wednesday Jean Gray
Thursday Anna Lau
Bianca Deegan
Saturday Mary Burne

Committee Contacts

Chairperson Margaret Wall
(Margaret also teaches the Saturday class)
Secretary Marion Dearlove
(Marion teaches the monthly Sunday class)
Treasurer Sarah Turner
Membership Laura Fordrey

Marie's Chinese Paints—Colours and Nature

Marie's have been changing the names and numbers of their colours again. Please note the colour we have used as burnt sienna 684 is really stone brown and now called Ochird. They have added Burnt Sienna to their list and it is 680. So, be careful when you order.

I will update you if we get notified of any further changes.

Number	Name	derivative	nature	Colour
2	Carmine	vegetable	semi transparent	Red
9	Rose Red	vegetable	semi transparent	Red
38	Cobalt Blue	vegetable	semi transparent	Blue
39	Cerulean Blue	vegetable	semi transparent	Blue
81	Dark Brown	mineral	opaque	Brown
86	Umber deep	mineral	opaque	Brown
104	Titanium White	mineral	opaque	White
117	Rouge Tint	mineral	opaque	Red
119	Vermillion	mineral	opaque	Orange
132	Yellow Mid	vegetable	semi transparent	Yellow
218	Rattan Yellow / Gamboge	vegetable	semi transparent	Yellow
242	Yellow Mid	vegetable	semi transparent	Yellow
302	Scarlet / Bright Red	vegetable	semi transparent	Red
316	Orange Yellow Pale	vegetable	semi transparent	Orange
336	Rose Red	vegetable	semi transparent	Red
339	Vermillion	mineral	opaque	Orange
390	Carmine	vegetable	semi transparent	Red
393	Peony Red	vegetable	semi transparent	Red
398	Cinnabar	mineral	opaque	Red
400	Rouge	mineral	opaque	Red
439	Mauve Pale	vegetable	semi transparent	Mauve
443	Ultramarine	vegetable	semi transparent	Blue
448	Peacock Blue	vegetable	semi transparent	Blue
451	Phthalocyanine Blue	vegetable	semi transparent	Blue
491	Azurite / mineral blue 1	mineral	opaque	Blue
492	Azurite / mineral blue 2	mineral	opaque	Blue
493	Azurite / mineral blue 3	mineral	opaque	Blue
495	Indigo	mineral	opaque	Blue
511	Emerald Green	vegetable	semi transparent	Green
591	Malachite / mineral green 1	mineral	opaque	Green
592	Malachite / mineral green 2	mineral	opaque	Green
593	Malachite / mineral green 3	mineral	opaque	Green
680	Burnt Sienna	mineral	opaque	Brown
684	Ochird	mineral	opaque	Brown
689	Umber deep	mineral	opaque	Brown
699	Dark Brown	mineral	opaque	Brown
793	Black	vegetable	semi transparent	Black