

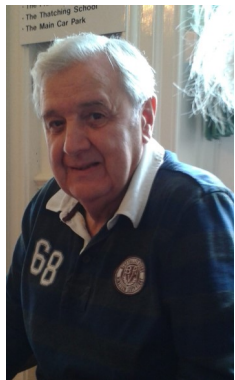
**Chinese
Brush
Painters
Society**

Region 6

News Letter

Welcome to the October 2016 newsletter

Tony Yellop



It is with great sadness that I tell you that Tony, one of our long distance members—Norwich—died on 11th September. Tony was a long term Chinese brush painter and former Chairman of the national CBPS. He had had heart problems and was recovering when he developed cancer. He will be missed very much by those of us who knew him. We have bought 2 trees in the usual wood in his memory.

What Have e Been Doing?

In July we tackled Summer Flowers painting from life, books and photocopies using whatever paper people preferred.

In August we had a look at Sea life—both crustacea and fish.

Landscape under painting home work was also handed out to those planning to attend in September. The aim was to produce the underpainting on gold flex paper to allow us to add the layers of Blue-Green colour in September. The reason being one session is insufficient time to create a credible blue green landscape .

In September we tackled free style Blue Green Landscape adding the colour to the underpaintings created in advance of the workshop. As predicted—no one finished a picture!

In October we were going to tackle free style Green Gold landscape using Qu Leilei's work as examples but I had car problems. The use of red and gold along with green and blue gives a very rich finish to pictures—but they you need to think about what you are doing. It's important to remember to only add gold to some of the lines to act as highlights—and not to cover every line on the mountains. We will tackle them in November.



Sunday Workshops

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

Nov 6th—Green Gold Landscape

Dec 4th—Christmas themes

There will be no meeting in January

Feb 5th—Free style tigers



Mar 5th—AGM

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

NO Materials Order in 2016

Unfortunately, Phyllis has had an accident and will be a long time recovering. We will therefore not be placing an order for materials this year. We are in the process of re-stocking the paint tubes in the cupboard and buying some paper samples and these are already on the way from Hong Kong.

Also, please be aware that after many years of excellent service, Phyllis has decided she can no longer manage orders. We are looking for someone to take over the ordering process from next year. If you would like to consider volunteering and would like to find out what is involved, please contact Phyllis by post at Mrs P Nash, 50 St Martins Approach, Ruslip, Middlesex, HA4 7QQ, by phone at 01895 476644 or by email at phyll.nash@gmail.com

If you need anything urgently you could try ordering from:

<http://www.sidewinderstudio.co.uk/>

Painting Long Format Compositions - Seasonal Flowers with Qu Leilei

This is the first of two articles on painting long format compositions. We were extremely fortunate to be able to study this with Leilei and to be offered 4 options to work with. There was only time to paint 2 on the day. All four are shown here with information on what to think about when creating the composition and details on the first picture we painted. Details on the second picture we painted and the third picture that Leilei painted will be included in the January newsletter. I have included the 4 handouts that Qu Leilei gave us to work from in this newsletter to allow you to have a go yourself now if you choose to.

Long format composition

The standard proportions for a Chinese long format composition is 4 to 1, i.e. height is 4 times longer than the width. You can use any paper that suits the composition you are trying to create. The format works for gong bi (meticulous) and xie-yi (free style) paintings so, the opportunities are endless.



Leilei pointed out that the 4 paintings were each painted using very different brush strokes and different compositions even though all 4 were painted by the artist Wu Changshuo (1844-1927)



who was a prominent painter, calligrapher and seal artist of the late Qing Period. Wu was born into a scholarly family in Huzhou, Zhejiang. Then, in his twenties, he moved to Jiangsu Province and settled down in Suzhou. Prior to the collapse of the Qing dynasty, he served as an imperial official in Liaoning. He initially, devoted himself to poetry and calligraphy but later, he considered himself a painter associated with the "Shanghai School." As a painter, he was noted for helping to rejuvenate the art of flower and bird painting. He considered carving seals and painting to be fully integrated with each other.

Leilei explained that the purpose of the day was not to paint a master piece—although it would be nice to do that— but to learn the techniques involved in painting these 4 pictures and to recognise how to solve any problems we might encounter. He also explained that long format paintings can be landscapes, flower and bird compositions or portraits and that they come in one of the following groupings:

- single units—one picture,
- Couplets—two pictures (mainly used for

calligraphy),

- groups of 4 referred to as screen paintings as they can be mounted on a folding screen but each picture is a complete work that can be hung individually.
- or groups of 8 referred to as panoramas. Each picture can stand alone but they are normally hung together as the pictures form a complete ordered sequence.

Our pictures represented the four seasons

- Wisteria—Spring
- Lotus—Summer
- Chrysanthemum—Autumn
- Bamboo—Winter

And if all four were painted they could be hung as a group. If they were to be hung as a group, they would normally be painted on the same type of paper—we were using semi seized for one and unseized for the other so that we could understand the difference the surface would have on the end result.

Leilei noted that using different surfaces would result in different outcomes—so choose your paper carefully to reflect the outcome you are seeking. Unseized paper will give you a much freer result than semi-seized and semi-seized will give you a much freer result than seized.

Looking at the compositions, you can see that each contains the required compositional elements for a long format painting:

- One big and one small
- One low and one high
- One less and one more

Painting Lotus

Look at the original. It contains all 5 colours of ink giving areas of intense dark and light.

Materials

You will need:

A very large white hair/mixed hair brush of the big leaves

A large white hair/mixed hair brush for the flower petals

A calligraphy wolf hair or squirrel whisker brush for the stems, leaf veins and reeds

Ground ink if possible to get the full range of tones

Indigo

Burnt sienna

Bright red

Carmine

Rouge tint



Starting with the bottom leaf and keeping to the bottom 1/6th of the sheet, load your very large mixed hair brush with dark ink and lay in the shape as a series of varied sized slightly overlapping strokes starting from the left and working towards the right building up the shape required. Try not to reload the brush to get the variation in tone that occurs as the ink runs down in the brush.

Rinse the very large brush and load with medium ink and, in the 2nd 1/6th of the sheet, again, working from the left to right, lay in the shapes as a series of varied sized slightly overlapping strokes building up the shape required and leaving enough space on the left between the first leaf and this one for a hidden flower.

Load your large brush with dark ink and, in the 3rd 1/6th of the sheet, lay in the new leaf shapes—two strokes per upright leaf—again, starting on the left and working to the right, varying the size, height and start position of the shapes. Aim to create pleasing shape for the overall group and nice shapes for each individual member.

Rinse the very large brush and load with light medium ink and again, working from left to right, lay in the leaf in the 4th 1/6th of the sheet extending down into the previous 1/6th on the left hand side.

Load the very large brush with dark ink and, again, working from left to right, lay in the final large leaf extending down into the previous 1/6th and leaving sufficient space for the main flower on the left hand side. Add the small new leaf above and to the right of the leaf just created.

Load your calligraphy brush with dark ink and add the veins to the leaves starting with the first leaf painted at the bottom and working up to the newest one lightening the ink for the veins on the lighter leaves.

Load your calligraphy brush with medium ink and lay in the stems for the new leaves ensuring that they are strong positive strokes—lotus leaves are heavy and need strong stems to support them—and that they slope in from the right—no vertical lines required! Take some behind the leaves and keep some isolated to increase the interest in the picture.

Add the stems for the older leaves also keeping them strong and positioned towards the right.

Load your brush with dark ink and add the dots to the leaf stems starting with the first leaf stem painted and working to the newest one.

Wash out the brushes and change the water.

Load the large brush with bright red, carmine to 40% and tip with rouge tint. Lay in the petals starting at the one closest to the front and working out from it on both sides with the rouge at the petal tip. Petals can be 2 or 1 brush stroke depending on position. Vary the height position of the petals and avoid creating a symmetrical flower.

Start with the main flower (on the left in the 5th 1/6th of the sheet). Darkening the loading by adding rouge to 20% and add a bud in the top 1/6th and to the right hand side of the picture.

Lighten the loading in the brush by rinsing it out to dilute the colour and adding dilute carmine to 40%. Add the hidden flower between the leaves in the 1st and 2nd 1/6th of the picture.

Load your calligraphy brush with light/ medium ink and add the stems that you can see in your picture for the flowers. Load dark ink and add the dots starting at the first stem added and working to the newest. You may need to wait to allow them stems to dry slightly first. Add the stamen to your main flower and lower flower.

If required load your calligraphy brush or your large brush with rouge tint and outline some of the petals in the main flower but not all of them.

Load the large brush with very dilute ink, add burnt sienna to 50% and blend in, tip with some light ink. Keep the blending light in tone. Add the reeds on the left hand side bringing them in from the left hand edge and taking behind and above the leaves. Add the stems a strong positive strokes stopping at each join / bend. The stems are stiffer / more woody than the lotus stems. Add the leaves as bamboo leaf strokes. Vary the size and direction to reflect normal growth.

Finally, to unify the composition, mix some mineral green with a lot of water and some very light ink to create a very wet wash and load your large brush with a lot of wash. Splash some of the wash on your large leaves—more splash at the bottom than the top but don't over do it!





We thought you might like to know Jean found an article in the Woodland Trust newsletter that explained that all of the above wildlife has returned to the newly planted woodland area where we have been planting trees for our members. It is good to know that our remembrance is having a very positive effect on new life. As formerly active gardeners—I am sure they would all be delighted.



Preview

The how to paint instructions for the two pictures on the left will be included in the next newsletter. Get some practice in and have fun trying the lotus whilst you wait! Leilei has agreed to teach another long format session next year—so watch out for details.

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 Fordery

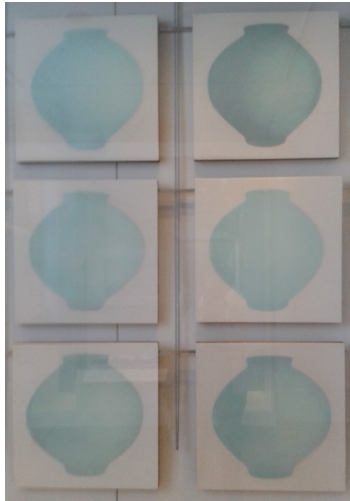
Books

Sadly, I couldn't find any new books this month.

Exhibitions

British Museum Dal-hang-a-ri (Moon Jars)

Korean Gallery, Admission Free



There is currently a wonderful exhibition of Moon Jars and Moon Jar related art work in the Korea Foundation Gallery (Room 67) at the British Museum. It is celebrating the Lunar New Year – a time of rejuvenation and fresh beginnings.

The exhibition features 9 new and 8 historic items from the museum's collection. The ceramics are

stunning and the paintings and photo representations are also intriguing.



Ashmolean Museum, Oxford

Liu Dan: New Landscapes and Old Masters

20 Oct 2016 to 26 Feb 2017 Galley 11 admission free

Liu Dan (b. 1953) is one of China's leading artists, at the forefront of the generation of painters who have been working in radically new ways in the traditional medium of ink.



Liu Dan is exceptional in combining themes current since the Song dynasty using his own techniques derived from 14th-century artists. His paintings are meticulous, and very often huge in scale. He is equally interested in Italian drawing of the 14th to 16th centuries as much as their Yuan and Ming



dynasty contemporaries, and aspects of their work are subsumed in his.

I suggest you leave your visit until November and also go to see this one—remembering that Hiroshige painted pictures that were then cut by experts and printed.

Hiroshige's View of Mount Fuji

15 Nov 2016 to 26 Mar 2017 Gallery 29, Admission Free



Mount Fuji has long been praised by poets and depicted by artists for its beautiful shape and sacred status.

Japanese artist Utagawa Hiroshige (1797–1858) created numerous views of Mount Fuji over the course of his career, depicting the mountain in different seasons and from a variety of viewpoints. This exhibition highlights prints from several different series and in different formats.

Image: The Sukiya Embankment in the Eastern Capital, 1858 woodblock print by Utagawa Hiroshige

