



**Chinese
Brush
Painters
Society**

Region 6

News Letter

Welcome to the January 2017 newsletter
Happy Year of the Rooster!

Year of the Rooster

The rooster ranks tenth of the 12 animals in the Chinese zodiac. Each year is related to an animal sign according to a 12-year-cycle.



People born in the Year of the Rooster are deep-thinking and very observant. They see things in black and white and are usually accurate with their observations. Rooster people like to be noticed and are often eccentric, but can be too obsessed with their looks. They enjoy entertaining and lively debate and are happy to share their opinions, although they can be a little tactless and hurtful. Although they will not admit it Rooster people can be arrogant. They are also anxious and aggressive, but do have the determination and patience to achieve their goals. Rooster people make loyal and devoted friends.

Rooster Years: 1909, 1921, 1933, 1945, 1957, 1969, 1981, 1993, 2005, 2017, 2029

What Have We Been Doing?

In November we tackled green gold landscapes—delayed from October with some pleasing results.



In December we had a look at Christmas themes including holly, baubles, Christmas trees and snow men for use on Christmas cards. A fun event!

Sunday Workshops

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

By special request, we will be tackling Lingnan landscape elements at the start of 2017.

There will be no meeting in January

Feb 5th—Lingnan landscape—focus on trees



Mar 5th—AGM.

Apr 2nd—Lingnan Landscape focus on Mountains



May 7th—Lingnan Landscape focus on man made objects

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

Painting Long Format Compositions - Seasonal Flowers with Qu Leilei (2)



This is the second article from our September workshop with Qu Leilei (pictured above with the examples from the workshop). For details on the compositional form and background info, please see the October news letter.

Painting Wisteria

This composition has very obvious examples of the required compositional elements—one high and one low, one big and one small, and one less and one more.

The composition is created using lines and dots only. The flowers and leaves are dots and the stems and branches are lines. It has areas of dark dry and wet and areas of light dry and wet. It helps you develop good control of your brush.

Materials Required

A large white/mixed hair brush

A medium mixed hair brush or orchid bamboo brush

A wolf hair/squirrel whisker calligraphy brush

A small calligraphy brush (for stems and leaf veins—if you require one)

Indigo

Burnt sienna

Gamboge

Vermillion/Mid Yellow

Carmine

Rouge tint

Mineral Green

Painting the picture

Stems and Branches

Using very dark ink load your large brush. Keep the brush dry and add the main lower branches of the wisteria remembering to keep them strong and direct. Remember to stop before you change direction to get a strong line. Avoid vertical and horizontal lines and ensure the lines slope in from the bottom right and leave on the right hand side slightly above and below the mid point of the picture.

In the top 1/6th of the picture lay in the main branches of the top section coming in from the right hand edge, sloping across and exiting the top of the picture just before and after the middle.

Load the large brush with light ink and light burnt sienna and tip with light mineral green and lay in colour over the front branches just painted. This will add colour and may also soften the original lines in areas where they are not completely dry. This is what you are aiming for—a mix of dry and wet.

Add light indigo to the mix and add colour to the back branches.

Load your smaller mixed hair brush with light ink, bend in indigo, blend in burnt sienna and, keeping the brush relatively dry, and add in the side branches.

Using the same mix but vary the loading slightly to give you a different colour and keeping the brush dry, add the tendrils using random movements—don't just swirl the brush about—you need to stop and turn in places to give you the nodules in the stems.

Using ink and a dry brush, add in the branches for the flowers. They need to be strong enough to support the weight of the flowers.

Leaves

Each leaf is a single stroke (dot). Leaves are grouped together along stems. Groups of leaves should overlap and overlap stems and branches.

You need to think about what you are doing. You need to vary the loading on the brush to vary the colours of the groups of leaves—don't paint them all the same colour.

Mix a basic green using indigo and gamboge which will form the basic under colour for your loadings.

For old leaves load with green and then load burnt sienna and indigo or ink.

For middle aged leaves load green then indigo and tip with yellow.

For new leaves load green then gamboge or mid yellow and tip with carmine or rouge tint to give that hint of red present in the new leaves..



Where you want to overlap a stem or branch mix in burnt sienna or mineral green to give you some opacity to help you cover what is there.

Within each group of leaves vary the position, angle and size and vary the colours of the groups.



Load your small calligraphy brush with medium / dark ink and add the veins to the leaves starting with the first leaf painted and working to the last. Veins are normally painted with a single central vein and two or three curved strokes on one side. Vary the side on which the side veins are painted to vary the posture of the leaves.

Flowers



Load gamboge, blend in indigo, blend in burnt sienna and add in the stems of the front flowers. Add more yellow and lay in the stems for the back flowers.

Load the large mixed hair brush with indigo and blend in carmine to mix a purple. Add 2 or 3 flowers to your main stem as 2 dots per flower. Add a little water to the brush and add in 3 or 5 more flowers. Add a little more water to the brush and add in more flowers. Reload the brush with indigo and carmine to add the buds at the base of the flower then add two small petals to each flower added, adding dark ones to the darkest flowers and lighter ones to the lighter flowers but the colour should always be darker than the colour of the first 2 petals.

Varying the basic indigo and carmine mix to vary the colour of the flowers, la in the other flowers remembering to keep the flowers the background lighter in tone.

Load the brush with gamboge and lay in dots in the centre of some of the four petal flower groups. Do not add to every flower.

Look at the picture and add in some dark leaves using dark ink to balance the composition. You may need to add a few more leaves, another tendril or adjust a flower but think about what you are doing. Less is more! So, don't over do it.

If you feel you need to unify the picture you can mix a very thin wash of mineral green and very light ink and splash some spots onto the lower n upper section—avoiding the blank space in the middle.

Do not move until it is completely dry or the final splashes will run!

Painting Chrysanthemums

Wu Changshuo's chrysanthemums are painted in both boneless and outline style. He uses outline for the yellow chrysanthemums and boneless for the red ones. Leilei replicated this approach in his demonstration. He left out the fence because he doesn't like fences!

Materials

Ink

Gamboge

Mid yellow

Vermillion

Cinnabar

Bright red

Carmine

Rouge Tint

Indigo

Painting the rock

Load your calligraphy brush with light ink and lay in the shape of the rock on the right hand side in the 2nd, 3rd and 4th 1/6th of the paper. Slope in from 2nd 1/6th on the right hand side, extend beyond the centre of the paper and exit on at the top of the 4th



1/6th of the paper on the right hand side.

Add some texture strokes to the rock and when almost dry add some very light washes of burnt sienna and indigo to the textured surfaces to give form and shape to the rock.

Painting the yellow flowers

Load your calligraphy brush with medium dark ink and starting with the largest flower in the top group, lay in the centre and work out adding the petals varying the size, shape and position of the petals. Each petal is formed from 2 strokes. Do not reload the brush until the ink runs out. This will ensure the petals lighten towards the outside. If you have to reload, match the tone currently in the brush.



Reload the brush for each flower and start each flower in the centre. Add the bud last.

Load your mixed hair brush with gamboge and blend in mid yellow and tip with vermillion. Starting at the centre of the first flower, add the colour working out. Do not colour the outlines in just paint the petals—some inside and some outside of the outlines. Don't worry about white spaces or over lapping the ink outlines. Vary the loading for each of the flowers and add more vermillion for the bud.



Load your large brush with cinnabar, blend in bright red, blend in carmine and tip with rouge tint. Starting at the centre of the flower nearest the front, lay in the petals. Do not reload until you complete the flower if possible. If you do reload, match the tone currently in use. Vary the posture and size of the petals. Vary the brush loading for each of the flowers.

Load the large mixed hair brush with mid yellow and blend in indigo to create green, tip with either ink or indigo and lay in the leaves. Each leaf comprises a centre stroke and one on either side. Vary the shape and orientation of the strokes to give you natural leaf formations.

Load your calligraphy brush with dark ink and add the veins to the leaves. There is a centre vein to each of the 3 segments and side veins in each segment. Vary the positions and curves to give form and shape to the leaves.

Load your smaller brush with mineral green and add stamen to some of the flowers—not all.

Check the picture and, if you need to balance it, load your large brush with a very light burnt sienna wash tipped with a very light indigo and add some dots. Not too many!

Exhibitions

Ashmolean Museum, Oxford



Liu Dan: New Landscapes and Old Masters Gallery 11 | Admission Free

20 Oct 2016 to 26 Feb 2017

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.

The exhibition will include two new, ink paintings that owe a debt to Raphael, presented alongside Raphael drawings from the Ashmolean's collection. 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.

Hiroshige's View of Mount Fuji

15 Nov 2016 to 26 Mar 2017



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.

If you go to the Ashmolean, don't forget to have a look in the Michael Sullivan Gallery to see which parts of his collection are currently on view.

Books

No new books this month but one on pre-order to be published in June 2017(!) might be interesting

The Spirit of the Brush: Chinese Brush Painting Techniques: Simplicity, Spirit, and Personal Journey Paperback – 1 Jun 2017

by Sungsook Hong Setton (Author)

Learn the classic Chinese brush techniques with a modern twist in The Spirit of the Brush.

Chinese ink painting is one of the oldest continually practiced art forms in the world. Called *shuō mò huà* in Chinese, it first appeared, as we know it now, in the fifth century, soon travelled to Korea where it is called *sumukhwa*.

Since at least the 18th century, Western artists have also been fascinated with this expressionistic technique, which eliminates all unnecessary detail while capturing the unseen spirit and truth (Dao) of nature.

As old and deeply rooted in East Asian aesthetics and meditation as it is, the practice of *shuō mò huà* is credited with influencing the development of Western modern art. *Shuō mò huà* painting is two things, a meditative spiritual practice, and an art discipline. You cannot master the art of the brushwork without practicing the meditative aspects as well.

Artist and teacher Sunsook Setton, who learned the techniques with Chinese and Korean masters in her native South Korea, brings new excitement to this age-old art. While teaching the traditional disciplines for holding and using the brush, she shows students how to turn the techniques and inner meditation toward interpreting their own world: city views, music, and the essence of contemporary life.

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