



**Chinese
Brush
Painters
Society**

Region 6

News Letter

Welcome to the January 2016 newsletter
Happy New Year of the Monkey!

Year of the Monkey

The monkey ranks ninth 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 Monkey are intelligent, witty and strong-willed. They are remarkably inventive, creative and able to solve most problems. Their curiosity means they have a great thirst for knowledge. They are usually the centre of attention at parties, their creative mind makes them excellent story-tellers and their smile will light up the room. At times Monkey people are unreasonable, self-centred and opportunistic. They love challenges and their popularity means they often become leader, but they can be cunning and manipulative to win the race.

Monkey Years: 1908, 1920, 1932, 1944, 1956, 1968, 1980, 1992, 2004, 2016, 2028

And....In Chinese astrology the animal signs assigned by year represent what others perceive you as being or how you present yourself. It is a common misconception in the west that the animals assigned by year are the only signs but there are also animal signs assigned by month (called inner animals), by day (called true animals) and by hours (called secret animals).

If you are interested in finding out more, take a look at the link below for more info on what you really are.....

https://en.wikipedia.org/wiki/Chinese_zodiac

What have we been doing?

We haven't been doing anything!!! The hall has been closed for refurbishment but is now available again or bookings.

We will be meeting for Sunday classes, as usual, from 7th February 2016 and for weekly classes from 6th January 2016.

Sunday Workshops

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

Since we haven't been painting for a while—due to the closure of the hall for refurbishment, we are leaving landscape until we have got back into brush management with the four gentleman. We will tackle Ma Yuan later in the year.

Jan - There will be no class January

Feb 7th—Plum Blossom.

Mar 6th—**AGM**—starts at 13:00

Apr 3rd—Bamboo



May 1st—Chrysanthemum



Jun 5th—Orchid

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

Landscape Painting (2)

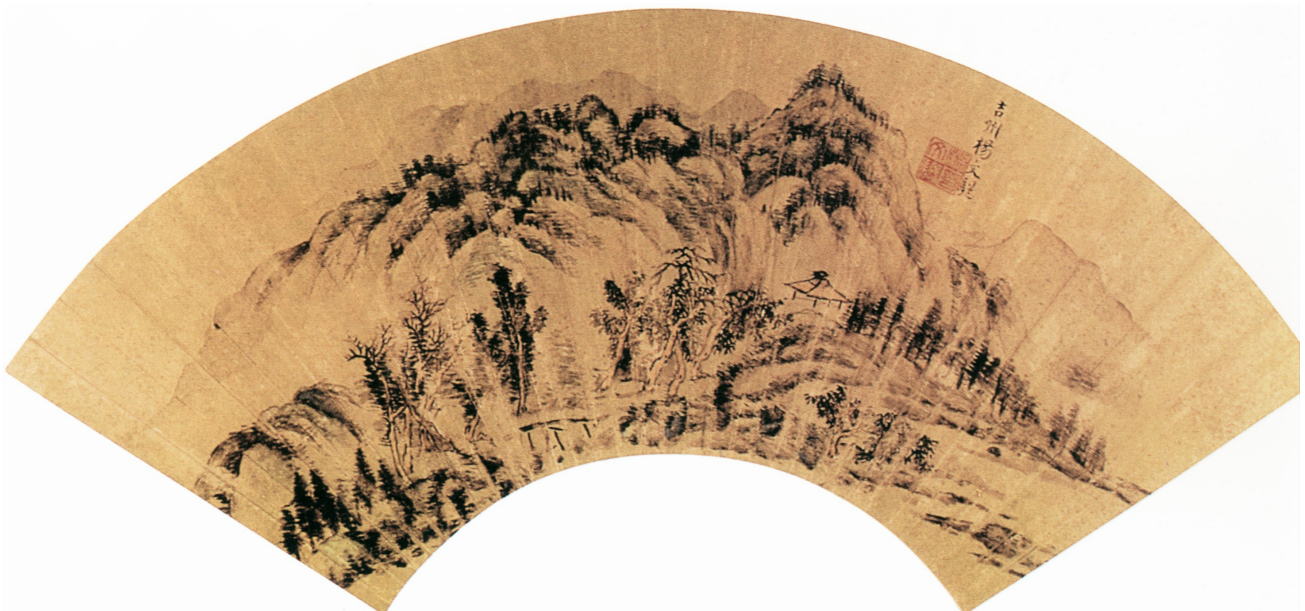
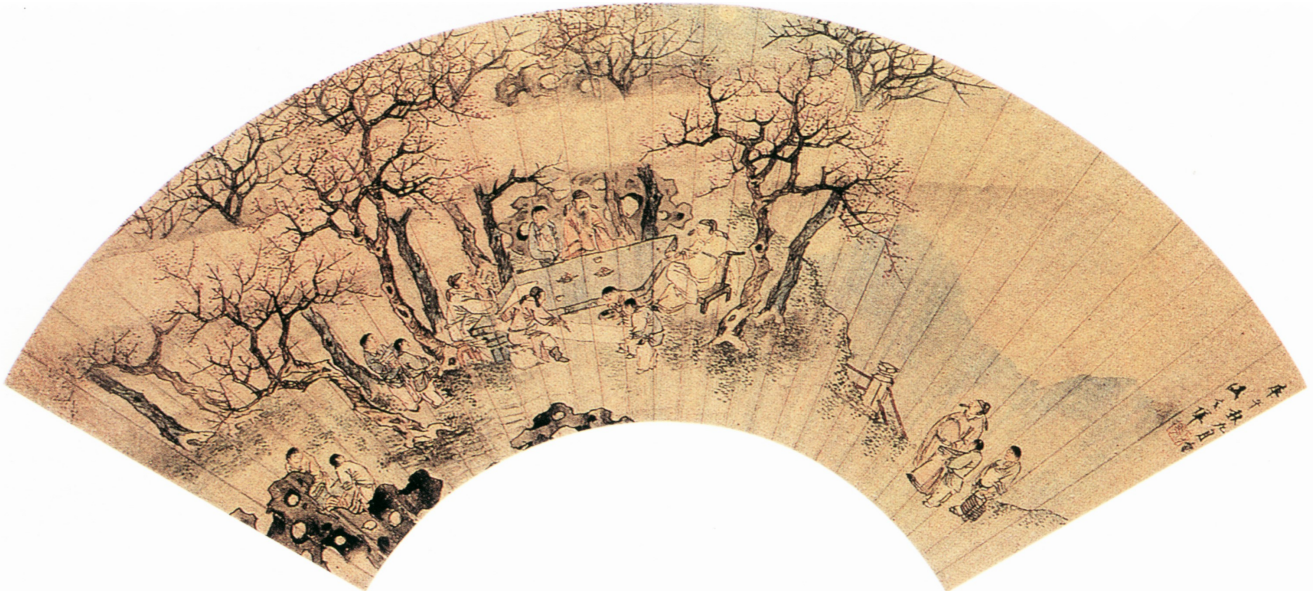
This is the second part of the notes on the 8 Great Compositional Forms. Part 1 can be found in the October newsletter. The Six small compositional forms that can be found in the July newsletter.

5. Open Flat Composition

These are long narrow compositions normally seen

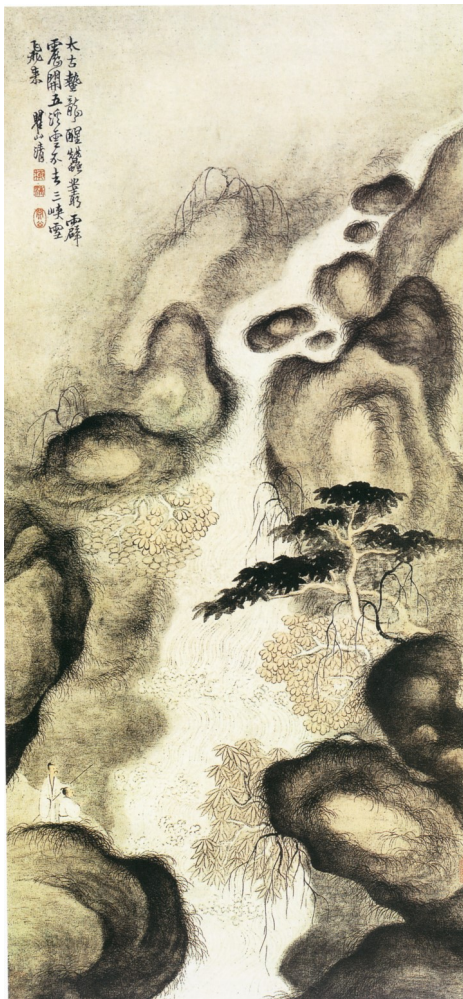
as if looking across or down onto the landscape – as if from a slightly above – say from a low hill or rise. The life force is stretched flat and open.

This form is often used in fan painting and something worth remembering when fan painting is that the landscape can follow the shape of the fan or just be flat on it but the calligraphy should always follow the ribs on the fan.



6. Echoing Composition

These pictures have a very balanced feel using uneven sized groups of objects – one on each side of the picture – with a gap between them. The centre has little development.



7. Unbalanced Composition Elements

These are compositions that are developed in one corner of the frame only. These look simple but are very difficult to get right. The balance has to be perfect to create a good composition.



8. Meandering Composition Elements

These compositions have a flow that travels (weaves) across the picture from one side to the other, always slightly diagonally. Roadways, mountain ranges, mist or rivers are often used in these compositions.



Exhibitions

Sadly, there is not a lot on offer at the moment. However, the Ashmolean have a changing selection of Chinese art from the Michael Sullivan collection in their gallery which is always worth a visit.

Ashmolean Museum, Oxford

Tuesday-Sunday 10:00-17:00

Tasting China: Images of Food in Chinese Art

13 Oct 2015 to 14 Feb 2016

Gallery 11 | Admission Free



With images of various foods and related rituals and activities, this exhibition looks at representations of food within Chinese art.

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

Painting Monkeys

There are three main methods for painting free style furry animals, notably:

- Outline
- Wash
- Dry brush

It is worth practising all three styles and then using the one that best suits the subject in hand or your preferred style of painting. Once you have master the technique, you can paint any furry animal.

As you work, think about what you are trying to achieve and where to put the next brush stroke to get the right shape for the animal and achieve a furry effect.

We will start them all in the same way: load the brush you normally use outlines with medium ink. Keeping it upright - lay in the eye or eyes and the nose and mouth.

Outline

This is the easiest of the 3 techniques.

Using short positive strokes with an upright brush to create furry effect - lay in the outline of the top of the head, checks, ears, chin, neck, shoulder (s), back (if visible), chest, tummy, fore limb(s), back limb(s), hands, feet and tail. Reload the brush as necessary. As you work,

Add form to the creature using appropriately coloured washes or wash in using different tones of ink applied with a white cloud brush. You can get some very good effects using a double loaded brush loaded with a medium tone and tipped with a darker version of the same colour.

Leave until almost dry.

Load a white cloud brush with a suitable colour and keeping it fairly dry lay in the iris of the eye. Leave until almost dry.

Load a white cloud brush or wolf hair brush with dark ink - keep it fairly dry - and lay in the pupil of the eye. Try to leave white space to represent reflected light.

Load your outline brush with dark ink—keeping it fairly dry and upright - lay in the whiskers as positive curving strokes. Avoid making them too straight as they do not look natural. Add the claws.

Wash

This is the hardest of the 3 techniques to get right and requires concentration and thought. The aim here is to develop the structure of the animal using the minimum number of strokes applied in such a way that the mark you make forms a recognisable element and follows the muscular structure of the animal. You will notice as you practice that it is important to think about the brush stroke before

you make the mark - or you will get some very odd muscle groups!

Load a white cloud brush and ensure it is just damp – you need to keep it under control! You should reload as required. Curving the strokes to achieve the shape you need lay in the top of the head, the cheeks, chin and neck. Reload in necessary and lay in the arms, then the shoulder and back if seen, chest and tummy. Reload if necessary and lay in the legs and tail. Reload is necessary and add the hands and feet.

Leave until almost dry then use your outline / calligraphy brush to add in the claws, the pupil of the eye and the whiskers. Leave to dry



Dry Brush

Here you are using your dry brush to create the fur of the animal. This means you need to keep the brush under control and very dry and think about the direction of growth and length of the hair and how the layers sit over each other when making your strokes.

Load your brush and wipe it kitchen towel until it is almost dry. Using short positive side brush strokes following the direction of fur growth, lay in the lay in the outline of the top of the head, checks, ears, chin, neck, shoulder (s), back (if visible), chest, tummy, fore limb(s), back limb(s) and tail. Reload the brush as necessary.

Leave until almost dry.

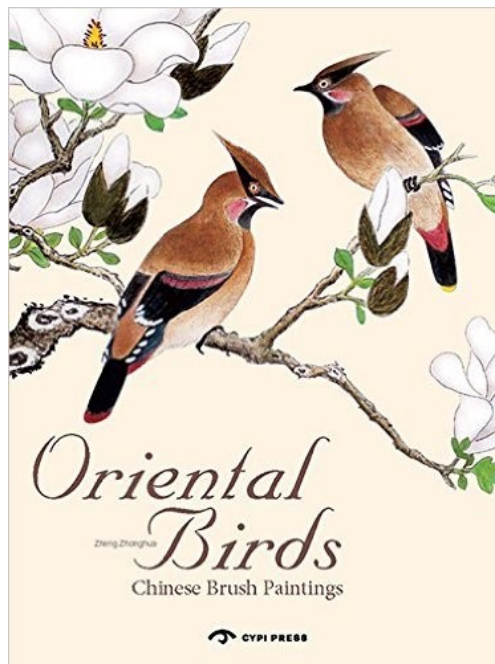
Load your calligraphy brush and add the hands and feet. Load the brush with dark ink and add on the claws and the pupil of the eye and whiskers.

If you want to add colour – leave until completely dry o your dry brush marks might run and use transparent colours (so no burnt sienna) to avoid covering your dry brush work. Load a white cloud brush and apply colour over the fur effect remembering to follow the muscle structure of the animal.

If you need to mix brown use, mix in a little red to get orange and then – slowly – mix in a little diluted ink. Add more ink until you get the brown you are looking for. The red and yellow you pick (carmine or bright red with yellow mid or gamboge) will give you different types of brown. Have a play and see what it takes to mix the colour you want. Add a little indigo to vary it.

Oriental Birds: Chinese Brush Painting Paperback – 14 Sep 2015

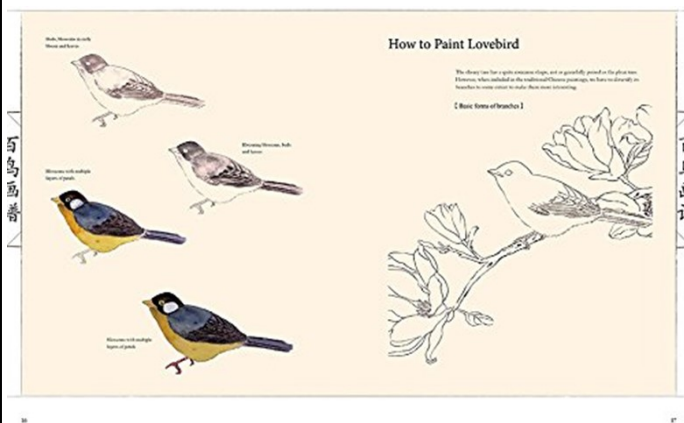
by Zheng Zhonghua (Author)



Birds and flowers are important subjects in classical Chinese painting. While western paintings of birds and flowers put emphasis on form, structure, colour and perspective to create vivid images, Chinese bird-and-flower paintings aim to deliver the essence of the subject and the spirit of the artist, demonstrating a unique oriental beauty.

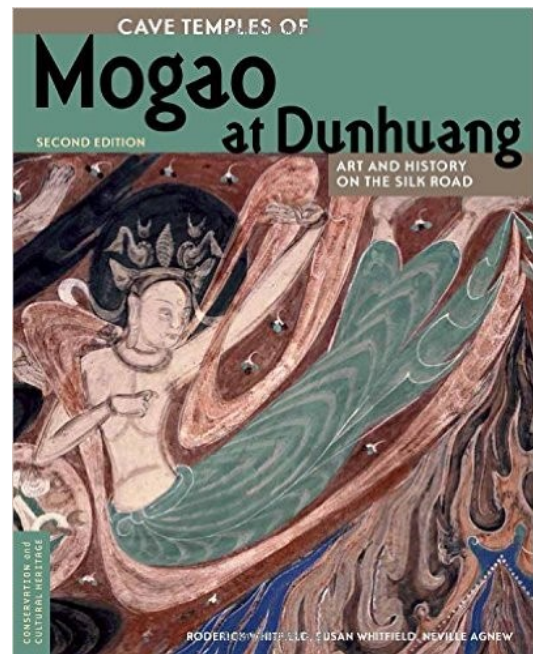
This is a how to book featuring both the classical style of Qing Dynasty masters such as Yung Shouping and Yu Zhi, and the oriental style of Japanese woodblock prints of the 17th and 18th century, these exquisite paintings present a strong decorative sense.

- Paperback: 184 pages
- Publisher: CYPI Press (14 Sept. 2015)
- Language: English
- ISBN-10: 1908175435
- ISBN-13: 978-1908175434
- Product Dimensions: 21 x 1.5 x 28.5 cm
- Price £19.99



Cave Temples of Mogao at Dunhuang: Art and History on the Silk Road (Conservation & Cultural Heritage)

By Roderick Whitfield



This book offers a revised and expanded look at a world-renowned artistic treasure and its conversation. The Mogao grottoes in China, situated near the town of Dunhuang on the fabled Silk Road, constitute one of the world's most significant sites of Buddhist art. The hundreds of caves carved into rock cliffs at the edge of the Gobi desert preserve one thousand years of exquisite art. Founded by Buddhist monks as an isolated monastery in the late fourth century, Mogao evolved into an artistic and spiritual mecca whose renown extended from the Chinese capital to the Western Kingdoms of the Silk Road. Among its treasures are miles of stunning wall paintings, more than two thousand statues, magnificent works on silk and paper, and thousands of ancient manuscripts, such as sutras, poems, and prayer sheets. Information is also provided on current conservation work.

- Paperback: 160 pages
- Publisher: Yale University Press; 2 edition (8 Sept. 2015)
- Language: English
- ISBN-10: 1606064452
- ISBN-13: 978-1606064450
- Product Dimensions: 20.3 x 1.3 x 25.4 cm
- Price 18.99

If you have anything you would like to include in the next news letter, you can send it to me

Marion