



Chinese Region 6 Brush Painters Society

News Letter

Welcome to the July newsletter

So, what have we been doing?

In May we moved onto painting leaves and flowers on silk and in June we finished off Blue Green Landscape and flower and leaf pictures.

In July, we only had enough silk to allow everyone to have an A4 piece—so, we are now painting small birds. We are using an image of 2 small birds, a rock and some rose stems, leaves and flower. However, once you have mastered the technique for small birds you can scale up and paint birds of all sizes.

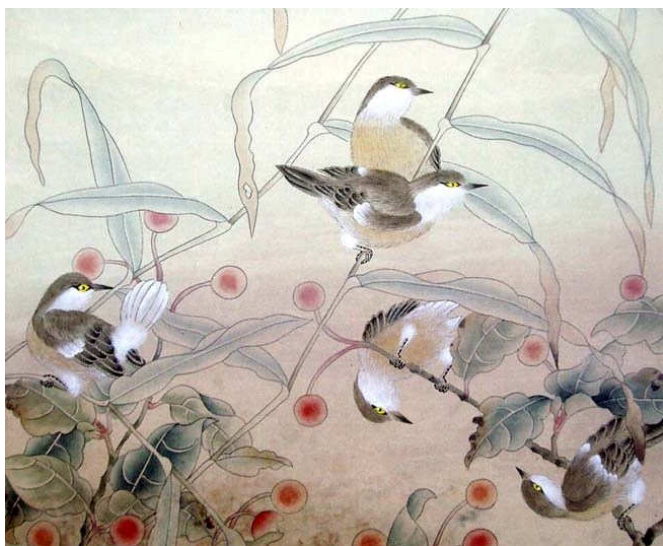
Personal silk painting projects are also going very well and members are getting some beautiful results.

As discussed at class, if you would like to continue with silk painting if we can get more silk, it is worth buying 2 small white cloud brushes—one for colour and one for water and 2 medium sized white cloud brushes for the same reason.

If you don't have one already a large white cloud brush would also be useful for free style work.

We are considering looking at fan compositions and painting fans after Christmas. If you would like to join us, please order the fans you need using the attached order form. The supplies you order should be with us by Christmas ready for starting work in the new year.

Those of you that would prefer to paint fan style compositions on paper can do this using the paper of your choice.



Sunday Workshops

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

We will be continuing with silk painting in the coming months but you are most welcome to join us and work on paper if you prefer.

Sunday workshops cost £1 and start at 13:00 often with a demonstration of the subject and guidance during the afternoon.

Forthcoming Workshops

We have the pleasure of offering you the following events in 2013:

Painting with Eric Ng on 8th September 2013 — Bring your standard painting equipment and Xuan paper. In this session instead of landscape Eric will be teaching us to paint lychees and peaches.

If you would like to join any of these events, please complete the relevant form and return it to Jean with a cheque made payable to CBPS Region 6 **NOT** Jean!



Free style Lotus Composition

Traditionally, there are two “schools of Chinese painting—the Northern School and the Southern School. The Southern School, based around Shanghai, traditionally used more colour and gave birth to the Lingnan school of painting. The Northern School were more concerned with line work and used ink and a limited colour palette. These notes are based on Northern School techniques taught by Cai Xiaoli.

Northern School free style lotus flowers are painted in red, white or a combination of both. The red that is used is not important, but the number of shades achieved is. You can use any of: carmine, bright red or peony red. The stems, leaves, seed pods and tubers are painted in shades of ink or ink and indigo (to give a blue tone) or ink and burnt sienna (to give a brown tone). Choose an ink tone to match your flower colour and mood of your painting. Blue tone gives you a cool effect and brown tone gives you a warm effect. The brush strokes you use must all be positive and strong - no tentative dabs. The flowers and leaves are large and are heavy so, you need strong stems with firmly placed petals, pods and leaves. Everything must look like it could support itself in the wind and rain!



Compositions should include a full range of tones with flowers and leaves in all stages of development. You need to include a selection of full flowers, dying flowers, buds, adolescent flowers, and seedpods. You need to include examples of old and new leaves. Lotus compositions also often include a bird or an insect and/or grasses. All must be positively developed. Practice the elements before including them in your picture.

When creating your composition, paint the flowers or the leaves first, balancing the composition as you go and then add the stems, outline the flowers and add the veins to the leaves. If you work in this order, the elements should be dry enough to work back into.

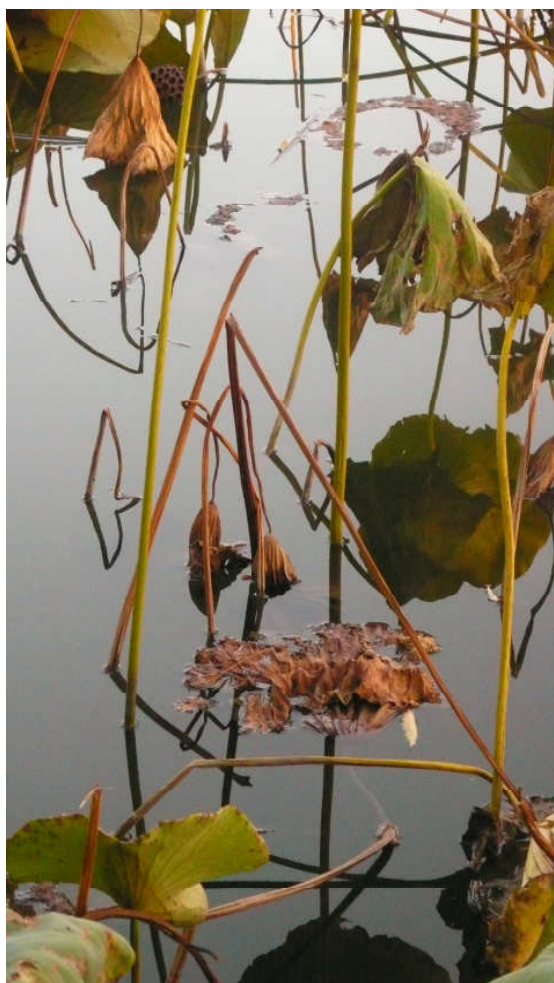
Flowers and buds are created in two basic styles outline and dot. If you are not painting on a tinted paper or adding a background wash, white

flowers are normally created in outline style. Using an outline or calligraphy brush, outline each petal and the flowers' centre using light ink. Veins are then added to the petals using light ink and flowers can also be outlined in indigo..

Dot style involves either tipping the brush in red and using the water in the brush to create the lightest section of the petals or double loading the brush with dilute red up to 60% of and finally tipping the brush in neat red. The brush is then laid onto the paper to create each petal in one or two strokes with the tip at the petal's point.

Start painting from the petal nearest to you and work back through the flower adding petals to the left and right of the first stroke.

Adult and adolescent leaves are developed using a large goat hair brush. Use a dry brush for old leaves - to achieve the broken effects - and a damp brush for new leaves - to achieve a plump whole-bodied effect. Triple-load the brush with 3 shades of ink. Create the leaves by laying the brush down on the paper (the tip towards the centre).



To create the relevant shape, vary the amount of brush that you apply to the paper. Remember, the topsides of leaves are traditionally darker than the undersides.

New leaves are created using 1, 2 or 3 strokes with a medium or Large brush.

Vary the tones in your composition from light to dark. Add the stems using forceful positive strokes in light to medium ink. Add dots to the stems using neat ink - but not too many!



Lotus—Pan Tian Shou

For the red Flowers, lay them in using a medium sized brush loaded with your chosen red. If you want to use outline style, when the petals are only just damp, the flowers should be outlined in a dark shade of the red you have been using mixed with a little ink.. Add the veins to the petals using an upright small brush and positive strokes not too many. Petal can be tipped in either red or dark ink.

When leaves are just damp add the leaf veins in dark ink using an upright wolf hair brush and positive strokes –not too many.

When you have completed the picture, step back and look at it. If you need to adjust your composition you can add: grass stems in light ink; a few small new leaves on the water's surface in various shades of ink and in various sizes; and/or you can splatter some light ink in the lower sections of the painting from the front or the back.



For those of you that might like to try a small bird on paper—this one is painted in gong bi style on sized paper. You could use crash technique on the branch that extends below the bird or you could reinterpret the picture in free style if you prefer. You will need to paint it larger—of course!

Joanna Le Metais noticed that the numbers on the Marie's colours were still not consistent and has put together the following that may be of use to you when trying to work out what you own. New number first—old number after the /

104 / 44	Titanium White
/ 33	Ultramarine
218 / 28	Gamboges Yellow
242/ 1 32	Mid (Warm) Yellow
302 / 3	Scarlet
316 / 25	Orange yellow
336 / 9	Rose
390 / 2	Carmine
393 / 116	Peony red
398 / 118	Cinnabar
399 / 119	Vermillion
400 / 117	Rouge

439 / 95	Mauve Pale
443 /	Cobalt blue
448 / 40	Peacock blue
451 / 32	Phythalocyanine Blue
455 / 36	Cerulean Blue
491 / 174	Mineral blue 1
492 / 175	Mineral blue 2
493 / 176	Mineral Blue 3
495 / 177	Indigo
511 / 166	Emerald Green
591 / 171	Mineral green 1
592 / 172	Mineral green 2
593 / 173	Mineral Green 3
684 / 81	Ochird / Burnt Sienna
689 /86	Umber Deep
699 / 186	Dark Brown
793 / 51	Black

Forth Coming Exhibitions

Victoria and Albert Museum

Masterpieces of Chinese Painting 700 - 1900

26 October 2013 – 19 January 2014

This will be a very important exhibition and well worth seeing. They haven't published the charges as yet.

It Presents Masterpieces of Chinese Painting 700-1900. It will be a once-in-a-lifetime chance to see rare surviving works of art drawn from collections around the world, exploring over 100 of the finest examples of Chinese painting, from small-scale intimate works by monks and the literati through to scroll paintings over 14 metres long. Many of these paintings have never before been seen in the UK before.

The exhibition is charting the evolving periods and styles of painting over eleven centuries. It also uncovers the technical processes and traditional techniques of painting on silk.

A significant number of masterpieces are shown together for the first time, including figure paintings on silk for tombs and temples, landscape paintings and illustrations of the introduction of Western influences in both native consumption and export paintings.



The British Museum

The art of influence—Asian propaganda

30 May – 1 September 2013

Free/Room 90/Open late Fridays

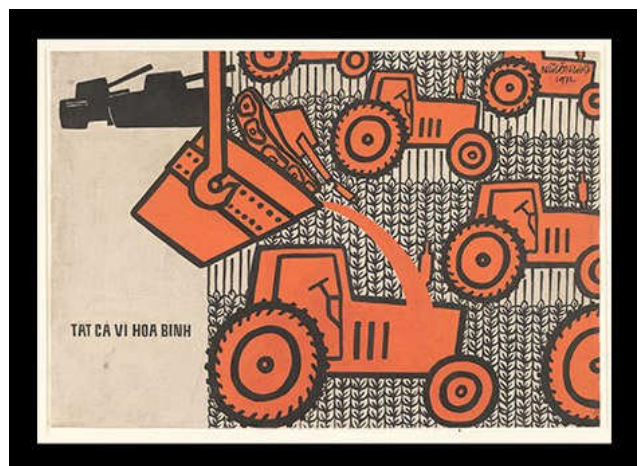
Recommend this exhibition

Explore the political art of Asia, uncover its lighter and darker shades, and discover the dynamics of the histories and cultures that created these striking works. Covering the period 1900 to 1976, this exhibition presents a selection of the British Museum's rich collections of unpublished and rarely seen political art from Asia.

Posters, prints and drawings, money and medals, teapots, textiles and other objects show how propaganda art reflects – and is shaped by – the political, social and economic circumstances of its production. Through these objects, the exhibition sheds new light on propaganda's collaborative and coercive aspects. Its distinctive ability to build nations, defy enemies, construct identities, change minds and educate populations paints a complex picture made from more than just lies and manipulation.

From the first breaths of revolution against imperial forces to Mao's death and the conclusion of the Vietnam War, the exhibition will place political art in multiple contexts across the continent. The show is divided into five sections that explore early revolutionary messages (1900–1930), the Asia-Pacific War (1931–1945), post-war reconstruction (post-1945), new society (up to 1976), and key propaganda devices, such as the use or subversion of tradition and the insertion of propaganda into daily life.

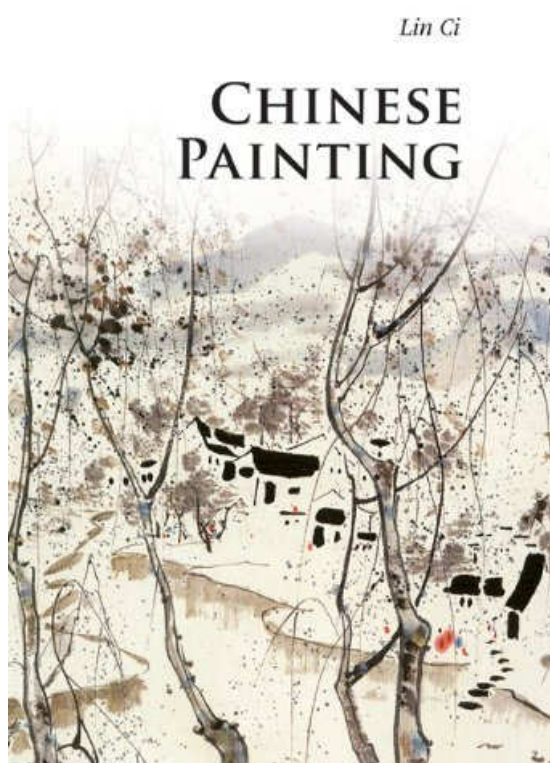
From a 1904 humorous Japanese print portraying the Russian navy as a limping fish to anti-American and anti-Churchill posters, the highly diverse and frequently arresting images reveal art as an agent of political culture.



Books

Chinese Painting (Introductions to Chinese Culture)

Ci Lun



Traditional Chinese painting was fundamentally an abstract art form. Artists did not seek to represent direct copies of the natural world; rather, traditional Chinese paintings sought to portray the harmony between the natural world and human emotion, evoking ancient Chinese philosophy. From ancient scroll paintings to Buddhist grottoes to modern art, Lin Ci explores the history, theory and development of distinctive styles of Chinese painting, illustrated throughout with full colour examples of these unique, treasured works of art.

Paperback: 174 pages

Publisher: Cambridge University Press; 3rd edition (25 Aug 2011)

Language: English

ISBN-10: 0521186633

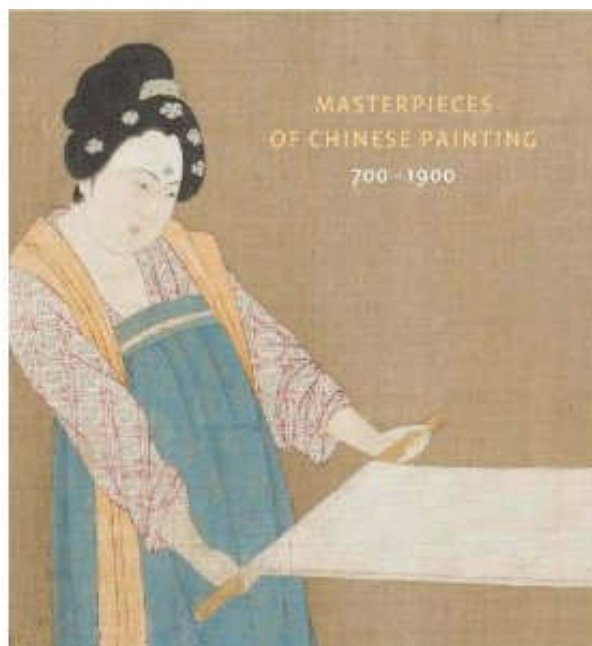
ISBN-13: 978-0521186636

Product Dimensions: 0.9 x 15.5 x 22.4 cm

Amazon Price: £10.99

Masterpieces of Chinese Painting 700 - 1900

Zhang Hongzing



This is the catalogue for the Victoria and Albert exhibition in October - the price is going down.

Written by a team of international scholars, the book explains the background against which Chinese painters worked, as well as the original social context of the paintings and their display in the palace, temple, studio or tomb.

Hardcover: 360 pages

Publisher: V & A Publishing (3 Oct 2013)

Language: English

ISBN-10: 1851777563

ISBN-13: 978-1851777563

Amazon Price: £36.00