



Chinese Region Brush Painters Society

News Letter

Welcome to the October 2013 newsletter

So, what have we been doing?

Having continued with our bird painting in August and September, we moved onto Tigers on silk in October.



Most painters are working on the above example which offers a good example of fur texture and markings. It also has a large enough eye to allow shading. Everyone is working on about A3 size. As with the people on paper, this size of picture allows you to study and practice the techniques without struggling too much. Once you have the techniques it is possible to use them to paint any animal with fur,

We will continue working on silk for the remainder of the year. The idea is to try fans in 2014.



Sunday Workshops

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

We are working on paintings on silk and are now working on to Tigers.



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

Lotus Competition

Thanks to Olive—who miss-read the heading of the article on Lotus composition—we have decided to launch a Lotus composition competition! You are all invited to paint a lotus composition and submit it in time for the AGM. Those attending the AGM will be asked to select their favourites and prizes will be awarded to the selected winners.



Painting Lychees and Peaches with Eric Ng

Lychees and peaches share the same painting technique, specifically triple loading your brush with 3 colours. Once you have mastered loading the brush and applying the colour correctly, you can apply the technique to many other subjects.

First practice the loading and painting technique—and paint the picture when you have mastered it

Fruit—Brush loading and Painting

For both Lychees and Peaches you will need:

- Gamboges
- Vermillion
- Carmine
- And for a little extra interest Indigo

Rinse the brush in water and remove the majority of the water—the brush should be damp—not dripping wet.

Load the whole brush with gamboges.

Rinse the tip.

Load the brush to about 60% with vermilion.

Rinse the tip.

Load the brush to about 40% with carmine.



Ensure the paint is well blended. Lay the brush on the paper with the tip towards the bottom of the fruit, rotating the brush to the left as you lay in on the page, rotating the brush sideways and pressing down to form the curving shape of the fruit. Lift the brush, again put the tip towards the bottom of the fruit and this time rotate the brush right, again, pressing down and rotating as you lower it. If you have a gap between the two strokes lay the brush down with the tip towards the bottom of the fruit overlaying your original strokes.

Don't wash the brush out but reload the vermilion and red as you need to. To keep the depth of colour.

When you are painting your picture, you may want to vary the loading to get different coloured fruits.

Leaves

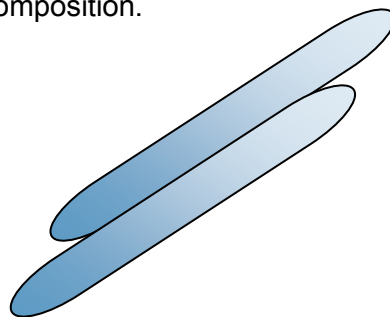
Load the whole brush with light ink.

Load 50% with indigo or darker ink.

If you want to add a bit more depth load to 20% with very dilute mineral blue.

Leaves are created using 2 strokes. Vary the orientation and position of the tip at the start of

each leaf to vary the orientation of the leaves suit your composition.



Veins

Wait until the leaves are only just damp and using medium/dark ink and an upright brush, add the centre line on the leaves. Lay in the veins across the leaves using curved strokes moving from the centre line and down the outer edge of the leaf.



Start with veins at the bottom of the leaf and work up to get the best results.

Composition

Think about the picture you are trying to create and the spaces you need to leave to fit everything in.

The order of painting is up to you—below is only a suggestion. You should work in the order that you are most comfortable with. You just need to think about the composition as you build the elements up.

Lychee Composition

Branches

If you are going to include a main branch, work from either the top left side or the top right side of the paper, using a relatively dry brush loaded with dark ink and strong, short strokes, create the main branch. Add side branches, varying the width as you move toward the tip of the branch. Leave

gaps in the branches in places where you would like the leaves to cross over them.

Ensure you keep the stroke strong—you are creating wood—not grass. Add dots to the branches to represent broken pieces and buds—not too many.



Fruit

Lychees grow in groups. Lychees in the group overlap and they hang at differing levels. Paint the fruit using the technique and method of loading described on the previous page. Paint the foremost fruit in each group first and then lay in those behind it. Leave a very small gap between the fruits to allow the colour to spread in.

Ensure the groups are painted well below the branch because lychees grow on long stems.

When only just damp load the brush with gamboges mixed with a tiny amount of light indigo and lay in a curved line down the fruit from where it joins the stem to the base. Vary the position of the line on each of the fruit.

Load the tip of a brush with carmine blended with a little light ink to darken its tone. Keep the brush relatively dry and upright and lay in dots in curved bands around the fruit with larger dots towards the centre and smaller ones towards the stem and base.

Ensure that you don't paint dots over the curved band you painted down the fruit but extend them past the edge of the fruit to create a more 3 dimensional effect.



When only just damp, add medium/dark ink to the brush to darken the colour further and paint a tiny dot on each of the carmine dots originally painted. This will create a more 3 dimensional effect.

Leaves

Load the brush as described on the previous page and lay in your leaves using 2 strokes per leaf. Ensure some of the leaves overlap and that you vary the orientation and width of the leaves. All full sided leaves should be the same length. New leaves can be smaller and only 1 stroke.

Ensure you add some leaves behind and between the fruit.

When the leaves are only damp, use the method described on the previous page, add the veins



following the orientation and shape of the leaves. Don't add too many and ensure they curve to suit the orientation of the leaf.

The smallest leaves won't need veins.



When the leaves are dry add the stems between the branch and the fruit making sure they are hanging down under the weight of the fruit.

To finish off the picture look at it carefully and check that it is balanced. Add in more leaves or branches to add balance if necessary—but don't over do it! You need to leave space for the wind to circulate!

Add an insect if you want one or two if you have space for them.

Peach Composition

Peaches grow close to the branch, so a branch will be required in a peach composition. If you are confident, leave some space in the branch to allow a peach or leaves to overlap.

Peaches grow very close to the branch and are much larger than lychees, so if you have a larger white cloud brush you will get a better result when painting the fruit with a triple loaded brush.

The fruit should be painted with a left and right curved stroke and up to two strokes in the centre. Use the tip of the brush to add a point to the bottom of the peach.

Whilst still damp, using a relatively dry brush

loaded carmine and a little light ink, add curved strokes to the peaches to add texture to the surface. Vary the shape and size of the strokes but ensure you follow the shape of the peach and keep the lines curved.



Peach leaves are created in the same way as lychee leaves but are longer.



Check there is enough colour in the fruit and, if not, carefully add more as necessary. Finally, add the stems using medium / dark ink.



Forth Coming Exhibitions

Victoria and Albert Museum

Masterpieces of Chinese Painting 700 - 1900

26 October 2013 – 19 January 2014

Price £13.40 adult; £11.20 senior

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.

Lunchtime Lecture: Introducing masterpieces of Chinese Painting 700 - 1900

Wed 6 November 2013 13:00-14:00

Hochhauser Auditorium, Sackler Centre

LUNCHTIME LECTURE: Join Senior Curator Honxing Zhang as he explores the themes and highlights of the ground breaking international loan exhibition: Masterpieces of Chinese Painting 700-1900

The British Museum

Shunga sex and pleasure in Japanese art

3 October 2013 – 5 January 2014

Parental guidance advised

Price 7:00

Discover Japanese prints, paintings and drawings like no other. Produced from 1600 to 1900 and banned in Japan for much of the 20th century, these explicit and beautifully detailed erotic paintings, prints and books inspired Toulouse-Lautrec, Beardsley, Rodin and Picasso.

Mostly created by the artists of the ukiyo-e or 'floating world' school, these popular works were known as shunga, - literally 'spring pictures'. They appealed to all classes in Japan for almost 300 years, and to men and women alike. Frequently tender and humorous, they celebrate sexual pleasure in all its forms in brilliantly coloured paintings and prints, culminating with beautiful and explicit works by iconic artists Utamaro, Hokusai and Kunisada.

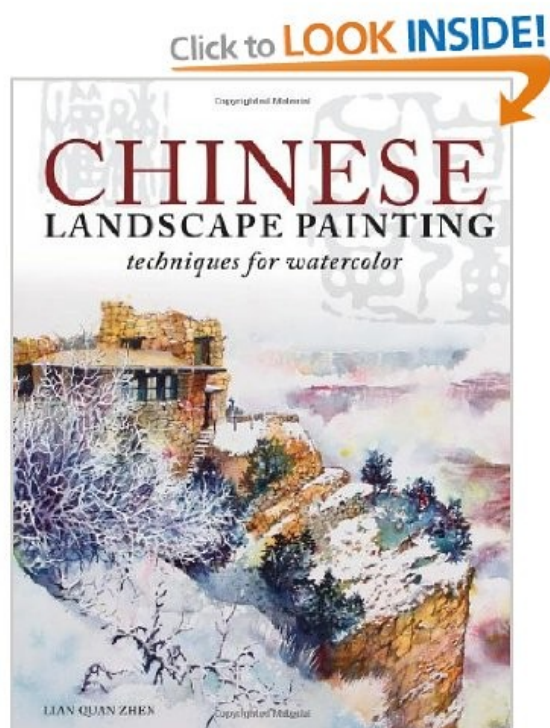
Within Japan, shunga has continued to influence modern forms of art, including manga, anime and Japanese tattoo art. The exhibition sheds new light on this unique art form within Japanese social and cultural history.



Books

Chinese Landscape Painting

Lian Quan Zhen



For those of you that purchased and liked the previous 3 books by this author, this is his take on landscapes. Although he is applying Chinese techniques for watercolourists he also includes some very useful input on Chinese painting.

Chinese Landscape Painting Techniques for Watercolour includes 27 start-to-finish demonstrations, which show how to capture the spirit and mood of the landscape in all types of weather and in all four seasons. It also features a wide variety of landscape subjects from America and around the world.

Hardcover: 128 pages

Publisher: North Light Books (27 Sep 2013)

Language: English

ISBN-10: 1440322651

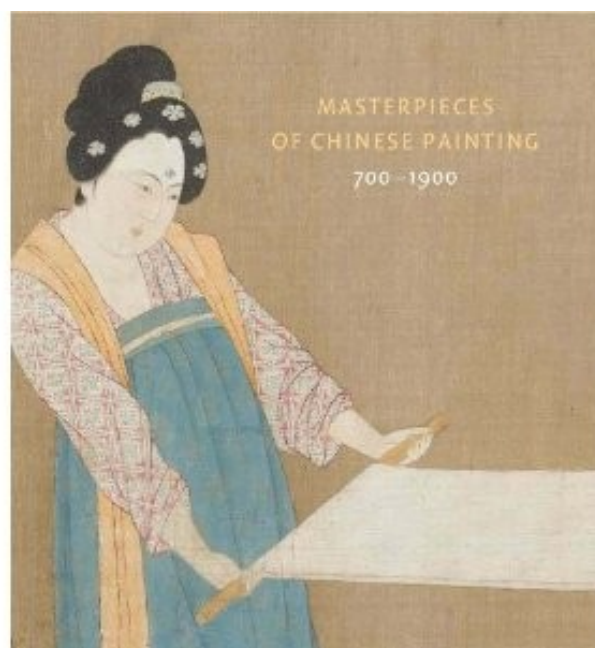
ISBN-13: 978-1440322655

Product Dimensions: 27.9 x 21.6 x 1.6 cm

Amazon price: £16.51

Masterpieces of Chinese Painting 700 - 1900

Zhang Hongzong



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