



Chinese Region 6 Brush Painters Society

News Letter

Year of the goat/sheep

Welcome to the January 2015 newsletter

Our local advertising has paid off and has attracted a number of new members whom we welcome.

The website (thanks to John) has also been very well received and comments have been received from other CBPS groups.

Carrying on with the new papers..... In November, we painted Autumn fruits and flowers on textured grass paper. A good time was had by all with some very interesting results.



We had an excellent day with Qu Leilei in November—we learnt so much it will be spread over 2 newsletter articles.



Beaconsfield event went well with lots of interest. but lots of cards left over. See back page for details of the event.

We had a complete mix up in December—I bought the wrong paper! So, most people painted still life on Clear Water. Jean and Mitsuko used the intended Cicada and I used Xuan. Lots of good comments on the fun had painting something so different and achieved some pleasing results.

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 carrying on using different papers

Feb 1st—Long portrait landscape—practice Xuan

Mar 1st—**AGM**—starts at 13:00

Apr 12th—Spring Growth—cicada Note this is one week later than normal to avoid Easter

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



Tutored Workshop

Following on from Qu Leilei's leaves, Jane Evans has agreed to run a workshop for us on 19th April 2015 on Spring flowers. Can those of you that are attending and grow flowers (I am not one of these people!) can bring some examples with you?

Workshop will run from 10:00-16:00.

Please complete the form and return it with your cheque as soon as possible to Jen Gray.



Olive Croft 9/2/1936-29/9/2014

It is with great sadness that I have to advise you that after a long, brave and feisty struggle with cancer Olive died on 29/9/2014 and I know that, like me, all of you that knew Olive will miss her and her off the wall comments, her love of colour and her stories that invariably ended with “then I fell over”....

A number of us attended her funeral which ended, in true Olive style with the Monty Python team (and some of us present led by Olive's sister) singing “always look on the bright side of life”!

Olive had worked hard all of her life and we were told her first job was with British Airways and that she had actually flown one of the smaller planes.

As we all know, she didn't like to feel she was being controlled—and that included by cancer—even retiling the bathroom whilst undergoing chemotherapy.

Olive loved companionship and friendship and was always there to help when needed.

She loved nature and growing things herself. She spent a lot of time on her allotment working with nature to grow flowers, vegetables and fruits. As we all well know—she loved colour—especially purple which she often wore and popped into her paintings in very strange places! She loved bright clothes and was always visible in a crowd.

Olive was a tough, determined, feisty lady who delighted in life and was a joy to be with. She will be missed by all of us who knew her.

Sadly, we were unable to buy a tree for the wood where our other members' trees are planted—it is now closed down. So, we have bought 2 trees that will be planted in a new wood in Hertfordshire. The certificate will be sent to Olive's sisters.

We asked her sisters to let us have some of her paintings so that we could chose an image for this newsletter. We thought this one said it all—with hint od purple.....

Water Buffalo by Olive



Membership Card Image

Margaret would like to invite you to submit a painting of a sheep / goat to appear on the 2015/2016 membership card. Please remember this can not be a direct copy and needs to be your own work. Can you please either hand in your images a class or email a good quality photo of your picture by 31/1/2014 to Margaret at:

margaret.m.wall@btinternet.com

The picture to be used will be selected by the various classes from those submitted.

Painting Leaves with Qu Lelei (1)

When Qu Lelei asked for a subject for the event Margaret suggested different varieties of leaves because she felt that this tended to be an area of weakness. People put a lot of effort into the flowers and then just slap the laves on without much thought for composition and structure.

4 subjects were chosen by 2 different artists Ren Bonian and Su Zhan and here we will look at the result of working with the work of Ren Bonian.

Roses

The main flower itself was created using a white cloud brush double loaded with gamboge tipped with yellow mid—if you have it—or bunt sienna. La in the main flower first start with the upright petals, then the centre and then the lower petals.



Rotate the brush to get the shapes you require. You can't dab or drag because you will ruin the effect of the double loading.

Reload the brush if required and think about where you would like a bud. You don't want it in a



vertical or horizontal line with the main flower. Create using a couple of strokes rotating the brush to get the shape you need.

Think about the composition—where do you want to put the leaves? How will they be joined to the flower using an interesting shape stem?

Each stem of leaves is made up from 5 or 7 individual strokes connected via fine lines to a slim central stroke. Put the leaf shapes in first and connect them to the joining stem and the stem to the branch after all of the leaves have been laid out.

You can use colour, ink or ink with a little gamboge blended in to create your leaves. Each leaf is a stroke and remember to vary the angle of the brush on the paper and rotate the brush to get the shape you need. Group the leaves together with one obvious at the end of the stem and the others on either side of the stem.

Remember to vary the tones you are using as you work. Don't over do it!

Starting at the first leaf you added, using your calligraphy brush loaded ink of an appropriate shade lay in the central vein of the leaf. Think about the curvature and the angle of the line necessary to create the correct posture of the leaf you are creating. Add no other veins to the leaf—this will be enough.

Lighten the colour or ink you used to create the main leaves and lay in some background leaves

using the same approach as before. This will give your picture added depth.

Using your calligraphy brush loaded with dark ink and kept relatively dry, think about where you want the main branch. Add the branch ensuring it is not horizontal or vertical and has a pleasing shape. Add any side branches. Add the stems for the rose flowers and buds. Add a few sharp lines to the stem to represent the thorns. Be careful to vary the angle of the lines and think about how they would grow on the stem.

Lighten the ink slightly and add the stems and connectors for the main leaves. Lighten the ink to the tone used for the background leaves and lay in the stems for the background leaves.

If you would like to, carefully add some splashes or dabs of lightened leaf colour or ink to the area around the main group of leaves or add some yellow in the leaves to represent a hidden flower.

Check your picture for balance and adjust the composition as necessary but do not over do it!

Wisteria

This was a very interesting technique and would work well as a crash on sized paper.

Think about the composition you are planning. Where will the flowers be? How will they relate to each other? How will they hang on the branches? Where will the leaves be located? How will they relate to the flower? Where will the branches join



from? How will they travel across the picture? How will they connect to the flowers and leaves?

You can start with the branches or the leaves—the decision is yours.

Decide if you want to use colour or ink for the main branch and stems. Load your calligraphy brush with a medium tone of the selected colour and tip with ink blending the ink in well just to the tip of the brush. Lay in the branches and stems—thinking about where you are going. Avoid complete straight or parallel lines. Vary the pressure on the brush as you create your lines to vary the width and shape of the lines. Leave sufficient space for the flowers and leaves.

Carefully add some dark ink dots to the branches to represent broken stems and buds.

Decide on the colour for the flowers. Those above are indigo and carmine double loaded onto a white cloud brush. Create each of the round, open petals using two strokes. Vary the position and angle of the brush as you rotate it to create the shape you need to reflect the posture of the petal you want to create. Darken the colour loaded on the brush and lay in the closed petals at the bottom of the flower using a single stroke remembering that each is attached on a separate

stem. Add the smaller petals below the large petals using the darker tone.

Using either pale ink or colour load your calligraphy brush and lay in the main stem down the centre of the flower and the individual stems joining the petals. Remember to avoid straight and parallel lines.

Decide on a colour for your leaves and double load your white cloud brush. Wisteria leaves run down a tapering central spine with leaflet on each side. However, do not create totally flat shapes that look like “pressed leaves” you need to keep the structure but vary the angles and positions on leaflets on the stem—they need to look like they are growing and natural. Also, think about the direction of growth and relationship to the flowers. Also, vary the loading of the brush putting lighter leaves behind the darker ones to create depth.

And now for the fun bit: load your white cloud brush with a thin wash of mineral blue 3 and brush the colour over the larger petals rotating to achieve a pleasing shape. The wash should extend beyond the petals and if it is thin enough it will enhance the flowers nicely. Lelei suggested that the technique would also work well on sized paintings.

Exhibitions

Ashmolean Museum

Fang Zhaoling—a centenary exhibition **1 October 2014–22 February 2015**

The autumn exhibition in the Ashmolean's Chinese Paintings Gallery commemorates the life of Fang Zhaoling (1914–2006). Drawn from private collections, including the Fang family collection, many of the works are on display for the first time in public.



The Hua Gallery

Unit 7B, G/F, Albion Riverside, 8 Hester Road,
Battersea, London, SW11 4AX

Chang Lei: Tainted Beauty

21 January 2015 - 21 March 2015

Hua Gallery is delighted to announce the first-ever solo show in the UK by up and coming artist and poet Wang Ai. This series of paintings presents delicate compositions of ink and colour on paper. Playing with distinctive visual perceptions this work celebrates an unspoken yet indissoluble bond between humans and nature, resulting in images of a highly refined beauty.

Wang Ai, respected Chinese poet and artist, creates delicate paintings made with rice paper, tea, Chinese ink and special pencils. His art is characterised by harmony and balance. Exuding an ethereal feeling his paintings are both elegant and refined, presenting a thoughtful use of colour.

IMPORTANT PLEASE READ!

Jean will be resigning as Treasurer at the AGM in March and long and excellent service. We need a volunteer to take over as Treasurer.

Treasurer is responsible for:

- managing the room bookings for the group—both Sunday and week class bookings and extra days for special events.
- Collecting and managing the money.
- Handling membership
- Paying visiting tutors and committee expenses.
- Reporting on the groups finances at the AGM.
- Proposing any changes in membership fees and workshop fees based on the analysis of costs incurred.
- Controlling the group bank account.

The Treasurer needs computer skills, an email account, people skills and maths skills.

To remain in operation the group must have 3 officers—a Chair Person, A Secretary and a Treasurer. If no one volunteers to take over as Treasurer the group will be disbanded at the 2015 AGM.

Can you please think about volunteering and if you would be willing to take on the role, please let Margaret, Jean or myself know.

It would be sad for the group to fold after more than 25 years in operation!



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 Anne Keating
Saturday Tina Clarke

Committee Contacts

Chairperson Margaret Wall (Margaret also teaches the Saturday class)
Secretary Marion Dearlove
Treasurer Jean Gray

Books

Fang Zhaoling 1914-2006



Fang Zhaoling (1914-2006) was one of the foremost women artists of 20th-century China. Born in Wuxi in Jiangsu province, she was educated privately at home and later attended school in Shanghai and university in the UK, at Manchester

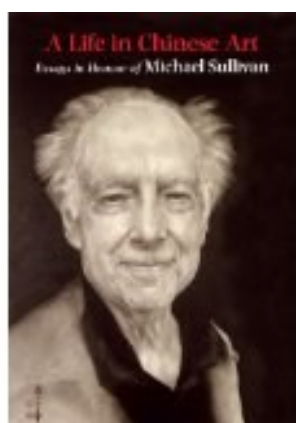
This catalogue accompanies the retrospective centenary exhibition that shows works painted in China, Hong Kong, America and the UK, including Oxford. Many of the paintings are lent by Fang Zhaoling's family, and several have never before been on public display.

ISBN-10: 1854442945

ISBN-13: 978-1854442949

Price: £10.00

Michael Sullivan a Life in Chinese Art



Michael Sullivan (1916-2013) was the leading Western authority on art in China in the period since 1900. He first went to China in 1939, driving ambulances for The Red Cross, and returned in 1946 having married his wife Khoan in Chengdu, Sichuan, three years earlier. Michael Sullivan subsequently studied and taught Chinese art history in the universities of London, Harvard,

Malaya, Stanford and finally Oxford, in 1985. In 1959 he published Chinese Art in the 20th Century, the first book to address the subject, and he and Khoan together formed one of the most important collections of modern Chinese paintings in private hands. Michael Sullivan's career spanned seven decades, and the essays in this volume have been written by friends, students and colleagues from every period of his life. A chronology of his life and a complete bibliography of his published works are also included, along with many archival photographs. Shelagh Vainker and Xin Chen are Curator of Chinese Art and Christensen Fellow in Chinese Painting at the Ashmolean Museum, Oxford.

Price: £12.50

The Beaconsfield Art Fair

28 and 29 November

Christmas festivities began for Region 6 with preparations to take part in The Beaconsfield Art Fair. A card painting competition was held and five cards selected by the Wednesday, Saturday and Sunday groups were printed for sale and a huge selection of cards and fans both printed and hand-painted were donated by members to make a wonderful display.

This was the first time Chinese art had been exhibited at the Fair. Thea, Sheila, Jacki, Davina and myself spent time on Friday evening and Saturday talking to many art enthusiasts inspired by the artwork and wanting to know more about the art of Chinese Brush Painting and Calligraphy.

Margaret would like to thank all who took part and supported the event and wish all members a Happy New Year that includes lots of creative painting!



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