



Chinese Region Brush Painters Society

News Letter

Welcome to the July 2014 newsletter

So, what have we been doing?

In May, we tackled Magnolia using sketches that Leilei had provided at a Missenden workshop. We had great fun using one of the new highly textured papers P103.



In June, we had a look at landscape using another of the new papers that allowed paint to merge and spread across. We used photographs to create the paintings and discussed how photographs could be used to build up a much more dynamic image—rather than just painting from a single photograph. We looked at hand scroll format and tall thin format pictures.

In July, we tackled Summer Flowers using examples that people had brought in from their gardens. Again, using one of the new papers that has a very strange surface texture that is picked up and can be enhanced by the paint.



Sunflowers

A finger painting by Liu Bojun

Sunday Workshops

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

We have decided to try out a range of papers that will be offered for order from Hong Kong in the this Newsletter. We have also decided to send out a pack of paper samples to all members to allow people to see what is available to order.

Aug 3rd—Long Landscape

Sep 7th—Still Life

Oct 5th—Autumn Fruit



Плоды личжи
1940

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

Materials Order

You will have noticed that you have received a pack of examples of different painting papers with this newsletter and if you are observant—you will have noticed the same numbers listed on the orders materials sheet.....

The idea is to allow you to order something new to work with. We have been trying on these papers in the Sunday class and the P103 was a particular favourite.

Remember to get your orders with the payment cheque to Phyllis by 29th August 2014

Painting Sunflowers



Lars Kruse

With summer coming it is a good idea to think about a subject that you might have easy access to and get outside and take some photographs and—more importantly—make some sketches to use when the weather is not as nice.

A you will see from the various images included here—there are many approaches to painting free style sun flowers. The idea is to choose an approach that best suits your personality and work with it to develop your own compositions.

Things to think about

As with all flower paintings, when creating your composition, you need to consider the following:

- How many flowers?—if you are going for more than one flower, ensure you have full blooms, newly opening blooms and buds
- The relationship between them?—how they interact and overlap, their angles and which way they face
- The range of colours you will use?
- The range of tones?—you need all of them!
- Are you planning to outline or use boneless style?
- Are you adding a bird or insect?

Outline Style



Chen Shi Zhong

Using a light-medium ink and a calligraphy or outline brush add the flowers. Start with the flower that will be closest to the foreground, carefully outline the centre of the flower thinking about the orientation of the flower and where the front petals will over lap it and how the petals of flowers in front of it will over lap it. Next, lay in the petals remembering to overlap them as they go around the centre. Reload the brush as necessary.

When the flower heads are in place, using a calligraphy brush add them stems. Vary the tone of the ink as you outline the stems. Remember the flowers are heavy and the stems need to be sturdy to hold them up but they should not be long and straight they should have interesting curves and bends to add interest to the picture. Remember that some leaves will cross the stems—so leave gaps in appropriate places for the leaves across some of your stems.

Leaves are created using a varying number of strokes (depending on the angle of the leaf). The longest stroke should form the centre of the leaf with up to 4 other strokes to form the rest of the leaf. Vary the tone of the ink or colour as you add the leaves. Remember—you need to use and appropriate sized brush to give the size of the stroke that you need to form your centre stroke. This will vary with the size of your painting.

Leaves should overlap and form interestingly shaped groups. Think about the spaces that you are leaving as you work.

If you prefer, you can also outline the leaves and add colour or ink to them when the outline is only just damp.

Add colour or ink to the stems and the flower centres—again remembering to vary the tones as you work to give interest to the painting.

Add ink or colour to the centres of the flowers. Add a few dots to give the impression of seeds. Think about the angle of growth as you add the marks to the centres to avoid creating a mess.

When the leaves are just damp, use your calligraphy or outline brush to add the veins. Think about the orientation of the leaf and add the veins to support the direction of growth.

Load your wash brush with your main colour i.e. gamboges and tip with vermillion or a darker yellow. Add colour to the petals starting at the top and moving down the petal. Reload the brush as necessary, varying the colour between the flowers.

Check your composition and adjust as required.

Boneless style

Load your wash brush with the main colour you intend to use for the centre and lay in the centres again thinking about how petals from flowers in front of the one you are adding with overlap this centre. Start with the foremost flower and work back into the picture. Reload the brush as required.

Load your wash brush with the colours you wish to use for the petals and lay in the petals for the foremost flower and, again, work your way back through the picture reloading your brush as required. Remember to vary the colours and as you move between flowers and to lower tones as you move back through the picture.

Add the calyx using the same colour range and tones ensuring that they are positioned correctly to support the blossom they hold.

Load your wash brush with the colours you have chosen for the leaves and lay in the leaves varying their sizes and postures. Vary the tones to add interest to the picture.

Load your wash brush with the colours you have chosen for the stems and add them in with

Cheng Zhenwen



positive strong strokes carefully varying the postures of the stems and avoiding long straight lines and ensuring the direction supports the direction of growth of the flower head.



Kenny Tisha

Whilst the leaves are still damp add the veins using dark-medium ink. Think about the direction you are adding them in to ensure they support the direction of growth of the leaf.

If you would like to add dots to the centres of the flowers using mineral or contrasting colours adding them using a brush or a sponge—depending on the effect you are trying to achieve.

Finishing Off

When you have your Flowers in place consider if you would like to add a colour wash or washes and the type of wash you need to support (not overwhelm) your flowers.

If you decide to add a wash, think about whether you would like to add it to the back or the front.

Mix sufficient wash (or washes if you are using more than one colour) to ensure you can

complete the work you intend to do. Pick colours and tones that will support the composition you have created.

Turn the painting to the appropriate side and spray carefully. Leave until just damp and then add the wash in the areas you would like to cover. Think about the shapes you are creating and the spaces you are leaving and ensure you are not competing with the flowers. The wash should be there to support them.

And other things



Liu Bojun

I couldn't resist this one. This is the poster for an exhibition of Liu Bojun's finger paintings. No brush involved! They were exhibited in 2011 in an exhibition at the National Museum of Art in China called Paintings of Zen Wit with Ten Fingers.

And, finally, it wouldn't be sunflowers without Ai Weriwei's sunflower seeds at the Tate!



Forth Coming Exhibitions

British Museum

Gems of Chinese painting: a voyage along the Yangzi River

3 April – 31 August 2014

Free - Room 91 /Open late Fridays

Discover the beauty and culture of south-east China in this selection of paintings dating from the 6th to the 19th centuries.

The exhibition includes the famous Admonitions Scroll, traditionally attributed to Gu Kaizhi, is an early example for the combination of the three arts. It is one of the most important Chinese paintings to survive anywhere in the world. Due to its fragility and for conservation reasons, it is rarely shown and will now be on display in the exhibition between 5 June and 16 July. After this you will be able to see a digital version of the scroll on an interactive touch-screen.

The Ming—50 Years that changed China 18th September 2014—5th January 2015

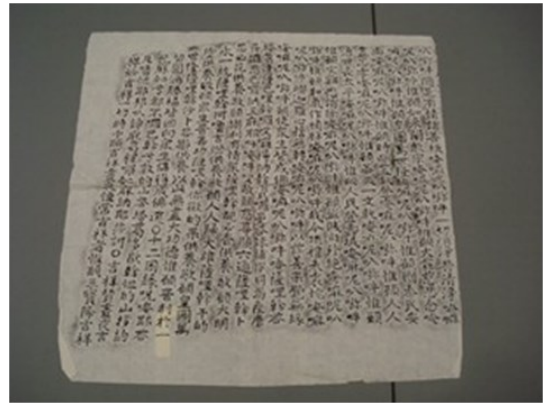
This major exhibition will explore a golden age in China's history.

Between AD 1400 and 1450, China was a global superpower run by one family – the Ming dynasty – who established Beijing as the capital and built the Forbidden City. During this period, Ming China was thoroughly connected with the outside world. Chinese artists absorbed many fascinating influences, and created some of the most beautiful objects and paintings ever made.



VFahua Vase from Jinaxsi province, southern China, Ming dynasty, 15th century AD

The exhibition will feature a range of these spectacular objects – including exquisite porcelain, gold, jewellery, furniture, paintings, sculptures and textiles – from museums across China and the rest of the world. Many of them



have only been very recently discovered and have never been seen outside China.

Open daily from 10:17:30. Friday last entry 20:30
Adults £16.50. Members free.

Ashmolean Museum



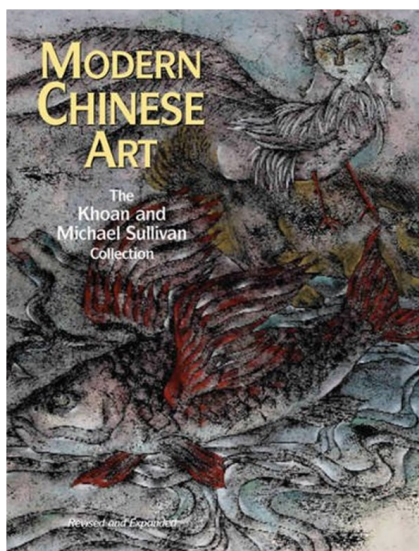
Michael Sullivan: A Life of Art and Friendship

11 Mar 2014 to 14 Sep 2014

Michael Sullivan, who died aged 96 in September 2013, was a leading scholar of Chinese art.

He was also able to build up an outstanding collection of modern Chinese art through his life-long friendships with prominent Chinese artists who presented many inscribed paintings, prints, drawings, and albums to him and his wife Khoan. Their collection has been bequeathed by Michael Sullivan to the Ashmolean, and this selection of works commemorates his long and fruitful life of art and friendship. Go if you can—there are some wonderful items on show and all of them very personal.

Books

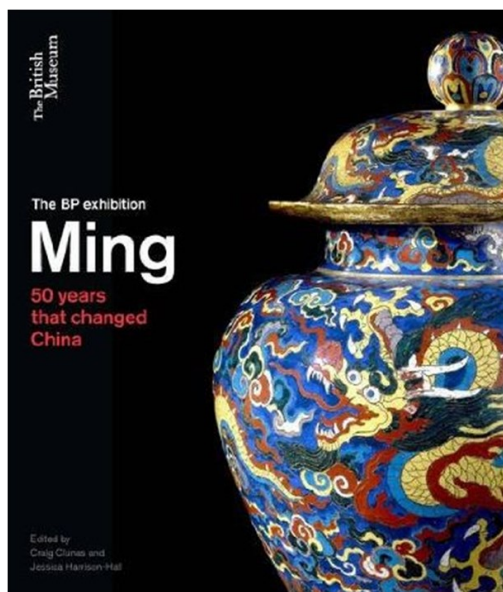


Modern Chinese Art: The Khoan and Michael Sullivan Collection 2nd edition

Michael Sullivan

Although this is the 2nd edition of the catalogue and was published October 2013, if Michael has now left the rest of his collection to the museum—they will—eventually—need to publish a much larger book!

When I visited him at home last year with Cai Xaioloi, his lounge, dining room and hall were almost wall to wall stacks of paintings! And these were in addition to everything already stored at the Ashmolean. I suspect it could be some years before they are all catalogued and we get another edition so this one is well worth having.



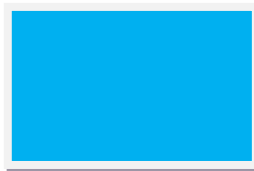
Ming 50 years that Changed China

No details of the catalogue as yet but you can pre-order from Amazon for £25

Christmas Cards

In our drive to get new membership, Margaret is organising attendance at an event later this year. We need to pay £28 for the stand at the event. To cover the costs we would like to create 5 limited edition Christmas cards for sale at the event (and for you to pre-order if you would like to buy some yourself). Pictures are required by 7/9/2014 for selection.

We are therefore inviting you to submit an original picture that you have painted that could be reproduced in A5 format (to keep postage costs down!). Images will be photo-reduced so can be any size provided that the shape of the painting is correct. Both landscape and portrait formats are fine. That is:



OR



Pictures should be Chinese inspired by with a Christmas theme i.e. bamboo in the snow, cranes in the snow, you get the idea....and must be backed.

You can either send digital photographs to Jean or Margaret by email or hand in pictures in class if your photography is not up to the task! Email address are:

margaret.m.wall@btinternet.com
mejeangray@me.com

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

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