



Chinese Region 6 Brush Painters Society

News Letter

Welcome to the October 2014 newsletter

So, what have we been doing?

In August, we started work on a long landscape using 1/3rd sheet of P122-29 cut along its length and images from a hand scroll that Qu LeiLei had issued at Missenden but had not used. The artist of the scroll was She Se. We discussed how to choose sections from a long scroll if you decide you want to paint part of one if you find one in one of your books and fancy painting a section of it. Everyone picked the section they wanted to tackled and had ago with it. Those attending decided that would like to continue with the work in September.

P122-29 was the last paper that we hadn't used in class before. The idea was to allow people to try them before placing their order with Phyllis. The remaining papers have all been used for something in previous classes but we will carry on until we have used all of them.



In October, we painted autumn flowers on student calligraphy paper. This is a textured surface but works well with Chrysanthemums.



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

Nov 2nd—Autumn Fruit—grass paper

Dec 7th—Still Life—cicada

No class in January

Feb 1st—Long portrait landscape—practice xuan

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



Painting Rocks



Before the Sui dynasty (AD 581 – 618) Chinese landscape paintings were created using lines and dots (guo-le) only.

In the Tang dynasty (AD 618 – 907) rough drier brush strokes (cun-ca) were adopted to indicate the texture of the rock surfaces, tree bark, etc.

The texture of the mountains varies according to the type of rock and surfaces in a single range of mountains can vary. In general, however, in a single painting, it is considered good practice to adopt one approach for the main mountains, possibly another for the small rocks in the foreground if they are in the water and for distant mountains to be added using the boneless technique.

There are as many as 35 different ways of painting rocks in Chinese brush painting. It is important that you practice and become comfortable with a selection that you will be able to use in creating your own compositions.

This note covers 5 of the more useful techniques: axe cut texture – often used in yellow mountain paintings, split hemp texture – traditionally used by the southern school, water weed texture – often used for rocks in water, cracked jade texture, and boneless texture – always used for distant mountains.

I suggest that you start practicing with simple rocks and when you are happy, use the techniques to create mountains (they are just big rocks!).

All of these techniques use a wolf hair brush. If you have an old one use that – it will add to the texture.

Axe Cut Texture

You can either draw the outline of the rock first or create the texture first – which ever suits your style best. However, if you are new to landscape painting, it may be best to do the outlines first as this will set limits on the size of the object.

For the outlines, keep the brush fairly dry and vary the angle from 60° to upright as you draw the lines – this will automatically vary the width and shape of the lines as you work.

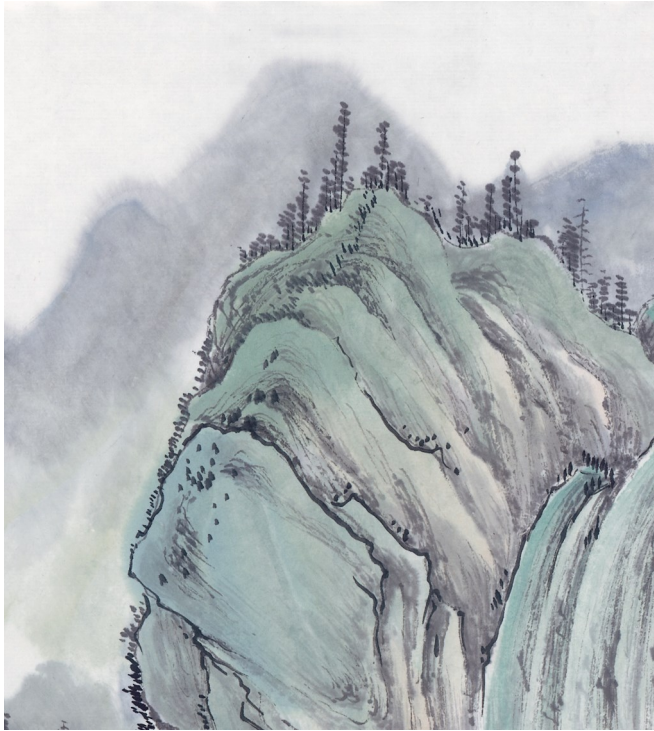
Ensure that the tip of the brush creates the outside edge of the shape and that the body of the brush is pointing to the rock face. This will give you a more realistic effect.



For the texture, Keep the brush fairly dry and hold it at an angle of 30° – 45° (side brush) to create the texture. Lay the brush on the paper and drag it in the direction you want the texture lifting as you get to the end of the stroke. Create long or short strokes and ensure that they are always positive and moving in the direction of the rock formations. Concentrate – make sure you don't suddenly change direction on the same rock face. Where the brush first touches the paper you will get a strong mark which breaks up as you move down and get dry brush marks. These initial marks are known as "axe cuts". Make sure you vary the start position of these marks – avoid creating very straight lines or stripes.

You can further enhance the texture by breaking some of the lines with short side brush (ca) strokes. Build up the structure further by adding light / medium ink washes to indicate shadows on the faces of the rocks and behind rocks.

Split Hemp Texture



Through out the outlining, keep the brush upright.

This texture consists of lines of varying length and widths (created using in medium ink) that are neither too distinct nor too blurry. Both oblique and vertical strokes should be used.

Starting at the top of the rock nearest the front, create the principle outlines ensuring the lines that end at different levels on the page. Avoid very straight lines. Add a number of lighter curved lines of varying lengths and widths in the same direction as the original lines to create the texture and three dimensional effects. Be careful – avoid creating too regular a pattern or you will end up with an unconvincing geometric design.

When you have a convincing structure, you can improve the texture by breaking some of the lines with short side brush (ca) strokes or dots.

Build up the structure further by adding light / medium ink washes to indicate shadows on the faces of the rocks and behind rocks. You can also add colour on the upper surfaces for extra effect. The example above uses a very thin wash of mineral green.

Water Weed Texture

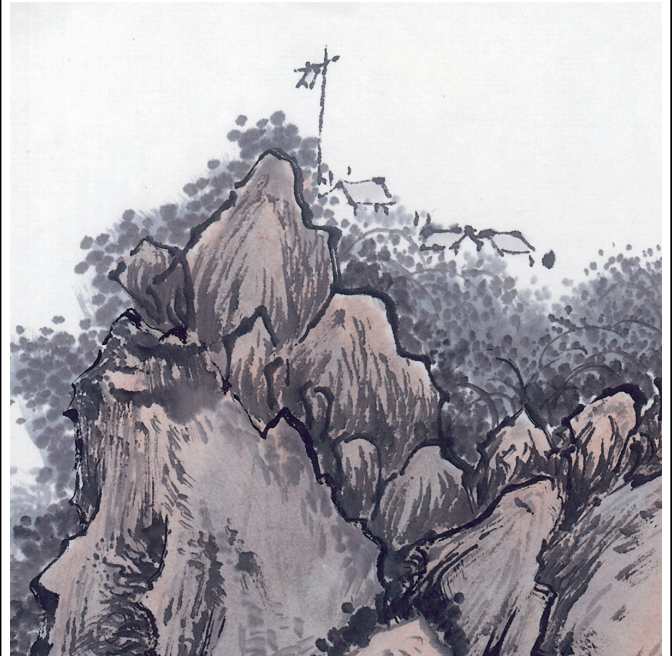
This technique is normally used for smaller rocks in water but can also be used to good effect on mountains.

Create the outline using medium ink. The base of the rock should be solid with no gaps in the line. The texture strokes should be added starting at the base of the rock and brushing upwards. Keep

the brush upright. The aim is to create a wedge shape – like a woodcut.

The lines should vary in length and thickness and should build up the form of the rock within the outline.

When you have a convincing structure, build up the structure and texture further using side brush (ca) strokes – but don't over do it.



Build up the structure further by adding light / medium ink washes to indicate shadows on the faces of the rocks and behind rocks. You can also add colour on the upper surfaces for extra effect. The example above uses a light burnt sienna wash over the ink wash.



Cracked Jade Texture

In this form, the rocks are created as a series of large and small “squares” or “rectangles” that are piled up and overlapping. The rock faces are created using gou-le strokes– i.e. the texture is made up using a series of contours strokes, rather than side brush strokes – which gives a very different effect.

Draw the rock using a medium ink. You can use an outline and build up the faces of the rock as a series of rectangular shapes inside the boundary or you can create the rock by layering the rectangles. Which ever method you select, always start with the rock nearest to you and work backwards. As you move back, ensure that the ink you use is lighter for both the outline and the texture.



Start at the top of the rock and work down. As you work down the ink in the brush will get lighter. If you have to reload ensure that the ink you add is the same tone or you will have some very odd effects!

When you have the texture in place, build up the structure further using tones of ink and colour washes.

Boneless Technique

Here the rocks are built up using dabs and washes of ink or colour only in various tones– no outlines and limited texture strokes are used.

This technique is always used to add in the farthest mountains in landscape pictures – as seen in almost all of the other examples on these sheets. You want minimal texture and a lighter tone in these mountains to avoid distracting from

the main subject. However, they should always have a pleasing positive shape.



For foreground and mid-ground mountains this technique is sometimes combined with dots and dabs of tones of ink or colour to indicate trees, foliage and rock texture. Use the whole brush – well loaded and nicely damp – to lay on large areas of colour. Start at the top of the closest mountain and work back. Think about the shapes you are making and how they related to each other. Lighten the tones as you move back through the picture.



Forth Coming Exhibitions

British Museum

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

A View of Chinese Gardens

Gallery 29. Free Admission
5 Aug 2014 to 30 Nov 2014

Traditional Chinese gardens represent idealised miniature landscapes by using delicate arrangements of plants, water, rocks and architecture. Some plants have been favoured and cultivated in gardens all over the country, as they have particular symbolic meanings.

This exhibition introduces a view of Chinese gardens by showing various artistic depictions of



major garden plants and scenes. Four plant specimens collected in China in the 19th century on loan from the Oxford Herbarium are included in the display, showing the actual forms of some of the most popular garden plants in China.

The Hua Gallery

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

Chang Lei: Tainted Beauty

29 October 2014 - 28 January 2015



Hua Gallery is pleased to showcase the latest series of oils by fresh talent Chang Lei. Playing with contrast of shades and forms these paintings explore Chinese civilisation through a thorough and critical perspective.

Contact Details

Contact details for the committee and those representing the classes are provided below to allow members to make contact.

Class reps

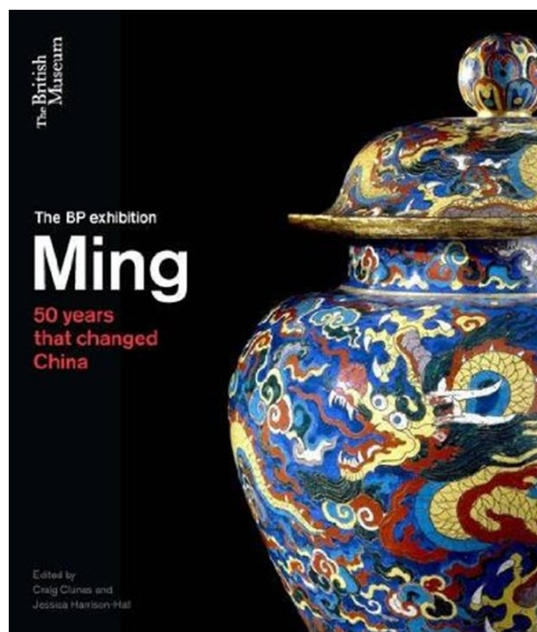
Wednesday Jean Gray
Thursday Anne Keating
Saturday Tina Clarke

Committee Contacts

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

Books

Ming 50 years that Changed China



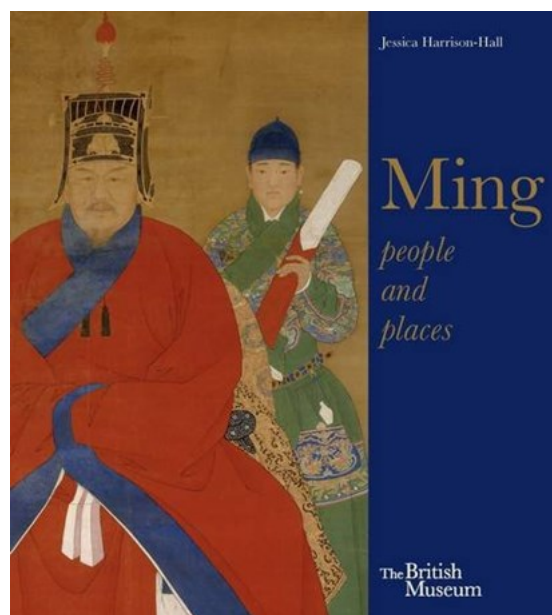
Ask

anyone what single object they associate with China and the most common answer will be a Ming vase. Probably without even knowing the dates of the Ming dynasty (1368-1644), people are aware of the fragility of its porcelain, its rarity and value. But porcelain is just one part of the story of one of the most glorious époques of Chinas past. By focusing on the significant years of the early Ming dynasty and through the themes of court people and their lives, extraordinary developments in culture, the military, religion, diplomacy and trade, this magnificent book brings the wider history of this fascinating period to colourful life. This was an age of great voyages of exploration, undertaken for many reasons including trade and diplomacy. Long before the regular arrivals of Europeans in China, court-sponsored expeditions were sent to Asia, the Middle East and the African coast, bringing back knowledge of and objects from lands thousands of miles away gold, gems and foreign fashions. This period also saw the compilation of the worlds first comprehensive encyclopaedia (worked on by over 2000 scholars); the undertaking of major building projects such as the Forbidden City and Ming tombs; the creation of beautiful textiles, paintings, ceramics, gold, jewellery, furniture, jade and lacquer. The engaging narrative is richly illustrated with over 250 images, drawing on the objects specially selected for the British Museums major exhibition. Some of these are the finest pieces ever made in China.

- **Paperback:** 304 pages
- **Publisher:** British Museum Press (8 Sep 2014)
- **ISBN-10:** 0714124842
- **ISBN-13:** 978-0714124841
- **Price:** £25

Ming: Art, People and Places

Jessica Harrison-Hall



The Ming dynasty (1368-1644) is regarded as Chinas golden age, equivalent in British history to the Elizabethan era. Through the themes of people and places and a wealth of objects, this beautifully illustrated little book provides a concise and fascinating introduction to the Ming period.

Here are palaces and parks; tombs and temples; silk-production sites and sacred mountains; gods and goddesses; emperors and empresses; soldiers and salesmen; princes and potters: a visual feast that captures the flavour of this remarkable dynasty.

- **Paperback:** 96 pages
- **Publisher:** British Museum Press (22 Sep 2014)
- **ISBN-10:** 0714124834
- **ISBN-13:** 978-0714124834
- **Amazon Price:** £8.39

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