



**Chinese
Brush
Painters
Society**

Region 6

News Letter

Welcome to the July 2017 newsletter

What Have We Been Doing?

In April we were working from Fu Boashi's landscapes. His technique appears to be paint the ink work on the front and add the colour from the back. It was fun to try.



In May we looked at Cheong Soopieng's very abstract landscapes. These used unusual colours and interesting techniques



In June we looked at our final Lingnan landscape artist and founding father, Chen Shuren. His work remained more Northern School centric but also showed some definite innovation.



Sunday Workshops

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

July 2nd Lingnan Small Birds



August 6th Lingnan Flowers 1



September 3rd Lingnan Flowers 2

October 1st Lingnan Large Birds

November 5th Lingnan Figure Painting

December 3rd Lingnan Animals

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

Painting Free Style Winter Birds



Huang Shen—Winter Birds

Winter birds are quite a common theme in Chinese painting. They allow you to show off how good you are at creating white space and at reversing the normal tonal composition. So, we have a number of very good examples of top artists showing off their skills.

As with landscape painting, you will use your dark spaces to make the adjoining light space look even lighter.

The main differences between flower and bird compositions and winter bird compositions are that the bird is shown sitting on a bare branch, clinging to a reed stem or sitting on a rock. Its feathers will be fluffed up - to keep it warm.

There might be some snow in the picture (created by leaving white space). The sky is often painted with a light ink wash - to give a wintery effect.

Materials

There's not a lot of colour in most winter bird pictures—unless the bird itself is very colourful. Your basic materials requirements are:

Ink

Colours required for bird i.e. carmine, gamboge, burnt sienna, etc.

Outline / Calligraphy brush for line work—eyes, beak, legs and feet, etc.

White Cloud brushes for head, body, feathers and tail and washes.

Hake brush for background washes



Huang Yongyu—Cranes in Winter

Composition

You need to consider the composition of your picture. The bird is the main subject but, as with all Chinese paintings it should not be in the centre of the picture. Set it off to the left or right and above or below the centre line. If it has a long tail remember to leave enough room to include it and have some space below it. If it is a small bird (sparrow, finch, etc) try to paint it life size.



Li Kuchan

Having decided where the bird is going to be, think about the rock or branch it will sit on and other elements and how they will interact with each other and the bird. Remember if the bird is hanging on a reed the reed will bend under its weight as will a thin branch.

Also, remember that contrasts are much wider in Winter snow scenes - there are lots of very darks and very lights. The way to make the lights look lighter is to introduce some dark next to them. The way to create your snow is to ensure that you leave an interesting wobbly shape at the top of your branch or rock and leave a gap when you wash in the sky.

You also need to consider how the snow would rest on branches, rocks, leaves, etc. and ensure you leave gaps in the right places. It also helps if your sky wash is slightly darker near to the snow line - but if that is too complicated to think about don't worry about it.

Creating the Bird

As with all bird paintings, load your outline brush with medium dark ink and keeping the brush upright, lay in the eye and beak. Next load a white cloud brush with an appropriate colour and lay in the top of the head.

Lighten the colour (or use a second brush) to add the back of the neck and throat. Adjust the colour in the brush (darken it) or use the original white cloud brush with the top of head colour, lay in the wing or wings.

Darken the colour and keeping the brush relatively dry, lay in the tail. Use an appropriate colour for the breast and tummy - if not the colour used for the throat and neck (e.g. Red for a robin). Then return to the colour used to lay in the throat and the area between the tummy and the tail and the back (if visible) reloading the brush as you go. Leave until only just damp.



Chao Shaoang

If necessary, use your out line brush and the darkest colour to add some marks to represent to feathers on the wings and tail. Don't over do it.

Load your outline or calligraphy brush with some darker ink and add the legs and feet - remembering

that birds have quite big feet and that you need to create a shape that will fit with the branch, stem or rock you plan to sit it on.

Next add some marks to represent the feathers. If you are creating a line drawing you will need enough to be convincing. If you are painting in free style - don't over do it.



Add any washes needed to create the effect you are looking for remembering to leave a highlight on the birds tummy (using a lighter wash).

Finally colour in the eye but try to leave a tiny high light if you can.

Adding the Scenery

Now is the time to add in your supporting features i.e. add the branch, rock or reed that the bird is sitting—remembering to create appropriate shapes to represent snow.

Add any additional features - more branches, moss or grasses on rocks, additional reeds, etc.—again remembering to create appropriate shapes needed to represent snow

Finally, mix a large puddle of wash to create the sky. Either use light ink or an appropriate colour. Use a large white cloud brush, hake brush or something similar, lay in the sky remembering to leave gaps above the areas where the snow is supposed to be. Remember when applying the sky wash that you should aim to get an even distribution of colour. You may find it easier to let the painting dry and then spray or dampen the areas where the sky is to be added leaving it until only just damp before ap-

plying the colour. If you have dampened the paper be extra careful to leave sufficient space on features to represent the snow.



Finally, check that you have a balanced composition adding some final hints of dark if necessary to balance the picture.

Leave to dry.

Exhibitions

British Museum



Hokusai beyond the Great Wave

25 May – 13 August 2017

Closed 3 – 6 July 2017

The exhibition is excellent. There are a number of Hokusai's paintings on display in addition to the beautiful prints and wood block layouts. It is well worth seeing. Remember if you see it, everything was originally a painting created using the same sort of materials that we use.

The exhibition allows you to experience the beautiful and sublime work of one of Japan's greatest artists. Katsushika Hokusai (1760–1849) is widely regarded as one of Japan's most famous and influential artists. He produced works of astonishing quality right up until his death at the age of 90. Throughout the exhibition, outstanding examples of Hokusai's work illustrates the artist's creative breadth and depth. A selection of superb landscapes is introduced with the iconic Great Wave – itself part of a print series of views of Mt Fuji. Intimate domestic scenes capture fleeting moments in private lives. Exquisite depictions of flora and fauna display an innate skill in representing the natural world. Through all of these works, explore Hokusai's personal beliefs and gain a fascinating insight into the artist's spiritual and artistic quest in his later years. The exhibition includes prints, paintings and illustrated books, many of which are on loan from Japan, Europe and the USA. This is a once-in-a-lifetime opportunity to see these extraordinary works together.



Ashmolean Museum



Collecting the Past: Scholars' Taste in Chinese Art

21 Mar 2017 to 22 Oct 2017

Gallery 11 | Admission Free

This display is also very special and features a range of Chinese paintings created by scholar-artists since the 18th century. These art works represent the tradition of collecting the past, aesthetic taste and the values of the Chinese literati who governed China for more than ten centuries. Explore the objects with which the scholars surrounded themselves in their studies, such as brush pots, ink stones, water droppers and scholar's rocks.

Image: Fu Baoshi (1904–1965), The scholar artist in his studio after Meicun Wu, Sullivan Bequest, © Fu Baoshi estate

Huang Yong Yu—Geese in Flight



The pictures Qu Leilei used in his class on 1st July.

Margaret has kindly agreed to write the article on how to paint for the October and possibly the January newsletter.

