

Chinese
Brush
Painters
Society

Region 6

News Letter

Welcome to the October 2017 newsletter

Not CBP!

Just to let you know that Sue Stallard and I won the Teacher and Intermediate categories (respectively) of The Stitch n Craft Fit for a Queen beading challenge. You had to bead a necklace, bracelet and ring or brooch using the Swarovski crystals and pearls they provided with anything else you wanted to add. My entry was beaded for the Iceni queen Boudica (Boudicca). Sue decided to bead for Pricilla Queen of the Desert—one of her favourite films!

If you missed them, pictures of the entries are on the website in the news section.

What Have we Been Doing?

There was no meeting in July—the previous day was a Leilai workshop and I couldn't make the Sunday.

In August we looked at Lingnan flowers using examples by Chao Shaoang and Lao Shr Cheng.



We had some very pleasing results.

In September we looked at the subject that we didn't cover in July—small birds. Again, we had some very pleasing results.



Sunday Workshops

Our meetings are held at Park Lane Village Centre in Harefield, UB9 6JB and are held on the first Sunday of every month.

Future subjects are:

October 1st Lingnan Large Birds and Animals



November 5th **Cancelled**. Replaced by Qu Leilei workshop. See form for booking.



December 3rd Lingnan Figure Painting

There will be no meeting in January

We will move back to Northern School painting style in 2018 starting with:

February Winter Landscapes

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

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



Freestyle Magnolia and Wisteria Long Format Workshop with Qu Leilei

by Margaret Wall

Stained glass is one area where we see long format painting in western art, it occurs more frequently in Chinese art and can be horizontal or vertical format with landscape or flower bird as the subject.

The vertical format can be a single hanging scroll or set of 4, 8 even 12. If more than one, it is important to vary the composition for each painting. The four seasons could be depicted by spring, daffodil or wisteria, summer by lotus or peony, autumn by orchid, winter by bamboo, plum blossom or even winter lotus which can be very beautiful.

Another idea is a series of landscapes depicting the 4 seasons, Leilei described the importance of creating the feeling that should come from looking at a landscape painting, 'the spring mountain is like a smile, the summer is heavy, with trees dropping in the heat, the autumn is punched full of colour, the winter is sleepy, calm peaceful.'

There are some things to consider when painting freestyle flower bird:

How to arrange the composition

The line and dot based on calligraphy

The brushwork, should vary, quick, slow, dark, light, strong, weak, dry, wet.

In Chinese art this is called 'the way of the brush'; and is why a simple subject takes years to master.

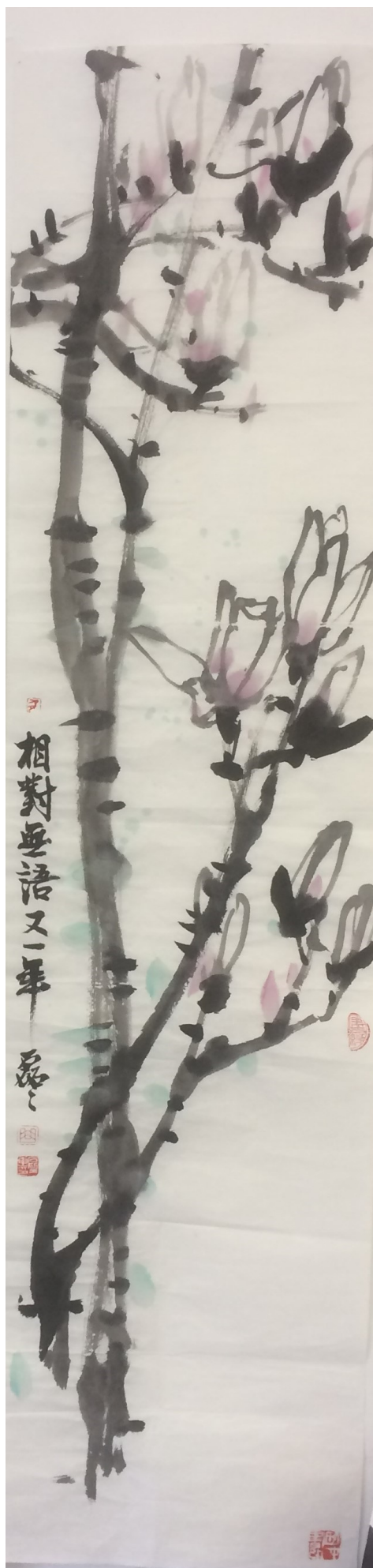
Composition

The key elements within the composition usually take a triangular format which leaves a space for the calligraphy and seals of which there can be several; a name seal, a commenting seal and a holding seal which can occur at the bottom of the painting giving it strength.

There is a 6 character rhyme to help us arrange the flowers within the composition; one big, one small, one more, one less, one high, one low.

In long format painting, the composition is more interesting if the main stem starts, continues, goes out of the painting and then comes back in, it can come back in from the opposite side, it needs to look natural as in Leilei's examples.

Magnolia



The colours use are ink, burnt sienna, indigo, rouge and mineral green.

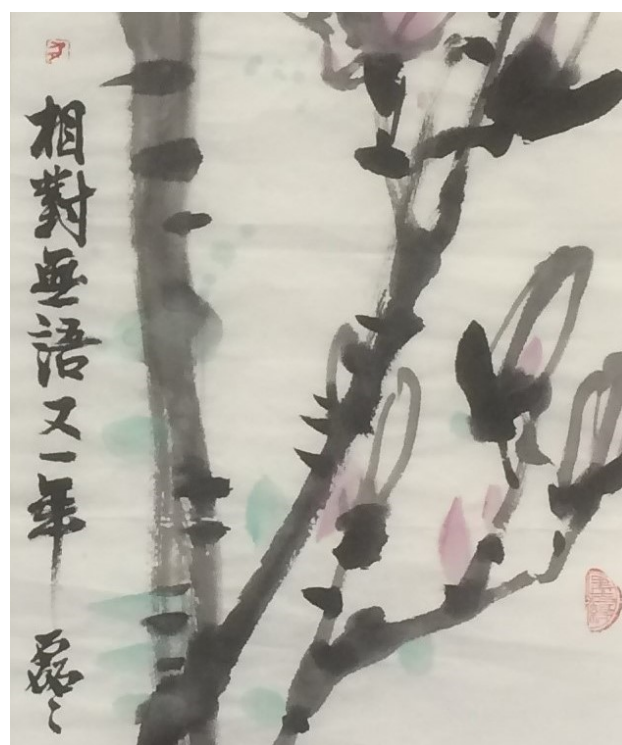
The character of magnolia flowers are similar to lotus except when the flower opens, the petals start to curve downwards. The bark has horizontal lines like most fruit trees, dark ink can be used to create the horizontal dots. The branches curve often in a horizontal 's' shape.

Begin with the major stem, this can start towards the middle of the branch using a medium to dark ink, at the top of the painting go out using a darker ink. Add a second stem, this may be slightly paler than the first, add very dark lively dots to both stems. Bring side branches into the painting from the outside, this interrupts the composition and adds another dimension.

Use a smaller brush to begin the flowers using paler ink, start with the flowers in the foreground and continue until the ink runs out. Leave a space below the flowers and above the branch to add the calyx in very dark ink. Link the flowers to the branches, this give the composition strength. Add more pale branches and flowers in the distance to create a busy area.

To create the illusion of white flowers mix rouge and indigo to make purple, fairly wet, turn the brush upside-down and add a single stroke to the bottom of each flower varying the colour, some redder, some bluer and let it crash.

Add free dots to the painting some in colour and some using ink, mineral green can be used to create the spring feeling. As the painting begins to dry and become paler, you can go back and add more very strong dots where needed. Before the flowers dry completely you can take a risk, using a darker ink tip some of the petals in the foreground to make them stand out.



Wisteria



The colours used are ink, burnt sienna, indigo, carmine, medium yellow, gamboge, cinnabar, mineral blue, mineral green.

The character of the wisteria stem is dry and twisted, it can be twisted within itself and with other stems as it clings.

Use a dry medium ink to paint the stem, mix with burnt sienna and add wetter strokes. Straight away add a few very dark dots, it will crash. Add a second stem coming from behind and crossing to the other side, if you wish, leave a gap between the two stems to add a flower later. Make the new branch go out of the painting and add some more very dark dots.

Add branches across the top of the paper, can be quite dark and wet, keep the brush going, make it turn and twist, have an idea of where you want to place the flowers and bring a branch or two down the page for the flower bract to be added.

Leaves and flowers are attached to the branch in a similar way to the structure of an umbrella. Start with a few very dark dots for the leaves, mix medium yellow or gamboge with indigo and burnt sienna to paint warmer green leaves. Tip the brush with ink and add the next group of leaves, the next group make paler.

Mix burnt sienna, indigo and ink and use to link major leaves together. Use a stronger ink, burnt sienna and indigo to paint the flower stems being blown in the same direction. Go back and use dark ink to add veins to darker leaves, use burnt sienna and rouge to add veins to lighter leaves.

For purple flowers, mix indigo and rouge, paint two large dots side by side, then two longer darker dots below, repeat so that the paler flowers are at the outside of the group and some behind, make it dense, then add the new buds using stronger colour as you go down the flower stem. Use dark ink to add calligraphy stroke/flower stalk to connect the flower buds to the main flower stem.

Mix medium yellow and cinnabar to make an almost vermillion colour, add dot in the centre of a few flowers, between big petals and small petals. Paint the next flower bract slightly paler and bluer, change the angle slightly.

Use a weak mix of mineral blue at the top of each flower bract letting it crash. Use a weak mix of mineral green to add a spring feeling by adding some dots or even splashing with your brush. Finally add a few more very dark dots to make your painting sparkle.

It is important with very freestyle painting to stand back and look at it from a distance of approximately 3 times the length of the painting. Close up the painting make look slightly messy but as you start to move back, the picture will become more clear. This very free style of Chinese painting can be compared to the art of the Impressionists. Be brave and have fun, we did. Thank you Leilei.

Qu Leilei and some of the images from the event on 1st July



Exhibitions

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.

Ren Bonian—Playing the Flute by the Water



Books

Paint Yourself Calm: Colourful, Creative Mindfulness Through Watercolour 2016

by Jean Haines (Author)



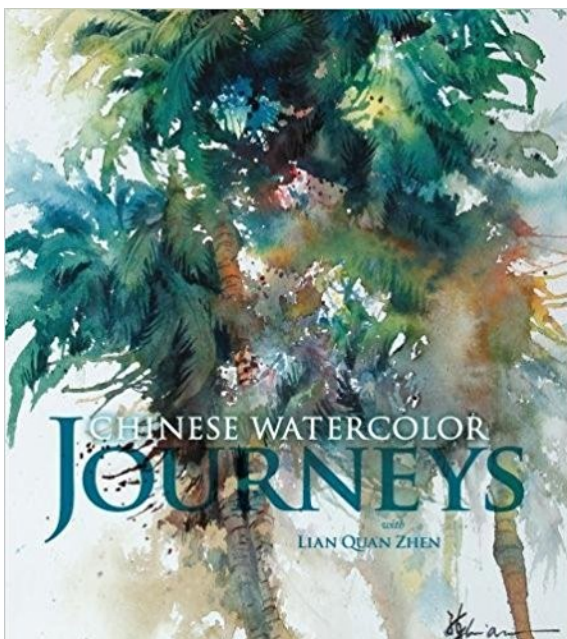
Not Chinese brush painting but the same principles should apply to our art form—if you fancy trying!

Meditative, peaceful and calming, watercolour painting offers a sense of control and self-worth to everyone, with no judgement or goal beyond the joy of painting itself. This book shows you how to calm and enhance your outlook through the movement of brush on paper.

Master artist Jean Haines leads you on a journey through paint, showing you how to wipe away your worries with the soothing, gentle strokes of watercolour paint.

Chinese Watercolor Journeys With Lian Quan Zhen Hardcover – 27 Mar 2015

by Lian Quan Zhen

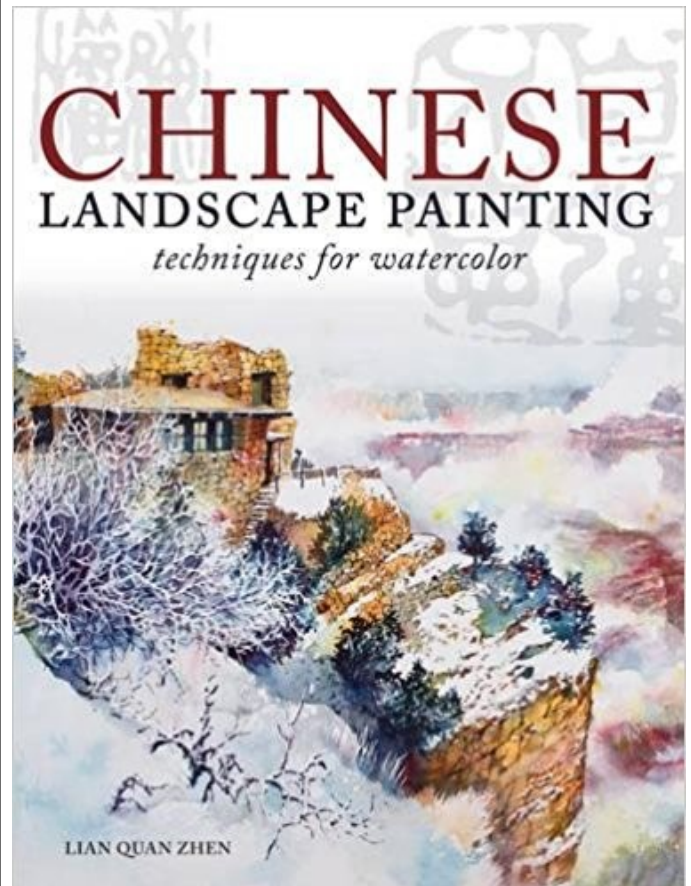


If you have any of his other books, you might be interested in this one.

From landscapes and architecture to people and animals, Lian Quan Zhen has painted it all. Inside Chinese Watercolor Journeys with Lian Quan Zhen, you will see beautiful paintings in both the Chinese and Western styles. Filled with tips and stories, you'll learn about Lian's techniques and artistic journey. The large, colorful images will inspire you to take a journey of your own.

Chinese Landscape Painting

by Lian Quan Zhen



And this one: Minimum strokes—maximum effect.

Learn how to make each brushstroke count when painting classically beautiful landscapes using a combination of traditional and modern watercolor techniques.

Master artist and teacher Lian Quan Zhen shows how to blend Eastern and Western art theories, materials and techniques to create landscapes with graceful simplicity.

Chinese Landscape Painting Techniques for Watercolor 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.