

Chinese  
Brush  
Painters  
Society

## Region 6

# News Letter

Welcome to the April 2018 newsletter

### What Have we Been Doing?

There was no meeting in January.

In February we tackled Winter landscapes on sized paper with some very pleasing results—all of which needed more work and some can be seen on the website along with some very pleasing dogs provided to us by Karen. Have a look:

<http://cbpsregion6.co.uk/>

In March we held the AGM which was attended by 15 members. It was a feisty event. In AOB:

The position with our insurance was discussed and all class reps will be reminded that they need to invite class members to join the group or leave the class. Our insurance only covers visitors a single visit - and all non-members must be considered visitors. Sadly, we cannot afford to be personally libel for any claims made against the group and therefore we cannot allow non-members in classes.

The state of the tables was discussed and it was agreed that we would draft a letter to the Centre asking them to replace the faulty tables as we believe that they offer health and safety risks especially to the children using the centre and to ask if they would be willing to email all groups using the centre to ask them to clean all of the tables before they were re-stacked and to stack the chairs and tables correctly to avoid further damage.

Margaret asked that group reps send pictures from their meetings to John Gray for inclusion on the website and that all members review their paintings and send in some for inclusion. John's details are:

[mejohnggray@me.com](mailto:mejohnggray@me.com)

Those present were distressed to note that all but one of Joyce's rose brushes had been unearthed and that the commemorative plaque had been removed. It was also noted that the remaining rose bush had been hacked almost to the point of destruction. It was agreed that we would draft a letter to the Centre asking if we could dig up the remaining bush (Jean Gray offered to give it a good home but having looked at it again, decided moving it would kill it).

It was also agreed that we would ask if we could put up a plaque dedicating the main room to Joyce in place of the missing commemorative plaque in the garden. If this was unacceptable, a second letter would be sent to ask if we could put up a plaque on the wall in the garden.

### 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.

**Please note:** we have offered our Sundays and Saturdays to Leilei who said he would try to teach 2 classes for us in 2018. We can no longer book extra Sundays as these are now booked by another group, so we have to accommodate these workshops through existing bookings. When Leilei chooses, we will let you have details.

Future Sunday subjects are:

8th April—Spring Flowers—please note this is **NOT** the first Sunday in the month which will be Easter.

6th May—Song Dynasty Landscapes



Ma Yuan—Walking the Path in Spring

3rd June—**CLASS WITH Qu LEILEI**—no Sunday class

1st July—Summer Flowers



Chao Shaoang—Peony and Friend

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

## Qu Leilei—Green Landscape



The second artist we studied in November with Qu Leilei was Wen Zhengming.

Wen Zhengming was one of a number of Ming dynasty literati artists who set themselves in opposition to the professional, academy-influenced style favored in the region of Zhejiang. Wen and other amateur artists of the Wu school carried on the wenren (Chinese: 文人) scholar-artist tradition of the preceding dynasties. Eschewing official sponsorship and hostile to the politics of the imperial court, these artists sought private patrons and the respect of their peers, frequently painting works in the style of older masters. Wen studied under the founder of the Wu school, Shen Zhou, whose style he was deeply influenced by.

For those of you that are fond of it, in around 1509-1513, Wang Xianchen, who was a friend of the Wen family, began the construction of the **Humble Administrator's Garden**, which is generally considered to be one of China's greatest classical gardens. The garden is the subject of some of Wen Zhengming's poems and paintings, including an album of thirty-one views painted in 1535 and a second of album of eight views painted in 1551.

This landscape is a Green landscape. It was derived from the concept of the blue green landscape but is painted using vegetable colours (mostly)

Leilei explained that the painting was far too much to tackle in only one afternoon and chose to paint a single section in the mid ground that gave us all of the techniques we needed to finish the painting.

But looking at the complete composition, the foreground covers about 1/3rd of the picture; The mid ground takes you up to about 50% and the background mountains and sky fills the remaining 50% of the paper.

If you were painting the whole picture you would start with the main feature of the foreground—the tree on the left, then add the other trees, then the rocks and people and work your way back through the mid ground to the background.

The tones are darker in the foreground and reduce as you work your way backwards to the background. The colours also become more dilute and less intense.

The area Leilei focused on is shown over leaf

Load your medium calligraphy brush using medium tone ink. Keep the brush relatively dry. Outline the rocks using short hemp strokes varying the length and width of the lines.

Add the texture from behind the lines on the rock faces using dry side brush strokes. This brings the lines to the front and creates levels and depth to the landscape and the effect of shadow.

Reload the brush with slighter darker in and add the trees using hemp stroke for the trunks. Build up the trees working from the bottom> work up both sides





as you go darken the ink when you get to the upper branches. Add appropriate foliage. In the case of



the section that we worked on, the leaves were added as mei dots and outline dots.

If you chose to add the water using line technique PLEASE be very careful to manage the direction of your lines. You need to reflect the structure of the landscape below the moving water to give you the feeling of movement down hill. So, you need curved vertical lines on the waterfalls and curved horizontal lines in the flat areas. The lines need to be narrow at the end and wide in the middle—orchid leaf lines. Leilei didn't bother with these as time did not allow it.

Look at the original to see how skilful the line work is in this feature.

When you have a complete composition outline with texture, you are ready to add the washes.

Wen Zhengming followed the Tang dynasty wash technique for this picture. The technique being ink wash, followed by base colour wash followed by highlighting key areas.

You can't work over the whole painting you need to focus in one completing area at a time if you want the washes to blend in correctly. Leilei suggested that an area about the size of the one above on a full sized painting is as big as you can successfully manage. Do try to ink wash the whole painting or put one colour everywhere it needs to go. You will ruin the painting—they will be too dry when you come in with the next layer.

Take care to leave the water areas clear of paint but if your colour / ink does spread, wash it back in the direction it is coming from with clean water and a clean brush. You should keep a small wash brush for this purpose only. Once you have used it with paint or ink, it can't be used to clean your work.

Still using your calligraphy brush and light ink, add an ink wash over the areas of dry brush work feeding into edges away from the lines and using the lines as a barrier. Don't wash the ink on, lay it on as large dots so that the brush strokes are visible. Build up the washes in layers to get the depth of tone you require. You don't need too much, just enough to support the colour that you will add. Don't rush. You need to allow the work to dry as you build the layers up to retain the brush strokes. You are writing this not painting it!

When you have the basic tone you require, darken the areas of deep shadow with extra wash i.e. behind the ridges and near the water.

Use a large wash brush to apply the colour as large dots. Don't wash / stroke it on light UK water colour. Load your brush with diluted indigo tipped with a little light ink. Add the colour stroke by stroke to the tops of the mountains and shadow areas and some areas on the trees. Build up the colour slowly, layer by layer, retaining the strokes. Add extra colour in the crevasses and shadow areas.



Do not wash out the brush. Add water and burnt sienna to the brush. Add this colour to the lower areas of the mountains blending into the indigo and over the shadow areas.

If it runs into the water areas, wash it back with clean water in a clean brush.

Add more burnt sienna to the brush and add to the trunks of the trees. You can use a smaller brush for this if you prefer.

You will now add the layers that makes this a Green landscape.

Mix gamboge and indigo to create a fairly bright spring green then add a tiny amount of mineral green—not enough to make it mix opaque—just enough to brighten the colour further.

Apply as strokes over the indigo areas and just slightly over the burnt sienna areas. If you have too much on the burnt sienna areas, wash off with clean water.

Add some indigo to the mix and add mei dots to the foliage on the trees and to indicate ground cover on the rocks. Don't add too much.

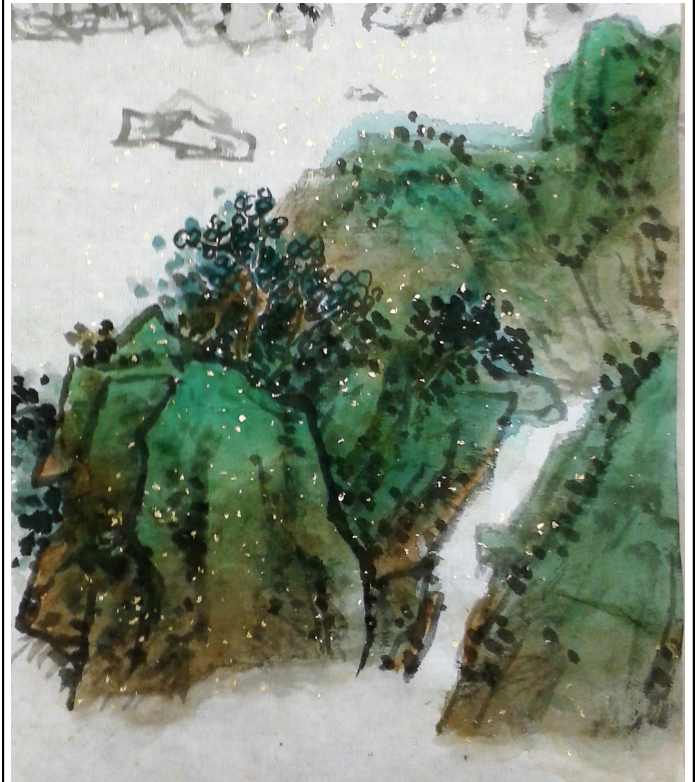


Leave to dry.

Load a wash brush with dilute mineral green and apply to the tops of some of the mountains in the background—not all—and some of the features in the mid ground and foreground. Definitely don't overdo this!

Finally, add a few very dark mei dots to the rocks and to the trees. Again—don't over do it.

Check that the picture is tonally correct and adjust if you need to but don't over do it.



Leave to dry. I hope you have fun trying this one. And learning another technique.



## Exhibitions

### Ashmolean Museum

#### Qu Leilei—A Chinese Artist in Great Britain

Ends on 15th April.

Go and see it while you still can!

### British Museum

#### The Sir Joseph Hotung Gallery (Room 33)

Prehistory – present

Reopened after a major refurbishment and long closure, this beautiful gallery explores the cultures of China and South Asia through a range of magnificent objects.

One half of the gallery presents the histories of China from 5000 BC to the present.

From iconic Ming dynasty blue-and-white porcelain to delicate handscrolls, from magnificent Tang dynasty tomb figurines to modern works of art, the displays feature the richness of art and material culture in China, including painting, prints, jade, bronze, lacquer and ceramics.

The other half of the gallery presents South Asia's many histories chronologically and by region, from early human occupation to the present.

Highlights include seals from the Indus civilisation, superb south Indian sculptures of Shiva and one of the finest statues of the goddess Tara from Sri Lanka. Sophisticated paintings and objects from the courts of the Mughal emperors can be seen alongside 20th-century paintings, including by the Nobel laureate Rabindranath Tagore.

#### China and its interaction with the outside world from Song to Ming periods)

Gallery talk—Room 33  
Tuesday 10 April 2018,  
13.15–14.00

Free, just drop in

Well worth a visit and whilst you are there. All have a look at:

#### Chinese jade (Room 33b)

The Selwyn and Ellie Alleyne Gallery

About 5000 BC – present

In China, jade has been a material of the highest value since ancient times, prized for its beauty and magical properties. The objects on display in this exquisite gallery, reopening after a major refurbishment, illustrate the history of the exotic stone. Translucent yet tough, jade was worked into ornaments, ceremonial weapons and ritual objects by Chinese craftspeople.

Most of the jades on show here are on loan from the collection of Sir Joseph Hotung and demonstrate many different types of workmanship. They

range from long, smooth Neolithic blades to later plaques, ornaments, dragons, human sculptures and intricate eighteenth century pendants. The refurbished gallery also now includes new acquisitions of contemporary jades, to bring the story up to the present.

#### Chinese Ceramics (Room 95)

Sir Joseph Hotung Centre for Ceramic Studies  
Sir Percival David Collection

Porcelain was first produced in China around AD 600. The skilful transformation of ordinary clay into beautiful objects has captivated the imagination of people throughout history and across the globe.

Chinese ceramics, by far the most advanced in the world, were made for the imperial court, the domestic market, or for export. Sir Percival David mostly collected objects of imperial quality or of traditional Chinese taste.

Within this gallery of almost 1,700 objects are examples of the finest Chinese ceramics in the world, dating from the 3rd to the 20th century. Some are unique creations, while others were mass-produced in batches of several hundred at a time. Technological innovations and the use of regional raw materials mean that Chinese ceramics are visually diverse.



Yuan Dynasty dragon vases with elephant head handles

#### The influence of painting, poetry and calligraphy on Chinese porcelain

Gallery talk—Room 95  
Saturday 7 April 2018,



## Any one for Coffee??

I was asked if it was possible to use a coffee wash rather than a tea wash. There is a lovely picture in the British Museum that claims to be created in coffee, tea and ink so, I assumed the answer must be yes.

The picture below has a coffee wash. I suspect that different brands of coffee – like different teas – may give slightly different colours. Needless to say, the colour looks very different in real life and the only way to check it out is to try it yourself!!



The wash was made with 2 heaped spoons of instant coffee in a ¼ mug of boiling water and left to cool. The paper was sprayed before the wash was applied to the back of the picture. It went on very easily and dried to a good even colour.

If you fancy a nice clear burnt sienna coloured wash—rather than the muddy version you get with burnt sienna itself—give it a go.

## Qu Leilei Blue Green Landscape



## Books

### Shuhua Shi's Chinese Painting Collections 施淑华国画集: The Chinese Brush Painting Artist Ms. Shuhua Shi (Chinese Painting Art)

Shoufen Ailee Jacobson



Shuhua Shi is a contemporary Chinese artist, who has won the silver medal and gold medal in the joined exhibits organized by the nine Chinese Painting Associations of China. Asians and western people in North America cherish her paintings and are amazed at her remarkable Chinese brush painting skills. Many people are displaying her paintings at their homes. She is seventy-six years young and she still holds the brush and creates artworks every day. She said she wants to give beauty and love to the world!

Publisher: Shoufen Jacobson (8 Dec. 2017)

Language: Chinese

ISBN-10: 0692975519

ISBN-13: 978-0692975510

Product Dimensions: 21.6 x 0.6 x 28 cm

Amazon Price £11.84



From her Childhood to her late years, Ms. Shuhua Shi has played various effective roles as a Chinese woman with so many wonderful accomplishments. On top of all, her true passion has always been painting. Many prominent Chinese artists have recognized her skills in using Chinese Brush. The Chinese art society highly appreciates her artworks. This book exhibits 168 photos of her breathtaking paintings from different times. 从童年到如今，施淑华女士做了一个中国女人应该做的一切，也对社会做出了不可磨灭的贡献。

但她一直在执着地追求的是画画。她的国画技能和才华已被许多知名的中国艺术家认可，她的艺术作品受到了中国艺术界的高度评价。这本书展示了 168 张她在不同时期作品，令人目不暇接，美不胜收。