



Chinese
Brush
Painters
Society

Region 6

News Letter

Welcome to the July 2018 newsletter

What Have we Been Doing?

In April we looked at Spring Flowers by various artists with some interesting results.



Wu Chang Shou—Wisteria

In May we tackled Song Dynasty landscapes in ink by a variety of artists. It was a very sunny bank holiday and a very pleasant day to be painting.



Xia Gui—Streams and Mountains detail

In June we had no Sunday class but had a class on how to create Chinese style collage with Qu Leilei—details on how it is done and equipment needed inside. It was great fun and well worth trying. Picture below of the group and their efforts!



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 another class 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:

1st July—Summer Flowers



Chao Shao ang—Summer

5th August—Yuan Dynasty Landscapes

2nd September—Autumn Flowers

7th October—Huang Yong Yu—we had a look at some of his work in Spring flowers and thought it might be worth looking closer!



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

Qu Leilei—Chinese Collage



Qu Leilei—Blade of Light

We had an excellent time and everyone was very impressed with what they had achieved.

It requires a lot of “bits” but it is well worth the effort.

Try it!

For the image:

- one of the main things is some thoughts on what you want to create
- pictures to collage with
- interesting textured papers or painted papers that you wish to include
- calligraphy if you have some
- a background sheet to collage on to – this can be painted or something with an interesting texture

Mounting Equipment Required:

- Scissors
- Kitchen towel
- water spray
- a palette knife if you have one to help transfer glued pieces
- a small clean brush to paste the collage pieces
- brushes to paste the backing sheet onto the completed collage
- a container to hold the paste big enough to fit the backing brush
- Newspaper
- Backing paper i.e. a roll of bark paper in a suitable size.

- a bamboo Chinese backing brush if you have one – if not don't worry
- a board to mount the backed picture on or suitable cupboard door to leave the picture on to dry – this needs to be at least 1 inch all round bigger than the image you are planning to create.

Making the Glue

To mount an averaged size picture or two you will need 2 ozs of plain flour.

Mix the flour with enough water to form a very stiff dough and then knead it as you would for bread.

When it has a plastic texture, put about 1.5 litres of water in a bowl and put a very fine sieve in the bowl in the water.

Now, scrunch the dough in your hand in the water in the bowl over the sieve. Keep going until you are left with the residue in your hand that should have the texture of chewing gum.

Take the sieve out of the bowl and wash it thoroughly.

Stir the liquid in the bowl.

Sieve the liquid in the bowl through the sieve again into another container or into a saucepan being careful to ensure any residue remains in the original bowl.

Heat the liquid very slowly until it boils and keep heating it until it thickens and turns translucent.

When it is translucent, remove from the heat and leave to cool. Preferably overnight. Transfer to a sealable container. It can be kept in the fridge for a few days if you don't want to use all of it.

Transfer what you need into your paste tray and dilute and mix with water until it is the consistency of double cream.

It is now ready to use.

Note: if you can't face the process—buy some starch based wall paper paste and mix with water to double cream consistency and use that.

Planning the Image

Qu Leilei prefers to work with one type of paper when creating a collage as the Chinese aim is to create a perfect flat surface—just like a painted image. However, if you would like to mix your papers—it is your picture—you can do what you like.

When planning the image you need to think about what you are trying to achieve: So:

- What feeling are you trying to create?
- What colours do you need?
- What contrast do you need?
- What tones do you need?
- How will they work together?

Don't start until you are clear what you are trying to

achieve and that you have assembled everything you need to create your picture.

Leilei believes it is better to tear the pieces you are going to use to create your image—rather than cutting them with a scalpel or scissors as the torn edge will merge better with the pieces around it. However, if you want a cut edge—go for it.

Getting Started:

Calligraphy

Have a look at your calligraphy and think about how you wish to display it. Leilei like to tear it up and make it look like a broken stone monument rather than paste it on in a complete phrase or poem with straight edges. Don't cut it—tear it to give you a rough edge. It is also ok to tear through characters.

Images

Look at your images and decide how you want to present them. Tear around the edges using the edge of the table as a guide to give you straight but frayed.

Do you want to rip them up and distribute them across the image or keep them whole?

Do you want to use parts of them?

Are you going to use one of them as a background?

Coloured Papers

Colour pieces / sheets of paper using mineral and vegetable colours and ink. Options to try:

- Put the mineral colours on the front using a dryish brush and whilst still damp turn the paper over and add ink, indigo, burnt sienna or any vegetable colour you chose to the back. Turn it back over and add more mineral to the front if you believe it needs it.
- Paint some paper using crash technique on unsized paper—you will get a different effect to the sized paper normally used.
- Paint some paper using splash technique.
- Paint some paper in a single colour.
- Crease the paper. Put mineral colour on the front and whilst still damp turn the paper over and add ink, indigo, burnt sienna or any vegetable colour you chose to the back. Leave to dry. If you ant to you can crease it again and repeat the process using a different mineral colour on the front and other shades vegetable colours or ink on the back.

When your paper is dry, add some calligraphy to some of the sheets. This works better than calligraphy on white paper.

Creating the Image

You need to work on a non-porous entirely flat surface i.e. a kitchen worktop—not wood.

Completely clean the surface you ae going to be working on.

Select the sheet you plan to use for your background and, whilst you are a beginner, turn it face down on the surface you will be gluing on and outline it in pencil—leaving a margin of about 2 cms around the sheet to avoid getting pencil on your image.

Turn the sheet over.

Select the calligraphy, images and papers you want to use and tear out the major pieces.

Build up your image on the selected backing sheet laying the pieces where you want them ensuring that you have a level of overlap.

Adjust and add any small pieces for finishing touches.

Take a picture of what you have with your phone or iPad. You will be looking at this image whilst making the picture.



Remember the picture will be reversed when you are gluing it together.

Move the pieces to one side.

You can either build the whole picture up face down or you can use the major pieces at this stage and add the highlight pieces when the image is transferred to the board as Leilei is doing over leaf

Build up the picture one piece at a time.

Spray each piece with clean water to dampen it. Move it into position and spread glue over the surface. Remove any excess glue from the worksurface carefully being sure not to disturb the piece you have already assembled.

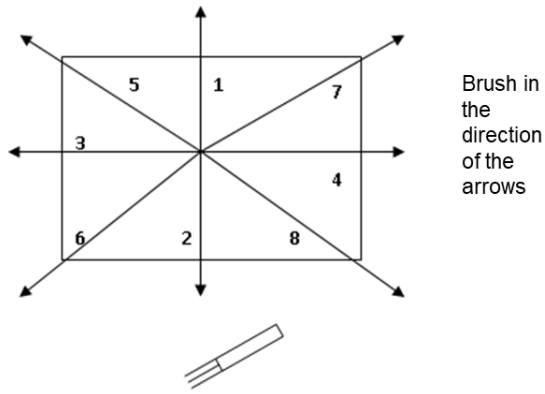
Add one piece at a time ensuring that you are looking a the picture you took to check composition and that the pieces are being added in the correct order, in the correct position and with the correct orientation.

When you have assembled the planned image. Paste over the surface of the image again. Remove

any excess glue on the work surface and add the background sheet to the image again ensuring it is facing down and is in the correct orientation.

Use your mounting brush to ensure it is secured to the pieces below it.

Paste over the background sheet working in a union jack pattern—cross first and then diagonals—always out from the centre of the piece never in from the edges.

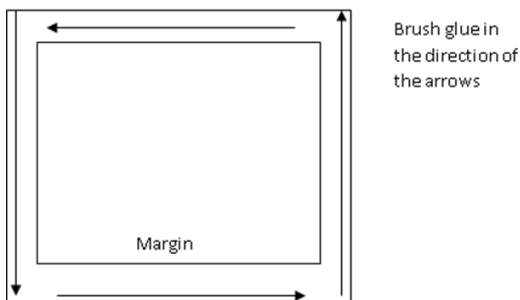


Add a backing sheet and use your mounting brush to ensure it is securely attached to your background sheet.

Paste over the backing sheet, again working in a union jack pattern—cross first and then diagonals—always out from the centre of the piece never in from the edges.

Add a second backing sheet that covers the first one completely.

Add paste around the edges of the backing sheet ensuring you do not go anywhere near the image you have created. This glue will attach the backed image to the mounting board to allow it to dry.



Carefully ease the image from the work surface ensuring that all of the pieces are attached to the background and the background is attached to the backing sheets.

Leilei did this by carefully folding his picture over this backing brush which he held in his left hand and carefully lifting any pieces that had stuck to the work surface and rubbing them onto the image with his right hand. When he was sure everything was in place, he lifted the picture and mounted it on the board face up.

Brush carefully across the edges of the backing sheet, ensuring that the picture is flat and the backing sheet is firmly attached to the surface at

the edges and corners.

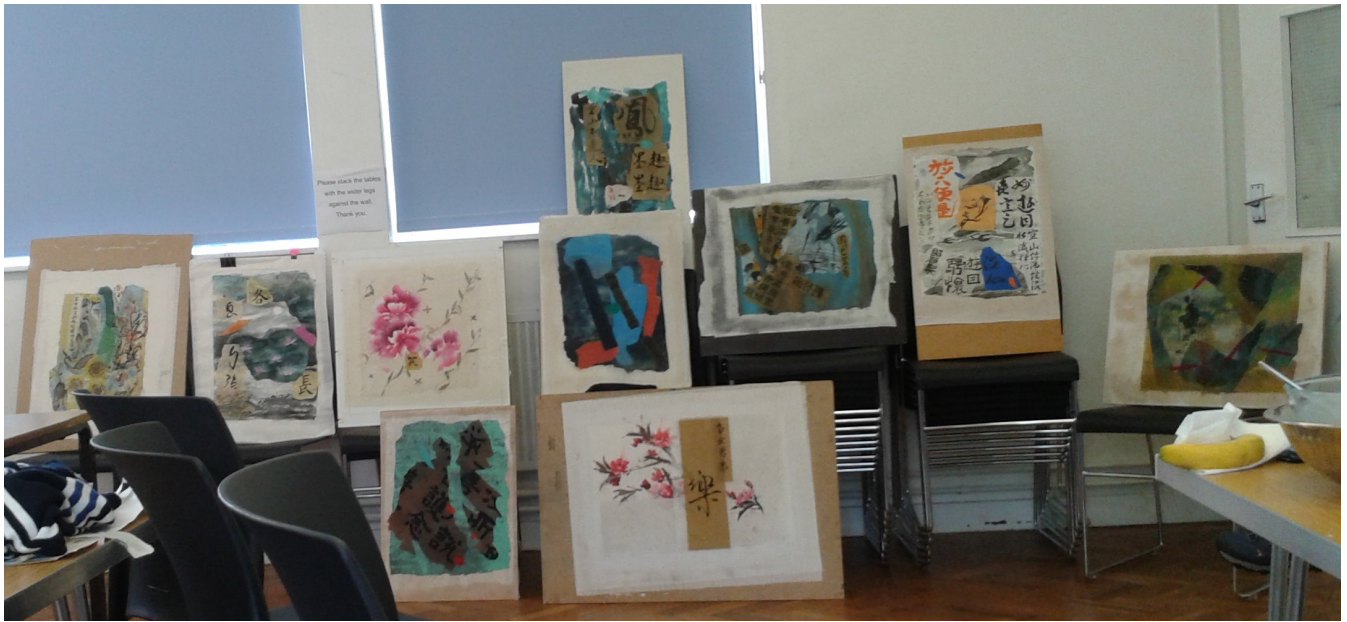
Use your mounting brush to carefully press down any pieces that tried to escape when you moved it from the work surface. Work carefully to avoid creasing or damage.

Lifting a corner very carefully, blow very gently under the picture to lift it away from the board. Don't over do it because the backing sheet could tear as it dries if there is too much air. Under the picture.

Add any final touches that you have left until now (see picture of Leilei below. Gluing each piece individually and brushing into place carefully.



Output created on the day



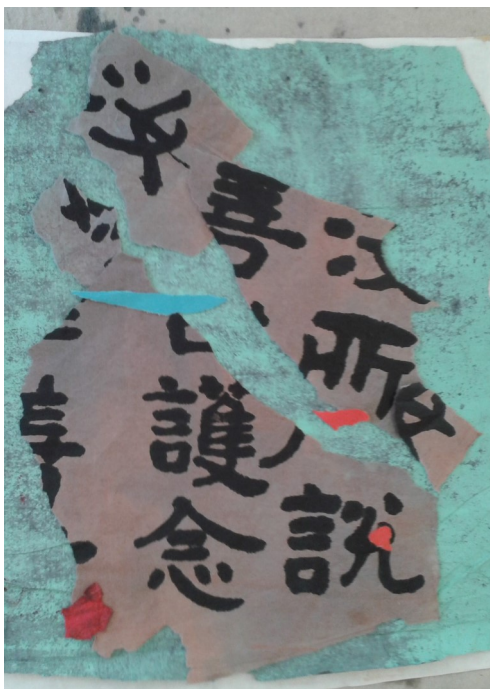
Leave until dry—the time taken will depend on the weather and temperature. Allow the picture to dry naturally for at least a week—try to ensure that it is away from direct sunlight, radiators, etc. Keep it flat if possible.

Carefully remove from the board when dry. Ease it off carefully—don't just try to pull it off.

Add seals as required remembering that corner seals are vertical and seals that are with calligraphy follow the orientation of the calligraphy's characters.

If you are really brave you can silk border mount it before you display it!

However you choose to display it—you should have had fun creating it and that is what matters!



Photograph of Leilei's second piece before gluing.



Final version of second piece when glued.

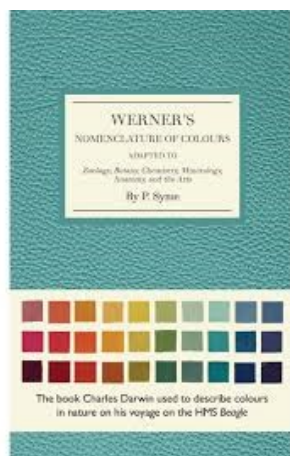
Note the changes in design.

Also worth noting is that Leilei said it is acceptable to mount calligraphy back to front—i.e. effectively paste it on the wrong side—if that meets your requirements better than having it the right way round. Have a look at his first piece and see if you can spot the most obvious character!

Try it yourself and have fun. We certainly did!

Books

This is not Chinese art but should be of interest to anyone with a real interest in colour



Werner's Nomenclature of Colours

I am a member of the Bead Workers Guild and in April they recommended getting a copy of Werner's Nomenclature of Colours to support colour selection.

In the late eighteenth century, mineralogist Abraham Gottlob Werner (1749-1817) devised a standardized colour scheme that allowed him to describe even the subtlest of chromatic differences with consistent terminology. His scheme was then adapted by an Edinburgh flower painter, Patrick Syme (1776-1834), who used the actual minerals described by Werner to create the colour charts in the book, enhancing them with examples from flora and fauna. The book was first published in 1814 by the Natural History Museum.

In the pre-photographic age Werner's handbook became an invaluable resource because almost all visual details had to be captured via the written word, and scientific observers could not afford ambiguity in their descriptions. The book was used by Charles Darwin to identify colours in nature during his seminal voyage on the HMS Beagle. Werner's terminology lent both precision and lyricism to Darwin's pioneering writings, enabling his readers to envision a world they would never themselves see.

The book was republished by the Natural History Museum in January 2018 and is available at the Museum shop and from their online shop at: www.nhmshop.co.uk. A "must have" for all colour enthusiasts and artists for the past 2 centuries!

ORANGE.				
No.	Name.	Colours.	MINERAL.	VEGETABLE.
26	Reddish Orange.		Iron Oxide.	Leaf of Golden Rodent.
27	Red Orange.		Iron Oxide.	Leaf of Golden Rodent.
28	Orange.		Iron Oxide.	Leaf of Golden Rodent.
29	Orange.		Iron Oxide.	Leaf of Golden Rodent.
30	Orange.		Iron Oxide.	Leaf of Golden Rodent.
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Exhibitions

Ashmolean Museum



A CENTURY OF WOMEN IN CHINESE ART

Until 7 October 2018— free display

Gallery 11

Over many centuries, Chinese painters have been inspired by everyday life, traditional literature and folk religion to portray women in this world and beyond. This spring exhibition in the Chinese Painting Gallery features a diverse selection of representations of women in Chinese art over the past 100 years. Paintings are of women—not necessarily painted by women.

Sarah said it wasn't very good but you might find it interesting.

Qu Leilei

Blade of Light

