



Chinese  
Brush  
Painters  
Society

## Region 6

# News Letter

Welcome to the January 2019 newsletter

### What Have we been doing?

In October we looked at the work of Huang Yong Yu who is still with us and in his 94th year. It was great fun trying to replicate his wild backgrounds and the way he mixes mineral colours with vegetable colours to keep his foreground work on the surface—and also—his magical owls!



In November we had a full day class with Qu Leilei on how to paint different backgrounds. Leilei had suggested that we have another techniques class rather than just paint a subject. It was a really interesting session and those who attended got a lot of good ideas for future works. Full details inside the newsletter.

In December we looked at the Blue—Green works of Yuan Dynasty artist Qian Xuan. This is a very different style to normal Blue—Green and you can achieve much faster 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.

#### No meeting in January

**Please note:** Future Sunday subjects are:

3rd February—Ming Dynasty Landscapes



Sketch by Shen Zhou

3rd March—AGM

7th April—Bamboo and Plum Blossom



Ma Yuan—Plum Blossom

5th May—Qing Dynasty Landscapes—Court Artists

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

## Creating Backgrounds with Qu Leilei

In November, we had another exciting and informative day with Qu Leilei. This was another techniques—not subjects—class. Leilei believes it is important to learn the techniques—both ancient and modern—not just copy paintings—and apply them to your work.

He believes that it is important that you express your feelings in your work and that your work reflects your personality. That you finish well and use good techniques.

Leilei bought a number of examples of backgrounds with him (see picture at the bottom) and demonstrated how to create them for our own use and then offered advice on how to use them or further enhance them.

There is not enough space to cover everything in one newsletter so, you will have to wait until March for the using and enhancing texts!

We developed 3 different types of background on 3 different types of paper.

### Key things to note:

- About paper—all kinds of Chinese paper is useful but you either need to use one that is strong OR you need to be very careful because you are going to make it extremely wet and it will become very delicate. When learning a new technique it is best to work small—1/6th of a standard sheet—and scale up when you are confident
- About your colours—you will be using a lot of paint so be prepared. I made it through a whole tube of indigo.
- About your blanket and work surface—it will be a complete mess when you have finished. You can go right through the blanket so be prepared

for paint on the surface underneath it. Your blanket will need a trip to the washing machine before you use it again—just to be safe—as it could be covered/soaked in paint.

- You need a dish and, preferably a brush, for each colour to be used. Mix a large amount of colour. It needs to be intense but not thick.
- Prepare everything before you start.
- It is best to have a brush for each colour to save wasting / diluting the paint you have mixed. You can use hake brushes or large white cloud brushes. Hake works best for the dry brush work.
- Although you are developing an abstract work you still need to know what you are trying to achieve and how you are doing it—possibly more so then when just painting a picture. Think what effect you are trying to achieve—the surface of a bronze vas, a stone wall, pile of leaves, rotting wood—and think about what you need to do to create it.
- When making one sheet, it is worth creating multiple sheets to save wasting paint and time.
- When you have your background—don't rush to paint on it—hang it up and look at it and “see” what is there.

### Verdigris Bronze background using handmade bark paper.

You will need to mix a dish of each of the following colours:

- Mid Yellow
- Mineral Blue III
- Mineral Green III
- Indigo



- Burnt Sienna
- Green mixed from mid yellow, indigo and gamboge—aim for a bluish green rather than a yellowish green
- Dark ink

Screw the paper up. Unfold it. Screw it up again then spread it out on your blanket but don't flatten it.

Dry brush mineral green and mineral blue over the creases. Think about what you are doing. Work lightly. Don't press hard.

Turn the paper over. Add mineral green and mineral blue to some areas pressing down. Add burnt sienna in some areas covering some of the green and blue.

Add indigo covering some of the other colours.

Add green covering some of the other colours.

Turn over and check what it looks like. The colours you are adding to the back should make your front colours stand out.

Turn back and add more of the colours you believe you need to get the effect you want.

Add ink to some areas, blending in the edges.

Turn over again to check add more to the back if required.

If too wet you can now take another piece of clean paper and blot right across the back. If you want to use this blotting as a background, you can screw it up first to get a varied effect.

Bronze background



Blotting of bronze background



### Cool background using mulberry bark paper

You will need to mix a dish of each of the following colours:

- Mineral Blue III
- Mineral Green III
- Indigo
- Light Ink

Fold the paper vertically with its long side at the top. Keep folding until you have a tightly concertinaed piece of paper. Now twist it to get extra texture. Now spread it out on your blanket with shiny side up.

Dry brush mineral blue and mineral green down the folds varying the pressure on the paper.

Turn over. Brush indigo randomly across the back.

Brush light ink into any gaps and blend over the indigo in places. Don't leave any white. This will give you a subtle effect.

Blot off using another piece of paper.

Cool background



Back of blotting of cool background



Remember, you can rotate your backgrounds to get the best angle for creating your picture or turn them over!

## Warm Stone background on gold fleck paper

You will need to mix a dish of each of the following colours:

- Mid Yellow mixed with a little vermillion
- Vermilion
- Cinnabar
- Burnt Sienna
- Purple mixed from Carmine and Indigo
- Dark Ink

Lay your paper gold fleck up on your blanket

Tripe load a hake brush with burnt sienna, vermillion and yellow mix. You don't want it too wet s be careful.

Think about the effect you are trying to achieve and move your brush in an appropriate direction/ directions.

Dry brush the triple loaded brush onto the paper varying the angle and direction.

Reload the brush as necessary.

When you are happy turn the paper over.

Add cinnabar to some areas of the back.

Add vermillion to some areas of the back covering the cinnabar in some places.

Add burnt sienna to some areas of the back covering the other colours in some areas.

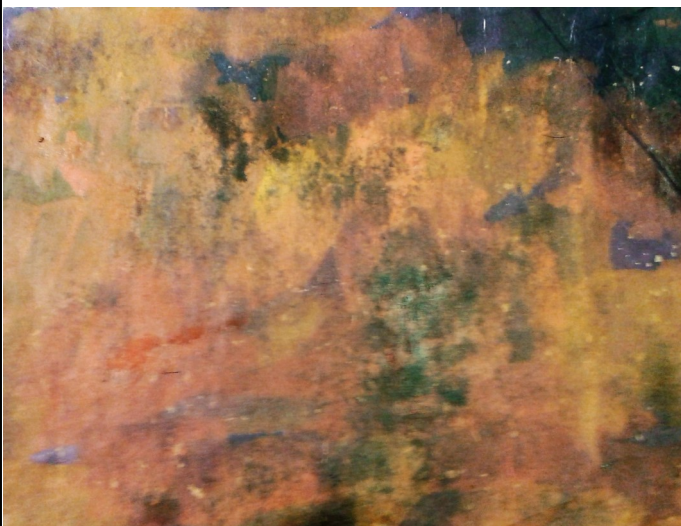
Ad the yellow mix if required.

Cover the majority of the back with purple.

Fill in the gaps in the purple with ink, blending the edges.

Blot with another piece of paper

Warm stone background



## Back of warm stone background



## Blotting of warm stone background



As you can see, the background can be used from either side as can the blottings.

Leilei had some wonderful pictures of on his phone of portraits he has created over backgrounds and blottings some oif which will be on show at his



## Mineral or Vegetable?

At the Huang Yong Yu session in October we again had the discussion about which tubes of paint were mineral and which were vegetable, which were opaque and which were transparent. So, as promised, below please find details of which tube is which type and whether they are transparent or opaque.

Worth remembering is opaque colours will cover your ink, transparent colours will allow it to show through. Transparent colours will NOT cover detailed backgrounds unless they are mixed with a mineral colour.

## Mixing Suggestions

Reds with Cinnabar

Blues/Mauves/Purples with mineral blue—an appropriate shade or white—to get the darkness you require

Greens with mineral green—an appropriate shade or white—to get the darkness you require

Yellows—white

Oranges—vermillion or white—depending on the shade you require

Pinks—with cinnabar or white—depending on the shade you require

## Individual large tubes Marie's

Number	Name	derivative	nature	Colour
104	TITANIUM WHITE	mineral	opaque	White
218	RATTAN YELLOW / GAMBOGE	vegetable	semi transparent	Yellow
242	YELLOW MID	vegetable	semi transparent	Yellow
302	SCARLET/BRIGHT RED	vegetable	semi transparent	Red
306	ROSE RED	vegetable	semi transparent	Red
316	ORANGE YELLOW PALE	vegetable	semi transparent	Orange
336	ROSE RED	vegetable	Semi transparent	Red
390	CARMINE	vegetable	semi transparent	Red
393	PEONY RED	vegetable	semi transparent	Red
398	CINNABAR	mineral	opaque	Red
399	VERMILLION	mineral	opaque	Orange
400	ROUGE	mineral	opaque	Red
439	MAUVE PALE	vegetable	semi transparent	Mauve
443	ULTRAMARINE	vegetable	semi transparent	Blue
448	PEACOCK BLUE	vegetable	semi transparent	Blue
451	PHTHALOCYANINE BLUE	vegetable	semi transparent	Blue
453	COBALT BLUE	vegetable	semi transparent	Blue
455	CERULEAN BLUE	vegetable	semi transparent	Blue
491	AZURITE/MINERAL BLUE 1	mineral	opaque	Blue
492	AZURITE/MINERAL BLUE 2	mineral	opaque	Blue
493	AZURITE/MINERAL BLUE 3	mineral	opaque	Blue
495	INDIGO	mineral	opaque	Blue
511	EMERALD GREEN	vegetable	semi transparent	Green
591	MALACHITE / STONE GREEN - SHADE 1	mineral	opaque	Green
592	MALACHITE / STONE GREEN - SHADE 2	mineral	opaque	Green
593	MALACHITE / STONE GREEN - SHADE 3	mineral	opaque	Green
680	BURNT SIENNA	mineral	opaque	Brown
684	OCHIRD (formerly burnt sienna)	mineral	opaque	Brown
689	UMBER DEEP	mineral	opaque	Brown
699	DARK BROWN	mineral	opaque	Brown
793	BLACK	Vegetable	semi-transparent	Black

## Exhibitions

### British Museum

**I object—Ian Hislop's search for dissent**

6th September 2018—21st January 2019

This exhibition contains a surprising number of Chinese paintings including one by Qu Leilei himself of the young soldier Lei Feng, a hero of Chairman Mao's army—who's selfless acts are much recorded, depicted as a Qin Terracotta soldier with calligraphy in the backdrop. It is more than life sized in ink on xuan paper. The dissenting message being—2,000 years and nothing has changed.



### Qu Leilei: ECHOES

3812 London Gallery 21 Ryder Street, St James's, London, SW1Y 6PX.



28th January—9th March 2019

Leilei has a one man exhibition at the above gallery. It contains a wide range of works and, again, Leilei said "please go and see it if you have time".

## Ashmolean Museum

### PLUM BLOSSOM AND GREEN WILLOW: SURIMONO POETRY PRINTS

Gallery 29 Until 17th March 2019

Surimono are a genre of Japanese woodblock print. They were privately commissioned for special occasions such as the New Year. Surimono literally means "printed thing". Being produced in small numbers for a mostly educated audience of literati, surimono were often more experimental in subject matter and treatment, and extravagant in printing technique, than commercial prints.

Some of the finest examples of Japanese printmaking in the early nineteenth century from the Ashmolean's collections, including a number of new acquisitions, offering a rare insight into Japanese literati culture and customs of the early nineteenth century.



Qu Leilei—Hands 2

