



Chinese
Brush
Painters
Society

Region 6

Newsletter

Welcome to the January 2020 newsletter
in the year of the Metal Rat

IMPORTANT—PLEASE READ

We have been advised that the Library and village hall will be closed for at least 8 weeks from the 3rd February. This means that we cannot hold any Sunday or weekly classes until it reopens.

It is not clear yet if it will be available for the class on the 5th April. It should be but we will need confirmation closer to the date. I will let you know as soon as we have a clear answer.

Welcome to the Year of the Rat!



Rat and Radish Tsukioka Kogyo

2020 is the Year of the Metal Rat. It starts on Chinese New Year Day on Jan. 25.

The Rat is the first of all zodiac animals because, according to one myth, the Jade Emperor said the order would be decided by the order in which the animals arrived across the river. The Rat tricked the Ox into giving him a ride. Then, just as they arrived at the finish line, Rat jumped down and landed ahead of Ox, becoming first.

The Rat is also associated with the Earthly Branch (地支—dì zhī) Zi (子) and the midnight hours. In the terms of yin and yang (阴阳—yīn yáng), the Rat is yang and represents the beginning of a new day. In Chinese culture, rats were seen as a sign of wealth and surplus. Because of their reproduction rate, married couples also prayed to them for children.

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: Future Sunday subjects are:

5th January—**NO MEETING**

2nd February—People's Republic Landscapes



Wu Changan—Winter

1st March—**NO MEETING—hall closed for refurbishment**

5th April—Spring Flowers - if hall is open—I will let you know on Sunday before



Li Yang—Narcissus

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

For weekly classes, please contact the relevant class rep.

Painting Horses

In xieyi (free style), the main purpose is to capture the spirit of the horse. You are not aiming for a truly graphic representation, but you do need to think about the proportions and how the muscle groups act together. Once you have mastered the horse you are set for any large mammal.

Simple wash method

This method will help you paint the very free style. These horses can be used to represent distant horses - not too much detail - or can be used as the main subject if you want something very free.

The aim is to get the basic shapes in as large washes and then build up the final form with strokes / positive lines.

Load a large white cloud brush with medium ink. Lay in and shape the head in 1 stroke (chrysanthemum petal stroke) - then the neck in 1 stroke - remembering to keep it firm not snake like - then the body in 2 strokes - rotating to get the dip in the back and the rounded tummy. Lay in all of the horses you are painting and then leave to dry until the first horse is only just damp.

Now load a medium wolf hair brush with darker ink - not too wet. Starting at the first horse and working to the last, lay in the nose, mouth, cheek, top of the face and ears., the curve across the rump and the tummy remembering to rotate the brush as you go to get nice curves and finally the legs and hooves.

Structured free style washes



Yu Jia—Running Horses

When you have a basic feel for the shape of the horse, you can attempt the more structured style. Depending on the effect you are aiming for, you can either be very precise or quite abstract. As with all free style paintings you are trying to capture the Qu (ch'i - spirit) of the subject.



The most important thing to remember here is that you need to create the animal with minimal brush strokes and that Xuan paper will show all of your brush marks. It is therefore important that you use your brush to represent the muscle structure of the animal with your brush.

Either double load a large orchid bamboo brush with medium ink tipped with dark ink or a large white cloud brush with any colour combination that will get the effect you are looking for - I suggest you avoid white for the moment. Keep the brush just damp - you don't want the ink / colour to spread too far.



Xu Beihong—Horse

You will be using the full range of the brush - upright, side and rotating - to get the structure you want.

A Chinese artist would normally start with the eye but if that seems too hard start by laying in the shape of the head.

Keep the brush upright but rotate and vary the pressure on the brush to get the shapes you want. Using brush strokes that will position the brush in the right posture lay in the head. Next add the ears, the neck and chest, then the shoulder.

Now, using side brush lay in the back - being careful not to extend into the rump. Next holding the brush upright lay in the rump and the top of the back leg. You will need to rotate the brush to get a good shape. Add the tummy. Add the legs as bone strokes in a tone that suits your colour scheme.

Load the brush with dark ink and keeping it fairly dry and upright add the hooves, eyes, nose and mouth. Finally add the mane and tail.



Artist unknown

Outline Style

Loading the wolf hair brush you normally use for fine line drawing with medium ink and keeping it fairly dry and. Upright, lay in the eye or eyes (if you can see them). Next add the face, nose, mouth and

ears. Add the front of the neck and chest then the back and rump and the tummy rotating the brush as you go to get nice curved lines.



Han Gan—2 Horses

Think about the position of the legs before you paint them. Paint down the legs working on both sides - rather than completing one side to the leg and then starting on the other side. Make sure the legs are the same length and appropriately positioned. Add the hooves.

Load a large white cloud brush or bamboo orchid brush with ink and keeping it dry lay in the mane using appropriate brush strokes starting where the hair grows on the neck and sweeping down in a curved line lifting the brush to get fine ends. Paint the fringe between the ears and above the eyes.



Han Gan—Night shining White

Reload the brush and once again keeping it dry and this time fairly upright, lay in the tail. Leave until almost dry.



Han Gan—Horses

Add washes of an appropriate colour to get the effect you want being careful not to have the brush too wet. Leave until almost dry and if necessary add more washes to deepen the colour but don't overdo it.

What Next?

The techniques specified above can be used to paint water buffalo, cattle, donkeys, camels, goats and other large mammals. Just paint the various body parts in the same order remembering to add horns after painting the ears and leave out the manes as required.

The basic concepts are identical for all animals – only the shapes and colours vary.



Zhang Quan—Cattle



Li Keran—Coming Home

To create the horns you need to keep the brush upright and rotate it as you go to get nice curves.

If you want a shaggy hair effect you keep to keep the brush fairly dry and either use side brush or

What Have we Been Doing?

In October we looked at large birds using the work of artist including both CBPS presidents Qu Leilei and Jane Evans along with Pan Tianshou, Li Kuchan, Lin Fengnian and Hong Yongyu. We had fun tackling the different styles.



Egale—Pan Tianshou

In November I was at the CBPS AGM in Yorkshire and the group tackled chrysanthemums with Margaret,

In December we had a look at techniques using different types of salt and alum working on Xuan Paper. Both work well with ink but are not as effective with colour.

You get some interesting results But they are totally unpredictable. So, if you are a control freak—this is not for you!



This is Phyllis' lotus reusing salt from a previous picture.

Using Salt and Alum

Creating Alum solution

Take 1 heaped teaspoon of alum powder and ½ pint of warm boiled water. Mix well until alum powder dissolves

Leave mixture to settle for a minimum of 24 hours. You will find a sedimentary deposit at the bottom of the container.

Decant into a screw top jar – leave deposit behind.

The mixture will keep for a year or more in the fridge if the lid is kept tight and the mixture isn't contaminated. When taking mixture from the jar, always use a clean spoon or a clean brush or pour a little out.

Using Alum

The alum solution can be used by painting onto the paper and leaving to dry or applying ink to it whilst wet. You get much subtler effects if it is dry.



The top leaves in this picture by Leilei have been under painted with Alum solution.

Alum on top of ink has a lesser effect.

Alum solution can also be used to stabilize Gong bi paintings on silk and paper. Carefully paint over the area to be protected with the alum solution and then leave until completely dry before doing any further work on the picture.

Using Salt

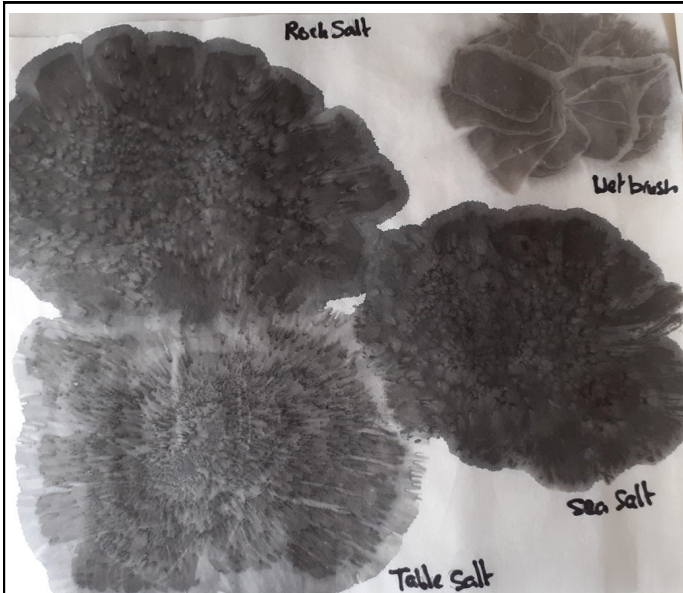
There are three main types of culinary salt—sea salt which is flaky, rock salt—which comes in lumps which can be ground down, table salt—which is tiny crystals.

They each have different effects. See picture on next page and the leaves at the bottom of Leilei's picture.

The amount of salt you add and the size of the pieces—for rock salt and sea salt—will give you different effects.

Generally speaking, the wetter the ink when the salt is applied, the most effective the change will be. So, don't try to paint the whole picture before adding the salt, you need to paint one feature and add the salt and then move on to the next one.

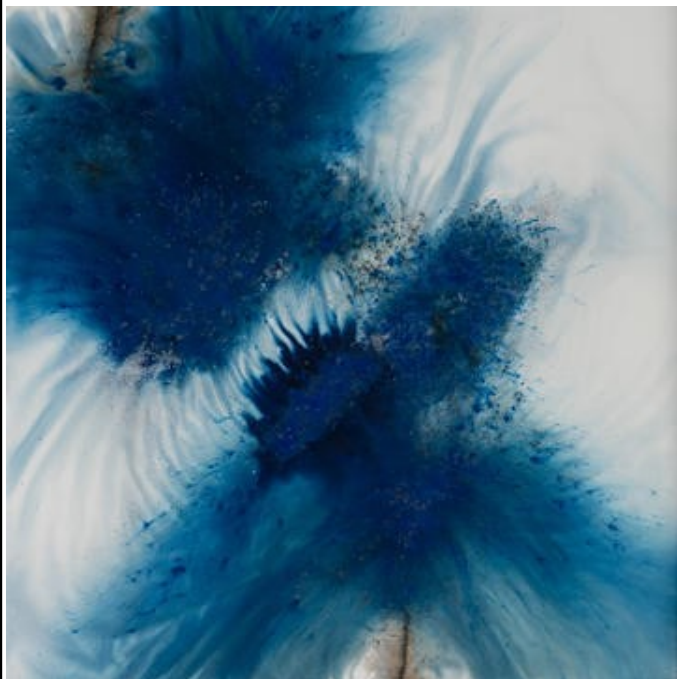
Most of the picture you will see are lotus pictures but there is no reason not to try other flowers and landscapes.



It is definitely worth trying it out and see what you get. The effects can be quite dramatic.

It was fun to try. You could also try the salt used to clear paths in winter if you have any.

Exhibitions



Ashmolean Museum

Cai Guo Qiang—Gun Powder Art

Gallery 11—FREE DISPLAY

Open until 19 Apr 2020

Free Admission

Chinese artist Cai Guo-Qiang (b. 1957) is best-known for his gunpowder explosion events staged in public spaces worldwide and, in particular, for his firework display for the opening ceremonies of the 2008 Olympic Games in Beijing. This exhibition focuses on the artist's smaller-scale works, exploring the presence of Chinese culture in his art

through the mediums of painting, drawing, and gunpowder on canvas, paper and silk. Learn about the significance behind the materials Cai Guo-Qiang chooses to work with, as well as the ways he adapts them to explore his own central themes of creation, destruction and chance.

It is a wonderful display of very unusual pieces. I really enjoyed it.

3812 Gallery London



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POETIC ABSTRACTION

Solo Exhibition by LI LEI

14.11/2019 – 18.01/2020

In his poetic abstraction, Li Lei conveys his inner feelings through abstract images; in his paintings, no distinct forms can be identified. His brushstrokes lay out landscapes layer by layer, and, through the building of colour, he allows colour and brush reciprocity to reach a kind of tacit understanding, with no trace of conflict between them.

Books

Nothing new to suggest this time. It seems that our favourite subject is out of favour at the moment!