



Chinese
Brush
Painters
Society

Region 6

Newsletter

Welcome to the October 2019 newsletter

What Have we Been Doing?

In July we had our annual look at Summer Flowers from a number of different artists which also included a sprinkling of birds and insects. Nothing too taxing—so fun was had by all.



White Wild Flower—Ren Bonian—sketch

In August we had our group lunch in memory of the afternoon teas that Joyce Levermore provided to us every August. 18 people attended and we had a wonderful time—just eating and chatting! Lots of lovely pictures on the walls helped to brighten the hall.

In September we had a look at the Qing Dynasty unaffiliated artists' landscapes—those artists that are credited with having invented free style painting—and it was an interesting afternoon looking at the freer interpretation of landscape art including some sketches like the one below.



Shi Tao—Sketch

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:

6th October—Large Birds



Li Kuchan

3rd November—Chrysanthemums with Margaret Wall



Wu Changshuo

1st December—Techniques— using salt and alum

No meeting in January

Sunday workshops cost £2 and start at 13:00 with a demonstrate

ion of the subject and guidance during the afternoon. For weekly classes, please contact the relevant class rep.

Flower and Bird with Qu Leilei (2)

This is the second report of Qu Leilei's May workshop and covers the other artists' pictures.



Gao Fenghan (1683-1749) Qing

There are no rough texture strokes on this picture. The bark texture is applied using strokes of varied shapes and sizes in multiple tones of ink and burnt sienna.

Qu Leilei did not complete the whole picture—just enough to get people started.

You will be using ink given a brownish tone by mixing it with burnt sienna. It is worth mixing a batch of this at this stage. Keep it dark. This will be referred to as ink mix in the following notes.

Starting with the main tree A, using your rough stiff hair brush, lay in the outline using short lines of varying length and width ink medium-dark ink mix. Build up the texture and the holes in the bark using various tones of ink and strokes of various sizes and shapes.

Using darker ink mix, add the finer branches that



will support the blossom.

Add the plum blossom B using a fine line brush and medium-dark ink mix, grouping it well—some individual blossoms—some overlapping.

Add the dots to the tree in various tones of ink mix.

Qu Leilei said if you were painting the whole picture you would then add the smaller plum trees on the left C. Outline using a lighter ink mix (transfer some and add more water - don't mix water into your main puddle you need to keep this dark). Build up the texture also keeping the tones lighter. Add the plum blossom outlines.

Look at the rock carefully. It is some sort of slate type rock with definite layers that give it depth.

Add the dots to the trees on the left with various tones of lighter ink mix.

Add the rock D using the lighter ink mix and your rough stiff hair brush. Remember not to outline the whole thing on one level. Look at it carefully and build up the shape with short lines of various tone

and thickness. Keep your brush dryish.

Leilei said if you were painting the whole picture you would then add the top of the tree E in the same way that you built up the lower section including adding the plum blossom in careful groups using the darker tone of ink mix.

Add washes of burnt sienna toned down with a little ink to the rock.

Add a little indigo to your lighter ink mix and add washes to the main tree.

Add a little more water and add washes to the trees on the left.

You would then add the foliage behind the rock F using ink (not ink mix) and add some ink dots to the tree and the rock add the front trees G.

Wash in your sky with a diluted version of your ink mix plus indigo, varying the dilution to give you the variation in tone you require. Try to avoid your plum blossom. These are not painted white.

Leave to dry.

Picture by Unknown Artist Qing

This is a painting of peach blossom—which has some leaves when the blossom is out. It is very different from the other 3.

Look at the rock very carefully it is the foreground object. It is covered in moss and growths of a number of varieties. Unlike the previous rock, this one is very curved and is created from a number of curving strokes—no straight lines involved.

Again create an ink mix using ink and burnt sienna but less burnt sienna than last time and your rough stiff hair brush.

Using medium tone ink mix, lay in the outlines of the rock. You can see where they are—even those under the moss and growths.

Using a darker tone of ink mix lay in the main trunks and thicker side branches of the trees behind the rock on the left and the right. Using a wash brush, add some shading to the rock in the bottom section.

Create a mix of dark purple made from rouge tint and ink and using a finer stiff hair brush, lay in the flower branches on the tree.

Create a very diluted mix of cinnabar with ink—this will be used for your flower petals and your rock.

Load a small wash brush with the cinnabar mix—keep it relatively dry—tip with rouge tint. Lay in the blossom—one brush stroke per petal. Group them carefully with buds occurring on stems above flowers.

Mix a green from indigo, gamboge and a little cinnabar to tone it down.

Add the calyx to the flowers and the leaves using the mixed green. Don't add too many leaves.





Add a few extra strokes to the flower branches using the purple mix and add a few dots to the flowers.

Using ink and your rough stiff hair brush, add some dryish strokes to the base of the rock and some dots to the surface. Don't over do it.

Using light ink add the grasses beneath the rock and on the left.

Using a wash brush add a light light ink to the cinnabar mix and add this to the upper sections of the rock. Keep the brush relatively dryish and don't over do it.

Let it dry

Finally if you would like to, add your bird to the top of the rock using tones of ink for the head, back, wings and tail.

Add a double loaded brush dab to the breast. Keep the brush relatively dry.

Leave to dry.





Xue Song entitled Blue-Green Landscape (60 cms x 120 cms)

3812 Mindscape Summer Group Exhibition

I provided you details of this exhibition but not sure if you visited.

Jean Turton, Angela Reich and I went to see what was there. We knew Qu Leilei's work would be worth the visit if nothing else was interesting, but everything we saw had a story to tell. All of the works in the exhibition were based on traditional Chinese Brush painting techniques and reflected the symbolic relevance of Shuimo (Shui – water – and Mo – ink) in Chinese culture. Every one of the paintings was worth examining carefully to see how it had been created and they were all well thought out images.

However, all three of us were entranced by the same two paintings! The 3812 Gallery have allowed me to provide you with this write up and have very kindly provided us with the two images that accompany it.



First a painting executed in coffee – yes coffee! and ink by Chloe Ho is entitled the Dreamer. From the side view it first appeared to be a large (124 cm x

203 cm), very dynamic landscape. But as you walked to the front and studied it more carefully it was a beautifully formed naked person. It is amazingly abstract, the colour work and ink are beautifully controlled, and it is stunning!

Chloe was born in 1980s and was nominated as Martell artist of the Year in Hong Kong in 2017. Her working is taking traditional methods and building new and dynamic ideas.

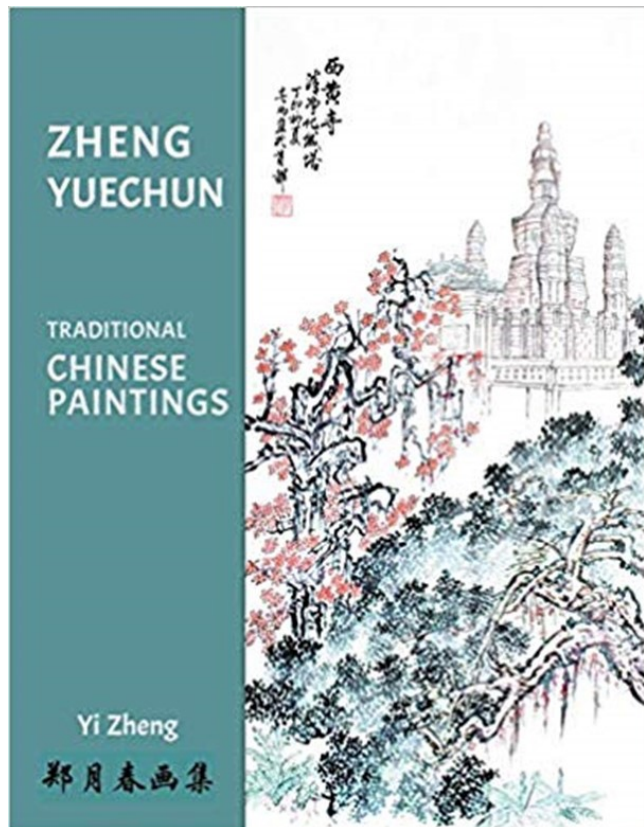
The second painting by Xue Song entitled Blue-Green Landscape (60 cms x 120 cms) – was a far more complex construction. You look at it and then look again and you're thinking "how did he do that?!?" If you look really hard you can see that underneath the painted image, the structure is carefully formed from hundreds – if not thousands – of tiny pieces of collaged paper images. The mountains were formed from landscape images – trees, rocks and mountains; The water contains trees, ships and buildings; and the sky is awash with beautiful calligraphic characters. The level of thought that has gone into creating the work is stunning! When the under collage is complete (and I suspect left to dry for some time), the colour is added over the top and the choices of transparent and semi-transparent colour are also very carefully considered to give maximum effect.

Xue Song was born in Anhui province in 1965. He was involved in a serious fire in the 1990s in which his dormitory burnt down and damaged books and images which he collected and collaged and enhanced. He has taken traditional techniques such as those evident in Bapo (see last month's book article) and is building and developing them in a very dynamic, imaginative and creative way.

So—more thoughts on collage to add to Leilei's!

Books

Yuechun Zheng's Traditional Chinese Paintings



Amazon Price £18.85 with Free delivery.

Recommended by CBPS Yorkshire Group.

ZHENG YUECHUN loved painting since childhood. As early as 1956, she successively worshiped Wang He (court painter) and Xia Wushao (Qi Baishi's disciple) as teachers, and assiduously studied traditional Chinese painting techniques. A total of 108 works was selected for this album. Among them are the magnificent Great Wall paintings, the ancient Beijing architecture paintings with a long history and unique oriental art form, the beautiful and touching ancient maid figure paintings, the poetic landscape paintings of the pavilions, the vivid and natural animals, and the meticulous flower and bird paintings.

The book is in six sections, Great Wall (20); Ancient architecture in Beijing (6); Ancient maid figure painting (8); Pavilion landscape painting (41); Animals (4); Meticulous flower-and-birds' painting (29).

Exhibitions

Chloe Ho: Unconfined Illumination

3812 LONDON GALLERY, 21 Ryder Street, St

James's, SW1Y 6PX

14 September to 15 November 2019

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

Monday - Friday: 10am - 6.30pm

Saturdays: 11am - 2pm



This is a solo exhibition by the artist covered in the article on Page 5. She is a very talented young lady and her work is very dynamic.

And what else?

There is nothing else to tell you about at the moment but if you get the urge you could have a look in the China Gallery at the British Museum or the Michael and Khoan Gallery at the Ashmolean.

