



Chinese
Brush
Painters
Society

Region 6

Newsletter

Welcome to the April 2020 newsletter

Margaret Parris



Margaret at the 2005 Christmas party working on a quiz question

In Early January, we received news from Margaret's son Tom that Margaret passed away last October. Margaret was one of our founder members who had moved to be close to her family however she remained in contact with us. Margaret had a great personality and was a supporter of the group and of Chinese art.

We have purchased 2 trees in her memory with the Woodland Trust in Spud Wood, Lymm.

What Have we Been Doing?

Answer is—together—not a lot!

The hall was closed from February 3rd, so no weekly classes and no Sunday monthly classes have been possible since February.

At the February Sunday class we looked at the work of People's Republic landscape artists and that has concluded our trip through the changes in forms and techniques from the Tang Dynasty until now. It has been an interesting journey and has been good to see how things have developed and what has stayed the same across a long period of time.



Wu Guanzhong—Jade Pond

There was a lot of interest in Wu Guanzhong's work. He is very quirky. Using all of the standard forms and techniques in a very personal way.

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.

Harefield is currently closed for events and activities because of Corvid 19 restrictions.

I will let you know as soon as it is due to reopen.

All of our classes are cancelled until it reopens.



Yunshuping—Iris



Liu Maoshan—Spring



Wu Guanzhong—pandas

Sunday workshops cost £3.50 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.



Celestial Figures Qizil Caves

Cave Painting

The tradition of figure painting in China comes from the religious figures painted on the walls of caves like those found in Henan, Yungang, Mogao, Kuchean, Dunhuang and Qizil.

The interior of these decorated caves typically consists of a large vaulted chamber in the front and a smaller rear chamber. Two tunnel-like corridors on the sides link these spaces. In the front chamber, a three-dimensional image of Buddha, housed in a large niche, usually serves as the focus of the interior.

The highly standardized decorative program of these cave temples represents a Buddhist cycle that transmits the core teaching of Buddhism.



Mogao Cave Painting

Although the Buddhist cave tradition originated in India, the cave temples of ancient Kucha have little in common with their Indian counterparts. The architects and artisans working at Qizil developed and modified the architectural tradition of rock-cut cave temples into something uniquely Kuchean. The ethnic diversity of ancient Kucha inspired its inhabitants to forge their own distinctive style of Buddhist art and architecture, drawing on influences from many different sources such as ancient Gandhara (modern Afghanistan), India, and Iran.

Over time, the Kucheans absorbed all the artistic influences transmitted along the Silk Routes and adapted them into something of their own. Thus, the artistic achievements of Qizil exude an air of the cosmopolitanism that pervades the decoration in the Buddhist cave temples of Qizil.



Indian figure in the Qizil Caves

A series of sermon scenes or episodes from the life of the historic Buddha (Sakyamuni) traditionally decorate the side walls. The vaulted ceiling is always covered with Jataka stories that recount the deeds of the Buddha's many past lives or Avadana stories that are allegories or parables concerning the doctrine of the karma (the concept of cause and effect).

The focus of the rear chamber is usually a Parinirvana scene representing the Great Demise of Sakyamuni. Throughout, the ancient Kuchean artists favoured a burnt sienna, mineral blue and mineral green palette that is characteristic of the wall paintings of Qizil.

From their origins as cave art, these elegant figures transferred readily onto silk and then onto paper.

The aim of this pack is to help you improve your line work and colour work whilst having some fun painting a more unusual subject.

When you have the techniques sorted out you could always try painting iconic images using these techniques and photographs of friends and family.

Materials

Keep the colour palette limited per picture as it is in the cave work. For example, you can see from the images in these notes that the Qizil artists created their pictures in are just ink, mineral blue, mineral green, burnt sienna, white and possibly a little red.

You can work on any paper that you have. Xuan is fine. Grass paper would give you a coloured background to start with and would be a bit cave like. If you have some linen paper the texture could be interesting to work with. Bark paper would also give you texture. Gold Flex would also give you interesting results.

Plan your composition before you start and think about your colour palette.

Lei Gu Style

Using medium ink or medium ink mixed with a little burnt sienna (for a warmer effect) and an outline or calligraphy brush and keeping the brush relatively dry (to avoid blobbing) and upright, outline the figure /figures starting at the head: outline the head, neck and shoulders and working down the arms, hands, body and legs to the feet.

Don't start painting features on the faces – get your wrist, hand and arm loosened up first painting their clothes. Paint the figure that is closest to you first and work back. You should avoid long continuous equally thick lines – drafts man's lines.

The picture should be created using orchid leaf lines – lines that start thin will widen out and taper at the end (see above). Where a line turns it should be thicker. Where a line starts and ends it should be thinner.

Where it joins behind another line or joins a line (like in the folds in clothes) it should be thicker.

Add the facial features and the hair and any hair ornaments.

Finally, add any background features but keep the figure as the focal point.

Also, you could try filling in the gaps that are now in the pictures.

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Two Adoring Bodhisattvas at Qizil Caves

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Adding the Colour

For painting, you will need:

at least 1 white cloud brush and a standard set of Chinese colours

Work on the bodies, feet and backgrounds first. Leave the faces, hands, hair and hair ornaments until last.

Where you are using mineral colours, flat wash the required colours onto the clothes, shoes and background objects first and leave to dry.

Apply the shading to the clothes - add colour where you want dark areas or shadow to be. Use appropriate washes following (adapting) the guidelines above. Leave the work to dry.

If you need to add highlights apply these after the work has dried. Avoid using thick white as this will probably spoil your work.

Base wash	Shading wash
Mineral blue	indigo
Mineral green	indigo
Cinnabar	Rouge tint, carmine or burnt sienna
Vermillion	Red + a little ink or burnt sienna or burnt sienna + ink
White	Use whatever gives you the effect you want
Burnt Sienna	Ink + a little burnt sienna or burnt sienna + carmine or burnt sienna + a little indigo

Painting the Hands and Feet

Mix a light wash of very pale burnt sienna or burnt sienna and a little carmine and gamboge. Apply to the hands and feet avoiding the nails.

Build up the shadows between the fingers and toes and on the palms and soles of the feet using more of the same wash with a little light ink added. Allow each application to dry before adding the next.

Painting the Face

Try to avoid losing the ink lines you used to paint the features.

Using the wash you created for the hands apply carefully to the face avoiding the eyes.

Build up shading on the face where required using more of the same washes working in layers and allow each layer to dry before applying the next.

Underpaint your mineral green and blue areas with an ink wash first. It will make your mineral more intense.

If required, add highlights to the forehead, cheeks, chin and nose using very dilute white or very dilute white with a little burnt sienna.

Paint the irises of the eyes brown and leave to dry.

Use dark ink or mineral colour to build up the eyebrows and dark ink for the eye lashes and leave to dry

Use dark ink to paint the pupil and leave to dry.

Painting the Hair

Do not be tempted to apply one coat of dark ink or mineral colour to the hair because it will run when you try to mount the picture.

Build up the hair using layers of medium ink or mineral colour applied carefully. Apply to the inside area and ease out to the outline being careful not to extend beyond the outline onto the face or background. This approach will also help you avoid creating a helmet effect.



Celestial Figure from the Qizil Caves

Background

Build up the background using colours appropriate to achieve the effects you are after making sure that the colours you use support those of the figure or figures.

If you want to have a go, there are lots of pictures in good resolution on the internet. Just search for the Cave names.

Bhramin monk from the Qizil Caves



Painting Irises

Have a look at irises. They come in a wide range of colours. You can work with any colours you like. Just triple load the brush as described above using the colours of your choice. You may need to experiment a bit to get the colours you want.

Flowers

Good free style irises are mostly about triple loading your brush properly for each flower. It's not hard but it requires practice and patience.

You only load the brush once for each flower and you start painting at the petal nearest to the front paint the 3 sepals (larger petals with yellow centres) and the 3 falls (the smaller ones) working in front to back order.

First wet the brush and rub off excess water. Load the brush to about 80% with thin white and rub off excess into the saucer. Keep this saucer for white. Using a second saucer tip the brush with carmine and then blend the colour into the brush on all sides up about 50% by pushing the brush along the saucer rotating it as you go. When you have a light pink tip the brush with ph blue and blend this over the pink to give you a bluish mauve. You may need to add more carmine or blue to get the tone you are looking for.

When you are satisfied that you have the main colour right you are going to add the darkest tone to the brush. Tip the brush again with carmine and blend to about 15%. Finally tip with blue and again blend to 15%. You should have a dark blue purple at the tip of the brush.

Now you are ready to paint.

Create each sepal by putting the tip of the brush on the paper and pulling it along pressing very slightly to widen the stroke then rotating it and pressing it on the page to get a curved stroke. Press it down so that the heel of the brush spreads out on the page. Lift the brush straight off - don't pull it - or you will ruin the stroke by dragging the darker tip into the lighter areas on the petal. Lay in the other half of the petal this time rotating the brush towards the previous stroke. Try to leave a very small gap between the start of the two strokes for the yellow.

Add the two remaining sepals in relevant postures.

Using the top 40% of the brush only - add the 3 smaller falls between the larger sepals by pressing the brush down and pulling it sideways rotating as you go.

Add the flower's trumpet if you can see it.

Don't wash the brush out. Use the white water in the first saucer to moisten your brush. If you have run out of white water add some water to the heel of the brush using another brush loaded with water. Follow the triple loading process for each flower.

Buds are created from 2 or 3 strokes closely together using the first 50% of the brush only (the darker sections). Follow the triple loading process for each bud.

When you have all of the flowers and buds, tip the brush with yellow and add a little colour to the base of each large petal in the space that you left.

Leaves

Tip and load the brush with yellow up to 80%. Tip with indigo and blend it to create a medium green up to 80% - covering all of the yellow. Add more indigo as required to give the colour you require. Tip with indigo and blend a darker shade of green up to 50%. Tip with indigo (for main leaves) or ink (for older leaves) or flower purple (for new or shorter leaves) blend to 15%. Lay in the leaves starting with those nearest to you and working back as the colour in the brush lightens. When you reload start again at the nearest leaves and work back. The leaves should be narrower at the base and tip and wider in the middle. They should not be straight but should curve away from the flowers. Try to avoid vertical and horizontal lines.

Stems

Load the brush as for leaves and tip with indigo. Add the calyx around the buds and flower trumpets. Add the stems ensuring that they are positive joins and strong narrow strokes.

Final Touches

You are now ready to add the final touches to the flowers.

Load your fine line brush with the darkest tone you blended for your flowers. Add a few short lines diagonally across the yellow sections of the flowers - let some of them cross over those opposite. Add a few lines at the edges of the petals that start at the edge and come in towards the centre of the flower - following the direction of the petal - these lines help give form to the petal and represent creases. Ensure you vary the length of the lines. Don't add too many or you will make a mess.

Leave to dry.



Hokusai—Iris

Exhibitions

Ashmolean Museum

ART IN CHINA 1949–1979

2 May–4 Oct 2020

Gallery 11

Free Admission



This exhibition will allow you to explore art produced in China during the thirty-year period that followed the founding of the People's Republic of China, with works ranging from painting in traditional styles to the propaganda art produced in response to Mao Zedong's political campaigns and as influenced by Russian poster art.

TOKYO: ART & PHOTOGRAPHY

16 Jul – 22 Nov 2020



This major exhibition, opening in summer 2020, will explore Japan's capital city through the varied and vibrant arts it has generated over 400 years, from its beginnings as the headquarters of the Tokugawa shoguns in the early 1600s to the sprawling modern metropolis and dynamic centre of art, photography and design it is today.

VISITING AND TICKETS

Timed tickets will be in operation. Tickets will be on sale later in the year

3812 Gallery London

MORE THAN INK

Artists:

WANG HUANGSHENG, RAYMOND FUNG, YU YANG, CHLOE HO and VICTOR WONG

23.01 – 15.04/2020

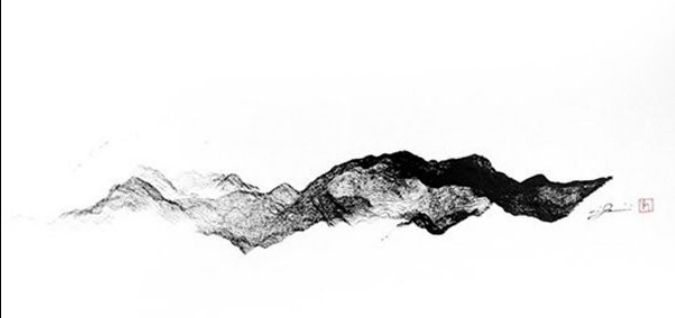
We saw this exhibition in February. There are a lot of exciting landscapes by Victor Wong—who is an artist who has programmed a robotic arm to paint—and some more amazing abstracts by Chloe Ho.



The others were a bit colourful for me but, as you know, I am not a colour person!

In terms of composition, line and tone—Victor and his robot are seriously good artists. The work is extremely dynamic and full of Qi!

I would love to own one of his works but they are a bit big for the space available.



The picture below is another amazing abstract by Chloe Ho.

You can't go to the gallery but you can have look on their website: <https://www.3812gallery.com/>

