



**Chinese
Brush
Painters
Society**

Region 6

Newsletter

Welcome to the July 2020 newsletter

What Have we Been Doing?

The answer is not a lot together!

We have stayed in contact via email during the lock down and have not been advised yet that the hall has reopened.

As soon as we have any news, I will let you know.



Wu Changshou—Autumn

Museums and Galleries

The RA plans to open again next week—Members only to start with and all entry must be booked in advance. Picasso on Paper is still available if you haven't seen it.

3812 Gallery has reopened but for booked appointments to view only. I suspect they are looking for paying customers at this stage.

Nothing yet from the Tate, the BM and the Ashmolean.



Shi Tao—Bamboo and Pine

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 when the hall is open.

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.

When we are able to meet again, I will let you know.



My version of one of Wu Changshou's Chrysanthemums

The Four Gentlemen

Like all traditional Chinese Brush Painting students, I started painting with plum blossom.

We spent 6 weeks painting each of the Four Gentleman without knowing why!

When I later attended a course at the British Museum on painting the Four Gentlemen, Li Jia explained that, if you learn how to paint the four gentlemen well, you have mastered all of the strokes you need to paint any flower or bird you wish to paint.

He also explained that they are not just for beginners! Experienced painters should revisit the subject at least once a year to ensure they have developed no bad habits.

So, to ensure we have developed no bad habits in the past 12 months, let's have some fun and spend some time revising our Four Gentlemen.

Worth remembering is there are normally two options for everything – outline style and dot style. You need to practice both styles so that you can choose the one that best suits your composition. You also need to practice the different postures – because you do not want identical leaves, flowers and stems. They should also be varied from new to dying growth.

Plum Blossom



Dot Style Blossom



Line style blossom

Your petals in a flower or bud should all be equal sized. The stamen are fine lines with dots and the sepals are single short strokes.

Your branches should be strong and gnarly. Create them using short positive strokes.

Have a look at the two examples of styles and practice your postures. The aim is to get a variety on the branch with flowers in many postures and different directions.

Remember buds come above flowers on a branch.

Have a look online for plum blossom by Ma Yuan (1160–65 – 1225) – he was a real expert.



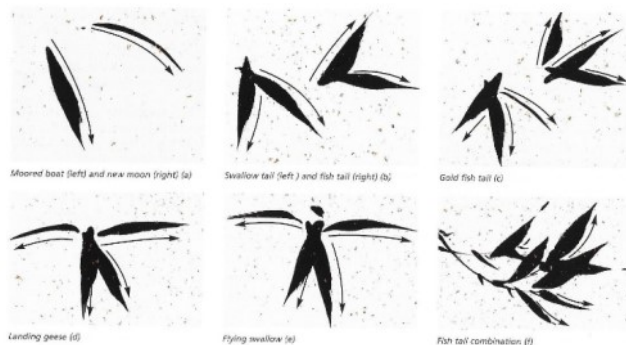
Ma Yuan—Plum Blossom

Bamboo

There are many different varieties of bamboo – with leaf groups that go from single leaves to five leaves.

In a painting it is normally good practice to select a variety and stick with it but you should practice your bamboo leaves in different groupings and different postures and select the best grouping for your composition.

Have a look at the examples below and practice different postures for each combination.



Qu Leilei – Bamboo leaves

Remember your bamboo stems are bone strokes and that as you go up the stem, the strokes get longer and narrower.

Use an upright brush and you may need to stand up to get the strokes you need.

Also, if you have more than one stem, ensure that the joints in the stems do not line up and that the stems vary in thickness! You need variation to create interest.



The fine strong strokes across the joints of the stem are created in a darker tone.

Qu Leilei—Bamboo

Remember leaves grow from branches – not from the main stem – and that the branches are jointed in the same way as the stem. Branches grow from the joints on opposite sides as you go up stem. So, think about this when creating your composition. Also – less is more! Don't create a jungle—two or three stems is sufficient.



Have a look online for bamboo by Shi Tao (1642–1707) – there are some stunning examples.

Shi Tao—Bamboo and Plum Blossom Under the Moon

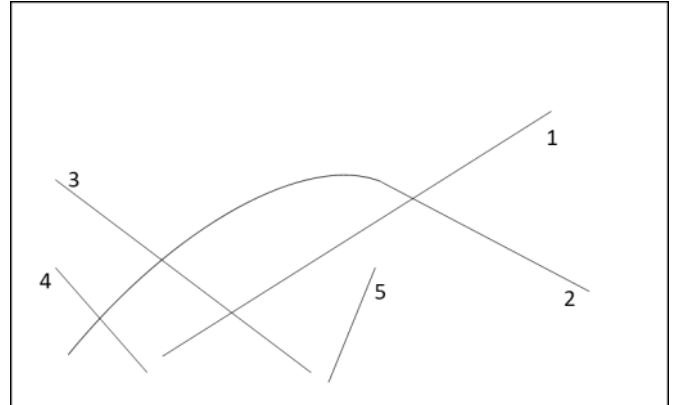
Orchid

You need to practice your orchid leaves to get variation in the lines.

You want to create the effects of the leaves turning by increasing and decreasing the pressure on your brush as you move along the leaf. You need to vary the length, posture and tones you use to get an interesting composition.

Keep your brush upright. Again, you may need to stand to get the lines you want.

Try using the structure below. Practice each leaf posture, varying the pressure on the leaves.



Cai Xiaoli—Phoenix Eye

There are two types of grass orchid. One with a single stem of flowers and one with multiple stems of flowers. Choose one type for your composition. If you are going with the multi-stem version, only paint two stems.

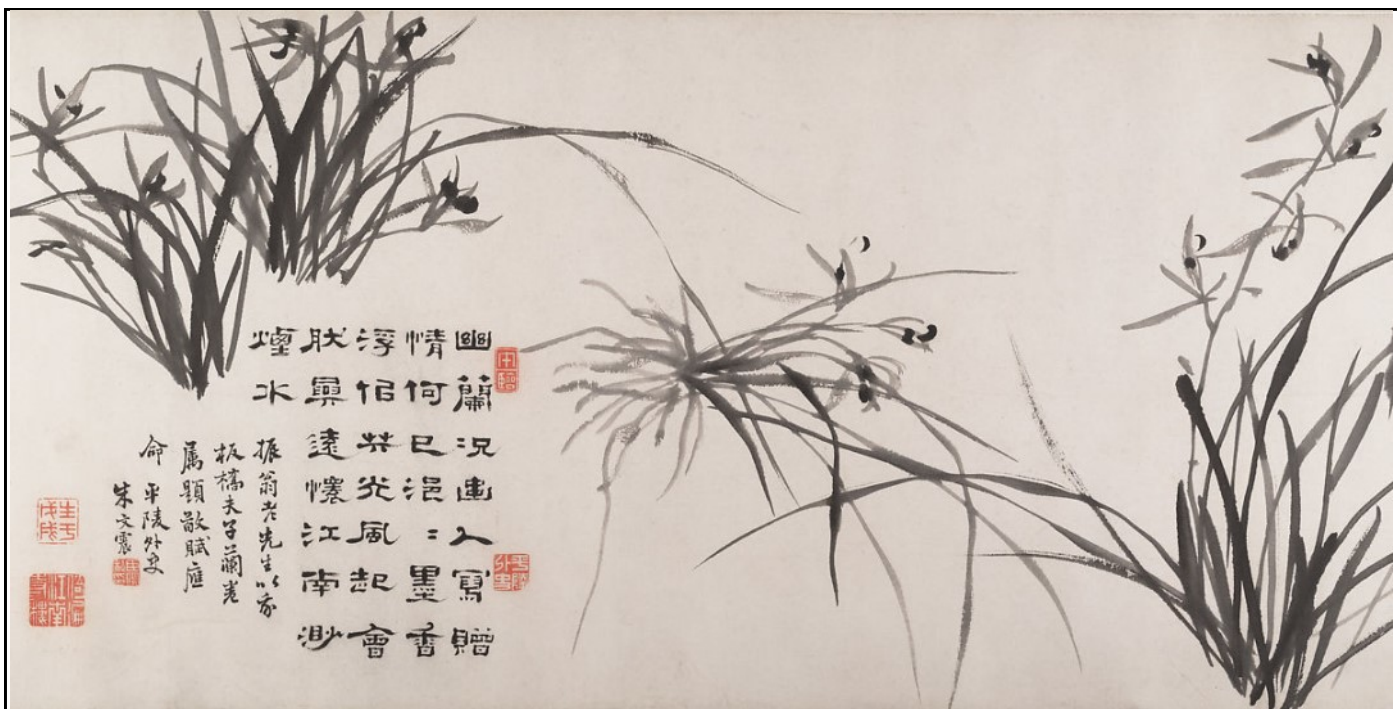
Your flowers are created with individual petals branching from the centre and the main ones look like bent bamboo leaves.

Full bloom orchids have five petals and are generally painted with 3 wide petals and 2 narrow ones. They also have 3 short strokes or dots in the centre.



Cai Xiaoli—Orchid

Buds are either 2 or 3 petals. Remember to vary the postures and shapes of the buds. If you press



Zheng Xie—Orchids and Bamboo (detail)

your thumb and first finger together you get a good approximation of the bud shape.

The stems are thin and jointed but strong.

Petals are created using a double loaded brush starting at the tip of the petal and working back.

Have a look online for Zheng Xie (1693-1765). He was an exceptional orchid painter.

Chrysanthemum

For flowers and leaves, work from the centre out.

There are three ways to paint chrysanthemum flowers. These 3 methods give you different results.

Unusually, you can use all 3 methods in one painting:

- 1) Paint each petal as a single stroke using a double loaded brush working from the base of the petal to the tip. Curve the brush to create the form required.
- 2) Start with method one, then, when just damp, outline each petal using two strokes working from the tip to the base.
- 3) Outline each petal working from the tip to the base first and then, when just damp, add colour to each petal as a single stroke. Don't try to match the outline exactly.

Wu Changshuo—Chrysanthemums



Stems are very sturdy. Use an upright brush to create a positive stroke curved in an appropriate direction.

Each leaf is created from 3 side brush strokes of varying size and position. Think about the shape and posture you are trying to create and make appropriate marks.

Using a darker shade, add leaf veins with an upright brush when the leaves are only just damp using strong positive lines that terminate well.

Do not flick the brush!



Qu Leilei—Chrysanthemums

Have a look online for Wu Changshuo (1844-1927). He was a master chrysanthemum painter.

Remember, to practice them annually to avoid getting into bad painting habits and whilst revising—remember to have some fun!

Books



The Bold Brush of Au Ho-nien Paperback – 28 May 2019

by Li He and Jay Xu

The Bold Brush of Au Ho-nien features twenty-four paintings by Au Ho-nien (b. 1935), one of today's most celebrated Chinese artists. Known for his ink wash painting, Au Ho-nien is a prominent figure in the Lingnan school, an artistic movement that emerged in southern China at the turn of the twentieth century. Au's work exemplifies the school's ethos of drawing on both Chinese and Western techniques to revolutionize traditional Chinese painting. Both the Asian Art Museum's exhibition and its accompanying catalogue will be organized in three sections by theme: figures, landscapes, and animals. The paintings, hanging scrolls dating from the 1960s to the present, are from the artist's own collection. Au Ho-nien was born in Maoming County, Guangdong; he lived in Hong Kong from 1950 until 1970, when he moved to Taiwan. Now in his mid-eighties, he has had a distinguished teaching career and his work has been presented in more than sixty solo exhibitions around the world.

Amazon Price £15.99

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Tubes—Mineral or Vegetable?

This is the corrected version of Marie's tubes info.

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 or burnt sienna

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

Num-ber	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	mineral	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	Vegetable	semi transparent	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