

Chinese
Brush
Painters
Society

Region 6

Newsletter

Welcome to the July 2021 newsletter

What Have we Been Doing?

Still no chance to meet and no response from Harefield Library about the reopening of the Village Hall.

Emails sent to maintain contact.

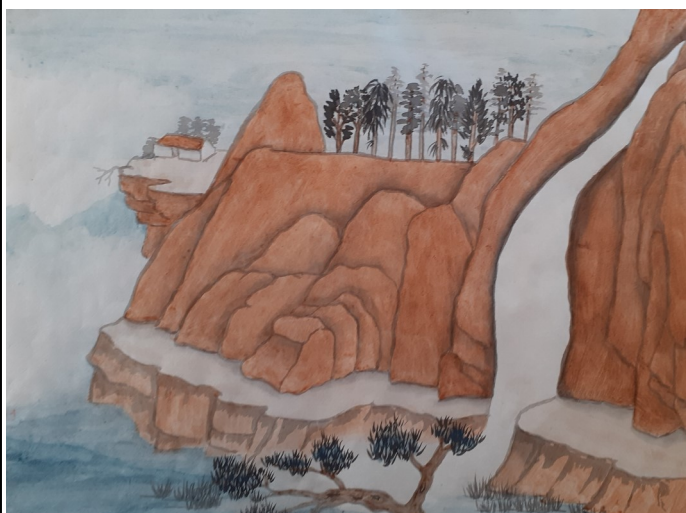
Challenge

I have modified this newsletter to include the Zhang Daqian challenge notes that I gave to my students.

If you fancy trying something different, sort out your sized paper and give it a go. You need somewhere to leave it to dry where it will not be disturbed. It will be very wet after the crash work!

It is well worth the effort of trying to reproduce it but be aware you will never get the same marks he has in his crash—crash is totally random.

My version—pre crash below:



Note the changes:

- I have gone for blue sky and fast moving blue water rather than flat burnt sienna in both.
- I have dropped the bank across the waterfall so there will be no ledge for the scholar to stand on.
- Background houses removed.

It's coming along but, as with all gongbi paintings, it takes time to allow things to dry before you move on to the next stage,

Have a go and see what you come up with.

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.



Zhang Daqian—Lotus

The first 3 subjects when we restart will be:

Pandas because I have found some lovely pictures by Wu Guanzhong and Wu Zhouren

Landscape basics

Flower and bird basics

The second 2 just to get us back into the swing of things

If you have any artists of subjects you would like to tackle—let me know..



Zhang Daqian—Lotus



Zhang Daqian (張大千)

Zhang Daqian – (1899-1983) was one of the best-known and most prodigious Chinese artists of the twentieth century. Originally known as a guohua (traditionalist) painter, by the 1960s he became renowned as a modern impressionist and expressionist painter. Additionally, he is regarded as one of the most gifted master forgers of the twentieth century. To be fair to him, he wasn't forging anything, he was painting in the style of the masters. Dealers then bought his work and sold it as the work of the masters. One of his pieces was sold to the British Museum as a masterpiece and he identified it as his own work at a visit to the museum. By pointing out it had his own seal on it they were originally very upset but now display it as his work. The main feature of his style is splash mineral colours.

This article describes how to paint the above painting. Once you have mastered the technique, you can paint anything you like.

Materials:

Sized paper. note: paint does not spread on sized paper. It pools if too wet, but it can create some excellent effects as the pools dry. You can get

many different types of paper and should try with as many different types as you can until you find the one that best suits your style.

Colours used: burnt sienna, indigo, mineral green, mineral blue, phthalocyanine blue (mixed with mineral blue 3 to give a darker shade if you don't have mineral blue 2), vermilion.

Brushes: Calligraphy brush for lines. Fine line brush for figure. White cloud brush for washes.

Sized paper or semi-sized paper that has been backed (which effectively sizes it).

Method:

Step 1

Using a calligraphy brush, outline the mountains first using medium ink and a relatively dry brush. Vary the tones as you go working from right to left.

DO NOT add the tree over the waterfall.

Using darker ink, add the distant trees.

Add the foreground tree ensuring you add the bark carefully – varying the shapes and tones. Use darker ink for the pine needles on midground and foreground tree.

Lighten the ink and add the buildings and texture on the rocks.

Leave to dry

Step 2

When the outline is completely dry you can then either

Wash very dilute burnt sienna over the rocks starting at the right most rock and working across. Keep the burnt sienna light but varying the tone.

Or

Wash light burnt sienna over the whole picture as a flat wash and then build up colour on the mountains.

Leave to dry.

Step 3

Add burnt sienna to the bark and indigo mixed with a little ink over the needles. Think about the shape you are making.

Add very light burnt sienna to the sky from the right. Then, working from the right, add very light ink mixed with light indigo over the top of some of the sky. Using a wet brush add darker ink and indigo above the mountains on the right.

Leave to dry.

Step 4

Build up the colour on the foreground rocks. You need to keep the brush very clean. Wash it each time before you change colour or tone.

Keeping colours very dilute build up the dark area of the sky.

Leave to dry.

Step 5

Check the balance of the foreground tree shape and add an extra finer branch and needles if required.

Build up the colour in the mid-ground trees using medium-dark ink, indigo and vermillion.



Build up the lines and texture of landscape using medium - light ink.

Leave until dry.

Step 6

This is important. Check it is dry before moving to the next stage.

You are now employing crash technique.

Using dilute dark ink and a wet brush, add ink over the burnt sienna at the top of the foreground mountains working from right to left. Leave the bottom of the mountains as just burnt sienna.

Create a dilute mineral green and light indigo mix. Using a wet brush, add a layer of colour over the ink areas on some of the mountains – don't cover everything and stay away from most of the burnt sienna areas. Add colour over the ink areas in the sky. Run a dryish brush with clean water along the edges of the colour just add that is not near to lines – to soften the edges and avoid harsh marks. Zhang Daqian did not do this – he obviously liked harsh marks.

Using phthalocyanine blue and mineral blue 3 to mix a darker shade of mineral blue – if you don't have mineral blue 2. It needs to be very dilute but dark. Using a wet brush, add over some of the ink and mineral green areas of the sky and mountains – not everywhere – and over some of the needles in the foreground tree. Again, not everywhere. Use clean water to create a soft edge.

The paper will be very wet—possibly with pools of ink and colour. Make no attempt to move it

Leave to dry. It could take a very long time.

Step 7

Add distant mountains on the left using dilute ink and a little indigo. Wash out at the bottom of the mountain using clean water. To create mist.

If necessary, build up the structure and texture of the mountain in the burnt sienna areas using shades of ink.

Leave to dry.

Step 8



Make sure the paper is dry. Using a finer brush add the figure and the rocks he is standing on using medium ink and a relatively dry brush. Add details using a darker ink.

Using a relatively dry brush and medium dark ink emphasise the rocks around the waterfall.

Using a relatively dry brush and medium dark ink, add some grass in the foreground beside the water. Add lines at their base to show the level water in the river.

Add some grass to the rocks and adjust the texture if necessary.

Leave to dry.

Step 9

Ensure everything is dry before you paint the waterfall, or you will ruin the picture.

Using medium light ink, carefully add the lines to show the flow of the water on the waterfall. Think about what you are doing and make sure they create water flowing down.

Add colour to the figure's face and hands using very light burnt sienna and add colour to the rooves on the buildings.

Leave building walls white or colour using very dilute burnt sienna.

Slightly darken your mixed mineral colour and add the darker mineral blue under the distant pine trees and over the rock on the far right. Rebalance any areas that also require more of the mineral colour.

Step 10

When waterfall lines are dry, add a tree in front of the waterfall using medium-dark ink. Brush light indigo behind the pine needles.



Leave to dry.

Step 11

Ensure that your colour in the picture is balanced and add more light washes to the foreground rocks if necessary being very careful.

Future use

You can use the crash technique in landscape, in flower painting and for buildings and vases. It doesn't work in the same way on unsized paper but you can get some very interesting effects. BUT unsized paper is much finer and thinner and if you try to move it when it is his wet it could fall to pieces. So, leave it alone once painted and allow it to dry before adding more work to it.

If you don't have sized paper, you can create an "almost sized paper" by backing a piece of semi-sized paper or re-backing a piece of backed paper i.e. backing it, letting it dry then baking it again. This all sounds like hard work but if you can't find sized paper and need it, it is worth the effort.

Have a look on-line for other pictures by Zhang Daqian to have a go at. Another example below:



Hsieh Ho's Six Canons of Chinese Brush Painting



Wu Guanzhong

Here is something to think about whilst you are planning your painting.

The Six principles of Chinese painting were established by Xie He in "Six points to consider when judging a painting" (繪畫六法, Pinyin: Huihuà Liùfǎ) from the preface to his book The Record of the Classification of Old Painters (古畫品錄; Pinyin: Gǔhuà Pǐnlù) written circa 550 and refers to "old" and "ancient" practices from which the six canons or principles of old Chinese painting theory, "chi-yun sheng-tung" were derived. Today, Hsieh Ho's six canons are still the founding principles of Chinese art and can be summarised in the following way:

- "Spirit Resonance" (qiyun 氣韻) or vitality (shengdong 生動): the artist needs to ensure that his or her own Qi: (the breath, spirit, vital force, life force) is evident in the work, producing "movement and life".
- "Bone Method" (gufa 骨法) or the way of using the brush (yongbi 用筆): this is a reference to the basic calligraphy strokes on which painting is based. The strokes form the structure or skeleton of the painting. The stronger the brushwork, the stronger the painting. The character of the work is produced by a combination of strong and delicate, thick and thin, wet and dry strokes.
- "Correspondence to the Object" (yingwu 應物) or the depicting of form (xiangxing 象形): study the object you are trying to represent and understand its form, its structure, its function, how

it works, etc. Really look at it! When you study and understand your subject, you will produce a work that is not necessarily totally realistic but should feel it as you "perceive" it. Thus, the more you study the object to be painted, the better your end result.

- "Suitability to Type" (suilei 隨類) or the application of colour (fucai 賦彩): include layers, value and tone. Black is considered the basic colour for all painting and the range of tones it is capable of providing in the hands of a master painter creates an illusion of colours. If you study a Chinese ink painting, created by a master artist, you will see the colours you were intended to see. If colour is used, it is always true to the nature and spirit of the subject matter, but is not necessarily representational.
- "Division and Planning" (jingying 經營) or placing and arrangement (weizhi 位置): Space is very important in Chinese Brush Painting and the white paper and the shapes it creates are as important as the painted elements. Space becomes an integral part of the composition. The principle of composition is that of creating harmony.
- "Transmission by Copying" (chuanyi 傳移) or the copying of models (moxie 模寫): In copying, seek to transmit the experience of the past and pass on the essence of the master's brush & methods: In Chinese brush painting, copying is considered most essential way to learn true mastery. Only when the student has studied the works of the masters and has fully learnt the time honoured techniques, can he/she attempt to develop their own compositions and introduce individual creativity.



Wu Guanzhong

Books

Nothing new this month

Exhibitions

Ashmolean, Oxford



Wu Guanzhong (1919–2010)

Open until 30 Aug 2021

Gallery 11, the Sullivan Gallery for Chinese Paintings

Admission is FREE, but on-line booking essential. A free Museum ticket is required.

Wu Guanzhong (1919–2010) is one of the twentieth century's most admired Chinese painters. All his career, from his student days to his final years, he engaged with European painting alongside Chinese traditional paintings.

This exhibition at the Ashmolean comprises works lent by Hong Kong Museum of Art, selected from a recent donation of 450 paintings and sketches from the artist's family, and represents every decade of Wu Guanzhong's life from the 1950s onwards in oils, ink, pencil and other media.

3812 Gallery, London

Masterpiece 2021 exhibition is now open

Modern British abstract artists Sir Terry Frost (RA) and Albert Irvin (RA), side by side with abstract works by master Eastern artist Hsiao Chin and

Chinese abstractionist Li Lei

These works are on show at the London gallery from 24 June to 30 July. 3812 welcome you to visit to explore what unites these artists, what makes them distinctive, and to join a conversation between the East and West.



Hsiao Chin, 1963.

HSIAO CHIN 蕭勤
INCROCI DI TAO, 1963