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Chinese Brush Painters' Society (Yorkshire)

Issue 81

November 2013

Events diary

Please make a note in
your diary of the
following dates

**Saturday 7
December 2013**

**Papercutting and
Christmas Buffet
Lunch**

Brian Morgan

**Sunday 12 January
2014**

**Building and Boats
in the Landscape**

Nick Hornigold

**Saturday 25
January 2014**

**Flowers with bird
in gongbi style**

Anne Allan

**Saturday 22
February 2014**

**AGM
Reading calligraphy**

Brian Morgan

Poster

We have a poster
advertising the Group.
Let me know if you can
display one for us.

We will soon be
planning the content
of our workshops for
next year. Please let
me or any of the
committee have your
ideas.

Notes from Anne

This month we are welcoming our 250th new member since we began this group in 2006. It is an amazing feat that so many people have shared our interest in Chinese Brush Painting. Sadly, many have also left us for a variety of reasons, but we can be pleased that in some way we have touched their lives. Under our structure, we hope that, even when it is not possible to attend workshops, members will remain members and share in our activities through the newsletter and then, hopefully, one day will be able to join us at a workshop. If we haven't seen you at a workshop this year, please remain a member and let me know how I can improve the newsletter to give you more help in this fascinating art. I would also like to thank those members who regularly attend our workshops and contribute much to the group. Your enjoyment at these workshops makes all our work in organising the group worthwhile. Thank you.

Now on to a more mundane matter – renewal of membership! It is that time of year again when membership renewal is due. The appropriate form is enclosed with this newsletter and, once again, we have held the fees at £5 for email membership and £7.50 for postal membership. If you have a computer and can handle emails, **PLEASE** help me by using the email membership. Printing and posting forms and newsletters takes me many hours and is also costly in terms of ink and paper so your assistance would be appreciated. We would like all members to move to email membership as soon as possible, where possible. This has the added advantage that I email information to you between newsletters – information that I cannot send to postal members. However, if you cannot 'do' emails – don't worry – postal membership is still there for you!

Details of the January workshops are also enclosed. As usual, we are using our own members to run them in case we have problems with snow. Let's hope that we do not have to cancel workshops this year as we had to last January and March!

Pauline Cherrett ran 2 great informative workshops for us and, for those who were unable to attend, I have tried to report thoroughly on what she covered so that you may be inspired to have a go.

I would like to thank Brian for supplying us with yet another fascinating glimpse into China. We are so lucky to have him as our Honorary Member. So don't forget, if you haven't booked to come to his papercutting on 7 December, please do. You will not regret it! You will learn another fascinating skill! This is also a sociable meeting where we hope to have more time to get to know each other. So do try to come along – you will be most welcome! Anne

Obituary

I am sorry to let you know that one of our newest members, Susan Westerman, died suddenly on Friday 18 October. Susan only became a member on 25 August this year and came to both David Dong's workshop and my cats' workshop and was very keen. In fact, her first beautiful gongbi painting of a cat was in the last newsletter, showing her talent as an artist. We shall miss her.

Welcome

We would like to welcome **Fran Philby (Burley-in-Wharfedale), Margaret Ward (Burley-in-Wharfedale), Dorothea Mather (Ashton-in-Makerfield, Wigan)** as new members. We hope that you will enjoy your membership and look forward to meeting you at future workshops.

2013 Workshops

Saturday 7 December – Christmas buffet lunch – Papercutting – Brian Morgan
All workshops will be held at the Village Hall, Pool in Wharfedale on Arthington Lane as usual. We have booked the hall from 9.30 am to allow us to get the tables and chairs out for a 10 am start. We leave the hall at 4 pm, having returned the tables and chairs. Please remember to reserve the new dates for 2014.

Exhibitions

INVITATION

You are invited to the opening ceremony of the One-man Exhibition of

English Artist Caroline Deane
Private View: 2.30pm 27th October 2013 (Sunday)
Gallery address: Li Li Ji Art Space
B03, No.66 Xia Guang Bei Li, Dong
San Huan Bei Lu,
Chao Yang District, Beijing
Exhibition Date: 27th Oct. to 27th Nov. 2013
Contact Number: 010- 84466434

Looking forward to seeing you

We have missed the opening ceremony, but if you are lucky enough to be going on holiday to Beijing before 27 November, you may want to visit this exhibition. Caroline is the wife of Qu leiLei and you can see samples of her work on <http://carolinedeanart.co.uk/>

Masterpieces of Chinese Painting 700 – 1900

**Saturday 26 October 2013 to Sunday 19 January 2014,
Victoria and Albert Museum, London**

Masterpieces of Chinese Painting brings together the finest examples of Chinese painting from the beginning of the 8th to the end of the 19th century and is the most comprehensive exhibition on the topic since 1935. Over 100 works, including some of the earliest surviving Chinese paintings as well as other extremely rare pieces, have been loaned from the greatest international collections. The exhibition examines the recurrent interplay between tradition and innovation, which is characteristic of Chinese painting. It charts the evolving themes and aesthetic preferences over the centuries from figure paintings on silk for tombs and temples, to the rise of landscape painting, and to the introduction of Western influences. The paintings range from small-scale intimate works by monks and literati to scroll paintings over 12 metres long, many of which have never been seen in the UK, presenting a complete overview of one of the world's greatest artistic traditions.

You can also see on the V&A exhibition website:

- a podcast with the Craig Clunas & curator Zhang Hongxing and
- a video on gong bi painting (also shown in the exhibition).

Victoria and Albert Museum, Cromwell Road, London SW7

For further details see
<http://www.vam.ac.uk/content/exhibitions/masterpieces-of-chinese-painting/about-the-exhibition/>

This is an exhibition not to be missed!!!

Commission to design a carp/lotus bathroom

Thank you to those who made suggestions or volunteered to be involved in this project. I have passed details on to Julia.

Workshop Fees

As you know, I must have fees for any workshop beforehand so that I do not have to spend time sorting it out on the day.

However, this **doesn't** mean that I cannot take bookings for future workshops at a workshop! I seem to have misled you - sorry!

If you have the form and your cheque/cash for a future workshop, please let me have it at any workshop and I will be happy to process it later. That way you will save the cost and trouble of posting it! No problem!

It is not a happy situation when members have to lose their money when they do not attend a workshop for which they have booked. However, costs have to be covered, as we are sure you will understand.

So to clarify our position: if less than 7 days' notice of cancellation is received, the full fee will be payable, except in extreme circumstances when it will be at the discretion of the officers and committee to recommend that a refund can be given.

We hope that this is fair to everyone.

Our website

I hope that you are all aware that we have our own website at www.cbpsyorks.co.uk

I try to keep it up to date but sometimes I forget, so if you notice anything that needs changing, please let me know. One of the features of the website is that I make a gallery for every member who wants one. This is accessible from the left-hand menu under 'gallery'. Many members have a gallery already but some do not. If you would like one, please let me know. I will then need photographs of your paintings with titles so that I can upload them. If you can make them 400 pixels wide that would be a great help, otherwise just email them to me (or bring your paintings to a workshop where I can photograph them). I would also like to add a few words about you (see the other galleries for ideas!). It would be good to have a gallery for every member – so please join in! Anne

Workshop forms

A few members tell me that they are having printer problems and sometimes struggle to print out the form for booking a workshop space. Don't worry! If you cannot print it, just copy the details on to a piece of paper and send that. It is the information that we need and as long as we have that it doesn't matter in what form it arrives. We only produce the form to help you send the information that we need for our records.

I hope this helps for those occasions when your printer is 'playing up'! Anne

V&A Exhibition

I have just been informed that a few of the paintings in the exhibition will change on 5 December. The curator Dr. Zhang Hongxing says: "All the Japanese loans are the rotation pieces: 8 altogether. The time for the rotation will be in the evening of the 5th December".

If you have the catalogue, you may be able to work out which paintings will change, and the website has provenance of the images used, so you can identify some (eg the constellations). At least it is only a small number only, so visiting at any time will still reveal most of the works.

The Happy Carp: New Japanese Works at The Oriental Museum, Durham – 25 October 2013 – 30 March 2014

To celebrate 400 years of Japan-British relations, a new exhibition is being held at the Oriental Museum, Durham from 25 October 2013 – 30 March 2014. It will also celebrate the opening of the new Japanese Gallery at the museum.

“The Happy Carp’ takes its name from a woodblock print by the UK-based Japanese printmaker, Nana Shiomi. The exhibition will showcase works acquired by the Durham University’s Oriental Museum with the support of the Art Fund’s RENEW programme.

Visitors will have an opportunity to see the best in contemporary Japanese print-making and to gain an understanding of the techniques used by modern artists working in this most traditional of Japanese media.

The exhibition is a celebration of the endless flexibility and innovative power of Japanese art and will highlight the influence of Japanese printmaking not only on western art but also – through the medium of manga – on both Japanese and British youth culture.”

Adult: £1.50
Children/60+: £0.75
Families (2+3): £3.50
Students and U5: Free

website www.durham.ac.uk/oriental.museum

Further events are taking place around the country and in Japan to celebrate these 400-year-old links between the 2 countries. For more events, see the website <http://japan400.com/>

NEW PERMANENT GALLERY OF JAPAN OPEN AT DURHAM’S ORIENTAL MUSEUM

The Oriental Museum opened a brand new gallery celebrating the arts and culture of Japan on 25th October 2013. The only gallery of its kind in the north of England, it has been created in direct response to visitor interest in contemporary Japanese art and culture.

Thanks to generous funding by the Art Fund and the Esmée Fairbairn Foundation over the last two years, the Museum has been able to acquire a range of contemporary Japanese art, fashion and domestic goods to complement the existing historic Japanese collections. The gallery has also been moved to a new larger space within the museum, which, with the support of the DCMS/Wolfson Museums and Galleries Improvement Fund, has been completely refurbished with state of the art display cases and environmentally friendly LED lighting.

Within this new space, visitors can see Edo Period wood block prints alongside cels from anime movies; vintage kimono alongside modern street fashion and centuries old ceramics alongside pieces by 20th and 21st century masters. And of course, there is samurai – to complement the historic arms and armour, the museum has purchased a completely new authentic set of Japanese samurai armour, made in traditional style specifically for this gallery.

Oriental Museum, Elvet Hill, Durham, DH1 3TH
Email: oriental.museum@durham.ac.uk

Tel 0191 334 5694
Website: www.dur.ac.uk/oriental.museum/events/

Open from 10am to 5pm Monday to Friday and 12noon to 5pm at weekends and on bank holidays.

Workshop dates – 2014

Our hall at Pool has been booked for the following dates. Please remember to reserve them in your diary. We will be booking tutors and topics as soon as we can.

Sunday 12 January – **Nick Hornigold**
Saturday 25 January -
Saturday 22 Feb - **AGM**
Sunday 9 March
Saturday 22 March
Saturday /Sunday 12/13 April
Saturday /Sunday 10/11 May
Saturday /Sunday 31May/1June
Saturday 21 June
Saturday /Sunday 19/20 July – **Jane Dwight**
Saturday /Sunday 23/24 August – **Kaili Fu**
Saturday 20 September
Saturday /Sunday 4/5 October
Saturday /Sunday 8/9 November
Saturday 13 December

Residential courses by Kaili Fu

Kaili is once again running several residential courses next year. The details are below if you want to book a place.

Dillington House, Somerset, Tel: 01460 52427

- 1). 10 – 12 Jan 2014 Animals in freehand style
- 2). 2 – 4 May 2014 Flower and bird in freehand style on unsized silk
- 3). 31/Aug – 3/Sep 2014 Ancient ladies on silk in Tang dynasty (AD 581-960) style

Missenden Abbey, High Wycombe, Buckinghamshire, Tel: 01296 383582

- 1). 18 – 20 Oct 2013 Flower and bird in freehand style for beginners
- 2). 14 - 16 Mar 2014 Landscape in freehand style
- 3). 28 Jul – 1 Aug 2014 Summer school: Flower, bird and insect on unsized silk in freehand style

HF Holidays – Malhamdale, Yorks Tel:

02089059558/01768214509

13 – 16 Aug 2014 Landscape in freehand style

She is also coming to run our August 2014 workshops.

New books

108 Flowers Book 1 by Ning Yeh - \$29.95 No. BKNY01

142 pages, English

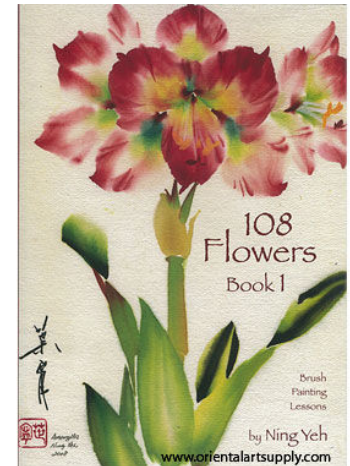
Ning Yeh has published yet another step-by-step illustrated book of painting flowers. 108 Flowers by Ning Yeh is a series of books; the first one covers 27 different flowers.

As usual, Ning starts with an introduction of the materials required and covers basic flower painting techniques. Each flower is painted with meticulous notes on colours, strokes, composition etc along with a completed composition to copy.

Book 1 includes African Violet, Amaryllis, Anemone Poppy, Apple Blossom, Azalea, Bamboo, Banana, Begonia, Bell Flower, Bird of Paradise, Blackberry Lily, Bleeding Heart Peony, Blue Bonnet, Bougainvillea, Calla Lilly, Camellia, Canna, Carnation, Cattleya Orchid, Cherry Blossom, Chili Pepper, Chinese Magnolia, Christmas Cactus, Chrysanthemum, Clivia, Cockscomb and Coral.

I imagine that this book is written in his usual style, which means that it is very clear, and he explains what not to do as well as what to do.

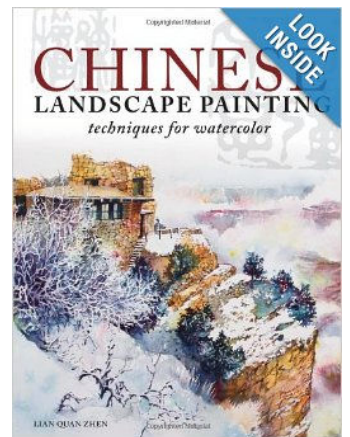
If you buy a copy, perhaps you will write a review for the benefit of every member. Anne



Chinese Landscape Painting – techniques for watercolour – Lian Quan Zhen ISBN 10 1440322651 North Light Books

This is the fourth book published by this author. He combines Chinese Brush techniques with western watercolour ideas to produce some innovative paintings. This time he is painting landscapes in all seasons and in different types of weather conditions using landscapes from around the world. There are 27 demonstrations showing how to capture the mood of the landscape. There is also an excellent short section on drawing in perspective – useful for all styles of painting – and short descriptions of different landscape styles, plus many other useful sections.

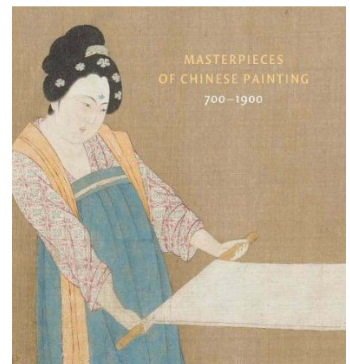
The published price is £19.99 but I bought my new hardback copy from Amazon at £10.42 with free postage.



Masterpieces of Chinese Painting 700-1900 Zhang Hongzong

This is the catalogue for the current exhibition of Chinese masterpieces at the Victoria and Albert Museum. It has been written by a team of international scholars and it explains the background and social context within which the artists worked.

Published price £40; Amazon £24.80 with free postage (See Jill's review later in the newsletter.)



OAS Newsletter

The fall newsletter from the Ning Yeh family is now available. To subscribe to it and to get your own free email copy each time it is published go to <http://www.orientalartsupply.com/news>

There are details of the flowers that are featured in his first book in his series on 108 Flowers. This is now available at \$29.95.

I am grateful to Marion Dearlove for alerting me to these new books.

Books

I would like to thank Pauline for bringing such a wide selection of books to our workshops last weekend. These all came from Sidewinder Studio and it was kind of Pauline to bring them for us to look at before purchasing. If you did not get chance to be at the workshop but would like to order books, you can do so at www.sidewinderstudio.co.uk

and Julia will be pleased to help you with your order.

Pauline also brought a huge selection of different items of CBP materials to tempt us! Again, if you missed out, see the website.

Learn Mandarin?

The Open University is running a free course in Mandarin Chinese with insights into Chinese culture and society. It is called 'Beginners Chinese – introducing yourself'. For further details, see the OU website

<http://www.open.edu/openlearn/languages/chinese>

Thank you, Audrey (Fowler), for letting me know about this.

HOW TO READ CHINESE PAINTINGS by METROPOLITAN MUSEUM OF ART

Yale University Press ISBN 978-0-300-14187-0 2008

HIDDEN MEANINGS IN CHINESE ART by TERESE TSE BARTHOLOMEW

Asian Art Museum ISBN 0-939117-37-1 2006

CHINESE BRUSH PAINTING SOURCE BOOK by JANE DWIGHT

Apple Press ISBN 978-1-84543-172-3 2007

Three books apparently, from their titles, on the same approach to Chinese Brush Painting; yet they couldn't be more different. Although I have owned the Jane Dwight book since publication, and I am sure most of you reading this newsletter will know it, the other two have only just crossed my path to enter my small library and I am thrilled with all three books.

After a brief introduction to Chinese Brush painting, the **Source Book** lists 200 motifs covering The Four Gentlemen, flowers, fruit and vegetables, animals, Chinese zodiac, birds, fish and crustaceans, landscape elements, and compositions. For each motif, the book gives a very brief description and shows how to paint it; making the book a very useful aid to the painter especially beginners. With the aid of this book, one can develop a style and produce one's own compositions.

The other two books are aimed, I feel, more at the Scholar with no attempt to produce one's own painting; rather to study the Masters.

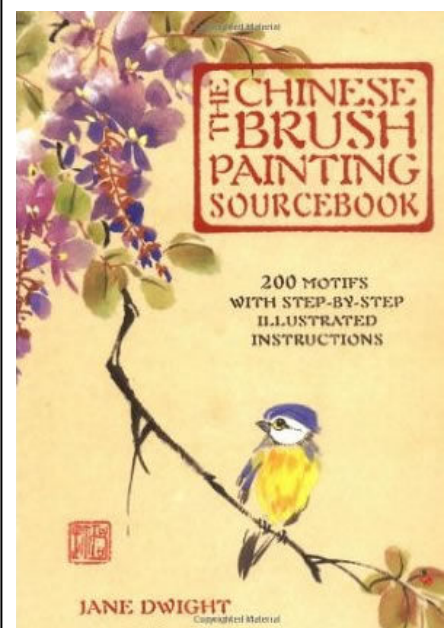
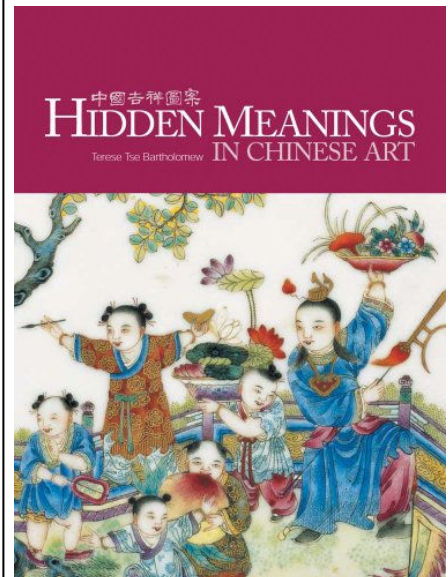
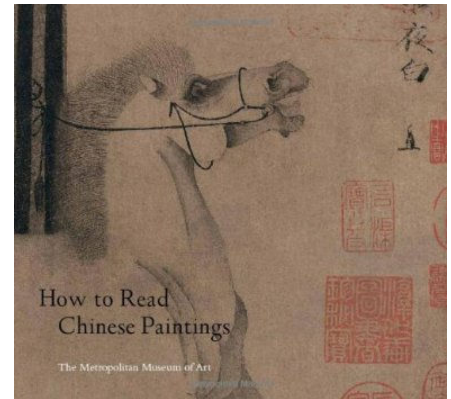
The Hidden Meanings in Chinese Art was inspired by, and is based on a 1928 study by Nozakai Nobuchika entitled (English translation) Explanatory Notes on Auspicious Designs: A Study of an Aspect of the Chinese Culture. The aim of the book is to decipher Chinese Art where the symbols have an auspicious meaning designed to bring the owner good fortune. Many derive from traditional Chinese sayings such as "*daigut laisee*" = Good Fortune when one sneezes similar to our saying "Bless You". The motifs are grouped according to type and include those for Blessings, Happy Marriage, Numerous Sons, Passing the Civil Service Exam, Official Rank, Wealth, Longevity, Peace, As You Wish, and Annual Festivals.

Just to look at the book cover is to admire the art. There is no attempt to describe how one paints, nor the tools of the trade. The book concentrates purely on the motifs, giving for each grouping a reason why it was important to the Chinese Culture. For each individual motif, there is a tiny diagram or photograph of an art object together with a description, the Chinese calligraphy, sayings and meanings of that motif. The Appendices contain reference and sources for the Scholar. This book is a delight to anyone interested in Chinese Art of all forms, not just paintings, and dipping into it is immensely rewarding and revealing of a previously hidden purpose behind the art.

You might think **How to Read Chinese Paintings** would cover the same or similar ground, but you would be wrong. The book, in its own words, seeks to visually analyse 36 paintings from the collection of the Metropolitan Museum of Art in New York and to identify what makes each a masterpiece. As a result, the book has some beautiful reproductions of Chinese masterpieces including a fantastic horse on the cover. Each painting is put into the context of its period in history and the style and composition discussed. I love the book for its pictures, especially as sadly the Chinese galleries were closed for renovation when I visited the museum years ago. However speaking as a simple basic Chinese brush painter, I can't help wondering whether the interpretation of the masterpieces is influenced by the West and a Chinese professor would find a very different interpretation. I feel this book is a lovely Coffee Table book that I shall enjoy leafing through, but I have not learnt as much from this book as I have from the other two, which probably says a lot about my lack of Chinese Scholarship.

I am pleased to own all three books, and any one of them would make a good Christmas present. I bought the two scholarly books from the V and A shop run online by Amazon so they came promptly and carefully packaged. I cannot remember where I got the book by Jane Dwight but I know it is available on Amazon. However take care browsing the Amazon shop, as the stock of Chinese Brush painting books has increased a hundred fold since I last roamed through it some years ago and many look very tempting. Jill

Jill (Eastwood) has kindly written the reviews of these 3 books. I hope that you will find them of interest. Thank you Jill for these.



MASTERPIECES OF CHINESE PAINTING edited by Zhang Hongxing
V and A Publishing ISBN 978 18517756 3 2013

The V and A Museum is currently hosting until January 19th 2014, a fabulous exhibition of Chinese painting dating from 700 – 1900 and this book is the official catalogue. To accompany the exhibition the BBC 2 Culture Show aired a fascinating programme on the history of Chinese painting with particular reference to the development of scholar painters and their landscape paintings in brush and ink. The exhibits have come from around the world and museums abroad have been very generous in lending some of their major treasures. To be able to study them together and see the development of Chinese painting is a privilege not to be missed. This was emphasised by the TV programme, which was able to visit a few of the known sites where the painters worked.

Many of the illustrations used in that programme are in the exhibition and in this book. Fired up with enthusiasm I purchased the catalogue from the on line V and A shop, and awaited its delivery with great expectation. I have to confess that parts of the book have been a joy and some parts something of a disappointment. To confirm my opinion of it, I watched the BBC2 programme again with the book on my knee to check each picture reference and I feel it is unfortunate that conservation measures appear to have prevented clearer lighting for the reproductions.

Both the exhibition and the book follow Chinese painting through the centuries. The book is divided into 2 parts, the first consisting of 8 essays and the second showing individual paintings, followed by appendices and references. I found the essays very interesting, especially the four covering collecting Chinese art in Europe, the USA, Japan and China – a topic I knew little about. The individual paintings are grouped into periods, namely 700 – 950, 950 – 1250, 1250 – 1400, 1400 – 1600, and finally 1600 – 1900. Each period has an introduction and each painting had a reproduction together with text describing the style and theme. Altogether, the book gives a good outline of the history and purpose of Chinese painting and I believe should appeal to both the knowledgeable and the amateur without boring either.

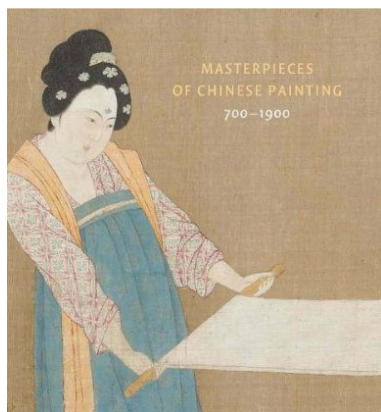
Those exhibits highlighted in the book which give me joy must be headed by the scroll (cat no 16) painted by Emperor Huizong showing his Court ladies preparing newly woven silk, with the scroll shown as a whole and in detail. I love their dresses and their face expressions. Another delight is the collection of Buddhist paintings from Dunhuang, their clothes are beautifully reproduced and I love the figures' fat smug faces. There are several examples of landscapes using mineral turquoise paint and their lively detail and brushwork call for serious study. The later dated landscapes in pen and ink are also worthy of study and my favourites include the clever but simple compositions. Figures do not feature a lot but I must mention the Portrait of Wang Shimin (cat no 64), who looks like he just swallowed a sour lemon, and the Portrait of Gao Yongzhi as Calligrapher-beggar (cat79) with his stick to hit if you fail to give alms.

I buy a catalogue not only for the scholarship giving details about an exhibit, but also for the photographs showing the detail and as a permanent reminder, yet for me, a number of the photographs in this book are extremely dark. That can be understood when dealing with ancient paper, but in some instances for me the photograph is so dark that I find it is almost impossible to make out much if any detail in the original. I had no such problem with the TV images, so why, with modern technology, has this happened? I know that delicate old artefacts should be protected from strong light, but it is not impossible to allow for that with IT applications. I find this very sad as the same exhibits were clearly lit on the TV with details visible.

Having said that, only a few photographs appear as dark as to be indistinct to my eye, indeed many more are clear and for some, major details are highlighted to enable greater study of the work. The colours are reproduced well especially in the early religious paintings and the Chinese love of mineral turquoise shines through clearly. Highlights of a lot of the pieces draw my eye to tiny delicious detail, which otherwise I might miss. I shall enjoy studying them and hopefully utilise that knowledge in my own paintings.

I collect catalogues having been to many museums and exhibitions in the past and a lot of them are of ancient objects so I have benchmarks for comparison. This book is advertised as the official catalogue and I am sure is a reasonable reminder of the exhibition. It is not a catalogue I would want to walk with as a reference through the exhibition as it is big and feels heavy so that to me it is somewhat unwieldy without a surface to rest on. However, as a scholarly reference, it certainly holds its own and it marks an exhibition, which is a great opportunity to see masterpieces of Chinese painting from around the world uniquely brought together.

Thank you, Jill, for writing this for us and for giving us the benefit of your opinion. I must read my copy! Anne



Cover of the catalogue showing a detail from the painting “Court Ladies Preparing Newly Woven Silk” (Catalogue number 16, figure 34) with Emperor Zhangzong’s seals (1190-1208) and possibly painted by Emperor Huizong (1082-11350).

Book Reviews

If you purchase a new book on Chinese Brush Painting, or you have a favourite, one that you can recommend to others, would you consider writing a short review of it to inform other members? It would be most useful!

Stamps

If you do not already save used stamps, can I beg them please as we collect them to raise funds for ‘Guide Dogs for the Blind’. They need to have a clear ¼” of paper all round the stamp, please.

If you can help, I will be very grateful. Anne

Gallery of members' paintings



Mount Huang, China



Morning Glory with Bees



Last snow on Ingleborough

3 lovely paintings from Mollie Butler



Tabby cat – Margaret Arden



Tabby cat – Morris Raine



Wai King with her tiger scroll



Morris with his painting



Morris' pastel painting



Wolf – Wai King Jeffcoat (watercolour using CBP techniques. Sold at a recent exhibition)



Your paintings
When you have completed a picture, please let others see it both in the newsletter and on our website. You can send me photographs by email or you can bring your picture to a workshop and I will photograph it. If you send me a copy by email, it would help if you can make the picture 400 pixels wide. If you cannot, don't worry – just send it and I will do the rest! Please remember to give me details for the caption, by the name of the file/picture, if possible.

9/10 November 2014 – Pauline Cherrett

Pauline, a founder member of the national Chinese Brush Painters' Society and the Editor of the Newsletter, travelled from Hampshire to run 2 highly successful workshops.

Taking the subject of 'Fans' on the Saturday, she talked about the different formats that we can use in CBP. The traditional shapes for western painting are rectangular – either portrait or landscape format – and, more recently, the square. All these can be used in CBP painting along with scrolls and fans. One point of difference is that in mounting a CB painting, it is traditional to use a similar width for the top and bottom margins (not larger at the bottom as in traditional western mounting).

The original fan in China was a large leaf and was used to fan people, flames and insects, etc. From this came silk and then paper fans and artists started to decorate them. This then led to artists producing paintings simply using the fan template as the shape for the composition.

Historically, men used fans as well as women to fan themselves, to hide behind and as a weapon. In Japan, a language of fans developed. The folding fan is a Japanese invention and was engineered to be a fighting one. Its design was then brought to China.

The main types of fan shapes used are – palace fans, moon fans and folded fans (though often painted without the folds). Pauline showed us examples of each fan and also examples of the fan shapes on board surrounded by elaborate borders. Pauline had for all these for sale. She warned us to be careful when painting on a silk fan as it is easy to put one's finger through it. It is wise to cut out a piece of old felt to the shape of the fan so that there is not a gap between the silk held on its frame and the painting surface. She also suggested that it is a good idea before painting on a purchased fan or fan board, to photocopy the shape and plan the composition on a piece of paper before painting on the final surface. Some fans are double-sided and so it is possible to paint different pictures on each side.

Having shown us many examples of fan shapes, Pauline recommended that we draw an outline of the shape in charcoal on our xuan paper. Charcoal can be brushed off (and totally removed by rubbing with breadcrumbs), whilst it is difficult to remove all traces of pencil lines.

Having drawn an outline of a palace fan, Pauline planned her composition of a bonsai arrangement. With a small brown brush and dry ink or dry brown colour, she drew some rocks, then, using mineral green, drew a bowl on a black stand. Pauline uses Teppachi paints, which are Japanese in origin, for ease and blends her colours on a white tile. This solves the problems of wasting paint and the problems of the tube paints drying out. She uses tube white and stores it in a film canister where it stays moist for use. She then added a branch of plum blossom to her composition, starting at the base. It is acceptable to start at the top and work downwards or at the base and work upwards. Pauline pointed out that it is easier to start at the base where the line is thicker and so drawn with more pressure and to ease off the pressure working upwards rather than the other way round. She then added yellow blossom and stamens as dots.

To complete the picture, she added a seal. If the seal is square, then it should be placed at the bottom; round seals can be placed in other positions. Seals with white characters on a red background can be too heavy for use on a delicate fan!

We all then took a sample template and selected a painting to work from, from Pauline's many examples, and painted one or more bonsai compositions.



Examples of moon fans



Pauline's demonstrations





After lunch, Pauline discussed compositions on a folded fan shape. Initially she showed us a page of small fan shapes, which can be used as gift tags, fan shapes on boards, and folded fan papers that can then be made into fans by slotting bamboo strips into the pockets. Whilst it is difficult to paint over the folds of the folded fan paper, when the fan is assembled it will look all right. She also showed us that it is common to mount 3 fan shape paintings one above the other in a frame.

Using many examples from her 'store', Pauline discussed the composition on a fan. The 2 main formats are: follow the shape of the fan, or ignore the fan shape and work horizontally. This is also true for the calligraphy, which is traditionally written following one edge or following the top line of the fan. To produce a fan template, fold the xuan paper into a wedge shape and then use a pencil attached to string to draw 2 arcs.

Pauline then discussed the properties of the different hairs of the brushes. She prefers to use mixed hairbrushes as general brushes. She also gave us a tip – if water seeps into the handle of a brush and causes the bamboo to split, repair it by running button thread through glue and then use this to bind the handle. She also stressed the importance to test the dryness of the brush before working on any surface as they will all differ in absorbency! \If the tip of the brush splits, the brush may be too dry. However, holding the brush with the calligraphy on the handle uppermost, may improve the point.

Pauline then showed us some 12” wide silk ribbon (shiny on one side and matt on the other) on which she then demonstrated a painting of an orchid. (Note: if using the silk for painting within a window card, it is not necessary to back it.)

Once again, we selected examples from Pauline’s resources and went away to paint our own composition with her attentive individual help.

Finally, Pauline showed us some of the variety of novelty papers that are on the market and gave us tips on how we could use them effectively. Naturally, this resulted in us purchasing stocks, so WHEN these are made into ‘masterpieces’ I hope that we will be able to include them in a future newsletter!

Examples of paintings on folded shape fans by Pauline. Notice that the landscape has been painted over a faintly pre-printed landscape.

For examples of paintings on fans, type **Chinese fan paintings** into Google and click on images. There are some inspirational ones!

You have a lovely group and it was great to feel all the enthusiasm, and to see the hard work and concentration. Well done to them all! Pauline

Translation of poem

For those who asked what the calligraphy said on the bamboo poster painted by Qu LeiLei (which was available at the workshop for sale) -

Poem by famous Qing Dynasty (17th C) bamboo painter and calligrapher, **Zhen Ban Qiao**, describing the personality of the bamboo. This is an approximate translation.

The root is like a bite - it holds the mountain very tight, growing the root into the rock. Even though the elements attack (rain, frost and snow), it is still very tough, resilient and doesn't mind from which direction the wind comes'. Pauline

I wanted to thank Pauline Cherrett for a wonderful day on Saturday the 9th of November when she demonstrated how to decorate fans.

She is a very inspirational and positive tutor whose love of Chinese Brush painting seemed to lift the whole group. She obviously went to a great deal of trouble to bring all her variety of brushes, papers, books etc for us to peruse, a fact we should appreciate.

I look forward to her return to Pool in the near future. Howard Pauline was delighted to receive these comments!



On Sunday, Pauline took the long/thin format – either as a horizontal or vertical scroll - and elements of the landscape for her topic. She began by showing us many examples, taken from her collection, of historical paintings or paintings by Joseph Lo. Using them, she discussed important points to be considered when painting a landscape:

- It should be possible to imagine that you can walk into a landscape and make your way up through the mountains and mist.
- Bands of mist are used in a vertical format to divide the landscape into sections and, in a horizontal format, to divide it into periods of time (as in a record of a journey).

Pauline then planned to paint a vertical composition including a waterfall. She emphasised that a waterfall must come from somewhere. It can be used to lead the viewer's eye down the painting and it should not occupy the centre of the frame and should not come from one of the corners. A waterfall is painted by only painting the rocks and the blank paper is then the water.

Holding the brush at a low angle to the paper and with tones of dark ink, Pauline painted rocks using a 'dancing brush' to create texture, adding some within the waterfall. She then added blossom trees using carmine mixed with white to make it opaque but ensuring that the colours varied and added a brown wash to the rocks. Note – to prevent the wash spreading too far and into the waterfall, use a dryer brush and stop the wash just before the line. If the wash spreads too far, paint around the edge of the wash with CLEAN water. This dilutes the edge and also helps to push the colour back.

Note – to draw a thin waterfall, paint it using a resist (such as full cream milk or white gouache) and then paint a wash over it. The lines will show through.

Pine trees - Pauline then demonstrated painting pine needles in several ways: paint the needles from the outside towards the inside or the other way round, use a split brush to paint them in arc shapes. When dry, cover these shapes with a wash, which can either cover them totally or leave the tips of the needles uncovered. The wash can be done in indigo or in shades of greens. Pine branches are angular and painted in dark ink. Ensure that the clumps of needles are in different shapes, sizes and aspects – variety makes for a better composition.

Using examples, we all then started our own landscape painting with Pauline giving us much individual attention.

In the afternoon, Pauline discussed the horizontal format. Many historical horizontal formats are long hand scrolls, often recording Emperors' journeys, which may have taken place over many years. These were the equivalent of today's photographic records. Traditionally, different sections were unrolled at any one time. However, these shapes were difficult to exhibit and so the smaller western format was adopted for paintings.

Pauline then demonstrated a bonsai composition on a horizontal format – a mineral green container, a pine tree, 2 teacups and a folded fan.

She then gave many examples from which we could choose before leaving us to paint one or more, or to continue with our morning landscape, whilst giving us much individual attention.

Both workshops were enthusiastically embraced by all members fortunate to learn from an inspirational tutor who not only showed us how to paint subjects but also provided much background information to aid our understanding of Chinese Brush Painting. Thank you, Pauline, for inspiring us!



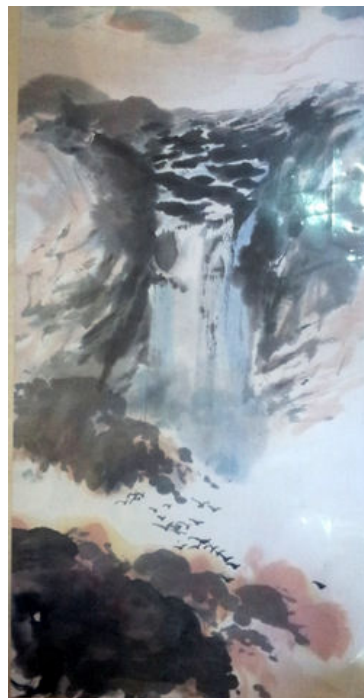
Pauline with her waterfall painting on a vertical format



Waterfall achieved by using white paint as a resist



Paintings by other artists of waterfalls



A selection of work from members at the workshops



A selection of work from members at the workshops
Thank you, Charles, for taking all these photographs.





A selection of
work from
members at the
workshops



**Leeds Art Exhibition & Sale for St Gemma's Hospice
held at Leeds Grammar School 24- 26 Oct**

Having looked at the information in our Yorkshire CBPS newsletter, I decided to enter a couple of pictures. I was very impressed by the website and the efficiency of the on-line organisation. The instructions were very clear and required specific name, size and media information to be printed in the show catalogue. There was a request for a short biography, which was filed for access by the public at the exhibition.

The paper trail was very efficient and effective for dropping off pictures and for collecting those, which had not sold. It was £6.50 entry fee per picture and 25% of sales to St Gemma's. I entered 6 pictures, sold one, covered all costs, and made a profit.

The exhibition itself was very impressive to see and inspirational to see so many artists submitting their work for public scrutiny. It was very interesting to listen to all the comments people were making as they looked around the exhibition, especially about one's own pictures!

Coffee, tea and delicious homemade cakes were served by the Year 13 (6th form) students as part of their community work. Parking areas were plentiful and close to the venue, everything was at ground floor level and easy access toilet for the disabled. The school and grounds are the ones most teachers would dream of working in.

If anyone was thinking of organising an exhibition or an open day, the structure of this one was excellent....There were many artists who exhibit annually and make lots of money judging by the red stickers! I enjoyed the experience and came away being much wiser for next time! Chris Newsom

Well done, Chris. I am glad that you took up the challenge - even when it coincided with your solo exhibition in Skipton Museum with 30 paintings on show there! You must never sleep!

Holmfirth Artweek 2014 NEW DATES

For those of you who make a regular visit to the amazing exhibitions that comprise Holmfirth artWeek, please note: the new dates. As the Tour de France comes into the district, it has been necessary to put Artweek back by 2 weeks to prevent any clashes with taking in day and the start of Artweek.

Taking in Day will be on Sunday 13 July 2014 and Artweek will run from Sunday 20 to Saturday 26 July 2014.

Please help to spread the word.

China Unknown – Brian Morgan

During the years 1994 to 2002, I made many small lone sorties into Central China. I simply disappeared for about three weeks at a time. Because of what I found there, I soon made sure very few people knew; I felt it would be irresponsible to expose such unique areas and heritage to tourism, and even today, some of these are unknown except to the locals.

The most fascinating of all to me were the glens of the Upper Yangtze. As with most areas with very mixed geology, limestones to granites, this brings in unique factors. The greatest protection was inaccessibility; but it was not always so; many of the footpaths were destroyed by the terrible floods of 1870. Now many of the most unique places have been lost under the waters of the Three Gorges Dam, but the rising waters have also now made some of these areas more accessible; I had at times to use a mule, or climb ancient tracker paths, or follow goat and monkey trails; now it can be done more easily and safely by small boat.

There is much written information available, not in China, but in the records of old travellers from Europe, and these were the writings which inspired me. Two factors in my lonely upbringing were beneficial; many years as a professional researcher in natural sciences gave me access to otherwise largely unknown records; and in the Bristol area, where I spent much time in my teenage years climbing the hazardous miniature precipices of the Avon Gorges.

The Glens of the Upper Yangtze had unique archaic vegetation, through their development as geologically-late up-thrusts, which had kept them isolated from all but wind-borne seeds; they also had unique and out of place implants of vegetation, which certainly puzzled early botanists like Wilson; the answer why citrus and other fruits from Southern Europe were there, quite out of place, among ancient ferns, small cycads and primitive pines, was because they were purposely planted in the 1870-90's by a Russian skipper, Captain Velikovsky, to aid the locals.

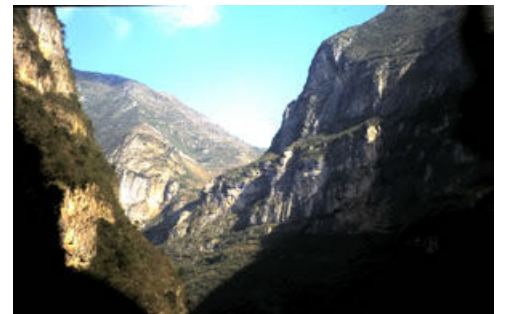
Above all, the fascination to me lay in the caves in the limestone areas. Some of the caves on the Sichuan side have been opened up and exploited as tourist features, with their colourful and unique stalactites and stalagmites, and now emphasised by coloured floodlights; these occur plentifully, especially between the Wu and Xiling Gorges, though accessibility is hazardous.

But man has used the caves for generations for other purposes; the writings of the Scottish photographer John Thomson, 1871, first alerted me to this; on one of his trips by tracked boat, a young servant boy came to him, petrified, as he had seen ghosts and lights on the sheer slopes half a mile above the river; it turned out that the lights came from prison caves; the Qing Dynasty had many enemies, some too well-known and politically sensitive to kill; they lowered them down sheer rock faces into inaccessible caves, and kept them fed and watered by rope. All conditional on them writing letters home, saying how wonderful court life was in China. It could only happen in China.

Caves were naturally used for generations as accommodation, but smaller ones were also used as crypts, to store ancestors in wooden coffins, mostly high up the cliffs, and many are still there; existing bones I examined showed quite miniature statures.

Some caves were used as Buddhist and Taoist hermitages, and temples. I located one identified in his writings by a former diplomat to China; he, and a British aristocrat Consul, had visited it, when shooting game, as a working Buddhist Temple in 1894, via hazardous access above 900 foot sheer drops. He described an enormous bronze bell there; how did it get there? Weighing maybe five tons, half a mile up and half a mile down a sheer cliff. Seven feet tall, inside a cave with a five foot opening. This can only happen in China. I located and entered this long abandoned two-storey cave in 1997; the bell was still there.

Other caves were used by the emperors as storehouses for national treasures, for stores of arms, but long since emptied or looted. Others as refuges from prolific Yangtze bandits in lawless Qing times. Some as storehouses for skulls of felons; by Qing law, the skulls of all executed felons, had to be shown personally to the Emperor.



So coolies had the gruesome task of carrying vast numbers of these on their backs in woven baskets. Even getting into a small debt brought execution in their execution factories, - they were nothing less. Afterwards many skulls were stored for posterity in caves of the Upper Yangtze, reminiscent to me of the crypts in Hythe, Kent. All such details of Qing life were meticulously recorded by John Scarth, about 1860. It could only happen in China.

These caves hold bones of long lost animals as well as those of our ancestors. Priceless sources of geological material, and even remnants and traces put down to the yetis.

How I miss those fascinating areas, of which I could write volumes.

Photography in the caves was difficult at the time; but I add a few of my photos of some of the upper beautiful glens.

In 1992, I was taken to an Upper Glen area, above Xiling, with my friend and teacher Professor Zhang Yi Fan; acknowledged as China's leading painter of the Three Gorges area. He was a teacher emeritus at the University of Old Age, effectively a university for retired Army Officers; so we were taken by conscript driver. I add two of his paintings inspired by that trip, when he showed me many hidden scenic treasures. How I miss him!

Brian Morgan



Paintings by
Zhang Yi Fan



Brian's sketch of
the glens