This newsletter combines reports of the workshops run by Xiao Bai and by Pauline so if you were unable to attend, you should have lots of inspiration from these great tutors. I hope you also enjoy reading the reports and seeing the work that members produced. A plea from me – when you do paintings at home, particularly after a workshop, do send me a photograph so that I can display it in the next newsletter for everyone to see.

With this newsletter, I am sending the notice and booking form for the Christmas workshop, which will be run by Stella. As usual, we are having a theme that is not painting-related, but fun and related to Chinese culture. So, do come along. This will also be a shared buffet lunch and there will be more time to chat and meet your fellow members. So do come along and join in the Christmas spirit! If paper folding is not your ‘thing’, then bring your paints and paint a masterpiece!

Don’t forget to book for Marion’s winter-themed workshop later this month. There are still a few places available for it.

I am also including a membership renewal form. Subscriptions are held at the same rate as previously, and are still good value at £5 (email) for about 10 newsletters a year! Please help me, by returning the form and your cheque promptly so that all the paperwork can be completed without the need to send out reminders. Remember, if you joined as a new member from 1 October this year, your subscription doesn’t become due until 1 January 2018.

Our AGM will be in February as usual, so the paperwork for that will come out to you at the end of this year. We hope that you will support us.

We are just planning the programme for next year and I will send out the paperwork for the January workshops with the next newsletter, but do please reserve the dates.

Happy reading! Anne

Snippets

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Happy reading! Anne

Workshop dates – 2016

Our hall at Pool has been booked for the following dates. Please remember to reserve them in your diary. Notices and booking forms for each of them will come out with the newsletters at the appropriate time.

Sat & Sun 19 & 20 November – Landscapes in winter; 3 Friends of Winter – Marion Dearlove

Sat 3 December – Chinese 3D paper folding – Stella Yeung

Workshops run from 10am until 4pm. The doors are open at 9.30am for setting up, so please come early to help set up the room. We have to leave the room by 4pm with tables and chairs cleared away and everything as we found it.

Welcome

We have a poster advertising our group. So if you know of anywhere where we could display one, please ask me for one.

We would like to welcome

Pat Dewhirst (Shipley); Betty Leverton (Wyke) and Pennie Keech (Leeds)

as new members. We hope that you will enjoy your membership and look forward to welcoming you to future workshops.
Virtual Collection of Asian Masterpieces

I love this resource as where else could you see fantastic items housed in all the world’s major museums without travelling all over the world? In addition, it gives you an inspirational object to look at each day! I do not do it every day but I do catch up on all the objects from the previous month. I have had some positive feedback from those who have looked at the website and I hope this will encourage more of you to do so. You won’t be disappointed!!!

During the last month, there have been many interesting items uploaded on this website. On 18 October, the Leeum Samsung Museum of Art, Korea, uploaded a painting of The Diamond Mountains, painted in the 18th century. On 13 October, The National Gallery, Prague uploaded an image of their painting of Jurōjin, the God of Longevity, patterned on the Chinese symbol of long life, Shou-lao – the old man from the Lucky Star called Shou-xing along with an informative description. On 1 October, the British Museum uploaded an image of their famous woodcut - Under the Wave off Kanagawa, from the Thirty-six Views of Mt Fuji by Hokusai. There is an interesting reference to the then-new pigment – Berlin Blue.

To see the artefacts and to read their descriptions, visit http://masterpieces.asemus.museum/masterpiece/ofTheDay.nhn

More than 120 worldwide museums are involved in this project. The idea is that museums holding significant collections of Asian art will contribute images of their masterpieces with associated stories – written or video – about them. Each day a new ‘masterpiece’, housed in one of the participating museums, is uploaded to the website as Masterpiece of the day. You can then look back over time at previous masterpieces. Please let me know your favourite ones.

This is a fantastic way of broadening our knowledge of Eastern culture. Has anyone taken up the challenge to view the objects on a daily basis? If so, would you like to send me a comment about any objects that you find particularly fascinating for adding to the newsletters? I keep hoping that some of you will do this!!!! Anne

Workshop dates – 2017

Our hall at Pool has been booked for the following dates. Please remember to reserve them in your diary. Notices and booking forms for each of them will come out with the newsletters at the appropriate time.

Saturday 7 January
Sunday 22 January
Saturday 11 February AGM
Saturday 4 March
Sunday 19 March
Saturday & Sunday 1 & 2 April – Shuhua Jin
Saturday & Sunday 6 & 7 May– Qu Lei Lei
Saturday & Sunday 24 & 25 June
Saturday & Sunday 15 & 16 July
Saturday & Sunday 2 & 3 September
Saturday & Sunday 30 September & 1 October – Xiao Bai Li
Saturday & Sunday 4 & 5 November – Jane Dwight
Sunday 10 December

We will be starting to plan the programme, so if you have any requests for tutors and/or topics, please let Vanessa or Anne know so that we can try to include them. Let us also know if there is anything that you do not want to see on the programme.

Art in the Park – 19 & 20 November
10am – 4.30pm
at The Mansion Conservatory, Roundhay Park, Leeds
An exhibition of paintings by Roundhay Artists

Exhibitions/ Courses

Museum of East Asian Art, Bath
RED – Culture, History and Craftsmanship
25 June 2016 to 12 February 2017

This exhibition continues until February 2017.

For further information see:
http://www.meaa.org.uk/event/red-culturehistory-craftsmenship/

I hope that some of you may be able to visit this interesting exhibition – and write me a report to share with everyone.

Missenden School of Creative Arts

The new organisation of residential courses at what was Missenden Abbey, is now up and running and you can see the range of courses on offer at http://www.missendenschoolofcreativearts.co.uk/

There are some tutored by Qu Lei Lei – though they are filling up fast!

Manchester Events

Excellent news for SACU members (that includes all of us) in the Manchester area. Two events have been announced. The first is the “Acclaimed international art exhibition ‘Lanterns of the Terra Cotta Warriors’” which is coming to the city and will illuminate the city’s Exchange Square as part of the second event, “the biggest Chinese New year Celebration the city has seen to date”

More information about both events here:
http://tinyurl.com/jt68ckt
Crinkle landscape and Eagles – Xiao Bai Li – Saturday 1 October 2016

We were pleased to welcome Xiao Bai, who lives in Plymouth and who has been a regular tutor for our group. This time, he was showing us how to incorporate the crinkle technique into our landscape painting as well as painting an eagle – rather a tall order for one day but one he coped with admirably!

Xiao Bai explained that master artists often used the crinkle technique for depicting rocks but he had experimented with it and realised that it could also be used to depict trees and woodlands. His technique is to draw a brief outline of the composition with ink, crumple the paper, paint on the surface of the crinkles and then in apply washes, back the painting and repeat the process, though, as we found out for ourselves, this is a very over-simplified summary of the technique!

Xiao Bai began by telling us to imagine a composition and then he drew it out using dark ink and a dry brush, taking care with the lines. For distant mountains, he used light ink and a few brush strokes – not lines.

He then crumpled the paper in a form that echoed his composition. He then opened it up slightly. With a light wash of blue (ink with phthalocyanine blue) and a warmer brown (burnt sienna with ink), Xiao Bai applied washes over the mountains/woodlands but using a dry brush so that the colour was contained. He applied the warmer tones nearer the foreground and the bluer tones in the background. He continued adding colour and changing tone but never using heavy colour and ensuring that he left some white. With ‘dabbing’ strokes, he added more details – shadows, etc.

To depict water – paint horizontal brushstrokes. To blend – could spray the area with water first. Xiao Bai showed us how to paint it using a hake brush and to use 2 brushes held together in one hand for a more lively application. Reflections should be painted with vertical strokes.

After applying as much colour as required, Xiao Bai then dried the painting with a hairdryer. Wai King did this for him, whilst Xiao Bai showed us another composition! I will report on this later.

Now it was time to return to the first painting and add more texture. So, he screwed the painting up with irregular mainly vertical folds and gently smoothed out a little leaving crinkles. He added more colour using shades of ink, blue and brown. He then added some white (sparingly) to denote tree trunks on distant hillsides, added yellow to the burnt sienna and added it more thickly. He alternated cool and warm colours until he felt that he had added enough. At this stage, he then mounted his paper on to another sheet of the same paper with wallpaper paste and left the painting to dry on a board in the usual way. Backing flattens the paper and brings out the texture of the painting. While this was drying (preferably for 24 hours) we had did our own versions, lunch and painted an eagle.

Returning to the painting, which now showed a lot of texture, Xiao Bai added more texture by crinkling the paper once again and repeating the previous steps. This time, however he crinkled the paper only in specific areas. He added more details, leaving the background less interesting and finally added a couple of ships on the river in stronger colour.

Xiao Bai repeats these stages several times, backing it after crinkling it to see what the effect was. When backed, the paint spreads less on the paper. He also showed us how to spread the bristles of the brush to paint several lines at once. This is useful for trees, and rocks.

Hint: Ink and colour dry lighter. So, to check what it will be like when a painting is dry, lift up a corner and look at the tones through the back of the painting.
Second example: Using dry black ink, Xiao Bai showed us how to do a composition of trees. With dry black ink, he drew shapes – irregular but mainly vertical lines. Background lines were horizontal and lighter and he ensured that he left some white. He added colour by dabbing strokes. It is important to have an idea for the composition in your head before you start!

His third composition included houses. These need to be included in the initial drawing otherwise they can only be added later in a gouache thicker paint – eg white or white mixed with a colour.

This technique requires many layers of painting and leaving the painting to dry and so the full technique could not be achieved in this one session. However, members were given examples of Xiao Bai’s paintings and encouraged to complete the ones that they started on this workshop. Xiao Bai took away his work to complete later and, hopefully, will send us a photograph of it when it is complete.

Further examples of this technique by Xiao Bai
Flying Eagle – Xiao Bai began by showing us how to draw an eagle’s head from a variety of different angles. He started with the eye and then the hooked beak showing how the head flows into the beak in one continuous line. If the line is curved then the bird looks more like a parrot! He pointed out that the eyelid covers half of the pupil and in this way makes the eagle look aggressive. He then added the body in individual strokes (no hard outline). He pointed out that the wing is a hard bony structure along the edge and he indicated this with a short line using a dry brush. He then added the feathers starting at the top of the wings and getting smaller towards the body. He used quite a dry brush for this and tried to achieve movement in his strokes. He added the tail feathers and the legs (with the talons in line with the beak). He added claws in dark ink, feathers and then added more feathers to the bird in lighter ink. Finally, he added colour to the eye.

Xiao Bai then painted a standing eagle for us. He started it in the same way as for the flying eagle – eye, beak, and head. The neck is a triangle or a small egg and the body is a large egg. After this, add wing feathers, tail and feet. Ensure that the feathers are painted in the direction of growth. (Note – if you draw a different head, the bird could be a cockerel!)

A second way of approaching the subject is to draw the body first, then add the head. He showed us how to move the head in many directions to achieve different postures. Xiao Bai explained that if we sit an eagle on a tree branch, then the eagle must be darker than the branch to give it prominence.

You can see from the paintings produced by our members that Xiao Bai taught us well! He came round all day long giving us helpful advice and completed our painting with calligraphy.
Examples of members’ paintings
Peonies and sunflowers – Sunday 2 October – Xiao Bai

For the Sunday workshop, Xiao Bai took a completely different subject – flowers. Firstly, he showed us how to paint a peony. Some artists fill their brush with white and then blend in other colours – e.g. carmine – but Xiao Bai prefers a softer approach using blends of just the colour with the lighter tones coming from the water in the brush.

As in all compositions there need to be busy and quiet areas, dark against light, wet against dry etc – contrasts are important.

To create the flower petals, Xiao Bai wet his brush and removed excess moisture by wiping it off on the water pot side. He then tipped his brush into carmine and worked it up to half of the bristles, tipping the brush with darker red. Holding the brush horizontally and with the tip facing him he pressed the brush down on the paper whilst at the same time moving it clockwise or anticlockwise to produce a petal. He made 3 strokes for a bud with 2 small extra ones at the tip of the bud. For the flower, he painted petals in a cup shape then added more layers ensuring that the overall shape was irregular. Some petals are wetter, some drier, some darker, some lighter. Different pressure and speed of stroke produces a variety of petals. He then added little touches to give the flower life and movement. He then changed colour and added another flower slightly behind the first. To complete the flowers, he added neat thick yellow paint for the stamens and ink for the stems of the stamens.

Using a mixture of yellow, phthalocyanine blue and ink, Xiao Bai painted leaves around the top of the flower (to add contrast), below the flower and somewhere the branch will be. In shades of brown, he added strong branches to link the items. Finally, he added veins to the leaves in ink and some additional dots to give ‘life’. To complete the composition, he added calligraphy. Insects could be added but this is already busy enough.

For the second example, Xiao Bai used a narrow piece of paper with purple flowers and ink leaves and branches.

Xiao Bai encouraged us to paint from our imagination and ‘free ourselves’.

Sunflowers – Xiao Bai showed us 2 ways to paint sunflowers – firstly with an outline and secondly just freestyle.

Using a smaller brush and ink, Xiao Bai drew a guide for an irregular circle and then drew petals around this in 2 layers. The ink should be medium and one side of the petal should be thicker than the other. The petals should be irregular. He then painted leaves using a larger brush and in an inky blue colour, added veins in ink and thick stalks with some dots to denote the hairy nature of them. Finally, he added shades of yellow to the petals ensuring that he did not fill them in too perfectly and left some areas of white.

He shaded the centre of the flower with green and added some brown dots. Finally, he completed the painting with calligraphy.
As I mentioned last month, ‘Reluctant Rat’ writes a monthly newsletter on the internet and you may wish to follow her. To do so, look at https://followmybrushmarks.wordpress.com/about/ and sign up for her newsletter, which will come by email. She discusses how she approaches topics as well as her successes and failures. Very inspiring! Her latest post was on sunflowers, which she entitled ‘Controlled untidiness’. https://followmybrushmarks.wordpress.com/2016/09/30/controlled-

For the second method, Xiao Bai started by painting the centre with brown marks, and the yellow petals of the flowers, varying the shades. He added leaves in ink and green and veins on the leaves. He added short lines to add bring movement and completed it with calligraphy.

Xiao Bai spent a lot of time ensuring that he helped everyone – no easy feat with a group of 28 – and the result was a variety of excellent paintings.

I am sure everyone who attended the workshops will agree, Xiao Bai worked hard to ensure that we all benefited from his advice. In addition, he willingly added a few extra strokes to our paintings to bring them to life. The workshops were also characterised by his humour and the enjoyment was obvious! Thank you, Xiao Bai, and we look forward to welcoming you next year.
Members' paintings from the workshops
Chris from SACU informs me:

If you like to test your knowledge of China with quizzes, or if you need a quick answer to a question, one of the best information aggregator sites about China on the internet - whether for schools, businesses or even just individuals poking about looking for entertainment - is Chinasage

http://www.chinasage.info/search.htm

a resource developed by SACU Vice President Rob Stallard, whose interest in China’s history, culture and language dates from his student days at Cambridge under Professor Joseph Needham. As an example of what’s available, try the search page at

http://www.chinasage.info/search.htm and select Mahjong!

And then, as we do now, visit Rob’s Chinasage Facebook page at

https://www.facebook.com/chininfosage/

and hit the ‘like’ button.

Thank you, Chris, for reminding me of this amazing resource. The chinasage website is just a treasure chest of information on China and one that can relieve each of us of many hours of time! Please let me know how useful you find it too. Anne

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**Rebirth of a Medieval Wonder**

More than 150 years after rebels destroyed it, Nanjing’s famed “Porcelain Tower” -- one of the Seven Medieval Wonders of the World -- has been brought back to life.

http://tinyurl.com/j76yfp

Thanks to Rob Stallard for this news about the Porcelain Tower of Nanjing and its restoration.

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**Small Book**

Brian Young in Canada has placed a video on YouTube in which he shows how he has made a really lovely book of his CB paintings. See this:

https://www.youtube.com/watch?v=0IaXg5yt5Ro&feature=em-upload_owner

Do let me know if you have done something like this. Anne

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**Chinese Lantern Festival**

Roundhay Park, Leeds

25 November 2016 – 2 January 2017

Thursday – Sunday

The UK’s biggest Chinese Lantern Festival comes to Leeds this year after a hugely successful launch in London last year. It includes a trail of lanterns through the park, with some displays featuring lanterns 20 metres wide. There are also dragons and 30 giant handmade displays constructed with 40,000 light bulbs. As well as the lanterns, there is a separate entertainment area and a food village, as well as a number of activities you can pay a little extra for – you can have a skate around the outdoor ice rink, visit Santa’s Grotto, go on the rides at the mini fun fair and play virtual reality games.

Tickets are already on sale, with official charity partner, the Jane Tomlinson Appeal, benefitting from proceeds. They’re priced at £12.50 for adults, £10.50 for concessions, £8.50 for children, £38 for a family of four and special rates for groups over ten. Further information at


If you go along, please let me know your impression so that I can include further details in the next newsletter, Anne
Vegetables with birds – Saturday 29 October 2016 - Pauline Cherrett

Pauline began her workshop by grinding her ink, explaining that not only is this better ink than the bottled ink in terms of producing more subtle shades of grey, but the process helps you to relax prior to painting. The ink is made mainly from wood or oil soot mixed with resins, formed in blocks, allowed to dry and then painted.

There are 2 forms of ink stone on which to grind the ink stick – one is called a sea ink stone and this has a flat well to produce a sea of ink. It usually comes with a cover so that the ink does not evaporate. The other form is called a landsea ink stone and this has a dip in the well where the ink can be collected. This often does not have a lid and can be highly decorated with carvings around the outside edge.

Ground ink also bonds better to the xuan paper and is less likely to spread. Liquid ink also contains preservatives, which, over time, do not do your brush any good.

A quick solution is to drop some liquid ink onto your ink stone and then grind ink into it. Pauline noted that she has some pots for sale, which are used for storing ink.

Pauline uses Teppachi paints – Japanese-made for Chinese Brush painting. The greater amount of resin in them than in tube paints helps the colours bond to the paper better. Some colours – eg pale yellow – are more like a gouache with added white.

The first demonstration was on beans. With mineral colour – white, yellow and some brown – she painted the beans inside the pods varying their shapes and their proximity to each other. She then used a brown colour in a white cloud (mixed hair) brush to brush over the beans to make the shape of the pod, with one sidestroke of the brush. The brush stroke was – place the point down, move the brush whilst pressing down, lift off.

Pauline showed us that she mixes her colours on a white glazed tile instead of a palette or saucer.

Having painted all the pods, she turned her attention to the leaves. She painted these with a similar stroke to those of the bean pods but sometimes did 2 strokes for each leaf. She ensured that she varied the colour/shades of the leaves and also the angles. Veins can be added to the leaves when they are still damp. It is probably best to draw a single vein. Use a brown-haired brush (weasel/wolf) and with a shade of green/brown join up the elements.

After we had chance to ‘have a go’ at painting the composition, Pauline then demonstrated how to paint little flying birds. She showed how the shape of the beak determines the type of bird. She then painted the flying birds showing us how to use the brush for all the different elements.

Hints and tips from Pauline

If the colour is running too much, cover it with a piece of kitchen roll and firmly press your hand on to it.

Ensure that the composition is one of opposites, host and guest, sparse and dense, wet and dry paint, light and dark, etc

Learn your paper – cicada wing is an example of a sized paper where the surface is sized with a mixture of glue and alum and the speckles denote this. The speckles are on the painting side of the paper. This ensures that the paint sits on the surface. Semi-sized papers are generally sized only with alum. Raw xuan paper is unsized.

If a brushstroke bleeds a lot then it is caused by one or more of the following – the brush contains too much moisture, you are pressing too hard on the paper, you are making the stroke too slowly.

Control the moisture content of the brush by drying the heel of the brush. Pauline recommended the following procedure – thoroughly wet your brush, wipe it well on the side of the water pot to remove most moisture, pull the brush through a towel to dry it even more, add the tip of the brush to the water, add paint, dry the heel. The brush should be loaded and not too wet.

It is never possible to produce a thicker line using a vertical stroke than the width of the hairs in the brush. To produce a thicker line – change the brush. A sidestroke produces a wider stroke but you should never place more than 2/3 or a maximum of 3/4 of the brush on the paper. If this is not wide enough, choose a fatter brush!
Wisteria pods with hydrangea background
Pauline then showed us how to paint the wisteria pods. She brought her brush in from the air, pressed down, altered the pressure to produce uneven pods and then lifted off to produce the fine tendril at the tip. She varied the lengths, angles, grouping of the pods, ensuring that there was a host area (focus) and a guest area (fewer pods). The pods are then joined to the stems by looping strokes (the pods are not directly held on the stems). Pauline joined all the pods to stems.

To allow this to dry, we had lunch and then Pauline painted the 3rd composition of birds on a gourd but for clarity, I am writing the whole instructions here.

When the paint is dry, Pauline showed us how to add a background of hydrangeas as in her photograph. She sprayed the back of the painting, and then blotted it with kitchen roll to ensure that it is damp but not soggy. She mixed saucers of appropriate colours eg pink, blue, and mauve in dilute form. Then using a sponge (or scrunched up paper) she dabbed the colours on in crescent shapes (remembering to reverse the image if following the composition of the photo as she is working on the back). Variety of shape, colour and space is important. It is then possible to go over the whole paper with a pale green wash if required. Ensure that you use overlapping strokes so as to avoid stripes/streaks. Brush strokes in varying shades of green can also be added to produce background leaves.

Painting little birds on gourds
This is a fun painting and the birds should also be fun. Often birds are guests in a painting, secondary to the main plant, but in this composition, they are the host – the main subject. Pauline started with the birds. She drew the beaks in dark red ensuring that each open beak has a hinge and that they are at different angles and not all in a row. She then painted the eyes as a ‘U’ shape surrounded by a circle in ink. Young birds are characterised by large eyes. With brown, she drew one stroke for the head, and then strokes for the back and wings. Using a ‘flesh’ colour, she painted 2 strokes for the ‘tummy’, painted the throat in yellow, added a tail in ink (stroke from bottom upwards) and completed them with legs and claws in red. She finally added a wash of orange to the beak, mouth and eye and dark spots to the birds’ heads.

She now painted the gourd by filling a large brush with shades of green and doing 2 or 3 sidestrokes starting at the stem and going towards the birds. She tried to achieve some flying white (dry brush) to add interest. Then add darker green lines along the gourd. The mustard-yellow flowers are at the end of the gourd and Pauline painted them with separate strokes for each petal. She painted the leaves in different shades of green in one or more strokes, ensuring that they were at different angles and added veins, if required, whilst damp. Finally, she linked the leaves and the gourds to the stem (tough and solid) and added fine tendrils.

This was an excellent workshop and, as you can see from the paintings following, members achieved great results – though some had to be inventive when the birds’ legs would not reach the gourd!
Further hints and tips from Pauline

The storage of the paper affects the absorbency of it. Don’t keep it where it is damp.

When painting a background, it is better to apply 2 or more pale washes rather than one deep one.

Washes applied to wet and dry paper give different effects – experiment before applying to a painting.

All colours dry lighter so to test the colours when dry. Look at the wet painting by lifting it up and looking at it through the light. This gives an idea of the tones when dry.

To pick up wet paintings, ensure that you use several fingers in each corner to avoid the painting falling on the floor leaving you holding just the corners!

If you need to add water to the tip of the brush, rest your fingers on the edge of the water pot to act as a lever.
Convolvulus

On Sunday, Pauline took the topic of trailing plants and began with a blue convolvulus (or morning glory or bindweed). Pauline loaded her brush with 2 shades of blue and mineral blue. (In Teppachi paints, these were sky blue, Prussian blue and mineral blue. In Maries, it would be phthalocyanine, indigo and mineral blue.) She then explained the form of the flower, which is a trumpet shaped. She placed the brush at the edge of the trumpet, and pulled it towards the centre. She did this for each petal, some being shorter depending on the aspect of the flower. She painted the flowers of the composition and the buds.

Pauline explained that the leaves have 3 lobes with the central lobe being the larger. She then showed us how to paint them in a stroke like the letter ‘M’ without taking the brush off the paper or by painting the 3 lobes in separate strokes. The leaves need to be painted in different shades and with different aspects. It is interesting to add some of the flower colour to some of the leaves. She then added veins to the leaves, whilst still damp. These can be painted in shades of indigo or ink and they should be in varied tones with darker ones on the front leaves.

Pauline then linked the blossoms and leaves with a central stroke and green paint, added a calyx to the buds and flowers and added tendrils to the vine.

With shades of brown, Pauline added the bamboo pole and completed the flowers by adding ink dots for the stamens.

She then identified where it would be suitable to add flying birds and calligraphy.

Finally, she showed us 2 other compositions where the convolvulus flowers were painted in shades of red.
Gloriosa lily
Pauline showed us how to load our brush with shades of yellow and orange and then using a stroke similar to that used when painting the bean pods on Saturday. She then painted leaves with a similar stroke in shades of green added a central vein. The stamens are in ink or dark brown. She linked the elements using green and a central stroke and completed the composition by painting the bamboo arches in pale brown ensuring that there are nodes, which are painted in ink.

Pauline then returned to her composition of wisteria pods from Saturday and showed us how to repeat the addition of colour to the background. This can be another spray of water and dabbing of colour with a brush.

For the final demonstration, Pauline showed us how to paint a monkey fruit – a fruit that opens in separate segments each like the shape of a brazil nut with each having several seeds.

She painted the segments first in tones of pink/fawn, added seeds to the open ones, then added leaves in shades of green and a strong stalk of ink or dark brown.

Further hints and tips from Pauline
When drawing trees and plants. Draw the trunk or stems from the bottom upwards as it is easier and you have more control to get thinner than to get thicker. It is useful to paint in the same direction as the sap goes.

A rule of thumb is that the paint dries 30% lighter on xuan paper, 40% lighter on semi-sized paper and 50% lighter on sized paper.

Before adding insects of birds or calligraphy, paint/write them on separate pieces of paper and move them around to find the best composition.

A round seal should be placed within the top half of a painting. A heavy square seal with white character on a red background should not be placed in the top half.

The placing of calligraphy and seals is important so leave it, walk away and return to make the decision later. In Cai Xiaoli’s words - be quick to start a painting, and slow to finish.

When placing birds or insects, do not block spaces – “Don’t block the path of a butterfly”.

Birds should fly into a painting, not out.

Washes are easier to apply on the back – spray the paper first. However, if you have a painting of fish, a wash can be done on the front of the paper and this makes the fish appear to be further back as if under water.

Thank you, Pauline, for a very informative weekend of workshops. You always give us so much additional information that ensures we understand what we are doing and why. We will miss you, but we are grateful that you came to us this time (especially as the journey here took 8½ hours). We wish you much happiness in your forthcoming retirement.

My thanks go to Charles for taking the photographs during the workshops as usual. Thank you for sending them to me so promptly after the workshop allowing me to put together the newsletter before the details fade from my memory!
Further handouts from Pauline

Members’ paintings
This is our ‘parent’ organisation and it would be great if more of our Yorkshire Group members were also members of the national group. Currently the committee is having a push to increase membership and so, if you are not already a member, I hope you will consider it.

http://cbps.org.uk/

The quarterly newsletters are a great source of information and inspiration. In addition, there is a great website, which contains much information and even some tutorials on various subjects. There is also a list of museums, which have important collections of Chinese artefacts. Have a look at this link and maybe you will be able to visit some of them.

http://cbps.org.uk/chinese-art-in-museums-galleries/

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**Some forthcoming exhibitions**

- **Lovely peony paintings by Carole Frost after Xiao Bai’s workshop**
- **Mollie’s lovely completed meticulous painting of roses.**
- **This is a very intricate papercut completed by Sue Middleton. Well done, Sue. It cleverly has all the animals of the zodiac linked together to form the character for joy and happiness. Sue cut this from thicker paper than usual – not an easy task.**
As members of this group, we receive a copy of the magazine 'China Eye'. As you know, we are the Yorkshire Group of the national Chinese Brush Painters Society. If you would like to join the national Society, contact Treasurer/Membership Sheila Bell, 42 Hartley Meadow, Whitchurch, Hants RG28 7BW 01256 893658 sheila733@btinternet.com or download an application form from the website. You can see details of the Society on the website: www.cbps.co.uk where you can also see some inspirational paintings. Members receive a most informative newsletter 4 times a year and a calendar of paintings by members once a year with the October issue.

Membership costs £24 pa (individual, £26 pa double) and membership runs from January to January.

If (when?) you join, please will you let me have your membership number so that I can add it to our database?

### 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! If you cannot print out the forms, just write the details on a piece of paper. That is fine!

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.

### Stamps

I would like to thank all of you who always give me your used stamps. Thank you so much. If you do not already save used stamps, can I beg them from you, please, as we collect them to raise funds for RNIB (we used to send them to ‘Guide Dogs for the Blind’ but they no longer want them). They need to have a clear ½” (if possible) of paper all round the stamp. If you can help, I will be very grateful. Anne

### Our Group’s Website

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

On it, there is a section where each of us can have our own gallery of paintings. So if you would like your own gallery to show your paintings, please let me know.

I will need photographs of your paintings, along with a title for each of them. If you are able to reformat them it would be ideal if you could make them 400 pixels wide, but don’t worry if you can’t. I will do it.

You can send these photographs to me by email, by post or you can always bring your paintings to a workshop and Charles will photograph them for you. 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!

Do use the website and send me your comments!