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### Zhuanshu or Seal Script

The Shell-and-Bone Script continued to be used on bronzes in the Zhou dynasty (1046–211 BCE). During the same period, a new system of characters later referred to as the Large or Great Seal Script, Dazhuan, emerged. This script had broader, curvier lines with even thickness. It has been found engraved on bronzes, stone drums, and in a copybook of a Grand Recorder named Zhou from about 800 BCE.



Great seal script

**Great seal script**—Painting brushes and ink were also invented in the Zhou dynasty, and people began to write on large leaves, cloth, silk, or strips of bamboo tied together. The new media allowed more intricate scripts to be written.

During the Qin dynasty (221–206 BCE), the emperor's Prime Minister, Li Si, developed the Lesser or Small Seal Script, Xiaozhuan, as an official system of handwriting. It was based on the Great Seal Script and contained more than 3,000 characters. It unified the various styles found in different states into a standard script that helped to improve communication and learning. It also brought visual uniformity because each character occupied the same amount of space in an invisible square.



Small seal script

**Small seal script**—Li Si also developed a method of creating new characters by combining an earlier pictogram with a phonetic to produce a two-part character known as a pictophonetic. Using this method, by 200 CE, scholars had invented over 10,000 characters for the Small Seal Script. Most of the characters that evolved into modern characters were pictophonetics, where the combined image and sound of a symbol determined its meaning. The image and sound of a symbol could change over time, which could change its meaning. The First Emperor of the Qin dynasty built a large pond called Lan Ji and a palace (Gong). These characters

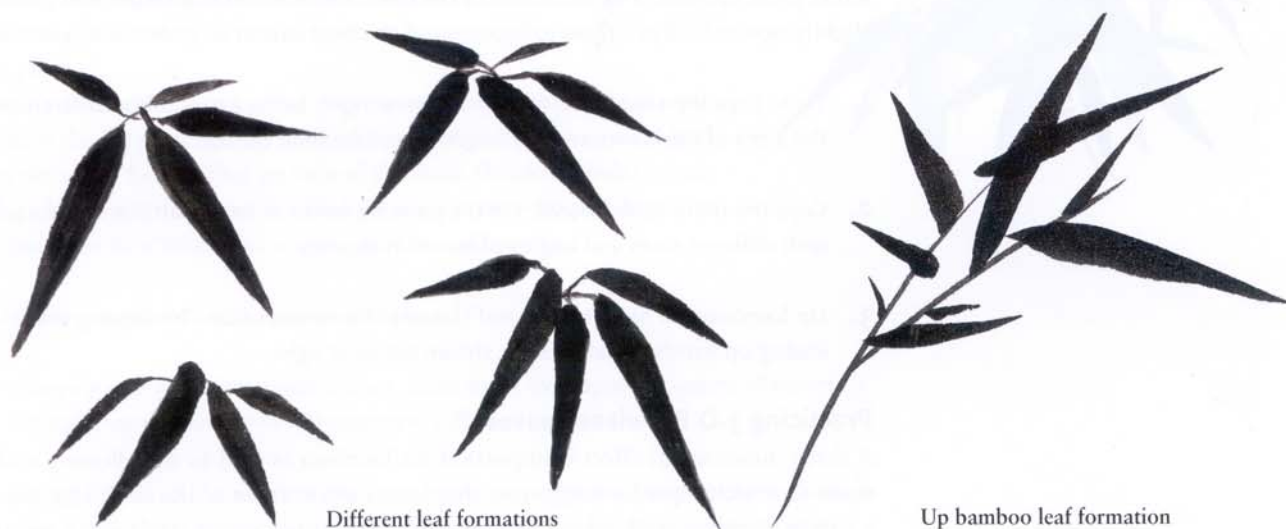
- Do not paint leaves parallel to each other or too far apart from each other.
- Control the shapes of the leaves so they are not too long, too fat, too curved, or too angular.

To avoid the pitfalls in arranging leaves, learn to paint some of the common leaf formations before you start making your own. The formations vary depending on the number of leaves, going from one to five leaves.

1. Look at the following arrangements of the five leaf formations. Practice painting the leaves in each formation.
2. Practice your own formations. Start by using one leaf in various directions. Then use two leaves in different directions.



3. Continue making different formations using three, four, and five leaves. Remember to vary the sizes, shapes, angles, and separations between the leaves.



4. Up bamboo takes on different leaf formations from the down-turned bamboo leaves. Try copying the up bamboo leaf formation shown above.





Boneless petals paired with a variety of leaf types

### Practicing Boneless Petal Strokes

The petal strokes for spider chrysanthemum resemble the letter C, or sometimes an S for more curly varieties.

1. Using a medium brush in a vertical position with gray ink, make a dot at the outer edge of a petal and then swing and lift the arm to make a curling petal toward the center in the form of a broad C.
2. Make many Cs going from the left to the center and then from the right to the center. Try all sizes. The petals are very long on the outer edges and smaller near the center.



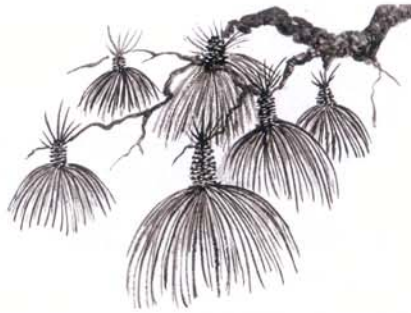
### Practicing Boneless Flowers

1. When you feel you can control the size and curl of the C stroke, try making a bud.  
Place a few dots of black where the center of the flower will be. Make a short row of small Cs curving to the dots. This makes the front row of petals. Reload with gray ink and make Cs curving inward from the left to the center and from the right to the center. This makes a back row of an opening bud. Add a few at the top to round up the bud top.
2. Next try an opening flower.  
Make strokes as for the bud with a few dots of dark ink. After the two rows of tight-curled Cs, change to paler ink and add a longer row of Cs curling on the left to the center and curling from the right to the center. Because the flower is opening, add longer Cs at the bottom of the flower coming in below the center and out at the sides.
3. Finally, make a fully-opened flower. The full flower is similar to an opening flower, but it has another row of Cs behind the center group and longer and lower curved petals at the sides and below.  
Make strokes as for the bud with a few dots of dark ink. Put another row of Cs behind the center group. Then make longer and lower curved petals at the sides and below.



## Practicing Needle Clusters

Some species of pine have large clusters of needles that hang down like a ballerina's skirt.



Some species have clusters of needles that radiate from a center and grow downward along the end of branches.



In the species most often painted, the needles grow in the pattern of a half wheel or slightly more. Each wheel overlaps the wheel next to it in a diagonal up or down position. This pattern holds the rows together and creates the effect of clusters.



The needles are more closely clustered on the outer twigs and more sparse as they get to the main trunk. The center of the cluster usually is vertical with the rest of the group fanning outward and even below the halfway mark when there is room and they seem to be falling downward.

Needle wheels are typically painted in asymmetrical clusters along diagonal lines. You can achieve a better composition if you





### Painting the Leaves

1. Use the large brush vertically loaded with dark ink. TAB, swing the arm and body to make a press and lift stroke to the right and upward. LOB
2. Reload the brush, TAB, start at the bottom, swing arm up and press and lift, cross under the previous leaf and go to the lower right corner, press and lift. LOB
3. Reload the brush, TAB, go behind the other two leaves slightly, press and lift to a point toward the upper left corner. LOB
4. Reload the brush, TAB, from the root swing a short stroke up on the right and press and lift. LOB
5. Reload the brush, start at the bottom, TAB, to the left gradually press and lift quickly, make a thin line, turn arm and brush downward to left corner, press and lift to a point. LOB
6. To help stabilize the root area, you can add several small strokes coming out to the right and to the left.



### Painting the Blossoms

1. Use a medium brush loaded with dark mix and hold it vertically. Make the three pairs of dark petals in the positions shown where the blossoms will be painted.
2. Load the brush with gray ink and dip the tip only into dark mix. Press the brush down where the outer tip of a petal will be and drag it lightly lifting to make a thin line meeting the heart.
3. Reload the brush with gray and dip the tip in the dark mix again. Paint the second petal of the same blossom.
4. Reload the brush as before to paint the third petal of the blossom. Note that the third petal should not be the same. One petal is longer, and each petal should come to the heart from a different direction.
5. Reload the brush repeatedly to paint each petal of the second and third blossoms.
6. Add the heart dots around the base of the commas and inside.







Examples of boneless blossoms

## Practicing Boneless Blossoms

Look at the examples on this page to see how petals are arranged for a head-on view, a profile, and bud shapes.

1. Use the medium brush vertically with pale ink. Swing your arm from left to right to make a circular dot. This is a bud.
2. Make five circles touching to make a head-on blossom.
3. Try shifting the circles to make a head-on blossom at a slight angle.
4. Make a profile view with two petals in front and three behind.
5. Make a profile view with three petals in front and two behind. With the detail brush held vertically with dark ink add a calyx by making a dragged dot.
6. To make an opening bud, make a center petal and then add two half side petals.



1



2



3



4



5

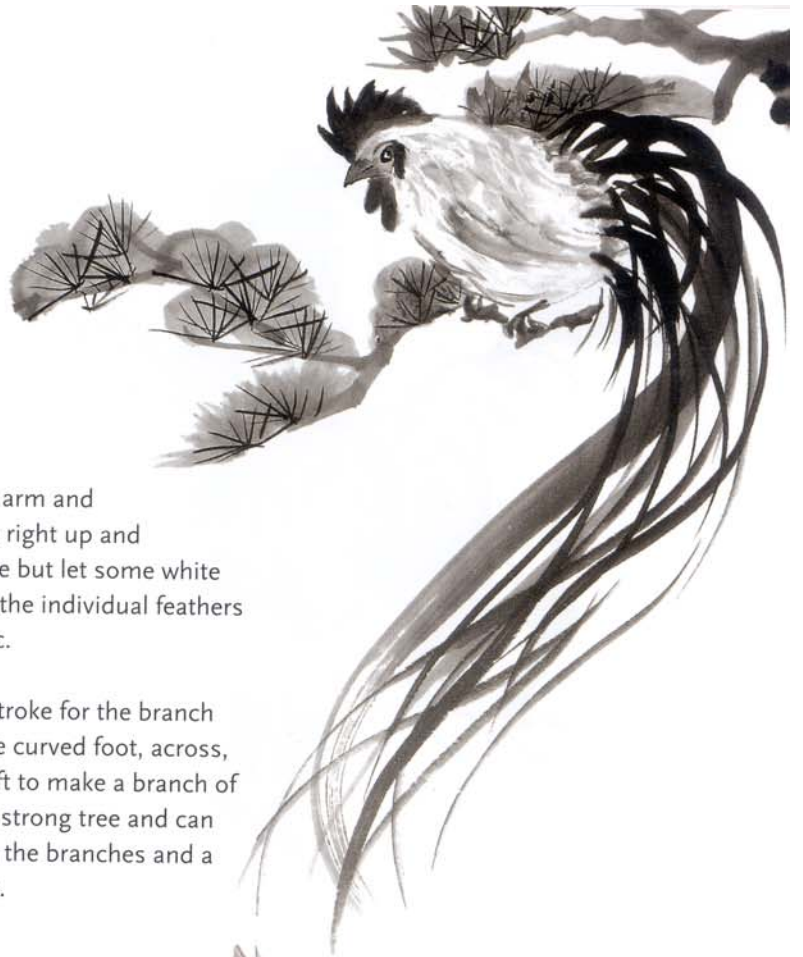


6



7

9. Under the beak and out in front of the body, use medium dark ink to outline two blobs, one large and one smaller to represent the wattles. Add a small one under the eye also.
10. Judge where at the bottom of the body the legs would bend forward and the feet would show. Outline a portion of the leg with the feet curving downward.
11. Use the large brush filled with dark ink and use the arm and swing curved lines from the back of the body to the right up and curving downward for the tail. Make several of these but let some white paper show between some of the strokes. This lets the individual feathers show and the energy of the curves become dynamic.
12. With the medium brush and medium ink, make a stroke for the branch to come out from under the tail to the left under the curved foot, across, under the other foot, and out to and down to the left to make a branch of the pine tree. Make a second branch to show it is a strong tree and can support the rooster. Add pine needle clusters along the branches and a light wash behind to make the clusters more visible.



## Painting a Horse

The horse is famous in Chinese history. The early Han dynasty horse is still being reproduced as sculpture thousands of years later. It shows a prancing horse with tail and mane flying. The horse is also important because it is one of the animals in the Chinese Zodiac.

The horse is usually drawn in profile with the tail and mane flying. It is said that the artist paints the best flying tails and manes by using horse hair brushes, which are stiff and long so the hairs separate slightly to give the effect of long, separated hair flying upward.

One of the features that distinguishes the Chinese style of painting horses is the way the joints and hoofs are painted. The bottom of the legs are painted in boneless style so the joints and hooves are large. The mane and tail and the leg joints are usually very dark. It takes practice with the brush to get the press and lift black spots to match where the joints would be on the leg. Horses are not usually painted all white or all black. If mainly white, there are usually blotches of gray under the belly, along the neck, and down the nose. When you paint a horse in head-on view, he becomes very long and thin. You can use flying mane on one side and a flying-out tail on the other side.





- What types of trees will you include? The type and age of a tree determines its overall shape and the type of trunk, bark, leaves, and roots.
- How will you make each tree stand out from its background? Distant trees on a medium dark hillside can be painted in boneless style with dark ink. To make a detailed tree in the foreground stand out, leave white space for it in advance and use boned or boneless style to create interesting bark, branches, and roots.



Tall, boned tree



Hanging willow tree



Asymmetrical boned pine



Broad-crowned tree



Cypress tree