



# Chinese Brush Painting

The aim of the traditional Chinese painter was to capture not only the outer appearance of a subject but its inner spirit as well.



In Chinese brush painting, no sketch is prepared and no model is used; the artist paints with rapid strokes, transferring what he sees in his mind directly to the paper.

There are no corrections





A full plant is never painted, but rather a few blossoms or branches which will represent the plant in it's entirety

Bamboo is usually the first subject tackled by beginning students. It is the easiest subject to master.

Bamboo painting is all about the beauty of line. You will be amazed at all the different qualities of line you can achieve with just one brush, simply by changing the angle and pressure with which you hold it.





Start by practicing the stems of the bamboo. The stems rise from the ground and grow towards the sky. In the same way, when you paint the stems start with the brush at the bottom of the page and pull upwards.



Press the brush hairs flat against the paper, pull up to paint the first segment, and release. Leave a little space in between each segment.

Repeat till you reach the top of the paper.





Remember to make bold strokes - if you go too slow, the ink will bleed, but going too fast may result in mistakes. Find a speed with which to paint that is somewhere in the middle.



For the leaves it is important to continually change the brush pressure.



Use tip of Sumi brush to add lines between bamboo segments



Think of the brush as a dancer, with the very tip of the brush being the dancer's toes. Start the leaf by having the dancer up on the tips of her toes. As you paint the leaf, the dancer comes down flat on her feet and then gradually rises up on her toes again.



Leave lots of "white" or  
"empty space."

In a Chinese painting the empty space is as important as that which is painted. This negative space allows the eye a place to rest, and our eyes a chance to be more thoughtful about the "essence" of the bamboo subject.



Make and use a  
CHOP to "sign"  
your painting.

Always place the chop mark in a  
place where it does not interfere  
with the rest of the painting. You  
can also place it someplace  
where the subject of the  
painting needs a counterbalance  
in the space on the paper.

