

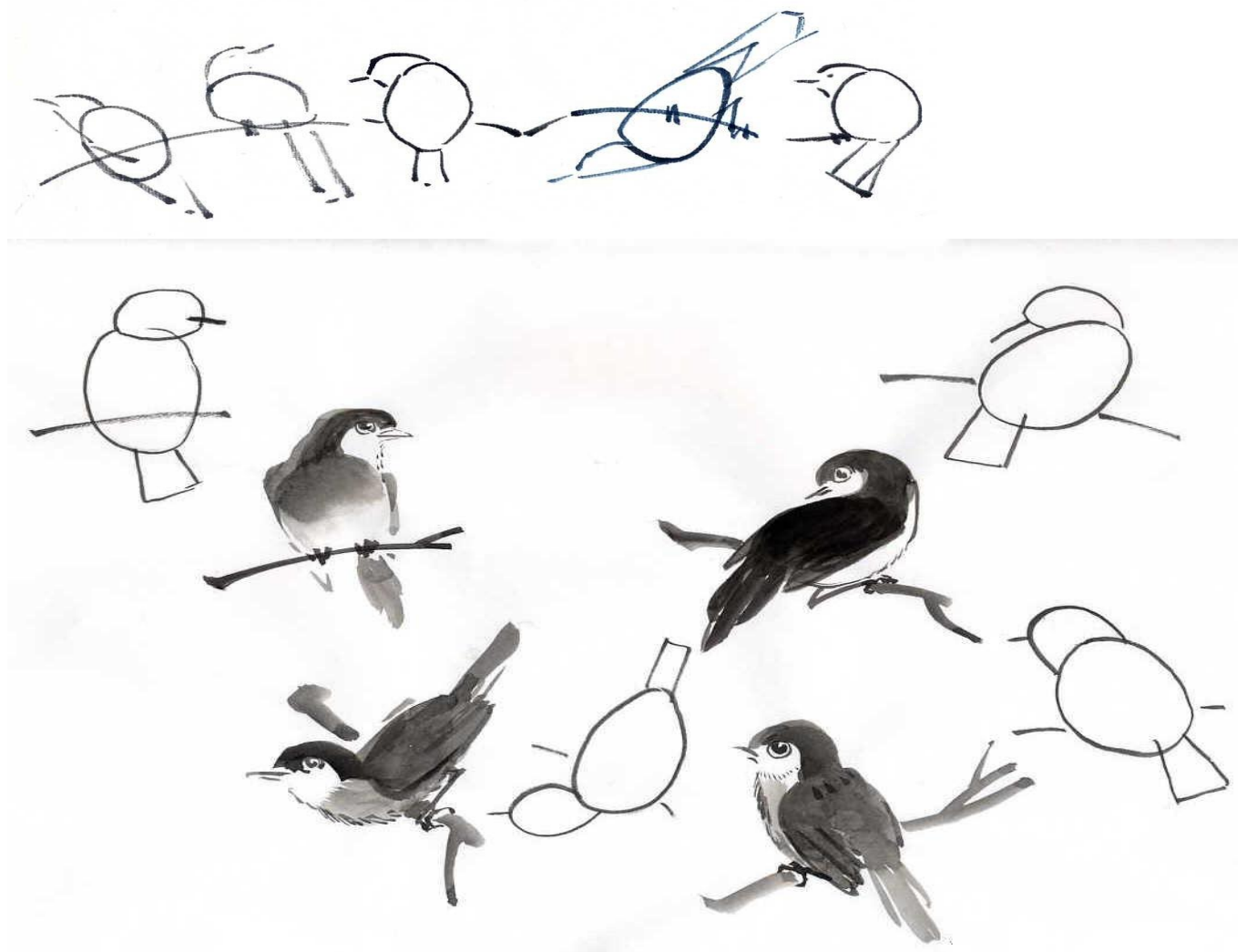
CBPS Tutorial

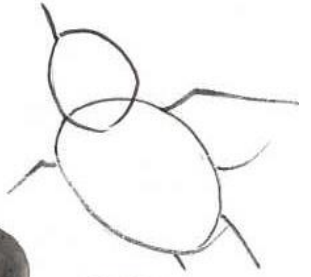
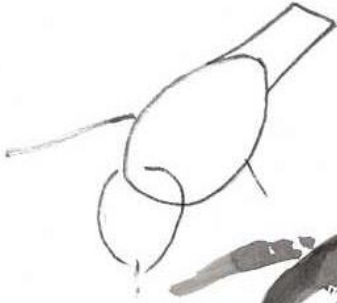
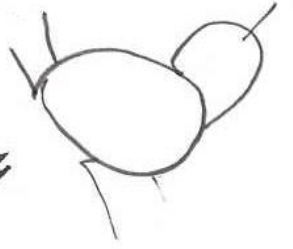
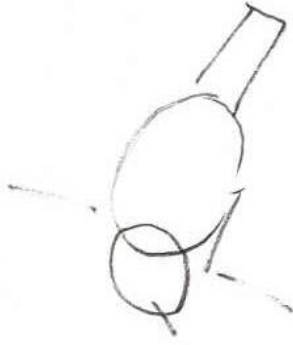
Painting small birds - by Jane Dwight.

There are many different styles and methods used to paint small birds. I will illustrate five or six very different ways of doing it.

The paper and brushes used dictate the character and appearance of any bird. It is worth spending a little time choosing the right paper for the bird you want to do.

Sketching a few egg shapes beforehand, on a spare piece of paper, will help to place a bird of the right size and shape in the picture.





BLUE BIRD - after James Tan.

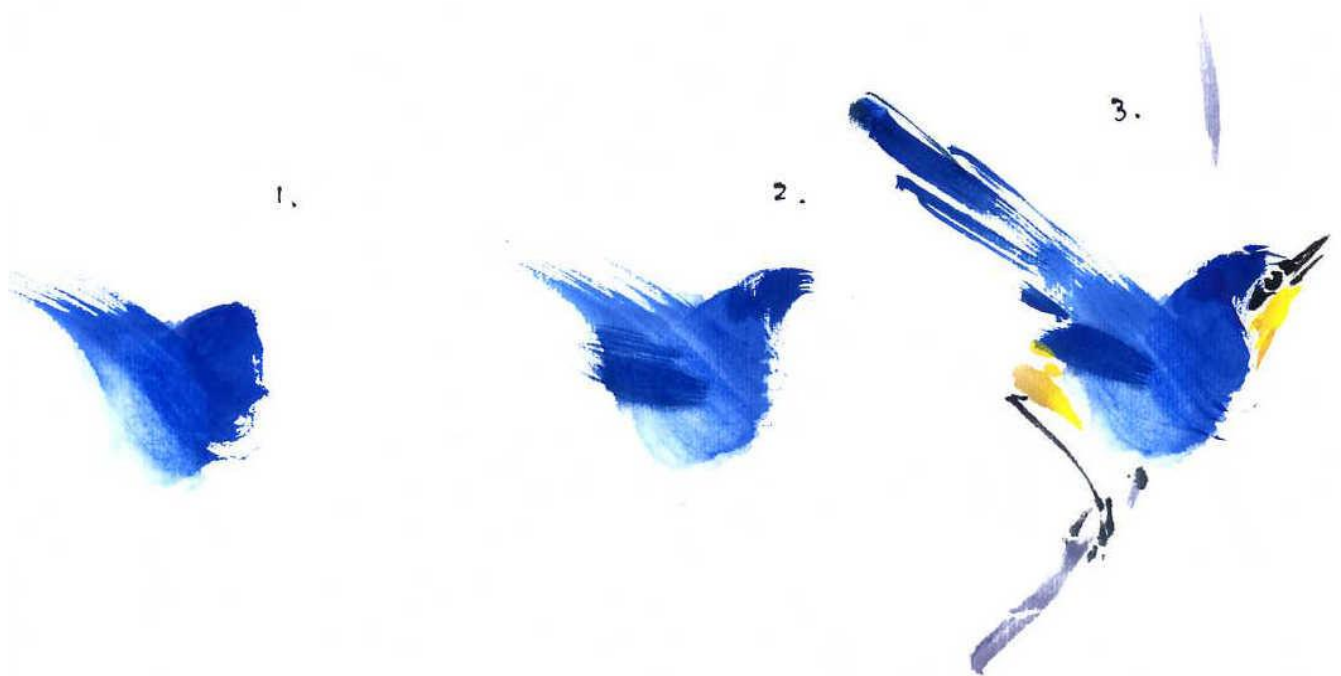
The first bird is done in the style of James Tan. He was a teacher I never met - but Pauline Cherrett saved his demos, so I have worked from those. The 'tick-birds', as my students call them, are great fun to do because they are so immediate and fluffy.

Single ply Xuan and a horse hair brush are used to capture the dry strokes.

Fill the brush with phthalocyanine blue mixed with a tiny amount of ink. Hold the brush vertically. Press into the paper, turn sharply and come off the paper with a dry sweep. (This feels like giving a 'tick' to a correct answer.)

Dip the brush into paint / ink and put a spot for a 'blot' of a wing as shown. Dry the brush a little and paint in the top of the head with a dry mark.

Add a tail with a sharp stroke coming in to the body. A few extra dry fine strokes help define the tail. A small black eye, leaving a white dot for the 'glint', and a yellow underbelly and thin black leg complete the picture.



SPARROW - after Cai Xiaoli.

These cute little sparrows are seen in lots of Chinese paintings. Cai Xiaoli describes them in her book 'The complete Oriental Painting Course'.

This one is painted on grass paper- but it works even better on single ply Xuan.

Using a white cloud brush loaded with burnt sienna and ink, paint a series of strokes as illustrated. The head should be quite round and the beginnings of the wings are stubby. Dipping the tip of the brush in ink will make the head darker if liked.

Change to an 'orchid / bamboo' brush and add ink feathers to the wings and a tail. Dot a few ink spots on the back of the bird. Next paint a very pale ink tummy and add a little more pale ink to the throat.

With a fine brush dipped in ink, finish the eye and the feet.



FIRECREST - freestyle on Xuan paper.

Using Xuan paper and a large sheep hair brush.

Make a 'blot' of grey for the belly of the sitting Firecrest.

Describe the beak, eye and head with a fine brush and dry ink. Add the vermillion, and yellow to show the distinctive firecrest. The green feathers should be painted, using a mixture of indigo and gamboge.

Let the picture dry at this stage. Add a branch first and then the feet. Dot ink and white on the dry back of the bird to complete.

1.



2.



3.



Freestyle bird on meticulous paper.

Use a fine dry brush to describe the outline of the bird on meticulous (sized) paper.

Use brown and ink to splash over the shape.

Once that is dry add all the details with a fine dry brush and the bird is finished.



Meticulous painting on silk

A bird painted in the meticulous style on silk is a fairly lengthy process. The picture you want to paint has to be described on paper first and then traced onto the silk.

Using a fine line brush, and thick, black, ground, stick ink, trace the picture carefully using wire-like strokes painted with an upright brush.

At least two layers of ink have to be painted and washed onto the feathers. The bird must be left to dry after each layer

At least one wash of colour covers the ink work and, once this has dried, fine lines can be added to show the tiny hairs on the feathers.

