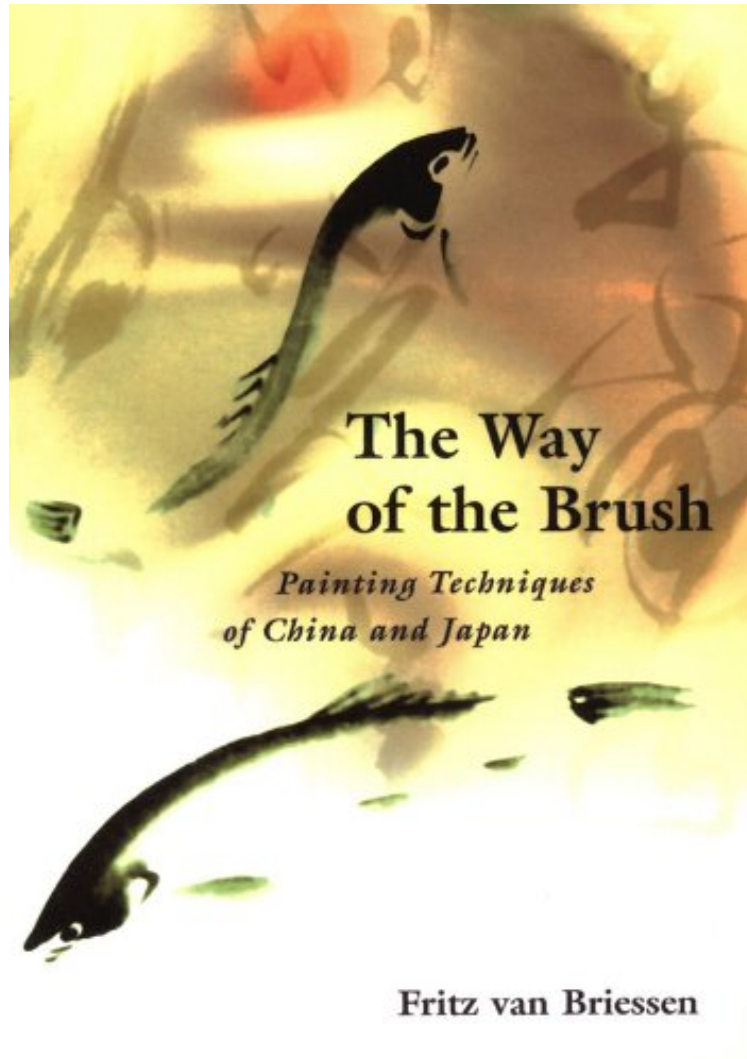


(Free) Way of the Brush: Painting Techniques of China and Japan

## Way of the Brush: Painting Techniques of China and Japan

*Fritz van Briessen*

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**Fritz van Briessen : Way of the Brush: Painting Techniques of China and Japan** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Way of the Brush: Painting Techniques of China and Japan:

129 of 131 people found the following review helpful. Excellent Chinese brush painting book!By PurpleDianeThis is one of the best books about Chinese painting for those who want to understand not just Chinese painting techniques, but also something of the history and variety of traditional Chinese brush painting. The one drawback is the usage of the outdated Wade-Giles romanization (the book was first published in 1962), but that is merely a trivial annoyance compared to the wealth of information the author provides. Most instructional painting books are written by painters who focus on their own style, and give no credit to all the masters who have gone before them. This book shows many

examples of paintings by master painters (ancient and modern), along with examples from the author's own teacher, master painter P'u Ch'uan. He thoroughly describes the different painting styles, with excellent examples, and many bibliographical references. I especially liked the fact that he gave 7 different versions of translations of "the Six Principles" of Hsieh Ho; by combining the common threads in all of them, their real meaning becomes clearer. Another subject he talks about, although briefly, is the importance of understanding brush strokes in order to be better prepared to deal with forgeries and copies. This subject is almost universally ignored in books on Chinese painting, and yet it is very important. I have seen a painting in a catalog from one of the big auction houses that on first glance looked like another one of Li Ke-ran's many water buffalo paintings, and was attributed to him by the (anonymous) seller. Upon closer scrutiny of the brush strokes used, it was obviously a fake. And I am by no means a true expert. If you are a beginner with no teacher to help you, then you will probably need other books, too. But for anyone who wants to learn about the history and traditions of Chinese painting, this is the ideal book.

2 of 2 people found the following review helpful. Fascinating textual and visual exploration for western enthusiasts into the soul and psyche of Chinese Japanese brush painting. By AgogoLive. Not a detailed book on practical instruction but an INVALUABLE INSIGHTFUL GUIDE in text verbosity, structured around western thought processes to broach and address eastern brush art subjects - a gallant attempt to handhold the western art enthusiasts through an explorative journey into the very soul and psyche of eastern (in this case Chinese and Japanese) brush art. The text is supported by a wealth of illustrations - artwork through the centuries of Chinese civilisation (about 300 in all), mostly in black and white (as are ink painting), from Shang Dynasty through to the modern era. Illustrations of painting techniques provided by Pu, a contemporary of the author and famed artist of the then emerging Lingnan Painting School. The approach and focus differs from the Mustard Seed book (which is purely instructional) - this book analyses existing masterpieces through the ages and gets into different techniques used and the soul behind the painting - in itself I've found highly informative and enlightening. I agree that the illustrations would have been better served in colour. But to be fair a large proportion of Chinese art is in bw and the prints here are clear in their various shades of grey. What made me buy the book? ... The Look Inside allowed me a peek into the very beckoning thought processes at play structured rather well around a Table of Contents which drew me! This is written with the outsider (non traditional Chinese) or westerner who has no intimate background of eastern thought and philosophy in mind, who will undoubtedly find this a fascinating and highly enlightening read. Texts can get a little repetitive in its verbosity in parts akin an old German professor repeating himself but nevertheless tre interesting and I'm sure quite uber! A bold gallant attempt to present his distilled findings from 54 years of research findings. Brilliant.

1 of 1 people found the following review helpful. Very old textbook format...not a friendly how to book... By L.D. Hunt. The book is 'well loved' as advertised. I have not read it yet but it is from the 1970's and more of a text book than a 'learning how to' book. It is okay but will take some serious digesting which is not what I wanted at this stage. It appears to try to be diligent with the oriental roots and reasons for the way things are done with history and explanations including the Chinese characters for labels. Again, I think it is well done for the time 40+ years ago but not what I was looking for in at this time. Delivery was fast and efficient and the price was reasonable. Thank you.

The Way of the Brush: Painting Techniques of China and Japan examines the technique, style, traditions, and methods of Chinese ink painting and how they were interpreted in Japanese art. Illustrated with over 250 images and packed with instructions, The Way of the Brush covers every aspect of brush painting, from brushstrokes, composition and the painting surface to meaning, perspective and artistic philosophy. Part One is a study of the techniques of Chinese painting and explains the elements, techniques and principles which eventually carried over into Japanese painting. Part Two is devoted to technical challenges and basic problems associated with the art, including the issue of fakes and forgeries of Chinese art in Japan. Also included are three appendices and a full bibliography.

"The most readable, the most authoritative, and the most comprehensive explanation of its kind to be published in many years. Indeed, it deservedly may be called unique." —Chicago Sunday Tribune "Not only very thorough in matters of techniques, but unusually knowledgeable in regard to the subtle but supremely important philosophical ideas involved in design and composition." —San Francisco Sunday Chronicle

About the Author Fritz van Briessen lived and traveled widely in Asia and spent several years studying brush painting under the tutelage of Peking landscape painter P'u Ch'uan.