

# “Two Pens”, “Three Lines” Words to Sketch - on the Application of New Freehand Brushwork in Sketching

Fang Zhou<sup>1\*</sup>

<sup>1</sup> Department of Art, Krirk University, Bangkok, Thailand

## Email Address

591485539@qq.com (Fang Zhou)

\*Correspondence: 591485539@qq.com

Received: 27 May 2022; Accepted: 2 July 2022; Published: 6 August 2022

---

## Abstract:

Qing Dynasty Ren Bonian artistic attainments and influence is particularly prominent, is an all-talented painter. His paintings not only inherit the traditional techniques of Chinese painting, but also have their own unique artistic style, derived from the combination of its inheritance and sketching innovation, and the idea is very clever, it is worth exploring. Through the analysis of its artistic characteristics, to explore the new techniques of new freehand brushwork, such as the new brush and the brush, the meaning and function of the new ink, three broken methods, highlight the characteristics of objects, strengthen contrast, advance composition and other perspective research problems. Why do you want to sketch more life? To solve the problem, draw the meaning of sketching, solve how to sketch creation, through the new freehand brushwork method in the sketching creation to achieve good results.

## Keywords:

Ren Bonian, New Freehand Brushwork Method, Sketching Creation

---

## 1. Introduction

In recent years, Chinese primary and secondary school students rarely sketch, just copy paintings, so the formation of the painting to copy this situation. According to authoritative data, the sketching rate of primary and secondary school students nationwide is less than 30%. It can be seen that sketching is an urgent need for today's primary and secondary school students. Of course, before writing, we should first understand its painting method, especially the new freehand painting method.

### First, the previous study on the characteristics of freehand brushwork painting

The characteristics of previous freehand brushwork are: a brush, fine brush outline, double hook fill color. The biggest achievement is undoubtedly Ren Yi. Ren Yi (1840- -1896), namely Ren Bonian, was a famous painter in the late Qing Dynasty. Ren Bonian was an outstanding painter in modern China. In the late Qing Dynasty, the famous flower and bird paintings were named [1], along with Wu Changshuo, Pu Hua and Xugu, as the “Four Masters of Shanghai School in the late Qing Dynasty”. Its lines are concise and calm, powerful and chic. Ren Bonian is good at sketching,

with a wide range of sketching, which has had a great influence on the recent and modern painting circles. Ren Bonian's works provide a good model for later generations in the study of Chinese painting techniques.

### ***1.1. Ren Bonian Pen and Ink Characteristics***

#### **a. Characteristics of ink**

Pen and ink techniques are a "vocabulary" system that varies from person to person, which is the fundamental part of the uniqueness of each painter. Just like we are in the form of Chinese painting skills training, with hook, Cun, point, dye for the fundamental content of vocabulary. Pen rigid and soft, with front long, short, dense, thin, thick, thin; blank treatment, hidden; coarse, coarse and fine; stains are handled according to the painter's aesthetic habits and their own unique techniques, of course, the problem is not only the passive painting personality characteristics, sometimes the painter will according to their own painting needs to use their favorite form, the higher the painter's status as a painter, the greater his creativity and contribution.

#### **b. Ren Bonian's brush and ink characteristics are detailed pen outline**

Ren Bonian's ink characteristics is the most classic example. Ren Bonian inherited the tradition of filling Ren Xiong and Ren Xun with double hooks, and mastered the rigorous brush style of the Tang and Song Dynasties. Pay attention to the bone pen, later, he inherited Chen Hongshou brushwork style, and created their own unique brushwork, is Ren Bonian benefit, delicate and slender, turning, dynamic lively, profound meaning, plus Ren Bonian usual careful observation and their hard work, his painting has the quality. And Ren Bonian's small freehand brushwork is a painting method on the basis of accurate modeling in ink painting and color ink. Ink color is divided into coke, thick, light, light, light use, if his flower-and-bird painting is pure ink but can show the changes of five colors, freehand works are Ren Bonian's painting, flower and bird map is a good representative of Ren Bonian's ink, with ink method, and then fine pen outline, is a vivid picture. The disadvantage is static, the lack of dynamic [2].

### ***1.2. The Artistic Characteristics and Composition Characteristics of Ren Bonian's Paintings***

#### **a. Art characteristics**

In its heyday, artistic technique more skilled, bold, decisive, his flower and bird painting reached the perfection, famous said he color special exquisite, no one can than do him, especially with powder, he mainly inherited literati flower and bird painting tradition and folk art, especially the Chinese mascot into Chinese flower and bird painting, is a realistic painting of flowers and birds added more auspicious meaning. Ren Bonian's flower-and-bird paintings have a variety of problems. Ren Bonian is a famous early Chinese painter, his talented, characters, landscape, flowers and birds, he is independent, according to his own feelings and understanding of life, careful observation, ponder, create a unique technique and artistic style, his artistic achievement of flower and bird painting more than figure painting, this article mainly from three aspects about the artistic characteristics of Ren Bonian flower painting, hope to create a times aesthetic, including four seasons flowers, symbol, harmonic wishes, life, etc. Four seasons flowers, including spring, summer, autumn and winter flowers, there are spring "Spring River warm map", summer "lotus duck map"; "Mid-Autumn Festival", autumn; winter "narcissus double pheasant map" and so on, the performance is vividly, the season is distinct.

## b. Composition characteristics

Ren Bonian composition characteristics with lively, stable, profound open, interesting center, movement and so on the following aspects, Ren Bonian freehand brushwork in flowers and bird painting composition is particularly perfect, his composition way any increase or decrease will destroy the beauty of the picture, his flower and bird painting let viewers look will have vitality, cleverly arranged together, make the picture a life, active, lively, stability, interest center, profound open, various. Ren Bonian painting creative, funny, most are based on the careful observation of daily life, the northern song dynasty painting, most with coke ink hook bone, color is very fat, and Chen Hongshou painting method, later, absorb yun Shouping boneless, and washed away the Chen Chun, Xu Wei, Zhu Dao freehand brushwork, ink simple indulgence, bright quietly elegant, work, lively and warm style, this style, opened up a new world of Chinese flower and bird painting.

### ***1.3. The Artistic Conception Characteristics of Ren Bonian's Freehand Brushwork Painting***

Artistic conception, is the life scene described by literary works and express thoughts into a state of art, make viewers through imagination and association, immersive, infected in thought, according to the definition of artistic conception, the image of works to vivid, and then have abundant emotion, to have superb skills, and arouse the imagination of aesthetic. Ren Bonian flower painting is his spiritual emotion, but also can reflect his love of life and nature and yearning, Ren Bonian is not only a painter, also has the temperament of the poet, is a master of artistic conception, he carefully observe the details of life, scene, is not a general mentality to copy nature, not with rational eyes, but with human mood and careful observation of life to capture moving artistic image, give a person imagination space, but also can show the author's inner emotion. The author with superb brush and ink skills, outstanding realistic ability, so that the work has a sincere charm and realm.

## **2. Materials and Methods**

### ***2.1. Two Vivid Strokes***

In order to give full play to the performance and potential of the brush, the brush “increase the pressure of the pen, press the pen down, the pen belly and even touch the paper, and then slightly twist the pen pole, the pen will be scattered, one front is divided into several fronts, forming a unique pen - loose front flowering pen”. The appearance of the loose front really broke through the shackles of the center's pen, fully mobilized the front, abdomen and root of the Ying, and generated a new aesthetic character. The pioneering of Chinese painting brushwork makes the picture presents different appearance, also show new aesthetic characteristics: loose front brush with speed, rhythm, break through the traditional literati painting under the influence of zen concept characterized by detached, quiet, lonely “static” aesthetic character, and tend to “move” aesthetic tendency.

The reverse front into the pen is in the stroke, the first pen tip to write the opposite direction of the pen, so that the stroke does not show the edge, is not to show the virtual tip, in order to make the strokes appear thick. Horizontal painting to right first left, vertical painting to the first, so that the pen front is hidden in the stroke, the beginning of the stroke is basically round. From the bottom up the line, the beginning of the pen and into the pen has a check. The new method of using the pen, the loose

front brush and the reverse front into the pen, forming a changeable ink and unexpected effect. In particular, the loose front application is more like waving freely, and do not lose the method, such as living. Center pen, wing in, center line, wing out.

Two pens, the front pen to make the picture more changes, vivid sense, against the front into the pen to make the picture more calligraphy, Chinese painting written out.

## ***2.2. One Ink Creates a Balance***

Before drawing an ink, to make the picture clean, first of all to do calm, then to write, ink, water, so that it is easier to achieve the artistic effect of refined and popular.

The meaning of an ink new ink method, brush wash, pen tip dipped in ink, thick ink, less, light ink, an ink exhausted, product line into a surface. The brush itself is in a balanced relationship, when drawing a sequence by sequence of painting, the picture is in a peaceful and stable state. Strengthen an ink, pointed out that one ink itself is in the legal requirements, no matter what kind of image, one ink is always the representative of balance, is always one of the balance and stable techniques.

The important role of an ink is that vivid pen and ink can show vivid objects. Emphasize, with a ink, in a ink for change, “a ink” method can make the picture more clever, namely there is a sense of rhythm of lines, and dry and wet thick light ink color changes, and ink color bright. The original ink is a happy orderly note, she not only flows on the xuan, but also poured on the nib! Bone method with the pen, explaining the characteristics of the image, writing the characteristic structure of the image, and highly refined and summarized the exquisite soul of the image! This point fully avoids the common pattern of shape, and gives the image unique thought and spirit. This is one of those things, He emphasized the jumping of a pen and ink in the picture, and every time he writes, he seeks thousands of changes in a pen and ink, straight, dry, dense, virtual and real, size and consolidation, linear reflects the rigor of the law.

## ***3.3. Three-Line Screen Division***

Line is the bones and bones of the picture, according to the line starting, gathering, length, density, thickness, before and back, straight and other rules to draw. Line quality, line strength, force through the paper back. The new line method, the performance must follow the principle of three lines broken, the use of the three lines interspersed. The expression technique of linear image, that is, three lines interspersed.

### **Second, the enlightenment of previous views on the new freehand painting method**

Since ancient times, the “divine meaning” and “poetic nature” reflected in the Chinese plastic arts have become the quality of the deep structure of the national tradition. In the art of painting, the charm is emphasized, “god” lies in things, “meaning” is not divided, through things through “god”, “meaning” in the chest, advocate writing mood, the pursuit of “like the image”, “the taste outside the charm”. Therefore, the best works of Chinese painting must first have ideological connotation, humanistic feelings and independent cognition of aesthetic thought, which has become a yardstick to measure the quality and aesthetic height of the works. Ink and ink language is the medium to express the artist's aesthetic thoughts. Artists' cognition of beauty, interpretation of life, as well as unique aesthetic concepts and feelings, will be vividly displayed in their own works. How to use the brush and ink language to

transform, and perfectly interpret the artist's thoughts and aesthetics, are based on the painter's learning of traditional brush and ink techniques and the inheritance of traditional aesthetic thoughts. Therefore, the real Chinese painting pen should have writing charm, highlight the sense of strength and rhythm, and be full of dialectical laws. Its strokes, press, speed, dry ink, shade and other elements, reflecting a kind of image perception and the operation law of ink analysis and the accumulation of cultural quality.

a. Pen and ink express the unique language

Pen and ink is the backbone of the Chinese painting language system, and always occupies an extremely important position, sometimes even above other languages and the whole art form above the [3]. In Chinese painting, brush and ink is not only the most basic element to construct the picture image, but also the medium to contain and convey the meaning of painting. Chinese painting emphasizes soft and soft, light and dark, dark and dark... concept of "Yin and Yang". The formation of personalized symbols of brush and ink language is based on the inheritance and in-depth research of traditional brush and ink. At the same time, we can understand and refine and summarize the characteristics of physical images in life. This personalized symbol of brush and ink language is gradually formed in the painter's long-term sketching and the conversion of brush and ink. Personalized brush and ink symbols reflect the comprehensive accomplishment and wisdom of artists, and mark the height of art painters' research and inheritance of traditional brush and ink.

b. Sketching has a profound understanding of life

An artist's cognition of life determines the life and nature of his works. There is no doubt that the teacher is naturally the best interpretation of understanding life. Fan Zhyun the Song Dynasty "learning is better than the ancients", pointed out the importance of nature as a teacher. Sketching first requires that the painter must be poor, accumulate self-cultivation, and then turn to himself, in order to disconnect. The work comes from life, with nature as the teacher, the wild gas overflow in the picture. Can use "live", "take off" two word general: live, vivid also, mind, pen, color, - vivid. Take off, the pen wake up, the painting and paper silk, not the ink jump off. Jump out is still something. Flowers such as to language, birds such as to fly, stone will be qi, tree will stand. Viewers but see flowers, birds, trees and stones and not see paper silk, si really off, si really painted [4].

### 3. Results and Discussion

#### Third, the application of the new freehand brushwork method in sketching

Chinese painting complicated brush and ink techniques, composition, can be said to be "road to simple" and infinite hair, into a ever-changing new brush and ink, can be said to be "big phase invisible", finally attributed to "natural", airtight, painting eye... into the painting, the use of painting, is the key to the new freehand painting. The new freehand brushwork method also has: there are two pens, one ink, three lines, propulsion composition and so on. [5]

#### 3.1. New Freehand Brushwork Painting Method

a. Two vivid strokes

In order to give full play to the performance and potential of the brush, the brush "increase the pressure of the pen, press the pen down, the pen belly and even touch

the paper, and then slightly twist the pen pole, the pen will be scattered, one front is divided into several fronts, forming a unique pen - loose front flowering pen". The appearance of the loose front really broke through the shackles of the center's pen, fully mobilized the front, abdomen and root of the Ying, and generated a new aesthetic character. The pioneering of Chinese painting brushwork makes the picture presents different appearance, also show new aesthetic characteristics: loose front brush with speed, rhythm, break through the traditional literati painting under the influence of zen concept characterized by detached, quiet, lonely "static" aesthetic character, and tend to "move" aesthetic tendency. (Figure 1)



**Figure 1.** This is a loose front with a pen.

The reverse front into the pen is in the stroke, the first pen tip to write the opposite direction of the pen, so that the stroke does not show the edge, is not to show the virtual tip, in order to make the strokes appear thick. Horizontal painting to right first left, vertical painting to the first, so that the pen front is hidden in the stroke, the beginning of the stroke is basically round. From the bottom up the line, the beginning of the pen and into the pen has a check. The new method of using the pen, the loose front brush and the reverse front into the pen, forming a changeable ink and unexpected effect. In particular, the loose front application is more like waving freely, and do not lose the method, such as living. Center pen, wing in, center line, wing out. (Figure 2)



**Figure 2.** This is the reverse front into the pen.

Two pens, the front pen to make the picture more changes, vivid sense, against the front into the pen to make the picture more calligraphy, Chinese painting written out.

b. One ink creates a balance

Before drawing an ink, to make the picture clean, first of all to do calm, then to write, ink, water, so that it is easier to achieve the artistic effect of refined and popular.

The meaning of an ink new ink method, brush wash, pen tip dipped in ink, thick ink, less, light ink, an ink exhausted, product line into a surface. The brush itself is in a balanced relationship, when drawing a sequence by sequence of painting, the picture is in a peaceful and stable state. Strengthen an ink, pointed out that one ink itself is in the legal requirements, no matter what kind of image, one ink is always the

representative of balance, is always one of the balance and stable techniques. (Figure 3)



*Figure 3. This is a pen and ink.*

The important role of an ink is that vivid pen and ink can show vivid objects. Emphasize, with a ink, in a ink for change, “a ink” method can make the picture more clever, namely there is a sense of rhythm of lines, and dry and wet thick light ink color changes, and ink color bright. The original ink is a happy orderly note, she not only flows on the xuan, but also poured on the nib! Bone method with the pen, explaining the characteristics of the image, writing the characteristic structure of the image, and highly refined and summarized the exquisite soul of the image! This point fully avoids the common pattern of shape, and gives the image unique thought and spirit. This is one of those things, he emphasized the jumping of a pen and ink in the picture, and every time he writes, he seeks thousands of changes in a pen and ink, straight, dry, dense, virtual and real, size and consolidation, linear reflects the rigor of the law.

Pay attention to the rules of pen and ink when painting. The relationship between Yin and Yang and painting, the relationship between contrast, the dialectical relationship between dry and dry size, Yin and Yang, density and deficiency. The combination of static and static, static more mediocre, no strange not vivid, so not much. Multiple changes of the pen and ink, the change will have vivid, visual impact and appeal. To achieve such painting ability, have to learn tradition, traditional ink, crack the traditional ink symbol, the ancient have each ink language, we have the most basic research like Ren Bonian painter pen direction, way and his movements, etc., the understanding of the traditional ink, understanding, inheritance and crack this is the basic elements of artists.

c. Three-line screen division



*Figure 4. This is the three lines interspersed.*

Line is the bones and bones of the picture, according to the line starting, gathering, length, density, thickness, before and back, straight and other rules to draw. Line quality, line strength, force through the paper back. The new line method, the performance must follow the principle of three lines broken, the use of the three lines

interspersed. The expression technique of linear image, that is, three lines interspersed. (Figure 4) [6]

d. Strong contrast of the characteristics

Highlight the characteristics of objects, reduce commonality; the more common ink, the picture represents general, mediocre and strange. Find out the different personalities and characteristics of various objects, remove the redundant commonalities, leave the personalities and characteristics in the picture, and avoid the pattern and commonness. Grasp and strengthen the characteristics of the image, freehand brushwork is the amplification and exaggeration of the image characteristics. All kinds of objects should have different posture, such as the leaf image can not be symmetrical, its positive and negative, before and back, curl and shade are different. [7]

The main idea is the relationship between law and contrast, such as the size of the image, black and white, distance, how much, length, straight, dispersion, concentration, dry, consolidation, density, thickness, circumference and other comparative relations, should always be used in the painting and strengthen various comparative relations. When drawing, there is a circle, the square in the circle; turning the chaotic things into regular objects, and breaking the artistic idea is not broken. [8]

e. Promote the composition and seek the change

The significance of the propulsion-type composition method. The new composition method, based on the comparison technique as the main basis, size, shade, primary and secondary, virtual and real, let nature, with life two, two, three, three things everywhere, and gradually promote the composition method. No composition is arranged in advance, and the composition arranged in advance is easy to fall into formal mode. But let nature take its course, preconceived, each step and the previous relationship, through the picture step by step forward, according to the characteristics of the picture, according to the law of contrast, according to the concept of contrast, in the strong contrast with light dry wet, in the real and scattered to find the difference, so that the density size is proper. All things negative Yin and embrace Yang, to create. Naturally, ten thousand strokes follow, painting for the heart image, taken from the technique, painting in the heart method, attributed to the law, step by step with laws to follow, the last into the way, the natural way.

The role of propulsion composition. The structure introduced in this way is not constrained by the pattern, changeable, various forms, break the traditional composition, produce new composition, this composition method is not sticking to one pattern, this method is more novel and less rigid, more rich and less similar, using this method will benefit in painting for life! ever-changing, very vivid. Highlight that this is the basic idea of painting. The propulsion composition makes the picture composition more novel and wonderful, and expands and extends the artistic conception of the picture to a greater extent, making the work more prominent impact and visual sense! [9]

In fact, in the process of sketching and creation, we can also add a background to the picture. This will get unexpected results: enrich the picture, create artistic conception, vivid vitality, far-reaching artistic conception, adjust the virtual and real, strengthen the contrast. Harmonious color application, in the picture of the real embodiment of a “elegant” word!

### 3.2. *Sketching and Creation*

#### a. More sketching can innovate

Why sketch more often? Because the objects in life are colorful and myriad changing, only in sketching can we understand life, get close to life, and observe the vivid objects in sketching. Painters to nature to experience life, observe life, study the form and growth rules of different images, artistic philosophy; to have a strong spirit of exploration of life, so sketching is the only way to understand images, image, close to nature, nature and nature, to learn Chinese painting.

The meaning of sketching, vivid expression of vivid objects, experience the traditional ink in the writing of the pen and ink conversion, constantly improve their ink expression and line quality, and strive to do, into nature, nature, I forget the unity of nature and man, all things into the heart. Strengthen the study of calligraphy, improve the line quality, more sketching. Emphasize that sketching is a test of a painter's comprehensive practice, your works are not these: cultural repair for the understanding of the traditional aesthetic ink thought, can crack the traditional ink symbols for me, can be integrated into nature, show nature, to achieve everything in mind, mind, mind, and finally achieve the unity of man and nature.

#### b. Sketch and create with the new freehand brushwork method

In the process of sketching and creation, look for objects that have not been expressed, and express traditional images and different structures with traditional pen and ink. The ancients don't, you can't find the corresponding point, it is to study with what kind of ink symbol to show it, so soon formed their own language symbol, because you are different, object structure characteristics are not the same, choose different angle, plus the integration of personal aesthetic, laid your aesthetic different. To find your artistic language in the right direction. In the process of painting, we should observe the changes of objects, and in the changes of objects, the changeable image characteristics can be reflected through the changeable pen. Reflects its nature, vividness, ornamental and academic, the importance of sketching. Two strokes, one ink, three lines, propulsion composition, "contrast method" theory and so on, which benefited me a lot. I use this theory to carry out the whole process of sketching and creation, and the effect is really good. (Figure 5)



**Figure 5.** *This is a sketching work.*

## 4. Conclusions

In short, the artistic characteristics of Ren Bonian's flower and bird painting are reflected in the ink, composition characteristics and the artistic conception of the painting, which gives us a deeper understanding. We should learn from Ren Bonian's whole love of learning spirit, but also to learn from his humility, diligence, have their own unique personality, not to be defeated by setbacks, psychological bearing ability is particularly strong and other advantages. Ren Bonian's successful freehand brushwork belongs not only to the past, but also to the future. His painting techniques and artistic style have a profound enlightenment to Chinese flower-and-bird painting scholars. To improve their aesthetic views and painting ability, we must have a deep understanding of objects, a deep understanding of Chinese aesthetic thought, and the ideas, laws and laws of traditional painting. Focus on strengthening the ideological idea and legal consciousness, strengthen the use of brush and ink techniques. New theory, new ideas, new techniques. From size and fragmentation to advancing composition; from art and painting to delight. The unique and innovative insights of the new ink painting teaching philosophy, artistic and philosophical thinking, and expression techniques emphasize the avoidance of pattern and generality, grasping and strengthening the characteristics of objects, reflecting the broad and profound, magnificent and profound freehand brushwork in sketching creation! [10]

## Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

## Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

## References

- [1] Gao, X.L. Research on Gong Jianxin. Xinjiang Normal University, 2005.
- [2] Material Huiling. On Zhang Shu's Inheritance and Development of Ren Bonian's Flower and bird Painting. Calligraphy and Painting Art, 2007.
- [3] Liu, H.Y. Ink and Ink Structure and Landscape of freehand Flower and Bird Painting in Ming and Qing Dynasties. China Academy of Art Press, 2012.
- [4] Zhang, X.M.; Ren, B.N. Popular Literature and Art, Science and Education Research, 2010.
- [5] Benjamin, M. Notes on Chinese Painting Skills. *Paris Newspaper*, 2015, 1(8), 29-29.
- [6] Su, L.Y. Research on Sketching Methods and Creation Teaching in Flower and Bird Creation. *Education and Teaching Research*, 2021, 3(2).
- [7] Jing, N. Appreciation and Analysis of freehand Aesthetic Characteristics of Chinese Painting. *International Technical Management Journal*, 2014, 2, 119-121.
- [8] Halliday, H. Perspective sketching: the artist's freehand brushwork and digital drawing technology. *Library journal*, 2015, 140(4), 86-86.

- [9] Fan, Z.W. A Comparative Research on the Composition of Oil Painting and Chinese Ink Painting. *Visual Computer*, 2022, 1-12.
- [10] Sun, H.Y. The Development of Three-dimensional Symbols and Their Contemporary Values in Chinese Freebrushwork. Sixth International Conference on Art, Design and Contemporary Education (ICADCE2020), 2021, 515.
- [11] Zhou, F. “Two pens”, “three lines” words to sketch - on the Application of new freehand brushwork in sketching. Level of Thesis: International general magazine, Degree-Granting University: Gle University, Thailand, Location of University, Bangkok, Thailand, Date of Completion: In May, 2022.



© 2022 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)