

[Cultural Studies]

Study of Calligraphic Brushwork in Singapore Watercolor Art

Ng Woon Lam

School of Art, Design & Media, Nanyang Technological University, Singapore

Received: January 5, 2022

Accepted: March 20, 2022

Published: September 30, 2022

To cite this article: Ng Woon Lam. (2022). Study of Calligraphic Brushwork in Singapore Watercolor Art. *Asia-Pacific Journal of Humanities and Social Sciences*, 2(3), 088–100, DOI: [10.53789/j.1653-0465.2022.0203.011](https://doi.org/10.53789/j.1653-0465.2022.0203.011)

To Link to this article: <https://doi.org/10.53789/j.1653-0465.2022.0203.011>

Abstract: This paper investigates the development of Singapore watercolor art. Although watercolor is a western painting medium, Singapore watercolor art adopted its concepts from both the traditional British watercolor and Chinese ink painting. While it inherited its painting techniques from the British watercolor, the concept of calligraphic brushwork was adopted in two diverse directions, one from the British watercolor and the other from the Chinese calligraphy and ink painting due to the diverse backgrounds of artists. The application of various forms of calligraphic brushwork and their developments have shown connections to their origins. However, deviations were observed as compared to contemporary western watercolor brushwork. The study has also uncovered how the abstraction of Chinese character design concept and ink painting compositions were adopted by contemporary regional artists. The outcomes have created potential applications in animation and digital painting, especially in the area of visual simplification.

Keywords: calligraphy, Singapore Watercolour, painting, brushwork

Notes on the contributor: NG Woon Lam holds a Ph. D. in Education. He is an associate professor at School of Art, Design & Media, Nanyang Technological University with an academic interest in western painting, Chinese calligraphy, Chinese ink painting and art history. His email address is ngwoonlam@ntu.edu.sg.

1. Objective

The calligraphic brushwork used in Singapore watercolor has two main streams of origins, namely, the British watercolor influence and Chinese calligraphy. The study started with the research of both artworks and art-making concepts of three first-generation Singapore watercolor artists, Mr. Lim Cheng Hoe, Mr. Cheng ChongSwee and Mr. Gog Sing Hooi. They were among the pioneers of Singapore watercolor art and had diverse backgrounds, receiving vastly different art education and influence from the East and the West, especially in the

area of calligraphic brushwork. The study has covered the essence of the western watercolor brushwork and Chinese calligraphy in Singapore watercolor art. This calligraphic language used in Singapore watercolor is uniquely local. Therefore, the research also used some connected information from oil painting, Chinese ink painting and ink painting to complement the findings. The outcomes may be inherited and further matured by our new generation of artists in both the fine and applied arts.

2. The Western and Chinese Influence

With the use of digital media, both the skill and significance of handwriting have deteriorated. The beauty of calligraphic mark-making is even rarer in the field of fine art. This is an opportunity for reviving this artistic heritage of Singapore watercolor art. This unique way of applying calligraphy in Singapore watercolor art can be briefly understood by looking into the history of the Singapore Watercolor Society (SWS) and its early exhibitions. The SWS was co-founded on 18 August 1969 by 13 pioneer Singapore watercolor artists, led by Mr. Gog Sing Hooi and two pioneer artists Mr. Lim Cheng Hoe and Mr. Cheng Chong Swee, forming a strong backbone of the society. The first SWS exhibition was held in 1970 (1970). The two pioneer artists above had very diverse art backgrounds and worked with watercolor differently, especially in the way how they exerted calligraphic brushwork. Lim had his high school education at Raffles Institute and had a British art teacher Mr. Richard Walker. Mr. Walker was whom Lim learned his early watercolor skills from (1986, p. 4). Mr. Walker brought the traditional British watercolor style, the transparent glazing approach to Singapore and that has had a great influence on Singapore watercolor style till today. Lim who learned under Mr. Walker adopted the same approach and later added his new interpretation. He simplified his subject matters with his very broad brushwork as well as a freer way of applying the watercolor pigments. He reinvented the transparent watercolor style to fulfill the en Plein air need under this tropical weather. His brushwork, though broader and elegantly simplified, has a western painting origin. For the British watercolor artists like Sir William Russell Flint (Lewis et al., 1988) and Edward Seago (Russell, 2014), their brushwork was derived from traditional western oil paintings that serve to enrich the optical interaction of colors and simplify their subject matters. Lim's brushwork also shared some of this quality.

Lim's exertion of calligraphic brushwork in his watercolors was at its height in the 1970s before he passed away in 1979. His brushwork was broader, highly simplified and freer. It deviated from Mr. Walker's more controlled and highly structured approach watercolor style that was adopted from British masters like Thomas Girtin in the 18th century, comparing Figure 1 against Figures 2 and 3. During a face-to-face interview with the founding member of SWS, Mr. Ho Yee Ping, he also confirmed that Lim with his English educated background. Lim adopted the British watercolor style (2020).

Cheng Chong Swee had a vastly different background as compared to Lim. His Chinese education and scholarly training enabled him to master the Chinese calligraphic brushwork. He started as a Chinese ink painting artist. Cheng's calligraphic brushwork used in watercolor was adopted from his Chinese ink painting training (Chen, 2017). His concept of simplification follows the Chinese ink painting approach, which he regards outdoor painting as a process of writing (Chen, 1984). This concept was elaborated in my 2011 publication 'Live and Alive' as *writing from life*. "En Plein air painting ... It is not 'outdoor painting' but 'writing from



**Figure 1: Kampong Hut by Lim Cheng Hoe(Lim, 1973), watercolor on paper.
Acknowledgment: National Gallery, Singapore**



**Figure 2: Kusu Island by Richard Walker (Walker, 1950s), watercolor on paper.
Acknowledgment: National Gallery, Singapore**



**Figure 3: Lancaster Church and Bridge by Thomas Girtin(1856), watercolor on paper.
Acknowledgment: Tate, UK**

life' ... is to depict the life force of the en Plein air painting process" (Ng, 2011). Cheng as a Chinese scholar followed the concept of why Chinese calligraphy must be one of the most essential elements in his ink paintings. Here is the fundamental difference between the East and West regarding calligraphy used in painting. In history, Chinese ink painters were also scholars and they incorporated calligraphy in their art naturally. They regarded that as a part of scholar presentation. The command of calligraphy was therefore a must. It is vastly different for

western artists. The latter developed it to serve all kinds of painting purposes for the enrichment of textural results and color richness. As discussed by contemporary renowned local calligrapher and Chinese ink painter, Mr. Tan Kee Ser, ‘*The earliest Chinese characters are pictographs. Pictographs use lines to construct images of objects in simplified forms to express meaning. Therefore, the connection between image and word is inseparable. The same can be said of the origin of calligraphy and Chinese ink painting.*’. Both Cheng and the Gog Sing Hooi that will be discussed below with their Chinese educational background worked with this concept in mind. The brushwork that appears in their paintings is an extension of their calligraphy. Gog was influenced by Lim for his earlier watercolor style between the 1960s and 70s. However, with his Chinese education background, he chose the calligraphic concept as the backbone of his form construction in his watercolors (Chia, 1996). Over the years, Gog has developed his watercolor style that incorporated the British watercolor technique and Chinese calligraphic brushwork. This serves as the major contribution to the development of Singapore watercolor art and a new milestone in the history of Singapore watercolor history. At his peak in the 1980s, he created watercolor that had resembled the controlled and transparent British watercolor tradition. However, taking a closer look, the confident exertion of Chinese calligraphic brushwork is evident. In Figure 4, each subject matter from more organic forms like the tent above, the figures and the hanging bananas to more structured and geometrical forms like the boxes, the crisscross metallic gate and the post next to the figures were confidently suggested with calligraphic brushwork. That resembles the Chinese ink art’s concept of spiritual interpretation of subject matters.



Figure 4: Chess Players (對弈) by Gog Sing Hooi, 56 x 76cm, watercolor on paper (Caine, 1996).

Acknowledgment: Singapore Watercolour Society, a poster image (printed 1990s)

Gog admired 3 masters, namely Sargent, Lim Cheng Hoe and Yong Mun Sen for their highly simplified brushwork. I sensed it through my regular communications with him between 1992 and 1993 till his unfortunate decease in early 1994. Contemporary renowned British watercolorist Ray Balkwill, while he likes various ways of brushwork execution, from rough and harsh brush patterns by Rowland Hilder to broader washes by Edward Seago and Trevor Chamberlain, he still regards Sargent’s brushwork as direct (Balkwill, 2021). Sargent’s brushwork showcases the essence of how the western watercolor simplifies the observed while the visual dynamics are maintained. Figures 5, 6 and 7 are typical watercolors by Seago, Hilder and Sargent respectively. Their confidence in simplification of their subject matters through brushwork is evident.

Gog’s love of Yong’s watercolor (see Figure 9) has its connection to the appreciation of Chinese calligraphy and its application in Chinese ink art. Through my one and half years of interaction with Mr. Gog between 1992



Figure 5: Evening after the Storm in Venice by Edward Seago(Seago, Unknown), watercolor on paper.

Acknowledgment: Fine Arts Museums of San Francisco, CA, USA



Figure 6: Grand Harbor, Malta under Air Attack by Rowland Hilder (Hilder, 1942), watercolor on paper.

Acknowledgment: National Archives, UK



Figure 7: White ships by John Singer Sargent, watercolor on paper.

Acknowledgment: Brooklyn Museum, NY, USA

to 1994 before his decease, I understood from his position as a Chinese artist that used a western medium, the watercolor. He wished to bring his eastern element, the Chinese calligraphy to his art. Figure 8 is an early work by Yong, a Chinese ink painting with calligraphy scripts that has clearly indicated the origin of Yong's concept of simplification and exertion of brushwork. Gog's appreciation of Yong's watercolors is immediately understood.

Comparing eastern and western applications of calligraphic brushwork using these two groups of master

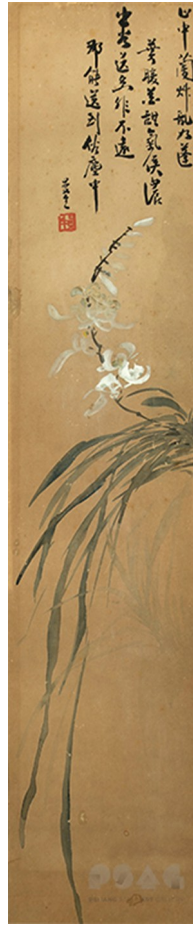


Figure 8: Orchids by Yong Mun Sen (Yong, 1920). Acknowledgment: Penang State Art Gallery, Penang, Malaysia



Figure 9: Fishing Junks by Yong Mun Sen (Yong, 1945), watercolor on paper.

Acknowledgment: Michael & Saniza Collection

watercolorists, both the Chinese artists (Ye, 1984) and Western artists share the same concept of empowering the images without having to duplicate exactly the observed while still being able to depict its essence. This is the heart of calligraphic simplification that Chinese art regard as the spiritual representation of their subject matters, while western art sees it as an artistic choice of expression based on the artist's personality. The difference also lies in how the brushstrokes are exerted. Brushwork inherited from Chinese calligraphy has forms that conform to

the standard practice of how the brushwork should start and end. Chinese calligraphic brushstrokes suggest a starting movement that presses slightly toward the opposite direction as an initialization of the brushstrokes and ends similarly with the brush moving back. The ending process can be translated as hiding is sharpness (藏鋒).

Through an email interview with Professor PanJianglong from Zhejiang Normal University, he responded Chinese pen and ink (筆墨, 'bi-mo' the brushwork and the richness of ink tones) system comprises an artist's emotional expression, presentation of ideas as well as a Chinese artist's cultural content. This forms the unique form of the Chinese concept of beauty (Pan, 2021). He further argued that Watercolor had gained its popularity among Chinese artists also because it used water as its medium. Chinese art has 2000 years of history in using water as its media and painting images on paper. However, the element that he regarded as more important than the watercolor technique was the Chinese cultural content which would be reflected through the application of 'bi-mo'.

Emeritus Associate Professor Chee from the University of Minnesota at Duluth also elaborated the reason from the materials and practical perspective. He argued that Chinese paintings combine ideas, spiritual quality, brushstrokes and ink-flowing characters, the painted speedy and spontaneously on very absorbing rice paper or silk. Amendments are almost impossible. Western watercolor is painted on sized and heavyweight cotton paper. Some changes are still possible. Moreover, in the process developed by British watercolorists, transparent glazing can be built up progressively (Chee, 2007). Chee also regarded that the fluidity of the Chinese calligraphic lines as the abstract quality of Chinese ink painting.

The face-to-face interview with Mr. Hong Yee Ping (2020) and email interview with Assistant Professor Hung Tung-Piao (2021) further confirmed how the calligraphic behavior was ingrained into students' blood under the traditional Chinese education in Malaysia-Singapore and Taiwan respectively. Both agreed and elaborated that young students at primary school were forced to train with Chinese calligraphy daily. Mr. Khoo Cheang Jin, the president of Penang Water Colour Society also mentioned that he had learned Chinese calligraphy in primary after regular school classes (Khoo, 2021). I personally went through 12 years of educations in Malaysia Chinese primary and independent high school has shared the same experience. In high school, all students were writing Chinese essays directly with Chinese ink brushes. Ho further mentioned that in his watercolors, when a brushstroke was applied, he would refrain from making amendments. If it was necessary, he would just lightly wash and adjust some parts with water to open up the brushwork slightly and allow some connections with the rest of the painted areas. Chinese ink brushes to him were softer and allowed more flexible and spontaneous exertion of brushwork (2020). Tong further also confirmed that because of the long period of calligraphy training, Chinese watercolorists unknowingly apply calligraphic brushwork into their watercolors. He elaborated how he was inclined towards using long hair soft Chinese ink brushes for their flexibility in exerting vastly different brush marks with just a single brush (Tong, 2020).

Hiding of sharpness is evident, especially in Gog's watercolors. Using figure 10 as an example, those brushstrokes that form the green metal gate on the right are firm and with more rounded ends. The directions of movement are from left to right and top to bottom, but brushstrokes have similar round ends. The hiding of sharp ends is shown here. This process is critical in Chinese calligraphy because the calligraphy process aims to meditate oneself, and it has to be subtle and is fully controlled by the calligrapher.

Comparing figures 1 and 7, Lim Cheng Hoe's brushstrokes are seen to be nearer to Sargent's. Although

Yong and Gog worked quite diversely at the end. The former has a highly simplified style while the latter depicted his image with more details, they both showcased the characteristic of the controlled structures of Chinese calligraphic brushstrokes as discussed (see figures 4 and 9). Gog, in the latter part of his artistic journey, during the 1980s, his use of calligraphic models used in watercolors started to mature. He developed the Singapore watercolor style that uses very controlled structures of Chinese calligraphic brushwork to depict especially the commonen plein subject matters in Singapore, the shophouses, heritage architectures and Tongkang boats at the Singapore River. His style as mentioned by Ho depicts more details. Gog also directly used a watercolor brush as his drawing medium which further showcases his level of calligraphic confidence (Ho, 2020).

This working approach and tradition have influenced at least his and my generation of watercolor artists in this region. I am fortunate to have inherited some of his concepts and skills. Hence, I am sharing my interpretation of the knowledge I have gathered over the years of my research study and practice.

3. Calligraphic Brushwork and Abstraction

Since watercolor uses water as its medium, a contemporary artist like Tong ChinSye also uses design concepts adopted from the design of the calligraphic character as his source of inspiration. Compared with the contemporary application of calligraphy in western watercolors, there is some similarity but there are some fundamental differences as well. Using an influential American watercolor master Frank Webb's concept and artworks as an example, Webb sees calligraphic brushwork as a form simplified and shorthand representation of subject matters, and he further elaborates that it is also artistic handwriting (Webb, 1994, p. 106). This concept aligns partially with Chinese ink painting. Webb sees it as an extended visual tool to bring expressive energy to his paintings. Therefore, he uses calligraphy as direct marks that showcase the artistic economy and beauty (Webb, 1994, p. 107).



Figure 10: Untitled by Frank Webb, watercolor on paper (Webb, Unknown). Acknowledgment: Frank Webb.

The image was provided by the artist on 08 Apr 2021

Webb developed his watercolor style through his focus on design patterns. '*Using nature as a starting point, I create my own shapes, throw my own light, and adjust other elements so that although my work has recognizable objects, they have been altered to initiate a new unified reality.*' (Webb, 2021). Using figure 10, as an experienced watercolorist, I could recognize two main types of brushes used in this image, namely flat and

round nylon brushes without sharp tips. While the broader flat patterns were painted with different sizes of flats, the calligraphic marks were likely to be ‘written’ with rounds. This is very different from Chinese watercolor painters who almost fully expand the possibilities of soft Chinese ink brushes. This practice even expands further when a Chinese watercolor painter uses a watercolor brush. I summarized the main differences between the two before (Ng, 2016).

Here I use examples provided by Professor Hung, a Taiwanese watercolor artist to elaborate the difference. In figure 11, Hung elaborated how round brushes, either a Chinese ink brush or a sable watercolor brush, both can be pressed to achieve flatter brush marks. Generally, the Chinese ink brush is softer though a sable brush is considered soft among the western painting brushes. Therefore, he demonstrated how the Chinese ink brush could be used to general flat and rough textures (see figure 12). He further explained that the flexibility of a Chinese ink brush could come from its ability to hold on to more water, and its softness allows it to form wide and flat shapes as illustrated by figure 11 while it is also possible to form a sharp tip for drawing fine lines (Hung, 2021). However, this level of control requires years of practice.



Figure 11: Pressing of a Chinese brush Vs a watercolor brush.

Acknowledgment: Images provided by Assistant Professor Hung Tung-Piao



Figure 12: Autumn Wind by Hung Tung-Piao, 35x75cm, watercolor on paper, 2019 (Hung, 2019).

Acknowledgment: Assistant professor Hung Tung-Piao

Singapore contemporary artist Tong ChinSye inherits the tradition of presenting his watercolors with calligraphic brushwork as he bags with both western and Chinese paintings skills as well as Chinese calligraphy. While he sees his painting process like writing. He even demonstrated to me during our interview, how he could purposely convert his observed images so that he could include his handwriting into the image (Tong, 2020).

His recent watercolor (see figure 13) shows how he has pushed the application of calligraphic brushwork through the whole painting. It is almost completely a 'writing' experience.



Figure 13: Shophouses by Tong ChinSy, 56cm x 76cm, watercolor on paper, 2015 (Tong, 2015).

Acknowledgment: Tong Chin Sye

He further explained that Chinese characters were carefully designed through shapes. Therefore, the Chinese had a strong focus on abstract patterns and the concept of visual simplification when different Chinese scripts were developed progressively. To elaborate on this concept, he demonstrated a few times how different Chinese characters could be used to compose his images. He first randomly picked and wrote a Chinese character that almost fill the size of a piece of A4 paper. Then he started to explain how he could use the character to lay out a still life composition. He continued to draw still life objects along the strokes of that character. Amazingly, the layout was quite exciting. I immediately sensed one truly useful outcome. It could easily help beginners cross the barrier of using more formulated composition guidelines like stable triangular compositions, centralized composition or rule-of-one-third design. These design guidelines are overly abused, while beginners are generally not explained with the fundamental concepts behind these designs. He further explained that since the Chinese characters were all abstract patterns when they were designed, the fundamental concept was similar to the western concept of design. He used examples like balance, repetitions and the design of shapes to elaborate his point of view.

Mr. KhooCheang Jin, who is the president of the Penang Water Colour Society is another regional watercolorist that adopted Chinese calligraphy as his major form of expression. While Khoo is currently residing in Penang, he has a strong affiliation with the SWS. He was residing in Singapore from 1991 to 1995. He is a trained architect, and his painting interest is in depicting the architectural heritage especially in Georgetown, his hometown, a UNESCO heritage city. His Chinese education background and calligraphy training enable him to incorporate calligraphy brushwork into his watercolors. Overly the years, his watercolor art has evolved strongly and presents a great sense of visual simplification through his mastery of calligraphic brush marks (see figure 14).

His watercolors capture the mood and focus of his subject matters in a representational manner. He prefers natural hair watercolor brushes as He feels these brushes are nearer to Chinese calligraphic brushes while they are still able to pick up enough pigments. He needs more saturated pigments to depict the rougher brushstrokes on watercolor paper as shown in figure 14. While his Chinese calligraphy knowledge enables him to exert



Figure 14: Carnarvon St Corner House, Penang by KhooCheang Jin, 18.5x38cm, watercolor on paper, 2020 (Khoo, 2020). Acknowledgment: Khoo Cheang Jin

brushstrokes to simplify his observed subjects, he also adopts the Chinese painting design ideas (Khoo, 2021) which are also aligned with the abstraction of Chinese character design as discussed by Tong (Tong, 2020). Khoo further emphasized that he would keep the white of the watercolor paper as powerful highlights which is another important design concept used in both Chinese ink paintings and western watercolors. This is evident in figure 14, and the image, he used calligraphic brushstrokes to represent big and small elements in his composition.

4. Summary of Calligraphy in Local Watercolour Art

The findings have shown the diverse concepts of calligraphy used by western and Chinese influenced Singaporean and Malaysian watercolorists. These two main streams of calligraphic brushwork application in watercolour were represented by the 1st generation artists from this region. Lim Cheng Hoe who adopted the traditional British watercolour, brilliantly simplified the forms and brought the Singapore watercolour to a new height, inspired by the tropical subjects of this region. Yong Mun Seng who is the pioneer of Malaysian watercolour and Chen Chong Siew, another 1st generation artist of Singapore, showcased strong Chinese calligraphy influence but worked differently. Yong simplified the forms through his concept of Chinese ink painting. His highly simplified subjects resonate with the spiritual representation of Chinese ink art. Chen took a different approach. He took the process of painting like a writing process, taking the opportunity to perform all possible calligraphical performance through his watercolour art.

Gog SingHooi who came slightly after these three masters moved a huge step ahead. He did not directly adopt all the approach though he had Chinese calligraphical skills and a good understanding of British traditional watercolour art. He studied how calligraphical brushwork could be reformed to fulfil the typical Singapore subject matters, especially the heritage shophouses and the bumboats. This major contribution has inspired the Singapore watercolour development from 1980s till now.

Over the years with the rapid exchange of knowledge especially with the help of current social media platforms, a fusion of these concepts is evident. Both Tong and Khoo see the similarity of design abstraction between watercolors, Chinese ink painting and Chinese character design. To summarize, the continuous development, adoption and training of calligraphy in watercolor art locally may contribute to our development of applied arts, especially in the areas that animation and digital painting. Chinese calligraphy application in 3D animation space has been briefly demonstrated in my previous journal (Ng, 2021).

5. Acknowledgement

I would like to thank National Arts Council for sponsoring this research and Nanyang Technological University for support me with all the administrative process related to this research work.

References

- Agency, S. G. (2019). Singapore Watercolour Society is Formed — 18 Aug 1969. Singapore: Singapore Govern Agency Retrieved 20 Mar 2020, from <http://eresources.nlb.gov.sg/history/events/b6d0c0e2-8156-4d3a-8817-feb77334e7ed>.
- Balkwill, R. (2021, 13 Sep 2021) Email Correspondence/Interviewer: W. L. Ng.
- Caine. (1996). Catalogue book of Gog SingHooi's Artworks. In (1st ed.). Singapore: Caine's Gallery.
- Chee, C. -K. (2007). Survey of Watercolor in the 20th Century - A tribute to the first Invitational Exhibition of Contemporary International Watermedia Masters. Survey. University of Minnesota, Duluth. USA. Retrieved from http://www.chengkheechee.com/bio/watercolor_in_the_20th_century.pdf
- Chen, Z. (1984). Chen ChongSwee retrospective. Singapore: [Ministry of Culture].
- Chen, Z. (2017). A Brief History of the Society of Chinese Artists. In S. W. Low & G. Tng (Eds.), *Unfettered ink : the writings of Chen Chong Swee = Miao bi dan qing : Chen Zhongrui wen ji*: National Gallery Singapore.
- Chia, W. H. (1996). Gog SingHooi 1933 – 1994 – A Dedicated Singapore Watercolourist. Singapore: President's Office & Singapore Watercolour Society.
- Girtin, T. (1856). Lancaster Church and Bridge. In. UK: Tate.
- Hilder, R. (1942). Grand Harbour, Malta under Air Attack. In: National Archives, UK.
- Ho, Y. P. (2020, 04 Dec 2020) Face-to-face Interview/Interviewer: W. L. Ng.
- Hung, T. -P. (2019). Autumn Wind. In. Taiwan: Hung, Tung-Piao.
- Hung, T. -P. (2021, 19 Apr 2021) Email Correspondence/Interviewer: W. L. Ng.
- Khoo, C. J. (2020). Carnarvon St Corner House, Penang. In. Penang: Khoo, Cheang Jin.
- Khoo, C. J. (2021, 05 Dec 2021) Email Correspondence/Interviewer: W. L. Ng. Ng, Woon Lam, Singapore.
- Lewis, R. , & Gardner, K. S. (1988). Sir William Russell Flint. UK: David & Charles.
- Lim, C. H. (1973). Kampong Hut. In. Singapore: National Gallery, Singapore.
- Ng, W. L. (2011). Live and Alive, NgWoon Lam Watercolor & Oil Painting 2011 (J. Tham Ed. 1st ed. Vol. 1). Singapore: Ng Woon Lam.
- Ng, W. L. (2016). Comparison of Chinese Calligraphy and Ink Painting Brushes with Western Water-Media Painting Brushes. Paper presented at the Proceedings of the 2nd International Colloquium of Art and Design Education Research (i-CADER 2015).
- Ng, W. L. (2021). Dynamic Changes of Chinese Calligraphy Concepts and its Simplification in 3D Animation Space. *Asia-Pacific Journal of Humanities and Social Sciences*, 1(3). doi: <https://doi.org/10.53789/j.1653-0465.2021.0103.005>
- Pan, J. (2021, 05 Apr 2021) Pen and Ink/Interviewer: W. L. Ng.
- Russell, J. (2014). Edward Seago.
- Sargent, J. S. (1908). White Ships. In. Brooklyn, USA: Brooklyn Museum.
- Seago, E. (Unknown). Evening After the Storm in Venice. In. San Francisco, CA, USA: Fine Arts Museums of San Francisco.
- Tong, C. S. (2015). Shophouses. In. Singapore.
- Tong, C. S. (2020, 07 Dec 2020) Face-to-face Interview/Interviewer: W. L. Ng. Singapore.
- Unknown. (1970, 07 Dec 1970). 星水彩畫會訂期十日起舉行首屆畫展易潤堂部長主持開幕禮. *Nanyang Siang Pau*. Retrieved



from <https://eresources.nlb.gov.sg/newspapers/Digitised/Article/nysp19701205-1.2.21.2>

Unknown. (1986). *Lim Cheng Hoe Restrospective 1986*. Singapore: Ministry of Community Development & National Museum Singapore.

Walker, R. (1950s). *Kusu Island*. In. Singapore: National Gallery, Singapore.

Webb, F. (1994). *Webb on Watercolor* (2nd ed.). USA: North LightBooks; .

Webb, F. (2021). *Frank Webb Art Studio*. Retrieved 29 Nov 2021, from <https://www.frankwebbartstudio.com/>

Webb, F. (Unknown). *Untitled*. In. USA: Frank Webb.

Ye, S. Q. (1984). *The Documentation of Art Concepts by Pan Tian Shou*. Hangzhou: Zhejiang People's Art Publisher.

Yong, M. S. (1920). *Orchids*. In (pp. Donated by Dato' Dr. Tan CheeKuan). Penang: Penang State Art Gallery.

(Editors: Cherry LU & Bonnie WANG)