

The two-minute art tip segment opens with several small videos on the screen from past shows plus the text 'I like shiny'. The title of the segment also appears which is Hahnemuhle Watercolor Blocks.

Hello and welcome to Cheap Joe's Art Stuff! My name is Julie and I'm here to impart some knowledge to you today via a two-minute art tip, and today's tip probably not gonna be two minutes, not gonna lie. But I wanted to introduce you to a new product. Some of you may be familiar with Hahnemuhle Watercolor Papers (a picture and description of the Hahnemuhle Watercolor Papers appears on screen) that we've had available for a while now in the sheet form. Really beautiful professional artist watercolor paper, just glorious, but now we have them available in blocks (pictures and description of the Hahnemuhle blocks are on screen). As we said, a professional watercolor paper, mould-made, acid free. It's a lightfast natural white so not like a super super white but it's very clean. It is surface-sized and it has a vegan sizing which means it doesn't have any kind of animal derived sizing in the paper. And surface size means that the sizing is just sprayed on to the top which means that it's not permeated throughout the whole entire sheet. Which means that it's an exceptionally tough paper but the sizing is really only

applied to the surface, so if you're really really into scrubbing and stuff like that, you know, maybe not.

However, this paper is really unusual—it's got a crazy soft feel. (Julie is reaching into her desk drawer and bringing out some of the paper). I really kind of like it. It's categorized as a cold press but it doesn't feel like a cold press that I'm used to. (Julie puts the paper, which is part of a pad, on her desk along with her palette which contains several colors. The paper also has a pencil sketch of a rhododendron leaf and cone). So we've got some here and I already have a sketch established going on. So I wanted to show you a little bit about how this behaves so you can get a feel for what we're talking about. (Julie reaches for a brush and dips it into water).

I have my Golden Fleece size six here and I'm going to primarily use wet paint onto the dry paper. Probably not going to do a whole lot of wet on wet unless we get into doing some amorphous shapes in the background. So let's just play and I'll show you a little bit about what we have going on here. Let's see (Julie adds paint to her brush from her palette). I'm going to start with some American Journey Green Gold (a picture of the green gold tube appears on screen) because this is a very very yellow-base green so

we're going to keep everything lively and fresh, springy-looking. (Julie applies the green gold paint to the leaves of the sketch). We're actually rendering a rhododendron leaf here, so we want some nice bold color in there but we don't want to muddy everything by getting too much going on. (Julie continues to recharge her brush with paint and adding the paint to the paper.)

So this is a color that I really like especially with like vegetation and stuff that keeps all the other layers fresh. It doesn't muddy easily and everything stays light and bright and warm and pretty. (Julie continues adding the green gold paint to one of the leaves in the sketch). So this is a really really nice color and—sorry for saying really really, I've noticed that I say that a lot. But when something's really really good, you have to tell people. So we're just gonna lay this down and you can see that it has kind of, I would almost say like a velvety texture to it. (Julie is describing the unique characteristics of the paper). It's very unusual for a cold press, not typical. So if you're looking for something new, to kind of play with and see if this maybe is a little bit more your direction and your liking, check this out. (More of the green gold color is added to the sketch as Julie point our more details about the paper)

As you can see it's not like smooshy and woody like a paper towel. This holds a very tight crisp line. It's gorgeous. It just doesn't have a pronounced kind of cold-pressed tooth like you might be used to. (Julie continues to add the green gold paint to the sketch, occasionally dipping her brush in water. She is still working on the leaves) It behaves a little bit differently than that. So we're going to just continue to drop some color in there quickly. One of the mistakes that I see people make with especially like vegetation and botanicals is that they will use the same color combinations throughout and they'll treat every leaf the same and even though it's the same leaf on the same plant that doesn't mean that all of them look alike, and then this you know this leaf (Julie paints in an additional leaf that was not part of the original sketch) it isn't even there. I just put it in there because I wanted it there because there's just too much of a weird space there. So the key is to kind of keep it light keep it interesting keep the viewer's eye moving around and one of the best ways to do that is to change up the color, the way it plays throughout the whole piece and how it lays within each of the the leaves, the sections of the plant, (Julie adds more of the green gold color to the leaves of the plant working her way around the sketch)

because you can use it as a visual tool to move the viewer's eye around the piece.

We're going to pull the viewer out with a little bit of repetition (Julie paints on the outer tips of the leaves) of this color like way out here and stuff. (She continues to add water and paint to her brush). So again this is American Journey Green Gold, you can see it's sort of green but it's a very very yellow-based green and gorgeous, in my opinion, because it just, like we say, it plays well with others and I like it. So, and then we need to make a couple of these things happen higher up we're going to drop some of that in here (Julie adds the green gold color to the cone part of the rhododendron sketch), and up in here, and you can see green gold is fascinating because you can you can make it this green like that (Julie shows how to make the green gold a dark color) or we can dilute it with a little bit of water and it can be this kind of green (Julie makes it a lighter, warmer green). This just magic warm golden happiness that we're gonna let happen right here. (She continues adding the green gold to different areas of the sketch). And we're not worried about if we splash it into one of the other areas. It's warm enough and forgiving enough to where that won't matter so don't get all hung up, it's fine.

So, and we are going to just show you

basically how this paper works. (Julie reaches for a new color from her palette called Ward Jene's Dusty Green and starts to apply it to the sketch). We will take this piece to the next level. On the next round, we're going to play around and let the colors kind of do their thing. This is a new color that we have coming out named after Ward Stroud, Ward Jene's Dusty Green (a picture of a tube of Ward Jene's Dusty Green appears on screen) and it is a lot of fun. It has its own particular behavior and attitude. (Julie is adding the Dusty Green color to the leaves , mixing it at times with the previous green gold color). It just looks so rich and luscious next to so many things. So when you see that out there, don't be afraid pick up a tube. It's going to be great and you're going to love it. (Julie continues to add the Dusty Green paint to the leaves of the sketch). But it's very highly pigmented and so just a little bit is going to do just fine. (She also adds some Dusty Green to the outer edge of the pine cone portion of the rhododendron) and it's just warm and luscious and pretty, and you can see even in the palette (she points to the Dusty Green in her palette), it's got warm tones and cool tones all in one, and so you get this amazing dynamic range of color within this one thing and that's nice. I mean that's nice to have.

So we got some good stuff happening right

here. We're gonna keep playing that up, keep playing it up and letting some good stuff happen. (Julie blends the dusty green on top of the previous green gold color). And we're going to, we've got some wet in wet passages where we've got existing color already down. We're not going to try and, you know, like steer it in too hard, we're gonna let some fun things happen.

Now we're going to switch up. (Julie washes her brush) So we got all this like yellow green, you know cool stuff happening. So what are we going to do? We're gonna (Julie uses an arm gesture and sound to show moving in another direction), ERRR, steer it in another direction. (Julie reaches with her brush for a new paint in her palette). And I'm gonna grab some Quin Violet (a picture of a tube of American Journey Quinacridone Violet appears on screen) which is, as you know, one of my favorites and we're going to drop in some cool stuff. (Julie applies the Quin Violet to the pine cone section of the sketch). This is a little intense, that color is. (She adds water to her brush). It's super super highly pigmented. It doesn't play around. Lots of gusto for your money. So we're going to basically just put in color here. (The quin violet mixes with the previous colors). And those two things mixed together. I don't care. It's fine. It's going to create something warm and yummy. We all want that.

With this color dynamic you're going to have this like warm richness. The Quinacridone Violet's going to provide that like just super sharp visual contrast (Julie is adding the quin violet next to the green gold color). It's so, uh, I just love this color. It's so pretty. And so we're going to let these things mix and mingle and yeah you're going "oh it's running all over the place". Yeah it is, it's fine. (Julie washes her brush).

So we're going to stop here with a little bit of a tempt in you, now that we've kind of shown you a little bit about what Hahnemuhle is about. We'll take this on home, we'll finish it up, and show you exactly how all of this happiness happens. Definitely take a look at the Hahnemuhle Watercolor Blocks. They are so yummy and so different and well worth a try. We love them and we sure you will too. Make sure to enjoy!

Appearing on screen are 7 photos of the different stages of Julie's painting of the Rhododendron leaves and cone. The photos appear one at a time, each dissolving into the other.

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