

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 Raphael Innovative Synthetic Kolinsky Brushes.

JULIE: 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 we're doing a little bit of an expanded version because I have a special guest here with me. This is Andrew from McPherson's (both Julie and Andrew are on camera) and he's going to talk to us about a whole bunch of different products. But first we're going to start in with the Raphael Innovative Kolinsky Brushes, so take it away tell us all about it.

ANDREW: Fantastic! Thank you Julie. So with the Raphael Innovative Synthetic Kolinsky Brush (the product webpage and pictures of the product appear on screen), the newest Raphael brush to the line, and we're just exceedingly excited about it. I hope everybody else is too. There's some really neat things about this line that I'm excited about. So the first is Raphael's history. They started making brushes over 200 years ago (a page with more details about the company history is on screen). They are the oldest artist brush manufacturer in Europe. They are really well known for their natural Kolinsky sable brush, the 8404 - very famous brush all over the world - and we are no longer able to import Kolinsky sable into the US so with that, Raphael said we have a solution. We are going to create a synthetic brush, and they used the 8404 as a model, and they created this brush

from scratch. They make the handles, they make the lacquers (more product pictures are on screen), they make the ferrules, they make the bristles, so even these synthetic filaments are made in-house by Raphael and they're made to match the natural flags, the natural thicknesses of a Kolinsky hair so they just perform I think really really well and I'm very excited about the range. Maybe we should play with a few of them and show people what they're up to (there are several brushes on the table along with paint and both Julie and Andrew reach for them). So I'm going to grab this number six here. This is the size I've been using the most often, this number six round (Andrew takes the brush and taps it on his finger to show the snap). I just did that I'm going to show people that one of the things I'm excited about this with is the snap. It just springs back into action. I'm just going to do a little clean water here so you can see that it's spreading out, this number six spreading out on the paper, and (Andrew dips the brush in water and demonstrates how it performs) just like any brush, it keeps that shape but then it snaps right back right. So we're really excited that snap is just like a natural (he dips the brush in water) Kolinsky would have. I just want to make some marks here so I'm going to pick up a little bit of (Andrew reaches into his palette with the brush and picks up some paint and then applies it to paper) a little bit of this brown pink color (Andrew applies the brown pink color on the paper). See what the capacity of this brush looks like.

JULIE: Yeah and no, your eyes aren't deceiving you, he did say brown pink.

ANDREW: I did. We'll talk a little bit about that in the next video. But I'm really excited. Seems to be able to capture everything from some really fine detail for a number six (Andrew continues to paint with the brush, demoing the qualities it possesses).

JULIE: Well, and the cool part about manufacturing all of the pieces is that you guys have ultimate control over the product. There's not going to be irregularity because from front to back, you're doing the whole thing.

ANDREW: Exactly, yeah, exactly, and having hands on it. It's a very handmade product. Human beings are involved in every step of the process (Julie also has a brush in hand and ready to paint as Andrew talks), so throughout that they're keeping an eye out for quality control. So a brush that doesn't meet those standards that they have is never going to leave the factory. Right. We don't do anything like brush seconds. If it fails, we just create another brush.

JULIE: Well, I know here at Cheap Joe's that's something that we appreciate because the supply chain problems exaggerated all those kind of irregularities and it made that all those idiosyncrasies that much worse. And I'm playing around with a dagger (which she has in hand and painting a fine line). You can kind of see how interesting that shape makes.

ANDREW: Now, Raphael's 8404 line that this stemmed from was only rounds. We only had rounds because that's traditionally the most common watercolor

brush. (Julie continues to paint with the dagger as Andrew talks.) But with this range they decided to release a nice set of rounds, a couple of flats, a couple of daggers, there's some angled detail brushes, there's some spot detailers, some extra fine rounds, there's even a travel brush, (which he shows a camera). We're really excited about the new range. And you and I were talking a little bit about daggers earlier and that it's kind of a new trend in watercolor to be using something like a dagger. Now, what's interesting about that kind of a brush?

JULIE: I think it's because you can make so many different kinds of marks in a single stroke. (Andrew switches brushes and reaches for more paint as Julie talks.) I became interested in daggers because of a friend of mine who introduced me to them, and it's because they come from sign painters and pin-stripping backgrounds and so they're meant to be pulled across the space (Julie is painting and demonstrating this technique) that you're using. But pressure is the whole thing and the unique thing about this brush is it's got the kind of snap that's going to respond, so you get a quality like this where you can make a shape (Julie is drawing that shape which kind of resembles a green blade of grass on paper) and one continuous movement. That's, you know, you're moving from thick to thin and all kinds.

ANDREW: I love that, and so it looks very calligraphic. Is that why it was a kind of a popular sign painting brush?

JULIE: Yes, they would use it for lettering because

you could execute a serif in one stroke, you know, with a push-pull. And so it does fascinating things, and even the exaggerated daggers, the really really long ones, you'll see artists they'll smack it down (which Julie does with her brush) and then pull and I like it. It does really cool things. Yes, you know, so and this one is strong enough to be able to handle that because of the the synthetic fiber.

ANDREW: Now, it's all black on black on these designs, so one of the things I like to point out and I asked about very early on was the durability of things like the ferrule. It's coated in a lacquer so sometimes you don't know what it's made out of underneath that (a picture of the brush ferrule is on screen). I found out that it is a brass ferrule under there so it can withstand water, you know, just like our plumbing fixtures are made of brass because of the amount of water they need to be able to take. So I'm excited that we're not using something that's cheap or not durable just because we're coating it. So it's got that natural handle coated in that matte black paint and then the glossy black ferrule but it's brass underneath.

JULIE: I was talking to a friend of mine that does a lot of Plein Air and their first reaction to this was like, "Oh, this is perfect for plein air because it's not reflective."

ANDREW: Oh, I didn't think about it.

JULIE: Yeah, and I don't do enough plein air to know, but that was her first thing out of her mouth

and I was like, "Oh that's cool, didn't think about that.

(Andrew continues to paint with the brushes.)

ANDREW: Now this brush that I'm playing a little bit with, I grabbed this number four and it's this angle detailer, and I've been seeing a couple more of these in artist studios. I'm really excited we decided to launch this line with it (the angle detailer's brush bristles are bent at an angle, thus the name) and it became popular from a few different things. I've seen it outside of the watercolor studios, we've seen it in Japanese calligraphy but, and there's hake brushes with that angle and things like that, but we've also seen a lot of makeup brushes having this shape.

JULIE: Yeah because eyeliner stuff.

ANDREW: And it makes a lot of sense to me to use it for art, because the point you have, the reason you have that angle is so that your hand's not impeding your view as you're applying things.

JULIE: Well it's not natural to stick things in your eye.

ANDREW: And with this, I like that if you're going in for a fine detail, let's grab a little dark color here, some of this neutral tint, and if I wanted to just put a little teeny dot down (Andrew demos the brush), my hand is not blocking the point of view. I could just apply a little teeny teeny bits of color and see exactly where I'm doing it. So I really like that angled detail of that. Yeah,

and it didn't get in a little accident, it's meant to be angled.

JULIE: I have to confess, when you sent it to me I was like, "Oh no!" and then I looked it up and I was like, "Oh, okay."

ANDREW: And we have some flats in this line too, and I'm always excited for flats because they have that sharp sharp edge to them. So I really think that the versatility of the shapes they came out with is fantastic. (Andrew picks up a flat, adds color, and paints with it.)

JULIE: Well, and you don't have that brush super loaded, and the true test of a good flat is when it's not splitting, that it's still holding that firm shape, so even with dry brushes stay in the nice rectangular shape.

(Andrew paints with the flat.)

ANDREW: Now I'm ,of course, using a cold press that's got a little more tooth than I usually use, but let's have a look here on this hot press. (Andrew switches paper from cold press to hot press and paints with the flat on the hot press to show the different characteristics.)

JULIE: Nice.

(The brush impressively continues to supply paint on the paper without recharging.)

ANDREW: I expect it to be done by now.

JULIE: Yeah, but it's charged and ready to go.

JULIE: So you have plenty of color hold and color carry.

ANDREW: I love that.

JULIE: Yeah.

ANDREW: So wonderful new range of Raphael brushes. There is going to be 28 brushes in that range plus the 29th brush is this travel brush. You'll be able to find it in stores anytime. (The product web page appears on screen).

JULIE: I hope that you learned some interesting new things about the new Raphael Innovative Kolinsky Sables available right here at Cheap Joe's, and we hope that you enjoy.

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