Painting a Radish From Life with CBTV Live

Chapter 1 - Chapter 1
Painting Radishes
(upbeat music) - Hey everybody, Happy New Year. We're coming at you live like we always do on Tuesdays and Thursdays. We had Amber Hurt here earlier this week and she was so magical and fabulous. I got to watch from downstairs, which was pretty awesome. So this is my first time seeing you guys live in the new year. Remember, because we are live you can write in and ask questions. And this week we're actually filming a new daily challenge, it releases in February, and it is a daily painted studies challenge. It is a very low pressure way to get into a painting practice. We're gonna be using Plaid paints, which I'm gonna show you a little demo. I've done all of the homework for you, so I've picked my favorite colors. I think there are over 245 colors in the FolkArt line of Plaid. So let me just get this on camera, so you can see it. Most painters will tell you that you can make almost any painting from three colors, your primaries, which are red, blue, and yellow. It is nice to have a warm and a cool leaning of each of those. So a blue that is warm, like towards purple, and one that's cool, like towards green. A yellow that is cool and a yellow that is warm, so leaning towards green if it's cool and toward orange if it's warm. And two reds. My cool red and my warm red. And I'll actually read these out loud for you. This is what we'll be using in the actual daily challenge, so if you wanna start and get your materials early you can. And that reminds me to tell you that we have a coupon, JOANN one is the code, and Ali is gonna post it. It's one free month of Creativebug. You can start on any of our daily challenges. We're right now knee deep in the Lisa Congdon daily challenge, which is pretty awesome. It's a painted pattern daily challenge. You can also get a 30% off coupon for your supplies for my daily challenge launching in February. So the blues that I'm using are cobalt blue and ultramarine, yellow and moon yellow, sorry lemon yellow and moon yellow, imperial red and calico red. I also use a lot of my titanium white and raw umber. I have a few extra colors that I'll talk about during the daily series. And I'm gonna use one of them in today's painting demo and this is called podge pink. This is a pink that leans toward the purple, so it is a cool pink. And I'm gonna use some of these on my palette, because we're gonna painting a radish. I thought I would show you how to paint a radish. What's cool about this daily challenge, or something I'm excited about, is that we're actually painting from life for everything except for a couple of days. And we haven't done much of that in our daily challenges for painting, so this'll be really fun. I hope you guys are excited about it as we are. I don't need a ton of paint, because I'm just doing a single radish. And remember, you can write in and ask questions if you have any. I probably just need a little bit of my cool yellow and not my warm. Because I'm working with a purplish radish I'm just gonna use a little bit of my cool red and not my warm red. And you can also mix your greens, but there are a couple that I really like. Sometimes mixed greens or mixed pinks can be a little muddy when you're working with craft paints, that's why I'm using the podge pink. I'm also using a fresh fern green. And I'll put a little bit of my citrus green on here too. So I've got quite a variety of colors. Remember, this is just FolkArt acrylic paint, so you can pick this up at your local JOANNs. I've also created a little backdrop, so that none of the noise in my space is distracting me from what I'm painting. This is just two sheets of cardstock taped together in the back to create a little backdrop. - [Moderaotor] Courtney, can you explain to the folks at home what you mean by noise? - Yes. Someone was asking, what do you mean by noise in the background? And for me, especially if you are new to painting and you put down an object and let's say it's on a messy desk

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or there's lots of stuff and clutter around it's very likely that you'll get distracted by all the things in your area. So we're creating a little backdrop with these two pieces of cardstock, so that we really are just focused on the object that we're painting at hand. And I picked up a radish from across the street. We have this great little market across the street. And I'm gonna start. So something I talk about in the daily challenge, when you guys launch and log in on February 1st you'll see, is kind of starting with a base color. You're wanna squint your eyes a lot when you're looking at an object from life to kind of determine the lights and the darks. We're gonna start with this radish body if you will and I'm gonna mix a medium tone for that. So I'm using a little bit of my podge pink, a little bit of blue. The blue's really, really strong, so I need more pink. And if you can see how vibrant that is. It's definitely too bright. So a little bit of raw umber is gonna dull it down a bit, make it a little bit more muted. Might use a little bit of this red too. Then I'm gonna test the color by hold, kind of squinting and holding it up against the radish. That's way too dark. It's not even the right shadow color. So hopefully Garret is catching that. Garret's our cameraman today. So that means I might wanna add a little more podge pink, which has some white in it. Let's test it again. It's definitely close to my shadow color, which is great. Let's add a little bit more. Acrylic paint also dries darker and I'm working on Strathmore mixed media paper. You can also work on a canvas. That's a little pinker than our radish, but you know what, that's okay. We're gonna start here. It could change as it dries. - [Karen] Okay, we have our first question. Jen is asking, for your upcoming challenge do you recommend us picking up the actual object daily to paint from as well? - [Courtney] This is Jen? - [Karen] Jen. - Hey, Jen, thanks for tuning in, thanks for asking your question. And Jen's asking, should you as viewers be picking up the object that I'm painting. You actually can watch on the camera when we're videoing we're gonna have a still sort of of the shot, so you'll be able to really look at it. We'll include that also in the PDF. So if you wanna print it you can. Of course, that's not the same as working from life. So I think it's actually really helpful, because they're daily challenges they're gonna be shorter videos. Some of these paintings do take 15 or 20 minutes to make, because we're painting from life. But I would actually recommend watching the video through and you can play along with me and then trying it from real life too. So a combination of both would be really nice. That's a great question, Jen. If you guys haven't seen our daily challenges take advantage of that JOANN one code, because they are awesome. They are some of my favorite things on the site. And we have a lot of great instructors and artists and a lot of whom return year after year, like Lisa. I think we launched our very first daily challenge with Lisa. So I'm refining the shape of my radish here. I'm trying not to move too much, because any movement in myself will change the perception of the colors and the light and the shape. All right, that's my medium tone. Let's rinse our brush and get the base tone for our leaves in as well. I'm working on an enamel tray, which I use for watercolor, oil, and for acrylic. It's really nice, 'cause you can scrape it down. - [Karen] Next question comes from Phil. - [Courtney] Hey, Phil, Happy New Year. How are you in the UK? - [Karen] And he is asking, should you sketch the object first, or just go straight in? Dive into the painting. - Phil's asking, do you sketch first or just dive straight in? I dive in. I actually went to school for painting, although I didn't go to an art school, so the painting method was really like here's a room, learn how to paint. And I never sketched. And part of, I think part of it for me is that I feel like I'm doing the work twice if I have to sketch it out perfectly. One of my best friends who I meet in intro to painting, he is the opposite, he's a super talented painter and he always sketches everything first. And his stuff turns out really, really lovely. So you should do what makes you comfortable. In the daily challenge I'm teaching you you just dive in. You can refine with paint, which is nice. And you have to remember too that the person, if anybody is gonna look at this radish or whatever you're painting

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and after the radish kind of withers and goes away no one's gonna see the object that you were looking at, so they're gonna look at your radish painting and think you're a genius. And you don't have to worry about if it's like perfect or looks just like your object. I'm using that, I think it's called citrus green. And I'm dulling it down just a bit with the raw umber. And I'm also gonna add a little white. And maybe a little bit of my lemon yellow. We're gonna kind of paint in these guys. This is kind of like sketching, Phil. Maybe a little. Gonna go into that fresh fern color. - [Karen] Okay, I wanna share this comment. Kimberly is just joining us. - Hi, Kimberly. - [Karen] And she says, this is my first time seeing this live video, Creativebug Live, on my timeline. Do you only do painting? Or do you do drawing as well? - [Courtney] And who is it, Kimberly? - [Karen] Kimberly. - Hi, Kimberly, welcome. Kimberly says it's her first time joining us. She's asking about our live shoots. Remember, if you like our Facebook page then you'll get a notification every time we go live, which is awesome, because that's when you can write in and ask questions is when we're actually live. We don't do just painting, we do all kinds of things. Earlier this week we had Amber Damask Love showing a Cricut project with Faith, which was really awesome. We have Marly Bird coming I think almost monthly to show off her knit and crochet projects. We will have Rebecca Ringquist here filming in the studio in a couple of weeks. She's an embroidery artist who shows her work internationally and she's gonna be doing a live shoot with us. So it's worth tuning in every time, because you never know what you're gonna get. There's so many talented folks that join us for live shoots. All right, that color's not perfect, it's a little minty, but you know what, that's okay. We can add a little blue on our next leaf and see if we like that better. Maybe a little more green. I can do my color test. It's looking pretty okay for a medium tone. I even skipped my stem, I'm going straight to the leaf to get this down. I'm using a Filbert shaped brush, by the way, which has sort of a ovaly tip, kind of like a fingernail. And this is my preferred shape of brush for painting with acrylics and oils. It's not at all what I would use for watercolor, I would use a round for watercolor. So different mediums require different tools sometimes. And this is a case where that's true. I'm looking back at my object just to kind of place where these leaves are going. I'm not using a lot of water. It sounds like we have another question. - [Karen] We don't, we do, we do, sorry, but you go first. - [Courtney] I was just saying, I don't really use a lot of water except for to clean my brush. Occasionally I'll dip into my water a tad, just so I don't get a really rough dry brushy edge. But this is not like watercolor. If you've never used acrylic paint to create fine art before I would recommend it, especially as a stepping stone to oil, because it's water soluble, it's much more easy to use at home, cleans up more easily. You can see, I'm going a little bit darker with this leaf. I'm just looking back at my reference. I'll come back in with that medium tone too. - [Karen] Okay, our next question comes from Jay. - [Courtney] Hey, Jay. - [Karen] He's wondering how do you know which colors to use and mix? - Jay's asking how do I know what colors to use. That's a great question. The simple, the short and true answer is practice. The daily challenges are a great opportunity to start a practice of any kind. We've got lots of daily challenges. It's about creating the habit. Just like anything else, the more you use your materials and the more you paint the more comfortable you'll be. Because I've been filming the daily challenge all this week I know exactly what colors I have on my palette, because I've been saying them over and over. If I sat down at my table and just used some new colors for the first time I wouldn't necessarily be that good at recalling which color was which. You can make yourself a little chart if you're working with a set of colors over and over, so that you have like an easy access guide to help you remember. And I'm working with the FolkArt acrylic paint, not the Multi-Surface, which is great for things like metal and glass and such. But we're just working on paper, so I'm just using the original FolkArt. I think it comes, I should ask John at Plaid, but I'm pretty sure it comes in 245 colors. It's

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thick and creamy right out of the bottle. But you can also mix a lot of your own colors. And I think somewhere in the middle is a good idea. It depends on what your project is. If you were wanting to learn more about color mixing then mixing your colors is the way to do it. And if you have a quick project where you maybe don't need to mix a lot of colors, you wanna use things that are already made for you, then take advantage of their huge catalog of colors. - [Karen] All right, our next question comes from Jen and I think it's one that a lot of people might have. - [Courtney] Hey, Jen. - [Karen] She's asking, if we miss a live shoot what is the best way to catch up with them? Do they stay on Facebook? Do they post them to Creativebug? - Yeah, so Jen's asking if she misses a live shoot, let's say she's on vacation or stuck in traffic, how does she get to catch up on what we've already filmed? That's a great question. They do stay on Facebook under our Videos tab, but even better you can watch them in HD on Creativebug. You go to the CBTV tab and all of the live videos will be there. There are great little tutorials. You get to take advantage of your peers questions, because we're answering them live. So it's another reason to sign up for Creativebug. If you haven't checked it out before, take advantage of that code that Ali is posting, JOANN one, because you get both a month free of Creativebug and you get a 30% off coupon to buy your supplies to get yourself ready for the challenge that starts in February. Now here's something that I haven't done so far this week. If we take a look at our radish we've got this little white tail. It's not a true white, it's like a creamy yellowy white. Because I wanna capture that little wispiness I actually wanna paint the shadow. Wah, I don't wanna actually paint the table. I wanna paint the shadow on my paper first, so that that can lie on top and I don't have to paint around it. So before I paint the tail let's paint that shadow. Your shadow color you're always gonna be mixing yourself and for me and as you kind of get familiar with your paints you'll have your go-to colors. I like a little bit of white, a little bit of raw umber, which is my darkest color on my palette right now, a little bit of blue, it could be a warm or cool blue. - [Karen] Okay, our next question comes from Tim and he's wondering, speaking of mixing colors, do you ever get inspired when you are mixing colors and it looks really more beautiful than your actual painting? - Tim is asking am I inspired by colors more than my painting? I think that's what you're asking. And yes, often I look at my palette and I'm like, I wish I could just make like a print of this. And then I have to scrape it down. Sometimes I take a picture and just post it to Instagram. Palettes are amazing. Doing color studies are also really fun. If you're really into what happens on your palette, then you may be a great candidate for painting color studies. I think we covered that in some of our daily challenges, the creativity challenge. And you could look at a radish or anything for that matter and instead of painting the radish as you see it you could try enhancing and honing your color mixing skills by just painting little swatches. And that's a great way to kind of tune your eye to what you're seeing and figuring out how to make it in your paint and then recording it. So you're not gonna paint the radish as it is, you're gonna paint all the colors of the radish. And that might be fun for you if you're a person that really looks at their palette and is like, eh, I like that better. Good question, Tim. All right, I'm gonna, there are kind of a couple shadows happening here in real life, but I am just going to paint the main one. Like I said, I'm putting this down, so that I can paint that wispy little radish tail or root that's coming off the bottom. I'm gonna rotate my paper just so that I can come in here and get close to that radish. Now you can see that the shadow is not that perfect a circle. If I was kind of stylizing this painting and leaving it as it is I could leave it that way. I like to put a little bit of white down, so I have something to paint into. This is something I'll say over and over in the daily challenge, because this is how I paint. Give myself a little bit of ground to work into. And then we're gonna just keep working on that shadow for a second. Shadow's a little bit lighter in the center. It's gonna be darkest closest to the object itself. So

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I'm gonna come back in and add even more color right underneath the radish. Oh, there's a helicopter outside. So let's come in here with an even darker color using a little more of my raw umber. And maybe even more. I like to mix in a little bit of the purple that we've been using, that's already on my palette. The light's changed on us. Here we go. That will change your shadows. Even if you were painting a radish at home exactly like I'm painting, your lighting and such will be really different, so remember, this is sort of my base layer. Now I'm gonna go in and really kind of bring this radish to life. I'm gonna squint my eyes more and see that there's highlight here, there's the darkest part of the radish here. This part is dark. There's some reflected light coming back up onto the butt of the radish. Can I say that live? The butt of the radish. - [Karen] You just did. - I just did. Hopefully that was okay. (laughs) I'm gonna add a little bit of white to get that reflected color. When you have light reflected back onto the object it is kind of less saturated. So let's just see how that looks. I think even lighter, we could go even lighter. These are little studies. That looks like a highlight, so that's not what I want. I'm just gonna wet my brush and just smooth this out, 'cause it's not exactly what I want and I can come back over it. That's not bad. There's a darker color, like I was pointing out earlier, kind of happening right here. Might add a little more red to that, make it a little more vibrant. So there's just a lot of this pushing and pulling back and forth to get the color that you're seeing. You really wanna take a minute and see what you're seeing and not let your brain tell you, oh, a radish is pink, a radish is purple. You really wanna look and observe and say, okay, that's the color my eye is telling me the radish is, not the color my brain is telling me the radish is. There's a difference. It's like when little kids are told to draw a flower they draw in their head what a flower looks like and we're painting from observation, so we wanna paint what we're seeing. Which can be a hard thing to train your brain to do. There's a little highlight there. That's maybe a bit exaggerated, so we can soften it. Come back in with our medium tone. This is a dry radish. If you ran this under water you'd get like a totally different kind of highlight, which could be really cool. - [Karen] Our next question comes from Jane. She's wondering what kind of paper are you using? - Jane's asking what kind of paper I'm using. Welcome, Jane. I'm using a Strathmore mixed media paper. It's in a pad, it's called Vision. They just changed it, it used to be Skills brand. I know, because I work with this all the time and we sell in my shop and they sell it at JOANNs and it's a really great kind of practice paper. And it comes in a pad that's now like a dark blue cover. So you're looking for Strathmore Vision mixed media paper. All right, I think that's looking pretty good. I'm gonna add a little bit of yellow and a little more white. There's like a little bit of kind of patchy whiteness that's happening right where this tail's gonna come out. There's a few little marks on the radish, which we love, because it's not perfect. I might soften a few of those marks, so they have some variety. Let's mix up white with a little bit of our cool yellow. Maybe add a little bit of pink in there to paint this radish tail. You may have to paint it more than once. And let's actually switch brushes to, you can use a round brush. I'm using this Princeton art brush pack that I just painted on. So you can see it here. It comes with a variety of sizes. So I'm kind of using what's in the pack. And I think I wanna use the round brush. This is the style of brush that I and most of our watercolor painters would use for watercolor. It's a little dirty there, let's rinse it off. And what's nice about a round brush is when it's wet it comes to a point. So you can get a thick and a thin line. And this is gonna be good for our tail. I'm mixing white with a little bit of cool yellow and a little bit of that podge pink. And I wanna get that radish tail. You can see how light it is right now, 'cause the white paint is slightly transparent. I could've enhanced the shadow even more, so that this would really pop. But I think that's actually doing a pretty good job. We can come in and put like a little tiny line on the bottom of that, so you see more of it. As the artist, you can include as many of these weird little errant root bits as you

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want. I am just gonna do the main kind of stalk. I don't want all of those other little bits. - [Karen] Our next question comes from Kimberly. And she is asking, how do you learn how to see with your eyes and not your brain? - Kimberly's asking, how do you learn how to see with your eyes and not with your brain? So I was talking earlier about how it's easy to assume what you think you see. So you look at a radish and you say, okay, I know a radish, a radish is round or a radish is an oblong, it's pink or it's red, it has green leaves. Okay, true. But is it just flat pink or is flat red? No, it's got browns, it's got blue tones, it's got lavender colors in it. So the way that you train your eyes to see and your hand to respond is to just practice and kind of retraining your brain to take a minute and okay, like what colors do I actually see? For me this is super interesting. When I was in high school I wasn't painting yet, I took a photography class and after that class everything I looked at I saw in the way I would frame it as a photo. When I was looking at my boyfriend's eyes, when I was looking at the world around me, when I would walk through the school, I would be looking for the frames of what I would take. And then when I went to college and became a painter everything and to this day, everything I look at I see the way the light hits it, I think about the color I would mix, I think about this a lot when I look into people's eyes. Like how would I paint your eye? What color would it be made up of? How would I paint the reflections? These are the things that happen in your brain once you train it. And if you haven't watched our Living a More Creative Life series, which launched at the end of last year, then I would recommend taking a look at it, because it helps you train your brain, on turning that switch on. And really it's just a switch. I wasn't like, okay, maybe I was born with something, because it started early, but it doesn't matter if you're born with it or not, it's just about retraining how you think about things. So I would definitely recommend checking that series out. While I've got some lighter colors on my brush I'm using them to enhance my radish here. You might also hear that it's a rainy day in San Francisco, 'cause it's pounding down on the roof right now. Thank you guys for all your enthusiasm and questions, these have been great. You're gonna have even more when you see our daily challenge in February. I'm gonna take a second pass at that radish tail, because it's very light. I think that looks good. We haven't done anything else to our leaves and we haven't put the shadows that are falling under the leaves. And we don't wanna forget those. I'm not gonna paint every little vein that I see in this leaf. These are studies, so we wanna just get the lights and the darks and a little bit of detail. The shape is pretty correct. I've got a lot of the lights and the darks, but I think we can enhance it a little bit more. Because I'm working with acrylic paint and we're under studio lights it does dry quickly, so I'm remixing some of my highlight colors. I'm still working in that round brush. But I could switch back to my Filbert. It's just 'cause I happen to have this one in my hand. - [Karen] Speaking of brushes, the next question comes from Jen. Jen is asking, do you mix your watercolor and acrylic brushes? Could you reuse brushes for both mediums? - Oh, Jen, this is a great question. And the question is do I have dedicated brushes for watercolor or acrylic? Can you mix them? This is a tricky one, because personally the shape of the brush for me when I'm using acrylic is mostly the Filbert, which I would never use in watercolor. I use it only in acrylic and only in oil. And that's because of the medium and the marks that I'm making with my hand. Watercolor behaves really differently and I 99.9% of the time I use round brushes, which make a thick and thin line when you push down and give them pressure. Do I have them in like 20 different sizes? Yes, but it's almost always a round brush. The thing about acrylic paint is when it dries and it does dry quickly it is plastic basically, which means you can ruin a really expensive watercolor brush if you use it and don't wash it out properly. Something to keep in mind. If you were using a 10 dollar starter pack of brushes, sure, you can mix them, that's fine. When you get to a point where you're spending 10 dollars a brush or 20 dollars a brush I would not mix them.

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So this is a good question. It depends on how much money you have to spend, what your budget is, and what you feel comfortable with, and how good you are at your cleaning studio habits and cleaning your brushes. All right, I don't need to do a ton more in the leaves. I like them a little bit looser. Let's just add a few more, I keep wanting to see low lights, a few more shadows. I'm adding a little bit of red into my green and blue mixture, so I can warm that up a little. Not a ton, but just a little. I've got some darkness here. Still using that round brush just 'cause it's what I have in my hand. Maybe even a little more blue, a little more red for a slightly darker color. Something I talk about in the daily challenge also is I never mix black. I don't use black. I feel like it deadens the liveliness of the colors in your paintings. This is for all mediums. I always mix my own darkest color using what's on my palette. So in watercolor that's often indigo and sepia, here it's mostly raw umber and a dark blue. Sometimes I add a red. I don't wanna forget the shadows in my leaves. I like how the leaves are looking, they're very gestural. Radish looks good. I wanna add a little more variety in the radish tail. I'm gonna come in with a little bit of pinky color right on the edge there. A little bit. Maybe a little there. And I'm gonna take a script brush, this is the first time we're using this, this is a script one. It's sort of like a round brush, 'cause it does come to a point, but it's much longer. It's good for creating lines or script, which is why it's called that. I'm gonna pick up a little bit of my shadow color and a little bit more water than I would normally use, because I want a really fine little line at the bottom of this radish tail. It's a little bit light. I'm gonna do it just a tad darker. Since we watered it down I want it to be a little darker than that. I might even just use my finger to soften that out. While I've got this color on here I might make it even darker, 'cause I've got this brush, and go right under the radish itself and even increase that shadow just a hint. This brush I would not use for blending. So to blend this out I'll go back to my Filbert. Pick a little bit of my shadow color up and just blend this out a little. Okay, last thing we wanna do is add a little bit of shadow color underneath our leaves, so they don't look like they're floating in space. If you feel like your painting looks funny add a shadow, because it'll help ground it in space and make it feel more realistic. I think a little darker, a little more blue in my shadow. The shadows in the studio are a little different than they will be at home. If you are having a hard time seeing your shadows or just painting from life in general, 'cause it can be trickier than painting from a photo sometimes, because every little minute shift you make in your body changes your perspective, then I would actually recommend getting like a little bedside lamp or like a little office desk and casting some really dramatic shadows onto your subject, 'cause that can be helpful when painting. All right. I think that's looking pretty good. What are you guys thinking? Anything else, does it need anything else? - [Karen] I think it looks awesome. - Karen likes it. Phil, where are you at? Don't you like my radish? Okay, I'm pretty happy with that. There's a point to, and this is something that people ask me often, is like, how do you know when to stop? And I said this in the daily challenge and you'll hear me say it in February, but it's when there's nothing that's like irritating you to the point where you have to change it. So at some point you can overwork paintings for sure. And if you're at a point where everything is still irritating you, but you've been working on it for a really long time, maybe step away, have a snack, take a walk, and then come back at it with fresh eyes. It may even just be time to go to bed and like look at it in the morning and that's totally acceptable. These are studies, so they need to be quick. And in doing so and making your strokes more efficient and thinking, okay, I'm just gonna paint for 10 minutes or 15 minutes and what does that painting look like? You will develop your own style, your own favorite colors to use, the way you mix them will become your own, and especially your brush strokes will become your own. So it's really important if you are trying to start a new painting practice that these are the steps that you take to develop your own style and that dailiness and that quickness of

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observation and then getting that onto the paper is also really important. Do we have any other questions? - [Karen] We do, we have a lot more. - We have a few more questions. - [Karen] Sarah is asking, should the water, we have two more. - Two more questions about (mumbling). - [Karen] Sarah is asking, should the water be changed throughout the project or is it okay to use cloudy water for a quick rinse? - Good question, Sarah, right? Sarah is asking, hi, Sarah, Sarah's asking about the water. There are a couple of things. A quick painting like this, this water is fine. Really how much white paint you use can make it really muddy really quickly, how much brown you're using, all of the colors together are gonna make a muddy water color. If you look at Yao Cheng's watercolor classes on our site she has a warm and a cool jar for when she's rinsing out her brush, so that she doesn't have to get up and change the water as often. If I'm being really good I'll do that and sometimes I just get lazy or sometimes I'm not paying attention and I will dip my brush in all of the jars, including my tea if it's on the table. So in theory, two containers, one for when you've got warm things, orange, yellow, red, on your brush and you rinse there, another container for when you're working with blues, purples, browns, et cetera, and that will keep your water less muddy. But something like this, if you guys can see, it's kind of cement colored, it's fine. If you're starting to pick up a white white and it is no longer white, because your brush is too dirty or your water is too dirty then it's definitely time to change your water. Good question. - [Karen] All right, last question comes from Tiffany and she is asking, do you prefer natural hair brushes? - Good question. Tiffany is asking do I prefer natural hair brushes? With the exception of I think like pig hair, which I think is pretty inexpensive, it's a really course bristle brush, natural hair brushes are very expensive. They could be 80 to 100 dollars for a single brush. That's mostly for watercolor. I often use synthetic brushes. I think the case for synthetic brushes is affordability for your budget, they also tend to have a lot of spring to them. So sometimes they can come back to a point more quickly over time. Of course, if you take really good care of your brushes then you can invest in natural bristle brushes, but I probably own about 100 brushes and they're all synthetic. So good question. Yeah, thank you guys so much for joining us live. I hope you'll tune in in February to check out our daily painting challenge, my daily painting challenge. This is just a little taste of what we're gonna have in store for you. If you are new to Creativebug use the code JOANN one to check out our site. Lisa Congdon is in the middle of an awesome painted pattern a day daily challenge, which it's never to late to join. You can check out all of our daily challenges. There's the code JOANN one for that and that also gets you a 30% off coupon to buy all your supplies, so you can get ready with our Plaid paints and our brushes and our objects for February. We'll see you guys then. (upbeat music)

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