Cleo Papanikolas Book Release with CBTV Live

Chapter 1 - Chapter 1
Cleo's book release
(energetic music) - Hey, everybody. Welcome to Creativebug. We're coming at you live like we always do on Tuesdays and Thursdays, and I'm super excited to have Cleo Papanikolas in the studio with us this week. You have a new book that just came out. It's your second book. - I do. - It got released last week, right? - Uh-huh. - And tell me all about it. Tell me-- - Okay, so this is The Opposite is Also True. - [Courtney] Here. Keep it here. - [Cleo] Oh, keep it here? - [Courtney] We can see it best here. - [Cleo] Okay. This is a collection of all the art advice that I've gotten over the years of going to way too many years of art school. - [Courtney] Mm-hmm. - [Cleo] And collecting great tips from different teachers, people I've read about, and I realized after doing it that everything comes in pairs of opposites. - [Courtney] So like you're out there. You're making art, you're being proactive, you're taking classes and asking questions, and you get one piece of advice, and then you get another piece of advice that's the exact opposite. - [Cleo] Yes. - But both is good, right? - Right, it's always good. - Yeah. - One teacher's gonna say, everybody needs to loosen up and be free. Go out and just make splashy paintings. And the other teacher's gonna say, buckle down and really learn some technique, and some skill, and perspective, and both are good. - Okay, so this book is all about exploring those two opposing natures? - Yeah. - The impetus behind it is just your own process. Okay, where do you fall as an artist? - Right. - Cool. - Nobody can really tell you this is the way 'cause they don't know your point of reference. - Right. - They don't know who you are, where you're coming from. So with this, you have to sort of find out, ask yourself the questions and find out which is best for you. - So, this is a like a self-guided workbook? - [Cleo] Yeah. - [Courtney] Awesome. So, walk us through. You have two different things. - [Cleo] Uh-huh. - [Courtney] Do you want to pick out one that we're gonna do today? We're gonna do one of these today. It's gonna be so fun. - [Cleo] So, we're gonna do the second one, which is going to be this one. So, use the right tool for the job, or simplify your toolkit. - [Courtney] And in the way the book works, there's a little fill in sheet after to kind of explore these two topics, and we're gonna do that on sketchbooks or separate pages. - [Cleo] Yeah. - [Courtney] Also, we're doing a giveaway for this book, and one of these super adorable pencil pouches, art supply pouches that Cleo actually made. She's also a painter and illustrator. So, if you want to enter the giveaway you need to like and share this live shoot, and then comment that you shared it so that we know, and then we'll pick a winner on Friday for both the book and the pouch. So rad. Okay. So, I fall under this category all the time where I'm like, I need all the things. I need to have all these supplies because of course, I'm seduced by all the supplies. But then the reality is I can make a painting with three colors. I don't need 120 colors. Don't tell my boyfriend that 'cause he should see our closet. It's filled with art supplies. - Right. - Okay. - So, the first thing you do when you come to the page spread is you ask yourself what path am I on now? So, are you someone who says, I got a great idea, I need to go shopping? Let's get the right stuff, because that is important. You don't want your painting, if you want to paint a really nice fine line, which paint brush are you gonna use? - [Courtney] Right. - [Cleo] You can't paint a fine line with that one. - [Courtney] Right. You need the right tool-- - [Cleo] You need the right tool, yes. - [Courtney] Gotcha. - Or are you someone who's just like, oh, it's fine, I'll just make do. That maybe isn't the best way, but it can be the best way if you're like, I'm just gonna travel, I'm gonna have this little kit, and I can paint all the colors I need out of that many colors. So,

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this is an exercise to help us sort out which tools we need. - Okay, under which category do we fall, and how can we work with what we have, and decide if we need more or less? - Yeah. - Okay. - You ask yourself which path you are, and then you ask yourself, is it working for me? - [Courtney] Mm-hmm. - [Cleo] Are you happy with the results of this path you're on? - [Courtney] Mm-hmm. - And then if the answer's yes or no, you decide to keep going, or you decide to switch and do the other way. - Okay, great. So you're testing all the options. - Yeah. - Awesome. - So, on the next page it's gonna tell you to just test out all your materials. - Okay, so that's what we're gonna do in our own sketchbooks. - Yeah. - Since this might be your copy of the book, we don't want to draw on it. - [Cleo] Right. (laughing) - [Courtney] 'Cause we're gonna give it away. - [Cleo] So, you could just grab a paintbrush and just start dipping in everything. Use all your markers, find which ones are dried up, and you want to get rid of 'em. Or you could draw a really nice chart. That's part of the process we're talking about. - Mm-hmm. So, we were talking a little bit earlier. I'm just gonna stop you for a sec because what you said earlier was so great. Just about how there are a lot of artistic practices or craft practices that have a lot of prep involved. Like quilting, you have to cut your fabric, and all of that kind of allows you to meditate on the process of making the quilt. But when you're painting, and Cleo said this very eloquently earlier, just like you put a mark on the page, and that's it. There is no process beforehand, necessarily. - Yeah. - Right? And so this process of testing is kind of the process we're recreating to help us calm and center. - Yeah, and it gives you some working time to think about what you're gonna do. - Okay. - So, you could just start making marks all over the page, but I really like to do a sketch. One of the tips I like is I'm gonna draw a grid to do my swatches of my colors in. So, I like to take the edge of my finger, and you can just put it right on the edge of your notebook and kind of decide how far apart you want these lines. I can draw little dots, or you can actually measure with your pencil how far apart you want them like this. Make 'em even. And then you slide your hand down the page. - [Courtney] So you got your pinky right up against-- - [Cleo] Yeah. - [Courtney] So you don't need a ruler, then. You're just staying-- - [Cleo] I don't like to measure and I don't really use rulers very much. - [Courtney] Well, yeah, look at that. - If you're using my book, the edges are a little bit sharp, so go slow, be careful. Like if you need to, put a piece of tape on your hand, or something. Don't want to get a paper cut. - That really works. - [Cleo] Yeah, so it's just and as you move in you just tighten up on your grip on the pencil a little bit and you get a nice grid. - [Courtney] My first half inch is a little rocky, but then I get the hang of it. Wow, that's really cool. - [Cleo] Okay. Okay, here's our grid. - [Courtney] We're starting by doing our grid. - [Cleo] You can go the other way, too. I turn my book quite a bit. So, I'm gonna go sort of in the middle because I can't reach over here very well. If I were doing this on a bigger book like this one over here and I couldn't reach the middle, I would put a ruler here so I could then run my hand down here along the ruler. - [Courtney] I see. Cool. - [Cleo] I wouldn't be using the ruler for drawing the straight lines. (laughing) - No, of course not. Why would we do that? - (laughing) Or the measuring part. - [Courtney] This is a great tool for when you're out in the field and you want to have a little bit of structure to your page. - [Cleo] Uh-huh. Yeah, and these are sketchy lines that we're gonna ultimately, erase, so we don't really care about them too much. Don't try so hard, if you get nervous, or anything, about it. - [Female] So, what kind of sketchbook are you using? - [Cleo] This is a moleskin. - [Courtney] So, Cleo's working on a moleskin and I've just got a watercolor five-by-seven postcards here, or pieces of paper torn out of a pad. And don't forget, if you want to win Cleo's book, comment, like and share this, and then comment that you did so, and you can potentially win the book and the artist pouch, which is so cool and illustrated by Cleo. Okay, that one went a little awry. That's okay. - [Cleo] So, then you could draw right in these squares. -

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[Courtney] Okay. - [Cleo] But since we're testing paints, if I filled in one of these whole squares with paint, and then I filled in the next whole square with paint, they would run into each other. - [Courtney] Right. - [Cleo] So, I might draw little squares in between, and I would fill in these squares with paint. - [Courtney] Okay, so is that what we're gonna do? - [Cleo] You can do some squares like that, or I kinda like to paint on ovals. - [Courtney] Mm-hmm. - [Cleo] I think I might paint ovals in between. I'm gonna use two squares for ovals. - [Courtney] And you're just free handing that, too? - [Cleo] Yeah. But you have this nice guide 'cause you know where the center is. And notice I'm doing these a little darker because these ones I'm gonna keep. - [Courtney] Okay, and the freehand look is kinda nice, actually. - [Cleo] Yeah. - [Courtney] It's not truly freehand because we prepped ourselves with the-- - [Cleo] Uh-huh. - [Courtney] So rad. - [Cleo] I think I'm gonna do a neat pattern. I'm just making this up right now. - [Courtney] You guys, making charts is the best. - [Cleo] Yeah. - [Courtney] Ooh, you can do it fuller like a little pattern. Okay. I'm not gonna be the most efficient with this, but we'll just do it. - [Cleo] Yeah, ovals are hard, but that's why I like 'em. - [Courtney] Yeah, (laughs) challenge. - [Cleo] People get impressed. So, this would be something that would be pretty hard to draw if you didn't have this grid already on there. - [Courtney] Mm-hmm. - [Cleo] It's hard to freehand, keep track of an oval, and keep track of where to put it. - [Courtney] Good point. - [Cleo] Okay, now you have a couple choices here. You could just paint in it and wait for it to dry, and erase it, or you could erase it now. - [Courtney] Oh, okay. What if I just erased inside my ovals? - [Cleo] Yeah. - [Courtney] Let's do that. - [Cleo] I like to erase the grid line, too. - [Courtney] Okay, 'cause then all trace of planning is gone. - [Cleo] Oh, here's my eraser. I knew I had one. - [Courtney] Sorry, I'm shaking the table. - [Cleo] Yeah, it's okay. Me too. - [Courtney] Don't forget, you guys, too, that we have a great offer, which is 30 days of Creativebug for free using the code JOANN30, and you would also get a 30% off coupon on your online Joann or in-store Joann purchase. You can go get a sketchbook and a pencil to start your charts. - [Cleo] Okay, I'm gonna draw some little charts over here, too. - [Courtney] We also have some great watercolor classes on this site, and Lindsay Stripling has, she does some kinda chart making to start. I feel like chart making in and of itself is such a fun thing to paint when you don't know what to paint. - [Cleo] Yes, it's one of those if you're a little bit stuck trying to decide what to paint, just start doing something like a chart. - [Courtney] Mm-hmm. - [Cleo] And then as you do it, it's that busywork, you'll be like, oh, actually, I think I do want to paint this thing over here. - [Courtney] Do you paint every day, Cleo? - [Cleo] Almost. - [Courtney] Yeah. - [Cleo] Yeah, depends on what I'm working on. Sometimes I'm sort of product developing. - [Courtney] Right. - [Cleo] Or nowadays, I have to do some publicity stuff. Writing emails and stuff, yeah. - [Courtney] Oh, that work. - [Cleo] Yes. - [Courtney] Oh, this looks so fancy with my ovals. - [Cleo] Mm-hmm. Alright, I'm gonna not get all sweaty all over. I have a little brush that I use. - [Courtney] Okay. - [Cleo] Usually. And I usually brush it towards my lap so that I don't get it all over the table and the work. Then I end up having a whole lap full of-- - [Courtney] You need an apron-- - [Cleo] Yes. (laughs) - [Courtney] You can just carry it out. - I should. Full of eraser things. So then, for example, I'm trying to decide what colors to put in this. - Mm-hmm. - So, that's why I would make the test page, and then I would just go through and find all of my different old paints I have in a drawer and try out what would a good combination be of colors that I want to put in my little kit. - [Courtney] So, that's fun. This is like an idea to go through all of your existing art supplies to kind of redefine and say, like commit, yes, I want you, or no, I don't need you anymore. - [Cleo] Right. - [Courtney] Okay. - [Cleo] Does it spark joy? - [Courtney] Does it spark joy, right. (laughing) (mumbling) - [Cleo] Okay. - [Courtney] Are you starting with any particular color? - [Cleo] No. - [Courtney] No. - [Cleo] This is just a little sample for

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our show today, but normally I would have all of my old, crusty tubes that I don't know if I want to get rid of 'em or not. - [Courtney] Okay. What kind of paint do you like to use? I'm using this little Prima watercolor set that I'm currently in love with. You can also get this on Joann. You can use your 30% off coupon for that. What are you using? - [Cleo] I use Gouache. - [Courtney] Gouache, all Gouache, okay. - [Cleo] Yeah. - [Courtney] Do you have a brand that you love? - [Cleo] Usually Winsor Newton. - [Courtney] Yeah? - [Cleo] Oh my God, I need to cough. (coughs) - [Courtney] And then some people, like some people have work with Gouache, but not everyone. We have a lot of artists on our site who work with Gouache, and I always say it's like an opaque watercolor. Do you have a way that you like to describe it to your students when you're teaching them about the differences between watercolor and Gouache? - [Cleo] Yeah, that's the term. Opaque watercolor, and you have your options of doing it in a paint by numbers style. - [Courtney] Mm-hmm. - [Cleo] Where you fill in each area very solid and opaque, or you can also thin it down and do it like a watercolor style where you get transparent washes. - [Courtney] I love that. We actually, we were filming with Carolyn Gavin this week, and she uses both, as does Jen Orkin Lewis, who's on our site. They like that 'cause they get the flexibility of the opacity and flat quality of the Gouache, but then they can use it like watercolor, too. - [Cleo] Yeah. - [Courtney] And so, you also use both in your work? - [Cleo] Yeah. - [Courtney] You use it in both ways, rather. - [Cleo] Right, right. I just happen to have almost all of the colors in Winsor Newton now, so I think I just got myself stuck on that one. - [Courtney] Yeah. - [Cleo] So I'm not going back to-- - This is so fun. I've never done a color chart of ovals. I've done mark making, and squares, and all the shapes that my brush normally makes, but I've never worked in just little pill shapes. It's kinda fun. Feels very ancient. Not ancient, I shouldn't say, but Victorian (people speaking over each other) kinda style. Love it. So, you also teach at a college level. You've been teaching a class on illustration. And is this kinda one of the things that you would show your students, as well? - [Cleo] Yes. I like to work with tracing paper a lot. - [Courtney] Ooh, yeah. - And just all the tips and tricks that are actually, when you get down to it, if you look at the menu bar in my Photoshop, or Illustrator, or maybe Procreate, and it's like transform something by flipping it, duplicating it, enlarging it. All of those different tools are all tools that you use to do with tracing paper and a pencil. - Oh. Genius. - It's kind of going back to old school style. - I love it. The true analog style. - Yeah. (laughs) - [Female] I have two paint questions for you, Cleo. - [Cleo] Yes. - [Female] Do you prefer pan sets, or paint out of a tube, and what paint color is the turquoise that you're using? - Okay, two questions. One is, does Cleo prefer paint in a pan set like this, or out of a tube? And second, what is the turquoise color that you're using? - Okay, so I use, generally I'll use the ones that are in Gouache that comes in a tube. And so, I could just set out just the colors I need that day. My book is done with Winsor Newton indigo. - The whole book. I love it! - Off-white, which is probably a little bit of yellow, ochre and white, and black. - [Courtney] That's so rad. - [Cleo] Every once in a while, if you go through here, you'll see a color. - [Courtney] Like a spot color. Yeah. - [Cleo] But for the most part, I could do this whole book with just a tiny, one of those little flower palettes with just those colors in there. - [Courtney] That's so fun. I love the monochrome. I feel like that helps you focus on these topics. - [Cleo] Yeah. - [Courtney] That's really cool. - [Cleo] There's a few really bright ones in here. Oh look, there's that one, see? - [Courtney] I love that. So, that's what inspired this. - [Cleo] Uh-huh. Sometimes for the subject matter, there's a flower one that's super bright. - [Courtney] I saw it. - [Cleo] Did you see it? - [Courtney] Yeah, here it is. - [Cleo] Oh, there's a brighter flower one. (laughing) It was like, go crazy, do a ton of stuff, until I just had to add a bunch of colors. I don't know where it went. - [Courtney] You get a nice little preview of the book, though. - [Cleo] Yeah, there you go. Preview of the book.

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(laughs) - [Courtney] I know, it's so pretty. - [Cleo] You'll find it in there. - That's awesome. So, you do a lot of making charts. Oh, you didn't answer one of the questions. Oh, what is the turquoise color that you're using? - Sadly, I don't know what that turquoise color is because this paint palette is ages ago. - [Courtney] Mm-hmm. - [Cleo] I can tell you that it is Rembrandt Watercolors, and this came pre-packaged this way. I did not buy these and change 'em out. - [Courtney] Hmm. Oh, maybe like a cerulean. - [Cleo] Yeah, it's probably a cerulean. - [Courtney] Like on the green of the spectrum. I love this. - [Cleo] So, something like this I would be saying, do I need all these blue colors, and can I mix enough blues if I got rid of a few because I only have this many places. What colors do I want to choose for that? - [Courtney] Mm-hmm. Are you coming towards any decisions? - [Cleo] No. (laughs) So, another thing. I'm gonna, okay. - [Courtney] Ooh, I love that one. Keep that blue if you're gonna get rid of-- - [Cleo] Okay, so that-- - [Courtney] Indigo. (laughs) - [Cleo] That, I just took these two colors and mixed 'em together. - [Courtney] Oh! Okay, so that's great. So, this is your-- - [Cleo] Black. - [Courtney] It's your black, and then one of the blues, and you made-- - [Cleo] Yeah, it's probably like a Prussian, or something. - [Courtney] So, you can also use this as like a color mixing. - [Cleo] As you'll notice from my palette, I don't care about keeping it clean. I like to keep all the colors mixed 'cause I like all those really muddy colors. - [Courtney] I think that's something good for people to hear because I often hear people ask, oh, am I supposed to clean this out all the way after, or how do you handle the pan situation? And I think a lot of people don't know too, that when you have Gouache or paint in a tube, you can use it right out of the tube like on a disposable palette, or a palette, but you can also squeeze it into pans and it behaves in the exact same way. - Yeah. - In most companies, the pan watercolors are exactly the same that comes in the tube. One is just dried out and you can reactivate it. But some Gouaches don't always behave that way. I know Acryla Gouache is really popular. - You can't rewet that one. - You can't rewet that 'cause it's actually acrylic paint. - Uh-huh. (laughing) - Right. - So, for something like this, because I usually will just go ahead and put it right back in my bag wet, and then everything smears into each other, I would probably take a paper towel and wipe off my yellow and my white before doing something because those are the two colors that I do like to keep clean. Everything else, I don't. - [Courtney] Yeah. - [Cleo] It's okay if it's muddy. - [Courtney] Green instead of yellow. - [Cleo] Mm-hmm. - [Courtney] Now, we've painted in our circles, and then would we go on to testing other materials, or would we like-- - [Cleo] Yeah, so I've done a page here, and you can test all your pens. Here, I drew the lines across and I thought, I don't think I want to test my pens in squares. I just want to test 'em on lines, but I also used some water and just thought, I should see which ones smear because if you are-- - [Courtney] I love that. That's good information. - [Cleo] Using pens with watercolors, that's important. That's why people use the microns a lot because they don't smear. - [Courtney] Yeah. And then okay, tell me what's happening here. - [Cleo] Here is if you're making your little travel kit and you'd want, which brushes should I bring? All of these last four I got out of this brush. A dry brush, using it flat, using it on the edge, and trying to see if I could get a fine enough line like this. - [Courtney] Mm-hmm, so that tells you, okay, this brush will do the job of three or two brushes, so I'll just pack this, plus one little-- - [Cleo] Uh-huh. And this was my old crusty one that has been overused, and my new one. And I think it's important too, when you get new supplies, see what you can get out of 'em. Can you get really thick and really thin? I can't get as thick and as thin with my old brush. - [Courtney] Mm-hmm, so it's time to replace it, or maybe hand it off to the kids-- - [Cleo] Yeah. - [Courtney] These are decisions you're making. - [Cleo] Sometimes I'll have an old one just for mixing colors 'cause when you get a whole bunch of Gouache on there and you're really scrubbing it in there to mix it together, it'll really jam up the ferrule here, and you

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won't get a good point after that. You'll get that. - [Courtney] Right. (laughing) (people speaking over each other) - [Cleo] Right, right. - [Courtney] That's awesome. So, the whole book is kind of this exploration of what you should do and what path you should follow and what feels best, right? It's kind of like honing your artistic intuition. - [Cleo] Right. - [Courtney] I love that. Do you feel like after doing the book you have a clearer path for yourself? - I haven't actually done all the exercises in it. - Yeah? - That would be a fun thing to do along with some people. - Yeah, yeah, yeah. - But yeah, I definitely, this when it started out, when you first saw the book, it was a craft book. It was full color, and it had all kinds of projects. And I really honed down into just what is the main advice that I want to give people? - Mm-hmm. I love that. - The process of making the book made me hone down into just the finest points that I wanted to share. - Yeah. - And hopefully that people who read it will figure out that for themselves. - I love that visual cue of these materials and then how they make that. Your illustrations are so beautiful. I love it. Ooh, share your work. That's a hard one. - [Cleo] Yeah. - This is something I feel like a lot of our instructors, myself included, have a hard time with, because you're sharing your most intimate passion. Your how-to process. It can be jarring when someone takes that and runs with it, you know? - Uh-huh. - So that's a good one. This is great advice. I love this. So, you guys can comment in the Facebook Live and share it, and then in the comments, let us know that you shared 'cause then you can enter to win Cleo's new book and this awesome artist pouch. Can we do a little flip through your sketchbook 'cause it's so pretty to look at? - Okay, well I only have the first couple pages done. - I want to see. - This is my work with the chart. - Tell us here. - Okay, so-- - [Courtney] I love charts. I want to look at the charts. - [Cleo] I know. (laughing) So, this is the first chart that I was making where I drew all the lines by hand. And then I drew squares in between and painted 'em in because that way, my colors wouldn't run into each other. Usually, when I have time alone to do a swatch chart, I'll do kind of a runny, watery bit at the top, and then a solid color at the bottom. This is Gouache, so it's a lot, you can get that solid color. And then this is the same thing where I did ovals more neatly. A lot of times, I'll do labels. As I'm drawing the lines, I like to put a little spot in where I can label everything, 'cause then you remember what you did. - [Courtney] Right. - [Cleo] For example, on this one, I did add a little spot to write down the color names. The one we just did live-- - [Courtney] We didn't do that. - [Cleo] We wouldn't remember what our colors were. - [Courtney] I know, we have to write them in. - [Cleo] Yes. This is a really fun one. Once you get more complicated you can start working with tracing paper. So, this is the piece of trace that I used for that one. - [Courtney] Oh my gosh. And if you could hear, can you guys hear that? I love the sound of the tracing paper. - [Cleo] As I was telling Courtney, I make up a lot of ways to avoid measuring, and numbers, and math, so you can take a piece of paper and really just do a little origami on it. And once you draw one piece, then you transfer it to the next, and transfer it to the next. And you can end up with some really beautiful charts that way. - [Courtney] Oh, so cool. And then once you do the graph, I know I would go on the other side and trace it so it transfers onto that. - [Cleo] Yeah, so that's why I wrote the word top on every one. - [Courtney] Oh yeah. - [Cleo] Because that way, you can tell which side of the paper the graphite's on. - [Courtney] Yeah. - [Cleo] So, a few of these where the word top was backwards I did have to go through and add graphite to the back. - [Courtney] So that you could finish your chart. I love that. - [Cleo] And then there's this is how to draw an oval where you only, really if you're gonna do an oval, you really only have to draw 1/4 of an oval. Because it's hard to get a whole oval really even, so you draw 1/4 of an oval, and then transfer it to itself. And then you can draw that, and-- - [Courtney] I love that. - [Cleo] You can make a nice dial where you show your process. Where you add this, and add that, and add that, and go around. - [Courtney] Love this.

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What is this? This is so pretty. What is that? - [Cleo] That's the same. So, I started with that one. It goes backwards because this one I actually did first and it led to that one. - [Courtney] Mm-hmm, so this is the play that creates the process that allows the spark for inspiration. - [Cleo] Right, right. So, I was like, well how can I make even fan effect? Yeah, so you start folding and drawing on there, and then I thought that's great. I'm gonna do that. And then I thought-- - [Courtney] And then what are you testing in these boxes? Looks like-- - [Cleo] Yeah, I was just, it's kind of a fabric pattern idea. Where do you want to color the whole thing in, or you want to leave white gaps around it? - [Courtney] So it's like relationships. You're just exploring relationships of the mark making to the background. - [Cleo] Yeah. - [Courtney] Wow. - [Cleo] I guess in fabric, they call it colorways. - [Courtney] Mm-hmm. - [Cleo] Where they change the background color and the whole piece of art looks different. - [Courtney] So cool. - [Cleo] Uh-huh. So then I did this one first, and then after that I was like, how can I take that the next step? And then I did that one. - [Courtney] That's so cool to see the process. - [Cleo] That's folded exactly the same way. It's the same size. - I love it. I think artist's sketchbooks are so fascinating. I want just to show you a little bit of eye candy before we sign off. Cleo also makes beautiful products, and she's always kind of prototyping them. And every time I see you at a craft show you've got a limited amount of really beautifully rendered, illustrated, handmade objects. And she's been playing with these color charts 'cause this is something you've been teaching your students, right? - Yeah. - How to mix color. She's done this in almost every color, and I'm dying-- - [Cleo] Yeah, I don't, when I've been trying to teach the regular-- - [Courtney] How beautiful is this? - [Cleo] Circle color chart, the one that comes with all the colors of the rainbow in a circle, it's harder to teach from that than it is to teach from squares. And you just say, okay, take all your colors. Start adding white to it. When people say pink is made from red and white, well, actually pink is made from a lot of things, right? - [Courtney] Yeah. - [Cleo] 'Cause these are all pinks. - [Courtney] Amazing. Oh my God, these are so beautiful. I could just look at these all day. I'm sure you could, too. Stunning. These aren't available yet, but I'm just showing you 'cause they're so pretty. - [Cleo] Yes. - [Courtney] So, so beautiful. So, you've been working on these color charts, too. So that same chart process you would take from your sketchbook to even something really large like this. - [Cleo] Mm-hmm. - So beautiful. Oh my God, I love this. Well, thank you so much for being here today, and we're super excited about your new book. Remember you guys, if you comment and share, tell us that you shared, and then you can enter to win. We'll pick a winner on Friday, and you'll get a copy of Cleo's new book The Opposite is Also True, as well as this awesome art supply pouch that says hello, my name is Artist. - Yeah. - Do you feel like you struggle with calling yourself an artist? I know I did for a while. Like when I was young. - Oh, for sure. Well, you get to say painter, or illustrator. Artist is so broad. There is a bit of a weirdness to it, but I go with it now because I've done so many different disciplines I can't list 'em all, I guess. - I say that, too. If I'm at some new meeting, hi, nice to meet you situation, they'll be like, oh, what do you do? I'm an artist (laughs) just 'cause it covers all things. - (laughs) Yeah. - Well, it's been so awesome to have you here. I'm super excited about your new book. - Oh, thank you. - I think Faith has been posting Cleo's links. You can find her on Instagram @cleomade, online at CleoMade, and her book is available wherever books are sold. And we'll see you guys on Thursday with Carolyn Gavin in the studio, and thank you for joining our live shoot. (energetic music)

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