




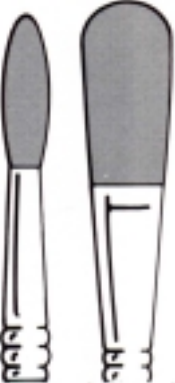






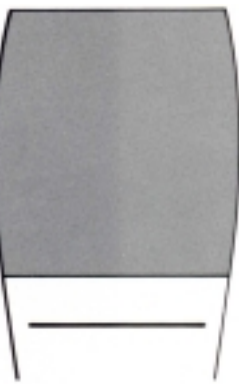











MEDIUM	MISC.	WATERCOLOUR					OIL						
TYPE	Stencil	Round Pointed	Flat	Spotting	Bamboo	Wash	SOFT HAIR (Red Sable)		WHITE BRISTLE				
							Round	Bright (Short Flat)	Bright (Short Flat)	Flat (Long Flat)	Round	Filbert (Regular)	
													
USE	Stencilling on paper, wood, metal, textile and stippling on ceramics, textured effects in watercolour and oil wash	Watercolour, illustration retouching, lettering, wash rendering	Watercolour, broad flat areas and detail, wet and dry brush techniques	Retouching and minute detail in all mediums	Watercolour, sketching, ceramic etching	Watercolour, wash, rendering and tempera painting	<b>Round:</b> Fine detail in oil, acrylics, ceramics, textiles etc.  <b>Bright:</b> Glazing, smooth textural effects oil, acrylics ceramics, textile etc.	<b>Bright:</b> Crisp textured brush effects in oil painting, ceramic, textile etc.  <b>Flat:</b> Flexible brush stroke technique in oil painting.  <b>Round:</b> Sketching, line and detail work in oil painting  <b>Filbert (regular):</b> Fine and broad strokes in oil painting					

MEDIUM	OIL		ACRYLIC & POLYMER				TEMPERA		CERAMICS	
TYPE	WHITE BRISTLE Scenographic (giant size)	White Bristle Fan	Flat	Round	Round Pointed	Bright or Shader	Show Card Lettering	One Stroke	Liner	Script
										
USE	For large areas, broad underpainting and abstract painting	Delicate or blending effects in oil painting	<b>Flat:</b> For all acrylic techniques. <b>Round:</b> For sketching, wash and detail painting with acrylic medium <b>Round Pointed:</b> Pointed for watercolour, rendering. <b>Bright or Shader:</b> Depending on handle.	<b>Showcard:</b> For lettering and posters. <b>Lettering:</b> For lettering where a longer swing of brush is preferred. <b>One Stroke:</b> For watercolour, wash, blending, lettering, poster, ceramic glazing, etc..	<b>Liner:</b> For long continuous decorative line and accenting design in oil and ceramics. <b>Script:</b> For script and brush strokes of leaf, fern, etc.					

Finest selected hair or bristle (properly dressed, boiled and prepared) handcupped to the correct shape

Seamless rust-proof ferrules - no sharp edges - safe for all mediums

The brand name on each brush is your guarantee of quality

Rounded end - no sharp points



Guaranteed brush setting.

Multiple crimping assures that the handle is securely attached to the ferrule. No more loose handles or wobbly ferrules for the life of the brush.

Well balanced artist shaped handle



# Brush Selection Guide

*High quality finely balanced brushes are the most important tools of an artist's trade. Their design and manufacture demands precision, patience and skill. Draw Art Supplies stock an extensive range of artist paint brushes in a vast range of brush hairs.*

## The Handle

Many scholastic and mass-produced handles are made of unfinished raw wood. These are the least expensive, become easily soiled and the wood often swells in use. Draw Art Supplies have taken great care to keep their selection of brushes to the best quality traditional handles.

**Artist-type handle** are made of seasoned hardwood, lathe shaped and properly balanced to give you the most comfortable grip. The pores of the wood are sealed and several coats of lacquer are applied to give the handle a polished high gloss finish.

**Taped handles** are made of seasoned hardwood dowels and tapered both ends, They are either finely sanded plain wood or finished with several coats of varnish or enamel. Some brushes have moulded, plastic handles instead of wood.

## The Ferrule

This is the tapered metal tube that holds the brush hair filaments. Ferrules are made of different materials – aluminium, nickel, copper and nickel-plated. Seamless nickel-plated ferrules will usually appear shinier, with darker tone than aluminium.

**Aluminium ferrules** are seamless and polished

**Copper ferrules** are seamless, polished and varnished to prevent tarnishing.

**Nickel ferrules** are seamless, polished nickel-plated brass

**Nickel-plated ferrules** are made of nickel-plated steel and spot-welded (*rust proof*).

## The Brush Head

Brush heads can be constructed in many shapes and various filaments. There is an almost limitless choice available to artists but in principle hair type is divided into three groups – soft hair, hog bristle and synthetic .

**Soft hair brushes** are manufactured using sable, squirrel, ox hair, pony, goat and badger.

**Hog brushes** are manufactured from various qualities of hog bristle, either bleached or unbleached.

**Synthetic brushes** are made of special multi-diameter extruded nylon filament.

## Types Of Brush Hair

**Sable Hair** – The most valuable hair used in artist brushes is obtained from the tail of the Kolinsky. Red sable (*Kolinsky sable*), pale red in colour with darker tips, has special qualities unmatched by any other hair – strength along with slim body, extremely fine points, and greater resiliency. Not only will it come to a needle-fine point or knife-like edge, but will retain its full elasticity, making it virtually irreplaceable for best brushes used in any watercolour medium.

**Ox hair** – Often known as sabeline, ox hair provides reasonably good flow control but lacks durability and snap. It is economic and sometimes mixed with more expensive brush filaments.

**Camel hair** – Not taken from the camel, this is a generic term for many types of less expensive hair that are dyed to a pleasing colour. Camel hair could mean ox – hair, goat or ring cat.

**Hog bristle** – Bristles are far stiffer and stronger than soft hair filaments. Every bristle has a split end and oil or acrylic colour sits between the division. Hog hair is plentiful and generally used in the production of industrial brushes and brooms. It is available in lengths of up to 8 inches long.

**Pony hair** – is obtained from pony hides. It ranges in colour from light to dark brown, is straight and soft but does not have the fine points which distinguish squirrel hair does.

**Squirrel hair** - This offers excellent flow control with a good point, but not to the degree expected from the genuine Kolinsky or red sable.

**Synthetic hair** – In recent years, synthetic hair filaments have become generally accepted as an excellent alternative to natural hair. The best synthetic brushes are constructed using a mixture of filament diameters to achieve the flow of colour from the brush to substrate. The spaces between the shafts of hair hold the colour, which is displaced by the air when being used. Taklon and Golden Nylon are among the more popular choices of synthetic hair.



# Brush Shapes & Care

*Brushes come in a wide range of sizes and shapes. Each is designed to make a different kind of mark, but some are more versatile than others. Selecting a brush depends on the effects you wish to achieve.*

## Round Brushes



Round brushes have a large 'belly' with good paint holding capacity, and smooth, tapered ends. Offering fuller and longer brush strokes. When loaded with thick paint, they make bold vigorous marks and cover large areas easily and quickly. Round sable and soft hairbrushes come to a fine point useful for delicate lines and details, but fine points are impossible on hog-hair brushes.

## Flat Brushes



Long flat brushes have square ends and long bristles that are flexible and hold a lot of paint. Flats are used where a bold and confident technique is required. When used flat along the straight edge, they make long, fluid strokes, and are useful for filling in large areas and for lending. Using the tip or the edge of the brush, they make fine lines and delicate touches.

## Brights



Brights have a shorter hair and the flat brushes. Brights provide the artist with greater control than flat brushes when working with heavy impasto colour. Also because of their shorter bristles, brights are easier to control making them a better option than long flat brushes for painting details.

## Filbert Brushes



Filberts are a compromise between flat and round brushes, being shaped to a slight curve at the tip to produce soft, tapered strokes. The curved tip allows you to control the brush well, and is useful for fusing and softening edges.

## Fan Brushes



The Fan (blender) brush is the most specific of artists brushes used for blending colours in both landscapes and portraiture painting. Fan brushes are particularly useful for painting soft edges on clouds. Fan Brushes are available in sable, synthetic, and badger hair and hog bristle.

## Rigger Brushes



One Stroke – Riggers – Stripers

One stroke brushes (*soft hair*) were originally designed for Signwriting, lettering and poster work. The hair length is considerable longer (*length out*) which enables the artist to complete a long single brush stroke with out running out of colour.

## Wash Mop Brushes



Wash Mops are generally used for covering broad areas and for the application of fluid washes. Also widely used to apply and lay-down large areas of colour particularly wet on wet technique. Extra soft filaments are required for Mops and either squirrel or squirrel and goat hair mixture is the ideal hair.

## Brush Care

For best results, keep a separate set of brushes for water-based paints and oils. Even if you wish to use the same type of brush for both media. Oil paints and the solvents used to clean them often act as repellents to water and water based products.

It is essential that brushes are thoroughly cleaned after each painting session. Following a few simple rules will pro long the life of any brush.

- Wipe off excess paint using a piece of rag or soft tissue.
- Ensure the colour or medium is not forced into the ferrule.
- Rinse the brush in the appropriate solvent (*water or turpentine*).
- Gently wash in warm and a small quantity of mild soap (*not detergent*) until any trace of the original colour remains.
- Rinse in clean warm water.
- Gently shape the brush head between your fingers
- Natural bristle brushes may be softened in a rinse of hair conditioner.
- Badly stained brushes may be cleaned with propriety nappy bleach.
- Allow to dry naturally at room temperature without resting the brush on the head

### Note:

- **Oils:** After painting, dip brush in brush cleaner, using a cloth squeeze out as much paint as possible, wash thoroughly in soapy water.
- **Acrylic & Watercolour:** Never allow paint to dry on the brush. Keep wet between use but never leave sitting in water. Wash thoroughly and rinse with luke warm water.
- Excessive hot water will remove natural oils from the natural filaments.
- Never use excessive pressure to remove colour from the brush head.
- Misshapen synthetic filaments can often be reshaped by soaking in very hot (not boiling) water.

Index

B

Brights III

Brush Care III

Brush Hair II

Brush Section Guide I

Brush Shapes & Care III

F

Fan Brushes III

Filbert Brushes III

Flat Brushes III

R

Rigger Brushes III

Round Brushes III

T

The Brush Ferrule II

The Brush Handle II, III

The Brush Head II

W

Wash Mop Brushes III