

What Makes Quality Oil & Acrylic Brushes



Painting by M Kathryn Massey www.masseyfineart.com

The Brushes of the Old Masters

Bristle brushes are where painting began. The Old Masters used only rounds. Flats weren't developed until the nineteenth century. Sable and other forms of soft hair brushes were unheard of. The painter would use a new bristle tied at the head to form a round brush. He would use this until the bristle became soft, then he would remake the soft bristle into his detail brushes. It was the soft bristle that was always used for glazing. Even back then, they understood what made a quality brush.

Two things determine quality (and price): materials and workmanship.

Bristle from hogs that have been fed additives and have been kept in heat controlled environments may make great pork, but they make terrible bristle. It is cheap, weak and makes for equally terrible brushes. Hogs living outdoors in freezing climates grow tremendous long bristle. Usually, these hogs have a poor diet... just what is required for good bristles. With the industrialization of farming throughout the world, the best bristle for brushes is getting harder to find

and becoming more expensive. The cold, undeveloped provinces of China and Russia produce the finest bristle in the world.

Ferrules and handles are important not only for cosmetics, but also for structure. The handles of high end brushes are designed to reduce fatigue while painting. The balance is carefully tested and the weight is always of great concern.

Workmanship is critical. For the highest quality, you should always insist on handmade brushes. These brushes feature carefully selected and graded materials that are skillfully assembled by conscientious crafts people. Each brush must meet stringent specifications.

The Importance of True "Interlocked" Construction

The word interlocked is thrown around rather carelessly. What does it mean? All bristle has a natural curve. In good brushes, all the bristles are sorted by size and faced in the same direction. Hair bundles are made and placed in the ferrules in opposite directions. This interlocked construction creates a brush that is firm, responsive and one that resists spreading of bristles and losing its shape.

When going to the expense of creating an interlocked brush you must use the finest Chinese Bristle. When selecting the hair, care is taken in separating sizes as bristle may never be cut or trimmed when making a good brush.



“Interlocked” Construction (cont'd)

In fine bristle, the ends are very soft and many times split. This is called “Flagging”, and it is these soft ends that make the brush really good. In cheap brushes, machines stack and trim the bristle to make them look good and uniform. In making a quality brush, however, no cutting is ever used. (See photo on previous page.)

The Evolution of Brush Shapes

Until the nineteenth century, we had only Rounds, and to this day they are the most important shape. With the Industrial Revolution, flats, brights and filberts arrived, giving the artist a new range of tools. This had a great impact on the style of work produced.

Brights are short flats. They won't hold as much color as a flat but they are easier to control. Flats are longer and they carry more color and they apply color with more sensitivity. Manufacturers then developed filberts, or flats with rounded corners. Rounds, flats, brights and filberts became the range that fit the bill until the late 1800's.

During a painting class in France, an instructor was trying desperately to loosen up the style of an already accomplished painter. The man's work had deteriorated from fresh to flat. Using the bristle from a very large brush, he created a new, extra long filbert brush. This brush was almost impossible to control, forcing the artist to loosen up. The teacher named this an “Egbert”. They are a tremendous exercise tool.

Summary of head shapes for brushes

ROUND - This is the original brush shape, and still an important tool.

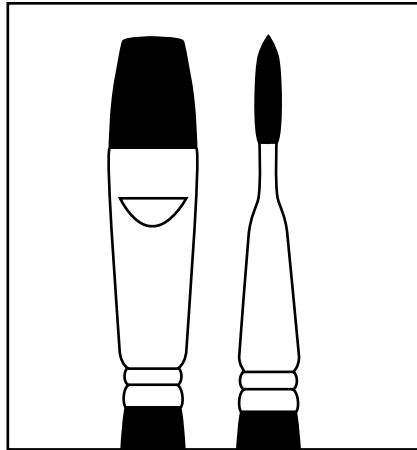
FLAT - This is a flat brush that has longer hair out. It carries more paint but is harder to control. Better for a “Pro”.

BRIGHT - This is a flat brush with less hair out. It carries less paint but is easier to control. Better for a beginner.

FILBERT - This is a flat that has been built with rounded edges.

EGBERT (CAT'S TONGUE) - An extra long filbert.

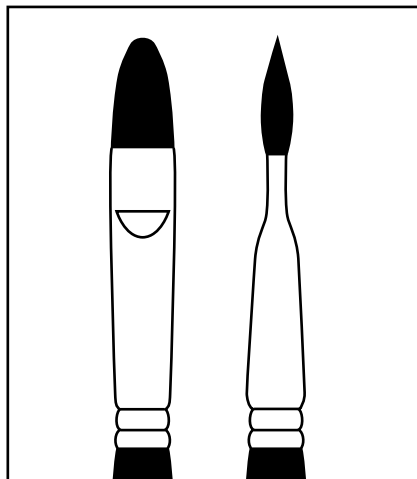
FAN - The great natural blender.



Oil/Acrylic Bright Head Bright Head Side View

Illustration A

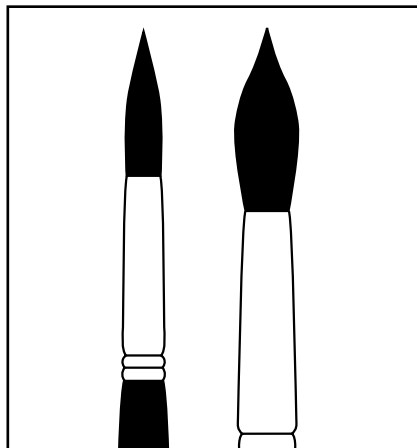
A good quality bright brush meant for painting with oil & acrylic requires a full bodied head that comes to a razor edge.



Oil/Acrylic Filbert Head Filbert Head Side View

Illustration B

A good quality filbert brush requires a full bodied head that comes to a thin edge.



Oil/Acrylic Head Watercolor Head

Illustration C

Painting with oil & acrylic requires a firmer brush head than a watercolor brush.

School Grade and Inexpensive Brushes

Every manufacturer offers product to address this market. Brushes that fall into this group offer limited amount of shapes, an inexpensive handle and seamed ferrule as well as very inexpensive bristle, hair types such as pony and low quality synthetics. The heads are machine made and inserted into the ferrules. Cosmetics are usually pretty good on these brushes to give the impression of value. A professional painter would find their performance sorely lacking.

The largest segment of the Brush Market - The Middle!

This range of market for brushes is enormous. They must perform for the entire range of painters (amateur to pro). Quality to price ratio is critical. Artists seek brushes that will hold their shape, offer good snap and point but at the same time not break the bank. In this segment of the market, artists expect to find seamless ferrules, well-made heads and aesthetically appealing well-balanced handles.

The High End Market

Unfortunately today this is a too often little serviced segment of the market. The very retailers servicing the professionals too often assume the artist is only concerned with price more than with quality. We believe the demand for high quality top performing brushes is growing. For a period, many may have been pulled into the idea that even exceptionally high quality brushes were available at bargain prices. In truth, manufacturers have too frequently tried to sell the mystique that this is true, only to go back to the brush makers looking for ways to drop the prices on the highest quality brushes... the result? A cheapening of traditionally recognized professional brushes.

Richeson has chosen to fight the tide and continue to offer some of the highest quality professional brushes available anywhere in the world.

Pure Bristle Signature Brushes



Painting by Joan M. LaRue

Jack Richeson's "Signature" line of brushes is truly the finest in the world. "Signature" brushes are hand-made with quality bristle. The interlocked bristle is set in polished, seamless ferrules and carefully fitted to long, black lacquered handles.

A. Signature Round Brushes - 9617

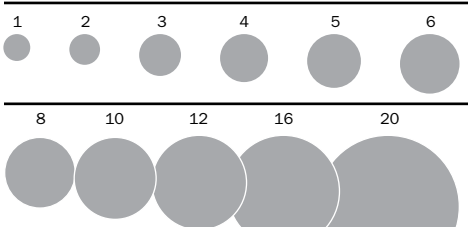
NUMBER	SIZE	NUMBER	SIZE
961701	1	961702	2
961703	3	961704	4
961705	5	961706	6
961708	8	961710	10
961712	12	961716	16
961720	20		

B. Signature Flat Brushes - 9628

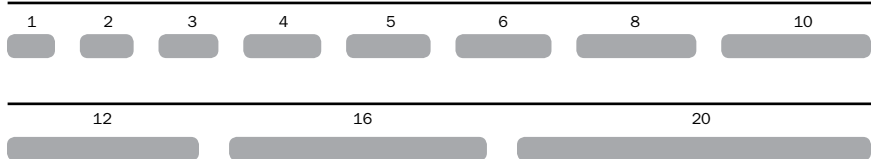
NUMBER	SIZE	NUMBER	SIZE
962801	1	962802	2
962803	3	962804	4
962805	5	962806	6
962808	8	962810	10
962812	12	962816	16
962820	20		



9617 Round Series Size Chart



9628 Flat, 9627 Bright and 9626 Filbert Series Size Chart



Pure Bristle Signature Brushes

**Superior
Interlocked
Construction!**

C. Signature Brights - 9627

NUMBER	SIZE	NUMBER	SIZE
962701	1	962702	2
962703	3	962704	4
962705	5	962706	6
962708	8	962710	10
962712	12	962716	16
962720	20		

E. Signature Filberts - 9626

NUMBER	SIZE	NUMBER	SIZE
962601	1	962602	2
962603	3	962604	4
962605	5	962606	6
962608	8	962610	10
962612	12	962616	16
962620	20		

D. Signature Fan Brushes - 9640

This popular bristle fan is ideal for blending oils and acrylics.

NUMBER	SIZE	NUMBER	SIZE
964002	2	964004	4
964006	6	964008	8

F. Signature Egbert Brushes - 9629

NUMBER	SIZE	NUMBER	SIZE
962902	2	962904	4
962906	6	962908	8
962910	10	962912	12



9640 Fan Series Size Chart



9629 Egbert Series Size Chart



Chelveston Bristle Brushes



Painting by Albert Handell www.alberthandell.com

"I paint with an assortment of Chelveston brushes. I use the Egbert brushes for my transparent background block-ins, but for the most part, I paint with Chelveston filberts and the Chelveston flats. They are excellent brushes. They keep their shape and have a good spring to them, and I can load the brushes with plenty of paint. The way I apply paint is severe on my brushes, but the Chelveston brushes hold up well.

"And what I like to suggest to anyone who is painting in oils is, when you have found your favorite brushes, purchase 3 of them. Keep one for your very light colors, one for your darker colors, and the third brush for your middle tones. This way, you'll keep your colors cleaner."

For more information about Albert Handell, visit www.alberthandell.com.

Chelveston Bristle Brushes

Named after an area in England that saw the birth of many great painters, this is a top grade line that we market as our middle range.

This series uses the same fine interlocked bristle as our top line with great attention given to the forming of the brush heads. The flagging is excellent and the head shapes are designed to give the maximum life to the brush. The ferrules are a beautiful, highly polished Copper Nickel. The handles have excellent balance and are designed to reduce fatigue.

A. Chelveston Round Brushes - 9017 Long Handle

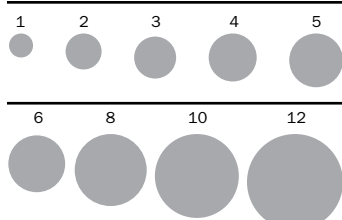
NUMBER	SIZE	NUMBER	SIZE
901701	1	901702	2
901703	3	901704	4
901705	5	901706	6
901708	8	901710	10
901712	12		

B. Chelveston Flat Brushes - 9028 Long Handle

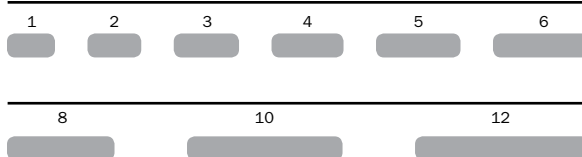
NUMBER	SIZE	NUMBER	SIZE
902801	1	902802	2
902803	3	902804	4
902805	5	902806	6
902808	8	902810	10
902812	12		



9017 Round Series Size Chart



9028 Flat, 9027 Bright and 9026 Filbert Series Size Chart



Chelveston Bristle Brushes

C. Chelveston Bright Brushes - 9027

Long Handle

NUMBER	SIZE	NUMBER	SIZE
902701	1	902702	2
902703	3	902704	4
902705	5	902706	6
902708	8	902710	10
902712	12		

D. Chelveston Egbert Brushes - 9029

Long Handle

NUMBER	SIZE	NUMBER	SIZE
902902	2	902904	4
902906	6	902908	8

E. Chelveston Filbert Brushes - 9026

Long Handle

NUMBER	SIZE	NUMBER	SIZE
902601	1	902602	2
902603	3	902604	4
902605	5	902606	6
902608	8	902610	10
902612	12		

F. Chelveston Fans - 9240

Long Handle

NUMBER	SIZE	NUMBER	SIZE
924002	2	924004	4
924006	6	924008	8



Sample Set of 7

Contains sizes 4 and 10 of series 9017, sizes 4 and 12 of series 9027, and sizes 4, 8 and 12 of series 9026.

NUMBER 994038



Assortment shown on page 49.
Number 995035

9029 Egbert Series Size Chart



9240 Fan Series Size Chart



Student Bristle Brushes

Every Brush Company has a series of Economy Student Bristle Oil and Acrylic Brushes. Jack Richeson's Student Bristle brushes utilize high quality Chinese bristle with deep flags (split ends) to ensure good brush control and feel.

Unlike our Signature line where the curve of each bristle is aligned to make the brush head curve inward, student brushes take on a more natural appearance. These brushes offer the best value for your dollar possible.



Student Bristle Round Series 9582 and Flat Series 9579

These brushes are made of pure Chungking hog bristle, naturally tapering, with a flagged tip that spreads lots of thick or heavy paint evenly on a board or canvas.

Brush heads are hand-cupped in seamless glistening ferrules and set on well-shaped wooden handles. This inexpensive series offers rugged performance to students learning to paint with oils and acrylics.

A. Flat Series 9579 Long Handle

NUMBER	SIZE	NUMBER	SIZE
957901	1	957902	2
957903	3	957904	4
957905	5	957906	6
957907	7	957908	8
957909	9	957910	10
957911	11	957912	12

B. Round Series 9582 Long Handle

NUMBER	SIZE	NUMBER	SIZE
958201	1	958202	2
958203	3	958204	4
958205	5	958206	6
958207	7	958208	8
958209	9	958210	10
958211	11	958212	12

D. School Easel Brush - 9151 Long Handle

This natural wood handled brush is made with select black bristle.

NUMBER	SIZE	NUMBER	SIZE
915102	1/4"	915106	3/4"
915104	1/2"	915108	1"

C. "Economy" Student Bristle Flat Series 9577 Short Handle

This is a very inexpensive version of a bristle brush with short handles. Commonly used when painting close - on wood, or flat on a table, these inexpensive brushes are fantastic for decorative painters or weekend painters seeking inexpensive bristle brushes. Sized in French sizes, which are approximately half of the normal size.

NUMBER	SIZE	NUMBER	SIZE
957700	0	957702	2
957704	4	957706	6
957708	8	957710	10
957712	12	957714	14
957716	16	957718	18
957720	20		

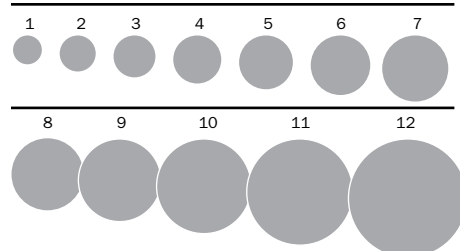


Assortment shown on page 50. Number 995032

9579 Flat Series Size Chart



9582 Round Series Size Chart



Spalter Brushes

What are Spalters?

Brushes designed specifically for large canvases (spalters) were created to permit working from a greater distance without sacrificing control and finesse. Brushes for the needs of fresco painters, who had to cover large, often abrasive surfaces, were also created.

The wear and tear on fresco brushes demanded that they be economical, and the distance required of spalters demanded fine balance and control. These brushes are also fantastic for those working on Theater Scenery. Whether working in acrylics, tempera, watercolors, or oils, these brushes will more than please the most demanding painter.

A. English Spalter - 9420

Long Wooden Handle

This long handled brush is somewhat stiff and firm due to the short bristle length. Great for background painting. Available in 3 sizes.

NUMBER	SIZE	NUMBER	SIZE
942001	1"	942002	2"
942003	3"		

B. Soft Spalter - 9155

Long Wooden Handle

An excellent soft bristle brush for blending.

NUMBER	SIZE	NUMBER	SIZE
915501	1-1/8"	915502	1-5/8"
915503	2"	915504	2-3/8"
915506	3-1/8"		

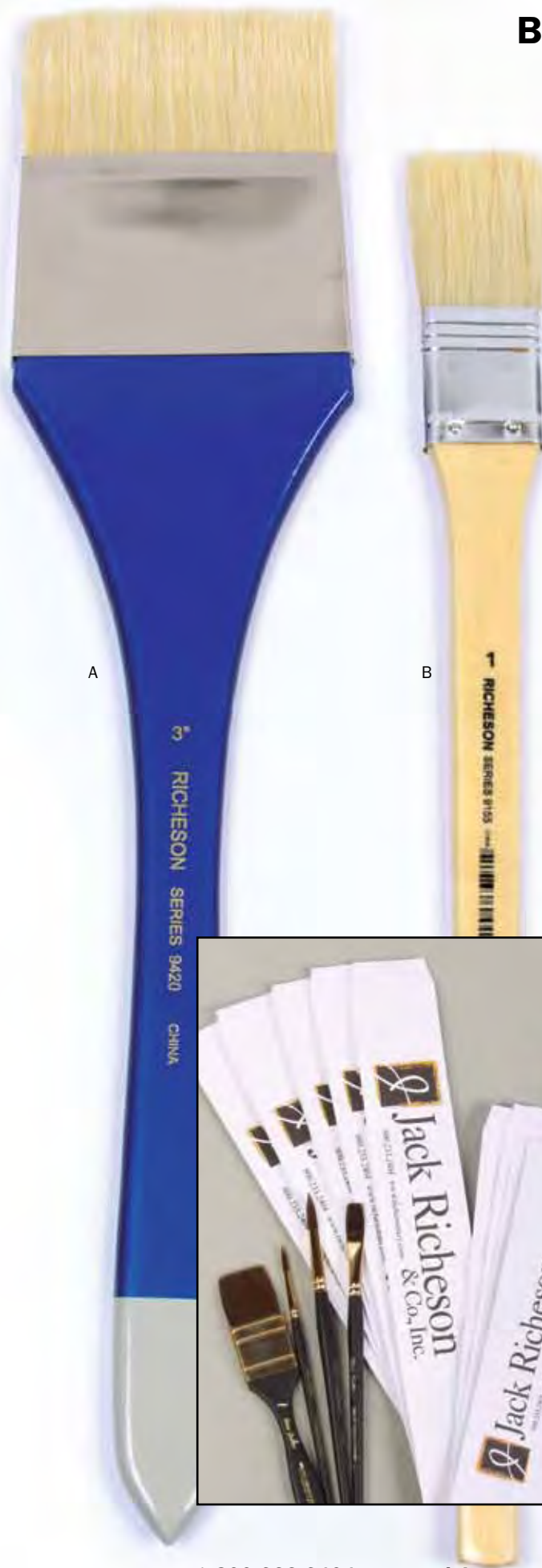
Brush Bags

An age old retail problem is packaging brushes for safe travel from the store to the studio. These great bags are designed to let your customers know the brush they purchased is special and valuable. These should be an essential in every retail shop! These protective holders come in two sizes.

NUMBER 699866	50 bags 2-1/2" x 11"
NUMBER 699897	50 bags 2-1/2" x 15"

Purchase a brush rack assortment and receive 250 FREE brush bags to promote the brushes!

Bags must be requested when placing orders. Please list as a No Charge item on your order when purchasing a display.



Fresco and Gesso Brushes

A. Flat Fresco Brushes - 9537

Short Handle

Italian house painting brushes make the finest flat fresco or scenery brushes. We have selected the very finest of pure bristle brushes. These are thick, full-bodied brushes. They have a silver ferrule and a plastic handle.

NUMBER	SIZE	NUMBER	SIZE
953720	3/4"	953740	1-1/2"
953760	2-3/8"	953780	3-1/8"

B. Oval Fresco Brushes - 9129

Short Handle

This is a great scenery brush. Made of pure bristle, it has a wood handle. The head is a thick oval-based shape with a large oval silhouette. The handle is extremely important for set designers. Because their work is so large and the color load so heavy, a poorly made handle can cause blisters. This handle is quite comfortable even after many hours work.

NUMBER	SIZE	NUMBER	SIZE
912910	1-1/2"	912914	2"
912918	2-1/2"		

C. Economy Flat Gesso - 9211

Short Handle

This brush is made with a metal ferrule and a wood handle. They can be used with oil paint as well as acrylics. These brushes make an excellent gesso brush as the bristle is quite firm and is strong enough to move heavy gesso around.

NUMBER	SIZE	NUMBER	SIZE
921120	3/4"	921160	2-3/8"
921140	1-1/2"	921161	Set/3

D. Synthetic Gesso Brushes - 9158

Short Handle

Modern manufacturing techniques make this affordable synthetic brush a great option to gesso areas large or small. Synthetic Gesso Brushes have specific appeal when working broad areas in acrylic.

NUMBER	SIZE	NUMBER	SIZE
915801	1"	915802	2"
915803	3"		

Did You Know?

The word "fresco" comes from the Italian word for "fresh." There are two types of true fresco painting. In buon, or pure, fresco, the paint is applied to a wet, or fresh, layer of plaster. The pigments used in these paintings form a permanent chemical bond with the wall surface when dry.

The other type of fresco painting is called secco, or dry, in which the paint is bonded to the wall with adhesive binder flakes. This type of fresco, however, is not permanent. Fresco painting was highly popular during the Renaissance period. Today, true fresco is rarely used due to its susceptibility to humidity and weathering.





Painting by Michelle Richeson www.mricheson.com

Sash Brushes

When we look at art history we find that the early Old Masters had only one style of brush. They all used bristle rounds. Da Vinci, Michelangelo and the Dutch greats used softened bristle wrapped around a stick.

They worked and re-worked the shape and in doing so they softened the bristle. For the true landscape painter, a real treat is in store when he or she purchases an Italian Sash Brush. The head is almost identical to those once used by the "Greats".

To work a large painting with one of these is a real treat. There are two different shaped heads, one is bullet shaped and one is domed. Both are marvelous painting tools and very inexpensive.

A. Pointed Sash Brushes - 9149 Short Handle

This is a marvelous addition to anyone's brush collection. The handle is designed for a good "feel" and it reduces the fatigue that follows many hours of work on a large painting.

The head on this brush comes to a sculptured fine point and will work well for detail. The bristle is well packed and is held in place with an epoxy glue.

NUMBER	SIZE	DIAMETER
914901	2/0	7/16"
914902	2	5/8"
914903	3	3/4"
914904	4	7/8"
914905	5	1"
914906	6	1-1/8"

B. Domed Sash Brushes - 9049 Short Handle

This style is the closest to that used in the 1500's. Its thick bristle build carries a tremendous load of paint while providing good control. Any landscape painter or set designer will love the way that it works.

The bristle is held in place in a brass ferrule by epoxy glue. The handle is well balanced and is a bit shorter than standard art brushes. It works equally well with oils or acrylics.

NUMBER	SIZE	DIAMETER
904901	2/0	7/16"
904902	2	5/8"
904903	3	3/4"
904904	4	7/8"
904905	5	1"
904906	6	1-1/8"

Assortment shown on page 48.
Number 995033



Perfect for Mural Painting!

"These sash brushes allow anyone, regardless of age, ability or unique challenges, the ability to do remarkable work. These brushes are the most integral tool that we use in leading others through the magic of co-creating murals."

Connie and Tim Friesen of AVEC (Arts Vitally Enrich Communities). For more information on this community outreach program, email avec@centurytel.net.

Soft Hair Oil & Acrylic Brushes

Oil & Acrylic Brushes

Soft hair brushes are relatively new to the Western world. It wasn't until about 1850 that soft hair brushes started appearing in Europe. It was about the same time that the first brush manufacturers started their businesses.

The first hair to be seen was horse, pony, wolf and then sable. Soon after, domestic animals such as ox were brought into the business. Over the years, other hair types have come and gone, civet cat, fitch and mongoose. The favorite and most reliable remains sable.

Kolinsky Sable

Only selected, triple-dressed tails from the male Marten Weasel are used in these brushes. Very expensive, but without a doubt the best natural hair available for professional artist's brushes. When properly cared for, a Kolinsky brush will last for years. You can care for your Kolinsky by not using it on rough surfaces, and cleaning it with a good brush cleaner and conditioner.

Sable

It's important to learn the merits of different hair. Sable, from the Marten Weasel, is a hair that comes from the tail of the weasel. Each hair has a belly that then slopes to a needle point. It's this belly and point that determine the quality of the brush when in the hands of a qualified brush maker.

It is critical that the belly of the brush is just above the ferrule opening. A brush maker trying to improve his profits will bring the hair out too far to make it look larger. The result is a big brush that will not work and a bargain hunter who cannot paint.

The importance of the length of the hair out of the ferrule is strength. When painting with thick oils or acrylics, you will be pushing and pulling heavy paste and you will need a strong brush to accomplish this well. Sable remains the best product for this task.



Painting by Kate Palmer www.katepalmer.com

Ox Hair

Ox hair is a beautiful hair for flat brushes. It does not do well for rounds as each hair has a blunt tip. Ox hair comes from the hair around the animal's ear. The animal is not injured, the hair is trimmed out much the same as a barber does to a man's hair. The result is that there are no points. Some fine ox hair can be used in one stroke brushes.

Fitch Hair

Real fitch hair disappeared years ago. Rarely will enough surface to make a few brushes. Most fitch hair on the market is actually pony or a combination of horse and goat.

Synthetic Fiber

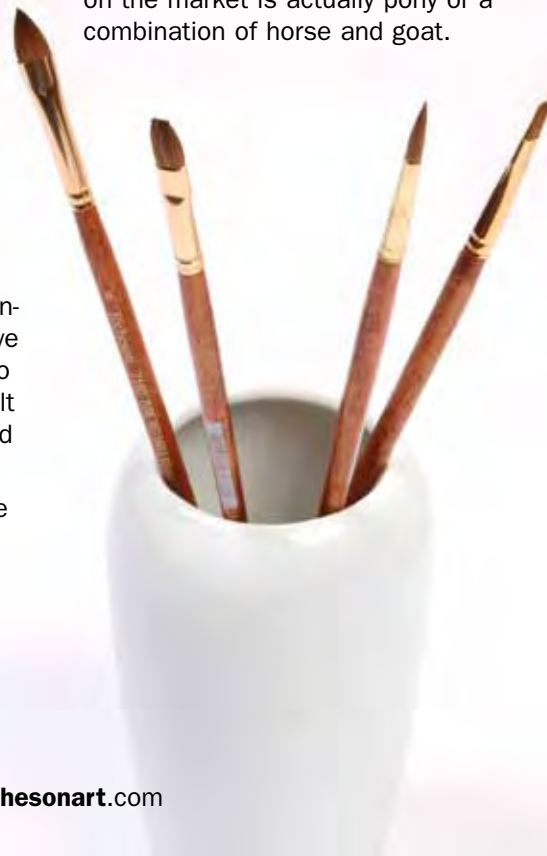
A tremendous change came to the Art Industry in the 30's. Acrylic paint and advances by industry leaders made a great technical change in painting. With change came the need for new types of brushes.

It wasn't until the mid-fifties that the need was really addressed. Synthetic fiber brushes started to surface. The first were nothing more than bundles of blunt fishing line chopped up and stuck on a stick.

The technical advances continued through the sixties, seventies and eighties. Each generation brought us a better and better substitute for natural hair and always at greater savings to the user. Today there are some synthetic fibers that almost equal fine sable at a fraction of the price.

With these great advances, new problems are created for the student painter. There are a hundred different kinds of mixes and blends with various types of synthetics and nylons. Don't believe that they are all the same. A brush that is made of 50% sable and 50% synthetic is miles better than a brush made with 92% synthetic and 8% sable. Yet the average student or even teacher will believe that a blend is a blend, a mix is a mix.

The only safe way to buy a brush is to test it in water before you buy it. Some of the new synthetic fibers, when mixed with fibers of different weights are just fabulous.



Kolinsky Sable Oil Brushes

Professional Kolinsky Sable Oil Brush Series

Very few companies today manufacture a pure Kolinsky Sable Brush for oils. Hair for this brush comes from the most Northern areas of the Kolin Peninsula and is most difficult to trap. It is the finest and the most expensive hair used in brush making.

When using hair of this quality we use only the finest and most skilled brush makers. The brush is mounted in a gold ferrule and has a beautiful walnut handle. When an artist's reputation hangs on a brush stroke, when the blending of a color on a cheekbone can make or break a portrait, then the artist must rely on the very finest of tools.

A. Kolinsky Filbert - 7160 Long Handle

The shape of the filbert is achieved by gently moving the hair in the finger tips of the brush maker to achieve that perfect oval shape. A knife can never touch the hair, the tips are never cut or trimmed.

NUMBER	SIZE	NUMBER	SIZE	NUMBER	SIZE
716002	2	716004	4	716006	6
716008	8	716010	10	716012	12
716016	16	716020	20	716024	24

B. Kolinsky Bright - 7161 Long Handle

This brush is full bodied and comes to a razor edge.

NUMBER	SIZE	NUMBER	SIZE	NUMBER	SIZE
716102	2	716104	4	716106	6
716108	8	716110	10	716112	12
716116	16	716120	20	716124	24

C. Kolinsky Round - 7162 Long Handle

The round is a very difficult brush to make correctly. You can not use a watercolor head on a long handle to get a good oil or acrylic brush. In watercolor, you are pushing very thin applications of colored water. Because there is very little resistance, you need a full bodied brush with great snap but little muscle. With oils and acrylics you will be pushing very thick applications of heavy paste-like paint. Here muscle is required.

NUMBER	SIZE	NUMBER	SIZE	NUMBER	SIZE
716202	2	716204	4	716206	6
716208	8	716210	10	716212	12
716216	16	716220	20	716224	24

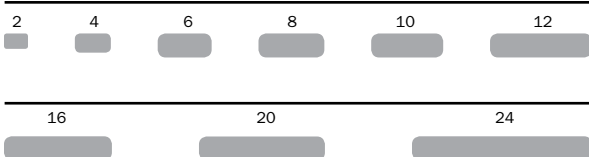
D. Kolinsky Flat - 7163 Long Handle

This flat brush is full and lush and comes to a razor edge.

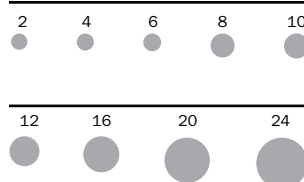
NUMBER	SIZE	NUMBER	SIZE	NUMBER	SIZE
716302	2	716304	4	716306	6
716308	8	716310	10	716312	12
716316	16	716320	20	716324	24



7160 Filbert , 7161 Bright and 7163 Flat Series Size Chart



7162 Round Series Size Chart



Assortment shown on page 50. Number 995044

Red Sable Oil Brushes

Pure Red Sable has been the soft hair brush of choice for many years. First, real red sable comes from the tail of the marten weasel. In the U.S., everything from top sable to rat hair is used in brushes and called sable. It's a buyer beware market. Our Red Sable brushes are pure red sable. They are not hidden in cellophane or strapped to a board. Test them, try them. Purchase from a reliable dealer who knows his products. Know what you expect from a brush and then make the dealer let you test the brush. Don't buy a brush in a package. A good shop will have water available and let you test several brushes.

A big fallacy that has developed is that you cannot use sable brushes with acrylics. Sable brushes work marvelously with acrylics. **The key when using sable brushes and acrylics is to clean your brushes often and well!** Acrylics are notoriously hard on brushes, but with proper care, it can be done. Don't let paint build up around the ferrule. The paint that gets underneath hardens and causes splitting.

During testing we have used sable brushes in oils, cleaned the brushes well, dried them and then used them in acrylics with no ill effects. We have reversed the procedure using acrylics first then oils and again there was no ill effect.

Give Your Brushes a Rest

After using sable brushes for months, give them a rest. Wrap them in an old rag after first putting a few drops of "lard oil" on the tips. It returns the natural oils to the brushes much as hair conditioner does for human hair. Proper care and cleaning will allow you to purchase the very finest of brushes and use them for many years.

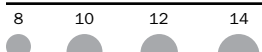
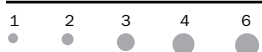
Painting by Helen Hubler

Painting since 1963, Helen is a Professional Artist and Instructor in the NYC area.

"I love using these fine brushes because I can do precision accurate portrait work with them. The finest details can be rendered nicely with these brushes. An art teacher once said: 'You are only as good as your brushes.' For the detailed faces I paint, that is absolutely true."

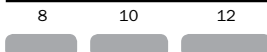
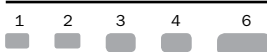


9117 Round Size Chart



34 1.800.233.2404

9160 Bright Size Chart



www.richesonart.com

9161 Filbert Size Chart



1.800.233.2404

Unique Fan Brushes

Brushes show on previous page.

A. Pure Sable Rounds - 9117 Long Handle

The head of this brush is somewhat stout so that it will manhandle the heavy loads of oils or acrylics. The head comes to a fine but firm point and is excellent for detail.

NUMBER	SIZE	NUMBER	SIZE
911701	1	911702	2
911703	3	911704	4
911706	6	911708	8
911710	10	911712	12
911714	14		

B. Pure Sable Brights - 9160 Long Handle

Our bright is hand crafted by master brush makers using the finest pure red sable. The brush is full bodied and comes to a razor edge.

NUMBER	SIZE	NUMBER	SIZE
916001	1	916002	2
916003	3	916004	4
916006	6	916008	8
916010	10	916012	12

C. Pure Sable Filberts - 9161 Long Handle

Our filbert is full bodied and comes to a razor edge. Few filberts on the market will hold the edge that this brush does.

NUMBER	SIZE	NUMBER	SIZE
916102	2	916104	4
916106	6	916108	8
916110	10	916112	12

Why Fans?

Shaped like a fan, these brushes are used to pull grass, fur or other strokes as well as to soften edges. They are the perfect blending tool. Natural hair is especially ideal for soft blending.

A. Pure Sable Fan - 2047 Series Long Handle

The finest quality pure Sable fan available. This handmade brush works beautifully to blend the edges or create special effects.

NUMBER	SIZE
20470	2
20475	6

B. Signature Fan Brushes - 9640 Series Long Handle

This bristle fan is ideal for blending oils and acrylics. For the full line of Signature brushes, see pages 24 and 25.

NUMBER	SIZE
964002	2
964004	4
964006	6
964008	8

C. Chelveston Pure Bristle Fan - 9240 Series Long Handle

This fan is ideal for blending oils and acrylics. The flagging of the bristle is excellent and the head shape is designed to give maximum life to the brush. For the full line of Chelveston brushes, see pages 26 and 27.

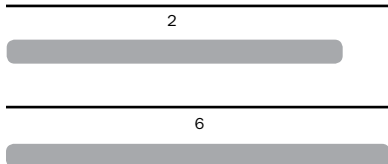
NUMBER	SIZE
924002	2
924004	4
924006	6
924008	8



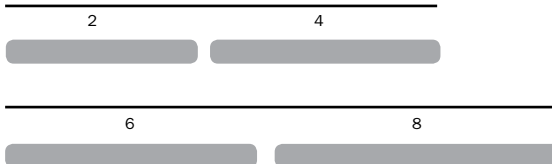
Assortment shown on page 50. Number 995043

Assortments containing fan brushes on page 49 and 50.

2047 Fan Series Size Chart



9451 Fan Series Size Chart



For measurements on the 9640 Series, see page 25. For measurements on the 9240 Series, see page 27.

Synthetic Oil & Acrylic Brushes

Famous for their lasting qualities, easy care and affordable price, our synthetic oil & acrylic line of brushes offers a great selection for any artist. Made with the latest hi-tech synthetic fiber, these brushes are available in three textures to compliment different painting styles.

Richeson's Orange Synthetic

This filament is so good it will pass for sable. The fiber feels and responds like sable and it's full bodied and carries oil or acrylic just like sable. Even loaded with paint it will come to a razor edge in the brights. The rounds are stout and come to a strong firm point. Because of their softness, this series is ideal for glazing.

A. Orange Synthetic Rounds - 9118 Long Handle

NUMBER	SIZE	NUMBER	SIZE
911801	1	911802	2
911803	3	911804	4
911806	6	911808	8
911810	10	911812	12
911816	16	911820	20

B. Orange Synthetic Brights - 9164 Long Handle

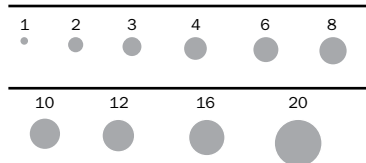
NUMBER	SIZE	NUMBER	SIZE
916401	1	916402	2
916403	3	916404	4
916406	6	916408	8
916410	10	916412	12
916416	16	916420	20

C. Orange Synthetic Filberts - 9165 Long Handle

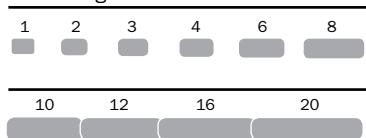
NUMBER	SIZE	NUMBER	SIZE
916501	1	916502	2
916503	3	916504	4
916506	6	916508	8
916510	10	916512	12
916516	16	916520	20



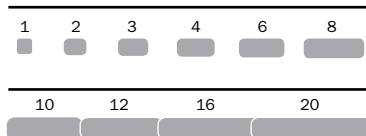
9118 Round Size Chart



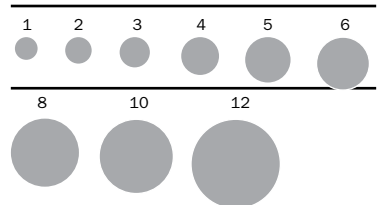
9164 Bright Size Chart



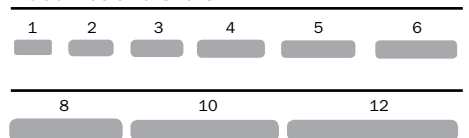
9165 Filbert Size Chart



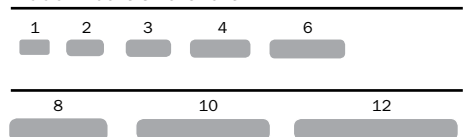
7500 Round Size Chart



7530 Flat Size Chart

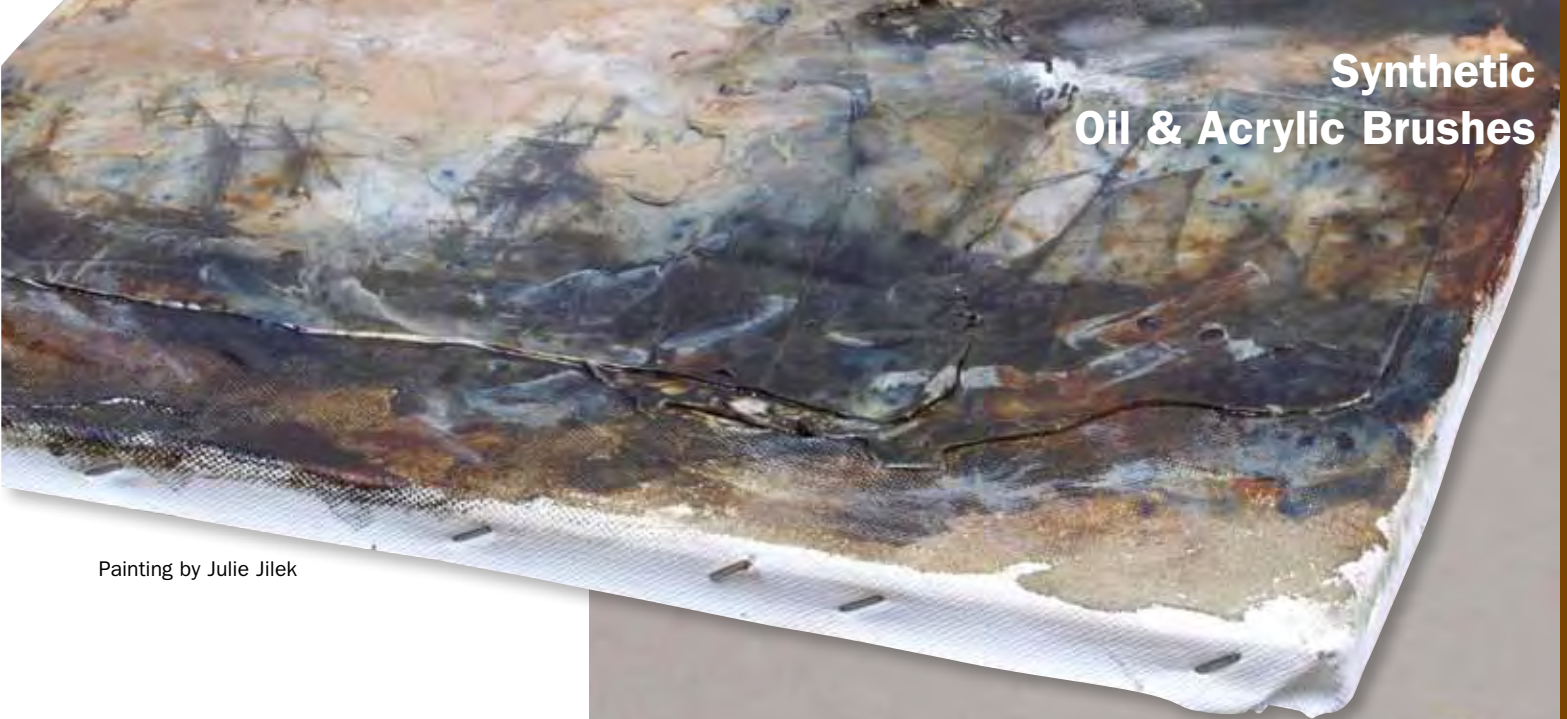


7550 Filbert Size Chart



Assortment shown on page 49.
Number 995034

Synthetic Oil & Acrylic Brushes



Painting by Julie Jilek

Brushes shown on previous page.

Richeson's Professional Synthetic

The hi-tech world has now developed a magnificent fiber that will take the place of bristle when working with acrylics. This new material is easier to clean, yet has all of the feel and touch of bristle. Excellent color carrying capacity in firmly designed heads that hold their shape when used vigorously.

D. Professional Synthetic Rounds - 7500 Long Handle

NUMBER	SIZE	NUMBER	SIZE
750001	1	750002	2
750003	3	750004	4
750005	5	750006	6
750008	8	750010	10
750012	12		

E. Professional Synthetic Flats - 7530 Long Handle

NUMBER	SIZE	NUMBER	SIZE
753001	1	753002	2
753003	3	753004	4
753005	5	753006	6
753008	8	753010	10
753012	12		

F. Professional Synthetic Filberts - 7550 Long Handle

NUMBER	SIZE	NUMBER	SIZE
755001	1	755002	2
755003	3	755004	4
755006	6	755008	8
755010	10	755012	12

Richeson's White Synthetic

The sable-like softness of these brushes makes them ideal for smooth stroking and blending. Very affordable.

A. White Synthetic Rounds - 9167 Long Handle

NUMBER	SIZE	NUMBER	SIZE
916701	1	916702	2
916703	3	916704	4
916706	6	916708	8
916710	10	916712	12

B. White Synthetic Brights - 9166 Long Handle

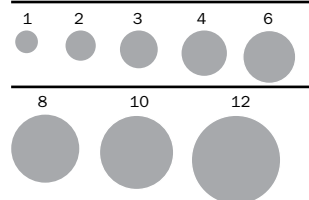
NUMBER	SIZE	NUMBER	SIZE
916601	1	916602	2
916603	3	916604	4
916606	6	916608	8
916610	10	916612	12

C. White Synthetic Filberts - 9168 Long Handle

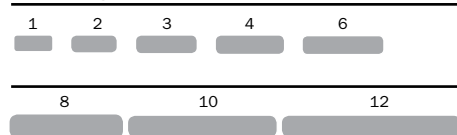
NUMBER	SIZE	NUMBER	SIZE
916801	1	916802	2
916803	3	916804	4
916806	6	916808	8
916810	10	916812	12



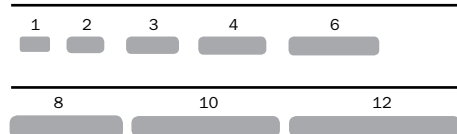
9167 Round Size Chart



9166 Bright Size Chart



9168 Filbert Size Chart



Assortment shown on page 49.
Number 995034

•No assortment available.