

da Vinci

Brushes for oilpainting made from the finest natural hair

KOLINSKY RED SABLE - Series 1610, 1815, 1810, 1812

At **da Vinci**, Kolinsky is defined as the highest grade of Red Sable hair from the Tobol and Ussuri river regions in Siberia. In these regions, hair from male, winter tails grows the longest and strongest due to the extreme cold. This provides **da Vinci** brushmakers with the best raw materials for Kolinsky Red Sable Oil brushes. Expertly shaped, these brushes are unmatched for spring, resiliency, color-carrying capacity and their ability to hold a sharp edge or point. They are excellent for precise, controlled brush strokes, detail work, and fine blending. Color can be spread thinly and evenly for subtle shades of color, structuring or layering. Each brush features a durable, seamless, nickel-plated brass ferrule.

RED SABLE - Series 1620, 1820, 1824

Red Sable Oil brushes have both great resilience and softness. They are mainly used for spreading color thinly and evenly, which allows the artist to achieve subtle shades of color and structure. Red Sable hair has excellent color-carrying capacity and is the artist's choice for precise, controlled brush strokes. These brushes are excellent for detail work or delicate blending. Each brush features a durable, seamless, nickel-plated brass ferrule.

BLACK SABLE - Series 1640, 1840, 1845, 1843, 1842

Russian Black Sable, also known as high quality Russian fitch hair, lies directly between Artist Chungking Bristle and the finest Kolinsky Red Sable hair. It is slightly stiffer and more rugged than Red Sable, but still gives the painter the benefits of Red Sable; its stiffness allows for bristle-like strokes, only smoother without marking the paint layers. In larger sizes, Black Sable Brushes have great color-carrying capacity. Excellent for delicate blending and smoothing out ridges, it is a favorite among portrait and realist painters. It is the most stable oil painting brush in the whole **da Vinci** assortment. Seamless, nickel-plated brass ferrules give it durability and Black Sable is a great value when compared to Kolinsky Red Sable hair, especially in large sizes. All shapes are available up to size 30.

ROUNDS: Black Sable Rounds taper to a sharp point with excellent spring and are far superior to mongoose, ox, or sabeline hair rounds. BRIGHTS: The thick belly, overall strength, and resiliency of the hair in Black Sable Brights allow the painter not only to move through large volumes of oil paint with smooth, transparent brush strokes for large area work, but also to delicately blend colors on the palette while holding a firm edge.

FILBERTS: Combining the advantages of both rounds and brights, the Black Sable Filberts allow maximum color loading and have delicate hand-tapered edges and points that hold their shape after heavy use. One of the world's finest oil painting brushes. Also available in double thickness (Series 1842).

OX HAIR - Series 1865, 1887, 1687, 560

Light Ox Hair Brights & Filberts are a great value in mid to large sizes. Ox hair is third in the hierarchy of hair costs after Sable and Fitch. These brushes hold large amounts of color and are excellent for moving large quantities of paint across the canvas. They are a favorite of painters, who use thicker applications of paint. When Sable or Fitch brushes become too expensive in certain sizes, many painters use a Light Ox Hair brush.



1610

1815

1810

1812

1620

1820

1824

1845

1640

1843

1842

1840

1640

1865

1887

1687

560

da Vinci INFORMATION ABOUT OUR ARTIST BRUSH MAKERS

Our employees who manufacture the natural hair and bristle brushes undergo a three-year apprenticeship where they learn appropriate handling skills and acquire the all-important 'feel' for our precious materials.

Our apprentices are taught to give equal care to all categories of brush produced, whether it is watercolour, oil or acrylic. Special attention must, however, be given to the manufacture of the filbert shape because it needs very careful hand shaping.



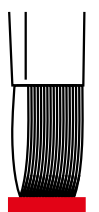
In the long tradition of oilpainting our artist brush makers have passed down from generation to generation an enormous accumulated experience of manufacturing a vast number of forms and shapes of brushes. The most important characteristics of these are listed below.



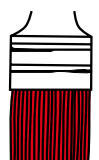
Oilpainting brush round
round ferrule
long handle
egg-shaped brush



Oilpainting brush
Filbert shape
flat ferrule
long handle
as Fresco-shape
extra long length



Oilpainting brush
Flats and Brights
flat ferrule
long handle
straight painting edge



Varnish or lacquer mottlers
with natural hair or
synthetic fiber,
straight painting edge
wide rust free ferrule



Edouard Manet
"Petit déjeuner sur l'herbe" (detail)

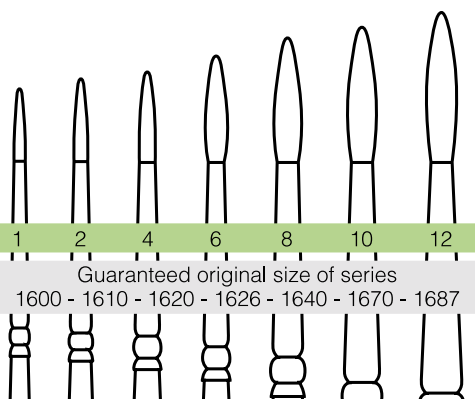
△ IN OUR PICTURE-SEARCH there are four deliberate mistakes. Can you find them?

👉 ASK your local art supply retailer for **da Vinci** BRUSH-SETS. These are carefully selected for oilpainting outdoors or in the studio.

💰 OUR ADVICE TO PAINTERS **da Vinci** complies with international standards on brush type sizes which assure the customer of a reliable scale. The most popular round and flat oil painting brushes are shown below in their actual sizes.

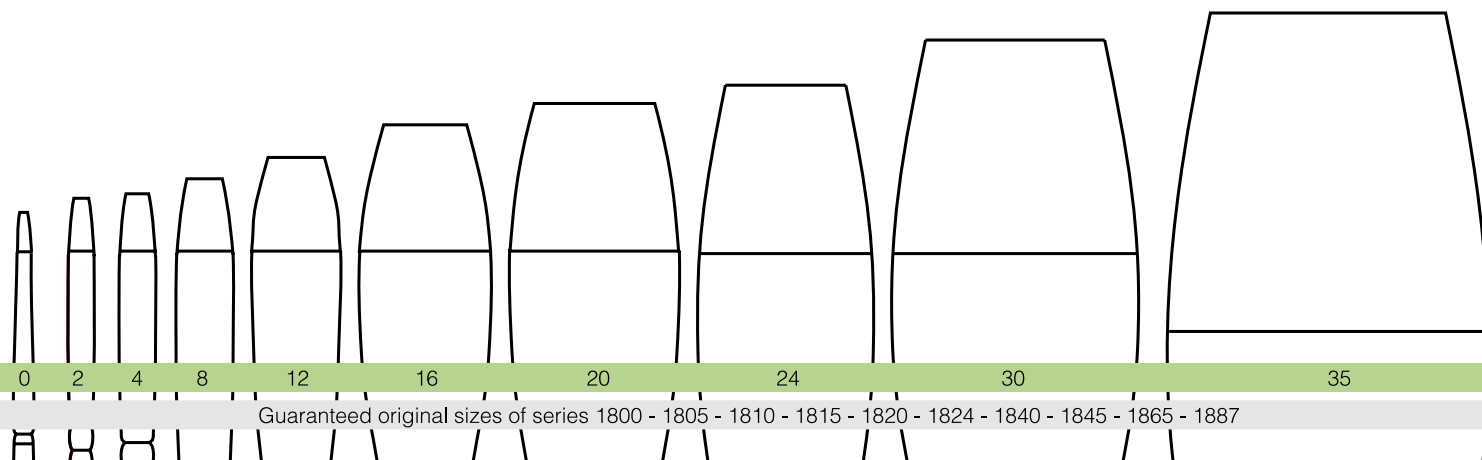
There are always some deviations from these standards on the market and particularly in the case of the larger size brushes this will be reflected in remarkable price differences. Never buy a brush size 'blind', check, for example, whether size 12 compares with the size reproduced in this leaflet.

🧼 OUR CLEANING TIPS First wipe off the oil or acrylic paint thoroughly onto a piece of cloth, then use luke warm water and **da Vinci** vegetable soap (order number 4033) and clean your brush by stroking against the palm of your hand. Please do not forget: Form the brush into its original shape and always allow it to dry thoroughly.



It is always very important that the shape and type of brush is appropriate for each specific technique, so that the paint absorbing capacity and the brush strokes meet the requirements of the painter.

It is interesting to note that in contrast to watercolour painting - where the brush body fully absorbs the paint - in oil painting the brush must be made of the correct hair composition so that the paint will coat the brush like a skin and can be applied fluently when painting.



GREGORY DANIELS FINE ARTS