



**CHOOSING
AND MAINTAINING
YOUR FINE
BRUSHES**

OIL

Raphaël®

THE DIFFERENT FIBRES

White : Natural fibres. Carefully selected hog bristles. Whitened, boiled for two hours and specially conditioned, these bristles are renowned for their finesse. They are high quality bristles, more elastic and more resistant, providing better control in use. Finer and more precise brushstrokes than with traditional hog's bristles.

Extra white bristles : Natural fibres. Hog bristles. Benefiting from very carefully selected bristle sources and a perfect preparation (boiled up to 3 times), these brushes offer excellent longevity. Ideal for painting and blending.

Sable : Different varieties are available from different sources : Russian sable, Chinese sable. Their characteristics are sometimes similar but they do not allow such a wide diversity in manufacture than the Kolinsky sable.

Kolinsky Red Sable : This extra-fine hair, which has a golden red fawn appearance, has incomparable vigour, springiness and elasticity. Thanks to its flag, it is the perfect hair for precision work and fine details. It is the extra-fine hair for all artists' brushes, and historically its price has been higher than gold.

Kevrin : Natural fibres. Kevrin offers the resistance of an extra fine bristle combined with the precision and the elasticity of Sable. A fine, natural, very oily and responsive hair like Sable. Also very pleasant to use when decorating wood.

Martrette : Natural fibres. Mixture of fine hairs. Used as a replacement for Sable for oil painting.

Ox ear : This fine hair, taken from the inside ear of oxen, may have different colours, depending on the breed of animal and its preparation. It is strong while remaining relatively responsive, which gives good results. It is very flexible.

THE LARGE FLAT BRUSHES

The large flat brush is used to paint on all types of supports, at all stages of the artist's painting session: preparing the support, bringing in the colours, varnishes.



297 Large size flat brush for oil and gouache. Stainless steel ferrule. Extra white bristles.



277 Large size flat brush of extra bristles. Tin ferrule

Fine brushes must be properly maintained for them to work properly and to ensure that their longevity. The cleaning method depends on the type of paint used and the nature of the bristle or fibre.

Solvents such as turpentine or white spirit need to be used to remove oil colours from fine bristle or hair brushes such as Kevrin.

Additional information and advices :
COMMUNICATION DEPARTMENT
2, Rue Lamarck
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You could wonder why such a wide range of brushes with different shapes, made with different ways of expression and need the appropriate tool; in addition every brush shape has

1) Applying colour masses and backgrounds

A short flat bright brush, as large as possible, is well adapted for applying the colour masses. The short flat bright brush, used on the edge or laid flat, is usually used for **detail work and building up the background.**



3570 PARIS CLASSIC
Extra white bristles.



3590 D'ARTIGNY
Interlocked.
Assembled with the natural shape of the bristle.



3511 ETUDE
Extra white bristles.



3630 OLEO
White bristles.

A Round bristle brush is used for **sketching outlines and detail work.**



356 PARIS CLASSIC
Extra white bristles.



358 D'ARTIGNY
Interlocked.
Assembled with the natural shape of the bristle.



350 ETUDE. Extra white bristles.



362 OLEO. White bristles.

A long flat bristle brush or filbert brush is used for carrying and laying down colour so that to **give to the picture its thickness and its relief.**



357 PARIS CLASSIC
Extra white bristles.



359 D'ARTIGNY. Interlocked.
Assembled with the natural shape of the bristle.



351 ETUDE. Extra white bristles.



363 OLEO. White bristles.

The Fan brush allows **blending colours.**



3695 ETUDE
Extra white bristles.

with different hairs and in so many sizes. The fact is that every artist has his own particular use.

2) Drawing and Laying the subject

The short flat sable brush makes it possible to modify colours gently, bring a brighter tint and give **relief to your work.**



1872 KOLINSKY GOLD
In Kolinsky extra red sable.



872 FRESCO. In red sable.



877 KEVRIN. In fine "Kevrin" hairs.



873 MARTRETTE



878 IMPASTO. In ox ear.

The round sable brush is used for **sketching outlines.**



1862 KOLINSKY GOLD. In Kolinsky extra red sable ; also available in extra-long pointed rigger (8802) and in long round pointed (882).



862 FRESCO. In Sable. Also available in short round (8620) Long pointed filbert for pointillist brushstrokes (8622).



867 KEVRIN. In fine "Kevrin" hairs.



863 MARTRETTE. Also available in round (884).



868 IMPASTO. In ox-ear hair.

The long flat sable brush or filbert brush **for finishing work.**



905 KOLINSKY GOLD. In Kolinsky extra red sable.



8728 KOLINSKY GOLD
In Kolinsky extra red sable, thick filbert brush.



8722 FRESCO. In sable.



877 KEVRIN. In fine "Kevrin" hairs.



8732 MARTRETTE



8782 IMPASTO. In ox-ear hair.