



The Oil Brush

Raphaël

Master Brush-maker since 1793

The “Oil” Brush

“Painting and drawing are done at the same time” said Cézanne, and to do this you need a variety of brushes of different shapes and hair quality.

The choice of which Oil Brush to use depends on 3 criteria :

- *The consistency of the paint : more or less fluid depending on whether you are using glazing or thickening (“impasso”) techniques.*
- *The quality of the surface : texture of the canvas*
- *The technique used : on flat or line and detail.*

Oil brushes come in a number of different shapes...

- *Flats for background and general, quick coverage*
- *Filberts or cat’s tongues for a softer approach*
- *Rounds for detail work*
- *Fans for blending.*

... and a variety of hair qualities :

- *Hog bristles : straight or interlocked.*
This is for preparation of the canvas, laying down background and painting in colours.
- *Fine hairs (Martrette, Fitch, Kevrin...) or Extra-Fine hair (Sable, Extra-Fine Kolinsky sable) :*
These are for adding extra layers and detail work.

Oil brushes are always long-handled. in oil painting, the artist is further away from the support than the water-colour painter is from his or her paper. The brush is therefore held higher up the handle, further away from the ferrule.

Our handles and ferrules are selected to ensure the solidity and balance of the brush. The bundle is glued twice and the ferrule is double-crimped. Particular care is taken in the steaming, drying, laquering and varnishing of the handles.

Raphaël Oil Brushes are handcrafted using specialised techniques passed down from generation to generation by experienced professionals.



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Shapes

Flats :

- “Bright” or Short Flat : for diluted colours, laying down, area work and backgrounds. This brush has more spring than the flat.
- Long Flat : for carrying and laying down colour. Its length-out allows more suppleness, longer brush-strokes and greater spread. Ideal for painting in.
- Interlocked : for a resilient, rapid and precise stroke. For working with thick colour.

Filberts or Cat’s Tongues

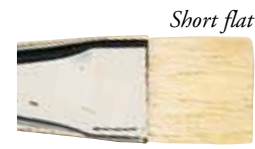
- “Traditional” Filbert : for relief and detail work or dabbing. Allows glazing, retouching and putting finishing touches.
- Almond : for working at the more advanced stages, relief work, retouching and finishing.

Rounds :

The length of these can vary.
For sketching outlines, retouching, finishing and detail work. A round brush carries more colour than a flat.

Other shapes :

Fan : for blending, blurred effects and glazes.



Hair and Bristle

There are two kinds of tufts :

- *Fine Hair with a single tapered tip (single filament hairs)*
- *Bristle with a multiple split tip ("flag" end bristles)*

Bristle is used for building up the picture, hair for painting and detail work.

- *Oil brushes used traditionally by Artists are made with Hog Bristle. Its rigidity allows the application of thick paint (oil colours, acrylic) and laying down of large areas.*

The multiple split tip is well adapted to large brush strokes that sweep and penetrate the surface, but they do not taper to a point in the same way that fine hair does.

The only compromise solution that has been found is to interlock the bundle so that it curves in on itself.

Hard Bristle Brushes allow a vigorous treatment of the painting material and maximum utilisation of the texture of the surface.

- *Fine hair holds its point well, giving greater finesse to the stroke. These brushes allow subtle brushstrokes and fine lines ; they come back to a point easily. They are easily used when working with more fluid paints.*

Fine or extra fine hair brushes "sublimate" an extra-fine or Artist's Quality colour.

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Bristle

Bristle can be either :

- *Interlocked : keeping the natural shape of the bristle and giving a stronger stroke on the canvas.*
- *Straight : boiled another time to straighten them. They allow blending and painting, as they are more subtle than interlocked bristles.*

White :

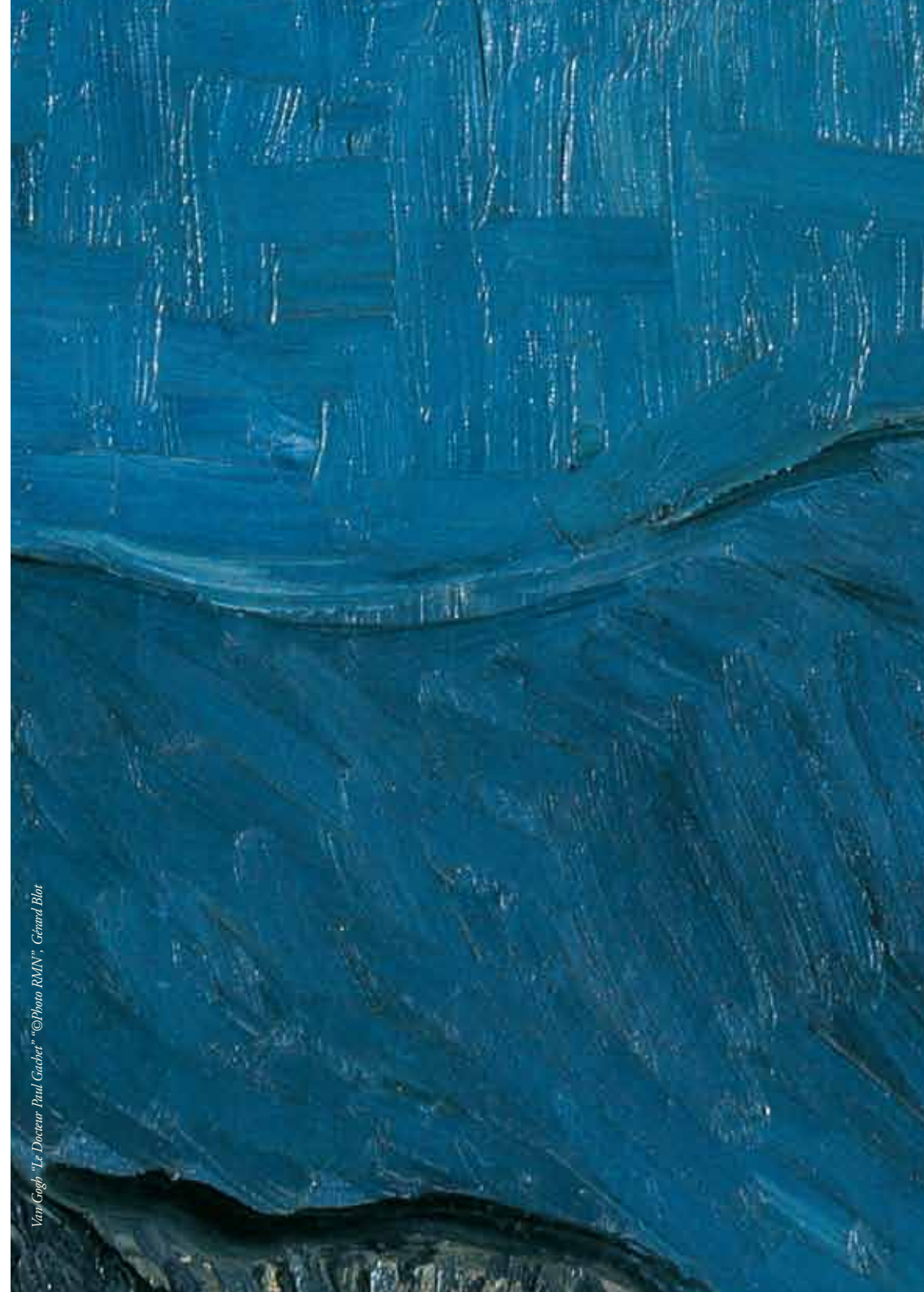
This bristle is imported from China and from Central Europe. Bleached, boiled for two hours and specially treated, it has a reputation for quality. It comes from a species of hog with high quality, more elastic and more resistant bristle.

Extra white :

The result of a stringent selection of bristle and perfect preparation, these brushes have an excellent lifespan.



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Fine Hair

Kevrin :

Fine Special Hair. Kevrin hair has the resistance of a high quality bristle combined with the precision and elasticity of sable.

Martrette :

A mixture of different quality hairs, this replaces sable for a variety of uses.

Ox hair (light, dark) :

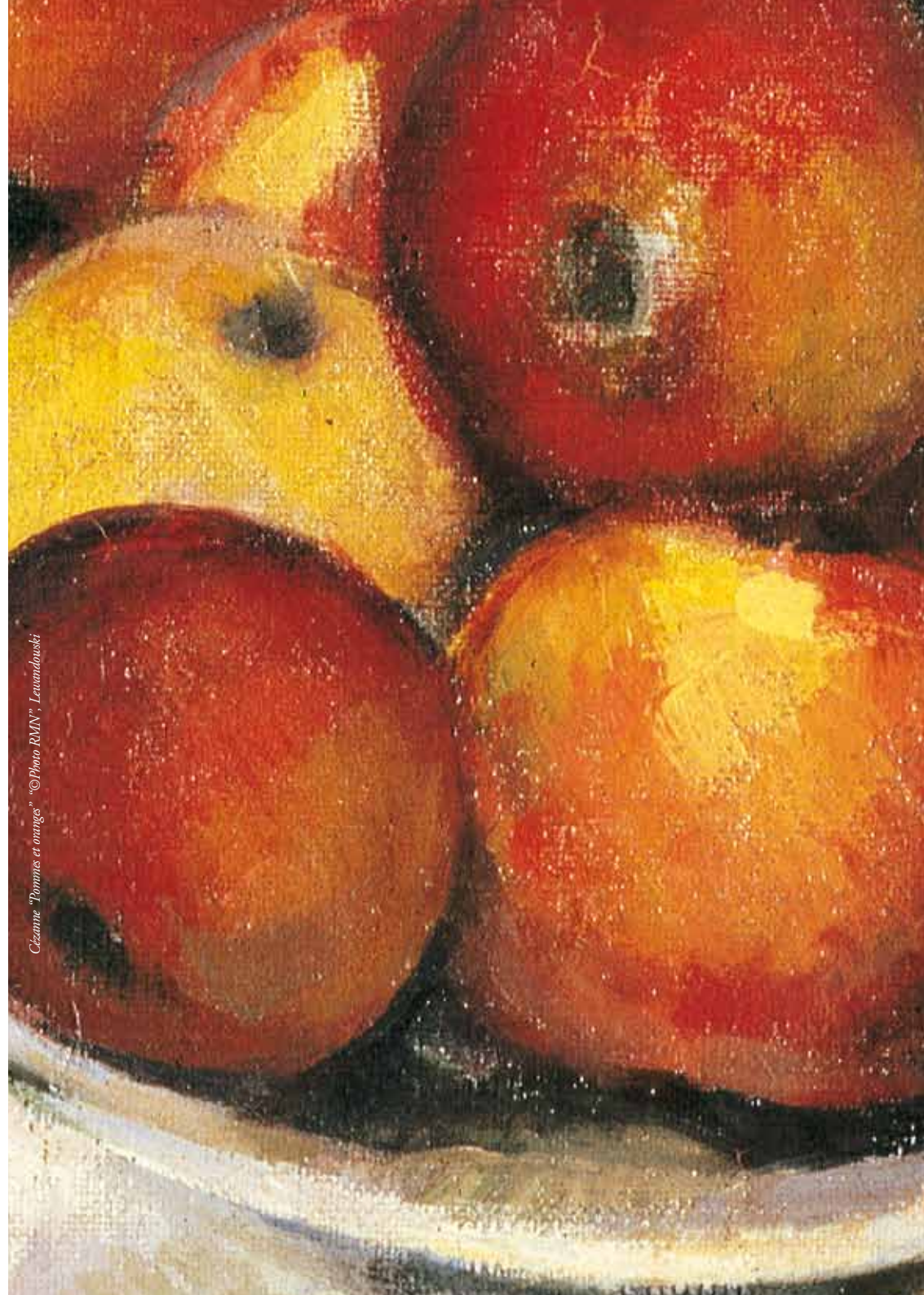
The colour of this hair, which is taken from the rim of the ox's ear, varies according to the race of cattle and the preparation of the hair. It is a resistant and relatively resilient hair which gives good results. It is very supple.

Fitch :

Hair from Russian or Central European fitches.



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Cézanne "Tomates et oranges" ©Photo RMN, Levandowski

Extra-fine hairs

Kolinsky Red Sable :

This hair comes from the Siberian and Manchurian sables, better known as Kolinsky. These small animals, similar to martens, live in the coldest parts of these countries and have a very strong and dense fur. Kolinsky hair has a golden-red and fawn colouring and its resilience, spring and elasticity are incomparable. Thanks to its tip, it is perfect for line and detail work. It is the ideal hair for all Artists' brushes but is more expensive, per gram, than gold.

Red Sable :

Other varieties of red sable include Korean sable and Chinese sable. These are sometimes of a similar quality, but do not allow such a wide diversity in terms of manufacture.



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Caravage "La disense de l'homme aventureux" ©Photo RMN, Gérard Blot



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