

Silver Brush LIMITED®

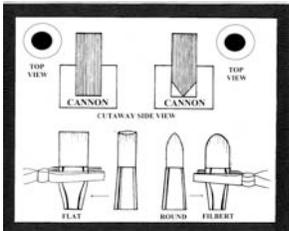
ARTIST BRUSH TIPS

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Unlike most products that are manufactured today, fine artist brushes, with few exceptions, are made today using many of the same techniques as in the 19th and early 20th century. Brushes are laboriously made by hand by apprenticed artisans that have passed through many stages of the process to become master brush makers.



Most Silver Brush Limited brushes are made by hand. The brush making process is fascinating to watch. Both synthetic and natural hair comes from a supplier in one-pound bundles, a portion of which the brushmaker lays out in a row. By feel and weight a master brushmaker picks up the exact amount of hair for the size brush she is making and cups it for shape. The round brass cups are called cannons and resemble the barrel of a cannon when viewed from the receiving end. Hair is inserted into the cannon, tip down, and the cannon is tapped to settle the hair into the desired shape. The brushmaker removes the hair from the cannon and inserts it tip first into the base of the ferrule, then taps and pulls it through to the proper length. Cannons



come in many sizes and shapes, depending on the brush being made. For flats, the brushmaker uses a flat bottom cannon and the ferrule is crimped. For rounds, the bottom of the cannon is pointed and the ferrule left un-crimped. If the round is crimped, the brush becomes a filbert. Hair lengths are fairly standard, so the finished length most often depends on the amount pulled out of the ferrule. Bristle brushes are assembled in a different way, which is discussed later. A skilled brushmaker makes the process look easy, but it requires years of training to become accomplished. Many brushmakers begin their apprenticeship as young as 14 years old. Master brushmakers take 5 to 7 years learning their skills. Brushes like



Silver's *Grand Prix*[™] bristle series and *Renaissance*[™] red sables are only made by master brushmakers.



At a separate station a measured amount of epoxy adhesive is inserted into the base of the ferrule to secure the hair. Silver brushes utilize a triple epoxy barrier to protect the head from water and solvents. After the epoxy in the brush heads cure, the heads are sent to the assembly area where handles are inserted. Ferrules are glued and then crimped onto wooden handles. Our *Crystal*[™] series and *Black Velvet*[™], *Golden Natural*[™] square wash brushes have acrylic handles. The assembled brushes are inspected for any loose or reversed hair. They are then dipped in an inert water-soluble sizing to protect their shape and make them attractive for display in the art store. The sizing is important so the brush head will not get damaged in the process of shipping. The handles are imprinted, some brush heads are sleeved to protect the head in shipping and then they are boxed for distribution. The protective sleeve that some brushes have is for transport only, end-users never need to replace the plastic sleeve.

With bristle brushes the assembly process is slightly different. On better bristle brushes the hair is wet before brush construction to accentuate its natural curve. The brushmaker selects the proper amount of hair and one half is reversed, with each half curved inward to give the brush its natural and distinctive **interlocked** shape. **Interlocked** bristle brushes maintain their shape in continued use. Our *Grand Prix*[™], *Silverstone*[™] and *Le Mans*[™] are interlocked. On low cost bristle brushes the hog bristles are boiled and straightened and will not hold their shape as well.



1. What are the benefits of Natural Hair?

The outer casing (cuticle) of natural hair is covered in natural scales, which help the hair hold moisture, while synthetic does not. Natural animal hair also has a hollow tube (medulla) within each filament that allows the hair to absorb a great deal of moisture. Natural hair is wear resistant and will work in all mediums. The greatest benefit of

natural hair vs. synthetic hair is its absorbency. While great progress in moisture retention has been made in the world of synthetics, natural hair will always hold the most color for the artist.

2. What is synthetic hair?

DuPont invented the process of making Taklon, in which polyester fiber is extruded and tapered to a fine point. DuPont sold the rights to this process to the Toray Chemical Co. of Osaka Japan. Taklon was originally designed to mimic the handling characteristics of natural sable. It is now offered in several sizes from 0.08mm to .15mm, which mimic hair and .20mm, which mimics boar bristle. Variations of percentages in diameter affect the stiffness or



softness of the brush. Varying diameters also creates more space between the filaments, allowing the brush to carry more liquid. A good example of a soft mixed diameter white Taklon brush is the **Silverwhite™** series, which is capable of carrying considerable moisture. Silverwhite is our best selling Taklon and is available in both short and long handle.

Taklon is an excellent alternative to soft natural hair brushes. These filaments are originally white and are often dyed to a golden color. Silver has several series with golden taklon bristles; the **Ultra-Mini™**, **Crystal™** and **Sterling Studio™** series. The **Ultra-Mini's™** are precision miniature painting tools, and the **Crystal™** watercolor series and **Sterling Studio™** series are exceptional value brushes. **Golden Natural™** is a blended brush series that has 50% golden taklon and 50% natural hair.



There are several new filaments designed for specific uses. Risslon is a fine black synthetic filament mixed with Black Kazan Squirrel to make our excellent **Black Velvet™** watercolor and silk painting brush. This brush has great moisture retention.



Interlon is a larger diameter synthetic filament, developed for our **Ruby Satin™** series to replace mongoose hair, and has become a best selling brush in short handle for folks that sit and paint in a variety of different media. **Ruby Satin™** brushes excel in performance for decorative artists and in long handle for fine art work.

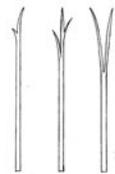


Silver Brush spent years working on the design of their **Bristlon™** series, a textured white synthetic bristle for acrylic and oil, which is the most durable synthetic filament available. It has excellent tensile strength and snap and is the only synthetic available that equals the handling characteristics of the finest quality hog bristle. Bristlon's synthetic hair can be worked every bit as hard as a hog bristle brush.



3. What are the differences in natural hairs?

Bristle - The strongest of the epidermal filaments, it comes from the body of hogs. Boar bristles differ from hair in that they have hollow tubes and the top of each strand is divided into two or more tips called **flags**, like a miniature twig, which allows the relatively stiff bristle to carry a considerable amount of color. They are tougher and more rigid than most natural hair brushes and are best for applying thick layers of paint. Top quality white boar bristle hair comes from the Chongqing area of China. Boar bristles also come from many areas of China or India, but most are of lesser quality and the bristle is yellow and mottled. A bleaching process gives us uniform white bristle, but as with human hair, it can make the bristle brittle and susceptible to breakage. Top quality Chunking (Chongqing) bristles are naturally whiter and require



little bleaching, so they retain their natural oils and do not become brittle. Our **Silverstone™** series is an example of finest quality white Chunking hog bristle. **Silverstone™** brushes are interlocked and deeply flagged for maximum color carrying capability and two shapes come in sizes to #20. The very best of this top quality bristle is hand selected to make our artists master series the Silver



our economy bristle series. The are boiled and straighten and the series will be longer lasting than most on the market.

Grand Prix™. These brushes are highly prized by professional portrait and landscape artists.



Silver's **LeMans™** is our university series and an excellent choice for the serious student. **Faye™** is main advantage of this economical series is that they hair is securely fastened into the ferrule. The **Faye™**

Sable - Good quality sable type hair used in brush making is finely pointed and has a long taper to its thicker midsection called the belly, then tapers slightly back to its base or butt. Great in wet strength, most red sable comes from the tail of a male martin (sable is actually a made up name). Sable is coveted because of its ability to maintain its shape and spring, while still carrying a maximum amount



of color. The quality of sable hair is determined by the climate in which it is raised. The colder the climate, the richer and thicker the fur. The most expensive sable hair comes from weasels in Siberia and northern China. The true Kolinsky weasel is now protected in Russia and most "Kolinsky" hair now comes from an Asian weasel. Male sable is preferred to female due to its longer length, finer tip and plusher tail. Due to the excessive cost of male "Kolinsky" hair, it is often mixed with 60% female hair. Top quality sable hair comes from the male winter coat mid-way down the tail where the hair is more protected, has more body and has a longer taper. The Silver Brush *Renaissance*TM series are our finest quality 100% male tail red sable brushes. Our *Silver Kolinsky*TM is female hair and is available in larger sizes, where the extremely fine taper of male hair is not a benefit. This series is very economically priced. Often any hair's name alone is of perceived value, as the quality of any hair varies with the age and quality of the animal, location of the hair, time of year shorn, hygiene and hair dresser.



Please note: Animals are predominately destroyed for the food they provide the populous, though some are farm or ranch raised. The coats and tails of these animals are an additional source of revenue for the breeders. No animal that is endangered is ever destroyed for artist brushes.

Squirrel – This is the softest and silkiest of the brush making hairs and comes from the tail of the squirrel. It is a thin hair with a pointed tip and fairly uniform body. Most squirrel hair comes from Russia and the Yukon Territory of Canada. When we talk about hair strength we mean wet strength. Squirrel has the least "wet strength" but its extremely fine hairs carry the most liquid. It is very limp when wet and will not hold its shape. Squirrel hair makes an excellent watercolor wash brush where its superior liquid carrying ability is of benefit, as the hair is pulled across the surface making long smooth broad strokes. Quality squirrel hair is expensive and is often used in a mix with other natural hairs to control cost. It is mixed 50/50 with synthetic hair in our beautiful *Black Velvet*TM series. They are made from Black Kazan Squirrel hair, which retains a great amount of moisture, and black Risslon synthetic, which maintains the brush's shape and spring. Silver's *Black Velvet*TM is a great handling brush and wonderful to use. Kazan is the finest quality squirrel hair followed by Blue Squirrel, Taleutky, then Canadian or Golden Squirrel.



Pony – The best comes from belly of the pony. It is usually a soft light brown hair. It is often mixed with other hairs or is used for wash brushes. The Silver Camel's hair series of brushes is made mostly of Pony hair. These include the *5300S* series and the *Wee Mop*TM series *5319S*.



Goat – Goat hair has no spring, but does have a fine point. The quality of the hair varies with the area of the body, with the belly hair being the softest. Black goat hair becomes stiffer when wet while white goat hair does not. It is most often used in making wash brushes, blending brushes, watercolor and oriental hake brushes. Silver's *Alpine White*TM and *Silver Mops*TM are made from the finest goat hair without any mixture of lesser quality hair.



Sheep – This hair is very soft and carries a lot of liquid. It is used mostly in Oriental painting brushes and is often mixed with goat hair.



Ox – This hair comes from the ear of certain species of South American, European and Asian oxen. It is very course and strong and has good snap, but it lacks the fine tapered tip of sable. This hair is closest to the handling characteristics of sable and is often dyed brown and called sabeline. It is firmer, stiffer and springier than red sable. Silver's *Deerfoot Stipplers* are made of Ox ear in short lengths.

Horse – A very stiff hair from the tail and mane of a horse. It is popular in Asia due to its long length and is mostly used in making Sumi brushes. Traditional Faux Finish Flogger brushes are made with horsehair.

Camel - Camel hair artist's brushes are usually a selection of mixed lower grade natural hairs and can contain almost any hair except camel. The name Camel's hair actually came from a Mr. Camel who developed this mixture. The *5300S* series are examples of Silver's *Camel Hair* brushes.





Badger – Badger hair is thickest at the point and thinner at the root. This gives Badger brushes a bushy appearance. True Badger hair has a dark stripe through its center. Badger hair is usually relatively stiff, but comes in many grades and tensile strengths. It is most often used as a blending brush.

Mongoose – The Mongoose hair that is in brushes in the US today is from North Africa and Spain, which have warm climates that don't allow the coat of the mongoose to thicken. Hence, the quality of these brushes is not what it was 20 years ago when it was supplied from India. The finest Mongoose hair came from India, but the animal source of that hair is on the worldwide threatened species list. The animal and its products may not legally be exported from India or imported into the US. Mongoose hair has a dark brown tip, cream-colored center and dark base. These brushes have good snap and are long lasting. Their tensile strength is about half way between a sable and a bristle. They were a very popular decorative painting brush, but when the import of Indian Mongoose was restricted in the US, synthetic brushes were developed to fill the void. Our short handle **Ruby Satin™** is an excellent substitute for this hair.



Fitch – This hair is coarser and lower in quality than sable and comes from the polecat, a cousin of the weasel. It is lower in quality but is sometimes called Russian sable or black sable as a marketing gimmick.

There are several natural hairs that are no longer used in brush making, as they are either difficult to obtain, or they come from endangered species. I have only covered the most popular types used today, but for a departed brush of “dis-stink-shun,” Skunk hair was once used in making varnish brushes.

Note: During the Renaissance period it was common for an artist to go to a tanner and ask him to make brushes with left over materials from his tanning process. During the Revolutionary period here in the US turkey bones, turkey feathers and chicken veins were used commonly in home prepared artist brushes.

4. What is the advantage of mixing natural hair with synthetic hair?

By absorbing moisture, natural hairs carry more color, while synthetic hair is more durable and is superior at holding its shape. By combining animal hair with synthetic, as in Silver Brush's **Golden Natural™** series, a superior brush that handles like a high-end sable is achieved for a reasonable price. The **Golden Natural™** duplicates the needle sharp points and fine chisel edges of the best red sable.



5. What are the differences in long and short handle brushes?

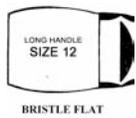
Historically an oil or acrylic painter stands at a distance from the canvas and paints with a long handle brush on a vertical easel while the watercolorist sits and paints much closer on a horizontal surface, using a short handle brush. Watercolorists usually do not use a stiffer hair than sable, while oil and acrylic painters use hog bristle and hair with the tensile strength of sable or greater, as they are working with heavier bodied paints. The exception to this is soft blending brushes. Crafters and hobbyists generally sit while they are involved with their close detailed work and use short handled brushes with a broad range of hair types. Craft brushes also come in a large variety of shapes and often use some different names. A “flat” artist brush is a “shader” and a “bright” artist brush is a “chisel blender” to a decorative artist.

6. Other than the quality of the hair, what makes a good brush?

Ferrules: There have been many materials used over the years for ferrules. Through trial and tribulation artist brush manufacturers have come up with the best solutions for today's colors. The ferrules on the best brushes are made of seamless brass, copper or nickel plated for protection from corrosion. Generally the longer the ferrule, the better the holding capacity on the handle, hence a stronger and a higher quality brush. Silver Brush specializes in using only the highest grade of metal on the longest length ferrule for their artist brushes.

Aluminum ferrules are very soft and typically anodized (colored) silver or gold. It is generally used in children's brushes, store bought canister brushes or on the most inexpensive brushes in the market. Seamed ferrules or tin ferrules that can corrode easily are used primarily for one-time use throwaway brushes. Some brushes are coming in from Asia with metal ferrules called cupro-nickel, which will pit and discolor easily. They usually look dull even when new.

Ferrules vary in sizing from one country to another. Unlike the printing business that has standardization in sizing, for unknown reasons, ferrule sizing went off in different tangents from country to country, so the German sizing is not the



Japanese sizes, nor is the English sizing the same as the French. To add to the confusion different manufacturers can put different sizes on the handles at will. Although a brush may have a size 20 imprinted on the handle in reality it may be just a size 12. Short handle brush sizes are larger than long handle sable sizes, but not as large as long handle bristle sizes. There is no international standard. The best bet is to measure the brush head.



Handles: Handles were made of many different types of materials over the years. Typically it was a Beechwood that was used in Europe, because of the large amount of trees that could be found in the Black Forest in Germany and in the Alsace region of France. There have also been handles made of ivory and bone. Today wood is the most common handle and plastic (acrylic) handles are used on many watercolor brushes. An easy way to see if the brush is well made is to hold it out for balance. Precision handles will balance on your finger regardless of the size.

Testing: To test a watercolor or soft-hair brush wet it with water and brush on a sheet of test paper, which most art stores carry, or use heavyweight watercolor paper. Pay attention to the length of stroke, which is determined by the amount of liquid carried by the hair. Check for maintenance of sharp point or razor edge. For round watercolor brushes wet and flick the head. The hair should immediately come to a fine point. The brush should maintain its shape when being used. Bristle type brushes can be tested dry to feel for snap. They should retain their shape after sizing is removed. Buying a Silver Brush is the easiest solution for obtaining a quality brush.

7. How do you clean and maintain an artist's brush?

All brushes need to be cleaned before storage. After cleaning, a brush should be hung head-down or laid flat to dry. An easy way to get the head to rest lower than the handle is to put the brush on an old ashtray with cutouts. Let the ferrule rest on the cut out and the moisture will flow out of the head without the head touching any surface. If a brush dries standing up, the cleaner and color residue can drain towards the ferrule, which can weaken the epoxy holding the hair in place. This is why Silver brushes have triple epoxy barriers. A buildup of paint residue in the ferrule is one of the reasons brushes become disfigured. After the brush is dry it can be stored standing up. If natural hair brushes are to be stored for a length of time, place a moth deterrent product in the storage box or use a well-sealed container to protect the heads from small arthropods. Insects love to munch keratin and will cut the brush hairs off at the ferrule.

Cleaning Natural Hair Brushes: Natural hair works well with all mediums and is not affected by solvents and cleaners. There are several cleaning techniques for oil colors, including the use of linseed or safflower oil instead of solvent. The standard practice has been to use turpentine or a turpentine substitute to remove the oil color. First wipe the brush clean of paint with a paper towel before cleaning with the appropriate solvent. After each use, rinse thoroughly in the appropriate solvent as soon as possible. For acrylics and watercolors use a mild soap and water. There are also excellent, environmentally friendly brush cleaners on the market, which work well for all mediums. For longer life, natural hair should be periodically treated with lanolin or similar hair conditioner before storage to keep the hair from becoming brittle. Use animal oils, not vegetable oils that harden.

Cleaning Bristle Brushes: Hog bristles do not like water. A bristle will hold its shape far longer when used exclusively with oils and solvents. Each hog bristle filament is hollow and has a tendency to retain the first liquid in which it is immersed. If the artist paints in oils and then washes the bristle in soap and water, the conflict between oil and water will cause the hair to lose its natural shape. Clean oil color from the bristles with turpentine, turpentine substitute or water free brush cleaner and then periodically treat with lanolin or similar conditioner before storage. Often a bristle brush is used with acrylics due to its economical cost and strength and if so, it should not also be used for oil painting. We do not recommend using high quality hog bristle brushes for acrylics, as the artist will not realize the true benefits and the long life of a superior bristle brush. It is best to use a synthetic brush for acrylic painting.

Cleaning Synthetic Brushes: Synthetics are now made for all artists' mediums; however turpentine will soften and melt polyester fibers. The finer the filament the faster it is affected. It is recommended that the artist use odorless turpentine substitute, order less turpentine, or one of the newer environmentally friendly brush cleaners. After washing with soap and water, there is no reason to treat synthetic fibers with conditioner before storage. **Bristlon™** by Silver Brush is the closest synthetic filament to natural hog bristle and is the toughest of the synthetic fibers. It is designed to stand up to most artists' solvent. Although designed for acrylics, many professional oil painters have fallen in love with **Bristlon™**, but soaking in turpentine is not recommended. Oil painters like it as it paints very smooth and reduces visible brush strokes. Synthetics were originally developed for use with water base colors, but due to their high performance, they are now being used for all media. Silver's **Bristlon™**, **Ruby Satin™** and **Silverwhite™** are

excellent tools for the new water mixable oil colors that are out on the market. They are also the best for acrylics, heavy bodied acrylics and alkyds.

Brush Restoration: The most common disfigurement of brush heads comes from leaving the brush head-down in cleaning solution. Natural hair is more forgiving than synthetic hair and can be more easily retrained to its original shape after being disfigured. Dip natural hair in boiling water and reshape. Then take the brush and dip in a solution of sugar water for a quick sizing of the brush head. It is important to clean any impacted paint from the ferrule when reshaping a brush head. Dipping the brush head half way up to the ferrule into boiling hot water quickly will help dissolve impacted paint in the ferrule. Synthetic brushes may also be reshaped, but use hot, not boiling water, to keep from affecting the fibers.

It is difficult to remove dried hard paint from a quality artists brush. There are some new brush cleaners / restorers on the market that can work miracles on rock solid brush heads. If a lot of money has been invested in a quality brush, it is worth an attempt at restoring.

8. What are the different shapes of artist's brushes and how are they used.



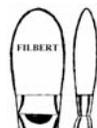
Flats/Brights/-strokes – The flat with the shortest length of hair are called brights or chisel blenders. The second length out are called flats or shaders and the longest length out are called stroke brushes. The longer hair allows more paint to be carried, lengthening the stroke. Pressing down on the surface widens the stroke. The shorter hair in brights allows for greater control. Flats are used for coverage. Sable flats should maintain a razor sharp edge.



Rounds – Rounds are used for detail painting. A good quality sable type round should come to a needle point when wet and maintain its shape in use. A round bristle brush should maintain its shape when wet or dry.



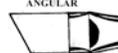
Filbert – The filbert is considered the brush for advanced artists. It can be used in place of flats for broad coverage and in place of rounds for detail work by turning the filbert on its side. This reduces the requirement for the artist having to stop and switch brushes to achieve different effects. The extra long filberts allow for the greatest variation in stroke width, while carrying a large volume of color. These brushes are the most flexible of the artists brushes, but are the most difficult to master.



Cats Tongue – These brushes are similar to the filbert. They are crimped at the belly making the hair out shorter, which increases control. They are made from sable type hair and come to a point.



Angular – These brushes have an angled edge and are popular in decorative painting in short handle for curved and varying width strokes. They are also popular for painting on large canvases. The artist can paint flat while holding the brush at an angle.



Liner / Script Liner – The script liner has longer hair out than the liner. They are used for lettering, for tree branches and fence wire in landscapes and many other fine lines uses. This brush is also called a rigger. One primary use for this type of brush is for the artist's signature, as the long length out allows a large flow of paint to run in a continuous stream for the entire name to be painted.



Mop – These brushes are used for watercolor wash brushes and for blending in oil and acrylics. Silver's Mop series are made from black or white goat hair. Black goat hair gets stiffer in water while white does not. Mops come either round or an oval shape to the head. The oval shape is also called a Sky Wash brush.



Fan – Fan brushes are used for blending colors or softening edges. They are also used dry to simulate grass or fur. The best fan blenders have a keyhole, or open area on each side of the ferrule to keep from cutting the hair as the artist moves the brush backwards and forward.



Grass Comb™ – These brushes are used, as the name suggests, painting the simulation of grass. They are also used to simulate fur and certain types of foliage. Silver's *Ruby Satin™* has a Filbert **Grass Comb™** and the *Golden Natural™* series has a square **Grass Comb™**. The scratching technique gives animation to texture painting.



Fitch – The chisel Fitch is a flat in a wedge shape, with the hair receding back on each side of the center edge. This is a way of achieving a thin edge with boar bristles and allows it to hold a large quantity of paint. Silver's *LeMans™* series has an excellent hog bristle fitch that is unsurpassed in color carrying capacity from palette to the large canvas or wall. This shape should not be confused with the animal of the same name.



Dagger – The dagger striper was originally designed as a pin striping brush. It is still used for thin lines, but it is popular with decorative artists for painting single stroke petals and leaves.



Deerfoot Stippler – This very stiff brush is made usually from Ox Ear hair and is used to dab (or pounce) on the paint in dry brush technique to simulate flowers, pods, grass, hair and texture.



Lettering Quill – These brushes have long soft hair, are flat on the end and use a feather quill as the ferrule. They were designed for lettering in sign painting. With a metal ferrule they are called show card brushes. These brushes carry a lot of color and are used in any application that requires long uniform lines. Once used primarily by sign painters, this type of brush has gone out of use with modern technology advances.



Bulletin Cutter – These brushes are shaped similar to house paint brushes, but have a wedge shaped tip and are usually boar bristle. This was originally a large sign painting brush and today is used for base coating canvas, glazing, varnishing and lacquering.



Stencil – The hair for this brush is usually chopped hog bristle. This gives it a very stiff blunt tip. It is used, as the name suggests, for dry brush stenciling.



Hake – This brush was designed for oriental art, but is often used as a watercolor wash brush. It is very soft and made from goat and sheep hair. Hake is pronounced similar to the game played on ice with a puck.



Bamboo – This brush is made with two strengths of hair. The inner core is a stiff hair required for control in Japanese Sumi painting and the outer core is softer hair. The core is often horse hair which will not hold the required tapered shape so it is wrapped with a softer hair like goat or pony.



The Artist's Handbook by Ralph Mayer states *“There is no item of greater importance to the successful execution of a painting than a sufficient quantity of the very-highest-grade brushes that it is possible to find. It is one department of the artists equipment where no skimping or compromise should be allowed: one may go without or use makeshift supplies of some items but poor brushes are a severe handicap to good painting”*.

Silver Brush Limited was founded in 1991 to offer superior quality artists brushes. Deirdra A. Silver has maintained this high degree of excellence while other manufacturers have moved their production to countries that produce cheap brushes of inferior quality. Due to our standing, Silver brushes are used by such well known artists as William Scott Jennings, Daniel Gerhartz, Burt Silverman, Joe Anna Arnett, John Howard Sanden, Nelson Shanks, Daniel E. Green, N.A. Thomas V. Nash, Tom Jones, Everett Raymond Kinstler, N.A. AWS, Michael Shane Neal, David Leffel and many, many more. Silver Brush Limited is affiliated with Portrait Society of America, American Society of Portrait Artists, Oil Painters of America and other organizations that demand our high standards. You can buy no finer brush than a Silver Brush.

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The Artists Handbook by Ray Smith

The Definitive Guide to Artists' Materials by Stephen Saitzyk

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