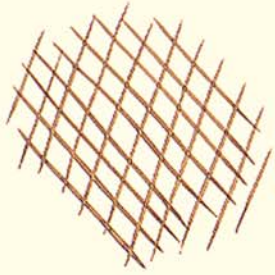


Dagger Striper - Series 7800 - Fine line striping, thick to thin flowing strokes, ribbon and borders. (ex. 1-4)



1. Cross Hatching & Striping



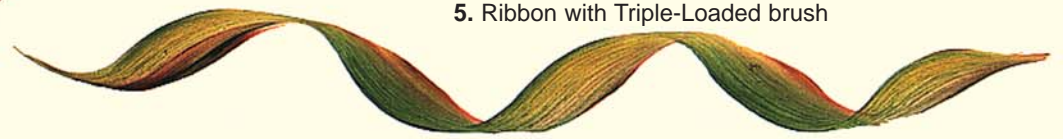
2. S-Strokes



3. Stroke Leaves



4. Ribbon and Borders



5. Ribbon with Triple-Loaded brush

Ultra Round - Series 7020 - Long continuous line work, scrolling, and lettering. (ex. 6, 7)



6.



7.

Miracle Wedge® - Series 7900 - Thick to thin strokes. Easy to load 2 or 3 values or colors. (ex. 5, 8, 9)



8. Press & lift leaves

9. Curled petals & leaves

Texturing Brushes: *Deerfoot Stippler - Series 7850 & 410* and *Debbie Mitchell Stippler - Series DM* - For pouncing color. (ex. 10, 13-15)
Rake® - Series 7120 & Filbert Rake® - Series 7520 - Easily add lifelike texture as you shade and highlight, & build layers of color. (ex. 10-15)

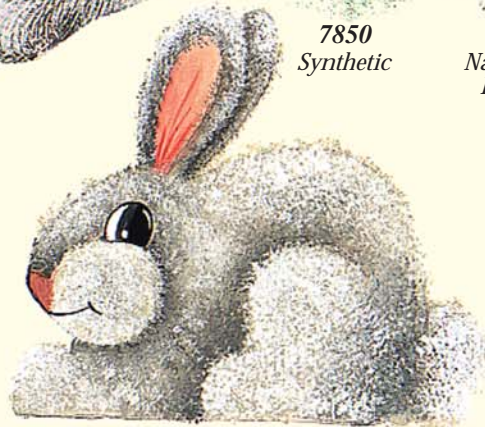


10. Stippled hat fur; Rake® for hair



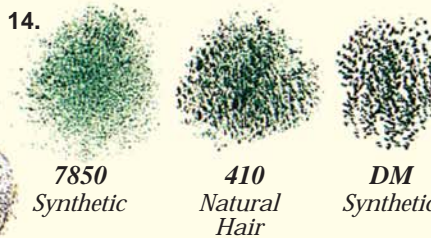
12. Highlights & Shading

11. Filbert Rake® is good for curved areas like a cat's paw.



13. Stippled layers of fur

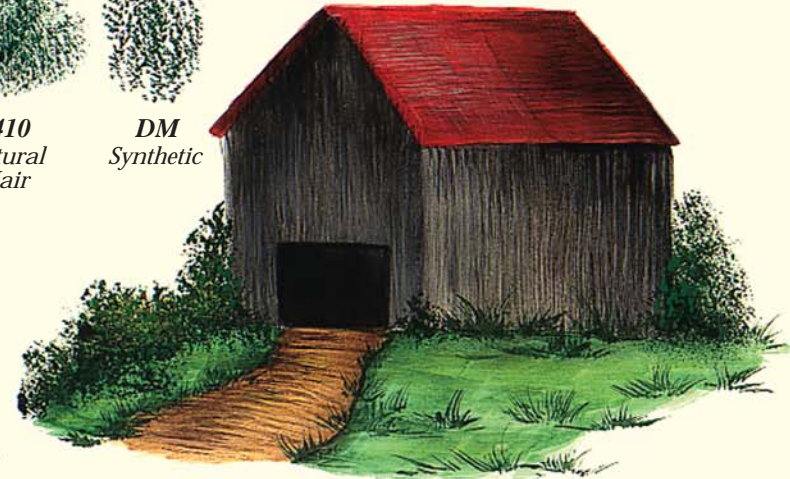
14.



7850 Synthetic

410 Natural Hair

DM Synthetic

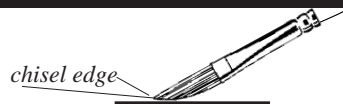


15. Stippled shrubbery; Rake® used for grass & to create texture and shading on the barn & path

It's Amazing . . . what you can do with That Brush!

Dagger Striper - Series 7800, Sizes: 1/8", 1/4", 3/8"

Ideal for fine line striping, ribbons, borders, and leaves.



- The long chisel edge is used for striping. Use thinned paint and fully load your brush, pulling each flat side through the side of your paint puddle. Hold the brush like a pencil, so the chisel edge makes maximum contact with the surface, and pull with steady, even pressure. (ex. 1)
- S-strokes, ribbon, and leaves are achieved by using the flat sides and tip of the chisel edge. *Basic Movement* (as you pull towards you through your stroke): Start on the tip of the chisel edge; lay and apply pressure to one flat side; return back to the tip of your chisel edge. (ex. 4)

Variations:

- 1) Differences in pressure will create different stroke widths. (ex. 2)
- 2) Leaves are easiest made tip-to-leaf base. For broader leaves, overlap two strokes made in the same or opposite directions. Line work can be added to the leaves using your chisel edge. color, to add color variations. (ex. 9 done with *Miracle-Wedge*®)
- 3) Vary how long you stay up on the tip of your chisel edge, and rotate which side of the brush you put pressure on, to create turned effects. (ex. 4)
- 4) Sweep the tip of the brush through a different value, or second color, to add color variations. (ex. 3)

Miracle-Wedge® - Series 7900, Sizes: 6, 8

Can be triple-loaded. Use for ribbon, leaves, borders, flower buds.



- It is often helpful to practice S-strokes, ribbon, and leaves with a flat or dagger striper before moving on to the *Miracle-Wedge*.
- 3-sided brush — 2 long, 1 short. The two long sides come together to form a short, rounded chisel edge. To load: pull each long side through the edge of your paint, and gently dip the short side in your paint puddle. Use 1, 2, or 3 colors of paint. To start, use contrasting colors and observe where they appear on your painting.
- *Basic Movement* (pulling towards you through your stroke): Hold the brush like a pencil, short side down. Start on the tip of your chisel edge, lay and apply alternative movement pressure to either long, flat side, release pressure and return to the tip of your chisel edge. Do not try to use the short side of your brush. It will take care of itself. See "*Variations #1-3*" under Dagger Striper. (ex. 5)
- Flower or leaf buds can be made quickly by simply pressing down on the short side of the brush and lifting directly up. This is not a stroke; just a press-down-and-lift motion. (ex. 8)

Ultra Round - Series 7020, Sizes: 2, 4, 6, 8, 10, 12, 14

This **liner** has a full belly which acts as a reservoir for paint, allowing the painter to work without frequent reloading. Use for long, continuous line work. (ex. 6 & 7)



- Load all the way to the ferrule with paint of ink-like consistency.
- When painting, stay up on the tip. Keep the handle of the brush as close to 90° from your surface as possible. Applying too much pressure will cause hairs to flare out incorrectly.
- Go slow enough to allow the paint to flow down the tip.

Deerfoot Stippler - Series 410, Fitch, Sizes: 1/8", 1/4", 3/8", 1/2", 3/4" Series 412, Bristle, Sizes: 1/8", 1/4", 3/8", 1/2"

Series 7850, Taklon, Sizes: 1/8", 1/4", 1/2"

Use to create realistic fur and foliage, or soften an overall look.



- Always work with a dry brush (no water in it). After loading, pounce out excess paint on your palette.
- Use a pouncing/stippling technique (up and down). The amount of force used will affect your color value and overall look. (ex. 10, 13-15)
- Do not try to reach your desired look with one layer of stippling — gradually build up color. You may use wet on wet (be careful not to over-blend) or wet on dry. Work from dark to light values. (ex. 10, 13) Do not clean your brush between color changes.

Debbie Mitchell Stippler - Series DM, Sizes: 1/8", 1/4", 3/8", 1/2"

This brush shape exclusive is used just as you would a deerfoot brush, but your stippling will have a much more open look. (ex. 12)



Rake® - Series 7120, Sizes: 10/0, 1/8", 1/4", 1/2", 3/4", 1"

Filbert Rake® - Series 7520, Sizes: 1/8", 1/4", 1/2"

Texturizing brushes. Use for grass, animal fur, hair, wood graining, and general striae effects. (ex. 10-12, 15) These brushes produce the same texturizing effects, but the rounded corners of the Filbert Rake make it ideal for working in rounded areas, i.e., flower petals, animal paws, round areas of heads. (ex. 11)



- Depending upon the desired effect, you may or may not wish to thin your paint.
- Do not overload. Pull paint onto the brush from the outside edge of your puddle. The bristles will automatically separate.
- Use light pressure to achieve delicate texture. Strokes may be pulled toward you or pushed (flicked) away from you.
- With acrylics, avoid over-blending by allowing each layer of color to dry a bit before applying the next.

