

SILVER BRUSH LIMITED BRUSH HEAD SHAPES AND DESCRIPTION			
Silver Brush Head Shapes	Essentials: Your Go-To Brushes	Silver Brush Samples	Silver Brushes
Angular Shader	Angle (or Angled Shader): What it looks like: A flat brush with bristles cut at an angle. What it does: Super useful for precise lines, sharp edges, and creating curves. You can use the pointed tip for fine lines, the long edge for broader strokes, or rotate it to paint perfect corners and curves.		1506 Silverwhite® Angle (White synthetic: use Silverwhite® in watercolors, gouache & acrylics)
Bright	What it looks like: Similar to a flat brush, but with shorter bristles. What it does: Because it's shorter and stiffer, it's great for thicker, more controlled strokes, dabbing, and creating textures. Good for pushing paint around or for impasto (thick paint).		1002 Grand Prix® Bright (Chunking hog bristle: use Grand Prix® in oils)
Bristle Cutter/Wide Wash	What it looks like: Just like it sounds – an extra-wide, flat brush, usually for very large areas. What it does: For painting the biggest areas of your canvas quickly and efficiently, especially with thin paint like washes. Think painting an entire wall in a mural. Great for background painting.		1414S Bulletin Cutter (Hog bristle: Use Bulletin Cutter in oils, varnish & acrylics)
Cats Tongue	What it looks like: Similar to a filbert, but often more pointed and slightly fuller, truly resembling a cat's tongue or a petal shape. What it does: Another versatile brush, great for blending, soft edges, and creating specific shapes like petals, leaves, or scales with a single stroke. It offers a unique combination of a broad base and a fine tip.		7110 Renaissance® Cats Tongue (Pure Red Sable: Use in oils, acrylics, watercolors)
Chisel Blender(short bright)	What it looks like: A firm, flat brush with a very precise, sharp, chisel-like edge. Often made of synthetic hair. What it does: Ideal for blending and softening harsh lines in thicker paints like oils and acrylics. The firm edge allows you to push and manipulate paint precisely.		8820S Silver Silk 88® Chisel Blender (New softer synthetic: use in acrylics, watercolors & gouache)
Cloud/Smudge	What it looks like: This brush often has a rounded, somewhat irregular or "dome" shape. The bristles are stiff and sometimes slightly splayed or uneven at the tip. It might resemble a small, soft cloud! What it's good for: Painting soft, diffused shapes: As the name suggests, it's fantastic for creating fluffy clouds, soft smoke, or indistinct backgrounds where you want a hazy, blended effect. Blending and softening edges: The soft, irregular shape helps to seamlessly blend colors together and soften harsh lines, making transitions look more natural. Gentle smudging: Useful for lightly smudging or diffusing areas of paint without creating hard lines.		1629S Scrubber Cloud/Smudge (Very stiff synthetic filament: use in oils, acrylics, watercolors)
Dagger Striper(Sword)	What it looks like: A long, flat brush with bristles cut at a very sharp, dramatic angle, like a dagger blade. What it does: Excellent for very long, flowing lines that vary in thickness, perfect for painting long grass blades, flower stems, calligraphic strokes, or creating fine, sharp details.		3012S Black Velvet® Dagger Striper (Softest mix of squirrel & synthetic hair: use in watercolors, gouache, silk dye, all water based paint)
Deerfoot Stippler (Pounce)	What it looks like: A short, sturdy brush with a blunt, often uneven, rounded end, resembling a deer's hoof. What it does: Fantastic for creating dappled textures, foliage, bushes, or fur. You "stipple" (dab) the paint on, rather than brushing.		1616S Scrubber Deerfoot (Very stiff synthetic filament: use in oils, acrylics, watercolors)
Extra Long Filbert	What it looks like: An even longer version of the Long Filbert, with exceptionally long bristles and a rounded tip. The Extra Long Filbert is 20% longer than the long filbert. What it does: This brush maximizes the advantages of a filbert for easy reach, very long, continuous, soft strokes and seamless blending over large surfaces. It holds a lot of paint and maintains a soft edge throughout the stroke.		1934 Bristlon® Long Filbert (Stiff synthetic: use in oils, acrylics)
Extra Long Liner	What it looks like: An extremely long, very thin brush. It's the longest and finest of the liner family. What it does: Designed for the absolute longest, most fluid, and delicate lines possible without having to lift the brush or reload frequently. Perfect for intricate scrollwork, wispy hair, or incredibly fine details that need to flow continuously.		2426S-Ultra Mini® Xtra Long Liner (Golden taklon synthetic: use in watercolors, gouache, acrylics)
Fan	What it looks like: Bristles spread out in a fan shape, like a hand fan. What it does: Primarily used for blending colors softly, creating smooth transitions, and making textures like grass, fur, or tree leaves. Very delicate for feathery effects.		2004S Golden Natural® Fan (Golden Taklon mix with natural hair: use in oils, acrylics, gouache, silk dye)
Filbert	What it looks like: A flat brush with an oval or rounded tip. It's like a hybrid of a round and a flat. What it does: Offers the best of both worlds! You get the broad coverage of a flat, but with softer, more rounded edges, making it great for blending, softening lines, and creating natural shapes like petals or leaves.		2603-Monza® Filbert (Slightly stiff synthetic Mongoose: use in oils, acrylics, gouache)

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Filbert Grass Comb	What it looks like: A filbert-shaped brush where the bristles are unevenly cut like a grass comb, but with a rounded tip.What it does: Combines the soft blending capabilities of a filbert with the texture-creating ability of a grass comb. Ideal for blending textured elements like distant trees or soft foliage.		2528S Ruby Satin® Filbert Grass Comb (Slightly stiff synthetic fiber with snap, spring and bounce: use in acrylics, oils, gouache, mix media)
Flat	What it looks like: A flat, rectangular shape with a straight edge. What it does: Excellent for bold, strong strokes, sharp edges, and covering large areas quickly. You can use the wide side for broad strokes or the thin edge for crisp lines.		6401 Black Pearl® Flat (New synthetic "mightlon" filament with strong flexibility & durability: use in acrylics, oils, heavy bodied paints, impasto)
Glaze/Wash	What it looks like: Think of a flat, usually rectangular brush, but often wider than it is long. The bristles are typically soft and absorbent. What it's good for: Laying down large, even washes of color: Imagine painting a big sky or a background—this brush helps you cover a lot of area smoothly without streaks. Glazing: Applying thin, transparent layers of paint over dried layers to shift the color or create luminous effects.		2608S Monza® Glaze (Slightly stiff synthetic Mongoose: use in oils, acrylics, gouache)
Grass Comb (or Rake Brush)	What it looks like: A flat brush with unevenly cut bristles, creating separated "teeth" or a comb-like effect.What it does: Specifically designed to create natural-looking textures like grass, fur, hair, or wood grain with a single stroke.		2424S Ultra Mini Grass Comb (Golden taklon synthetic: use in watercolors, gouache, acrylics)
Jumbo Round Wash	What it looks like: As the name suggests, it's a very large, round brush, often with a full belly and a fine point. The bristles are typically very soft and can hold a lot of liquid.What it's good for: Massive washes: Even larger areas than the regular wash brush! Think of painting an entire background in one go with a beautiful, even gradient. Soft, blended effects: The large, full shape allows for very smooth transitions between colors and soft edges. Holding a lot of water/paint: Perfect for watercolorists who need to lay down a lot of pigment without constantly reloading their brush.		3025S Black Velvet® Jumbo Round (Softest mix of squirrel & synthetic hair: use in watercolors, gouache, silk dye, all water based paint)
Landscape Oval	What it's good for: Massive washes: Even larger areas than the regular wash brush! Think of painting an entire background in one go with a beautiful, even gradient. Soft, blended effects: The large, full shape allows for very smooth transitions between colors and soft edges. Holding a lot of water/paint: Perfect for watercolorists who need to lay down a lot of pigment without constantly reloading their brush. What it's good for: Soft, rounded edges: Unlike a flat brush that creates crisp lines, the rounded edges of a landscape oval are excellent for creating natural, less defined shapes. Foliage and clouds: Ideal for painting trees, bushes, and cloud formations where you want a more organic, less precise look. Blending and softening: The gentle curve allows for smooth blending and softening of colors, especially in landscapes.		8036S Jumbo Landscape Oval (Guineuine hog bristle, medium stiffness: use in oils, acrylics, varnish, heavy bodied paints)
Liner/Rigger (or Script Liner)	What it looks like: Very long, thin bristles, often coming to a fine point.What it does: Perfect for extremely fine details, long continuous lines (like lettering or branches), and intricate work. Because the bristles are long, they hold a good amount of paint, allowing for fluid lines without constant re-loading.		2007S Golden Natural® Liner (Golden Taklon mix with natural hair: use in oils, acrylics, gouache, silk dye)
Lettering/Calligraphy	What it looks like: This brush typically has a very long, thin, and often pointed tip. The bristles are usually quite flexible and springy, allowing them to hold a good amount of paint while maintaining their fine point.Creating fine lines and details: The super-fine edge is perfect for intricate details, outlines, and delicate work.Lettering and calligraphy: Designed specifically for writing beautiful, flowing letters and script. The long bristles allow for continuous strokes without needing to reload frequently.Long, consistent strokes: Excellent for painting things like hair, grass blades, tree branches, or anything that requires a smooth, unbroken line.		2411S Ultra Mini® Lettering-Calligraphy (Golden taklon synthetic: use in watercolors, gouache, acrylics)
Long Filbert	What it looks like: A filbert brush, but with noticeably longer bristles than a standard filbert, still maintaining that rounded, oval tip. The long filbert is 20% longer than a traditional filbert. What it does: It offers the soft blending and rounded edges of a filbert but allows for longer, more flowing strokes because of its longer bristles. Great for continuous soft shapes and blending large areas.		1034 Grand Prix® Long filbert (Chunking hog bristle: use Grand Prix® in oils)
Mini Mop	What it looks like: Imagine a tiny version of a very soft, fluffy mop! It's typically a small, oval, very full, and soft brush, that can hold a lot of water. It's much smaller than a Jumbo Round. What it's good for: Small washes and delicate blending: Perfect for applying small, soft washes of color in confined areas or for very gentle blending on a smaller scale.Lifting color (for watercolors): Its absorbent nature makes it excellent for gently lifting excess water or even dried pigment from your paper, creating highlights or softening areas.Subtle softening: Because of its softness, it excels at gently softening edges and creating subtle transitions in smaller areas without disturbing too much paint.		8819S Silver Silk 88® Mini Mop (Softest white goat hair, for blending, patting, color into color: use in oils, acrylics, watercolors, gouache)
Monogram Liner	What it looks like: A very thin, often slightly shorter liner brush, sometimes with a very slight curve.What it does: Specifically designed for fine lettering, monograms, and intricate details where precision and control are paramount.		2522S Ruby Satin® Monogram Liner (Slightly stiff synthetic fiber with snap, spring and bounce: use in acrylics, oils, gouache, mix media)
Oval Mop	What it looks like: Similar to a round mop, but with a slightly flattened, oval shape. What it does: Like the round mop, it excels at soft washes and blending, particularly useful for softening larger areas or creating smooth gradients without harsh lines.		5519S-Silver White Oval Mop (Softest white goat hair, for blending, patting, color into color: use in oils, acrylics, watercolors, gouache)

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Oval Wash	What it looks like: Similar to a square wash but with a rounded or oval tip, often quite large. What it does: Like the square wash, it's for broad, even washes of color, but the rounded edges help prevent harsh lines and allow for softer transitions, particularly useful for gradients. Versatile shape use for petals, lines, broad strokes and more.		3009S Black Velvet® Oval Wash (Softest mix of squirrel & synthetic hair: use in watercolors, gouache, silk dye, all water based paint)
Pointed Oval	What it looks like: An oval-shaped brush head that tapers to a noticeable point. It's a blend between a traditional oval and a round brush. What it does: Very versatile for blending, creating soft edges, and painting organic shapes like petals or leaves where you need both a broad body and a fine tip. It's excellent for flowing lines that vary in thickness.		6809S Crystal™ Pointed Oval (Golden Taklon soft synthetic: use in watercolors, acrylics, tempera, gouache, all water based paint)
Quill	What it looks like: A very full, round, pointed brush, traditionally bound with a quill (a bird feather) instead of a metal ferrule. Modern quills usually have a plastic or metal collar that mimics the quill's shape. What it does: Holds an incredible amount of water/paint, making it superb for washes, long flowing lines, and detailed work in watercolor. It can create both broad strokes and fine points.		2025S-Golden Natural® Quill (Golden Taklon mix with natural hair: use in oils, acrylics, gouache, silk dye)
Round	What it looks like: It's exactly what it sounds like – a round bundle of bristles that comes to a fine point. What it does: Super versatile! Great for outlines, thin lines, details, and filling in small areas. You can get a thick line by pressing down or a super fine line with just the tip. Think drawing, but with paint!		7200S-Silver Kolinsky® Round (Pure Kolinsky Red Sable: Use in oils, acrylics, watercolors)
Round Mop	What it looks like: A large, full, very soft round brush, often made of natural hair, resembling a traditional mop head. What it does: Primarily used in watercolor for absorbing excess water, softening edges, or applying large, soft washes of color. It doesn't have a sharp point but holds a lot of liquid.		5618S-Silver Mop™ Black Round (Softest black goat hair, for blending, patting, color into color: use in oils, acrylics, watercolors, gouache)
Short Round(Dome)	What it looks like: A large, round, or oval-shaped brush, often with a long handle. It looks like a bigger version of a round or pointed oval brush, sometimes with a slightly tapered tip. What it does: Originally used by house painters for cutting in around window sashes (hence the name), in art, it's excellent for applying washes over large areas, particularly with watercolors or thinned acrylics. Its large size and good paint-holding capacity make it great for landscapes, broad strokes and backgrounds.		2629S Monza® Short Round (Slightly stiff synthetic MongOOSE: use in oils, acrylics, gouache)
Scenic Chisel	What it looks like: A large, flat brush with a very long handle, often quite wide. It's similar to a large flat wash brush but usually more robust. What it does: As the name suggests, it's designed for painting large-scale scenic elements like skies, distant landscapes, or broad sections of murals. It's all about covering significant areas quickly and smoothly.		8035 Jumbo Chisel Extra Long Handle (Thick white hog bristle, full bodied, heavy load brush: use in oils, acrylics, varnish, heavy paint)
Script Liner	What it looks like: A very long, thin brush with bristles that come to a fine point. It's designed to hold a lot of paint. What it does: Perfect for extremely fine details, long continuous lines (like elegant lettering or delicate branches), and intricate work. The long bristles allow for fluid lines without constantly reloading the brush.		2507S-Ruby Satin® Script Liner (Slightly stiff synthetic fiber with snap, spring and bounce: use in acrylics, oils, gouache, mix media)
Short Angle	What it looks like: An angle brush with shorter bristles. What it does: Provides more control and precision than a standard angle brush, especially useful for very sharp, controlled lines and corners in smaller areas.		2633S Monza® Short Angle (Slightly stiff synthetic MongOOSE: use in oils, acrylics, gouache)
Short Bright	What it looks like: A very short, flat brush with a stiff bristle, even shorter than a standard "bright." What it does: Offers maximum control and stiffness for thick, textured paint application, impasto, and dabbing. Excellent for aggressive blending or creating very defined brushstrokes.		2623S Monza® Short Bright (Slightly stiff synthetic MongOOSE: use in oils, acrylics, gouache)
Short Filbert	What it looks like: A filbert brush with shorter bristles than a standard filbert. What it does: Offers more control and firmness than a longer filbert, great for blending in tighter spaces or creating softer edges with more deliberate strokes.		2632S Monza® Short Filbert (Slightly stiff synthetic MongOOSE: use in oils, acrylics, gouache)
Soft Curve	What it looks like: This is less of a standard "shape" and more of a characteristic or a specialized brush with a gentle, continuous curve in its bristle arrangement, rather than a straight line or sharp angle. What it does: Designed to create smooth, flowing, continuous curved lines or strokes without needing to rotate your wrist excessively. Ideal for decorative painting, flowing designs, or elements that require a natural, soft arc.		8841S Silver Silk 88® Soft Curve (New synthetic: use in acrylics, watercolors & gouache)
Spotter	What it looks like: A very small, very short, and very fine round brush. Like a tiny, tiny round brush. What it does: For the absolute tiniest details, dots, tiny highlights, or signing your name on a finished painting. It offers extreme precision for miniature work.		7517S Spotter (Pure Red Sable: Use in oils, acrylics, watercolors)
Sq Grass comb	What it looks like: A flat, square-ended brush with bristles that are cut unevenly, creating "teeth" or gaps at the tip. What it does: Excellent for creating textured effects like individual blades of grass, fur, hair, or wood grain. The uneven bristles allow for multiple lines with one stroke, giving a natural, organic look.		2424S Ultra Mini Grass Comb (Golden taklon synthetic: use in watercolors, gouache, acrylics)
Square Wash	What it looks like: A very wide, flat, rectangular brush, often larger than a typical "flat." What it does: Designed to cover large areas with an even wash of color, especially in watercolors. Think painting a sky or a large background quickly and smoothly.		2008S Golden Natural® Square Wash (Golden Taklon mix with natural hair: use in oils, acrylics, gouache, silk dye)
Stencil	What it looks like: This brush has very short, stiff bristles that are usually cut flat across the top. It often has a stubby handle. What it's good for: Stenciling (of course!): Designed specifically for dabbing paint through stencils. The short, stiff bristles prevent paint from bleeding under the stencil. Creating textured effects: Can be used to create speckles, spatter, or other textured looks by dabbing or tapping the brush onto the surface. Dry brushing: Great for applying a very small amount of paint with a dry brush to create a weathered or textured appearance.		1621S Scrubber Stencil (Very stiff white taklon) Excellent in all media, oils, acrylics, watercolors, gouache

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Stroke	What it looks like: A flat, medium to long bristle brush, often wider than a bright, but narrower than a wash. What it does: Designed for making a complete design element in a single stroke, common in decorative painting. Think of painting a whole flower petal or a specific design element with one confident sweep.		2711S BelleAqua® Stroke (New synthetic with great absorbency, bounce, spring. The perfect synthetic red sable: use in watercolors, gouache & acrylics)
Tear Drop	What it looks like: A brush shaped like a teardrop or a very plump round, tapering to a fine point. What it does: Excellent for creating petal details, leaves, or other organic shapes. Small tiny details for painting on rice, watch faces, rocks and more. It combines a good belly for holding paint with a precise tip.		2430S Ultra Mini® Tear Drop Angled golden taklon. Use in acrylics, watercolors, gouache, silk dyes)
Travel Brushes	What it looks like: Travel brushes aren't a specific brush head shape, but rather a type of brush designed for portability. Silver Brush Ltd offers travel brushes in round, flat and dagger shapes. Collapsible: The brush head retracts into the handle, which then often screws onto the ferrule (the metal part holding the bristles) to protect the bristles during transport. Short-handled: Just regular brushes with much shorter handles that fit easily into a small travel kit. What it's good for: Painting on the go: Perfect for plein air painting (painting outdoors), sketching in cafes, or taking to workshops. They are compact and protect the bristles. Convenience: Designed to be easily packed and unpacked, making painting away from your studio much more convenient.		2802ST BelleAqua® Travel Bright (Two piece brush*New synthetic with great absorbency, bounce, spring. The perfect synthetic red sable: use in watercolors, gouache & acrylics)
Triangle	What it looks like: A brush head shaped like a triangle, usually with a flat base and two angled sides meeting at a point. What it does: Great for creating sharp corners, defined edges, and geometric shapes. Can be used for textures or specific patterns. Less common than others but handy for architectural or graphic elements. Very popular for painting petals and flowers of all types		8815S Silver Silk 88° Triangle (New synthetic: use in acrylics, watercolors & gouache)
Ultra Round	What it looks like: This term typically refers to a round brush that is either exceptionally full and plump, and one that maintains an extremely fine point even when loaded with paint. It is a high-quality or specialized round brush. What it does: Provides superior paint-holding capacity while still allowing for very fine details and precise lines. It's often favored by artists who need both volume and precision from a single round brush. Think of it as a premium, highly versatile round.		2031S Golden Natural® Ultra Round (Golden Taklon mix with natural hair: use in oils, acrylics, gouache, silk dye)
Wide Wash	What it looks like: This is a very broad, flat brush, similar to the Glaze/Wash but significantly wider. It can range from a few inches to many inches across. What it's good for: Maximum coverage: When you need to cover a truly vast area with a consistent color, this is your go-to. Think of painting large canvases or murals. Applying grounds or gesso: Excellent for preparing your painting surface by applying an even layer of gesso or other primers. Straight lines and bold strokes: Can also be used to create very wide, straight lines or bold, expressive strokes when used on its edge.		3014S Black Velvet® Wide Wash (Softest mix of squirrel & synthetic hair: use in watercolors, gouache, silk dye, all water based paint)
Xtra Long Liner	What it looks like: Even longer than a standard liner brush, with exceptionally long and thin bristles. What it does: Designed for the longest, most fluid, continuous lines possible without reloading. Perfect for very intricate scrolls, delicate branches, or flowing calligraphy.		2707S BelleAqua® Liner (New synthetic with great absorbency, bounce, spring. The perfect synthetic red sable: use in watercolors, gouache & acrylics)
	Phew! That's a lot of brushes, right? But here's the secret: you don't need every single one to start! Most beginner sets will have a good round, flat, and perhaps a filbert. As you explore and find what you like to paint, you'll naturally discover which specialty brushes will become your favorites.		
	The best way to learn is to experiment! Get some paint, grab a brush, and see what it can do. Happy painting!		