

Escoda®

BARCELONA

THE ART OF MAKING BRUSHES SINCE 1933



Escoda®

BARCELONA



Founder: Josep Escoda Roig

Sons: Josep Escoda Sabatés & Ricard Escoda Sabatés



In the autumn of 1933, Josep Escoda Roig (1902-1982) founded in Sabadell, near Barcelona, a small business of paintbrushes for decoration and fine arts. It became the first factory in Spain, since artists had used brushes made in France and Germany until then.

This business' activity only stopped due to the Civil War, but at the beginning of the 1940s it resumed activities, despite the difficulty to get quality raw material. The Escoda brush factory developed and grew.

Josep's main objective was to make the best brush, and that's what he transmitted to his sons, Josep and Ricard, and they transmitted it to their daughter and sons, Anna, Ricard, Marc and Josep. Thus, it is the third generation of brush makers who love what they do, who know what the artist wants, and they are conscious of the fact that their industrial contribution is a small support to the world of art.



Escoda®

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TRADITION
TURNED INTO
ART





SUMMARY BY BRUSH SERIES NUMBER

1004	12	1500	19	2336	19	3622	33	5929	55
1105	12	1510	20	2345	21	3724	33	5934	55
1125	13	1512	19	2350	26	3825	33	6014	56
1130	13	1523	23	2360	46	4050	41	6115	57
1208	14	1524	23	2370	46	4060	41	6218	57
1210	14	1525	22	2410	28	4075	41	6318	57
1212	16	1526	22	2420	29	4150	42	6421	57
1214	16	1528	23	2511	34	4160	42	6521	57
1215	14	1530	23	2531	36	4175	42	6633	56
1222	16	1532	20	2612	34	4233	36	6733	56
1226	16	1533	22	2632	36	4237	34	6835	53
1230	17	1534	22	2712	34	4338	32	7020	53
1290	17	1540	25	2732	36	4450	43	7040	48
1292	17	1541	25	2813	28	4460	43	7042	48
1310	14	1542	25	2820	29	4475	43	7141	48
1316	15	1543	25	2913	28	4528	44	7500	51
1317	14	1548	25	2920	29	4535	46	7501	52
1322	24	1549	25	3016	30	4636	46	7600	51
1328	15	1570	19	3040	38	4628	44	7601	52
1329	15	1580	21	3041	38	4729	44	7700	51
1410	19	1616	18	3042	38	4829	44	7701	52
1430	20	1619	18	3043	38	5030	44	8045	50
1432	21	1719	18	3044	38	5131	44	8135	53
1435	20	1820	18	3050	40	5337	44	8146	49
1436	21	1950	26	3060	40	5506	54	8155	53
1438	20	1960	26	3075	40	5513	54	8247	49
1460	24	1975	26	3116	30	5606	54	8348	49
1461	24	2032	13	3217	30	5707	54	8401	52
1462	24	2132	12	3317	30	5808	55		
1468	24	2234	18	3419	30	5909	54		
1469	24	2330	23	3520	30	5913	55		



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Specialty Brushes

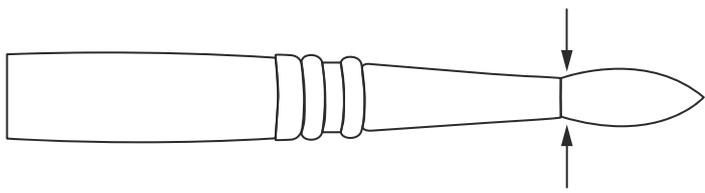
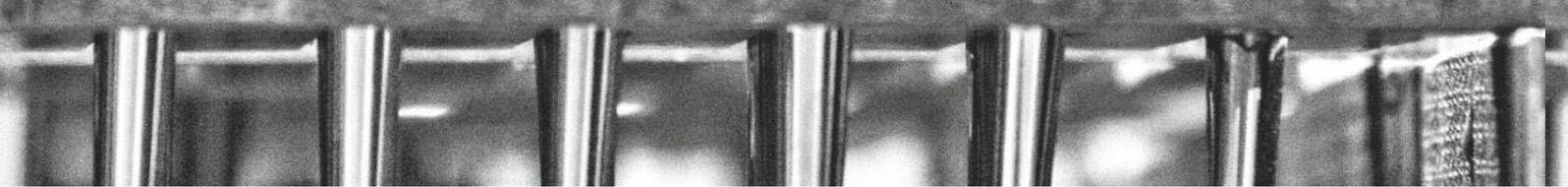
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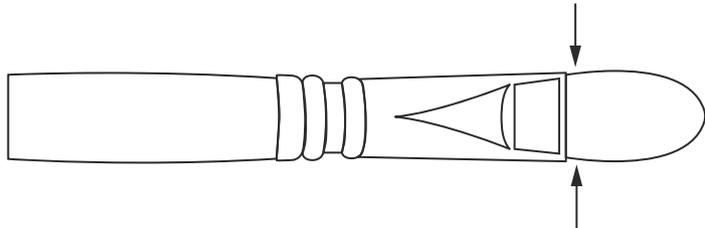
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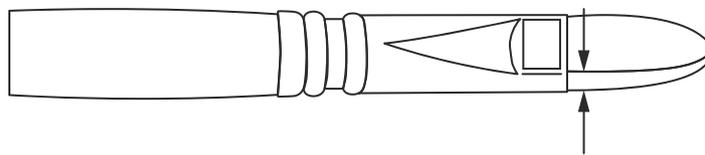
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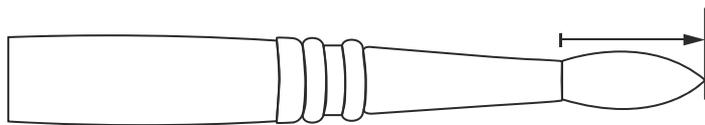
Diameter



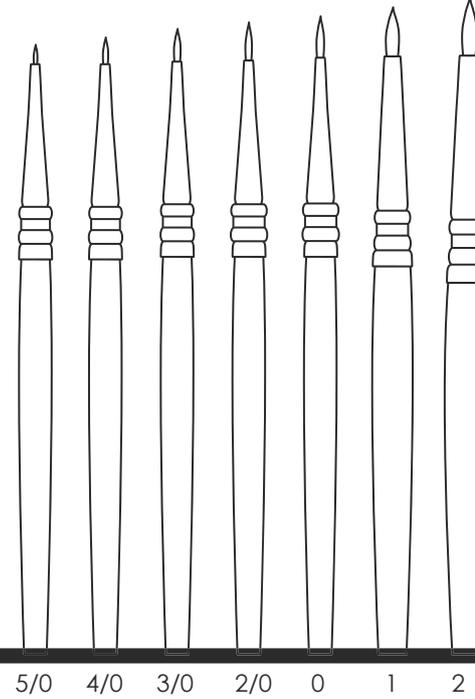
Width



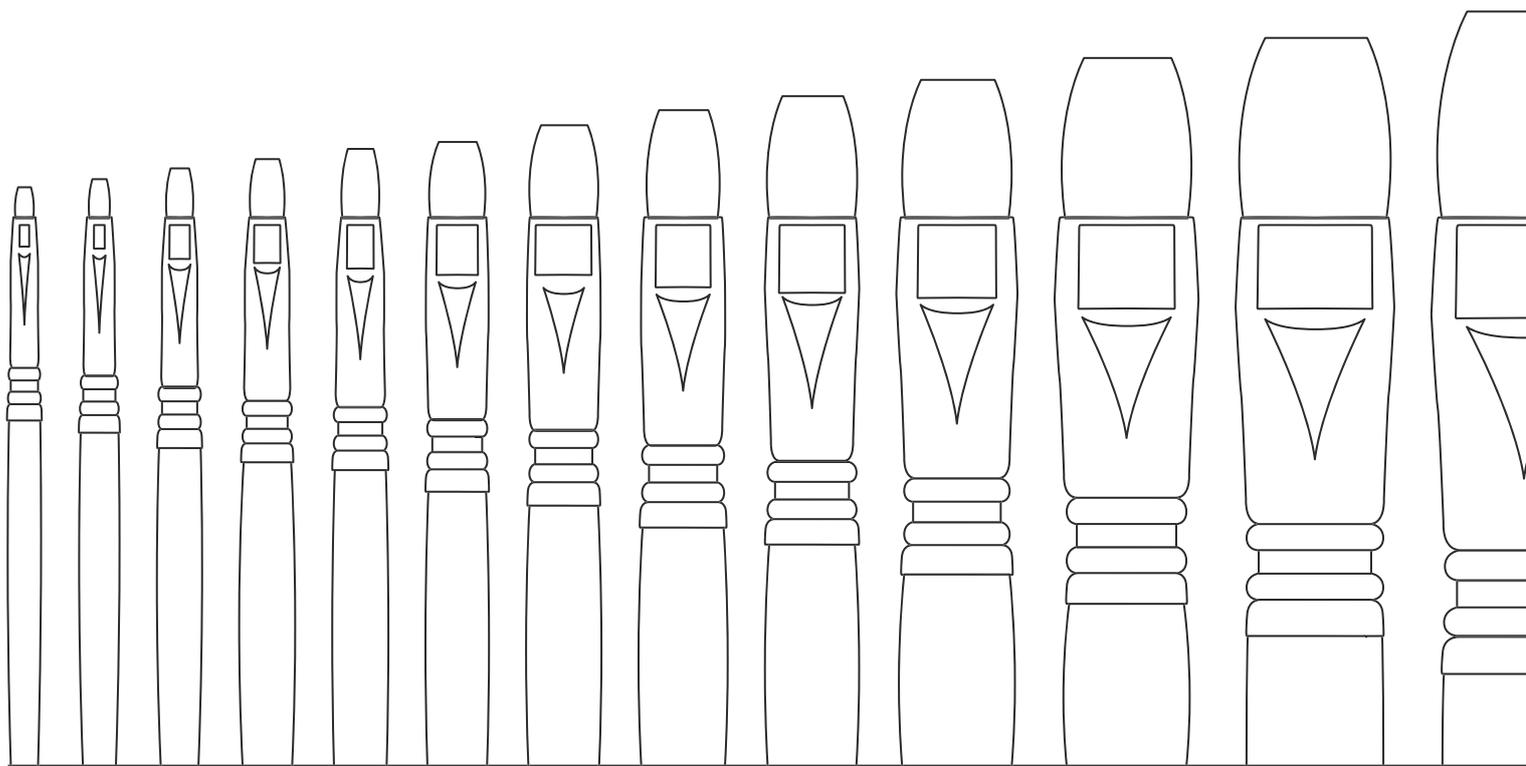
Thickness



Length

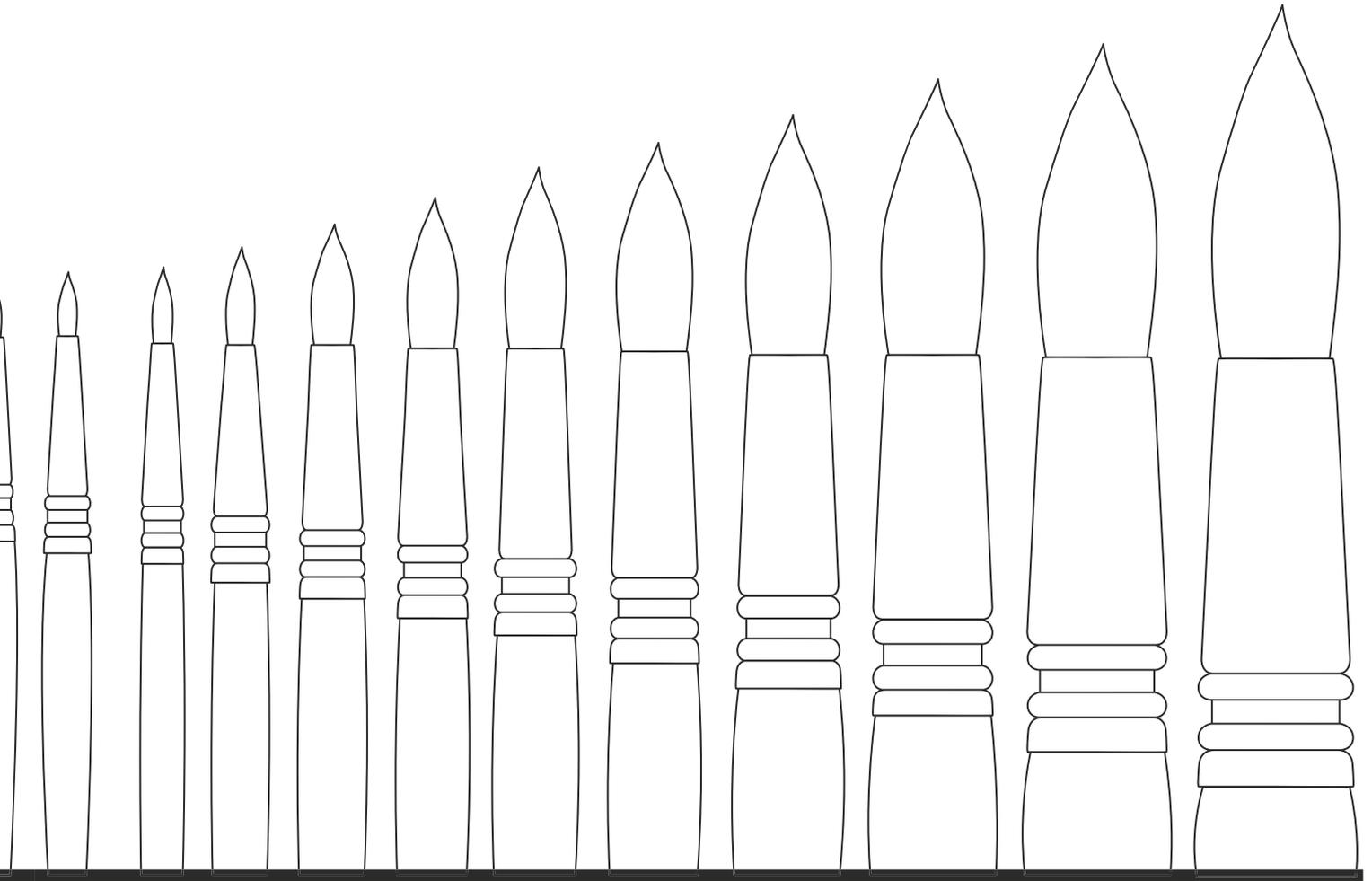


Full-scaled drawings 1:1



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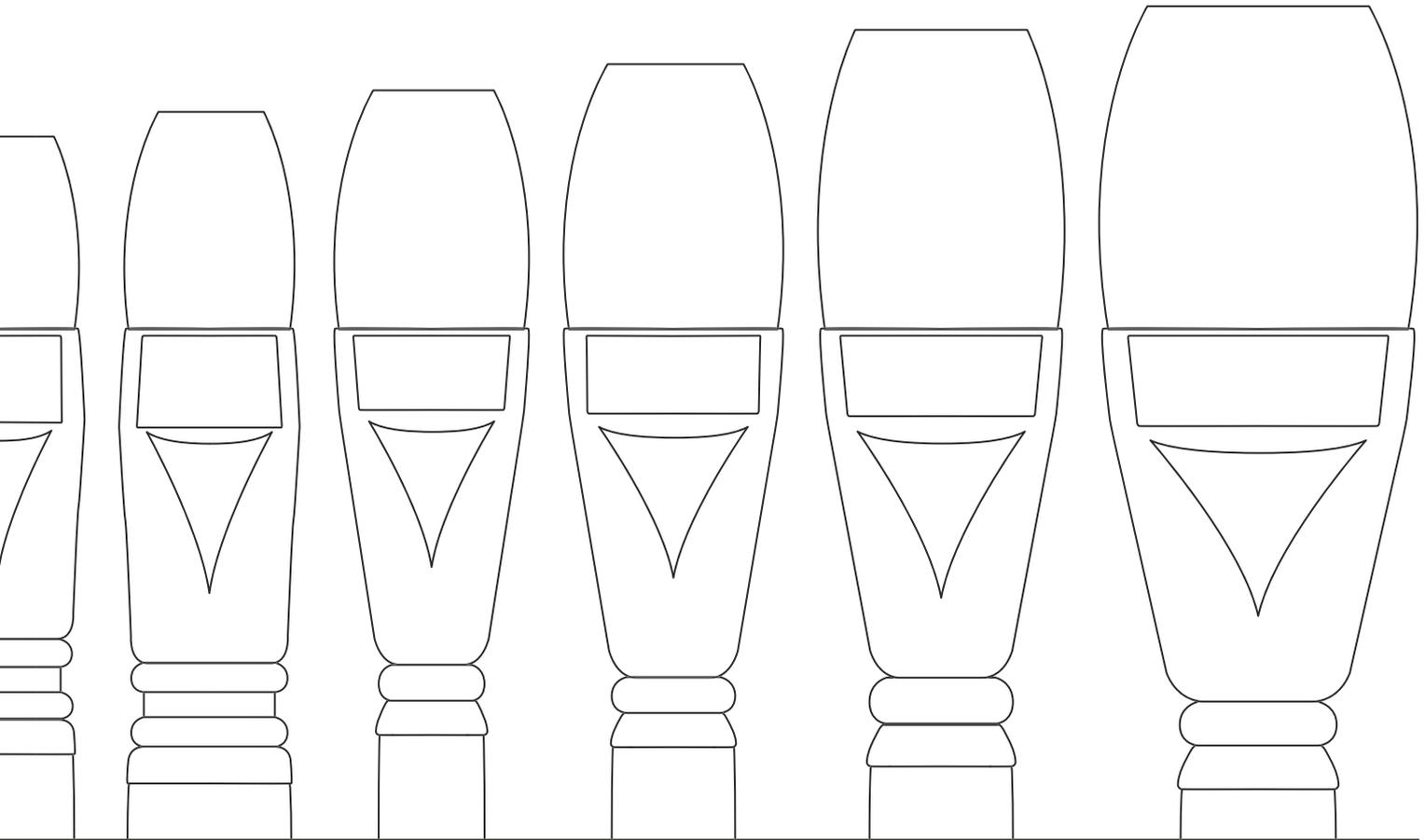
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WATERCOLOUR

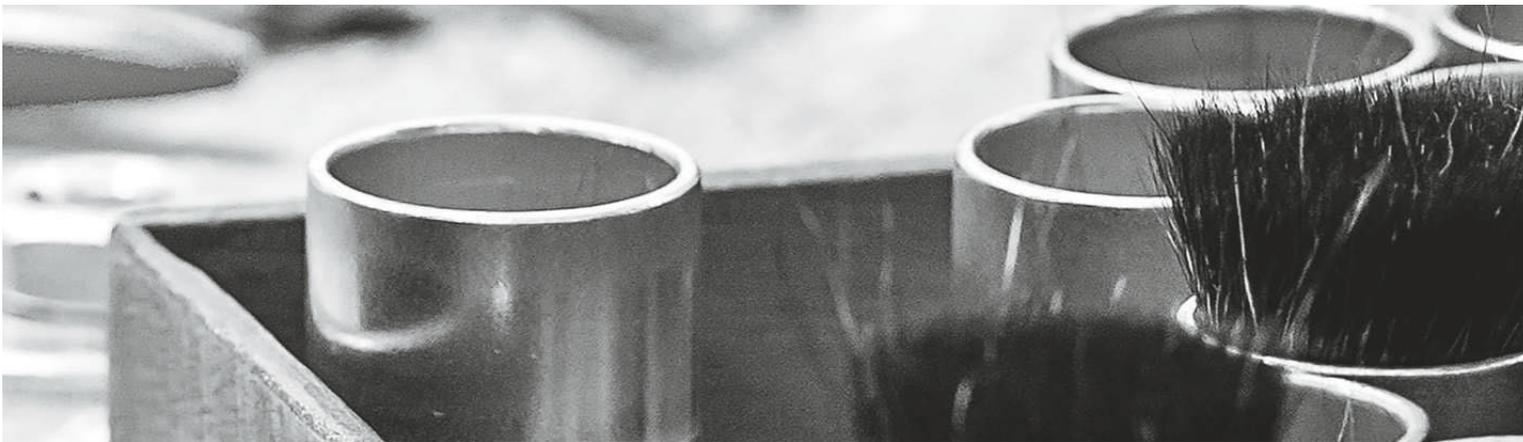
Size	2/0	0	1	2	4	6	8	10	12	14	16	18	20	1004 Round pointed
Diameter (mm)	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	
Length (mm)	7	8	10	12	15	18	21	24	27	30	34	38	42	



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1105 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00	
Length (mm)	6	7	8	10	12	15	18	21	24	27	31	34	38	43	47	50	



Size	9	12	15	18	21	24	27	30	2132 Mottler, single thickness
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	
Thickness (mm)	4.80	5.10	5.70	6.30	6.50	6.80	7.20	7.80	
Length (mm)	24	27	30	33	35	38	41	45	



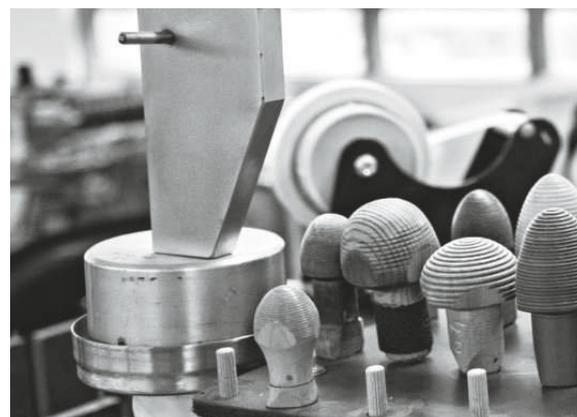
Scaled 27%

ARTESANA

Used mainly for watercolour, this soft hair is a dark color with a slight natural spring. Retains paint well with a flexible stroke. Used in ceramics and porcelain decoration and is also valued in cosmetic brushes.

STIFFNESS 
FINE HAIR

PONY



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1125
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00	Round pointed
Length (mm)	6	7	8	10	12	15	18	21	24	27	31	34	38	43	47	50	



Size	10	12	14	16	18	1130
Diameter (mm)	8.55	9.50	11.20	13.10	15.35	Round mop
Length (mm)	27	30	32	35	40	



Size	9	12	15	18	21	24	27	30	2032
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	Mottler, single thickness
Thickness (mm)	4.80	5.10	5.70	6.30	6.50	6.80	7.20	7.80	
Length (mm)	26	28	30	32	34	36	38	40	



Scaled 27%



AQUARIO

This natural hair comes from the tail of a squirrel which lives in the region of Kazan, in the center of European Russia. It is the softest of all natural fine hairs and because of the hairs natural characteristics, it is the best in retaining liquid. It is the perfect choice for watercolour painting.

STIFFNESS 

FINE HAIR

SQUIRREL

Size	2/0	0	1	2	4	6	8	10	1208 Round pointed, short length
Diameter (mm)	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	
Length (mm)	4	5	6	8	10	12	14	16	



Size	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	1210 Round pointed
Diameter (mm)	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	
Length (mm)	4	5	6	7	8	10	13	16	20	22	25	28	32	35	38	41	



Size	2	4	6	8	10	12	1215 Travel brush, round pointed
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	
Length (mm)	13	16	20	22	25	28	



Size	2	4	6	8	10	12	14	16	1310 Round central, pointed tip
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	
Length (mm)	10-6	13-6	16-6	18-7	21-8	24-8	27-9	29-9	



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	1317 Rigger
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	
Length (mm)	22	24	26	28	31	33	35	38	41	44	47	



Scaled 27%

ÓPTIMO

Kolinsky sable hair is one of the perfect brushes for watercolour due to the result of the perfect combination of the best male and female hairs. It is considered one of the best types of hair for its softness and its natural spring. It is also valued in acrylic and oil painting to paint portraits or to finalize details of a piece of work.

STIFFNESS 
FINE HAIR

KOLINSKY SABLE



Size	0	1	2	4	6	8	10	12	14	16	18	20	1328 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	
Length (mm)	7	8	9	10	12	14	16	18	20	22	25	28	



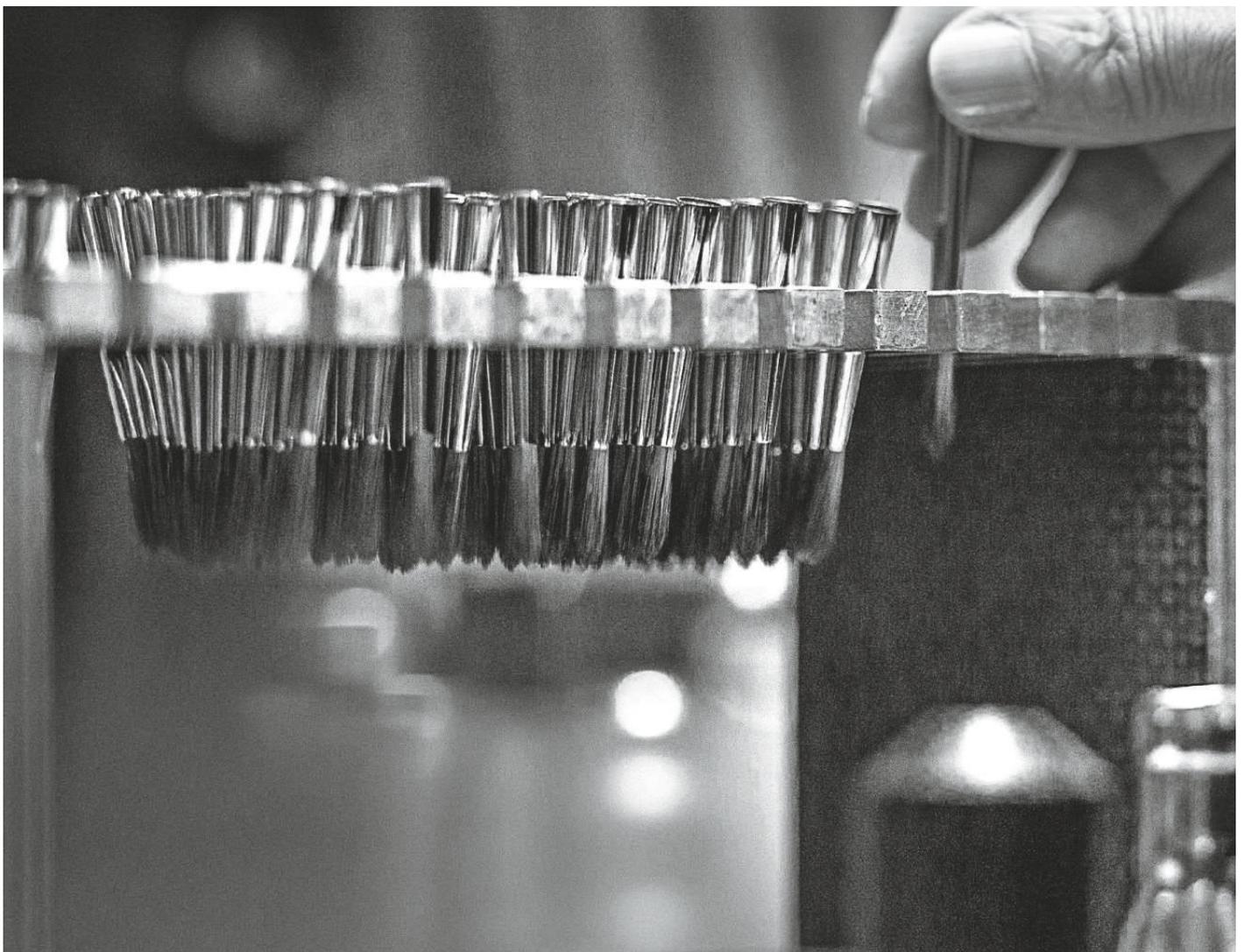
Size	0	1	2	4	6	8	10	12	14	16	18	20	1329 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	



Size	1/2"	3/4"	1"	1316 Flat wash
Width (mm)	14.00	18.50	25.00	
Length (mm)	20	25	30	



Scaled 27%



Size	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	1212 Round pointed
Diameter (mm)	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	
Length (mm)	4	5	6	7	8	10	13	16	20	22	25	28	32	35	38	41	



Size	2	4	6	8	10	12	1214 Travel brush, round pointed
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	
Length (mm)	13	16	20	22	25	28	



Size	0	1	2	4	6	8	10	12	14	16	18	20	1222 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	
Length (mm)	7	8	9	10	12	14	16	18	20	22	25	28	



Size	0	1	2	4	6	8	10	12	14	16	18	20	1226 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	



Scaled 27%

RESERVA

Considered the elite hair for watercolour, Escoda selects only the best Kolinsky male sable hair for this brush. This hair comes from the Tajmyr region in very northern Siberia. Points perfectly and has an extraordinary capacity to retain liquids.

STIFFNESS 
FINE HAIR

KOLINSKY-TAJMYR SABLE





Size	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	1230 Round pointed
Diameter (mm)	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	
Length (mm)	4	5	6	7	8	10	13	16	20	22	25	28	32	35	38	41	



Size	0	1	2	4	6	8	10	12	14	16	18	20	1290 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	
Length (mm)	7	8	9	10	12	14	16	18	20	22	25	28	



Size	0	1	2	4	6	8	10	12	14	16	18	20	1292 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	



Scaled 27%



GRAFILO

Same exact hair used in Reserva series. The Grafilo handle has a unique and elegant engraving close to the ferrule distinguishing it from the other brushes.

STIFFNESS 
FINE HAIR

KOLINSKY-TAJMYR SABLE

Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1619 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00	
Length (mm)	6	7	8	10	12	15	18	21	24	27	30	34	38	43	48	52	



Size	2	4	6	8	10	12	14	16	1719 Round central, pointed tip
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	
Length (mm)	10-6	13-6	16-6	18-7	21-8	24-8	27-9	29-9	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1616 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	5	6	7	8	9	11	14	16	18	20	23	26	29	33	



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1820 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00	
Length (mm)	6	7	8	10	12	15	18	21	24	27	30	34	38	43	48	52	



Size	9	12	15	18	21	24	27	30	2234 Mottler, single thickness
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	
Thickness (mm)	4.80	5.10	5.70	6.30	6.50	6.80	7.20	7.80	
Length (mm)	24	27	30	33	35	38	41	45	



Scaled 27%

BRAVO

This hair is extracted from the internal part of the ox's ear. It was possibly the same hair which the Paleolithic man used in cave paintings and the same one which the Egyptians used to decorate the inside of pyramids. Capable of holding a large amount of paint and is ideal for watercolour and oil painting.

STIFFNESS

FINE HAIR

EAR OX



Size	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	1410 Round pointed
Diameter (mm)	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	
Length (mm)	4	5	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1500 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	6	7	8	10	11	13	15	17	20	23	26	29	32	36	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1512 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	28	31	



Size	6	8	10	12	14	16	1570 Angular
Width (mm)	4.81	6.10	8.00	9.04	11.56	13.90	
Length (mm)	6-8	7-10	8-12	9-14	11-16	14-19	



Size	9	12	15	18	21	24	27	30	2336 Mottler, single thickness
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	
Thickness (mm)	4.8	5.1	5.7	6.3	6.5	6.8	7.2	7.8	
Length (mm)	24	27	30	32	34	36	38	40	



Scaled 27%

BARROCO

One of the most popular synthetic hairs for watercolour. Made with fibre similar to the characteristics in white Toray, the Barroco series has a combination of superior diameters that allow for more spring. It has an exceptional point so artist's can work with one number of brush - medium or large - in an entire work.

STIFFNESS

SYNTHETIC FIBRE

GOLD TORAY



Size	2/0	0	1	2	4	6	8	10	1435 Round pointed, short length
Diameter (mm)	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	
Length (mm)	4	5	6	8	10	12	14	16	



Size	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	1430 Round pointed
Diameter (mm)	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	
Length (mm)	4	5	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46	



Size	2	4	6	8	10	12	1438 Travel brush, round pointed
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	
Length (mm)	12	15	17	20	24	27	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1510 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	6	7	8	10	11	13	15	17	20	23	26	29	32	36	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1532 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	28	31	



Scaled 27%

PERLA

White Toray fibre is one of the softest and typically used in watercolour. The round brush combines three diameters and three different lengths, achieving a perfect tip. It has a capacity to retain a large amount of paint.

STIFFNESS

SYNTHETIC FIBRE

WHITE TORAY



Size	6	8	10	12	14	16	1580 Angular
Width (mm)	4.81	6.10	8.00	9.04	11.56	13.90	
Length (mm)	6-8	7-10	8-12	9-14	11-16	14-19	



Size	1/2"	3/4	1"	1432 Bright
Width (mm)	14.00	18.50	25.00	
Length (mm)	16	19	22	



Size	1/4	1/2	3/4	1436 Dagger striper
Width (mm)	6.50	14.00	18.50	
Thickness (mm)	3	4,5	6	
Length (mm)	12-24	17-34	22-44	



Size	9	12	15	18	21	24	27	30	2345 Mottler, short length
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	
Thickness (mm)	4.8	5.1	5.7	6.3	6.5	6.8	7.2	7.8	
Length (mm)	24	27	30	32	34	36	38	40	



Scaled 27%



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	1525 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	
Length (mm)	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46	



Size	2	4	6	8	10	12	1526 Travel brush, round pointed
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	
Length (mm)	12	15	17	20	24	27	



Size	0	2	4	6	8	10	1533 Rigger
Diameter (mm)	0.95	2.02	2.82	3.60	4.40	5.70	
Length (mm)	26	31	33	35	38	41	



Size	6	8	10	1534 Dagger striper
Width (mm)	3.60	4.40	5.70	
Length (mm)	20-40	24-42	26-45	



Scaled 27%

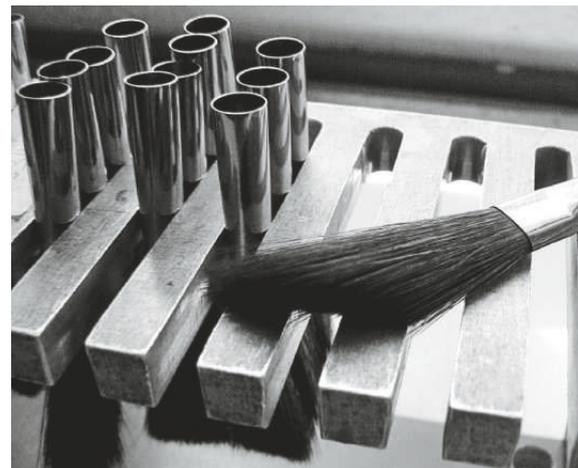
ÚLTIMO

An almost perfect imitation of squirrel has been achieved with this artificial hair. Thanks to the special fibre in this Último series, extraordinary softness and a capacity to retain liquids is achieved which is virtually the same as that found in the natural squirrel hair. The Último series could become a synthetic hair benchmark to gradually replace natural hair in the future.

STIFFNESS

SYNTHETIC FIBRE

TENDO



Size	1/2"	3/4"	1"	1523 Filbert wash
Width (mm)	14	18.25	25	
Length (mm)	32	35	38	



Size	1/2"	3/4"	1"	1524 Flat wash
Width	14	18.25	25	
Length (mm)	21	24	27	



Size	1/2"	3/4"	1"	1528 Mop oval
Width	14	18.25	25	
Length (mm)	31	35	39	



Size	10	12	14	16	18	1530 Round mop
Diameter (mm)	8.55	9.50	11.20	13.10	15.35	
Length (mm)	27	31	33	35	40	



Size (mm)	9	12	15	18	21	24	27	30	2330 Mottler, single tickness
Thickness (mm)	4.80	5.10	5.70	6.30	6.50	6.80	7.20	7.80	
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	
Length (mm)	26	28	30	32	34	36	38	40	



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	1462 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	
Length (mm)	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46	



Size	2	4	6	8	10	12	1468 Travel brush, round pointed
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	
Length (mm)	12	15	17	20	24	27	



Size	0	2	4	6	8	10	1469 Rigger
Diameter (mm)	0.95	2.02	2.82	3.60	4.40	5.70	
Length (mm)	22	25	29	32	34	38	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1461 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	6	7	8	10	11	13	15	17	20	23	26	29	32	36	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1460 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	28	31	



Size	1/2"	3/4"	1"	1322 Flat wash
Width (mm)	14.00	18.50	25.00	
Length (mm)	16	19	22	



Scaled 27%

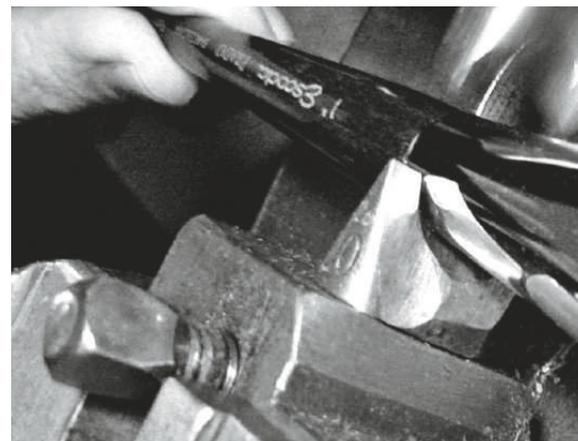
PRADO

It is one of the most valued synthetic matters because of its similarity to sable hair. It not only imitates its color, but it also imitates its spring and absorption of liquids. Thanks to the perfect combination of three different diameters and three lengths in the fibres, the brushstroke's result is the same as one made of natural hair.

STIFFNESS

SYNTHETIC FIBRE

TAME



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	1540 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	
Length (mm)	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46	



Size	2	4	6	8	10	12	1548 Travel brush, round pointed
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	
Length (mm)	12	15	17	20	24	27	



Size	0	2	4	6	8	10	1549 Rigger
Diameter (mm)	0.95	2.02	2.82	3.60	4.40	5.70	
Length (mm)	22	25	29	32	34	38	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1541 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	6	7	8	10	11	13	15	17	20	23	26	29	32	36	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1542 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	28	31	



Size	1/2"	3/4"	1"	1543 Flat wash
Width (mm)	14.00	18.50	25.00	
Length (mm)	20	25	30	



Scaled 27%

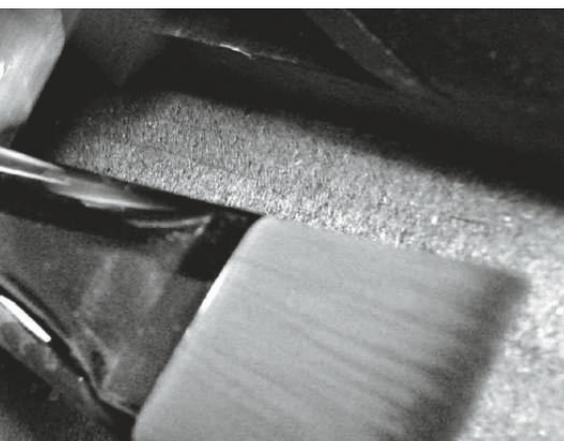
VERSÁTIL

The perfect synthetic alternative to the Kolinsky sable. Was designed with versatility as its main feature and really lives up to its name with exceptional snap, superior absorption and fluid retention. It's excellent for use with watercolour and oil / acrylic, allowing artists to create fine details as well as providing superior performance for coloring large areas and backgrounds. The feedback from artists has been extremely positive.

STIFFNESS

SYNTHETIC FIBRE

VERSÁTIL



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	1975 Round pointed
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	
Length (mm)	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1960 Filbert
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	6	7	8	10	11	13	15	17	20	23	26	29	32	36	



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	1950 Bright
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	
Length (mm)	5	6	7	8	9	11	13	15	17	19	22	25	28	31	



Size	9	12	15	18	21	24	27	30	2350 Mottler, single thickness
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60	
Thickness (mm)	4.80	5.10	5.70	6.30	6.50	6.80	7.20	7.80	
Length (mm)	24	27	30	32	34	36	38	40	



Scaled 27%

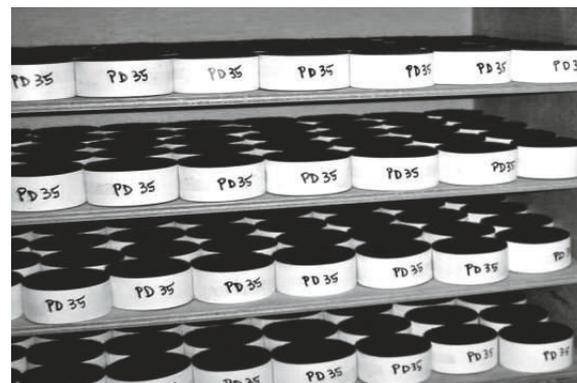
PRIMERA

It is one of the most outstanding and popular synthetics in oil painting and acrylics because of its elasticity, spring and durability. Thanks to its special filbert and bright shape, this series becomes an attractive and valued one.

STIFFNESS **|||||**

SYNTHETIC FIBRE

TEIJIN





OIL & ACRYLIC

OIL & ACRYLIC

Long handle

2410 Round pointed

#	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20
∅	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.0	14.10
—	4	5	6	7	8	10	13	16	20	22	25	28	32	35	38	41

2813 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70
—	7	8	9	10	12	14	16	18	20	22	25	28

2913 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70
—	5	6	7	8	9	11	13	15	17	19	22	25

Scaled 20%



ÓPTIMO

Kolinsky sable hair is one of the perfect brushes for watercolour due to the result of the perfect combination of the best male and female hairs. It is considered one of the best types of hair for its softness and its natural spring. It is also valued in acrylic and oil painting to paint portraits or to finalize details of a piece of work.

STIFFNESS

FINE HAIR

KOLINSKY SABLE



2410

2813

2913

OIL & ACRYLIC

Long handle

2420 Round pointed

#	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20
∅	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10
—	4	5	6	7	8	10	13	16	20	22	25	28	32	35	38	41

2820 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70
—	7	8	9	10	12	14	16	18	20	22	25	28

2920 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70
—	5	6	7	8	9	11	13	15	17	19	22	25

Scaled 20%



GRAFILO

Same exact hair used in Reserva series. The Grafilo handle has a unique and elegant engraving close to the ferrule distinguishing it from the other brushes.

STIFFNESS 
FINE HAIR

KOLINSKY-TAJMYR SABLE



2420

2820

2920

OIL & ACRYLIC

Long handle

3419 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00
—	6	7	8	10	12	15	18	21	24	27	30	34	38	43	48	52

3016 Filbert short length

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	6	7	8	9	11	13	16	18	20	22	25	28	32	36

3217 Filbert long length

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	8	9	10	12	14	17	20	23	26	29	31	34	38	42

3116 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	14	16	18	20	23	26	29	33

3317 Flat

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	7	8	9	11	13	16	18	21	25	28	30	33	37	41

3520 Round pointed. Black ox hair

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00
—	6	7	8	10	12	15	18	21	24	27	30	34	38	43	48	52

Scaled 20%



BRAVO

This hair is extracted from the internal part of the ox's ear. It was possibly the same hair which Paleolithic man used in cave paintings and the same one which the Egyptians used to decorate the inside of pyramids. Capable of holding a large amount of paint and is ideal for watercolour and oil painting.

STIFFNESS 
FINE HAIR

EAR OX



3419

3016

OIL & ACRYLIC
Long handle



3217



3116



3317



3520



OIL & ACRYLIC
Long handle

4338 Fan shape

#	2	4	6
∅	8.10	10.01	12.10
—	17	21	25

Scaled 20%



ARCO

An especially soft hair with unique characteristics, particularly its combination of colors. Its length and elasticity make it especially suitable for fan-shaped brushes, blends or the traditional shaving brush.

STIFFNESS 

FINE HAIR

BADGER

4338

OIL & ACRYLIC

Long handle

3825 Round pointed

#	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00
—	7	8	10	12	15	18	21	24	27	30	34	38	43	48	52

3724 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	8	9	10	13	15	18	20	22	24	26	30	33	36	40

3622 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	13	15	17	19	21	23	27	30

Scaled 20%



SATURNO

From the weasel family, is also called Black Sable. This dark grey hair has plenty of spring and is used in gilding brushes as well.

STIFFNESS 

FINE HAIR

POLECAT



3825

3724

3622

OIL & ACRYLIC

Long handle

4237 Fan shape

#	2	4	6
∅	8.10	10.01	12.10
—	17	21	25

2511 Round pointed

#	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	4	5	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46

2612 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36

2712 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31

Scaled 20%



BARROCO

One of the most popular synthetic hairs for watercolour. Made with fibre similar to the characteristics in white Toray, the Barroco series has a combination of superior diameters that allow for more spring. It has an exceptional point so artist's can work with one number of brush - medium or large - in an entire work.

STIFFNESS

SYNTHETIC FIBRE

GOLD TORAY



4237

OIL & ACRYLIC
Long handle



2511



2612



2712



OIL & ACRYLIC

Long handle

4233 Fan shape

#	2	4	6
∅	8.10	10.01	12.10
—	17	21	25

2531 Round pointed

#	5/0	4/0	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.50	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	4	5	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46

2632 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36

2732 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31

Scaled 20%



PERLA

White Toray fibre is one of the softest and typically used in watercolour. The round brush combines three diameters and three different lengths, achieving a perfect tip. It has a capacity to retain a large amount of paint.

STIFFNESS 

SYNTHETIC FIBRE

WHITE TORAY

4233



OIL & ACRYLIC
Long handle



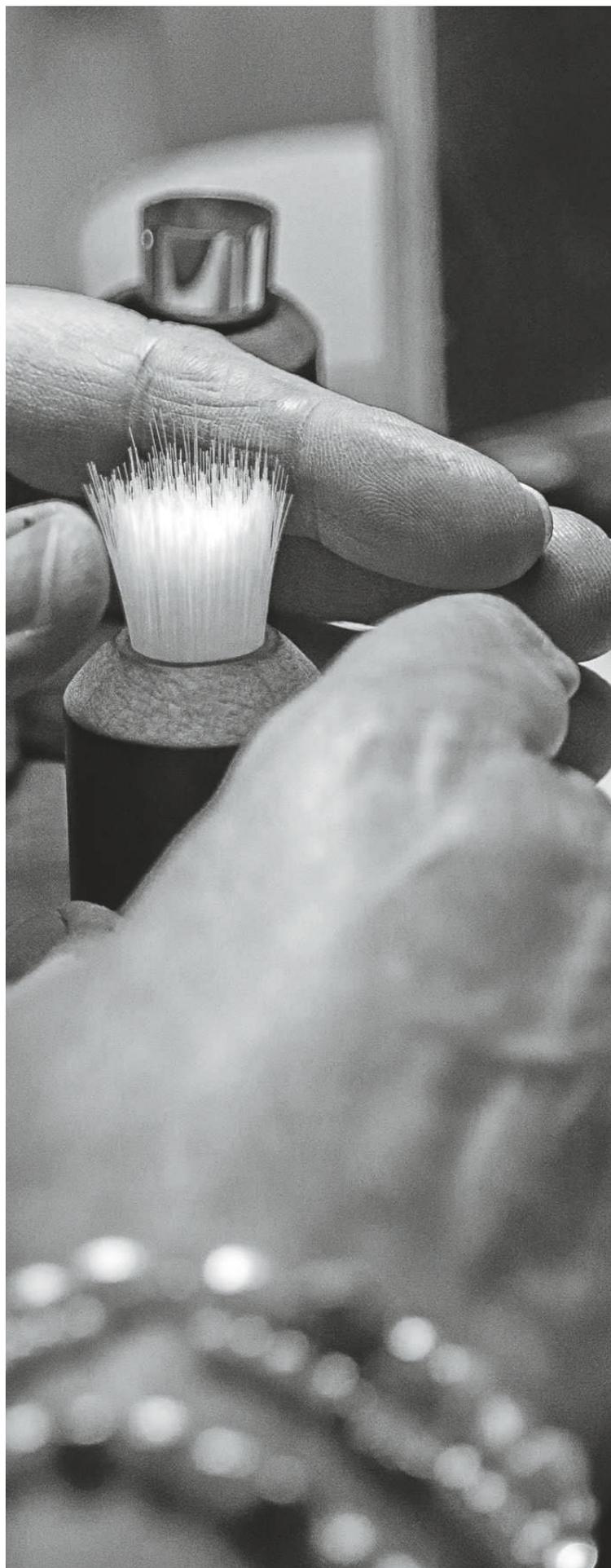
2531



2632



2732



OIL & ACRYLIC

Long handle

3044 Fan shape

#	2	4	6
∅	8.10	10.01	12.10
—	17	21	25

3040 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46

3041 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36

3042 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31

3043 Flat

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	7	8	9	11	13	16	18	21	25	28	30	33	37	41

Scaled 20%



VERSÀTIL

This brush was designed with versatility as its main feature and Versàtil really lives up to its name with exceptional snap, superior absorption and fluid retention. It's excellent for use both with watercolour and oil / acrylic, allowing artists to create fine details as well as providing superior performance for coloring large areas and backgrounds. A new alternative to the synthetic brush world.

STIFFNESS

SYNTHETIC FIBRE

VERSÀTIL

3044



OIL & ACRYLIC

Long handle



3040



3041



3042



3043



OIL & ACRYLIC

Long handle

3075 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46

3060 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36

3050 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31

Scaled 20%



ÓPERA

From this synthetic hair, an ideal tool is achieved that provides a good brushstroke on canvas. This Takatsu fibre maintains a level of toughness, yet unusual softness for work in oil painting and acrylics.

STIFFNESS 

SYNTHETIC FIBRE

TAKATSU



3075

3060

3050

OIL & ACRYLIC

Long handle

4075 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	6	7	8	10	12	15	17	20	24	27	31	35	39	43	46

4060 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36

4050 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31

Scaled 20%



MODERNISTA

This is the synthetic version of mongoose hair. The Modernista series has a very natural appearance and feel. This series has a good spring and immediate response to the brushstroke, especially with acrylic and oil painting.

STIFFNESS 

SYNTHETIC FIBRE

TADAMI



4075



4060



4050

OIL & ACRYLIC

Long handle

4175 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	6	7	8	9	12	15	17	20	24	27	31	35	39	43	46

4160 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	25.51	28.84	35.46
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36	40	44	48

4150 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	26.51	28.84	35.46
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31	36	39	45

Scaled 20%



PRIMERA

It is one of the most outstanding and popular synthetics in oil painting and acrylics because of its elasticity, spring and durability. Thanks to its special filbert and bright shape, this series becomes an attractive and valued one.

STIFFNESS 

SYNTHETIC FIBRE

TELJIN



4175

4160

4150

OIL & ACRYLIC

Long handle

4475 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60
—	6	7	8	9	12	15	17	20	24	27	31	35	39	43	46

4460 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24	26
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	26.51
—	6	7	8	10	11	13	15	17	20	23	26	29	32	36	40

4450 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24	26
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	26.51
—	5	6	7	8	9	11	13	15	17	19	22	25	28	31	36

Scaled 20%



MARFIL

This imitation of the natural bristle has been one of the latest fashions in synthetics. The fibre's thickness is similar enough and ample enough to a natural bristle to provide a brushstroke that is both soft yet tough.

STIFFNESS **|||||**
SYNTHETIC FIBRE

CHENGDU



4475

4460

4450

OIL & ACRYLIC

Long handle

5337 Fan shape

#	2	4	6
∅	8.10	10.01	12.10
—	23	27	31

5131 Round pointed

#	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00
—	7	8	10	12	15	18	21	24	27	30	33	36	39	45	49	52

4528 Filbert short length

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	26.51	28.84	35.46	47.41
—	6	7	8	9	11	12	14	16	18	20	23	26	29	33	41	43	50	60

4729 Filbert

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	8	9	10	13	15	17	20	23	26	29	32	35	39	43

5030 Filbert long length

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	11	13	15	17	19	21	24	27	30	33	36	39	43	47

4628 Bright

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00	26.51	28.84	35.46	47.41
—	5	6	7	8	9	11	13	15	17	19	21	24	27	30	35	39	44	55

4829 Flat

#	0	1	2	4	6	8	10	12	14	16	18	20	22	24
∅	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00
—	7	8	9	11	13	15	18	21	23	25	28	31	34	37

Scaled 20%



CLÁSICO

Made of hog bristle, this brush is traditionally used in oil painting. Our bristle is extracted from the white Chinese bristle from Chungking and is of the highest quality. Its natural hardness responds perfectly to more or less dense oil painting technique and acrylic.

STIFFNESS **|||||**

WHITE BRISTLE

CHUNGKING

5337



OIL & ACRYLIC
Long handle



5131

4528

4729

5030

4628

4829



Continue on the next page.

OIL & ACRYLIC

Long handle

2360 Mottler, single thickness

Size	9	12	15	18	21	24	27	30
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60
Thickness (mm)	4.8	5.1	5.7	6.3	6.5	6.8	7.2	7.8
Length (mm)	31	33	37	40	44	46	49	54

2370 Mottler short length, single thickness

Size	9	12	15	18	21	24	27	30
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60
Thickness (mm)	4.8	5.1	5.7	6.3	6.5	6.8	7.2	7.8
Length (mm)	22	24	26	28	30	32	35	38

Scaled 27%



2360



2370

4636 Bright, extra long handle 60 cm

Size	20	22	24	26	28	30	32
Width (mm)	19.70	22.30	24.00	26.51	28.84	35.46	47.41
Length (mm)	24	27	30	35	39	44	55

4535 Filbert, extra long handle 60 cm

Size	20	22	24	26	28	30	32
Width (mm)	19.70	22.30	24.00	26.51	28.84	35.46	47.41
Length (mm)	26	29	33	41	43	50	60



4636



4535



SPECIALTY BRUSHES

SPECIALTY BRUSHES

7141 Round pointed

#	2	4	6	8	10	12	14	16	18	20	22	24
∅	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00
—	16	19	22	25	28	30	33	36	40	45	50	54

7040 Filbert

#	2	4	6	8	10	12	14	16	18	20	22	24
∅	5.10	5.97	7.21	9.21	11.25	12.63	15.44	17.50	20.60	24.60	27.10	29.50
—	15	17	20	23	26	29	32	35	39	43	47	50

7042 Bright

#	2	4	6	8	10	12	14	16	18	20	22	24
∅	5.10	5.97	7.21	9.21	11.25	12.63	15.44	17.50	20.60	24.60	27.10	29.50
—	9	11	13	15	18	20	23	26	30	34	38	40

Scaled 20%



NATURAL

This is a bristle of Chungking quality, but in its natural color. These round and flat brushes are tools which have traditionally been used for decorative painting, but have become popular with oil and acrylics.

STIFFNESS **|||||**

NATURAL BRISTLE

CHUNGKING



7141

7040

7042

SPECIALTY BRUSHES

8146 Flat square edge, single thickness

Size	9	12	15	18	21	24	27	30
Width (mm)	18.80	24.60	31.30	37.20	44.00	50.00	56.60	62.60
Thickness (mm)	4.80	5.10	5.70	6.30	6.50	6.80	7.20	7.80
Length (mm)	35	39	44	46	51	54	59	61

8348 Flat square edge, triple thickness

Size	12	15	18	21	24	27	30	33	36	48
Width (mm)	24.60	31.30	37.40	44.00	50.00	56.60	63.10	69.30	76.00	100.80
Thickness (mm)	10.99	11.70	12.30	12.60	13.40	15.10	15.30	15.50	16.30	18.60
Length (mm)	44	49	54	57	60	62	65	67	73	80

8247 Flat square edge, double thickness

Size	9	12	15	18	21	24	27	30
Width (mm)	18.80	24.60	31.30	37.40	44.00	50.00	56.60	62.60
Thickness (mm)	6.60	7.50	8.20	8.80	9.10	9.40	9.80	10.20
Length (mm)	37	40	46	50	54	57	61	63

Scaled 27%



8146

8247

8348

Continue on the next page.

SPECIALTY BRUSHES

8045 Radiator,
square edge

Size	12	18
Width (mm)	25.50	37.50
Thickness (mm)	7.80	8.70
Length (mm)	45	55

Scaled 35%



8045

SPECIALTY BRUSHES

7500 Round domed

Size	2	4	6	8	10
Diameter (mm)	16.00	23.00	30.00	36.00	42.00
Length (mm)	47	58	67	75	83

7600 Round oval

Size	2	4	6	8	10
Diameter (mm)	16.00	23.00	30.00	36.00	42.00
Length (mm)	49	62	72	84	90

7700 Round square edge

Size	2	4	6	8	10
Diameter (mm)	16.00	23.00	30.00	36.00	42.00
Length (mm)	47	58	70	75	89

Scaled 27%



7500

7600

7700

SPECIALTY BRUSHES

7501 Round domed

Size	4	6
Diameter (mm)	23.00	30.00
Length (mm)	58	67

7601 Round oval

Size	4	6
Diameter (mm)	23.00	30.00
Length (mm)	62	72

7701 Round square edge, short length

Size	8	10
Diameter (mm)	36.00	42.00
Length (mm)	41	51

8401 Flat square edge, double thickness

Size	24
Width (mm)	50.00
Thickness (mm)	9.40
Length (mm)	59



Scaled 27%

RESTORE

Brushmaker masters have created Restore collection with natural bristles of the highest quality and ergonomic handles. This specialized set of brushes with unique design and available in various sizes, promotes working on any support with full control, comfort and carefulness. These are the attributes all specialists in decorative techniques expect from their tools.

STIFFNESS **|||||**

NATURAL BRISTLE

CHUNGKING



SPECIALTY BRUSHES

6835 Softener. Square edge
Badger

Size	2"	3"	4"	4,5"
Width (mm)	51	76	102	114
Thickness (mm)	20	20	20	20
Length (mm)	65	68	70	80

7020 Stenciling. Round square edge
Chungking - White bristle

Size	8	10	12	14	16	18	20	22	24
Diameter (mm)	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00
Length (mm)	8	11	13	15	17	20	23	26	29

8155 Pipe over-grainer. Square edge, extra long length
Chungking - Natural bristle

Size	21	24	27	30
Width (mm)	44.00	50.00	56.60	62.60
Thickness (mm)	6.30	6.80	7.20	7.80
Length (mm)	90	90	98	98

8135 Pipe over-grainer. Lock square edge
Chungking - White bristle

Size	21	24	27	30
Width (mm)	44.00	50.00	56.60	62.60
Thickness (mm)	6.30	6.80	7.20	7.80
Length (mm)	38	40	45	50



6835



7020



8155



8135

Scaled 35%

BLENDING & STENCILING

Four series with a variety of shapes, thickness and kind of hair. These brushes are for work creating imitations or special effects on marble, stone, wood or plaster, and also highly used in glass and stained-glass industry.

NATURAL & WHITE BRISTLE

BADGER

Size	0	1	2	4	6	8	10	12	14	16	5506
Diameter (mm)	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	
Length (mm)	8	10	12	15	18	21	24	27	31	34	

Round pointed. Short handle. Squirrel



Size	0	1	2	4	6	8	10	12	14	16	5513
Diameter (mm)	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	
Length (mm)	8	10	12	15	18	21	24	27	31	34	

Round pointed. Long handle. Squirrel



Size	0	1	2	4	6	8	10	12	14	16	5606
Diameter (mm)	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	
Length (mm)	5	7	9	12	15	18	21	24	27	30	

Round square edge. Short handle. Squirrel



Size	2	4	6	8	10	12	14	16	5707
Diameter (mm)	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	
Length (mm)	8-18	10-21	13-26	15-30	17-33	20-38	24-45	29-55	

Round slanting tip. Short handle. Squirrel



Size	4	6	8	10	12	14	16	18	20	22	24	5909
Diameter (mm)	5.80	6.20	7.10	8.50	9.50	11.50	13.10	15.20	18.10	19.70	20.50	
Length (mm)	24	26	29	31	34	37	40	43	47	50	53	

Round oval shape. Short handle. Squirrel



Scaled 27%

CERAMIC & PORCELAIN

Nine references with a variety of different shapes and handle lengths to cover all needs for specialty painting. Created especially for use with ceramic or decorative porcelain.



SQUIRREL

PONY

POLECAT

Size	4	6	8	10	12	14	16	18	20	22	24
Diameter (mm)	5.80	6.20	7.10	8.50	9.50	11.50	13.10	15.20	18.10	19.70	20.50
Length (mm)	24	26	29	31	34	37	40	43	47	50	53

5913

Round oval shape. Long handle. Squirrel



Size	4	6	8	10	12	14	16	18	20	22	24
Diameter (mm)	5.80	6.20	7.10	8.50	9.50	11.50	13.10	15.20	18.10	19.70	20.50
Length (mm)	24	26	29	31	34	37	40	43	47	50	53

5929

Round oval shape. Short handle. Pony



Size	4	6	8	10	12	14	16	18	20	22	24
Diameter (mm)	5.80	6.20	7.10	8.50	9.50	11.50	13.10	15.20	18.10	19.70	20.50
Length (mm)	24	26	29	31	34	37	40	43	47	50	53

5934

Round oval shape. Long handle. Pony



Size	4	6	8	10	12	14	16	18	20
Diameter (mm)	5.55	5.98	6.00	8.21	9.40	11.23	12.90	15.00	17.90
Length (mm)	7-11	8-12	9-14	10-16	11-18	13-20	14-22	16-24	17-26

5808

Round deer-foot shape. Long handle. Polecat



Scaled 27%



6014 Gilder duster
Round domed. Polecat

Size	1	2	3	4	5	6
Width (mm)	8.20	9.70	12.00	14.10	15.60	17.00
Length (mm)	28	32	35	39	41	45

6633 Gilder tip
Square edge. Squirrel

Size	6	8	10
Width (mm)	60	80	100
Thickness (mm)	0.50	0.50	0.50
Length (mm)	48	51	53

6733 Gilder tip
Square edge. Pony

Size	6	8	10
Width (mm)	60	80	100
Thickness (mm)	0.50	0.50	0.50
Length (mm)	48	51	53

Full-scaled



6014



6633



6733

GILDING

Three series aimed at working together to gild or false gold plates. Typically for use on wood, plaster, iron, etc.

POLECAT

SQUIRREL

PONY



Size	5	7	8	9	10	6115	Round square, extra long length
Diameter (mm)	2.82	2.02	1.43	0.95	0.80		
Length (mm)	60	58	56	54	52		



Full-scaled

Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	6218	Filbert, extra long length
Width (mm)	1.10	1.66	2.45	3.87	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00		
Length (mm)	25	27	29	31	33	35	38	40	43	45	48	51	55	59		



Size	0	1	2	4	6	8	10	12	14	16	18	20	22	24	6318	Flat, extra long length
Diameter (mm)	1.10	1.66	2.45	3.67	4.81	6.10	8.00	9.04	11.56	13.90	17.10	19.70	22.30	24.00		
Length (mm)	25	27	29	31	33	35	38	40	43	45	48	51	55	59		



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24	6421	Round pointed extra long length
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00		
Length (mm)	21	23	25	28	30	32	34	37	40	43	46	50	54	58	63	68		



Size	3/0	2/0	0	1	2	4	6	8	10	12	14	16	18	20	22	24	6521	Round square, e. long length
Diameter (mm)	0.50	0.80	0.95	1.43	2.02	2.82	3.60	4.40	5.70	6.90	8.20	9.70	12.00	14.10	15.60	17.00		
Length (mm)	21	23	25	28	30	32	34	37	40	43	46	50	54	58	63	68		



Scaled 23%



FILLETING & LETTERING

Five series used for painting fillets or labelling. This series is characterized by the hair's length, in this case, the ox's ear.

EAR OX



ARTIST SETS

ESCODA'S COMMITMENT WITH THE ARTISTS

ÁLVARO CASTAGNET

He is an Uruguayan artist of world renown that has been honored in numerous art competitions. He is a successful author who travels the world attending exhibitions, hosting workshops and participating as a member of the jury for international art events.

8601-1 WATERCOLOUR SET 1
3174 Prado

Tame synthetic
#8, #10 and #12
Round pointed

8601-2 WATERCOLOUR SET 2
1530 Último

Tendo synthetic
#14 and #18. Mop round
1478 Prado
Tame synthetic
#8. Round pointed



ANTONIO LÓPEZ GARCÍA

Considered the father of the hyperrealist school of Madrid, is one of the most authentic artists belonging to Spanish contemporary realism. His work is notable for its analytical sense of reality. He is an artist who searches for the everyday aspects in the world around him, paying incredible attention to detail. Temporality and deterioration of his subject matter are concepts which define his hyperrealist style. In his words, "truth replaces old age".

8602-1 OIL SET 1
Limited edition

4127 Rústico
Mongoose hair
#1, #8 and #14
Round pointed

8602-2 OIL SET 2

4628 Clásico
White bristle
#8 and #16
Bright
5131 Clásico
White bristle
#2. Round pointed



CHARLES REID

Charles Reid is an artist, teacher and author known around the world. His use of beautiful clean color and his capture of light create a look of freshness and spontaneity that immediately grab capture the senses and draw you into his work. He has authored eleven books on painting directed toward students at all levels. His drawing skills are masterful.

8603-1 WATERCOLOUR SET

1214 Reserva

Kolinsky-Tajmyr sable hair
#6, #8 and #10
Round pointed travel brush



CONRAD ROSET

From a young age and from an academic training he decides to fix the starting point of his career in the expressionism field. It is from there that he explores several ways to deal with his major theme: the female sensuality. An undeniable sensuality that he achieves through a brave use of color. His brush traces, but it also stains, drenches, drips... Conrad Roset uses the brush like a juggler and he sets off fireworks on the spectator's look.

8611-1 WATERCOLOUR SET

1410 Barroco

Gold Toray synthetic
#4 and #8. Round pointed

1530 Último

Tendo synthetic
#10. Mop round



DAVID TAYLOR

His great love of this medium has involved teaching in Australia and overseas. He has received numerous achievements in art including over 100 awards in watercolour. His works are represented in a variety of public and private collections worldwide. At each exhibition, Taylor conveys his love of spontaneity, light, shape and color and a sense of freedom when working on location.

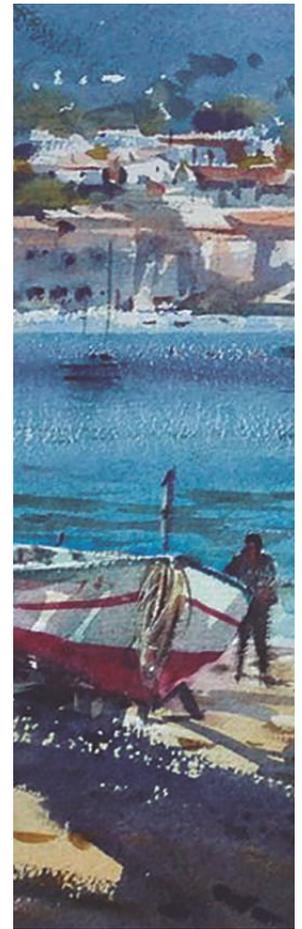
8609-1 WATERCOLOUR SET

1527 Último

Tendo synthetic
#18. Round pointed

1477 Prado

Tame synthetic
#8 and #12
Round pointed



FABIO CEMBRANELLI

Graduated in Architecture, studied painting and photography in Brazil and continued his studies in Europe and the United States in the 90s. He took part in many exhibitions in Brazil and abroad, where he received many prestigious prizes. Today, he teaches painting techniques in his studio, in art galleries and in workshops all over Brazil and around the world, with his work focused mainly on outdoor painting, observing and studying nature as a source of inspiration. He is a regular contributor for a variety painting magazines and also works as an illustrator for publications in South America. Much of his work can be found in exhibitions and collections all over the world.

8607-1 WATERCOLOUR SET 1

1530 Último

Tendo synthetic squirrel hair
#10, #14 and #18
Mop round

8607-2 WATERCOLOUR SET 2

1322 Prado

Tame synthetic
3/4" and #1". Flat wash

1469 Prado

Tame synthetic. #2. Rigger



GUILLERMO MUÑOZ VERA

Critics consider Vera to be a part of the second generation of Spanish realists and many laud him as one of the most brilliant of the group. The surprisingly polished result of his works have placed Vera in the Realism art world, notably due to his hyperrealist tendency to maintain a connection with the photographic vision of framing and the faithful translation of the scene. Vera is considered the archetype of Spanish New Realism today. He typically uses small round brushes to create his exceptional and hyperrealist works of art.

8606-1 OIL SET

4175 Primera

Teijin syntheric hair
#1, #2 and #4
Round pointed



INGRID BUCHTHAL

One of the founding members of the newly founded Deutsche Aquarell Gesellschaft (German Watercolour Society), is one of Germany's leading watercolourists. She gives an exceptional sensitivity, a lightness of touch and a seeming effortless to all her paintings. Her landscapes have a haunting presence. She has conducted highly successful workshops and exhibitions throughout Europe and the US for more than two decades.

8612-1 WATERCOLOUR SET 1

1246 Prado

Tame synthetic sable hair
#20. Round pointed

1315 Reserva

Kolinsky-Tajmyr sable hair
#10. Round central pointed tip

1327 Prado

Tame synthetic sable hair
#3/4". Filbert



8612-2 WATERCOLOUR SET 2

1214 Reserva

Kolinsky-Tajmyr sable hair
#8. Travel brush round pointed

1326 Prado

Tame synthetic sable hair
#3/4". Bright

1327 Prado

Tame synthetic sable hair
#1/2". Filbert



JOHN YARDLEY

He is a leading expert in mainstream watercolour whose work is known over three continents. A master of simplification, he prefers the intimacy of interiors and streetscapes to wide open landscapes. His lightness of touch is remarkable for its spontaneity and the ability to capture movement with limited well-placed strokes. His work is the subject of many publications and DVDs.

8608-1 WATERCOLOUR SET

1212 Reserva

Kolinsky-Tajmyr sable hair
#6, #10 and #12. Round pointed



JOSEPH ZBUKVIC

Is a leading master of his time in watercolour painting and techniques. His impressive achievements and enormous success are due to his ability to transform any subject into visual poetic language. Covering an infinite variety of subjects, his sensitive, lyrical and atmospheric paintings have captured people and galleries from all around the world.

8605-1 WATERCOLOUR SET 1

1430 Perla

White Toray synthetic hair
#8 and #12. Round pointed

1438 Perla

White Toray synthetic hair
#10. Travel brush round pointed

8605-2 WATERCOLOUR SET 2

1130 Aquario

Squirrel hair
#14 and #18. Mop round



JULIA BARMINOVA

Born in Moscow, since 2012 she has worked in watercolour technique, combining the classical school with her own exclusive methods. She travels and conducts master classes in different countries. During trips to the fishing villages and the largest port cities of America, Europe and Russia, Julia has begun her currently most famous series of watercolours: "Islands in the Stream", dedicated to the play of light and color on the water surface and to the structure and configuration of ships, boats and yachts. Also this artist's favorite topics are bicycles, flowers, textured sketches and gothic architecture.

8615-1 WATERCOLOUR SET

1430 Perla. White Toray synthetic hair
#6. Round pointed

1436 Perla. White Toray synthetic hair
#1/4". Dagger striper

1530 Último. Tendo synthetic squirrel hair
#12. Mop round



LIU YI

He is currently the chinese head of International Watercolour Society (IWS). He has also taken part as a jury member in many watercolour contests, mainly in China. He has also been awarded International Realistic Watercolour Master and Outstanding Art. More than 20 of his art pieces have been awarded in various chinese and international watercolour competitions.

8614-1 WATERCOLOUR SET

1204 Reserva
Kolinsky-Tajmyr sable hair
#6. Round pointed

1547 Versàtil
Synthetic Kolinsky hair
#12. Round pointed

1529 Último
Synthetic squirrel hair
#16. Round pointed



MISS LED

Miss Led, aka Joanna Henly is an artist, illustrator and art director based in East London. Jo illustrates to commission for corporate brands, products, packaging and advertising campaigns with specific experience within fashion, beauty and technology sectors. Jo is a passionate educator, promoted via social media and podcasts to her online audience (@miss_led1).

8616-1 WATERCOLOUR SET 1

1430 Perla
White Toray synthetic
#10. Round pointed
1528 Último
Tendo synthetic
#3/4". Oval shape
1533 Último
Tendo synthetic
#8. Rigger

8616-2 WATERCOLOUR SET 2

1526 Último
Tendo synthetic
#6. Travel brush
Round pointed
2330 Último
Tendo synthetic
#12. Mottler



NICHOLAS SIMMONS

He painted in watermedia on a scaled that rivaled oil painting. His subject matter was a dazzling mix of figures juxtaposed with printed lettering, graffiti, Japanese block prints, neon lights, reflections, and lavish corners of nature. He was one of six painters in the newly-formed North American Watercolour Artists group, which represented the United States in various international exhibitions.

8604-1 WATERCOLOUR SET 1

1410 Barroco
Gold Toray synthetic hair
#8, #12 and #20
Round pointed

8604-2 WATERCOLOUR SET 2

1410 Barroco
Gold Toray synthetic hair
#16. Round pointed
2336 Barroco
Gold Toray synthetic hair
#18. Mottler



ROBERT WADE

The internationally acclaimed artist from Melbourne has received awards worldwide for his work with watercolour. He has exhibited with many major watercolour societies and many of his pieces are represented in public and corporate galleries, as well as private collections.

8610-1 WATERCOLOUR SET

1230 Grafilo

Kolinsky-Tajmyr sable hair
#4 and #14. Round pointed

1462 Prado

Tame fibre
#10. Round pointed



ACCESSORIES



Watercolour travel brush sets for 3 travel brushes in a leather case

Each set contains sizes #2, #6 and #10

1251

Óptimo series made of Kolinsky sable hair
Brush series 1215



1250

Reserva series made of Kolinsky-Tajmyr sable hair
Brush series 1214



1255

Último series made of synthetic squirrel Tendo
Brush series 1526



1253

Perla series made of synthetic white Toray
Brush series 1438



1254

Prado series made of synthetic sable Tame
Brush series 1468



1252

Versàtil series made of synthetic Kolinsky
Brush series 1548



TRAVEL BRUSH SETS



Watercolour travel brush sets for 6 travel brushes in a leather case

Each set contains sizes #2, #4, #6, #8, #10 and #12

1241

Óptimo series made of Kolinsky sable hair
Brush series 1215



1240

Reserva series made of Kolinsky-Tajmyr sable hair
Brush series 1214



1245

Último series made of synthetic squirrel Tendo
Brush series 1526



1243

Perla series made of synthetic white Toray
Brush series 1438



1244

Prado series made of synthetic sable Tame
Brush series 1468



1242

Versàtil series made of synthetic Kolinsky
Brush series 1548



4700

OIL BRUSH SET IN A WOODEN BOX
#0, #2, #6, #10, #14 and #18
Clásico Series 4729
9.5 x 36 x 3.4 cm



1200

WATERCOLOUR BRUSH SET IN A WOODEN BOX
#0, #2, #4 #6, #8 and #10
Reserva Series 1212
9.5 x 27 x 3.4 cm

B100

BRUSH SOAP
Made of extra virgin olive oil available in 3.53 oz /100 g bars. Counter display for 12 bars also available



BRUSH SETS & SOAP

L200-10

WATERCOLOUR JOURNAL

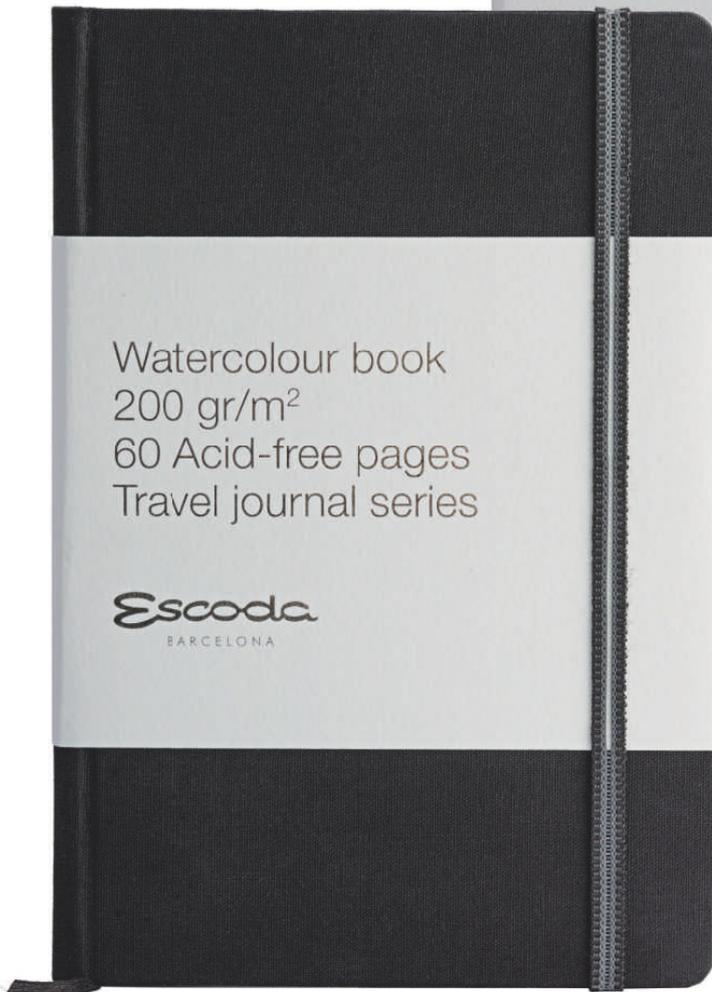
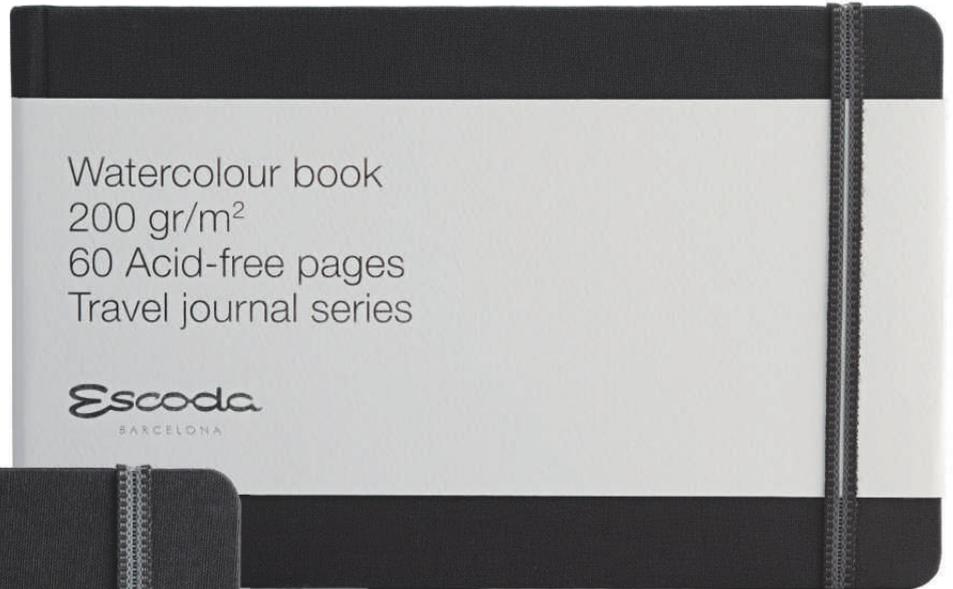
Landscape 21 x 13.5 cm

Natural white paper for watercolour

Made in the EU

60 acid-free pages

200 gr/m²



L200-20

WATERCOLOUR JOURNAL

Portrait 14 x 21 cm

Natural white paper for watercolour

Made in the EU

60 acid-free pages

200 gr/m²

TRAVEL JOURNALS

9040

Counter display for artist sets

Height: 57 cm
Width: 32 cm
Depth: 19 cm
Holds up to 18 sets



9020

Large counter display

Height: 90 cm
Width: 46 cm
Depth: 30 cm
Holds approximately 250 brushes



9050

Compact counter display

Height: 44.50 cm
Width: 33 cm
Depth: 28.50 cm
Holds approximately 250 brushes



9055

Restore compact counter display

Height: 44.50 cm
Width: 33 cm
Depth: 28.50 cm
Holds approximately 50 brushes/mottlers



9030

Floor display

Height: 1.80 m

Width: 49 cm

Depth: 41 cm

Holds approximately 500 brushes



DISPLAYS

The logo consists of the word "Escoda" in a stylized, white, cursive font with a registered trademark symbol (®) to its upper right. Below it, the word "BARCELONA" is written in a smaller, white, sans-serif, all-caps font. The logo is centered on a black rectangular background.

Escoda[®]
BARCELONA

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#thebrushmakers