

C. Schuld Studio News

2014: Vol. 1.3

The Right Tool for the Right Job

Which brush to use is sometimes a head-scratcher. I think I know what to do to get the effect I want but the brush I choose sometimes just won't cooperate. Ignoring the conversation I could go into about the condition of the paint and the surface I'm painting on—brushes are important to know. Here's a view of some of the brushes I work with and can usually count on to help me get the job done, and they are pretty much what you'd expect to find in any artist's studio.



I recently read about the artist Francis Di Fronzo, in "Artistsnetwork: Week in Review", March 22nd issue and how he pushed his work to a higher and more exciting level by making some of his own brushes for specific tasks. It reminded me of the brush I made about several years ago to help achieve a really large smooth foggy area.



After a trip to my local hardware store and the purchase of two 4" bristle brushes, I hammered one side of each brush to flatten them a bit so they would fit

together more snugly. Then I took an 8" piece of lattice and glued and screwed

the two brushes together to make the 8" brush. I couldn't believe how much fun it was to use this brush and how rapidly I was able to get the smooth surface I wanted. I had always told my art students to use a bigger brush than they first thought they needed ("Don't paint something with 10 strokes that you can do in 1 stroke" was my instruction.) About time I listened to myself!

So-when I was painting "Bull Point Trailhead Estuary: CA" recently I remembered the brush Di Fronzo had made to paint large grass areas and made another trip to

the hardware store. The 3" brush I purchased went through a surgical process removing chunks of bristles that I collected and saved.



I super glued little bunches of the bristles about an inch deep to a 6" piece of thin wood; then super glued a second piece of the wood to sandwich the bristles into place. After a few coats of varnish the brush was strong and ready to use.

Yeah---another epiphany and successful adventure happened. Between the 6" thinly bristled new brush and the original brush with its new profile, painting large grass areas has become fast and easy.

This third image also shows a brush I made years ago with my students when we made them to paint in a pointillistic (dot dot dot) style. Pieces of leather sandwiched between pieces of duct tape and taped around a twig handle work great to paint those really scrubby bushes and rugged areas in a landscape. Sometimes the right tool for the right job has to turn a person into an inventor.

Until next time, keep your paint wet and your tools clean.

Charlotte

PS. My daughter-in-law, remarked one time that our son had "Charlotted" when he improvised tools and materials to make something. Evidently I have a reputation in the family. It's interesting to be thought of as a verb.