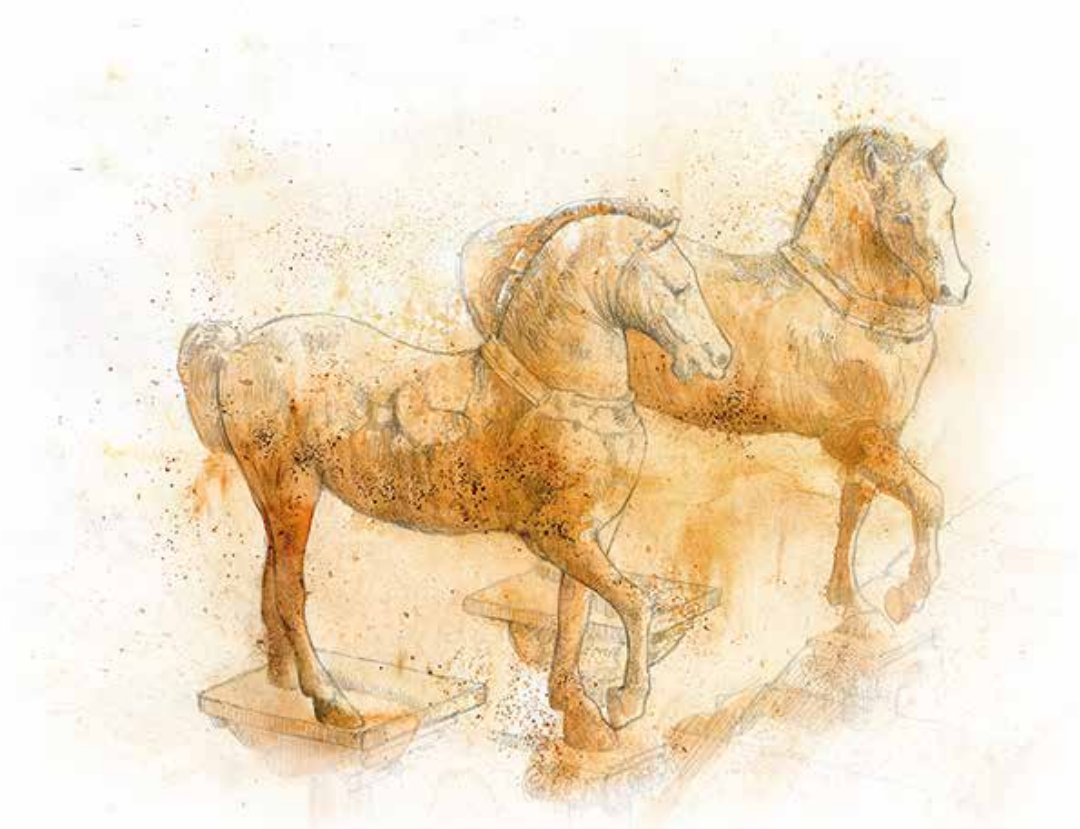


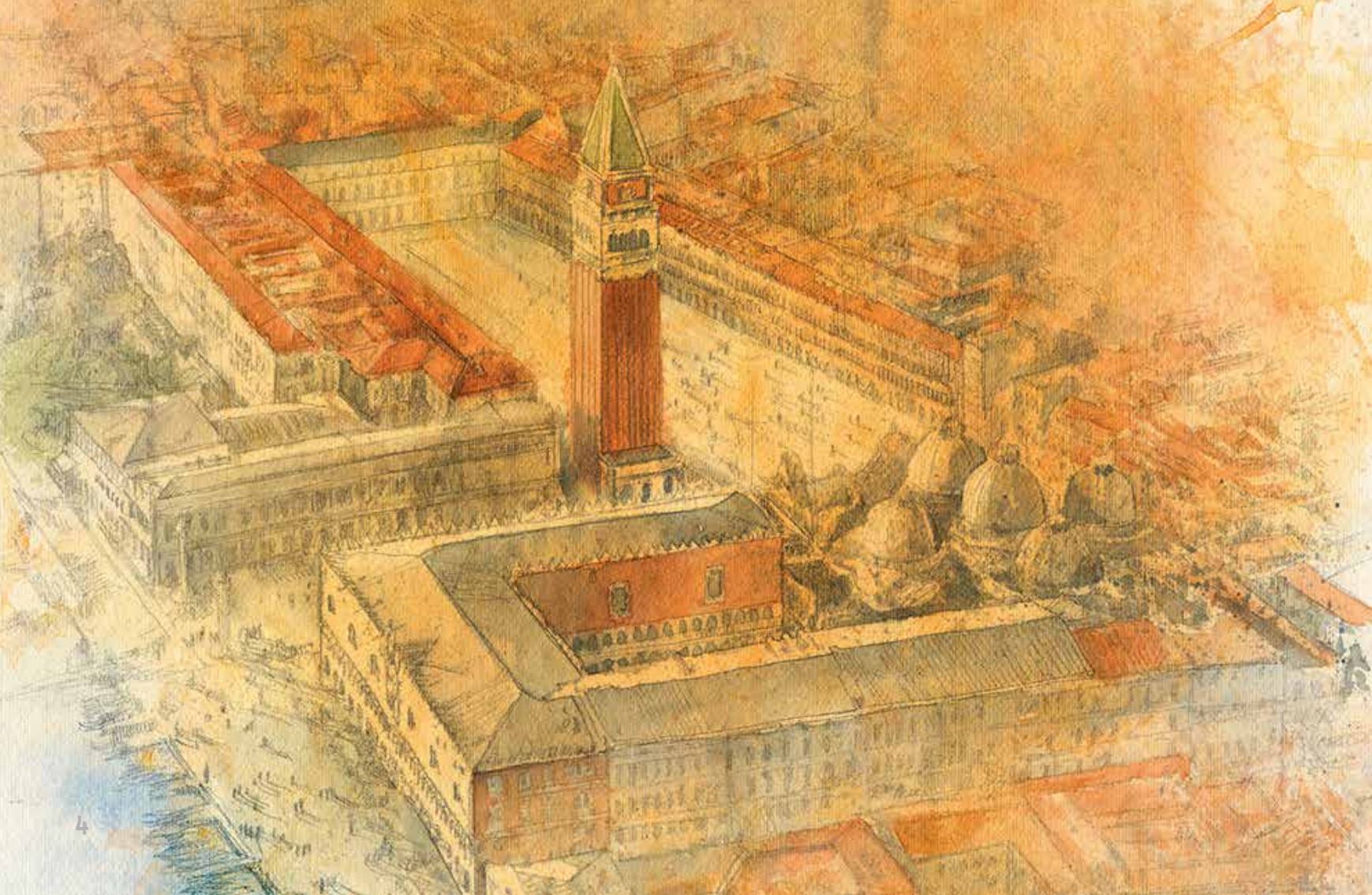
Forèsto®

HANDMADE WATERCOLOUR
MADE IN ITALY



INDEX

VENICE: IMMERSION IN THE BEAUTY	5
MY RESEARCH	7
COLLABORATION	9
FORESTO WATERCOLOURS	11
THE PIGMENTS	13
THE MAKING	14
IN-DEPTH STUDIES	16
YELLOW AND REDS	19
GREENS	20
EARTH COLOURS	23
WHITE	24
BLUES	25
PURPLES	26
GREYS	28



MY JOURNEY IN THE WORLD OF COLOURS

VENICE: IMMERSION IN THE BEAUTY

When I was a student at the Accademia di Belle Arti in Venice I saw beauty everywhere. I perceived it, little by little, in its byzantine glow reflecting on water, in Venetian glass, in the thousands of shades of stones and marble, in the cupolas' golden coatings and in traditional Venetian painting. It was a heavenly vision suspended between earth and sea, a melting place between East and West.

I remember the curiosity in wandering around the typical narrow streets, stunned as I glanced at conservation workshops, artists' studios and craftsmen producing Carnival masks in their laboratories. You could still capture the tradition from the past solidly grounded to the artistic and craft town culture.



I OFTEN STOPPED INCREDULOUS ,

in front of Giorgione's tender and inscrutable paintings, Carpaccio's harmony in composition, Bellini's altarpieces with their surprising chromatic energy and Titian's tonal approach to painting. I often asked myself, how was it possible to infuse that golden light into paintings, those indefinite nuances in the upcoming dusk, those naturally warm greens which characterize the countryside in Venetian landscape.

I was overwhelmed by informal and conceptual art prevailing at the Accademia, which tended to be foreign to technique and didn't consider the importance of practical knowledge and quality of materials.



After much thought, I considered how much ability, experience, centuries of knowledge acquired in the field were in the hands and in the hearts of those artists I was enthralled by. Their technique was the culmination of oral transmission from master to student. The art workshops or botteghe were schools where even the least talented of painters were able to create harmonious works thanks to incomparable technical competences.



MY RESEARCH

After finishing my studies at the Accademia, I was lucky enough to meet a master: one of my teachers, who had worked in the best Italian theatres, offered me the position of working in a set design laboratory. At the time our work still copied the great painting tradition, using ancient masters' methods. This is where I learnt the correct use of pigments and how exhausting and demanding the method was.

During this period of work we acquired broad knowledge of the nature of colour, its chemical composition and its possible matching.

I learnt that the artist's creative process is linked to a full awareness of his or her own expressive means. The best example of this must be Michelangelo, who claimed that his destiny had been marked by drinking milk mixed with marble powder. He spent such a long time choosing the best marble for his works that he became indisputably an expert on the subject, his knowledge of Carrara marble was incomparable.



I REALIZED THAT, IF I WANTED TO MAKE PROGRESS,

I had to carry along that path. I decided to take a step back to the origins of painting. I started studying ancient pigment recipes from qualified masters, seeking patiently for materials to fit my purpose.

Il libro dell'arte **by Cennino Cennini**,

written in the early 15th century, was one of the books that enlightened my personal development. From these studies I was able to focus on the complex use of white in painting, and how different intensities of granulation in pigments influence the refraction of light.

That was long and complicated, but fundamental in the acquisition of technical notions indispensable for creating the paintings I love.

Pigments and brushes are for a painter what a fine tuned violin and bow are for a violinist. No one can produce melodies with a second-class violin. The first thing to do was getting hold of the tools of the trade.

COLLABORATION

Over the last few years I had worked with Italian companies: with the people producing the tools of my trade I shared experience and information to create productive synergies.

The collaboration with Tintoretto company led me to the making of innovative brushes Feltracco line.

Together with Iridron team we created the Water Cream colour range.





Forèsto

WATERCOLOURS

More recently, thanks to the knowledge acquired on the field and the will of maintaining Italian tradition, I have created Forèsto handmade watercolour pans, based on quality standards.

Handmade Forèsto watercolours were envisaged from my need to create a superior quality product with high tinting strength, allowing typical watercolour transparency and glazing. I aimed at making first-class colours from first-class raw materials, following traditional Italian artistic knowledge.

A JEWEL OF TRANSPARENCY

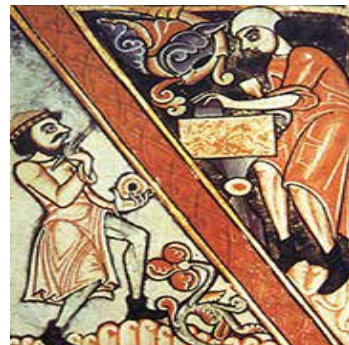


The binder used is mostly elastic transparent gum **Arabic Kordofan**, from **Senegal**.



THE PIGMENTS

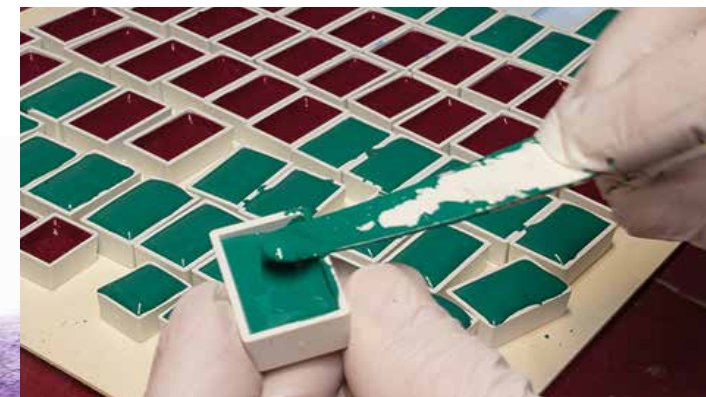
The excellent chosen pigments are certified, of controlled origin, of the highest international quality levels. The grinding is made with traditional grindstones and three-cylinder refiners, which produce a perfectly refined pigment with superior evenness.

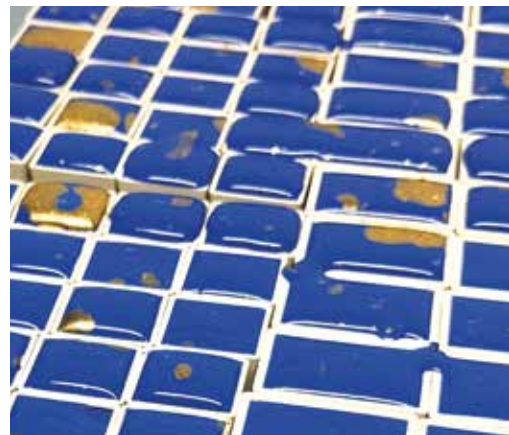


THE MAKING

My colour pans were composed from accurate recipes of sixteenth-century **Venetian painting**.

Thanks to a specific recipe adapted for each pigment, the easy to use superior quality Forèsto pans and half pans are resistant to cracking. All the colours blend and maintain elasticity. Throughout manufacturing metallic implements were never used to avoid pigments contamination or oxidation.





IN-DEPTH STUDIES

Seeking inspiration from the past and looking to the present, I tested the colours threefold in order to get the best pigments to guarantee intensity and light fastness. The Forèsto selection of colours guarantees a reliable palette, preventing fading or chemical conflicts among colours such as chromatic toning.

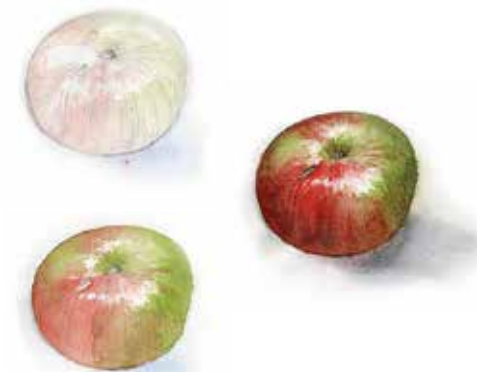


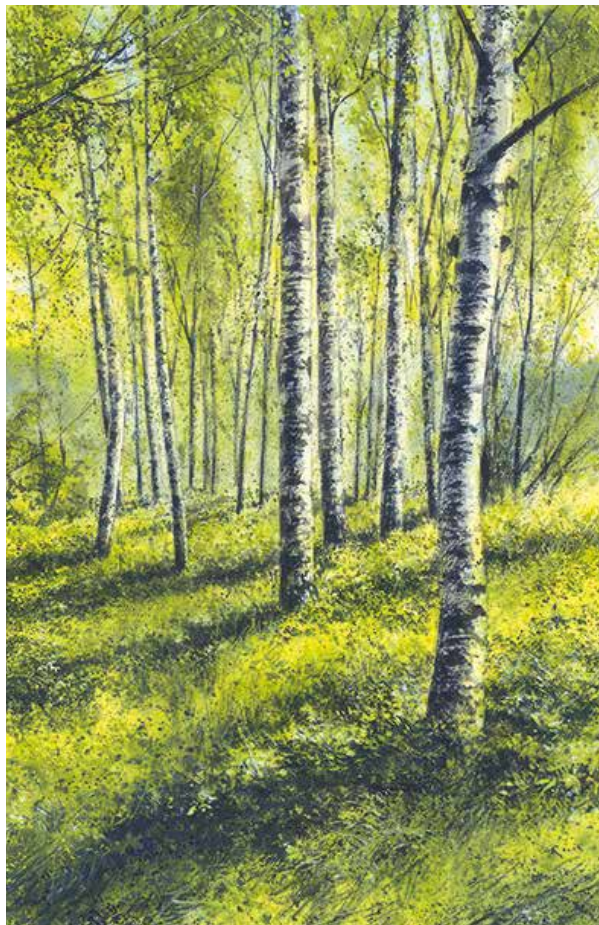


YELLOWS AND REDS

From my own experience the chromatic strength of warm colours is particularly difficult to realize but at the same time it's fundamental to the use of watercolours.

For this reason I selected the best pigments for the most brilliant colours.





GREENS

Much care was devoted to the choice of greens, which often cause problems of blackening or tone change, due to their high instability. From an artist and researcher's point of view, various combinations were tested together to achieve the most vibrant and long-lasting greens.

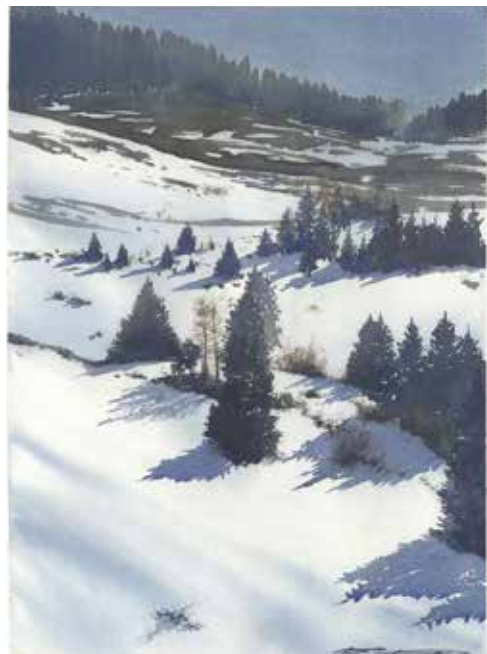




EARTH COLOURS

During my working experience as a set designer near Venice I learnt that the correct use of earth colours is fundamental for landscape paintings. Colours like raw and burnt sienna and the African earths are of mineral origin, being iron oxide, and they guarantee an excellent duration and versatility.





WHITE

Even if not so often used, white can be very useful in watercolour. But it must have the right strength and intensity, in order to increase the values of highlights in the whole painting, with the right contrasts.

BLUES

The blues were accurately selected in order to depict snow, sky, water and sea according to their properties of softness, ethereality, lightness, power. Watercolour painting technique is particularly fit to the purpose.





PURPLES

To paint at their best flowers and nature we need colours with a strong depth. As well as yellows and reds, turquoises and blues, the purples are essential for their intensity. I looked for very vivid purples, particularly suitable for some subjects. After hard work sessions I finally obtained vibrant colours next to the nature's ones.





GREYS

I consider extremely important
the use of greys and dark colours to increase
the values of highlights.

Therefore different greys were envisaged
to gain flexibility during utilization, for
maximum colour balance.

For the making of the pigments I found
inspiration from the great Flemish master
Jan Vermeer, who made his intense dark
colours without the use of black.



VENETIAN GLASS

Inspiration is fundamental for an artist who wants to convey emotions. Venice is a unique and special place able to inspire awe and wonder, with its polychrome stones in the flooring of St Mark's Basilica, the archangels on the altarpiece covered in gold, pearls and precious stones, the cupola's coatings lit by the glare of the sun reflected on water. The memory of Turner's Venice paintings comes back.



This inspired me to create an elegant set, evoking a box full of precious gems, with a series of colours entirely handmade.

I mixed pigments of the highest quality with mica in gold, silver or copper, a material used for centuries in Venetian furnaces to achieve luminescent effects in glass melting.

I thought it was right to name this collection 'The glasses of Venice' to celebrate its beauty and uniqueness.

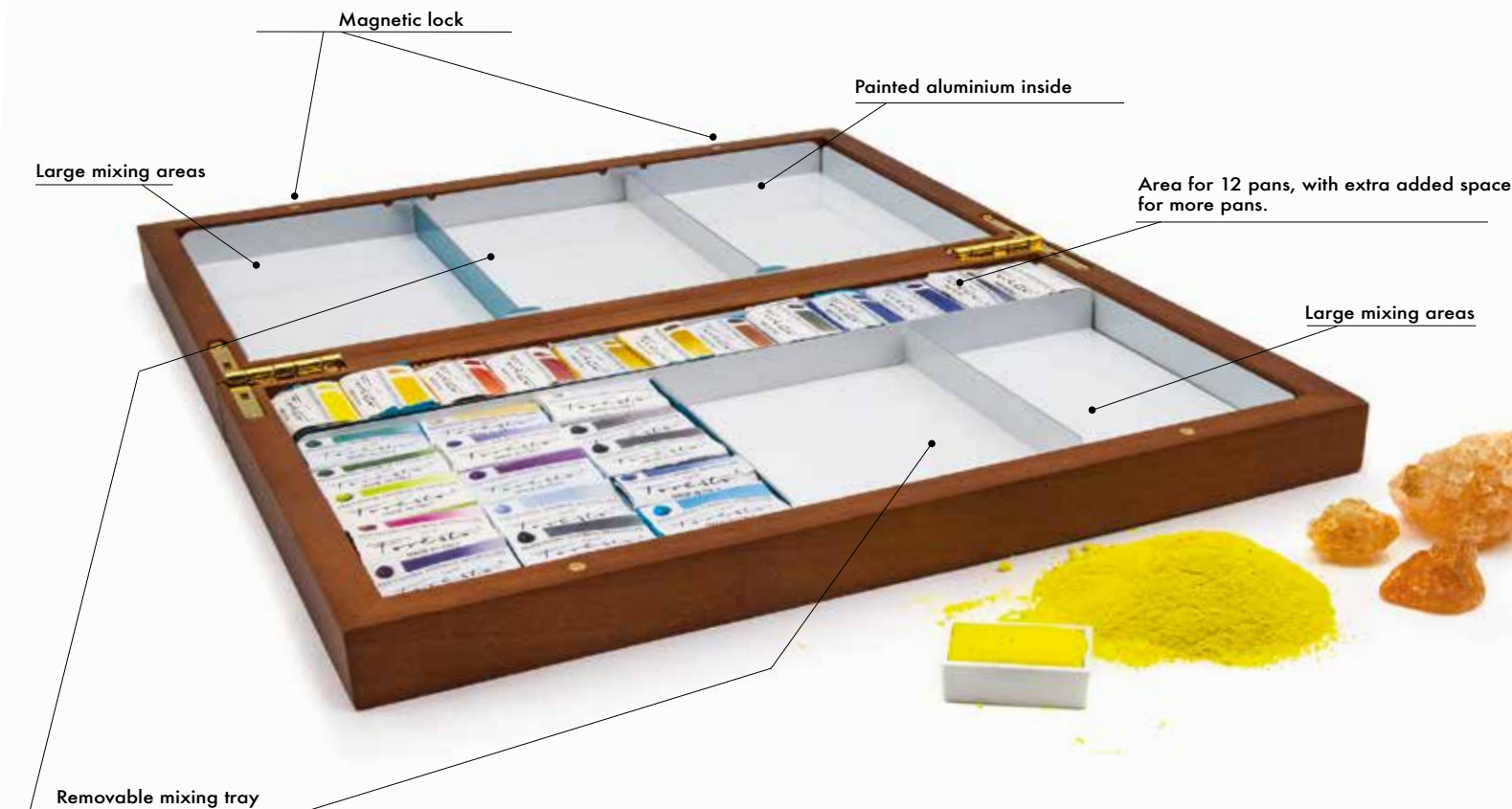


Full pans

XL SIZE PALETTE

The palette is very versatile.

Palette to fill with superior quality Forèsto watercolours. Light and functional, for travel and plein air painting. Great for studio work thanks to the huge mixing areas. Suitable for the beginner or the experienced painter.



Designed to hold **27 Full pans**.

All available versions of the products are visible in the illustrated price list

XL SIZE PALETTE

Forèsto_Italian Handmade Watercolours



Half pans

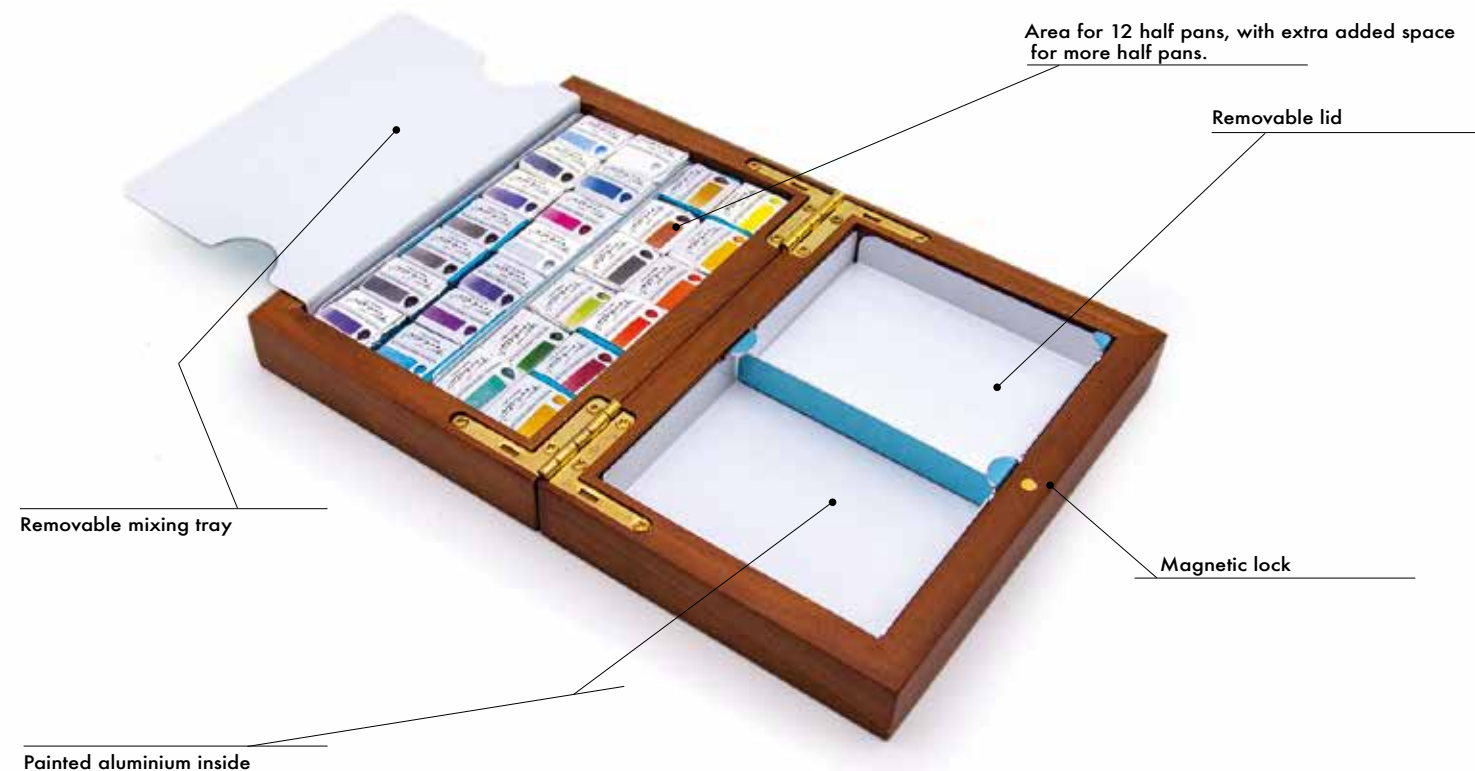
S SIZE PALETTE

Palette to fill with superior quality Forèsto watercolour half pans.

The palette is designed to hold half pans.
Small, light and easy to use, ideal for travel and plein air painting.



S size varnished wood palette



Designed to hold **26 Half pans.**
All available versions of the products
are visible in the illustrated price list

S SIZE PALETTE

CONTINUOUS
EMOTIONS

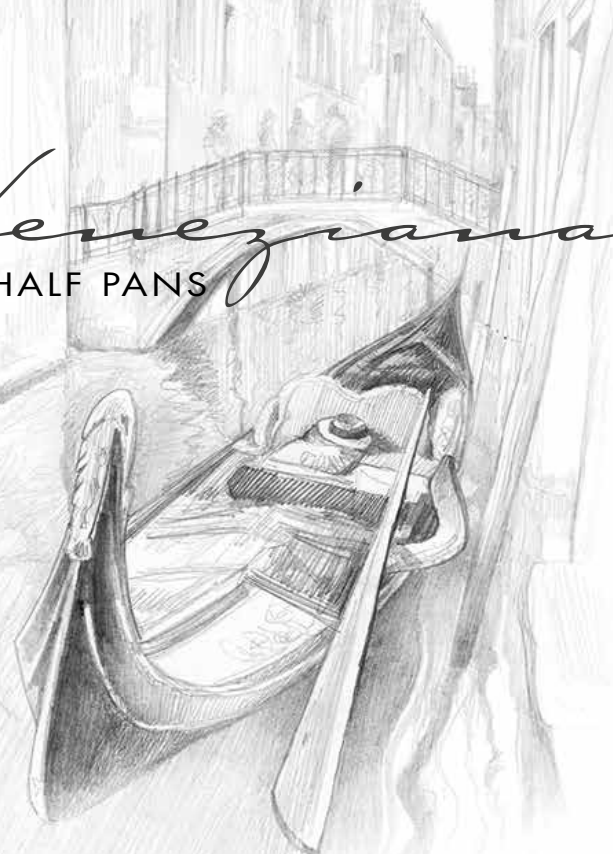
Veneziana

27 HALF PANS



EVERYTHING AT YOUR FINGERTIPS

The Veneziana box was envisaged from my wish to create a palette as beautiful as a precious casket, with lots of colours, the best brushes and a wide area for mixing, studied in detail to allow maximum practicality of use. I took inspiration from the Venetian tradition of boat building.



Magnetic lock

Large mixing areas

Removable mixing tray

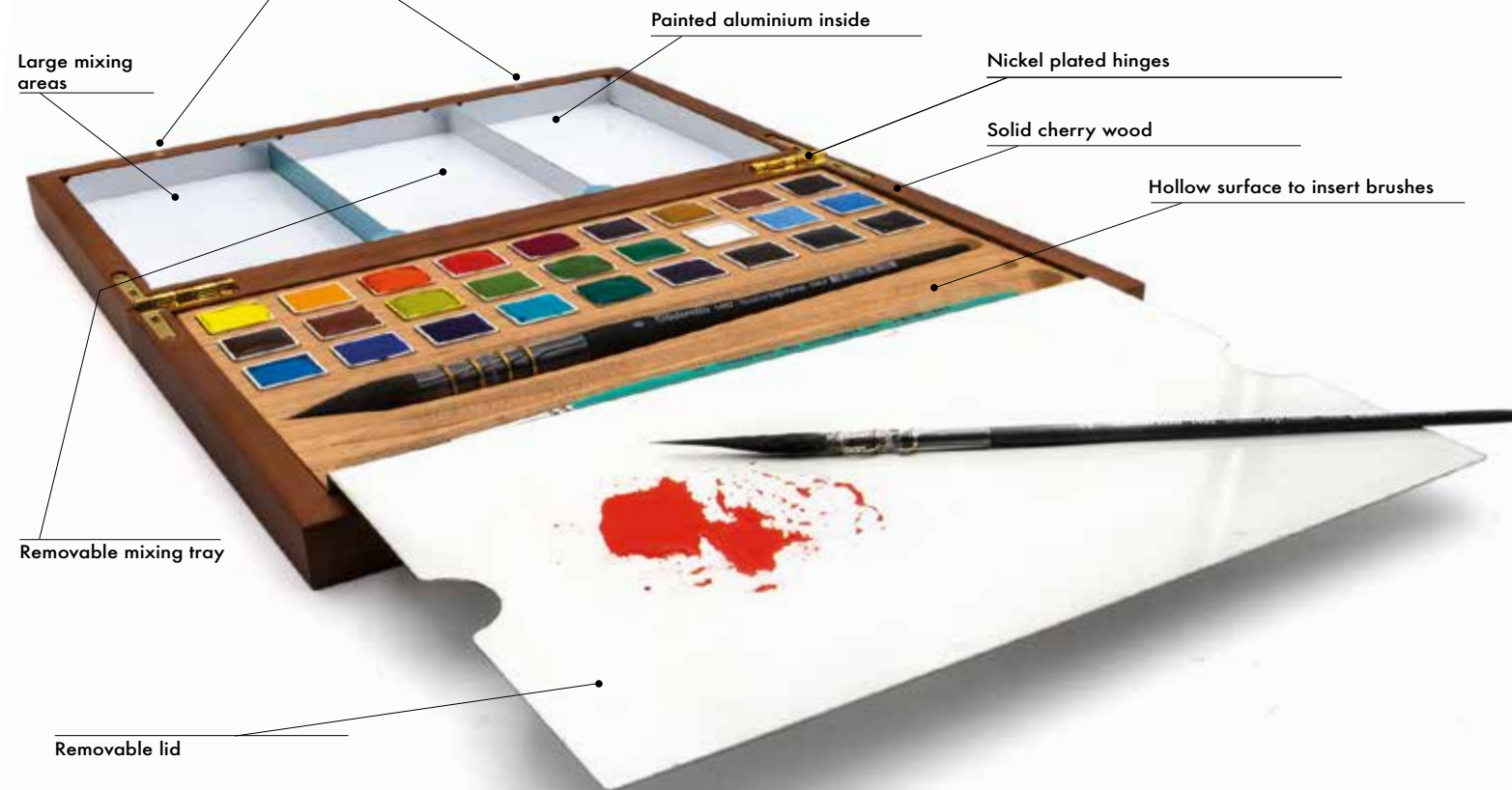
Removable lid

Painted aluminium inside

Nickel plated hinges

Solid cherry wood

Hollow surface to insert brushes



All available versions of the products
are visible in the illustrated price list

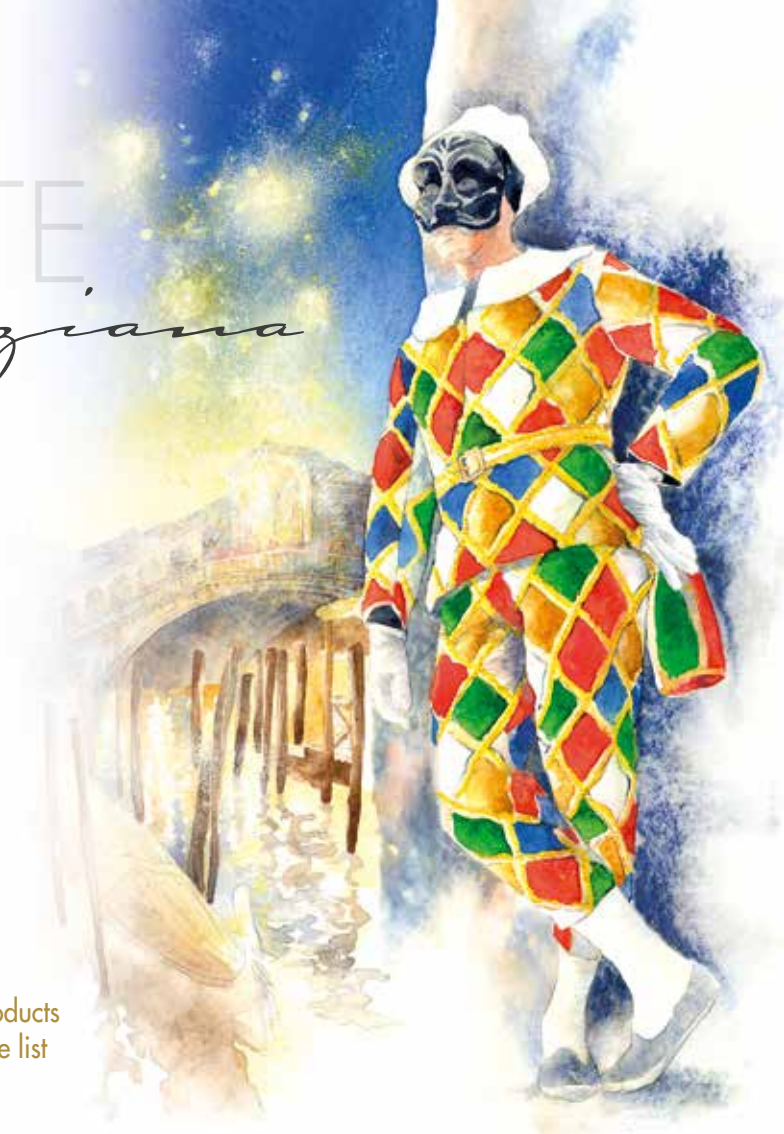
VENEZIANA 27 HALF PANS



XL SIZE
 PALETTE
Veneziana
 18 FULL PANS



All available versions of the products
 are visible in the illustrated price list





THE WHITE BOX

THE WHITE FORÈSTO METALLIC BOX

with the Forèsto Logo laser engraved, combines essentiality and elegance with maximum functionality and solidity. Ideal for both painting in the studio and plein air painting.



The treatment of galvanizing on the metal, and the epoxy powder coating, with oven baking process, provide an effective barrier against corrosion and abrasion. The thickness of 0,8 mm allows greater indeformability. The brass riveted hinges are in antioxidation nickel-plated metal. The box contains up to 47 Forèsto pans, firmly placed on the base. Double sided adhesive pads are provided to guarantee further adhesion during travel. A wide mixing area, combined with deep wells, is designed for all watercolourists who want to express themselves even in broad brushstrokes. The box is provided with a soft sponge to separate the parts and protect the pans. The edges allow to easily download the colour from the brush. Provided with a velvet bag. Size 22,5 x 12,5 x 3 cm Weight 750 g



All available versions of the products
are visible in the illustrated price list



FORÈSTO SETS

My aspiration is to give my customers the best, through continuous research aimed at the creation of functional products for watercolours, with exclusive design.

They range from the classic watercolour box for students and beginners to high-end products for professional artists, always maintaining a high quality standard.

I created product packages with wide variations, both for the quantity and for the range of colours, suitable for different types of subjects (landscape, urban landscape, portrait, flowers...). Finally a series of special new glittery colours for decoration and creative painting, 'The glass of Venice'.



My research is enhanced by the inputs provided by professional watercolourists, used to paint in any situation, and eager to find new technical solutions.



All available versions of the products are visible in the illustrated price list

MULTIFUNCTIONAL POCHADE BOX Watercolour box

I created the Forèsto multifunctional pochade box for making things easier when painting outdoors. The box, handmade by master carpenters, is easy to

carry, compact, functional.

It's made of a special Arctic birch plywood, compact and light, resistant to impact and humidity.

Equipped with large front and side hinges. Front hinges are adjustable clutch.

The Forèsto Watercolor box is provided with a steel plate embedded in the base, with a threaded hole to be fitted to any camera tripod.



Forèsto Watercolour box is ideal for painting outdoors and in studio.

The surface for painting and the foldable extendible shelves for colours, brushes and palette are wide and functional. Equipped with a cotton bag.

Total usable space: 2,162 m2.

Weight: 2,680 kg.

Closed box dimensions:

30 x 31 x 4,2 cm.



MULTIFUNCTIONAL POCHADE BOX Watercolour box MINI



Forèsto mini Watercolour box is one of the smallest and lightest boxes for painting. It's ideal for painting outdoors. Equipped with a cotton bag.

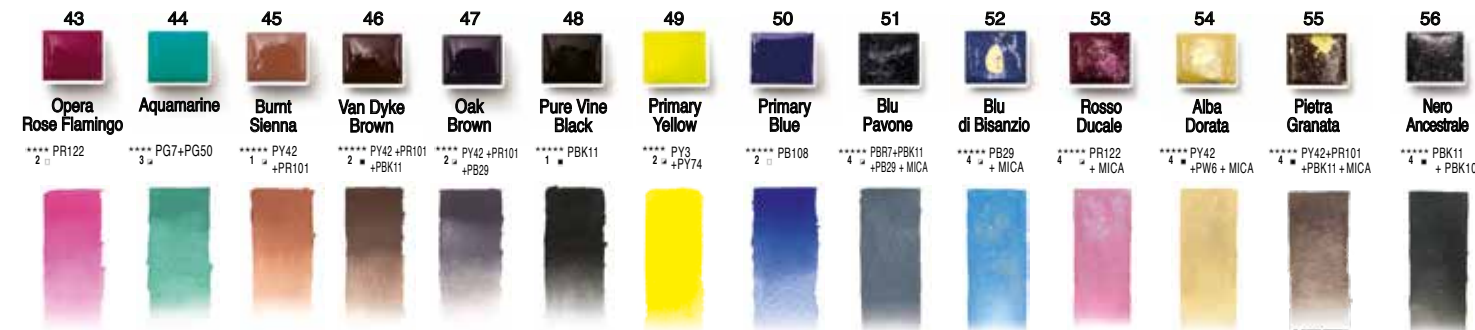
It has two foldable shelves, for colours, brushes and palette. One of the shelves is extendible.

Total usable space 1,944 m2.

Weight: 1,950 kg.

Closed box dimensions: 27 x 22 x 4,2 cm.





Felice Feltracco

Forèsto is a meaningful word in my everyday life. Forèsto reminds me of inaccessible, wild places, which always caught my artist's mind, ceaselessly in the search, provoked and challenged by the greatness of nature. It's a name full of memories, it's an access road covered so many times to get to the heart of my beloved town in Veneto. Forèsto is the Venetian word for stranger, foreign, like I sometimes feel when facing the unpredictability of watercolours. Forèsto is the triumphant splendour of green forests, traversed by light and shadow, a recurring element in my work. It's the Venice I have inside me. That's why Forèsto is the right word for my colours, a word for research, craftsmanship, memories, achievement.



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