



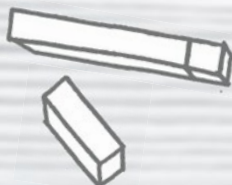
FABER-CASTELL
since 1761

Soft pastels

70

Colours

For the sheer joy of drawing

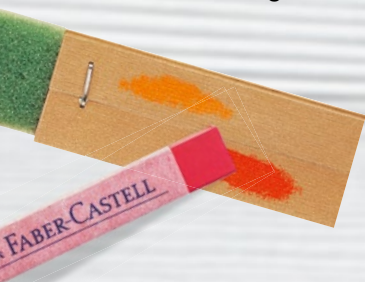


Projects

Learning with easy drawing projects

Technical terms

What actually is intermediate fixing?



Tools

Creating with knife, eraser & co.



Creative Studio · Made in Germany

Carbon-neutral production

Faber-Castell's forests in Prata, Southeast Brazil, absorb 900,000 tonnes of carbon dioxide (CO₂), according to a scientific study by TÜV-Rheinland in 2012. The 10,000 hectare forestry project not only secures stocks of sustainable wood but also protects the environment through photosynthesis, which converts the CO₂ into biomass. The pine trees and forests in Prata, one third of which have been left untouched, therefore neutralise the climate-relevant carbon footprint of Faber-Castell's global production facilities. Large parts of the forests have become a habitat for rare species of animals and plants, which is particularly important. A respectful interaction with nature is key alongside sustainability.



Carbon Neutral
Regular
Surveillance
Corporate Carbon
Footprint

www.tuv.com
ID 000040930



Wood from certified sustainable forestry is the most important raw material for the Faber-Castell product range.



The Faber-Castell Group works on reducing plastics or rather replacing them with recycled materials.



Every product contains valuable raw materials. To extend their usability, many products can be refilled.



Further information can be found on our sustainability webpage.
<https://www.faber-castell.com/corporate/sustainability>

Faber-Castell stands for quality

Faber-Castell is one of the world's leading manufacturers and marketers of quality products for writing, drawing and creative design – the brand name is world-famous. In the core area of wood cased pencils, the group is the most important and oldest manufacturer in the world with an annual production capacity of more than 2 billion graphite and colour pencils.

Regardless of personal motivation and individual skill level – the new Creative Studio concept allows both beginner and hobby artists to express their creativity and offers them everything they need to do so: high-quality products for drawing and painting, a perfectly matched colour range, material that inspires and fosters, and an incomparable versatility in terms of use.





Creative
Studio

Much delight

with
soft pastels!

We want to inspire you – with our finest quality and rich colours.

Have you ever tried drawing with soft pastels? If you have, then you already know how much fun it is to create pictures with soft pastels. We want to encourage you as a beginner: soft pastels allow you to draw casually and spontaneously. Not everything will be perfect from the word go, but it does not matter because soft pastel drawings can be easily corrected. Practicing the techniques shown below and doing creative work will reward you with a sense of delight.

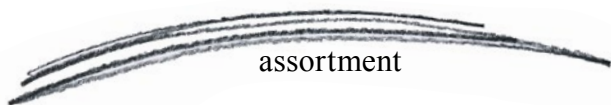
Get started now and give all the techniques and tips here a try!



Let
yourself be
inspired



The Creative Studio



assortment



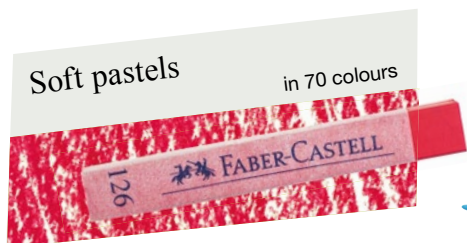
Oil pastels

in 36 colours



Goldfaber

Colour pencils in 48 colours



Soft pastels

in 70 colours



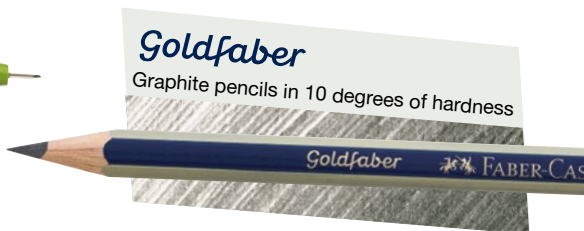
Goldfaber Aqua

Watercolour pencils in 48 colours



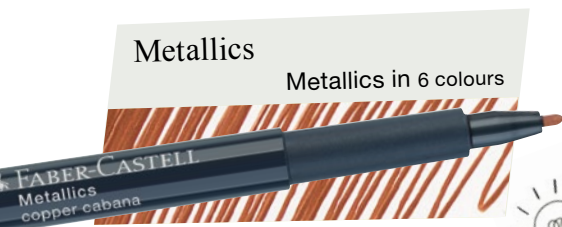
Pitt Artist Pen

India ink pens in 66 colours



Goldfaber

Graphite pencils in 10 degrees of hardness



Metallics

Metallics in 6 colours



Good to know

Faber-Castell uses a standardised colour numbering system for its products. For example, this allows a certain colour from the Goldfaber Aqua range to be used with the same colour from the range of oil pastels or soft pastel crayons without any problem.

Soft pastels

Soft pastel

Standard
and mini
format

What a colour!

Are soft pastels used for drawing or painting? You can do both with soft pastels because the rectangular shape of the pastel sticks allows you to draw lines as well as colour in areas. This blurs the boundary between drawing and painting.

You will notice it immediately on very gentle strokes: Applying soft pastels is a very spontaneous process and the colour applied can be easily blended. This is because the pigments in a soft pastel are only minimally compressed and the soft pastel contains an extremely low percentage of binders. Soft pastels can create such flowing and soft gradients like no other drawing or painting mediums.

Faber-Castell soft pastels are available in two lengths: the standard and the mini format.

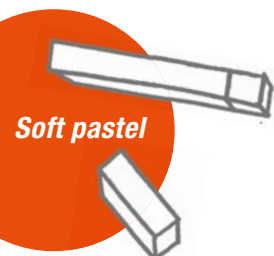


138

Discover
70 intensive
colours

Faber-Castell soft pastels –
for creating paintings with pure colours





Genuine mould-made
Ingres paper
100 g/m²

Pastel paper made
from 100% rags
130 g/m²

The right paper

Not all papers are equal. So what is the right kind of paper for soft pastels? Textured, rough-grained papers that allow pigments to stick well to their surface offer the optimal adhesion. Smooth papers are less suitable for this. When starting out, try not to make things too difficult for yourself and choose special papers available in shops designed for pastels. Such papers offer the best possible surface and give you the freedom to fully concentrate on drawing.

Once you become slightly more familiar with handling pastels, you can also try using watercolour paper, canvas, pasteboard or wood as a substrate. Always make sure that the substrate used is acid-free in order to prevent the unpleasant yellowing of your picture.

Good to know

Manufacturers offer special primers that can help you optimally prepare substrates such as wood for use with pastels.



**Paper with
differing
sides**

Smooth side

Textured side

Mi-Teintes papers with
different textures on
the front and back



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Good to know

The pastel pigment blends with the colour on the paper to give a mix colour. You have to take this into account when deciding on the colour composition of a picture.

A must: Coloured paper

Would you like to experience a firework of brilliance? Using soft pastels in combination with coloured papers lets you experience this in a blink of an eye! You can create stark contrast by drawing on dark-coloured papers, whereas doing so on brightly coloured papers produces gentle blends of colours.

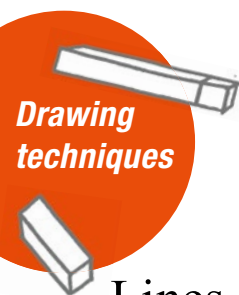
It's time to test things out! Combining the same pastel colour with papers in cool, warm or neutral tones will result in very different colour combinations, thereby significantly influencing the character of a picture. We recommend having a strip of the coloured paper beside your drawing for testing purposes. On this strip of paper, you can test out whether you will get the colour tone you want.



A test strip helps you with colour selection

Colours glow on dark-coloured papers





Drawing techniques



Draw with varying levels of pressure

Lines and

AREAS

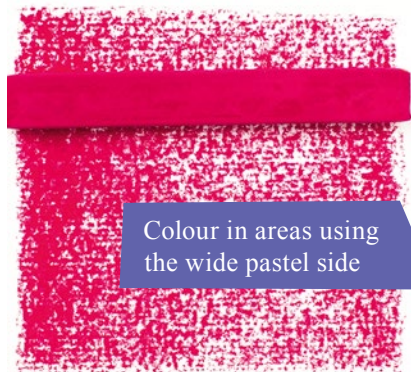
The soft pastels were not arbitrarily given a rectangular shape. The edges and flat surfaces offer you many different ways to use the pastels. You can use the tip and edges to draw fine to medium lines. To draw thick lines or colour in an area, use the wide side of the pastel for the best results.

Altering the pressure intensity is another way you can vary how you use the pastel. By exerting more or less pressure, you can increase or decrease the saturation of the colour applied respectively.



Draw fine lines using the tip

Draw thick lines using the edge



Colour in areas using the wide pastel side

Hatching

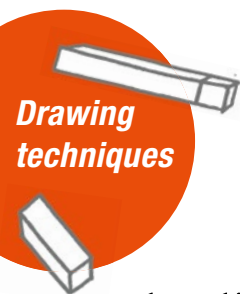
Hatch using soft pastels? Hatching is admittedly not the most important drawing technique for soft pastels, but it is an interesting way to add style and can be used in combination with other drawing techniques to create interesting visual elements.

Try using the edge and tip of a pastel to create precise and expressive hatchings. Layering hatchings on each other results in spontaneous colour mixes that will give you inspiration for new visual composition.

Mix colours by overlapping hatchings

Hatching brings an image to life





Drawing techniques



Blending Stump

Blending + mixing

You will immediately fall in love with this: blending pigments into beautiful gradients and mixes of colours. When painting with pastels, you come into direct contact with the colour because it is typically blended using a finger. However, you can also use a blending stump, a rag or other materials to do so. Always blend colours from a lighter area towards a darker one.

Mix soft pastels directly on the paper. Apply colours beside and over each other and blend the layers with your finger. If the blend still does not match what you want, you can further refine it with more colour layers. It is advisable to use fewer colour shades in the beginning, because a blend of many colours can quickly turn into a shade of grey.



Apply colours over and beside each other



Blend colours



Good to know
To blend the pastel, you can also use special brushes with short pony hair that can mix the pigments well.



COLOUR GRADIENTS

Creating colour gradients is a forte of soft pastels. They can create gradients with such flowing and painterly quality like no other drawing and painting mediums.

Apply the colours you have selected for the gradient beside each other. Then blend the colours together only at their interfaces, preferably using a blending stump. The paper stump's tip allows you to work on small areas as well. A simple application technique that produces spectacular results!

Good to know

A blending stump is made of paper rolled tightly together and can be cut to size using a cutter or sharp knife. Blending stumps are available in various thicknesses.



*Lay a piece
of paper
under your
hand*

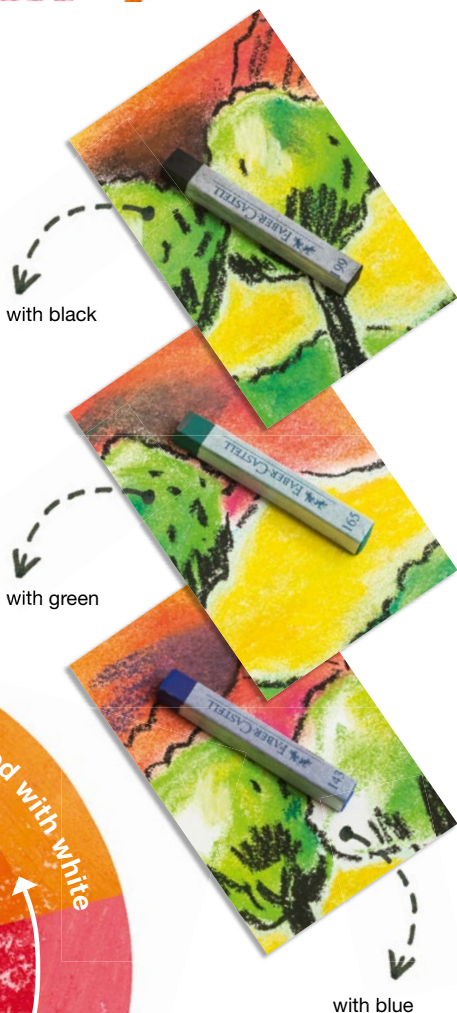


Did you know?
Complementary colours put next to each other enhance each other's colour effect. So, for example, orange makes blue shine when used next to it.

BRIGHTEN + DARKEN

You can of course use black to darken a colour. But try using a complementary colour to do so. On the colour wheel, this is the colour opposite the colour you chose. In the example depicted, blue and orange are opposite each other. When you layer these two colours over each other, you get a shade of grey. You can vary the shade of grey by adjusting the ratio of the two colours.

Blending a colour with white is a great way of lightening it. Likewise, you can also try using other brighter shades of colour. Depending on the shade of colour, you will get mixes with a warm or cool character.





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since 1761



Good to know

A "normal" eraser is not very suitable for correcting soft pastel drawings. It smudges the colour in a rather unflattering way.

The art eraser

The art eraser is something you truly cannot do without! The soft rubber mass can be kneaded into any shape you want and therefore be used for correction on small spots or larger sections. When dabbed on the desired area, the art eraser absorbs loose pigments by binding them to the rubber mass. The art eraser offers you another way of brightening colours and correcting parts of a picture.

And that's not all it can do: use the art eraser to remove pigments from a picture with the help of a paper edge or a stencil. This allows you to create bright lines or areas with precision on your picture for extravagant effects; this also works on dark-coloured papers.



**Drawing
techniques**

POSITIVE

NEGATIVE

*Try using this
technique
on coloured
papers too*

Try out new approaches! You usually draw the subject in colour on a piece of paper using pastels. And now you are going to do just the opposite: fully fill in the background with colour and leave the subject in the paper's colour. It is amazing how different the subject appears now. Test out different subjects to see which ones are suitable for this technique.





Good to know

Hairspray is not very suitable as a fixative because it makes pigments clump together, giving the picture a blotchy look.



Applying fixative: YES or NO

Even if you have rubbed colour pigments well onto the paper, they are only resting loosely on the substrate and are prone to being unintentionally smudged. A fixative allows you to seal and preserve your picture. The fixative is atomised and sprayed onto the picture from a distance of approx. 30 cm. After drying, it permanently protects the surface.

There are differing opinions as to whether you should use a fixative or not. Opponents criticise that using a fixative makes colours appear darker and duller. Proponents use a fixative to protect their picture as well as to allow themselves to further process their picture after the fixative has dried. The next two pages will show you how this works.

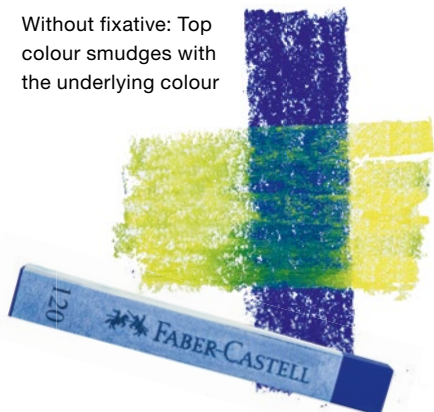


Colour shade before applying fixative

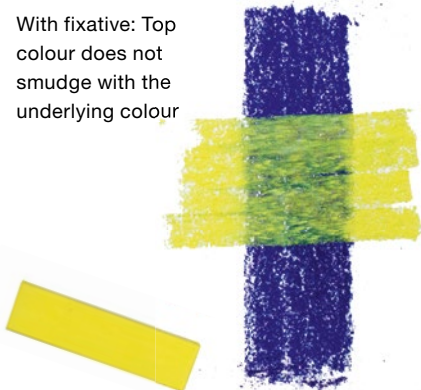


Colour shade after applying fixative

Without fixative: Top colour smudges with the underlying colour



With fixative: Top colour does not smudge with the underlying colour





Good to know

You can apply a fixative on a preliminary sketch and then draw over it using soft pastels. This prevents the preliminary sketch smudging.

Drawing techniques

Intermediate fixing

The so-called intermediate fixing is a technique you can use to correct your pictures as well as work on them in other creative ways. The dried fixative rests on the colour like a coat and prevents it from blending with colours applied subsequently. For example, you can apply lighter colours on parts of your picture that have become too dark or place precise points of light. Layer by layer, intermediate fixing opens up a large room for creative picture composition.

Draw and blend



Apply fixative



Continue drawing



Continue drawing



Apply fixative





For great effects: Stencils

If you do not want to apply fixative on your picture for preservation, but there is an area on it you want to improve, then here is a little trick you can use. Cut a piece of paper to make a stencil in the shape of the area to be worked on. Then place the stencil on your picture and apply a fixative on the cutout. When the fixative is dry, you can apply more colours to the area.

Good to know

Cut out stencils from paper or use stencils available in shops for interesting effects.





Drawing techniques

Refined

It is hard to believe, but you can use water and a brush to greatly affect how a pastel picture looks. Give this watercoloursque effect a try!

Draw your subject using soft pastels. Now take a soft brush damped with a generous amount of water and move the brush across the drawing. The pigments on the top will be absorbed by the brush and blended over the painting without messing up the original painting. Simple but brilliant!

Blend with a soft brush

Use watercolour paper for this technique

***Make use
of simple
techniques
for textures***

Handy helpers

You have already met the most important helpers: the art eraser and the blending stump. But there are still more helpers to discover.

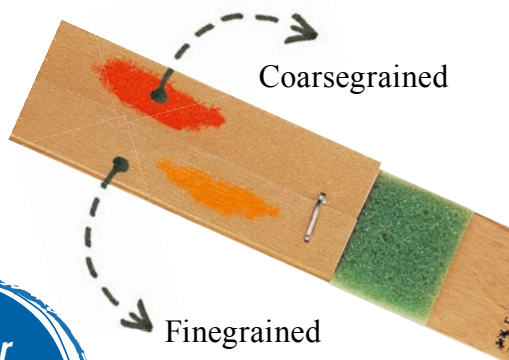
A knife or a sand paper block allows you to easily scrape pigment off a pastel. Apply the pigment directly on your picture or scrape it onto a separate piece of paper. You can pick up the pigment using your finger and incorporate it into an existing drawing or blend it immediately on your picture. This is an ideal technique you can use to quickly colour in large areas or create beautiful textures.



***Ideal for
stones, trails,
walls or sand***



***Blend directly
on the picture***

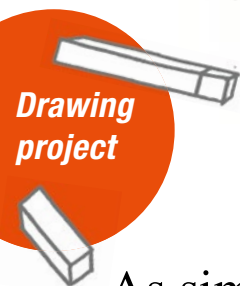


Coarsegrained

Finegrained

***Pick it up with your
finger and dab it on.***





As simple as this



- Sketch outlines
- Apply colours



- Blend colours
- Refine areas
- Apply fixative



- Define trees
- Draw mountains in
- Refine water
- Apply fixative



- Apply white
- Work on the banks



*Use pigments
scraped from
pastels to add
beautiful textures
to your picture*

Apply fixative
when you are done



Combining strong techniques

The drawing techniques we have presented offer endless possibilities for creating extravagant pastel pictures. If you are looking for even more room for variation and you love mixed media pictures, experiment with exciting combinations of other materials and tools from the Creative Studio range.

You could, for example, use the Pitt Artist Pen with waterproof ink for preliminary sketching. The interplay of soft and with the Goldfaber drawing pencil also delivers great results.

Pitt Artist Pen

India ink pens



Flexible brush tip



Precise strokes with fineliners

Goldfaber

Colour pencils



Soft pastels combined with
Pitt Artist Pen



Soft pastels combined with
Goldfaber coloured pencils



70 colours

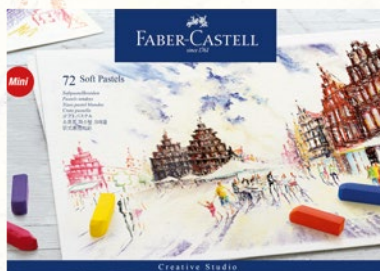
Mini

Standard with paper sleeve



No.	Colour	12 83 12	12 83 24	12 83 36	12 82 24	12 82 48	12 82 72
No.	Colour	Standard	Mini	Standard	Mini	Standard	Mini
101	white	•	•	•	2•	2•	
103	ivory			•	•	•	
185	Naples yellow				•	•	
104	light yellow glaze				•	•	
205	cadmium yellow lemon		•	•	•	•	
105	light cadmium yellow				•	•	
107	cadmium yellow	•	•	•	•	•	
108	dark cadmium yellow				•	•	
109	dark chrome yellow			•	•	•	
111	cadmium orange				•	•	
113	orange glaze	•	•	•	•	•	
121	pale geranium lake				•	•	
118	scarlet red				•	•	
124	rose carmine	•	•	•	•	•	
126	permanent carmine			•	•	•	
226	alizarin crimson		•	•	•	•	
129	pink madder lake				•	•	
119	light magenta			•	•	•	
128	light purple pink			•	•	•	
123	fuchsia	•	•	•	•	•	
127	pink carmine				•	•	
194	red violet			•	•	•	
138	violet	•	•	•	•	•	
136	purple violet				•	•	
137	blue violet		•	•	•	•	
247	indanthrene blue				•	•	
120	ultramarine		•	•	•	•	
143	cobalt blue	•	•	•	•	•	
152	middle phthalo blue			•	•	•	
146	sky blue			•	•	•	
145	light phthalo blue		•	•	•	•	
153	cobalt turquoise				•	•	
158	deep cobalt green	•	•	•	•	•	
154	light cobalt turquoise				•	•	
156	cobalt green	•	•	•	•	•	

No.	Colour	12 83 12	12 83 24	12 83 36	12 82 24	12 82 48	12 82 72
No.	Colour	Standard	Mini	Standard	Mini	Standard	Mini
159	Hooker's green			•	•	•	
264	dark phthalo green				•	•	
276	chrome oxide green fiery				•	•	
167	permanent green olive				•	•	
168	earth green yellowish			•	•	•	
166	grass green	•	•	•	•	•	
171	light green		•	•	•	•	
173	olive green yellowish				•	•	
268	green gold				•	•	
170	May green				•	•	
172	earth green				•	•	
280	burnt umber		•	•	•	•	
176	Van-Dyck-brown				•	•	
178	nougat				•	•	
169	caput mortuum				•	•	
188	sanguine	•	•	•	•	•	
190	Venetian red				•	•	
186	terracotta			•	•	•	
183	light yellow ochre	•	•	•	•	•	
184	dark Naples ochre				•	•	
102	cream		•	•	•	•	
131	coral				•	•	
130	salmon				•	•	
189	cinnamon		•	•	•	•	
132	beige red			•	•	•	
270	warm grey I				•	•	
231	cold grey II		•	•	•	•	
232	cold grey III				•	•	
233	cold grey IV				•	•	
234	cold grey V				•	•	
235	cold grey VI		•	•	•	•	
199	black	•	•	•	•	2•	2•
253	rose fluorescent				•	•	
254	pink fluorescent				•	•	
255	orange fluorescent				•	•	





*More information at
www.faber-castell.com*



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