



FABER-CASTELL
since 1761

Watercolours



Creative techniques

Learning with simple projects



Aids

Designing with salt, masking agents & co.

Technical terms

What is the difference between glazing and washing?

24 Watercolours
With intense brightness



Creative Studio

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.



We want to inspire you – with our best quality and vibrant colours.

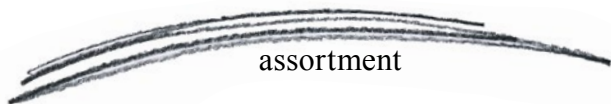
To a certain extent, watercolours have a life of their own and cannot always be made to do exactly what you want them to do. But that is precisely what makes them so unique and ensures that you spontaneously get results while painting that simply were not planned that way. The secret to watercolour painting is letting the spontaneous happen and consciously controlling the painting process – and you will see: both can be learned.

We would like to show you the basics and joys of watercolour painting with lots of tips and a helping hand.

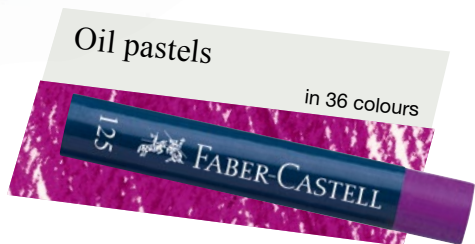
*Be
inspired*



The Creative Studio



assortment



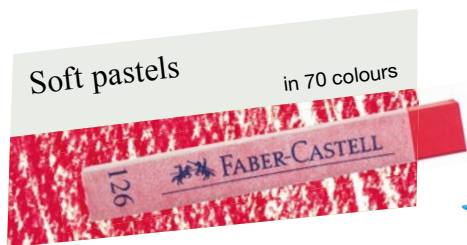
Oil pastels

in 36 colours



Goldfaber

Colour pencils in 48 colours



Soft pastels

in 70 colours



Goldfaber Aqua

Watercolour pencils in 48 colours



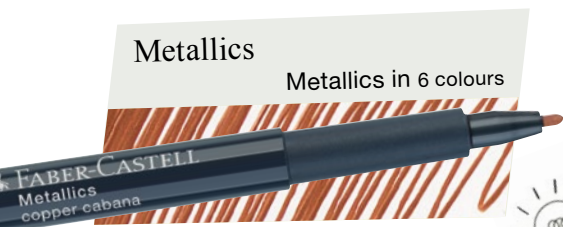
Pitt Artist Pen

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.

Water- colours

Painting with watercolours is fun!

Have you ever thought about the fact that you are always painting shadows when you use watercolours? The light sections of a watercolour painting are actually left unpainted and make the light touches (lights) in the picture with the white colour of the paper. The art of watercolour painting is thus to determine the incidence of light beforehand to be able to keep the light sections of the picture clear when painting.

But watercolour painting wouldn't be nearly as much fun if it wasn't haphazard. Give the flowing colours space to provide surprises and learn to allow spontaneous painting to happen.

*Discover
watercolour
painting*





Papers

Rough
paper

The surface

Which paper should I use? Not a question you can answer with "Use...." because the choice of paper is a matter of personal taste. But there are a few guidelines that will probably simplify the choice for beginners.

If you want to paint a picture with lots of details, it would be better to use smooth paper. Smooth, calendered and matt paper is suitable for use with thin layers of colour (glazing) and for washing out colours with clean water.

If you want to try out the wet-on-wet technique with lots of water then use rougher surfaces with a stronger structure and grammages over 250g /m2.

We will explain how these techniques work a few pages further on.

Calendered
paper

Whichever paper you end up using, all paper has a tendency to flute when used with water. To ensure it becomes smooth again during the drying process, start out by using a sketch pad which has paper glued at both sides. Do not remove the sheet of paper from the sketch pad until your picture is completely dry. This is the only way to guarantee a picture without unattractive flutes.



Did you know?

You can also use watercolours on wood, canvas and cardboard. There is a special undercoat (Aqua watercolour ground) for this purpose which can be applied to the substrate using a brush or spatula.

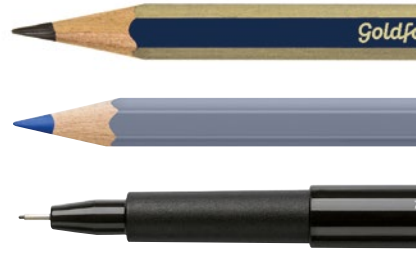
Stretcher frame with Aqua
watercolour ground coarse





Good to know

You can also create preliminary sketches with an extremely diluted watercolour.



The preliminary sketch

You need considerable practice to be able to paint freely with watercolours without a preliminary sketch. But it is better to draw a preliminary sketch for your picture when you are first starting out. Use a pencil to create a light sketch which will be visible after you have painted with watercolours but which will not spoil the effect.

But there are also other ways of creating a sketch. First create a coloured sketch using water soluble colour pencils, such as Goldfaber Aqua. The pigments of these pencils dissolve in the water when you subsequently paint with watercolours and mix in with the watercolour.

If you specifically want to create an intense preliminary sketch, it would be best to use the waterproof India ink of the Pitt Artist Pens. Regardless of whether you sketch your picture with a black or colour fineliner, the lines remain unchanged when you paint with watercolours.

Pencil



Goldfaber Aqua



Pitt Artist Pen



A larger brush takes up plenty of water for watercolour painting



brush

The right

This is our most important tip on the subject of brushes: do not try to save money on them! A brush should be able to take up a specific amount of colour and water because a good and long colour release is only guaranteed with a sufficiently large body of hair. You do not have to buy the most expensive brush, but it is true that you have to pay for quality and good finishing of the brush hair.

A round brush, which is the best choice for beginners, should have a very good point to be able to draw fine details. These requirements are best filled by sable hair; good alternatives are round brushes with squirrel or ox hair. These are not quite as expensive. Retail outlets also offer less expensive brushes with a mix of natural hair and synthetic fibres which also do good work.

A flat brush is useful for painting large spaces, but is not absolutely necessary when you are first starting out. The same is also true of Bright and fan brushes. With these special brushes you can obtain very attractive effects in next to no time. We will be looking at these effects over the next few technique pages.



Round brush red sable hair



Round brush synthetic fibre



Flat brush red sable hair



Flat brush synthetic fibre



Bright brush
synthetic fibre



Fan brush
badger hair



FABER-CASTELL
since 1761

*Collect
beautiful
colour tones*

The chromatic circle

Before you actually start painting, we recommend you get to know the colours and their characteristics by creating a chromatic circle. A chromatic circle will help you find out which colours can be combined to create good mix tones and which mixes are less attractive and look grey. You will soon notice that the amount of water plays an important role. A lot of water renders a light colour tone, less water will produce a richer colour. This means with just one colour you can produce a whole range of colour harmonies.

The chromatic circle will also help you when looking at colour families. If you are unsure about which colours go well together, take a look at the complementary colours opposite any particular colour. Complementary colours always behave harmoniously with each other and are often better for darkening a colour than black or grey.



Did you know?

In a book, collect colour tones and moods which appeal to you. Over the course of time, you will end up with a collection that you can always fall back on.

Techniques

Layers of
colour
(glazing)

So many *Terms*

When you read guidelines on painting with watercolours, you will come across terms such as glazing, washing, wet-on-wet and granulation time and time again. These basic techniques are the munition of watercolour painting and we will briefly explain to you the differences between them and how to use them. The following painting techniques can also be combined giving you an unlimited range of forms of expression.

Glazing

Glazing is the term for a thin layer of colour with a watery consistency on dry paper. Glazing can be used evenly with one colour, as a progression or in several colours. When using several layers, let the first colour layer dry before applying a new colour. When you are starting out, do not use too many colour layers as the visual colour mixes can soon turn grey.



Good to know

When using several layers, test the colour mixes on a separate piece of paper. Then you can be sure of obtaining the right colour mix.

One-colour glazing



Progression



Several layers





Good to know

Watery colours are lighter when dry than they were when wet. Remember this when applying the colour.

Washing

When washing, you also use watery colours but you do not work with layers as you do in glazing. You paint on dampened paper with the degree of dampness playing a major role in deciding on how the applied colours run into each other. Multi-coloured washing involves using several colours next to each other for them to flow into each other. Try to correct as little as possible and allow the independence of the flowing colour to work for itself.

You will have to practice to develop a feel for the amount of water that best supports your style of painting. Because too much water can be just as wrong as too little.

Dried washes are the perfect basis for glazing.

Granulation

You can use the very attractive effect of granulation on paper with stronger granularity. With a drier brush, held flat, you glide over the surface of the dry paper so that the colour pigments only lie on the peaks of the paper grains. The result is haphazard, striking white areas and structures that you can use in a number of ways.



Granulation





Good to know

When using the wet-on-wet technique the paper can flute considerably as it absorbs water. Use a sketch pad in which the paper can be flattened again when dry.

Techniques

WET-ON-WET

It is always an exciting moment when you apply a watercolour to paper dampened beforehand. The colour flows in all directions like a mini firework. And it is precisely this effect that makes the wet-on-wet technique so unique.

Test how much clean water you need to dampen the paper to obtain this effect. The amount of water depends on the type of paper and can vary.

The wet-on-wet technique is a very good start to a watercolour picture. Backgrounds and sky are shown in cloudy, soft transitions which can be intensified by applying further dabs of colour.

Leave small white spaces where you need limitations for the motif. This means the colours cannot run totally out of control over the surface area.

Thoroughly dampen the paper



Apply colour

Continue to paint on the dry picture





Did you know?

As long as the colour is wet, you can influence it. You can make it lighter or darker or more transparent by adding water.

The PROBLEMS of wet-on-wet

At the beginning you will have to find out the relationship of water to colour that suits you. After all, wet-on-wet does not mean: the more water the better. Paper wet all over results in all colours merging which can quickly lead to an undefined cloud. So be careful when you are trying to find the right amount of water and colour.

What should you do when the colour is not intense enough? As long as the colour is damp you can take up more colour on your brush and apply it to the area of your picture that is still damp. The pigment instantly spreads in the water area and intensifies the colour.



Removing colour

The colour has turned out too dark? Not a problem either. A dry brush or a piece of kitchen roll will take water and the dissolved pigment out of the damp area of colour thus making it lighter. Repeat the procedure until the colour tone is the way you want it to be. You might need to add clean water to the colour area if the colour starts to dry and then continue washing out the colour.



Adding colour

This technique can be used to make cloud structures or lightened areas of the picture.

Did you know?

Masking fluids are available in white and blue. Blue masking fluid is better to see on white paper.



Techniques

MASKING

As was already mentioned at the start, unpainted areas of paper serve to define the lights in a picture. You must plan these white areas before you start your picture and leave them out when painting with watercolours. That is easier said than done at the beginning. If you are a beginner and you want to make sure that certain areas of your picture remain unaffected by the watercolour, we recommend you mask it.

Masking fluid is applied in a liquid state with a brush and dries like rubber. To do this, please use a simple, inexpensive brush. A colour shaper also does the trick. The tip is synthetic and is much easier to clear than a brush with hair. You can paint over the dried masking fluid however you want – the masked areas remain unaffected by this. When your picture is finished and totally dry, carefully rub off the masking film from the surface of the paper with your finger.



Mask



Paint in watercolours



Rub off the masking



Use
simple
techniques

Techniques

SALT TECHNIQUE

Salt removes water from its environment. You take advantage of this effect with this simple technique. And you can be certain of getting beautiful results!

Scatter coarse salt over the wet picture and let everything dry. Then remove the salt and enjoy the fantastic structures you have created.

Apply colour

Add salt

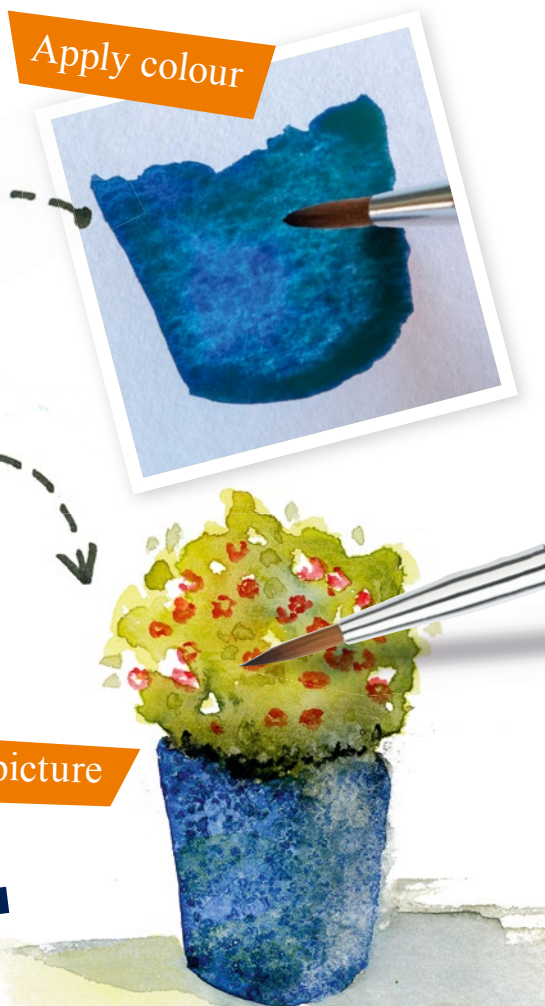
Remove salt...

...and finish the picture



Good to know

Make sure you use very coarse salt for the salt technique. Normal table salt has too fine a structure.



INNOVATIVE

The scraping technique

You are going to like this technique! It is amazingly simple and brings a touch of excitement into every picture.

You do not have to buy any expensive material for the scraping technique. Use old bank cards or hotel cards or simply cut a piece of rigid cardboard to the right size. Good alternatives are plastic scrapers or an artist's knife.

Paint a whole area or only part of your paper with the watercolour. Then hold the card or piece of cardboard perpendicular to the paper and drag it diagonally through the colour. This moves the colour pigments dissolved in the water resulting in colour edges and structures which can be intensified if you repeat the action.

If you put colour on the edge of the scraper, you can generate interesting lines by dragging the card across the paper.



Designing by *chance*

You will have lots of fun with this simple technique!

Splatters of colour

Why not liven up your picture with a few splatters of colour? You will be amazed at the vitality you can bring into a picture with it. To do this use an old toothbrush for example and move your fingers across the bristles so that the colour splatters directly on your picture. Experiment to find out the perfect distance for getting the best results.

*Generate
attractive
effects
quickly*

The perfect solution:
an old toothbrush





Effects
with
brushes



Techniques

Amazingly **SIMPLE**

The Bright brush is a helpful tool not only in painting with watercolours. The special flat brush consists of synthetic fibres of different lengths. The short light hairs form a compact hair body which can store a certain amount of colour. The long, dark hairs end in several tips, lying further apart, which ensure a stripy colour laydown.

Try out what results you get with a drier or more watery colour and how the results suit your own personal painting style.

Holding the brush perpendicular to the paper, you quickly achieve an attractive grass structure with short, sweeping strokes.

Long, curved strokes are perfect for representing branches hanging down or flowing water

With a speckled colour laydown you create interesting structures which will help you paint walls or stony paths.

Bright brushes are available in 5 different sizes (6, 8, 12, 16, 20).




Short strokes



Curved strokes



Speckled colour laydown



*Use these
brushes
creatively*



The fan brush

Working with a fan brush may not appear all that easy at first glance but once you find out just what you can paint with this miraculous brush you will love using it on a regular basis.

When painting with watercolours, fan brushes made of soft hair, such as red sable, badger or ox ear hair, are particularly suitable. But a less expensive synthetic brush is sufficient for trying out the effects.

The fan brush is unbeatable when it comes to painting leaves. Gradually create a finely structured treetop by dabbing on layers of colour, although always make sure you let the individual layers of colour dry before applying the next layer all the way. Just like with glazing, you work from light to dark.

If you use two colours on your brush at the same time, you will be able to paint extravagant bushes and ferns.

Try out whether you work better with a drier colour or a more watery one.

Fan brushes come in a range of sizes. Start off with a smaller brush.



Undercoat



Colour laydown



*Two-coloured
laydown*

Techniques

Useful aids

A simple spray bottle filled with clean water can be a real help. If your colour is drying too fast on the paper, spray water on your picture once or twice and you will have gained a little time to paint the watercolour the way you want.

Spray water





Masking **tape**

It does not happen very often that you want to paint an absolutely straight edge when using watercolours. But if you do, there is a good trick: carefully stick some masking tape on your paper and use it as a limiter. Once you have applied the colour and it has dried, carefully remove the masking tape. You cannot get a more precise edge!

Painting over a paper edge can also sometimes be useful. You can use sweeping strokes over the edge of the paper to create grass along the edge of a path without having to ensure the correct positioning of the start of the stroke.



Good to know

You can also cut out complex shapes from masking tape and thus mask specific areas.

Mixed Media



Creative COMBINING

If you like mixed media techniques, try out combinations using India ink pens. The water-proof ink of the Pitt Artist Pen is perfect for preliminary sketches. When you go over your sketch with watercolours, the lines remain in place. And you can create fantastic touches with India ink pens on a watercolour that has dried.

Oil pastels are oil-based. Watercolours roll of them. The combination of the two media results in interesting picture worlds.

A very individual technique is the combination of drawing and watercolour. With the water soluble Goldfaber Aqua colour pencils of the Creative Studio range, you can create beautiful compositions with drawn elements.



Pitt Artist Pen brush: variable nib



Pitt Artist Pen fineliner: exact lines



Oil pastel

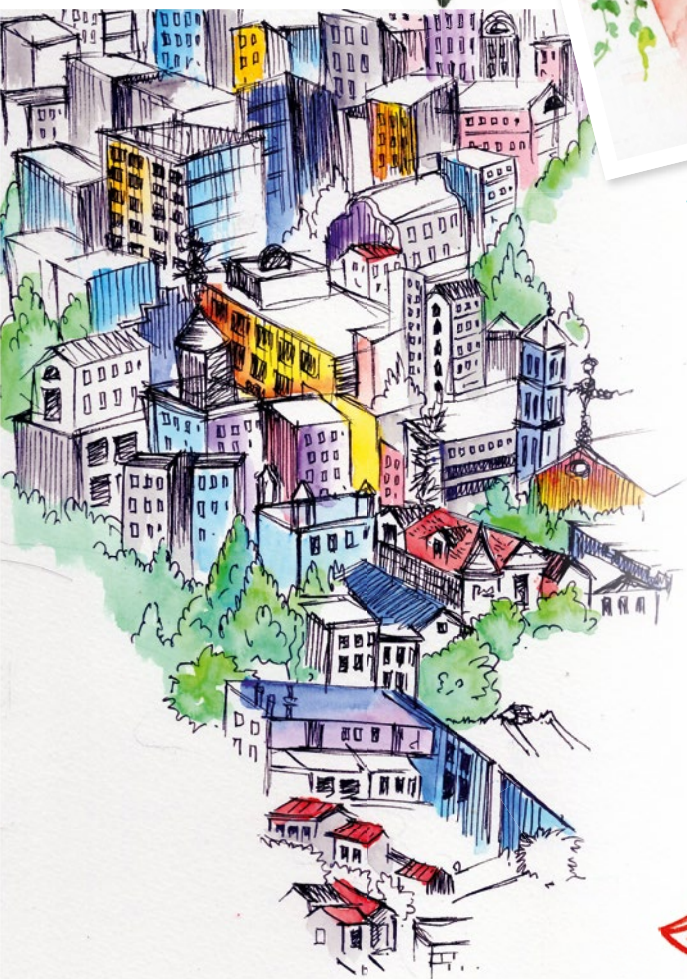


Goldfaber colour pencil

Watercolour combined with oil pastels



Watercolour combined with
Pitt Artist Pen fineliner



Watercolour combined with
Goldfaber colour pencils



**Be brave
and combine
different drawing
media**

Colours



16 96 12

16 96 24

No.	Colour		
101	white	•	•
105	light cadmium yellow		•
107	cadmium yellow	•	•
109	dark chrome yellow		•
115	dark cadmium orange	•	•
121	pale geranium lake	•	•
126	permanent carmine		•
131	coral		•
125	middle purple pink	•	•
136	purple violet		•
143	cobalt blue		•
120	ultramarine	•	•
147	light blue	•	•
156	cobalt green		•
161	phthalo green		•
163	emerald green	•	•
166	grass green	•	•
167	permanent green olive		•
187	burnt ochre	•	•
192	India red		•
176	Van-Dyck-brown	•	•
273	warm grey IV		•
233	cold grey IV		•
199	black	•	•





16 96 24



16 96 12





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