



FABER-CASTELL
since 1761

Painting on the move

Urban Sketching

What exactly is it?

*Clever
techniques*

People

Finding the right
proportions

Glazing or washing?

Which technique best fits
which scene

48 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.



A hand is shown holding a blue Faber-Castell water tank brush, applying paint to a watercolour set. The brush has 'FABER-CASTELL' printed on it. The watercolour set features various cityscape scenes, including one with a prominent orange building. In the top left corner, there is a red speech bubble graphic with the text 'Be inspired'.

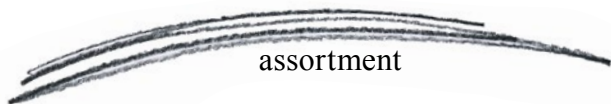
**Be
inspired**

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

Watercolours are small rebels that have a mind of their own. Because the liquid colour does not always do what the artist wants it to do – but that is exactly the attraction of painting with watercolours.

With the watercolour set and water tank brush from Faber-Castell, you have the optimal basic equipment to be able to get started wherever you are in the world.

The Creative Studio



assortment



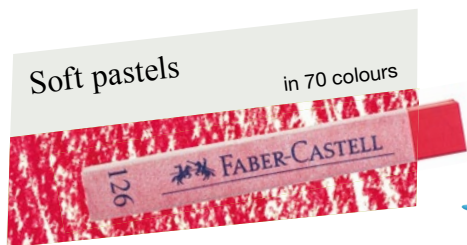
Oil pastels

in 36 colours



Goldfaber

Colour pencils in 48 colours



Soft pastels

in 70 colours



Goldfaber Aqua

Watercolour pencils in 48 colours



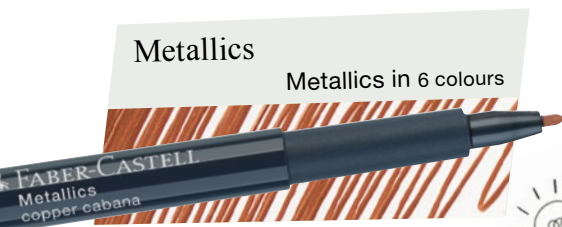
Pitt Artist Pen

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.



*Clever
techniques*

Watercolours on the move

It is a trend you really cannot escape: more and more people are drawing and painting either in cities or in the great outdoors. For them, it is important to feel the atmosphere and capture this in a picture. You feel this description fits you too? Then perhaps you have been an “urban sketcher” without knowing it for some time now, a person who captures people in their surroundings and works on a picture on site with watercolours. Urban sketchers are fascinated by the original seeing and perceiving, and not by producing a perfect representation.

There is now a large community of artists swapping ideas and experiences in blogs and internet portals all over the world. Become part of this spirited community!



*Drawing
and painting
on the
move*





FABER-CASTELL
since 1761



**Drawing
outdoors**

Sketchbook "Nostalgia"
11 x 15 cm

Travel Booklet
9 x 14 cm

The SKETCHBOOK

There is nothing more important when you are painting on the move than your sketchbook! It is a kind of diary in which you can record small everyday moments.

Sketchbooks come in all shapes and sizes, and a number of designs. As a stapled book, with spiral binding or glued at both sides, with white or coloured paper. When colouring sketches with watercolours, you should use a sketchbook with watercolour paper so the paper does not completely lose its shape or flute.

ZigZag book
14 x 14 cm
Pages are folded
like an accordion



Good to know

Also collect colour tones and moods in your sketchbook. If you want to finish your picture at home, the colours will help to remind you of the mood.

*Use the
mixing palette
separately*

The Watercolour set

In urban sketching, you usually start by drawing a picture in pencil or sketching in India ink with a fineliner, and then colour the picture using watercolours. There are also artists who only work with watercolours.

Regardless of whether you are an urban sketcher or just like painting outdoors: when you are drawing outdoors, you want to have as little material with you as possible. This is why the compact watercolour set and water brush together with a graphite pencil or an India ink pen are the perfect basic equipment to capture the world in pictures.

The watercolour set is genuinely flexible. The base of the set features a fold-out clip which, when on your finger, ensures a secure hold.

The lid is extremely practical: it can be used as a mixing palette and is even detachable. This means you can put your mixing palette somewhere else. Just rinse it under running water for easy cleaning.



Did you know?

Pitt Artist Pens (India ink) are waterproof.
This means you don't need to worry
about painting over the India ink
drawing with watercolours. The
India ink stroke is permanent.



Pitt Artist Pen





**Drawing
outdoors**

Something SPECIAL

The water tank brush included in the set is the perfect companion. It has a capacity of 6 ml, is always ready to be used and is easy to clean. The water tank brush was developed in collaboration with artists and has a few features which really make it something special.

The brush has an optimal length and lies in your hand perfectly when the cap is placed on the end of the brush.

You apply just the amount of water you need by exerting light pressure on the elastic water tank.

The high-quality synthetic hairs take up sufficient colour pigments; the body of hair ensures a homogeneous distribution of the pigments on the paper.

The brush can be cleaned in next to no time. By exerting more pressure on the water tank, sufficient water runs through the hair and flushes out the colour pigments. Use a separate piece of paper or a cloth for this purpose.



**Clean in
next to no
time**





LIVELY accents

Who would have thought that such a small cap could hide such a world of creativity! You will be amazed by the effects.

Scraping technique

With the wedge-shaped side of the cap, you can move dissolved colour on the paper and thus generate lightened areas or interesting shades.

Scratching technique

The integrated grooves on the cap will help you to produce creative effects: by scratching the damp paper, you can create structures which will lend your picture extravagant vitality.

Scraping



**Layers
of colour
(glazing)**

Watercolour techniques

Even on the move you should know the standard watercolour techniques to be able to decide on location which technique would suit the particular scene best. This is why we would like to take a brief look at the most common techniques.

Glazing

Glazing is when you apply a thin layer of colour with a watery consistency to dry paper. Glazing can be produced evenly with one colour, as a progression or in several colours. Glazing often consists of several layers although each colour layer has to be dry before another colour can be applied on top of it. Thin glazing layers dry relatively quickly and are thus ideal for colouring on the move.

Washing

Washing also involves watery colours but, unlike glazing, not in layers. You paint on dampened paper. The damper the paper is, the more the colours you apply will run into each other. Very damp paper needs a considerable amount of time to dry. So control the length of time the paper needs to dry with the quantity of water used.

Glazing



Washing





Good to know

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

Preparing the substrate

Wet-in-Wet

With this technique, you first wet the paper generously with water. When the colours touch the paper, they spontaneously run into one another. The long drying time is not ideal when you are on the move, however, which means that this painting technique is not often used in urban sketching. Such substrates can, however, be prepared at home. This prepared paper can then be used for drawing on the move.

Granulation

Granulation works best on coarse-grained paper. Glide superficially with a brush held flat and relatively dry paint over dry paper. The colour pigments, which only lie on the peaks of the paper grain, generate random, striking white areas and structures which create fantastic effects in the picture.

Granulation





Techniques

Did you know?

In terms of an adult, individuals are about 7 - 8 times the size of their head. With a toddler of about two years old, the body is around five times the size of the head.

Painting PEOPLE

Our eye is more trained than we think and so it only needs a few strokes to perceive a drawing as a person. The prerequisite for this is adhering to the right body proportions. When you are first starting out, use help lines based on the scheme shown on the right to become more confident when drawing.

The following tips will also help you with your drawing:

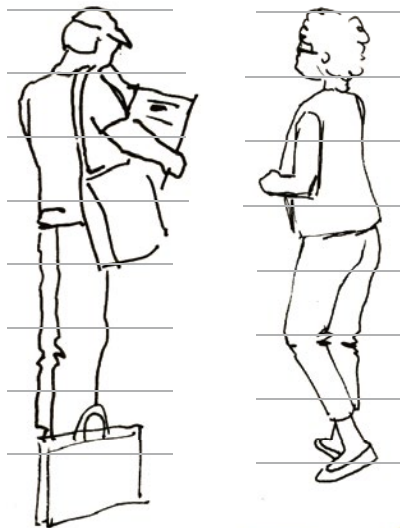
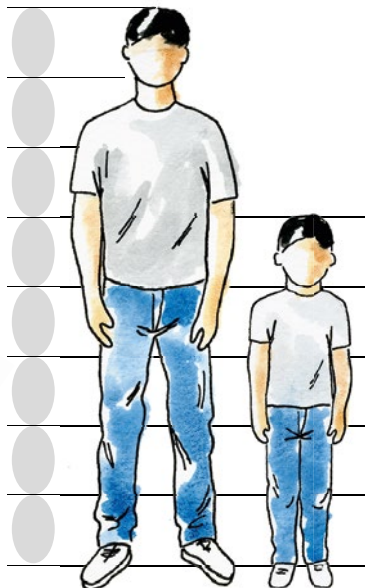
Arms and legs bend at half their length, in other words at the elbow and knee.

The lower arm bends around the elbow at about waist height.

If an arm is hanging down at the side of the body with hand outstretched, it reaches about half way down the upper thigh.

If your hands are clasped in front of your body, they are at about the level of the crotch.

The distance between arms when outstretched is about a person's height.



**Colour
your sketches
with water-
colours**



**Pure
watercolours
or with an
outline**

Some artists paint their scenes without a preliminary sketch, i.e. only with watercolours. If you prefer this type of painting, you should already have developed a good sense of the proportions of the human body.

With thin watercolour lines, you sketch the outlines of the figure to then elaborate on them. The interplay between light and shade is particularly important with watercoloured figures. With plenty of patience, you can gradually build up the figures layer by layer with the glazing technique.

In contrast to coloured India ink drawings, watercolours without a supporting sketch look more like a painting.

Find out which technique best suits your style.



With an outline



LIGHT + SHADE

When you draw and paint on the move, light and shade very much depend on the time of day or year. Bright sunshine around noon results in hard, short shadows, while the incidence of light in the early morning or late afternoon creates long dramatic shadows.

When there are complex shadows on objects or buildings, it is a good idea to draw the progression of the shadow with light pencil strokes for purposes of orientation. You can also mark the incidence of light with an arrow at the edge of the picture if you don't want to work on the picture until you are at home.

The depth of the picture is also determined by the incidence of light. Parts of the picture which are closest to the onlooker are shown in strong, vibrant colours. Paint parts of the picture that are further away with watery, lighter colours which are ever so slightly bluish. Divide your picture into zones and give each zone a colour or tone value. As you create your watercolour picture from light to dark, you can start off with a thin layer of colour for the entire picture and then gradually intensify the central and front parts of the picture with further glazing layers.



**Mask out
light areas**



A watercolor sketch of a group of people walking away from the viewer. The figures are rendered in soft, blended colors of blue, green, and yellow. Long, dark shadows are cast on the ground in front of them, suggesting a low sun position. The background is a light, hazy blue with some vertical shapes that could be buildings or trees. A red speech bubble is in the top left, and a lightbulb icon is in the bottom left.

*Sketch in
the shadows
too*



Did you know?

You can cover parts of the picture that should remain absolutely white with masking fluid before you start with watercolours. When your picture is finished, simply rub off the masking film from the surface of the paper.

Drawing in perspective

You don't have to worry about drawing perspectives - a few tips and tricks will help you draw streets of houses and buildings.

The most simple perspective is a front view. You don't need any vanishing points here and can portray all shapes of buildings at a right angle.

When on site, use your drawing pencil to measure dimensions, such as for example the ratio of trees to people in the picture on the right.



Good to know

Be careful when positioning people in space that the same parts of the body (in the picture on the right the heads) are always at the same height. This is the only way you can ensure that their perspective to one another is correct.



**Start
off with
simple per-
spectives**





Good to know

If you want to create great depth in a picture, you should choose a central perspective. Make sure you capture the right light mood.

Often used

A perspective often used is the central perspective.

First draw the horizon line (H). To determine the horizon line, hold your drawing pencil at arm's length in front of your eyes and mentally envisage a horizontal line at this position. Draw this line as a form of orientation on your paper. Position a vanishing point on the line (red point). Starting from the vanishing point, you can now draw all object and house edges.



**Deep and
attractive
light**



Gallery

Gallery

Have we inspired you to paint outdoors?
Then we hope you have lots of fun drawing
and painting. And don't forget: looking closely
will change your way of seeing things! Try to
relax while you are sketching and painting,
even if you find it difficult at first.

**Find out
your own
style**





FISCHMARKT
MARSEILLE
08-07-2018



Colours



No.	Colour	16 97 24	16 97 36	16 97 48
104	light yellow glaze	•	•	•
107	cadmium yellow			•
108	dark cadmium yellow	•	•	•
109	dark chrome yellow	•	•	•
111	cadmium orange			•
113	orange glaze	•	•	•
117	light cadmium red		•	•
118	scarlet red		•	•
126	permanent carmine	•	•	•
219	deep scarlet red		•	•
133	magenta	•	•	•
226	alizarin crimson	•	•	•
194	red-violet		•	•
284	purple	•	•	•
134	crimson			•
138	violet	•	•	•
120	ultramarin	•	•	•
143	cobalt blue			•
285	oriental blue	•	•	•
247	indanthrene blue		•	•
152	middle phthalo blue			•
145	light phthalo blue	•	•	•
150	turquoise		•	•
154	light cobalt turquoise	•	•	•

No.	Colour	16 97 24	16 97 36	16 97 48
156	cobalt green			•
158	deep cobalt green	•	•	•
276	chrome oxide green fiery			•
161	phthalo green			•
264	dark phthalo green	•	•	•
166	grass green	•	•	•
278	chrome oxide green		•	•
170	May green	•	•	•
183	light yellow ochre	•	•	•
190	Venetian red	•	•	•
188	sanguine	•	•	•
172	earth green		•	•
178	nougat			•
280	burnt umber	•	•	•
234	cold grey V			•
199	black	•	•	•
252	copper		•	•
353	bronze			•
250	gold	•	•	•
301	white metallic	•	•	•
256	yellow fluorescent		•	•
257	green fluorescent		•	•
255	orange fluorescent			•
253	rose fluorescent		•	•



16 97 24



16 97 36



16 97 48



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

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