



FABER-CASTELL

since 1761



Albrecht Dürer

Climate protection starts with the product – global CO₂ neutrality is unique in the writing instrument industry

TÜV Rheinland has certified that the company is CO₂ neutral worldwide. The company's eco-forests in Brazil and Columbia actively contribute to protecting the environment. Instead of touting individual “green products”, Faber-Castell minimises its environmental footprint throughout the entire life cycle of its product range. Faber-Castell products are green because they are long-lasting, often refillable as well as pollutant-free, and come from CO₂-neutral production. The use of bio and recycled plastics also improves the “green footprint” of Faber-Castell.



Das Zeichen für
verantwortungsvolles
Waldbewirtschaften



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 woodcased pencils, the group is the most important and oldest manufacturer in the world with a production capacity of more than 2 billion pencils and coloured pencils.

Its Art & Graphic range allows Faber-Castell to enjoy a great reputation among artists and hobby painters. Prestigious creative minds have recognised this expertise since time immemorial – from Vincent van Gogh to Karl Lagerfeld. High-quality artists' pigments ensure light resistance and thus brilliance and colour intensity for decades. All products are based on the same colour system, enabling reliable mixing techniques of artists' materials.



Artists' Watercolour Pencils

Albrecht Dürer ^{3.8} + Albrecht Dürer Magnus ^{5.3}

Draw and paint with Artists' Watercolour Pencils

The Artists' Watercolour Pencil Albrecht Dürer has long been treasured by creative people around the world for its excellent qualities. The break-resistant, 3.8 mm thick lead has a very soft stroke and is convincing thanks to its vibrant colours and unsurpassable lightfastness.

All watercolour painting techniques are possible when the colour is completely dispersed onto the paper with water and brush. This allows the pigment dissolved in water to display its full luminance. Only Artists' Watercolour Pencils offer the artist a combination of watercolour and drawing tool for individual brushstroke and visual language.

With the comprehensive assortment of 120 colours and the resulting mix of colours, the Albrecht Dürer provides an inexhaustible wealth of colours.

The Albrecht Dürer also has a big brother: the Albrecht Dürer Magnus. With all the characteristics of the Albrecht Dürer, it lends itself well to large-scale drawing and watercolour painting with its 5.3 mm lead. The use of first-class pigments gives the Albrecht Dürer Magnus its very special feature: the unsurpassable lightfastness. This provides for rich colours and lasting brilliance.

The voluminous pencil protects the wrist and guarantees that you will be able to paint and draw for a long time without tiring.

The Albrecht Dürer Magnus is available in 30 colours and expands your drawing range in large size.





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The substrate

The right paper

Both smoother papers and coloured or black substrates are great for drawings which will not come into contact with water. The Artists' Colour Pencils stick on drawing, water colour and pastel papers and on rough surfaces, like cardboard, wood, stone, leather and brushed metal.

If a drawing has to be painted with water, watercolour paper is recommended. Ideal for this are pads in which the edges are glued which allows the paper to be smoothed out. Individual sheets should be fixed onto an underlay before painting with water colours.

The higher the grammage of a piece of paper, the better the flatness for painting with watercolours.



Holding the pencil

Holding the pencil

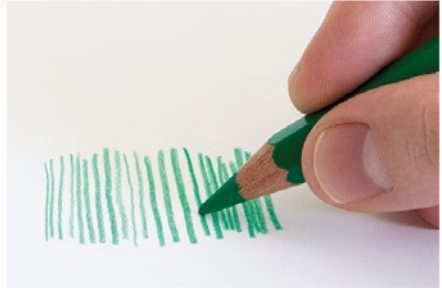
As with handwriting, how you hold the pencil influences individual line handling. Hold the pencil nearer the tip, and you can draw more exactly and with more detail. Or hold the shaft more loosely to get sketch-like strokes better.

Angle of inclination

The angle of inclination when drawing determines whether a stroke will be narrow or wide. A steep angle creates a clearly defined line, while a flat angle provides wider lines up to the colour area. Particularly large areas can be created quickly by “shading”. To do this, the angle of inclination of the colour pencil has to be extremely flat. A shaded colour area is perfectly suitable for painting with watercolours afterwards.

Varying pressure

Fine, wide, light or dark lines: just one color pencil can produce different lines by varying pressure intensity.



Colour Wheel

Brighten and darken colours

Colours can be brightened up with a white or light colour pencil.

As for darkening a colour, not just black or grey can be used, but also the respective complementary colour. Complementary colours are opposite each other on the wheel of colour. The layering of complementary colours creates broken or grey colour mixtures.

Tip

Complementary colours put next to each other enhance each other's colour effect. So, for example, orange makes blue shine when placed next to it.





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brightened with white

pure colour

darkened with complementary colour

darkened with black

Mixing dry colours

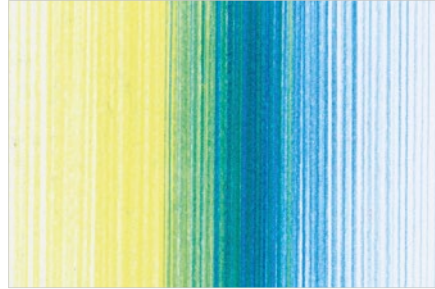
Light colours are transparent, dark colours are opaque

By overlapping and compacting colours, you can create a variety of colour nuances. Layering light and dark colours increases the brightness and vitality of the colour.

Depending on the order in which the colours are overlapped, various mixed colours can be produced. Thus, yellow over blue produces something different than blue over yellow.

Colour gradients can be created by increasing the pressure during drawing, by covering a colour with a white or light colour pencil, or by lightening specific areas with an eraser pencil.

In the wet technique, the order in which you apply the colour doesn't make a difference, since painting with watercolours mixes the colours homogeneously. Brightening is only partly possible by washing out the applied colour.



phthalo blue 110 on cadmium yellow 107



cadmium yellow 107 on phthalo blue 110



Hatchings

Seen from a distance, hatchings merge visually into colour areas. The closer the lines are to each other, the more intense and dark the colour effect is.

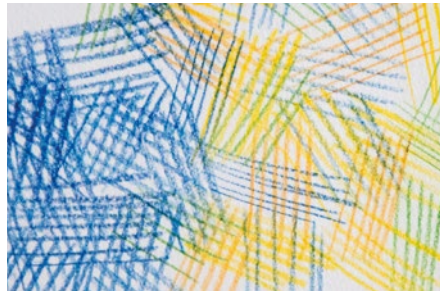
Parallel hatchings

In parallel hatching, the strokes run in the same direction. Stroke length and distance vary the optical result. Overlapping and compacting influences the tonal value and mixed tones.



Cross hatchings

For cross hatching, hatchings are overlapped at different angles. Various mixed tones and shadings define the thickness, colour and chromacity of the cross hatchings.



Formative hatchings

Formative hatchings take on the individual contour of the object; i.e. the lines run parallel to it.



Albrecht Dürer Magnus

Large-scale work with the Albrecht Dürer Magnus

The Albrecht Dürer Magnus is ideal for drawing on large areas. With its 5.3 mm thick lead, the following techniques can be used to great effect.

Frottage

In frottage, the texture of a material underneath the paper is used. When drawing, the texture pushes through the paper. Textured materials include wood, grained glass plates, metal plates and rough textiles, to name just a few.



Sgraffito

Known to many people from utilisation with oil pastels, Sgraffito is also an interesting alternative with colour pencils. In this technique, two colours are first laid on top of each other. Then, using a knife, you carefully scratch out lines and areas from the top layer.



Erasers do not just correct errors

They can also be used specifically as a stylistic means: colour which has already been applied can, for example, be removed from the sheet with an eraser. This allows you to create white space or less intensive colour areas.

A knife or scalpel can be used to precisely place colour pigment on a drawing which can then be effectively rubbed in with a blending stump or your finger. This technique is ideal for fashioning textures in paths or sand areas with little effort.

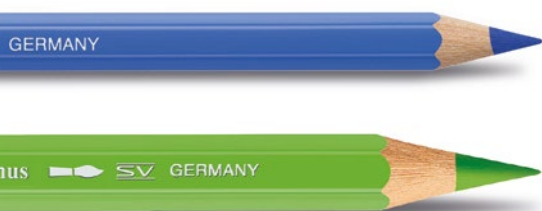


Wet Techniques

The water solubility

The reliable quality of the pigments ensures that the Albrecht Dürer and the Albrecht Dürer Magnus Artists' Water-colour Pencils are fully water soluble.

When the water comes into contact with the pigments, the pigments disperse fully and create bright colour areas. Various mixed tones, attractive transitions between dry and wet surfaces, brief painted lines or substrates generously applied with the Albrecht Dürer Magnus - the solubility gives the artist a comprehensive range of painting techniques and combination possibilities.



Tip

Don't save money when buying a good brush! A large brush can soak up enough water to paint large surfaces and guarantees that you will have fun when painting.





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Wet Techniques

Dissolved colour can be controlled

Influence colour specifically

Once dissolved with water, the artist decides, through the amount of water and the brush stroke, what the watercolour will look like. Depending on the intensity of the applied colour when dry, rich or transparent colours can be achieved when painting with water. The pigment found in the water film is pushed by the brush to the desired part of the picture.



Brighten up colours

As long as the water colour is damp, it can be manipulated. On a wet colour area with colours which are too intensive, a dry brush can disperse pigments and brighten up the part of the image.



Intensify colour

If the dissolved colour is not intensive enough, paint can be collected directly from the lead with the wet brush or paint can be dissolved on a separate piece of paper and then applied to the damp colour area.

Backdrop

Spacious and large-surface backdrops look great with the Albrecht Dürer Magnus. The voluminous lead makes it quick to apply many pigments which can then be painted with watercolours. The amount of water used determines the colour intensity, ranging from rich to pastel tone.



Glaze

Here, several thin colour layers are laid on top of each other. Each layer of colour applied must dry before overlapping with the next colour. As watercolours are transparent, the overlapping colours mix visually to create new colours. Painting with glazes gives a picture layer-for-layer depth.



Wash · Wet-on-wet

Generous amounts of water are used with both these techniques. The colours flow into each other in a uncontrolled and artistic way. For the wash technique, the paint is applied on dry paper, with the wet-on-wet technique, the paper is dampened with clean water before the paint is applied so that the colours run even more.



Granulation

The paint is applied superficially using an almost dry brush, the pigments remain on the top layer of the paper grain. A structured paper surface is an advantage for this technique.



Wet Techniques

Creative watercolour painting

Drawing on wet paper

Drawing on wet paper has its own charm. Depending on the level of dampness, the stroke dissolves in different widths on the paper. The effect is particularly intense with the wide lead of an Albrecht Dürer Magnus. Kept flat, expressive lines down to a flat appearance are created.



Misting bottle

Extravagant effects as well as interesting mixed tones are created when spraying a drawing with water from a spray bottle. The selectively dissolving colours provide immediate spontaneity and vitality in the picture. A technique which, with a little practice, helps the artist's handwriting.



Colour spritzing

Colour spritzing can be used to create an unparalleled sense of airiness in watercolour artworks. For this technique, the tip of the brush is run over the lead of the coloured pencil in short, quick upwards and downwards motions so that paint splatters land directly on the picture. Different results can be created by varying the water quantity and the distance from the picture.





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Wet Techniques

Techniques which provide texture

The salt technique provides wonderful textures. Sprinkled on a wet picture, coarse salt intensely absorbs water and colour and is easily removed after complete drying.

Pigments can be released from the lead with a sandpaper board or a knife. These can then be absorbed by a dampened brush and applied to the paper. Since the pigments can also be mixed together, the range of possible colours is infinitely varied.



Masking protects surfaces

The masking fluid protects areas which should stay the same colour as the paper. Using a brush, it is applied at the very start to parts of the picture which should be protected and must then be left to dry. After drawing and painting, carefully remove the masking fluid with a finger once the picture is dry.



Water Brush

To easily implement all described painting techniques when travelling, the compact water brush from Faber-Castell is recommended.

The lid has two sophisticated extra properties: a conical side, which enables interesting scraping techniques, and integrated grooves, which invigorate a watercolour with creative scratch effects.



Mixed Media

Combining is fun

In combination with artists' ink or graphite watercolour pencils, impressive works of art are created.

The lightfast India ink pen Pitt Artist Pen is perfect for setting clear lines and accents on dried watercolours. Since the ink is waterproof, sketches prepared with Pitt Artist Pen remain clear upon subsequent watercolour painting.

Sketches created with graphite watercolour pencils are completely dissolved when using water afterwards.





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Accessories

Useful tools in Faber-Castell quality

Perfect sharpening with the metal sharpener or with the double hole sharpener with container



Handmade multipurpose knife for finest graphical corrections and sharpening artists' pencils



Sleeve eraser and dust-free eraser removes pencil and colour lines cleanly



Sandpaper board: one fine and one coarse-grained paper stripe for producing pigment powder



A blending stump is great for smudging colour



The water brush is the ideal companion for on the go



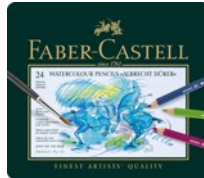
Be prepared for drawing any time and anywhere – with the foldable Clic&Go water cup



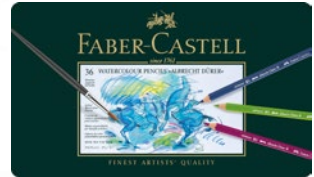
Assortment



117512 (12 colours)



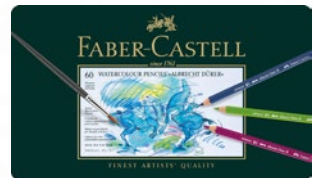
117524 (24 colours)



117536 (36 colours)



117511 (120 colours)



117560 (60 colours)



117538
(36 colours + brush)



117572 (72 colours)



117513 (120 colours)

Albrecht Dürer Artists' Watercolour Pencils

No.	Colour	***	Art.No.					
			11 75 12	11 75 24	11 75 36	11 75 60	11 75 72	11 75 98
101	white	***	•	•	•	•	•	
103	ivory	***						
102	cream	**		•	•	•	•	
104	light yellow glaze	***	•	•	•	•	•	
205	cadmium yellow lemon	***			•	•	•	
105	light cadmium yellow	***			•	•	•	
106	light chrome yellow	**					•	
107	cadmium yellow	**	•	•	•	•	•	
108	dark cadmium yellow	***			•	•	•	
109	dark chrome yellow	**	•	•	•	•	•	
111	cadmium orange	***			•	•	•	
113	orange glaze	*					•	
115	dark cadmium orange	**	•	•	•	•	•	
117	light cadmium red	***					•	
118	scarlet red	**				•	•	
121	pale geranium lake	**	•	•	•	•	•	
219	deep scarlet red	**	•	•	•	•	•	
126	permanent carmine	**			•	•	•	
223	deep red	**					•	
217	middle cadmium red	**			•	•	•	
225	dark red	**	•	•	•	•	•	
142	madder	**			•	•	•	
226	alizarin crimson	**					•	
127	pink carmine	**					•	
124	rose carmine	**			•	•	•	
128	light purple pink	**					•	
123	fuchsia	**					•	
133	magenta	**	•	•	•	•	•	
119	light magenta	*				•	•	
129	pink madder lake	**			•	•	•	
125	middle purple pink	**			•	•	•	
134	crimson	**			•	•	•	
160	manganese violet	*					•	
138	violet	**					•	
136	purple violet	**			•	•	•	
137	blue violet	**					•	
249	mauve	**			•	•	•	
141	Delft blue	***			•	•	•	
157	dark indigo	***			•	•	•	
247	indanthrene blue	***			•	•	•	

No.	Colour	***	Art.No.					
			11 75 12	11 75 24	11 75 36	11 75 60	11 75 72	11 75 98
151	heliobluereddish	***	•	•	•	•	•	
143	cobalt blue	***					•	
120	ultramarine	**		•	•	•	•	
140	light ultramarine	***	•	•	•	•	•	
146	skyblue	***				•	•	
144	cobalt blue-greenish	***					•	
110	phthalo blue	***	•	•	•	•	•	
152	middle phthalo blue	***					•	
145	light phthalo blue	**				•	•	
149	bluish turquoise	***				•	•	
246	Prussian blue	***				•	•	
155	helio turquoise	***				•	•	
153	cobalt turquoise	***			•	•	•	
154	light cobalt turquoise	*				•	•	
156	cobalt green	***			•	•	•	
158	deep cobalt green	***			•	•	•	
159	Hooker's green	***					•	
264	dark phthalo green	**	•	•	•	•	•	
276	chrome oxide green fiery	***					•	
161	phthalo green	***				•	•	
163	emerald green	***	•	•	•	•	•	
162	light phthalo green	**					•	
171	light green	•	•	•	•	•	•	
166	grass green	***					•	
112	leaf green	***			•	•	•	
266	permanent green	***					•	
167	permanent green olive	***					•	
267	pine green	***				•	•	
278	chrome oxide green	***					•	
165	juniper green	***				•	•	
173	olive green yellowish	**				•	•	
268	green gold	***					•	
170	may green	**					•	
168	earth green yellowish	**	•	•	•	•	•	
174	chromium green opaque	***				•	•	
172	earth green	**				•	•	
169	caput mortuum	***					•	
263	caput mortuum violet	***					•	
193	burnt carmine	*					•	
194	red-violet	*				•	•	

* reasonable lightfastness ** high lightfastness *** maximum lightfastness

The world of drawing at www.faber-castell.com

No.	Colour	***	11 75 12	11 75 24	11 75 36	11 75 60	11 75 72	11 75 88	11 75 13
		Art.No.							
135	light red-violet	*							•
130	dark flesh	*							
131	medium flesh	***			•	•			•
132	light flesh	**				•			•
189	cinnamon	**				•			•
191	Pompeian red	**			•	•	•	•	•
192	Indian red	**							•
190	Venetian red	**	•	•	•	•	•	•	•
188	sanguine	***			•	•			•
187	burnt ochre	**	•	•	•	•	•	•	•
186	terracotta	**							•
183	light yellow ochre	**							•
185	Naples yellow	**				•	•		•
184	dark Naples ochre	**			•	•	•		•
182	brown ochre	**							•
180	raw umber	**	•	•	•	•	•	•	•
179	bistre	**							•
176	Van Dyck brown	**				•	•		•
178	nougat	***							•
280	burnt umber	***							•
283	burnt siena	***				•	•		•
177	walnut brown	***	•	•	•	•	•	•	•
175	dark sepia	***							•
275	warm grey VI	***							•
274	warm grey V	***		•	•	•	•	•	•
273	warm grey IV	***							•
272	warm grey III	***							•
271	warm grey II	***		•	•	•	•	•	•
270	warm grey I	***							•
230	cold grey I	***							•
231	cold grey II	***				•	•		•
232	cold grey III	***							•
233	cold grey IV	***				•	•		•
234	cold grey V	***							•
235	cold grey VI	***							•
181	Payne's grey	***							•
199	black	***	•	•	•	•	•	•	•
251	silver	***							•
250	gold	***							•
252	copper	***							•

The colour number system

For its Art & Graphic products, Faber-Castell uses a uniform colour number system. So, for example, a particular colour of a Polychromos Artists' Colour Pencil can be used without problem with the same colour Albrecht Dürer, Pitt Artist Pen or Polychromos Pastel.

Polychromos Artists' Colour Pencil
deep scarlet red -219

Albrecht Dürer Artists' Watercolour Pencil
deep scarlet red -219

Polychromos Pastel
deep scarlet red -219

Pitt Pastel Pencil
deep scarlet red -219

Pitt Artist Pen
deep scarlet red -219

