

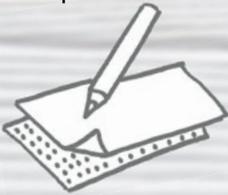


FABER-CASTELL
since 1761

48

Colours

For all drawing techniques



Technical terms

What is shading?
Frottage - how to master it

Projects

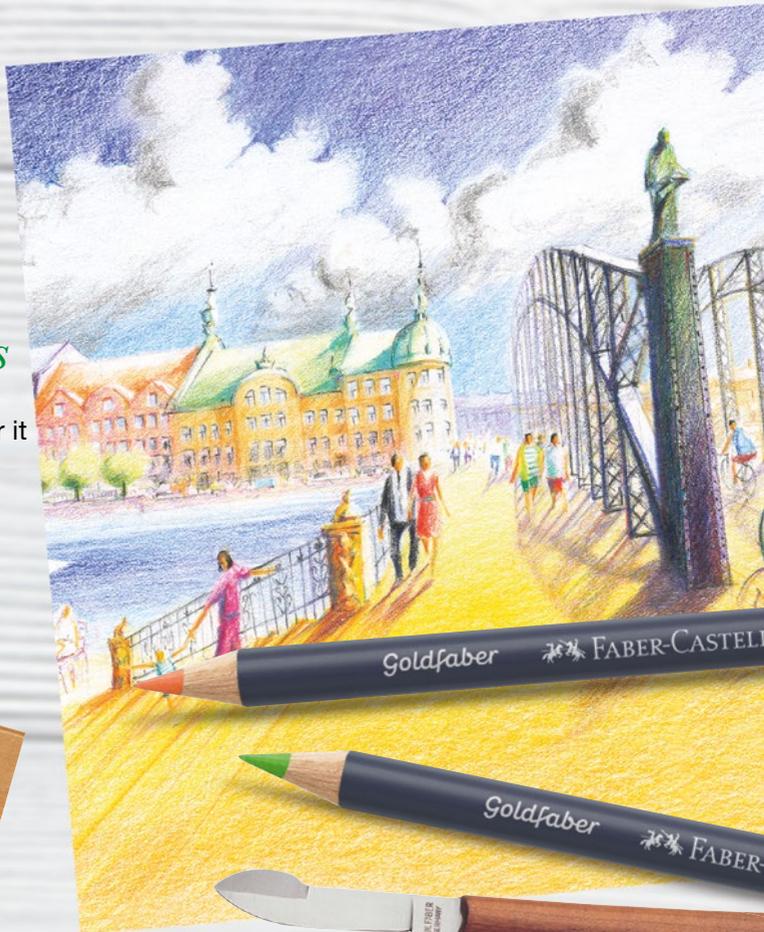
Learning with easy drawing projects



Tools

Creating with knife, eraser & co.

Goldfaber Colour pencils



Creative Studio · Made in Germany

Sustainable commitment

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 drawing a vibrant cityscape on a piece of paper. The drawing features a bridge, buildings, and a blue sky. Several colored pencils are scattered around the drawing. In the bottom right corner, five colored pencils are standing upright, showing their tips: blue, yellow, teal, red, and pink.

**Creative
Studio**

*Let yourself
be inspired*

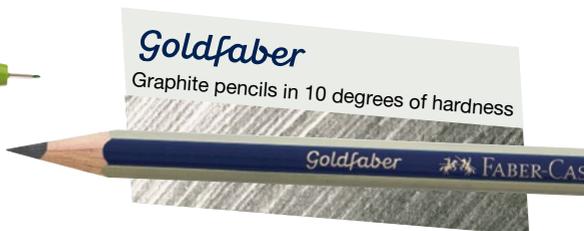
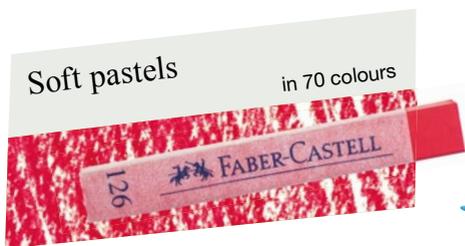
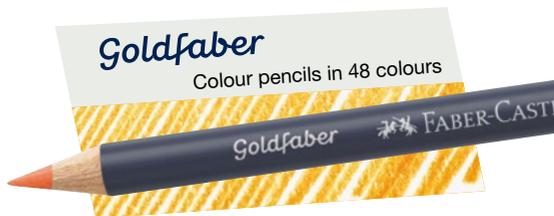
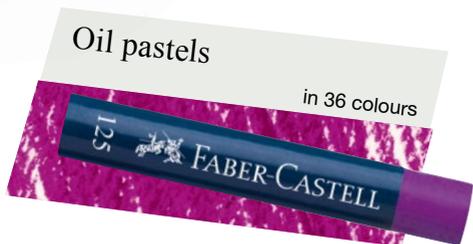
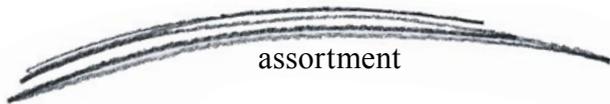
Have
fun
trying it out!

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

Maybe it has been a while since you last drew something. Grab a coloured pencil as drawing is pure relaxation. It doesn't matter if your artwork doesn't look perfect right away, doing creative work and concentrating on drawing will definitely reward you with a sense of delight.

In this brochure, we would like to impart the joy of drawing to you. With many tips and instructions on drawing techniques as well as various examples, we will show you how simple it is to create beautiful pictures using Goldfaber colour pencils.

The Creative Studio



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.

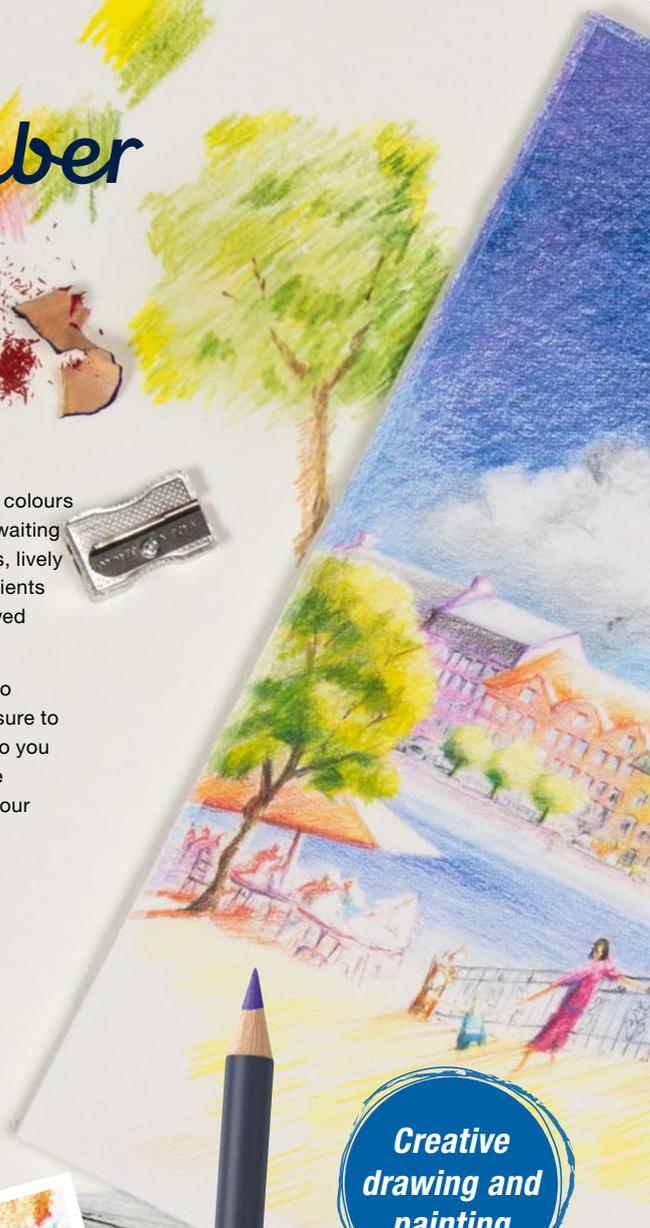
Goldfaber

**Goldfaber
colour
pencils**

Colour is fun!

The Goldfaber colour pencils with rich colours and a wonderfully soft stroke are just waiting to pique your curiosity. Quick sketches, lively hatching or evenly shaded colour gradients – all drawing techniques can be achieved effortlessly.

What is there left to learn with regard to drawing? Good question, but you are sure to find suggestions for a technique new to you on the following pages. Let yourself be inspired, try everything and enhance your technique with new ideas!



**Creative
drawing and
painting**

Round barrel,
3.3 mm lead



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since 1761

Goldfaber

Goldfaber



**Discover
48 intensive
colours**



**From hatching to covering an area –
different drawing styles are possible!**

**Goldfaber
colour
pencils**

**Top quality
for your
drawings**

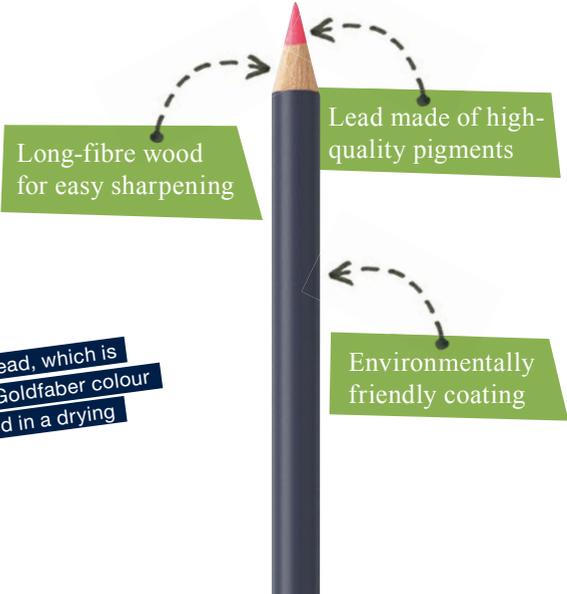
Goldfaber: quality makes the difference

The Goldfaber colour pencil is an classic drawing pencil. But what makes it so special? The answer is simple: the quality of the resources that Faber-Castell uses.

This starts with the wood that encases the lead. You wouldn't want to get annoyed because it is hard to sharpen the pencil, which is exactly why we use wood with long fibres that is as knot-free and evenly grown as possible to ensure clean and easy sharpening. Less shavings mean you get to enjoy your colour pencil for longer.

The centrepiece of every colour pencil is the lead. The Goldfaber lead consists of high-quality pigments which, combined with wax as an impregnating agent, lend the pencil its soft and intensive stroke. We take the time to finely grind and mix the components for the lead to ensure the best quality.

You would like to draw and we provide you with the ideal medium: with components of highest purity and quality, optimum opacity, rich colours and good light fastness.



Did you know?
In contrast to a pencil's lead, which is burned, the firmness of Goldfaber colour pencils' leads is achieved in a drying process.



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since 1761

Experience
the exceptional
quality for
yourself



**Goldfaber
colour
pencils**

*Try out the
many colour
harmonies*



The effect of colour

A drawing is made up of multiple factors: number of colours, colour intensity, contrast, composition, proportions – in short, a very complex system. But don't worry, it's up to you how complex the creation of your drawing will be.

It will help you to learn about colour harmonies and to understand about the interplay of colours. A good exercise for this is to draw the same picture using a different number of colours.

For a simple colour harmony, only use one colour at first. To lighten it use white, and black for darkening. Pay attention to good contrasts to avoid the drawing being overly two-dimensional.

Choose a second colour and draw the same picture with these two colours as well as mixtures of them. As you will see, the mixed tones create a fresher look.

Choose a third colour and draw the picture once more. Mixing three colours requires practice, so you should use the third colour sparingly.



Drawing with one colour:
orange



Drawing with two colours:
orange + turquoise



Drawing with three colours:
orange + turquoise + violet



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The effect of different types of paper

The right paper

You have probably been there: standing in front of the shelf with drawing pads asking yourself which paper might be best for your project. Unfortunately, there is no definite recommendation as the choice of paper depends on your personal drawing style and plan. Various ranges of grain sizes and textures influence the stroke and thus the picture's character. Nevertheless, we have a few tips to help you make your choice.

Hot press paper is very smooth ensuring clearly defined lines as well as homogenous coloured areas and is suitable for detailed, precise drawings.

Cold press paper has a finely to coarsely grained surface, which breaks lines and areas creating a loose pencil stroke.

Also experiment with coloured paper. The brilliance of the Goldfaber colour pencils comes into its own on dark paper.

Good to know

High-quality drawing paper is characterised by a higher grammage, first-class raw material composition as well as good acid and ageing resistance.





Darken + Brighten



Of course you can use black to darken a colour. Try using the corresponding complementary colour to do this, too. 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.

Overlaying a colour with white is a great way to lighten the colour. Likewise, you can also try using other brighter shades. Depending on the shade used, the colour that has been overlaid will get a warm or cool character.



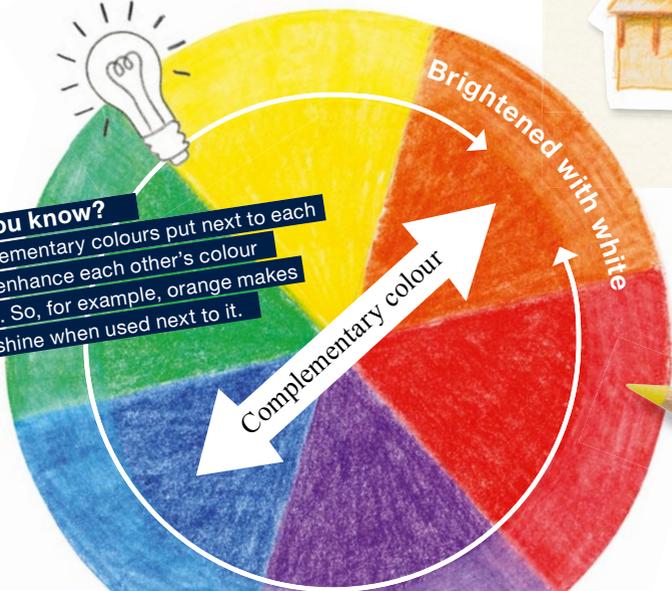
Darkened with black



Darkened with blue



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.





Good to know

Bright colours, such as yellow, are more transparent than dark colours. Therefore, bright colours do not cover as well as dark colours.

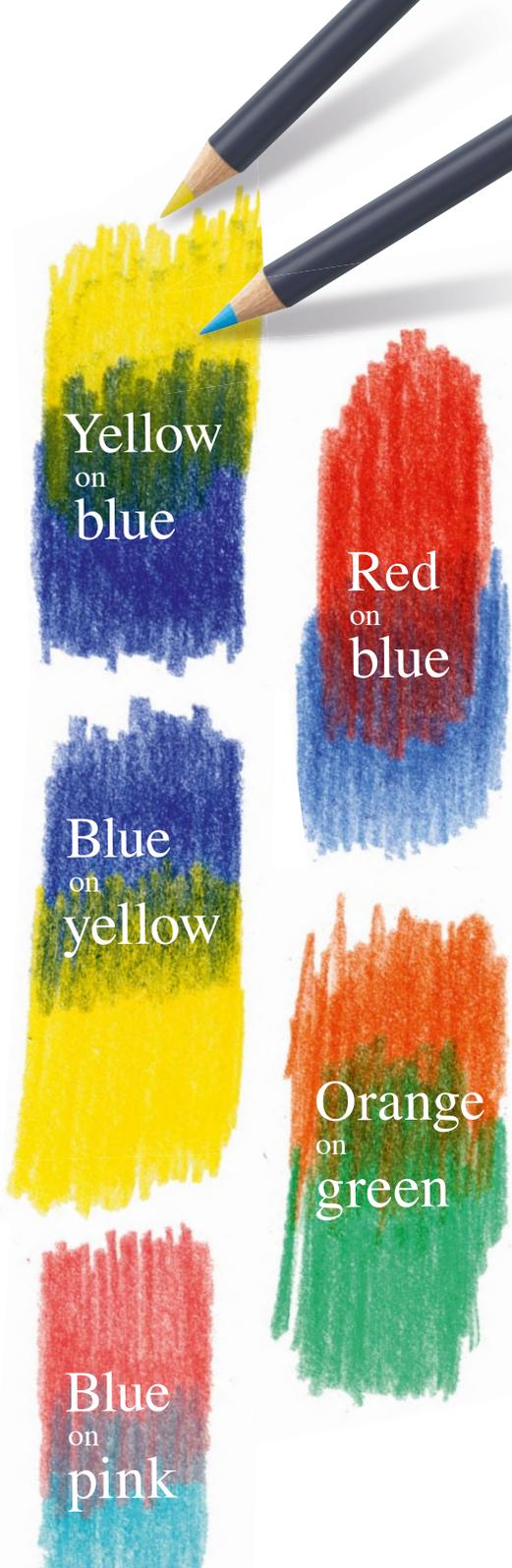
Colour mixing

You naturally pick up a green colour pencil to draw a green area. This is absolutely fine, since there already are beautiful shades of green in the Goldfaber colour range. However, if you want to make the most of the Goldfaber colour pencils' diversity, take the time to see how differentiated the tones can be, which you can mix with the different shades of blue and yellow.

Even the order in which the colours are painted over each other is important; for example, overlaying yellow on blue will result in a different shade than blue on yellow.

Another variable when it comes to colour design is the intensity of the colour overlay. But be careful: an overly thick layer of colour can seal off the paper surface, thus preventing the application of further colours.

This is particularly tricky when laying several colours on top of each other. It requires practice, but it's well worth experimenting with your own nuances of colour. To finish off, you can use the topmost colour to give the overall shade a cool (bluish) or a warm (reddish) touch.



Yellow
on
blue

Blue
on
yellow

Blue
on
pink

Red
on
blue

Orange
on
green

*Hatching
defines light
and shades*

*Drawing
techniques*

HATCHING

You'll be amazed at the wealth of expressive possibilities the following hatching techniques have in store for you!

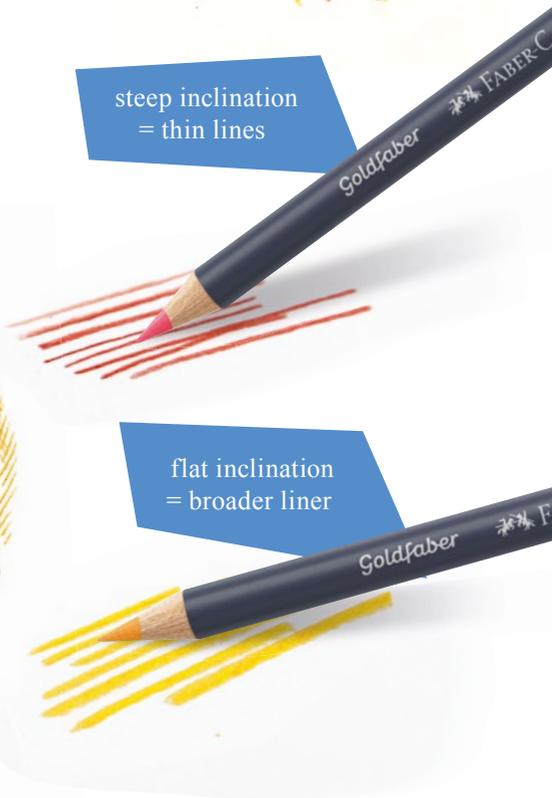
In a drawing, hatching defines the lighting conditions and gives objects a three-dimensional look. Hatching lets you quickly develop your own "signature" because, in reality, every person hatches differently. The more you practice different line distances, vary the pressure you apply and give overlays a try, the sooner your efforts will be rewarded with an increasingly confident stroke.

We are showing you how to do parallel and cross-hatching. For both techniques, you need to hold the pencil at a steeper angle. The inclination determines whether lines are drawn finely and precisely or broader.



steep inclination
= thin lines

flat inclination
= broader lines





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PARALLEL HATCHING

As the name suggests, this hatching technique involves drawing lines parallel to each other and at the same angle. This might not sound very exciting, but the range of hatching possible through length of stroke and applied pressure alone is astonishing.

Start by using one colour and applying even pressure. Hold the pencil upright and draw parallel lines in the same direction on the paper. The closer the lines are to each other, the darker the area appears. Drawing short hatching lines creates overlaps that boost the contrast between light and dark. Overlaying hatching strokes causes these areas to appear denser.



All-over hatching doesn't give the effect of depth



Closely applied hatching makes areas appear denser

Short hatching strokes with overlay create depth



**Variegate
hatching
within your
style**





Drawing techniques

CROSS HATCHING

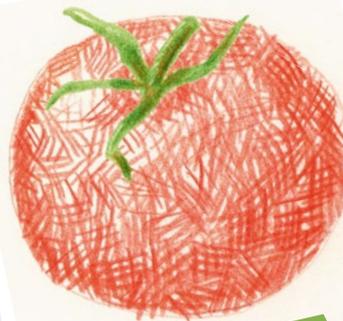


Start with one colour

You will like cross-hatching as it allows a looser, more spontaneous stroke that doesn't have to be perfect.

Start with one colour and overlay hatching at different angles. Observe the impression of depth created by looser and denser cross-hatching. Altering the density and length of the lines results in different tones.

Drawing with multi-colour cross-hatching is much more challenging. Here, the shades will visually blend into a nuanced play of colours. Don't use too many colours to start with, but increase the number bit by bit.



Single-colour cross-hatching



Multi-colour cross-hatching



Applying different amounts of pressure





**Practice
loose
hatching**

With time, you will develop a hatching style only you are able to master! Using a looser stroke enables you to boldly merge different hatching techniques creating extravagant looks.



Good to know
When viewed from a distance, hatchings visually merge into colour areas. The closer the lines are to each other, the more intense and dark the colour appears.

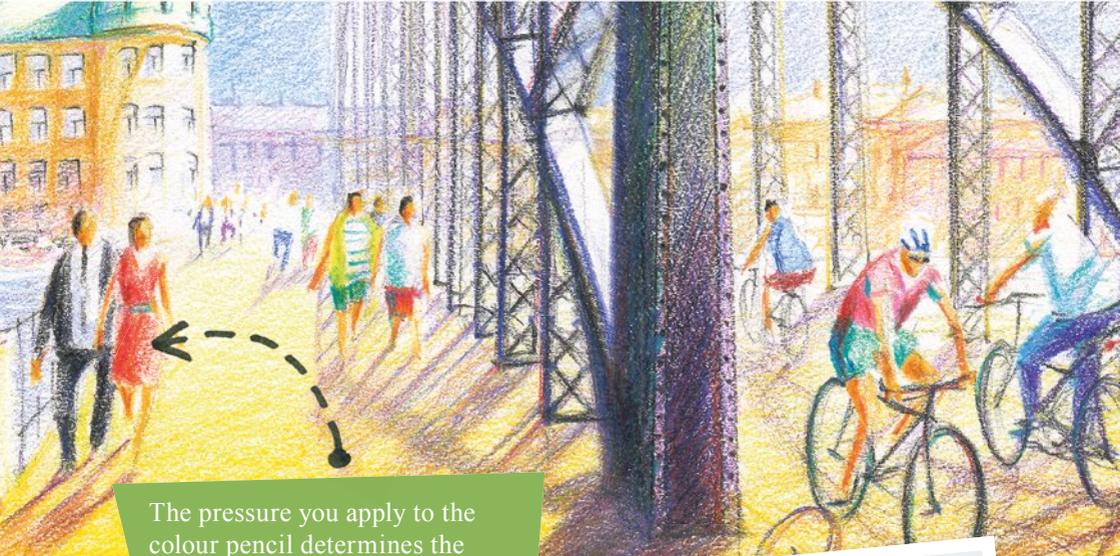


Drawing techniques



Shading beautiful colour gradients

Shading



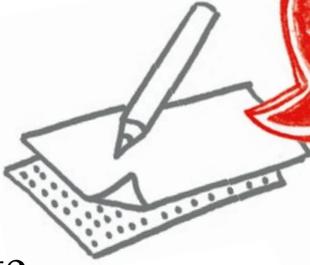
The pressure you apply to the colour pencil determines the intensity of the colour application

Shading is ideal to create beautiful, extensive colour gradients as you apply the colours layer by layer and are always able to adjust if the gradient isn't quite right yet. Unlike hatching, you hold the pencil in a very flat position so that the entire lead surface is used. This results in a homogeneous colour application.



Hold the pencil at a flat angle

Create great effects using frottage



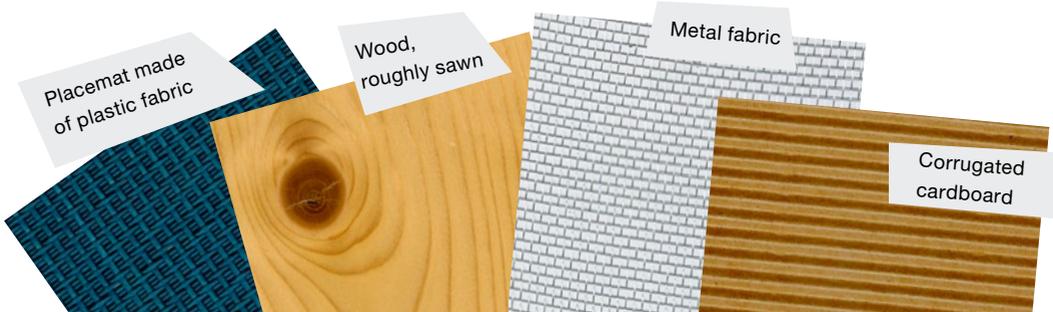
Frottage

With shading you can try out a simple drawing technique: frottage. Place a sheet of paper on a textured surface. This can be a coarse-grained wood, a metal grate, a textured linen or a porous crock. When you shade subsequently, the texture will be transferred onto the paper, creating a beautiful pattern.



Shading over the rear of a tile

Examples of materials suitable for frottage



Placemat made of plastic fabric

Wood, roughly sawn

Metal fabric

Corrugated cardboard



Drawing techniques

SGRAFFITO

The last time you tried the sgraffito technique was probably during your childhood using wax crayons. But sgraffito is also an interesting way of using coloured pencils.

Here's how it works: the first step involves completely covering one colour with another. Ideally, the underlying colour should be brighter than the upper colour. Then carefully scratch out lines and areas from the upper layer using a knife. And just like that, you have magically created beautiful contrasts and patterns!



Apply dark over bright colours





*Drawing beyond
the paper edge*



*Use the
techniques
creatively*

Little tricks

Paper edges and stencils

You can use a sheet of paper to help you to draw patterns. By drawing short lines over the paper edge you can create stubble fields, grass or abstract structures and patterns.

Embossed paper

Embossing paper is a charming technique. Prior to drawing, emboss patterns or lines into the surface of the paper with an embossing stick or blunt needle. These lower-lying lines remain white when drawing on the paper and create a beautiful contrast to your drawing.

Baby oil

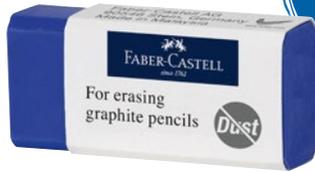
This is genius! Goldfaber colours can be dissolved with paraffin oil (baby oil) for extensive painting. This enables you to create extravagant backgrounds to continue drawing on once they have fully dried.



*Shading over
embossed paper*

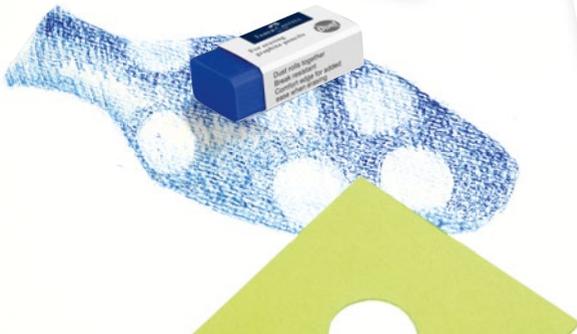


*Spread the colour with
a brush and baby oil*



Tools

Usually, an eraser helps to correct mistakes. Why not use it in a completely different way? Place one or two sheets of paper onto your drawing and gently use the eraser in the gap between them to create brighter lines or areas, which has a great effect on the entire picture. By using stencils you can create even more sophisticated looks.





Scrape
pigment onto
your picture

More Tools

Using a knife, scalpel or sanding board you can quickly create beautiful patterns in your picture. Scrape some pigment off the tip of your pencil directly onto your drawing and spread it with a wiper or finger to create dramatic effects. This is an ideal technique to effortlessly create patterns or larger colour areas.

Wiper

For wiping pigments

Coarsegrained

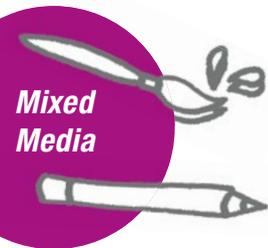


Good to know

The sanding board features two sandpapers of different grain: one is fine, the other coarser enabling you to rub off pigments of different sizes.

Finegrained





Combining strong techniques

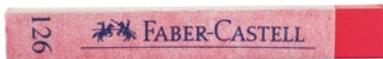
The drawing techniques we have presented offer endless possibilities for creating extravagant pictures. If you are looking for even more room for variation and you love mixed media pictures, experiment with exciting combinations of other materials and tools from the Creative Studio range.

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

Oil pastels



Soft pastels



Pitt Artist Pen ink pens



Flexible brush tip



Precise strokes with fineliners

Goldfaber combined
with Pitt Artist Pen





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Goldfaber combined
with Oil pastels



Goldfaber combined
with Soft pastels



Goldfaber

48 colours



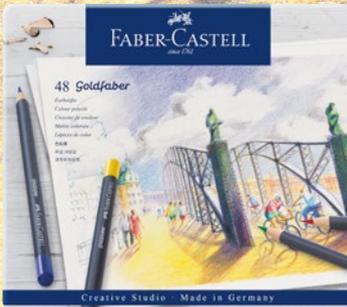
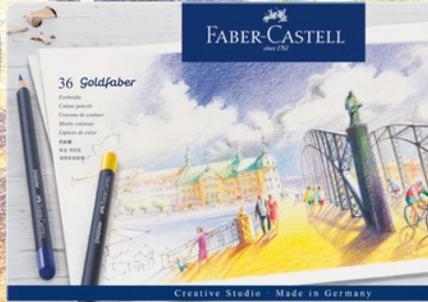
11 46 12
11 46 24
11 46 36
11 46 48

No.	Colour	11	46	12	24	36	48
101	white	•	•	•	•	•	•
104	light yellow glaze						
105	light cadmium yellow		•	•	•	•	•
107	cadmium yellow	•	•	•	•	•	•
108	dark cadmium yellow						•
109	dark chrome yellow		•	•	•	•	•
115	dark cadmium orange	•	•	•	•	•	•
118	scarlet red				•	•	•
121	pale geranium lake	•	•	•	•	•	•
126	permanent carmine				•	•	•
130	salmon					•	•
131	coral				•	•	•
132	beige red						•
119	light magenta						•
134	crimson						•
123	fuchsia						•
125	middle purple pink	•	•	•	•	•	•
133	magenta						•
136	purple violet				•	•	•
137	blue violet						•
151	helioblu reddish						•
143	cobalt blue				•	•	•
120	ultramarine	•	•	•	•	•	•
140	light ultramarine						•
147	light blue	•	•	•	•	•	•
154	light cobalt turquoise						•
149	bluish turquoise						•
153	cobalt turquoise					•	•
156	cobalt green					•	•
158	deep cobalt green						•
162	light phthalo green						•
161	phthalo green					•	•
163	emerald green	•	•	•	•	•	•
266	permanent green						•
166	grass green	•	•	•	•	•	•
170	May green						•
167	permanent green olive				•	•	•
173	olive green yellowish						•
183	light yellow ochre						•
187	burnt ochre	•	•	•	•	•	•
192	India red					•	•
283	burnt siena						•
176	Van-Dyck-brown	•	•	•	•	•	•
273	warm grey IV					•	•
233	cold grey IV					•	•
199	black	•	•	•	•	•	•
250	gold						•
251	silver						•



FABER-CASTELL
since 1761

Assortment





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