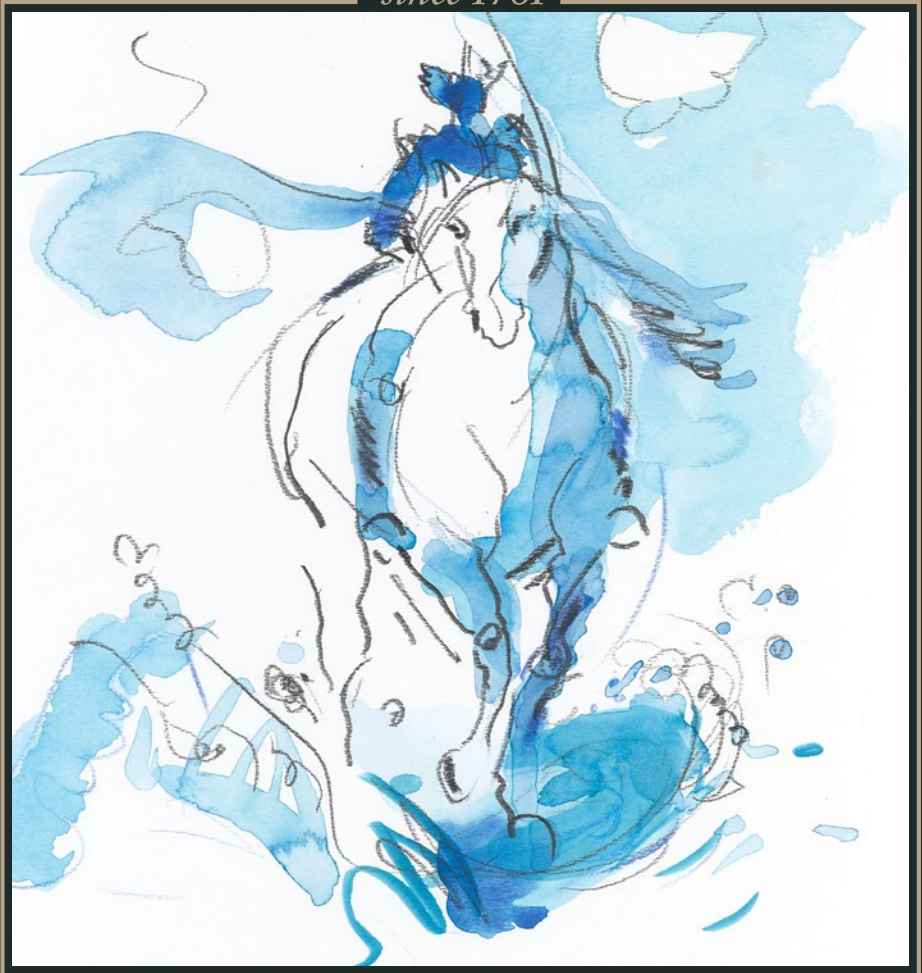




FABER-CASTELL

since 1761



Albrecht Dürer
Watercolour Marker

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.



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



The mark of responsible forestry



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.
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 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.



Albrecht Dürer Watercolour Marker

Watercolouring with artists' watercolour markers

The new Albrecht Dürer artists' watercolour marker is the modern definition of watercolour painting: a high quality drawing instrument that supports spontaneous sketching as well as painting in watercolours. The water-based ink is always ready and is excellently usable with water.

Quality is our maxim. So the artists' watercolour marker stands out because of high pigmentation and high lightfastness. The colours follow the Faber-Castell colour system and are therefore reliably combinable with other artist pencils from Faber-Castell.

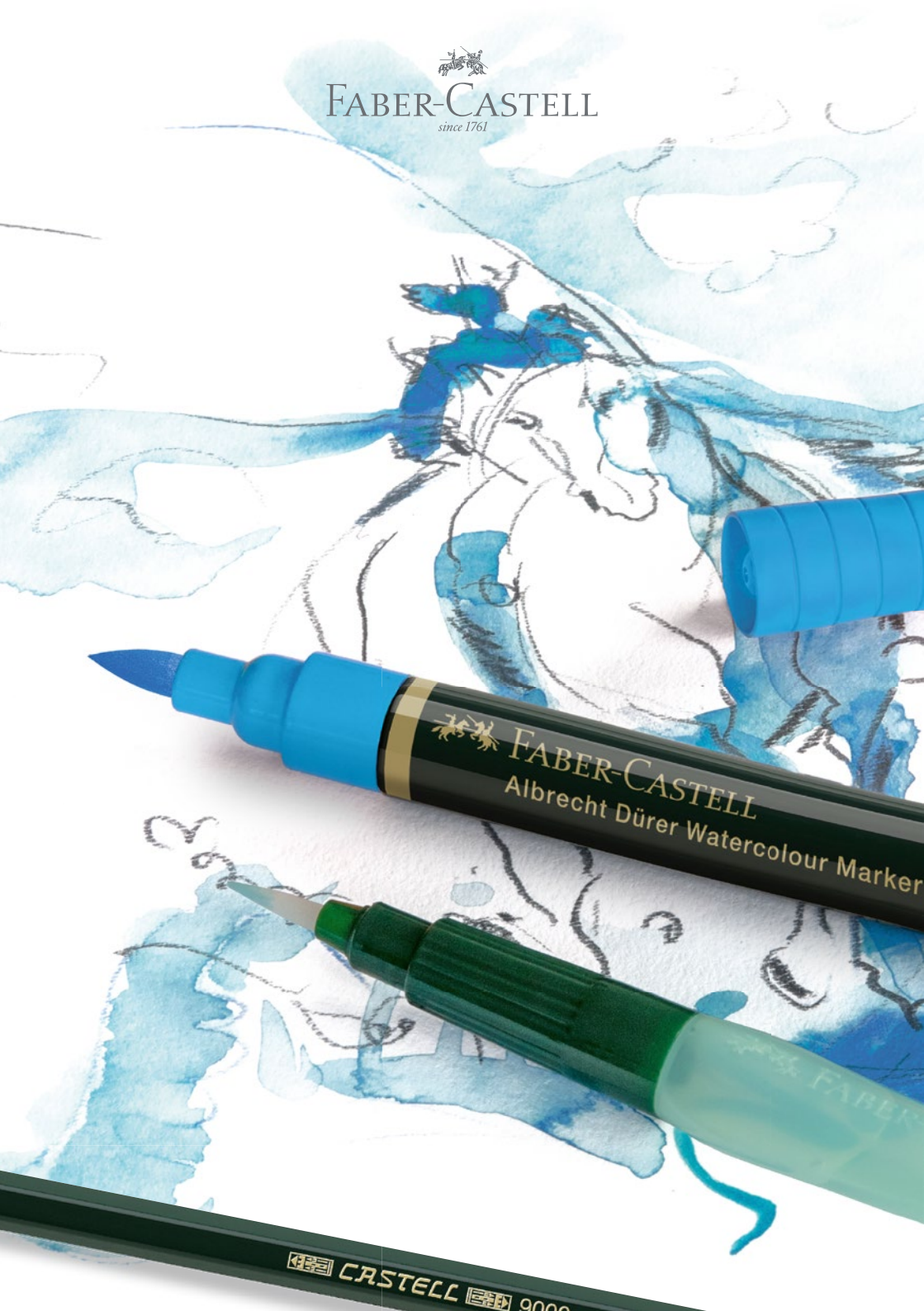
The versatility of the Albrecht Dürer watercolour marker convinces above all on its travels. Whoever likes to capture impressions while on the road will reach for this pen with relish. Two nibs – a brush nib and a fibre-tip – offer the artist flexibility in the personal drawing style. The ink lends drawings and preliminary sketches a high dynamic that is intensified through painting with water.

Albrecht Dürer artists' watercolour markers are available in 30 individual colours.





FABER-CASTELL
since 1761



FABER-CASTELL
Albrecht Dürer Watercolour Marker

CASTELL 9000

Nibs

Brush nib and Fibre-tip

The brush nib

The soft, flexible brush nib that retains its shape is ideal for creating painterly works. You can create strokes of different thicknesses by varying the direction and angle of the pen. Large areas can be filled quickly by holding the pen in a flat position.

The fibre-tip

The fibre-tip is suitable for detailed drawings, sharp fine lines and graphic elements. The colour flow is kept constant regardless of which working pressure is being used. The width of the stroke is between 1-2 mm depending on the drawing angle.



The correct paper

Good drawing results depend on the paper being used. For an optimal result we recommend watercolour paper from Canson Montval (300g/sqm – fine grained) and Hahnemühle Fine Art Britannia (300g/sqm cold pressed). These watercolour papers consist of cellulose paper and support good water solubility of the ink.

Watercolour pads have glued edges which allows the paper to be smoothed out. Individual sheets should be fixed onto an underlay before painting with watercolours. The higher the grammage of a piece of paper, the better the flatness for painting with watercolours.

The Albrecht Dürer artists' watercolour marker does not bleed through the paper, so both sides of the paper of a sketchbook are usable.



Colour wheel

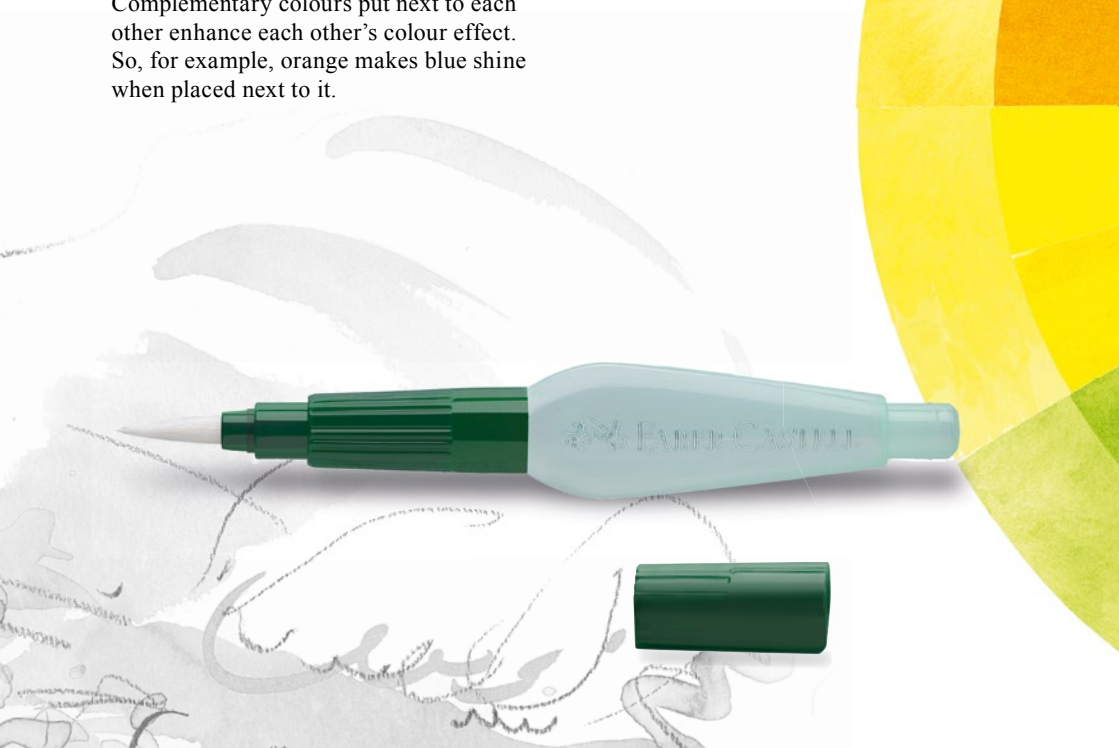
Lighten and Darken Colours

The colours of the Albrecht Dürer artists' watercolour marker can be gradually lightened. The amount of water decides the degree of lightening.

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 colour wheel. 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.





FABER-CASTELL
since 1761



Techniques

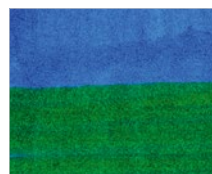
Mixing colours

Mixing colours without water

Layering colours dry on each other produces colour blends with sharp edges and shapes. The transparency of the ink lets layered colour surfaces shine through and thus allows for extravagantly mixed colour tones. 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.



Blue 110 on yellow 107



Yellow 107 on blue 110

Mixing colours with water

With brush and water layered colours can run into each other and mix. The edges and lines of the drawing blend when get watercoloured and leave picturesque surfaces with a typical watercolour appearance.



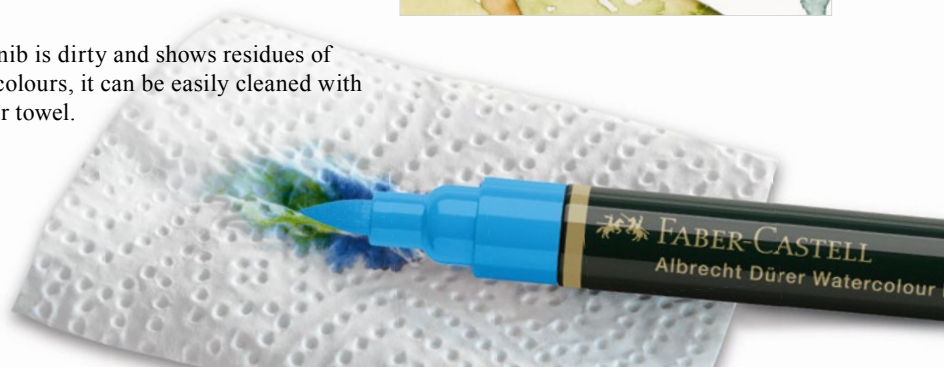
Dissolve colours on separate paper

When doing watercolouring it is possible that a colour does not have quite the intensity or depth that one would wish for. No problem, because extra colour is quickly dissolved on a separate piece of paper and can easily be worked in while still on the moist surface.



Tip

If the nib is dirty and shows residues of other colours, it can be easily cleaned with a paper towel.



Hatching

The light intensity of objects are artistically defined when hatchings are used. Line strength, gaps and dynamic determine the appearance. The closer the lines are to each other, the darker and more intense the colour effect is.

Parallel hatchings

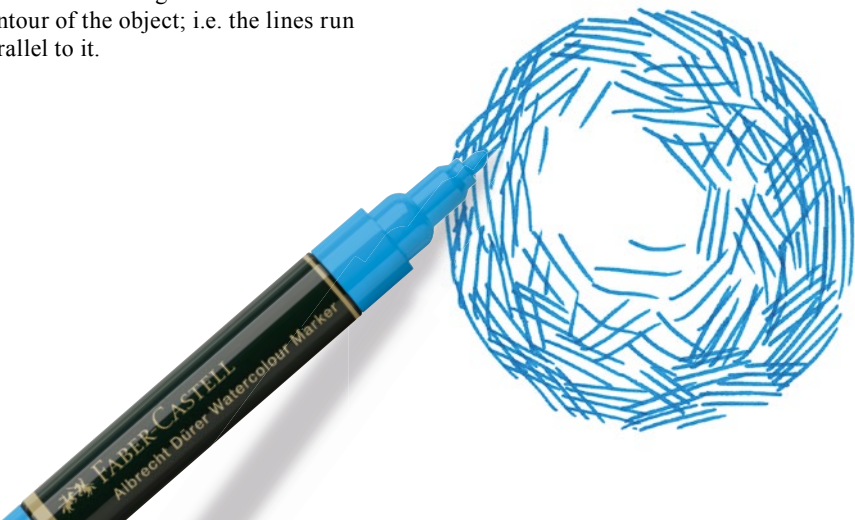
In parallel hatching, the strokes run in the same direction. Stroke length and distance vary the optical result. Overlapping and compacting influences the tonal value and mixed tones.

Cross hatchings

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

Formative hatchings

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



Techniques

Watercolour techniques

The Albrecht Dürer watercolour markers give the artist the freedom to use any current watercolour techniques.

The ink pigments dissolve and distribute themselves perfectly in the water film and change surfaces and lines in no time into impressive watercolour pictures.

Colour gradients

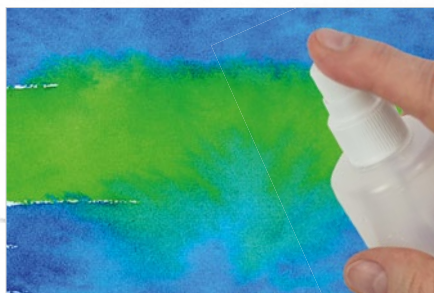
Applying two colours on areas adjacent to each other and then blending the two areas with a wet brush in the middle will produce flowing bleed patterns and brilliant mixed colours.

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.

Dissolve dried colour

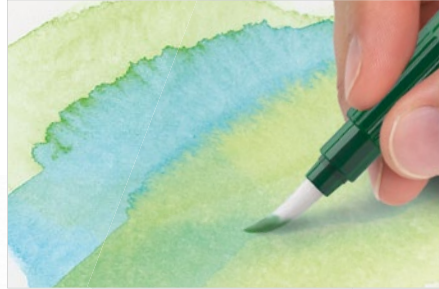
Lovely watercolour effects can also be produced by using a wet brush to redissolve colours that have dried slightly.



Watercolour techniques

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.



Wet in wet

Every watercolour painter knows and loves this painting technique. First the paper is well dampened with clear water.

The colour pigments are dissolved on the paper when the drawing starts and immediately they spread out across the wet surface.



Salt technique

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.



Special techniques with the water brush

The Faber-Castell water brush is the perfect companion for the artists' water-colour marker to realise all the techniques described when on the go. Additionally pictures can become lively and individual with further techniques.

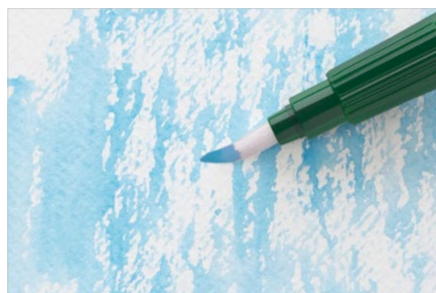
Partially Blurring Colours

An exciting appearance occurs together with undissolved and dissolved ink. Partially liquidized colour can be blurred with the water brush and lends the picture a special dynamic.



Dry-brush-technique (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.



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 nib of the marker 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.





The sophisticated cap offers a range of interesting design options.

Scraping technique

With the v-shaped side of the cap, the dissolved paint can be moved easily over the paper to create unusual structures like with a paint knife.

Scratching technique

The integrated grooves on the cap are perfect for creative effects: The damp paper can be scored to add strong highlights to the picture with line patterns in various forms.



Techniques

Masking

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.

Art supply shops offer white and blue masking liquid. The difference lies only in the better visibility of masked surfaces. It is thus a matter of pure taste as to which masking colour the artist prefers.



Mixed Media

By combining the Albrecht Dürer artists' watercolour marker and other painting and drawing media, amazing picture compositions develop.

Pitt Artist Pen

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. The Pitt Artist Pen fineliner in different nib sizes and the Pitt Artist Pen brush with its flexible brush nib enrich the drawing style of any artist.

Castell 9000 Graphite Pencils

Watercolour pictures combined with graphite pencils impress with a classy appearance. The drawing lends the watercolour picture "elegance and subtle vibrancy" when set on a dried watercolour.



Pitt Artist Pen brush
































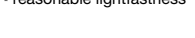
Castell 9000



Castell 9000 Jumbo



Colours

Colour	No	Colour Name	Art. No.	16 03 05	16 03 10	16 03 20	16 03 30	16 03 01	16 03 06	16 03 07	16 03 08	16 03 09
	107	cadmium yellow	*** 160407			•	•	•				
	109	dark chrome yellow	*** 160409	•	•	•	•	•				
	132	beige red	** 160432				•	•		•		
	113	orange glaze	*** 160413		•	•	•	•				
	118	scarlet red	*** 160418			•	•	•				
	121	pale geranium lake	*** 160421	•	•	•	•	•			•	
	219	deep scarlet red	*** 160419				•	•				
	127	pink carmine	** 160427			•	•	•		•		
	125	middle purple pink	*** 160425		•	•	•	•				
	136	purple violet	*** 160436			•	•	•				
	247	indanthrene blue	*** 160447				•	•		•	•	
	120	ultramarine	*** 160420		•	•	•	•			•	•
	110	phthalo blue	*** 160410	•	•	•	•	•				
	153	cobalt turquoise	*** 160453			•	•	•				
	156	cobalt green	*** 160456				•	•				
	264	dark phthalo green	** 160464	•	•	•	•	•				
	112	leaf green	** 160412			•	•	•				
	170	may green	*** 160470		•	•	•	•			•	•
	167	permanent green olive	** 160467				•	•				•
	172	earth green	*** 160472				•	•				
	268	green gold	** 160468			•	•	•		•		•
	188	sanguine	*** 160488				•	•				
	192	Indian red	*** 160492			•	•	•				
	175	dark sepia	*** 160475		•	•	•	•		•	•	•
	272	warm grey IIII	*** 160572				•	•	•			
	273	warm grey IV	*** 160573			•	•	•	•			
	233	cold grey IV	*** 160533				•	•	•			
	235	cold grey VI	*** 160535			•	•	•	•			
	157	dark indigo	*** 160457				•	•				
	199	black	*** 160499	•	•	•	•	•	•			

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

Assortment



16 03 10



16 03 20



16 03 30



16 03 05



16 03 06



16 03 07



16 03 08



16 03 09



16 03 01

