



FABER-CASTELL
since 1761

Goldfaber Aqua

Watercolour pencils

Dry and wet techniques

Learning with easy drawing projects



Tools

Creating with knife, eraser & co.

Technical terms

The difference between the techniques glazing and wash

48 Colours
Can be blended with water



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

Our production is
climate neutral

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.



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 a production capacity of more than 2 billion pencils and coloured 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 uses.





Creative Studio



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

When was the last time you drew? Grab a coloured pencil and forget the world around you. Even if your artwork doesn't look perfect right away, doing creative work and concentrating on drawing will reward you with relaxation and a sense of delight.

In this brochure, we would like to tell you about the joy of drawing. With many tips and instructions on drawing techniques, we will show you through examples how simple it is to create beautiful pictures using Goldfaber Aqua coloured pencils.



Let yourself be inspired



The Creative Studio

assortment

Colours for expressive drawings

Oil pastels

in 36 colours

125

FABER-CASTELL

Goldfaber

Colour pencils in 48 colours

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FABER-CASTELL

Soft pastels

in 70 colours

126

FABER-CASTELL

Goldfaber Aqua

Watercolour pencils in 48 colours

Goldfaber Aqua

FABER-CASTELL

Goldfaber

Graphite pencils in 10 degrees of hardness

Goldfaber

FABER-CASTELL

Pitt Artist Pen

India ink pens in 67 colours

FABER-CASTELL

PITT artist pen

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 Aqua

Can be blended with water

Goldfaber
Aqua

What a COMBINATION!

The Goldfaber Aqua is an ordinary drawing pencil. Really? Of course, you can use it simply for drawing – quick sketching, hatching or even shading on surfaces. But what makes Goldfaber Aqua so special? The colour is entirely blendable with water! Get some brushes and water and see the drawing transform into a lively and vibrant watercolour painting.


This pencil will send you on a journey of discovery. This is because your curiosity will be awakened by the many different ways of combining of dry and wet techniques. You will be amazed at the possibilities this opens up for drawing and painting.

*Dry and wet
techniques*

Hexagonal barrel,
3.3 mm lead


FABER-CASTELL
since 1761

Goldfaber Aqua  FABER

Goldfaber Aqua  F

**One pencil,
two
functions**

**Draw and paint in watercolours
using just one pencil**





Darken + Brighten



Of course you can use black to darken a colour. But try using the corresponding complementary colour to do this. On the colour wheel, this is the colour opposite the colour you chose. 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

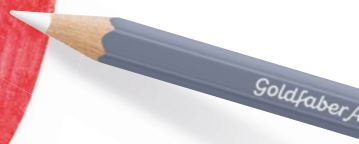
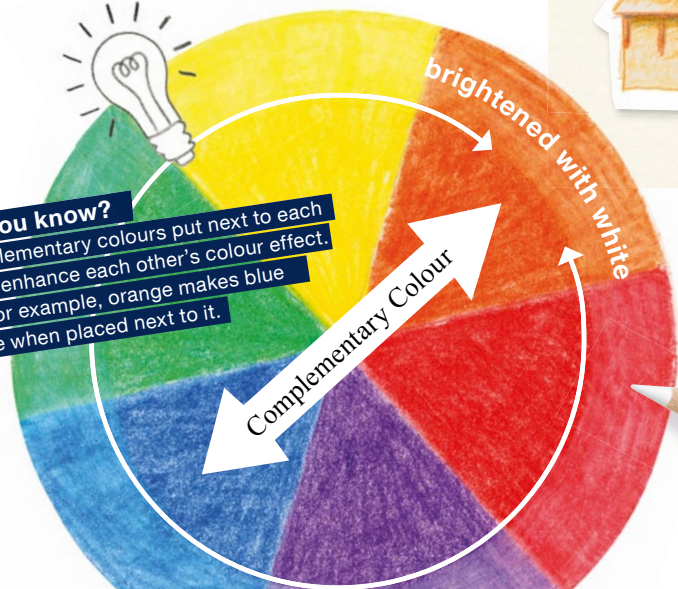


Darkened with blue



Did you know?

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

Just imagine how many shades you can create with 48 colours available for mixing – the number is infinite! Start with two colours and increase the number of colours when you have gained some experience in how colour tones interact with each other.

Even the order in which two colours are painted over each other is important; for example, overlaying yellow on blue will give a different colour from blue on yellow. Things become trickier when you layer several colours on top of each other. But you still can use the topmost colour to give the overall colour tone a cool (bluish) or a warm (reddish) touch.

The intensity of the colour overlay is another variable you can use to alter the colour. But take note not to apply an overly thick layer of the upper colour on the underlying colour. An overly thick layer of colour will seal off the paper surface, thus preventing the application of further colours.



Yellow
on
blue

Green
on
orange

Blue
on
yellow

Red
on
pink

Bright
blue
on
pink



HATCHING

Whether it's parallel or cross hatching – hatching gives drawings a spontaneous, painterly quality!

In a picture, 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 differences lie in the angle of the pencil, the stroke length, the intensity and the density of strokes running in parallel.

Short hatching strokes with overlaying create depth



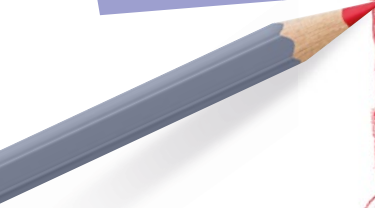
All-over hatching doesn't give the effect of depth

PARALLEL HATCHING

Hatch lines drawn close to each other make surfaces appear denser



Start by using a 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 surface appears. Drawing short hatching lines creates overlapping that boosts the contrast between light and dark. If you layer hatching over each other, the surface will become denser.





CROSS HATCHING

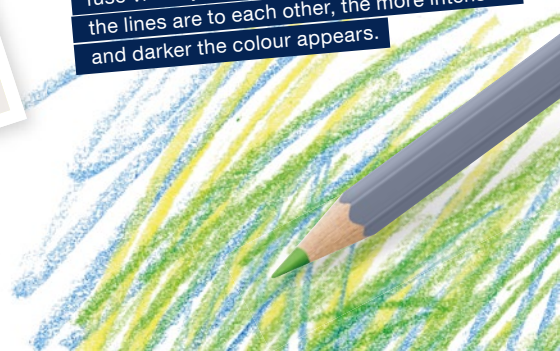
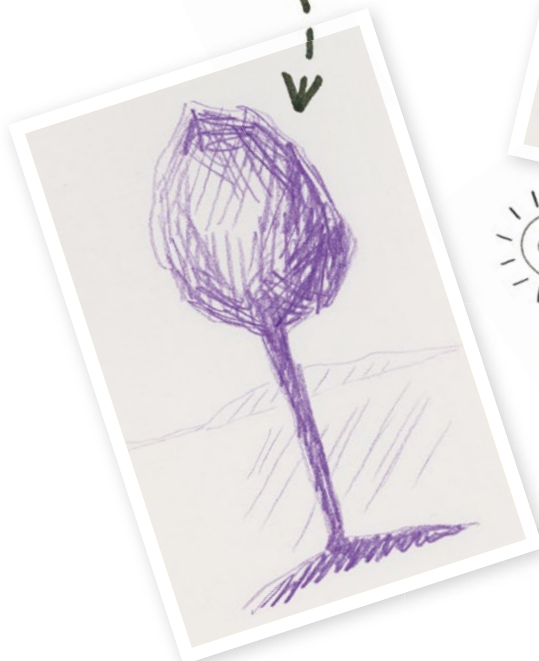
For cross-hatching, hatchings are overlapped at different angles. Different tones are created by altering the density and length of the lines. For multi-colour cross-hatching, the colours will blend visually into a play of colours rich in nuances. Start likewise with a few colours.

Develop your own hatching with some practice.



Good to know

When viewed from a distance, hatch lines fuse visually into coloured areas. The closer the lines are to each other, the more intensive and darker the colour appears.





For shading, unlike hatching, you hold the pencil in a very flat position, such that the entire lead surface is used. This results in a homogeneous colour application.

Frottage

You can use shading to 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.



Examples of materials suitable for frottage

Shading over the rear of a tile





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; the underlying colour should ideally 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 a dark colour over a bright colour

Wet techniques

Astonishingly easy

You will love the moment when brushes and water bring your colours to life! The colour pigments used in Goldfaber Aqua are fully soluble in water. This opens up another dimension of application for you.

You can determine the opacity or transparency of the colour by adjusting the intensity of the dryly applied colour and the amount of water. Once the pigment is dissolved in water, you can use the brush to move the pigment to the desired part of the picture.

Blend the colours with a brush and water

A larger paintbrush absorbs enough water for watercolouring

You can create mixed colours even when drawing with a dry medium. Try it out when watercolouring and see the diverse range of colour nuances you can get by blending yellow and red. With time, you will become more familiar with colour selection, because, as always, practice makes perfect.

Good to know

When working over a drawing with a wet paintbrush, the paper absorbs the water and curls. Use a watercolour pad. The sheets are glued as a block ensuring the paper to become flat again while drying.



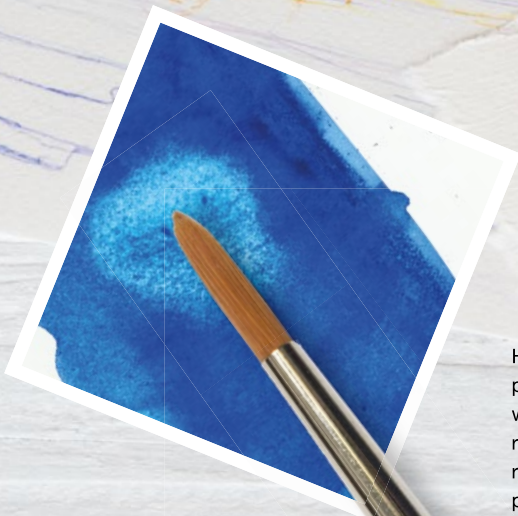


Did you know?

As long as the colour remains wet, it can be adjusted. You can make it brighter or darker, or more transparent by adding water.

Colour too bright or too dark?

What can you do when the colour on your watercolour painting is not intense enough? Here's a little trick that helps. Apply the paint you have used in your picture on a separate piece of paper. Dissolve the paint with water, use a brush to absorb the pigment and dab the pigment on the surface of your picture that is still wet. The pigment will immediately spread across the water surface and intensify the colour.



Has the colour become too dark? Not a problem as well. Use a dry brush to absorb water from the moist surface, which will also remove the pigment dissolved in the water, resulting in a brighter colour. Repeat the process until the colour matches what you want.

*Ideal
depth
effects*

*Wet
techniques*

Technical terms - explained quickly

You have most likely heard of the following techniques and wondered where their differences lie. In all these techniques, the paint is dissolved on a separate piece of paper and further processed depending on the technique.

Glazing

Watercolours are transparent and can be mixed to give new shades of colour. You can make use of this effect through glazing. Apply several thin washes of paint on each other; during this process, make sure that each wash fully dries before applying the next wash.





**Wash
technique on
dry paper**



Wet-on-wet



Apply the paint

Wash technique and wet-on-wet technique

These two techniques require you to work with generous amounts of water. Colours flow wildly, but painterly, into each other. For the wash technique, paint is applied on dry paper, whereas for the wet-on-wet technique, the paper is wetted with clean water before paint application, such that the paint runs more intensively.

Granulation

On papers with strong textures, you can use a very beautiful effect. Hold an almost dry brush in a very flat position and glide it gently across the surface of the paper, such that the pigments are applied only to the top layer of the paper grain. This produces random white regions that create a wonderful contrast to the colour.



**Hold the
brush in very
flat position**

Goldfaber Aqua FABER-CASTELL




Wet
techniques



Really useful: the water brush



**Innovative
cap design**

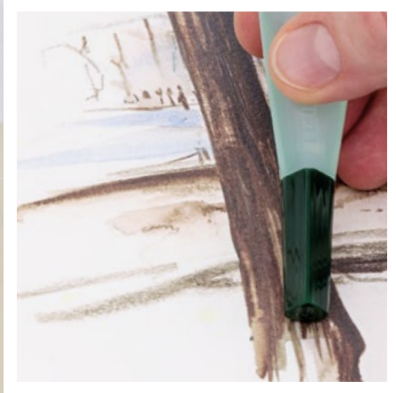


You like traveling, and paint while you are on the go? Then the water brush from Faber-Castell is the ideal companion for you. Its cap has a special shape enabling you to achieve amazing effects.

Scraping technique

You can easily move the dissolved paint on the paper using the wedge-shaped side on the cap to create interesting textures.

Scratching technique



The integrated grooves on the cap can be used to create unusual effects. The damp paper can be scored to give your picture elaborated line patterns in less than no time.

Good to know

With varying the pressure on the water tank you control the amount of water you need for watercolouring.



Good to know

Watch the video at www.faber-castell.de/tutorials/grundtechnikenwassertankpinsel!



Really CREATIVE

You will have a lot of fun with these simple techniques!

Colour spritzing

Give your watercolour painting an unparalleled sense of airiness by using the splatter painting technique. Run the brush tip over the lead of the coloured pencil in short, quick up- and down strokes to throw splatters directly on the picture. Try out different distances to see which of them give you the best results.

Drawing on wet paper

You have to try drawing on wet paper. How much a stroke made using Goldfaber Aqua will run on a paper is different depending on how much the paper has been wetted.



Run the brush up and down the pencil tip quickly

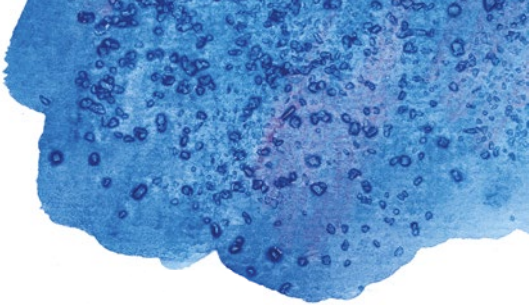


Also useful for colour spritzing: an old toothbrush



A simple technique





The **Salting** is so simple

It is guaranteed to produce beautiful textures!
Sprinkle coarse salt on the wet picture and let everything dry. Then remove the salt and be delighted by the interesting textures.

Sprinkle salt



Blend colours with water



Amazing effects

Remove salt





**Using
tools**

Producing pigments

You can use either a sandpaper block or a knife to scrape pigments directly from the lead of the coloured pencil onto the paper.

On wetted paper, the colours will dissolve immediately in the film of water.

On dry paper, you can take the pigments using a brush and further process them.

**Apply
pigments
using the
brush**



Coarsegrained

Finegrained

*Wet
techniques*

MASKING

The contrast with the white in the background contributes to your picture's liveliness. These white areas need to be designated and left blank during painting, which is not always easy for a beginner. If you want to ensure that certain areas on your picture remain white, then you should mask these areas.

The masking fluid is applied as a liquid and forms a rubbery film when dry. When it is dry, you can apply watercolours however you want – the masked surface will remain unaffected. After your picture has dried completely, use your finger to rub off the masking film carefully from the paper surface.



Masking



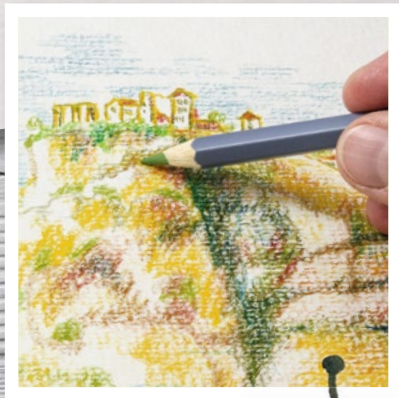
Watercolouring

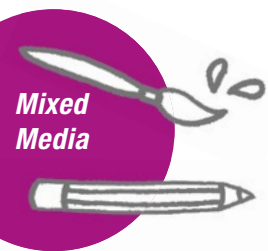


Rub off the masking liquid

Effects using spray bottle

You can achieve a really great-looking effect using a simple spray bottle. Draw your picture as you normally would – and then spray water on selected spots. You will be thrilled by the result of the colours running!





Combine strong techniques

Using the drawing techniques you have already tried, you are already able to create elaborated artworks.

If you are fan of collages or mixed media art, then don't be afraid to boldly combine the techniques with India ink pens. For example, you can use the water-proof ink in the Pitt Artist Pen for preliminary sketching. When you subsequently apply Goldfaber Aqua as watercolours, the ink strokes will remain fully intact.

You can also form wonderful combinations with oil pastels from the Creative Studio range.

Pitt Artist Pen India ink pens



Flexible brush tip



Precise strokes with fineliner pens

Oil pastels



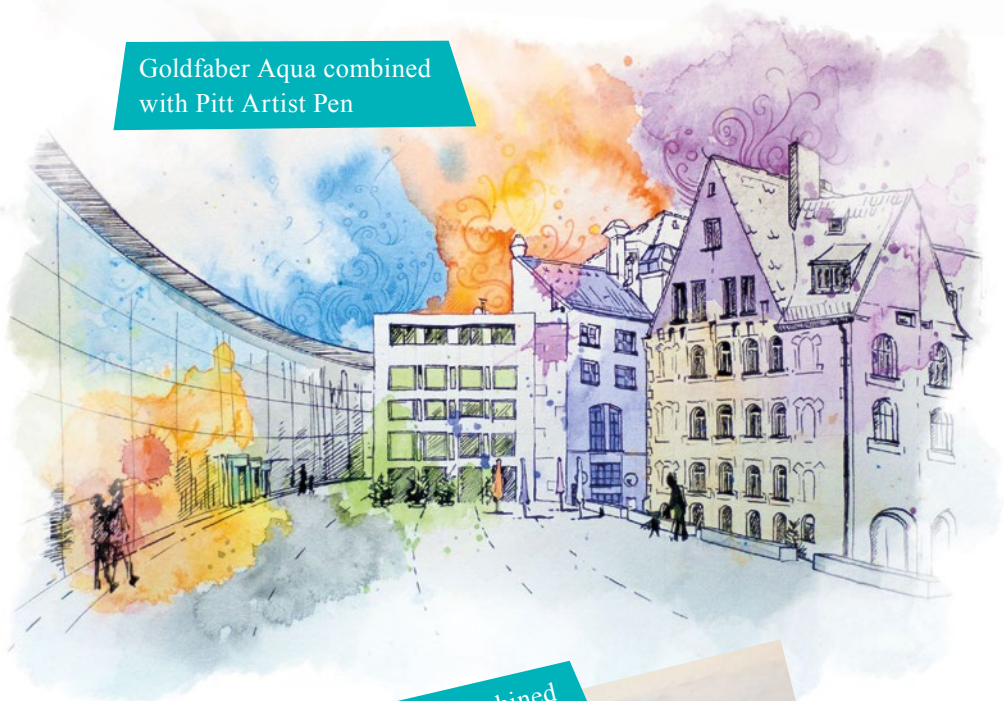
Goldfaber Aqua combined
with Pitt Artist Pen



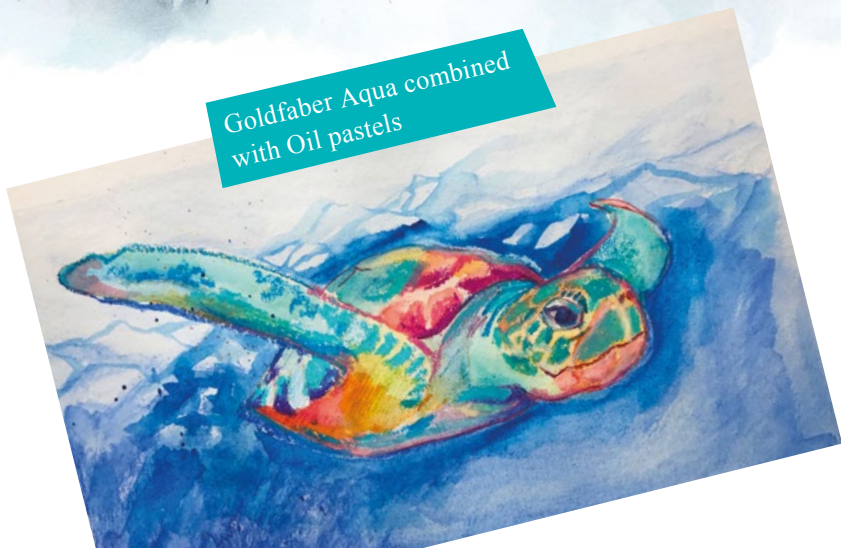
Goldfaber Aqua combined
with Oil pastels



Goldfaber Aqua combined with Pitt Artist Pen



Goldfaber Aqua combined with Oil pastels



Goldfaber Aqua

48 colours



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

Colour No.	Colour Description	Art.No.			
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	carmin permanent		•	•	•
130	dark flesh			•	•
131	medium flesh		•	•	•
132	light flesh				•
119	light magenta				•
134	crimson				•
123	fuchsia				•
125	middle purple pink	•	•	•	•
133	magenta			•	•
136	purple violet		•	•	•
137	blue violet			•	•
151	heliobluereddish			•	•
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	Indian red		•	•	•
283	burnt sienna				•
176	Van Dyck brown	•	•	•	•
273	warm grey IV		•	•	•
233	cold grey IV		•	•	•
199	black	•	•	•	•
250	gold			•	•
251	silver			•	•



FABER-CASTELL
since 1761

Assortment

