



FABER-CASTELL  
*since 1761*

# Albrecht Dürer Artists' Watercolour Pencils



Finest Artists' Quality · Made in Germany

# Sustainable commitment

## Carbon-neutral production

Faber-Castell's forests in Prata, Southeast Brazil, absorb 900,000 tonnes of carbon dioxide (CO<sub>2</sub>), 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 CO<sub>2</sub> 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, a respectful interaction with nature is key for Faber-Castell.



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 is working worldwide to reduce plastics or replace 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 website:  
<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 woodcased pencils, the group is the most important and oldest manufacturer in the world with a production capacity of more than two 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' pencils, whether water-soluble or indelible.



# Artists' watercolour pencils

## Albrecht Dürer 3.8

### 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.



In order to make the colours shine particularly brightly, you should layer several colours on top of each other in an underpainting. Shade the areas slightly by leaving out certain parts. For example, use yellow and orange under the red back of the koi on the right. Thus, you can create soft transitions and strong colours.







# *The paper*

## Choosing 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

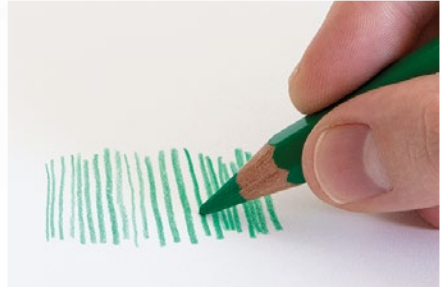
As with handwriting, how you hold the pencil influences individual line handling. Hold the pencil nearer the tip, and you can draw more exactly and with more detail. Or hold the shaft more loosely to get sketch-like strokes better.

### 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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# 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.

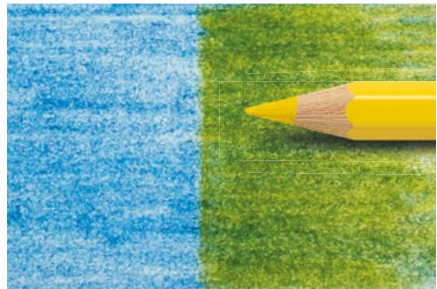
In the wet technique, the order in which you apply the colour doesn't make a difference, since painting with watercolours mixes the colours homogeneously. Brightening is only partly possible by washing out the applied colour.



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.

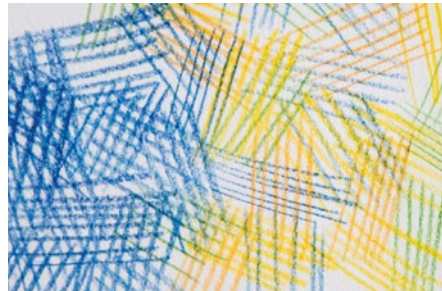
### **Parallel hatchings**

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.





# Techniques

## Large-scale work with the Albrecht Dürer

### 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 artists' watercolour 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 or brief painted lines – 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

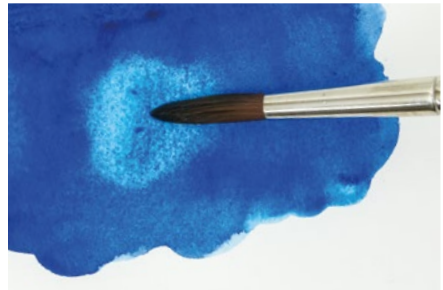
### **Influence colour specifically**

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.





### **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. 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.







# 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.







# 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

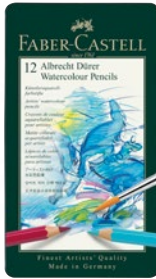


Be prepared for drawing any time and anywhere – with the foldable Clic&Go water cup

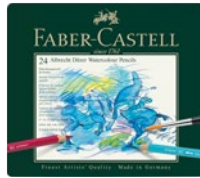




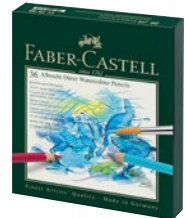
## Assortment



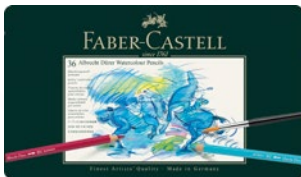
11 75 12 (12 colours)



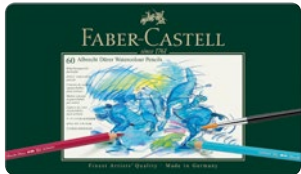
11 75 24 (24 colours)



11 75 38  
(36 colours + brush)



11 75 36 (36 colours)



11 75 60 (60 colours)



11 75 11 (120 colours)



11 75 06  
(48 colours)



11 75 72 (72 colours)



11 75 13 (120 colours)

# Colours

Number	Colour	Albrecht Dürer boxes						Number	Colour	Albrecht Dürer boxes									
		Light- fastness	11 75 12	11 75 24	11 75 36	11 75 60	11 75 72			11 75 38	11 75 13	11 75 06	Light- fastness	11 75 12	11 75 24	11 75 36	11 75 60	11 75 72	11 75 38
Albrecht Dürer artists' watercolour pencils							Albrecht Dürer artists' watercolour pencils												
101	white	***	•	•	•	•	•	•	163	emerald green	***	•	•	•	•	•	•	•	•
103	ivory	***							162	light phthalo green	**								
102	cream	**							171	light green	***	•	•	•	•	•	•	•	•
104	light yellow glaze	***							166	grass green	***								
205	cadmium yellow lemon	***							112	leaf green	***								
105	light cadmium yellow	***							266	permanent green	***								
106	light chrome yellow	**							167	permanent green olive	***								
107	cadmium yellow	**	•	•	•	•	•	•	267	pine green	***								
108	dark cadmium yellow	***							278	chrome oxide green	***								
109	dark chrome yellow	**							165	juniper green	***								
111	cadmium orange	***							173	olive green yellowish	**								
113	orange glaze	*							268	green gold	***								
115	dark cadmium orange	**	•	•	•	•	•	•	170	May green	**								
117	light cadmium red	***							168	earth green yellowish	**	•	•	•	•	•	•	•	•
118	scarlet red	**							174	chromium green opaque	**								
121	pale geranium lake	**							172	earth green	**								
219	deep scarlet red	**	•	•	•	•	•	•	169	caput mortuum	***								
126	permanent carmine	**							263	caput mortuum violet	***								
223	deep red	**							193	burnt carmine	**								
217	middle cadmium red	**							194	red violet	*								
225	dark red	**							135	light red violet	**								
142	madder	**							130	salmon	***								
226	alizarin crimson	**							131	coral	**								
127	pink carmine	**							132	beige red	**								
124	rose carmine	**							189	cinnamon	**								
128	light purple pink	**							191	Pompeian red	**								
123	fuchsia	**							192	India red	**								
133	magenta	**	•	•	•	•	•	•	190	Venetian red	**								
119	light magenta	**							188	sanguine	**								
129	pink madder lake	**							187	burnt ochre	**	•	•	•	•	•	•	•	•
125	middle purple pink	**							186	terracotta	**								
134	crimson	**							183	light yellow ochre	**								
160	manganese violet	*							185	Naples yellow	**								
138	violet	**							184	dark Naples ochre	**								
136	purple violet	**							182	brown ochre	**								
137	blue violet	**							180	raw umber	**								
249	mauve	**							179	bistre	**								
141	Delft blue	***							176	Van-Dyck-brown	**								
157	dark indigo	***							178	nougat	***								
247	indanthrene blue	***							280	burnt umber	***								
151	helioblu reddish	***							283	burnt sienna	***								
143	cobalt blue	***							177	walnut brown	***	•	•	•	•	•	•	•	•
120	ultramarine	**							175	dark sepia	***								
140	light ultramarine	***	•	•	•	•	•	•	275	warm grey VI	***								
146	sky blue	***							274	warm grey V	***								
144	cobalt blue greenish	***							273	warm grey IV	***								
110	phthalo blue	***	•	•	•	•	•	•	272	warm grey III	***								
152	middle phthalo blue	***							271	warm grey II	***								
145	light phthalo blue	**							270	warm grey I	***								
149	bluish turquoise	***							230	cold grey I	***								
246	Prussian blue	***							231	cold grey II	***								
155	helio turquoise	***							232	cold grey III	***								
153	cobalt turquoise	***							233	cold grey IV	***								
154	light cobalt turquoise	*							234	cold grey V	***								
156	cobalt green	***							235	cold grey VI	***								
158	deep cobalt green	***							181	Payne's grey	***								
159	Hooker's green	***							199	black	***	•	•	•	•	•	•	•	•
264	dark phthalo green	**							251	silver	***								
276	chrome oxide green fiery	***							250	gold	***								
161	phthalo green	***							252	copper	***								

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

## The colour number system

Faber-Castell uses a standard colour number system for its Art & Graphic products. For example, a particular colour of a Polychromos artists' colour pencil can easily be used with the same colour Albrecht Dürer pencil, Pitt Artist Pen or the Polychromos pastel.



Polychromos artists' colour pencil  
deep scarlet red -219



Albrecht Dürer artists' watercolour pencil  
deep scarlet red -219



Polychromos artists' pastel  
deep scarlet red -219



Pitt pastel pencil  
deep scarlet red -219



Pitt Artist Pen  
deep scarlet red -219

