



FABER-CASTELL
since 1761

Oil pastels

36

Colours

For the sheer joy
of drawing



Projects

Learning with easy
drawing projects

Technical terms

What is sgraffito?

How does blurring work?



Tools

Creating with knife,
baby oil & co.



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.





**Creative
Studio**

Much delight with oil pastels!

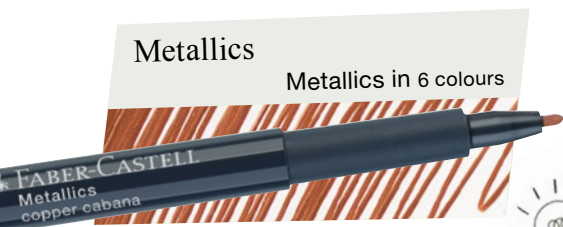
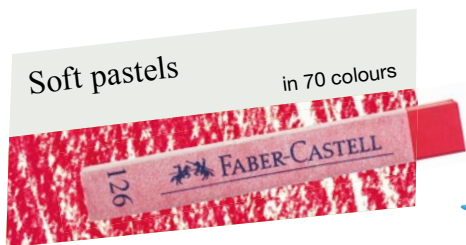
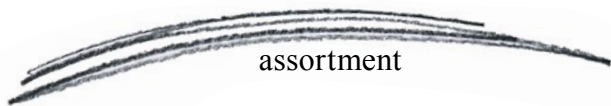
We want to inspire you – with our finest quality and rich colours.

Oil pastels will awaken a passion for colour within you. The creamy crayons glide smoothly across the paper and let pictures shine brightly. If you are a beginner, we want to encourage you to simply get started with drawing. Not everything will be perfect from the word go, but it does not matter because you will quickly learn how to use oil pastels. Practice and you will quickly be rewarded with your own drawing style.

Get started now and give all the techniques and tips here a try!

*Let yourself
be inspired*

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.



Oil pastels

Oil pastel

Full colour!

Oil pastels are all-rounders - you can even work with them in three dimensions. As well as drawing, you can also use them with a spatula. It is simply unique how applying a pastel colour can spontaneously lead to drawing and painting. The oil pastels of the Creative Studio range have a high pigmentation and are impressive thanks to their optimal coverage. Reliable quality you need for good pictures.





*Discover
36 intensive
colours*





Oil pastel

Good to know

Oil pastels harmonise very well with watercolour paints. Watercolour paper is perfect for trying out this technique.

The substrate

The variety will wow you: there is a wide range of materials available for working with oil pastels. Oil colour adheres to coloured paper, card stock, painting cardboard, canvas, wood, glass, leather, polystyrene and even plastic. If you're a beginner, it's best to start off with paper to first get used to the consistency of the pastels. You'll find paper which is especially designed for oil pastels available commercially. For beginners, it gives you the freedom to concentrate solely on your drawing technique.



Coloured paper

Card stock

Glass

Special paper for oil pastels

Canvas



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**Apply oil
pastels thinly
or thickly**

Try it with coloured paper – the colour nuances you get with pastels and coloured paper together will inspire you to draw new pictures. When colour is applied richly, the pastel's bright, opaque colours are impressive. If you apply the colour thinly, it merges with the colour of the paper to create new colours. Test the effect before hand on a separate piece of paper.



**Give
coloured
papers a try**



Drawing techniques

Good to know

Pastels can be sharpened with a knife. This is how you get finer lines. You can use the sharpenings for special techniques.

LINES and areas

Discover new lines! With the edges and surfaces of the round pastel sticks you can create all sorts of line variants. Experiment with line management: Turn the chalk when drawing and influence the lines using pressure and angle of inclination. With a cut-off piece of chalk, you have the opportunity to draw an exact width flat.

You can use a spatula to create very expressive areas. Cut off pieces of the pastel and crush them directly on the paper. Then use the spatula to move the cut-off pieces around to create unusual textures. Be brave and mix several colours with the spatula - your fondness for experimentation will be rewarded!

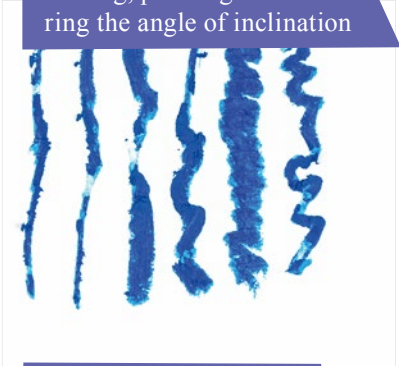
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You can create variation by turning, pressing and altering the angle of inclination



From thin to thick colour application



Even mix the colours with a spatula





**Test the
smudge-
ability of
colours**

Smudging

Oil pastels can be smudged thanks to their soft consistency. This is done best with a blending stump. You can also use a cloth, a finger or a Colour Shaper. Test which tool you manage with best.

Not all colours can be smudged equally well. In order to improve the smudge-ability, you can first draw a white oil pastel layer on the paper. When you apply the top colour, feel how smooth the combination of both layers feels. The subsequent blurring will now be especially fluent.



Without a white
underlay



With a white
underlay

Drawing techniques



Optical and flat mixture



Good to know
Bright oil pastels are more transparent than dark pastels. Therefore, blue on top of yellow gives a different colour than yellow on blue.

Mixing colours

Mix oil pastels directly on the paper. There are several techniques you can use to try out both visual and physical colour mixtures.

Visual colour mixtures have their very own charm. With a loose juxtaposition and overlapping of dots, you create beautiful colour mixtures which you can slowly build up and control. Seen from a distance, colours merge into mixed colour tones. In the same style, you can also create your own patterns which also leads to optical mixtures. Short hatchings, squiggles and similar structures are ideally suited for this.



Blue 110 on yellow 105



Yellow 105 on blue 110



Optical mixture with squiggles



Optical mixture with dots



Good to know

Test blurring with a candle. Colourless oil pastels which you can use to rub together colours are commercially available.

BLUR

Blurring creates flat colour mixtures. Apply thin layers of colour one on top of the other and then rub these together. For blurring, you can use a blending stump, cloth, Colour Shaper or a finger.

Blurring with an oil pastel creates colour mixtures which flow into each other softly. Use a white chalk and bright up the colour mixture by rubbing together. When blurring with a coloured chalk, a darker, more intense colour area is created, depending on the colour shade. You can also test the effect with a white background.

When smudging, the paper surface seals itself making it difficult to then apply white or a lighter colour. A fixative for oil pastels may be of use for this. After the sprayed-on fixative has dried, it forms a film onto which you can apply additional colour layers - even light ones.



Blurring with white



Blurring with blue

White on a fixed surface



Use a fixative for drawing in layers





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.

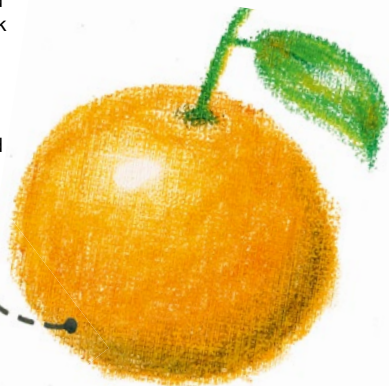
Brighten and darken

You can of course use black or grey to darken a colour. But try using a complementary colour to do so. 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.

Blending and overlaying a colour with white is a great way of lightening it. Likewise, you can also try using other brighter shades of colour. Depending on the shade of colour, you will get mixes with a warm or cool character.



Darkened with black



Darkened with blue





Good to know
Overlaying and blurring with a white underlay also works very well for colour gradients.

COLOUR GRADIENTS

Soft flowing colours which blur seamlessly into colour gradients – this can be done perfectly with oil pastels.

To practice, take any three colours. Mentally divide the gradient into three segments. Start with the first colour in the left-hand segment. Draw with this colour with a gradient from thick to thin in the first segment. Start the second colour from the right hand side of the third segment. Start applying the third colour thickly in the middle of the middle segment and as you go towards the neighbouring segments to the left and right, apply the colour more thinly. Then use a blending stump to blur the colours from light to dark.



Good to know
A blending stump is made of paper rolled tightly together and can be cut to size using a cutter or sharp knife. Paper stumps are available in various thicknesses.



An orange circle containing a drawing of a pencil and a paintbrush.

Drawing techniques



Good to know

When painting with an oil pastel, don't use a cheap brush as the brush hair put under severe stress when cleaned with alcohol-based cleaners.




Painting with oil

A useful tip: Use a brush or a cloth to apply oil pastel colours with baby oil or turpentine oil on paper and paint it into a thin varnish. The quantity of oil determines the transparency of the colour. This technique helps you when creating larger areas and is also suitable for accentuating acrylic or oil paintings.

This is where you can use the pastel sharpenings. Crush and twist the sharpenings with a spatula on the paper and then paint the colours with turpentine oil. Interesting colour mixtures are guaranteed.



Capture colours as usual

A red speech bubble with a white outline, containing text.

Use pastel sharpenings to paint



Paint the colours with oil



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**Only cover
partial areas
with black**



Good to know

Before covering with black, take a photo of your coloured drawing to make sure you only expose the right parts of the drawing with the knife.

Sgraffito

Sgraffito is an incredibly creative drawing technique! With Sgraffito you can give your pictures a great deal of depth thanks to the strong light-dark contrast. This is where the pastels can be convincing with their excellent coverage.

First of all, draw something, preferably with bright colours. Then cover the entire drawing with dark or black oil pastels. Then use a scalpel or a blunt needle to carefully scrape lines, areas or structures from the black area and set the underlying colours free again.



Drawing before covering with black

Drawing after applying the black pastel layer

Peel the stripped-off black onto a separate piece of paper





Drawing techniques

Be creative with templates

Working with

TEMPLATES

Would you like to hear a simple technique that quickly creates a great effect? Then you'll really like this tip. Cut a circle or the silhouette of a hilly landscape, for example, out of cardboard or paper. Apply the colour to the edge of the template. Then put the template on your paper and use your finger to smudge the colour over the edge of the template and onto the paper. This technique is great for harmonious background elements, for example, a meadow or a beach.

Use positive and negative shapes

Smudge the colour over the edge





*Paint with
liquefied
colours*

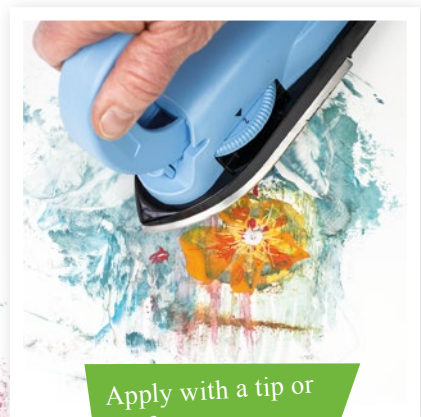
Encaustic

You have probably heard of them, but perhaps also wondered how exactly encaustics work. It takes a little practice to get familiar with this technique, but it's well worth it! After all, it's a lot of fun to play with the liquefied colours.

For this technique, you need an encaustic iron (not a household iron!) as well as special paper. The colours are applied to the hot metal surface of the encaustic iron and then smudged onto the paper. This is pure inspiration!



Softly flowing
colours



Apply with a tip or
surface



Apply colours to the
hot iron



Drawing techniques



Use
techniques
creatively

Useful Tips

You can use masking tape to protect areas that should not be covered with a colour. Don't stick the masking tape on too tightly as you want it to be easy to peel off.

Use tools creatively: Use a knife to remove specific light reflections and structuring lines from the colour surface. The result is lively accents that give your image depth and make it unique

Something else you need to try: Use a blunt needle to imprint a drawing or structures in the paper before you begin your drawing. The recessed lines remain in the paper colour and create a great look!

Oil pastels retain their soft consistency, so that the colour can be blurred by mistake. Give your image a thin layer of oil pastel fixative in order to protect it from damage permanently.





Petals painted with oil

If necessary, spray on a fixative

Light reflections by overlaying with white

Trust yourself to use all the techniques and tools creatively. After all, it's only through trial and error that you'll find your own personal style. For example use a spatula or a scalpel: Drag the spatula edge or blade liberally over parts of the drawing or even over a finished image - you will be amazed at what dynamism these spontaneous lines give your image.

Combine all the techniques

Sgraffito with black

Lines produced with a scalpel



Drawing techniques



As simple as this



- Sketch outlines
- Apply colours



- Paint the sky with oil



- Make houses colourful



- Create contrasts with black

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Combining strong techniques

The drawing techniques that you have now learned can be used in many ways. 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. Set wonderful accents or create preparatory drawings with the water-resistant india ink pen Pitt Artist Pen. An ingenious combination is possible in conjunction with Goldfaber Aqua. The water-soluble colours caress the water-resistant oil pastel drawing in a very picturesque manner.



Oil pastel collage with photo

Pitt Artist Pen

India ink pens



Flexible brush tip



Precise strokes with fineliners

Goldfaber Aqua

Watercolour Pencils

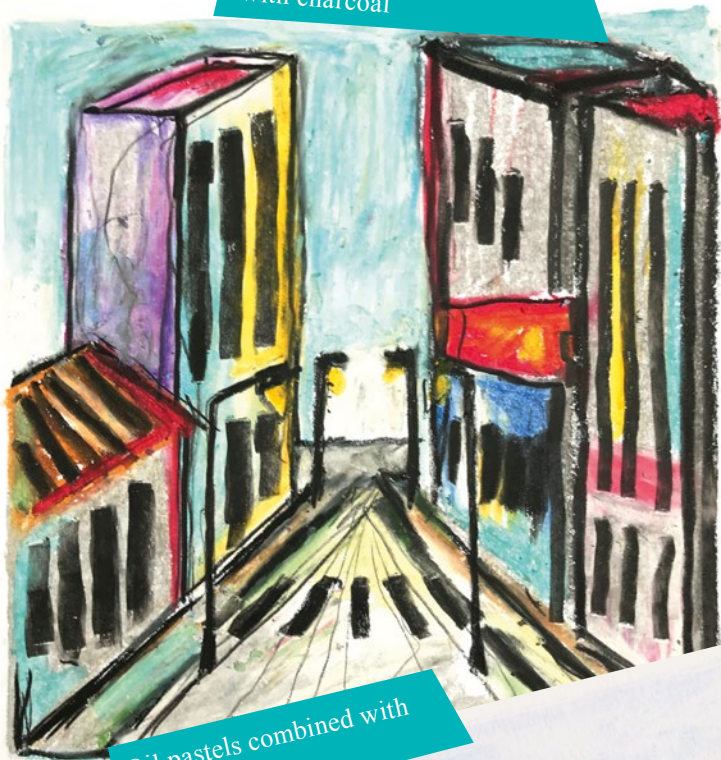


Goldfaber Aqua

Draw and paint in watercolours using just one pencil!



Oil pastels combined
with charcoal



Oil pastels combined with
Goldfaber Aqua



36 colours

	No.	Colour	12	24	36
	101	white	•	•	•
	102	cream			•
	105	light cadmium yellow		•	•
	107	cadmium yellow	•	•	•
	108	dark cadmium yellow			•
	111	cadmium orange		•	•
	115	dark cadmium orange	•	•	•
	219	deep scarlet red	•	•	•
	125	middle purple pink			•
	134	crimson		•	•
	123	fuchsia		•	•
	119	light magenta		•	•
	139	light violet			•
	136	purple violet		•	•
	143	cobalt blue		•	•
	151	helioblue reddish	•	•	•
	110	phthalo blue	•	•	•
	145	light phthalo blue			•
	154	light cobalt turquoise		•	•
	171	light green	•	•	•
	163	emerald green		•	•
	161	phthalo green	•	•	•
	167	permanent green olive		•	•
	172	earth green			•
	173	olive green yellowish			•
	190	Venetian red			•
	131	coral		•	•
	132	beige red			•
	184	dark Naples ochre			•
	186	terracotta	•	•	•
	188	sanguine			•
	180	raw umber		•	•
	283	burnt siena	•	•	•
	231	cold grey II			•
	233	cold grey IV	•	•	•
	199	black	•	•	•

12 70 12
12 70 24
12 70 36



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Assortment





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