




FABER-CASTELL
since 1761



Revitalising Mixed-Media Drawing with Georgina Kreutzer

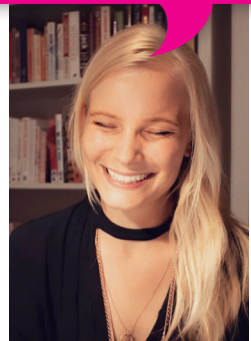
Get ready to
#COLOUR4LIFE

Hi there! I'm Georgina, a mixed-media artist and illustrator, an architectural designer at EVER Architecture Studio, and a proud ambassador for Faber-Castell Australia.

By joining me on this creative journey, I hope that:

- ▶ Your own art practice is reinvigorated through the progressive, ever-enjoyable practice of mixed media illustration.
- ▶ You find this offers an opportunity to mentally unwind! Layering media can be a meditative and restful process.

As a Faber-Castell ambassador, I invite you to get inspired and learn useful skills for to participate in Faber-Castell's #Colour4Life competition.



THE BASICS

Let's focus on the power of a good colour palette, and some satisfying application techniques!

This workshop is for focusing on colour and media application. I don't want us to be distracted by proportion and setting out the drawing (those deserve a workshop of their own). Instead, we'll start with simple geometries and templates, and navigate the various application techniques I use for each of the media we'll be working with.



Deliberate Layering

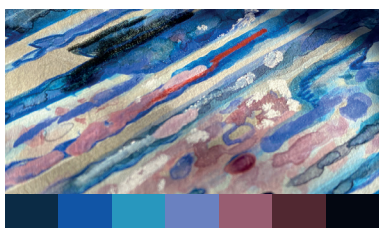
Mixed media illustrators and artists typically work in deliberate layers. Picture the process like a funnel—larger, nebulous blocks of colour first, refining down to smaller details last. This approach reduces a seemingly daunting task into an enjoyable, progressive flow.

Don't be afraid to experiment with your layering—dry media on dry, wet on dry, wet on wet. Remember, no rules! The larger the variety of media in your arsenal, the more ways to approach the challenge at hand.



Blocking Colours

I generally start by blocking colours with wet media (Albrecht Dürer Watercolour Pencils and Markers), working up to finer details in dry media (Polychromos Pencils and Pitt Pastels). Within this big-picture process, I cycle between the media on hand, depending on the specifics of the artwork.



Colour Palettes

Picking the right colour palette is essential! We'll do a refresher on primary, secondary, tertiary, and complementary colours! Complementary colours are our friend here.



Creative Flow

Working carefully and deliberately is satisfying, but sometimes just letting the media guide us is meditative and therapeutic. I often start deliberately, and eventually let go towards the end.

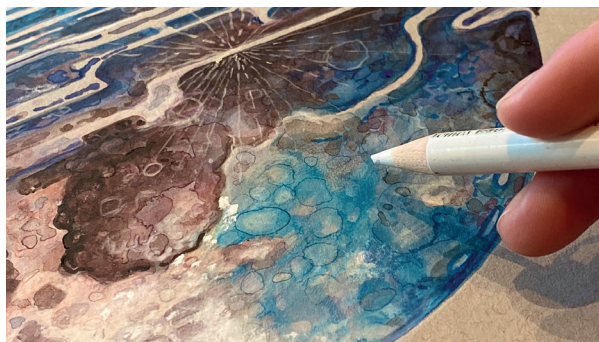
PRODUCT TIPS

Polychromos Colour Pencil Tips

The queen of pencils, and the product I use every day in my illustrations. Polychromos are gorgeous, richly pigmented, oil-based pencils.

There are two ways I like to apply Polychromos—in gentle, light strokes, and in many layers of small circles. The movement of both techniques blends the colour upon the surface as you work - I want to emphasise that light layers, slowly adding until you build up the image, is essential to the outcome in my own practice.

Play with pressure and direction: Polychromos can handle a fair bit of pressure, and sharpen to an incredibly fine point for the smallest details! They can be further blended with a paper stump/tortillon, or if you're feeling experimental, with oil solvents like linseed oil. Because these are oil-based, they won't blend if you're working with water in upper layers of your artwork.



Albrecht Dürer Watercolour Pencil Tips

The most magical watercolour pencils! Once water is applied these blend like nothing else!

You can build the dry pigment up quite thin on the surface and they'll still explode with colour when water is added. Or go in generously and add a bit of white pencil and they transform into an almost gouache-style paint.

The colour range also matches with Polychromos, so they pair brilliantly.

PRODUCT TIPS



Albrecht Dürer Watercolour Marker Tips

The perfect accompaniment to Albrecht Dürer Watercolour Pencils.

The colours align between each set nicely, and offer a decent window of time to blend further with water. These are a bit of a secret weapon as they have two application tips: the larger brush tip lends itself well for filling in large areas (and calligraphy!), and the smaller fine tip is brilliant for super refined details.

I use these when I want to completely fill a portion of the artwork with deep, rich colour.



Pitt Pastel Pencil Tips

The most incredibly soft, pigmented dry pastels that are great for highlights and bursts of rich colour.

These blend brilliantly too, so are great for soft, large areas of background. Once again, the colour range sits perfectly amongst Faber-Castell's other products. I use these for top details, as their opaque colour sits beautifully over the other media, and they can appear to 'float' above the other layers.

ABOUT #COLOUR4LIFE

Colour can mean inherently different things to different people—from an eruption of bright vibrant shades to deeper tones that emote a darkness or mood. Faber-Castell have long been purveyors of artistic expression—with 261 years of experience to call on, we're focused on inspiring Australian artists, both amateurs and professionals alike, to showcase the colours of the world around you.

#Colour4life is about harnessing the power of colour for self-expression and aims to become a forum where participating artists can get inspired by each other and by our ambassador artists. With five major prizes up for grabs, as well as exposure on Faber-Castell's social media platforms and website, the competition is a chance to showcase what colour means for you and win the best tools of the trade available to continue your artistic journey.



**Scan me to
learn more!**

