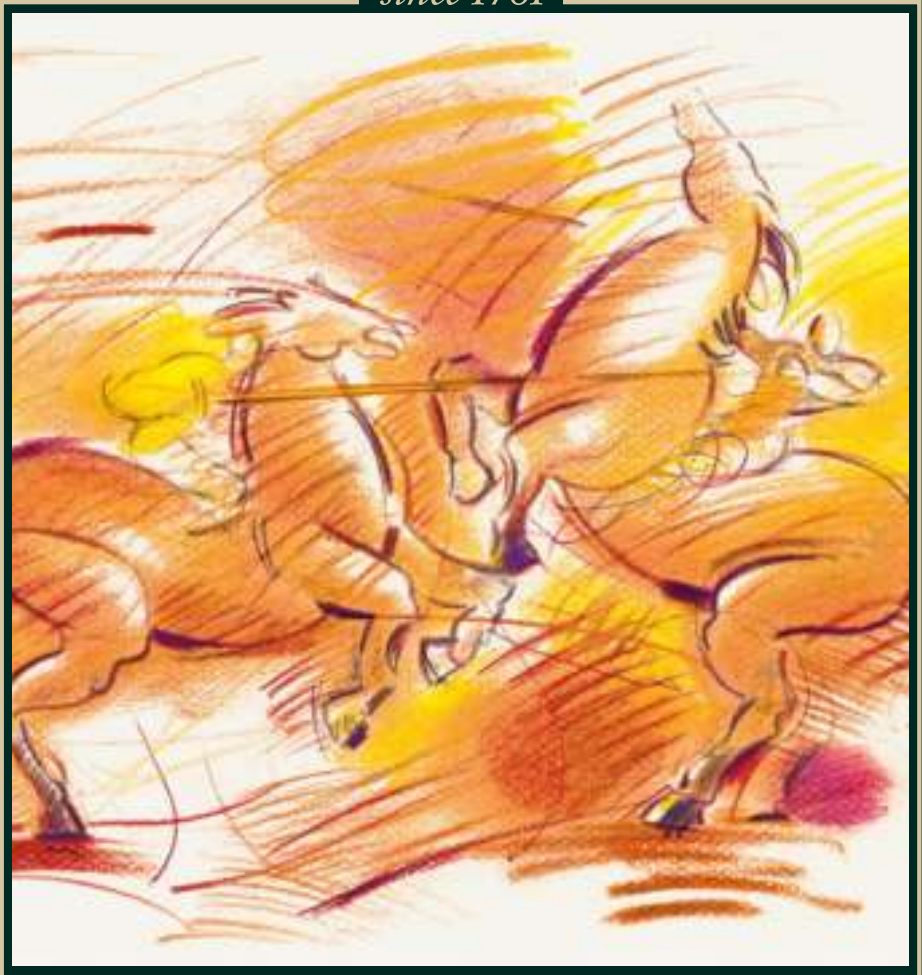




# FABER-CASTELL

*since 1761*



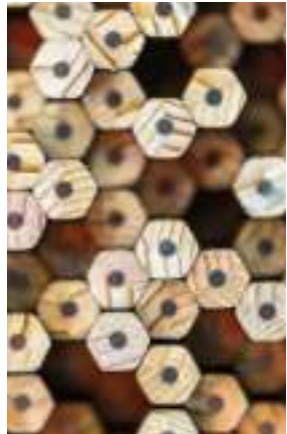
Polychromos Colour Pencils

## Climate protection starts with the product – global CO<sub>2</sub> neutrality is unique in the writing instrument industry

TÜV Rheinland has certified that the company is CO<sub>2</sub> 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 CO<sub>2</sub>-neutral production. The use of bio and recycled plastics also improves the “green footprint” of Faber-Castell.



Das Zeichen für  
verantwortungsvolle  
Waldwirtschaft



## 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.



# *Artists' Colour Pencils*

## Polychromos

The term “Polychromos” derives from the Greek words ‘poly’ (many) and ‘chroma’ (colour). The 120 colours in the Polychromos product range and their infinite variations of mixed colours really make it live up to its Greek name.

Launched on the market in 1908, artists all over the world have been relying on the excellent quality of Polychromos Artists' Colour Pencils for more than 100 years. High-quality materials provide the highest break resistance, unmatched light resistance, excellent colour brilliance, wiping and water resistance and an optimal paintability.

Polychromos Artists' Colour Pencils are available individually and in colour-balanced box assortments.





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# *The substrate*

## The right paper

The choice of drawing paper depends on the artist's intention and drawing style. Various ranges of grain sizes and textures influence the brushstroke and thus the desired character of the picture.

High-quality drawing papers are usually characterised by a higher grammage and first-class raw material composition, which provide for the best usage properties, good ageing resistance and erasability.

Hot-pressed papers are very smooth, produce clearly defined strokes and homogeneous colour areas and are suitable for detailed, precise drawings.

Cold-pressed papers have fine to coarse-grained surfaces, break up lines and areas and give the drawing a looser brushstroke.

Colourful and particularly dark papers emphasise the luminosity of the Polychromos Artist's Colour Pencil. Polychromos Artists' Colour Pencils stick on drawing, water colour and pastel papers and on rough surfaces, like cardboard, wood, stone, leather and brushed metal.



## 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 a 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.

### **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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brightened with white

pure colour

darkened with complementary colour

darkened with black

# Mixing 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.



phthalo blue 110 on cadmium yellow 107



cadmium yellow 107 on phthalo blue 110





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# Techniques

## 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

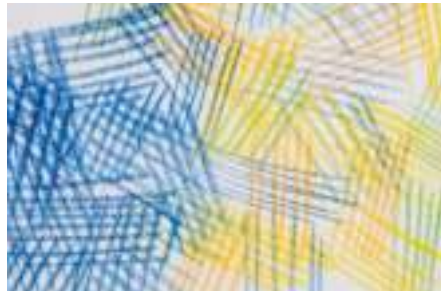
In parallel hatching, the strokes run in the same direction. Stroke length and distance vary the optical result. Overlapping and compacting influences the tonal value and mixed tones.

### 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.



## Hatchings give a different effect

An aligned hatching with long strokes laid over the object results in a smooth look without depth.



Short strokes in the same direction create light and shaded areas through overlapping, and give the object vividness.



Hatchings in the same direction with a heavy overlap provide stark contrasts, but the detail is less precise.



# Techniques

## Textures and pattern

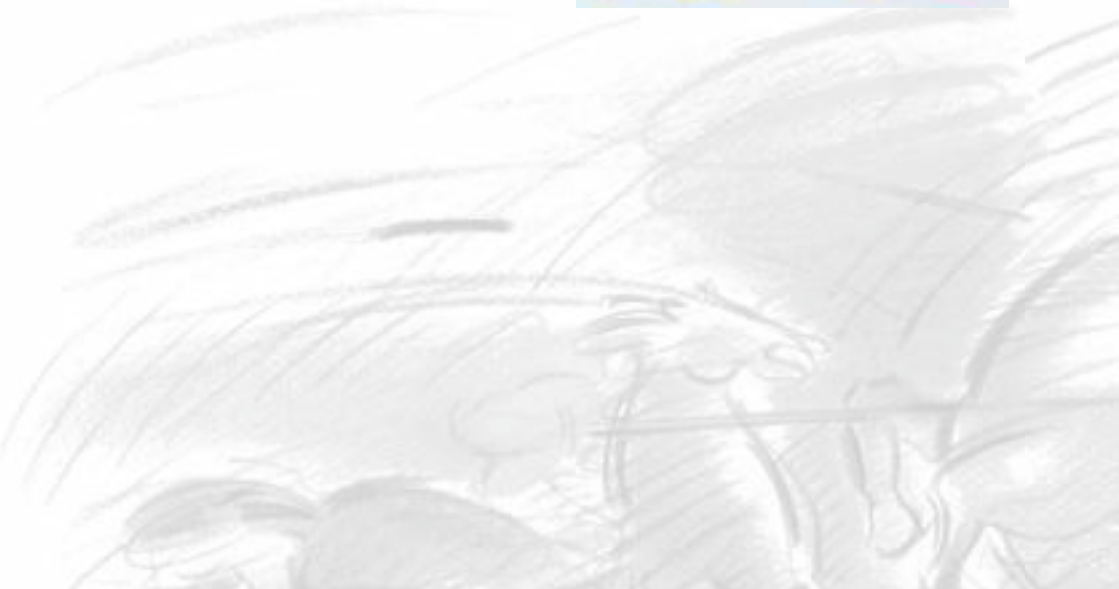
### **Frottage**

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.



## Break new ground

### **Paper edges and stencils**

It is worth making use of paper for drawing textures. Stubble fields, grasses or abstract textures can be created with short lines going over the edge of the paper.



### **Embossed paper**

Embossing paper is a charming technique. Random textures or exact contours can be embossed onto the paper surface with a suitable embossing pen or a blunt needle before you start drawing. Then, when you start drawing, the deeper lines in the paper are not touched by the drawing.



### **Paint colours**

Polychromos colours can be dissolved with paraffin oil (baby oil) and used for painting. This creates extravagant backgrounds which can be drawn upon once dry.



# Tools

## Tools used stylishly

Tools 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, sandpaper board 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 or larger colour areas with little effort.







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# Mixed Media

## Combining is fun

Colour pencil drawings can be very effectively combined with artist's ink or watercolour pencils.

The lightfast India ink pen Pitt Artist Pen is perfect for preparatory drawing or for setting clear lines and accents on drawings.

The Albrecht Dürer or Albrecht Dürer Magnus Artists' Watercolour Pencils create watercolour painted substrates and give the drawing which is placed on top an expressive character.

The various degrees of hardness of the Castell 9000 Pencils can easily be combined with the Polychromos Artists' Colour Pencils.





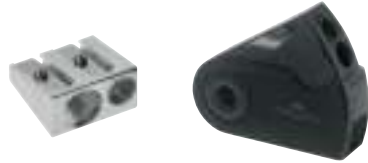
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# Accessories

## Useful tools in Faber-Castell quality

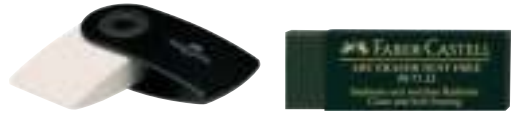
Perfect sharpening with the metal sharpener or with the double hole sharpener with container



Handmade multipurpose knife for finest graphical corrections and sharpening artists' pencils



Sleeve eraser and dust-free eraser removes pencil and colour lines cleanly



Pencil with rubber for rubbing out and brightening up colours



Sandpaper board: one fine and one coarse-grained paper stripe for producing pigment powder



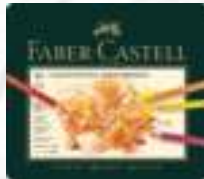
A blending stump is great for smudging colour.



## Assortment



110012 (12 colours)



110024 (24 colours)



110036 (36 colours)



110011 (120 colours)



110060 (60 colours)



110038  
(36 colours)



110072 (72 colours)



110013 (120 colours)

## Polychromos Artists' Colour Pencils

| No. | Colour               | *** | Art.No.  |          |          |          |          |          |
|-----|----------------------|-----|----------|----------|----------|----------|----------|----------|
|     |                      |     | 11 00 12 | 11 00 24 | 11 00 36 | 11 00 60 | 11 00 38 | 11 00 72 |
| 101 | white                | *** | •        | •        | •        | •        | •        |          |
| 103 | ivory                | *** |          |          |          |          | •        |          |
| 102 | cream                | **  |          | •        | •        | •        | •        |          |
| 104 | light yellow glaze   | *** | •        | •        | •        | •        | •        |          |
| 205 | cadmium yellow lemon | *** |          |          | •        | •        | •        |          |
| 105 | light cadmium yellow | *** |          |          | •        | •        | •        |          |
| 106 | light chrome yellow  | **  |          |          |          |          | •        |          |
| 107 | cadmium yellow       | **  | •        | •        | •        | •        | •        |          |
| 108 | dark cadmium yellow  | *** |          |          | •        | •        | •        |          |
| 109 | dark chrome yellow   | **  | •        | •        | •        | •        | •        |          |
| 111 | cadmium orange       | *** |          |          | •        | •        | •        |          |
| 113 | orange glaze         | *   |          |          |          |          | •        |          |
| 115 | dark cadmium orange  | **  | •        | •        | •        | •        | •        |          |
| 117 | light cadmium red    | *** |          |          |          |          | •        |          |
| 118 | scarlet red          | **  |          |          |          | •        | •        |          |
| 121 | pale geranium lake   | **  |          | •        | •        | •        | •        |          |
| 219 | deep scarlet red     | **  | •        | •        | •        | •        | •        |          |
| 126 | permanent carmine    | **  |          |          | •        | •        | •        |          |
| 223 | deep red             | **  |          |          |          |          | •        |          |
| 217 | middle cadmium red   | **  |          | •        | •        | •        | •        |          |
| 225 | dark red             | **  |          | •        | •        | •        | •        |          |
| 142 | madder               | **  |          |          | •        | •        | •        |          |
| 226 | alizarin crimson     | **  |          |          |          |          | •        |          |
| 127 | pink carmine         | **  |          |          |          |          | •        |          |
| 124 | rose carmine         | **  |          | •        | •        | •        | •        |          |
| 128 | light purple pink    | **  |          |          |          |          | •        |          |
| 123 | fuchsia              | **  |          |          |          |          | •        |          |
| 133 | magenta              | **  | •        | •        | •        | •        | •        |          |
| 119 | light magenta        | *   |          |          |          | •        | •        |          |
| 129 | pink madder lake     | **  |          |          | •        | •        | •        |          |
| 125 | middle purple pink   | **  |          | •        | •        | •        | •        |          |
| 134 | crimson              | **  |          |          | •        | •        | •        |          |
| 160 | manganese violet     | *   |          |          |          |          | •        |          |
| 138 | violet               | **  |          |          |          |          | •        |          |
| 136 | purple violet        | **  |          |          | •        | •        | •        |          |
| 137 | blue violet          | **  |          |          |          |          | •        |          |
| 249 | mauve                | **  |          | •        | •        | •        | •        |          |
| 141 | Delft blue           | *** |          |          | •        | •        | •        |          |
| 157 | dark indigo          | *** |          | •        | •        | •        | •        |          |
| 247 | indanthrene blue     | *** |          |          | •        | •        | •        |          |

| No. | Colour                   | *** | Art.No.  |          |          |          |          |          |
|-----|--------------------------|-----|----------|----------|----------|----------|----------|----------|
|     |                          |     | 11 00 12 | 11 00 24 | 11 00 36 | 11 00 60 | 11 00 38 | 11 00 72 |
| 151 | heliobluereddish         | *** | •        | •        | •        | •        | •        |          |
| 143 | cobalt blue              | *** |          |          |          |          | •        |          |
| 120 | ultramarine              | **  |          | •        | •        | •        | •        |          |
| 140 | light ultramarine        | *** | •        | •        | •        | •        | •        |          |
| 146 | skyblue                  | *** |          |          |          | •        | •        |          |
| 144 | cobalt blue-greenish     | *** |          |          |          |          | •        |          |
| 110 | phthalo blue             | *** | •        | •        | •        | •        | •        |          |
| 152 | middle phthalo blue      | *** |          |          |          |          | •        |          |
| 145 | light phthalo blue       | **  |          |          |          | •        | •        |          |
| 149 | bluish turquoise         | *** |          |          |          | •        | •        |          |
| 246 | Prussian blue            | *** |          |          |          | •        | •        |          |
| 155 | helio turquoise          | *** |          |          |          | •        | •        |          |
| 153 | cobalt turquoise         | *** |          |          | •        | •        | •        |          |
| 154 | light cobalt turquoise   | *   |          |          |          | •        | •        |          |
| 156 | cobalt green             | *** |          |          | •        | •        | •        |          |
| 158 | deep cobalt green        | *** |          |          |          | •        | •        |          |
| 159 | Hooker's green           | *** |          |          |          | •        | •        |          |
| 264 | dark phthalo green       | **  | •        | •        | •        | •        | •        |          |
| 276 | chrome oxide green fiery | *** |          |          |          |          | •        |          |
| 161 | phthalo green            | *** |          |          |          | •        | •        |          |
| 163 | emerald green            | *** | •        | •        | •        | •        | •        |          |
| 162 | light phthalo green      | **  |          |          |          |          | •        |          |
| 171 | light green              | •   | •        | •        | •        | •        | •        |          |
| 166 | grass green              | *** |          |          |          |          | •        |          |
| 112 | leaf green               | *** |          | •        | •        | •        | •        |          |
| 266 | permanent green          | *** |          |          |          |          | •        |          |
| 167 | permanent green olive    | *** |          |          |          |          | •        |          |
| 267 | pine green               | *** |          |          |          | •        | •        |          |
| 278 | chrome oxide green       | *** |          |          |          |          | •        |          |
| 165 | juniper green            | *** |          |          |          | •        | •        |          |
| 173 | olive green yellowish    | **  |          |          |          | •        | •        |          |
| 268 | green gold               | *** |          |          |          | •        | •        |          |
| 170 | may green                | **  |          |          |          |          | •        |          |
| 168 | earth green yellowish    | **  | •        | •        | •        | •        | •        |          |
| 174 | chromium green opaque    | *** |          |          |          | •        | •        |          |
| 172 | earth green              | **  |          |          |          | •        | •        |          |
| 169 | caput mortuum            | *** |          |          |          |          | •        |          |
| 263 | caput mortuum violet     | *** |          |          |          |          | •        |          |
| 193 | burnt carmine            | *   |          |          |          |          | •        |          |
| 194 | red-violet               | *   |          |          |          | •        | •        |          |

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

The world of drawing at [www.faber-castell.com](http://www.faber-castell.com)

| No. | Colour             | *** | Art.No.  |          |          |          |          |          |
|-----|--------------------|-----|----------|----------|----------|----------|----------|----------|
|     |                    |     | 11 00 12 | 11 00 24 | 11 00 36 | 11 00 60 | 11 00 38 | 11 00 72 |
| 135 | light red-violet   | *   |          |          |          |          | •        |          |
| 130 | dark flesh         | *   |          |          |          |          |          |          |
| 131 | medium flesh       | *** |          |          | •        | •        | •        |          |
| 132 | light flesh        | **  |          |          |          | •        | •        |          |
| 189 | cinnamon           | **  |          |          |          | •        | •        |          |
| 191 | Pompeian red       | **  |          |          | •        | •        | •        |          |
| 192 | Indian red         | **  |          |          |          |          | •        |          |
| 190 | Venetian red       | **  | •        | •        | •        | •        | •        |          |
| 188 | sanguine           | *** |          |          | •        | •        | •        |          |
| 187 | burnt ochre        | **  | •        | •        | •        | •        | •        |          |
| 186 | terracotta         | **  |          |          |          |          | •        |          |
| 183 | light yellow ochre | **  |          |          |          |          | •        |          |
| 185 | Naples yellow      | **  |          |          | •        | •        | •        |          |
| 184 | dark Naples ochre  | **  |          |          | •        | •        | •        |          |
| 182 | brown ochre        | **  |          |          |          |          | •        |          |
| 180 | raw umber          | **  | •        | •        | •        | •        | •        |          |
| 179 | bistre             | **  |          |          |          |          | •        |          |
| 176 | Van Dyck brown     | **  |          |          | •        | •        | •        |          |
| 178 | nougat             | *** |          |          |          |          | •        |          |
| 280 | burnt umber        | *** |          |          |          |          | •        |          |
| 283 | burnt siena        | *** |          |          | •        | •        | •        |          |
| 177 | walnut brown       | *** | •        | •        | •        | •        | •        |          |
| 175 | dark sepia         | *** |          |          |          |          | •        |          |
| 275 | warm grey VI       | *** |          |          |          |          | •        |          |
| 274 | warm grey V        | *** | •        | •        | •        | •        | •        |          |
| 273 | warm grey IV       | *** |          |          |          |          | •        |          |
| 272 | warm grey III      | *** |          |          |          |          | •        |          |
| 271 | warm grey II       | *** | •        | •        | •        | •        | •        |          |
| 270 | warm grey I        | *** |          |          |          |          | •        |          |
| 230 | cold grey I        | *** |          |          |          |          | •        |          |
| 231 | cold grey II       | *** |          |          | •        | •        | •        |          |
| 232 | cold grey III      | *** |          |          |          |          | •        |          |
| 233 | cold grey IV       | *** |          |          | •        | •        | •        |          |
| 234 | cold grey V        | *** |          |          |          |          | •        |          |
| 235 | cold grey VI       | *** |          |          |          |          | •        |          |
| 181 | Payne's grey       | *** |          |          |          |          | •        |          |
| 199 | black              | *** | •        | •        | •        | •        | •        |          |
| 251 | silver             | *** |          |          |          |          | •        |          |
| 250 | gold               | *** |          |          |          |          | •        |          |
| 252 | copper             | *** |          |          |          |          | •        |          |

## The colour number system

For its Art & Graphic products, Faber-Castell uses a uniform colour number system. So, for example, a particular colour of a Polychromos Artists' Colour Pencil can be used without problem with the same colour Albrecht Dürer, Pitt Artist Pen or Polychromos Pastel.



Polychromos Artists' Colour Pencil  
deep scarlet red -219



Albrecht Dürer Artists' Watercolour Pencil  
deep scarlet red -219



Polychromos Pastel  
deep scarlet red -219



Pitt Pastel Pencil  
deep scarlet red -219



Pitt Artist Pen  
deep scarlet red -219

