FABER-CASTELL
since 1761

Polychromos
Artists' Colour Pencils



Finest Artists' Quality · Made in Germany

Carbon-neutral production

Faber-Castell's forests in Prata, Southeast Brazil, absorb 900,000 tonnes of carbon dioxide (CO_2), 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_2 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.



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

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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.



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.




GERMANY Polychromos FABER-CASTELL

Choosing 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 artists' 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.



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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.



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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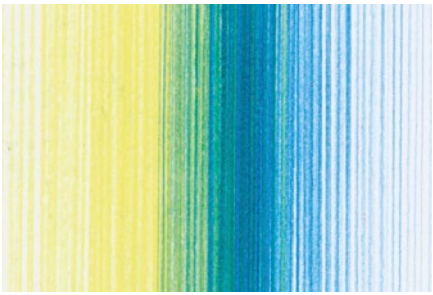


Light colours are transparent, dark colours are opaque

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.

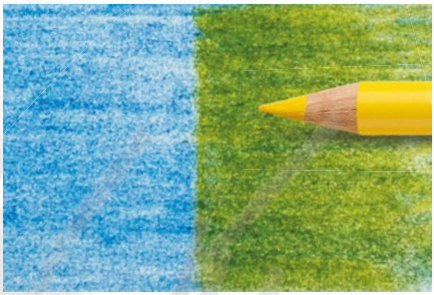
Colour gradients can be created by increasing the pressure during drawing, by covering a colour with a white or light colour pencil, or by lightening specific areas with an eraser pencil.



phthalo blue 110 on cadmium yellow 107



cadmium yellow 107 on phthalo blue 110



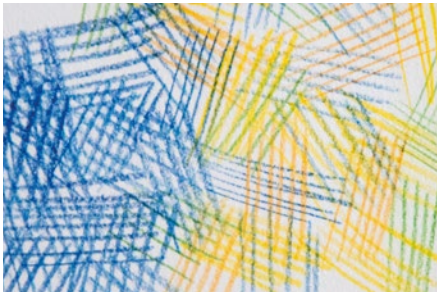


Hatchings

Seen from a distance, hatchings merge visually into colour areas. The closer the lines are to eachother, 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 cromacity of the cross hatchings.

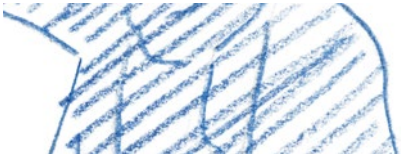
Formative hatchings
Formative hatchings take on the individual contour of the object; i.e. the lines run parallel to it.



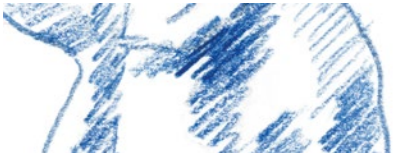
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Hatchings give a different effect

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.



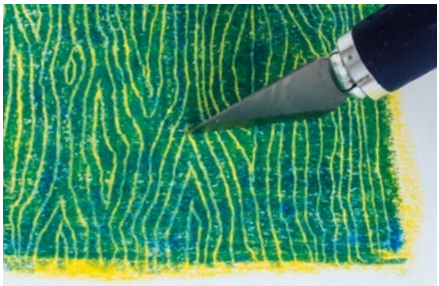


Textures and pattern

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.





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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.

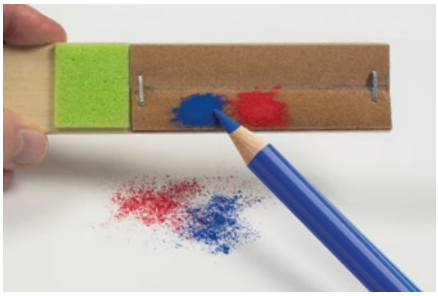


Tools used stylishly

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.











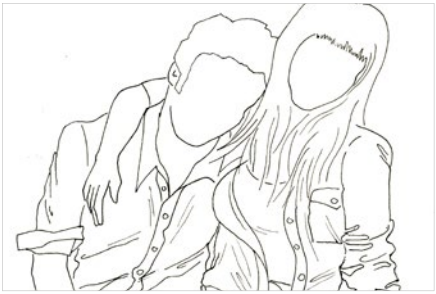
Combining is fun

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 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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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

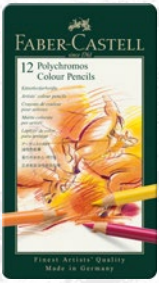


A blending stump is great for smudging colour

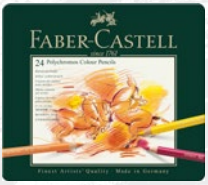


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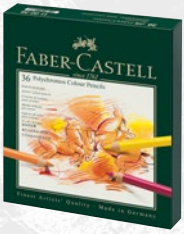
Assortment



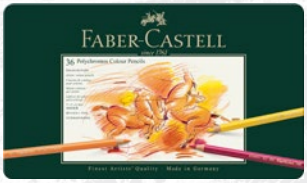
11 00 12 (12 colours)



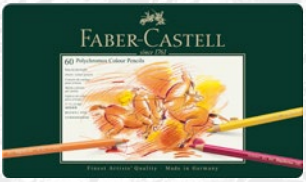
11 00 24 (24 colours)



11 00 38 (36 colours)



11 00 36 (36 colours)



11 00 60 (60 colours)



11 00 11 (120 colours)



11 00 06
(48 colours)



11 00 72 (72 colours)



11 00 13 (120 colours)

Colours

Number	Colour	Polychromos artists' colour pencils boxes								
		Lightfastness	11 00 12	11 00 24	11 00 36	11 00 60	11 00 38	11 00 72	11 00 13	11 00 06
Polychromos artists' colour pencils										
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	***				●		●	●	●
151	helioblue reddish	***		●	●	●	●	●	●	●
143	cobalt blue	***						●	●	
120	ultramarine	***		●	●	●	●	●	●	●
140	light ultramarine	***	●	●	●	●	●	●	●	●
146	sky blue	***						●	●	
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	***						●	●	

Number	Colour	Polychromos artists' colour pencils boxes								
		Lightfastness	11 00 12	11 00 24	11 00 36	11 00 60	11 00 38	11 00 72	11 00 13	11 00 06
Polychromos artists' colour pencils										
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	***				●		●	●	●
135	light red violet	**							●	
130	salmon	***							●	
131	coral	***				●		●	●	●
132	beige red	***						●	●	
189	cinnamon	***						●	●	
191	Pompeian red	***			●	●		●	●	●
192	India 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	***							●	

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

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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

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