



FABER-CASTELL

since 1761



Art & Graphic
Artists' products and their uses



A new forest project in Colombia secures the livelihoods of small farmers and the wood supply for Faber-Castell – a unique environment protection programme, certified by the UN.

With a socially exemplary and sustainable reforestation project in Colombia, Faber-Castell continues to reinforce its leading role as a climate-neutral company. On almost 2,000 hectares of grass-land along the Rio Magdalena in Colombia, small farmers are planting tree seedlings for future pencil production. The fast-growing forests not only provide excellent erosion protection for this region plagued by overgrazing and flooding, they are also a reliable source of income for the farmers living in modest circumstances, who are paid for forest maintenance and benefit from the proceeds from the timber. The environmental project was one of the first in the world to be certified for the UN “Clean Development Mechanism” (CDM) programme. This is because Faber-Castell makes an active contribution to climate protection and is one of the first private companies worldwide that is permitted to sell emission certificates from forestry.

As the world’s leading manufacturer of wood-based pencils, Faber-Castell uses 100% sustainable wood, of which more than 95% is FSC™ certified.

Andreas S. Faber-Castell

Ecological Manager of the Year 2008 (WWF Germany and Capital)





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' pencils, whether water-soluble or indelible.



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Product Illustrations

Professor Doo-Shik Lee (PhD), 1947 - 2013, was one of South Korea's most important and influential artists. Born in Yeongju,



Doo-Shik Lee studied art at Hongik University in Seoul in the 1960s. Numerous exhibitions and curatorial activities in Asia, the United States and Europe gave him an international profile. His work was first shown in Germany at a group exhibition in the 1990s.



Lee was the Head of the Art Faculty at the internationally renowned Hongik University. The high demand for his artistic skill was attested to by his position as an official representative of his country's art for the South Korean Ministry of Foreign Affairs.

Pitt Artist Pen
India ink pen

New



Wooden case with wengé stain, varnished on the inside and outside and with a high-quality finish, containing 90 Pitt Artist Pens presented in two tiers.
Art. No. 16 74 00



Pitt Artist Pen

Ink drawings have a very long artistic tradition in many countries. The expressiveness and cover-



ing power of ink, along with its permanence and ability to be combined with many other painting techniques, have ensured that this medium has consistently sparked the interest of artists and graphic designers. Faber-Castell has now brought together all of the advantages of drawing in Indian ink in a modern and uncomplicated disposable pen – the Pitt Artist Pen.

The high-quality brush point will continue to function even when bent, and will not break under these conditions. The light colours are transparent, and thus well suited to varnishing techniques, while the dark colours have good covering qualities. Pitt Artist Pens have unsurpassed light-fastness, and the individual colours are marked with an asterisk-based code.

Pitt Artist Pen Nib variety

Pitt Artist Pen M
Available in 3 colours

Pitt Artist Pen F
Available in 3 colours

Pitt Artist Pen S
Available in 11 colours

Pitt Artist Pen XS
Available in black

Pitt Artist Pen SB
Available in black

Pitt Artist Pen SC
Available in black

Pitt Artist Pen 1.5 mm
Available in black

Pitt Artist Pen *big brush*
Available in black

Pitt Artist Pen 2.5 mm
Available in white

New



India ink pen with metal-cased nib in classical earth tones, black, sepia and sanguine. Available in the following nib widths ...

XS ≈ 0.1 mm ●
S ≈ 0.3 mm ● ● ●
F ≈ 0.5 mm ● ● ●
M ≈ 0.7 mm ● ● ●

... as well as in various
4/6/8ct. wallet assortments.



New



The inherently stable brush tip provides not only an excellent ink flow and an even colour laydown but also glides smoothly over paper.

The *brush* version is available in 60 individual colours and various wallets.



brush

New

New

New



16 71 64

Wallets of 6

6 assorted colours with flexible *brush* tip.

„Basic“, Art. No. 16 71 03
 „Shades of grey“, Art. No. 16 71 04
 „Landscape“, Art. No. 16 71 05
 „Terra“, Art. No. 16 71 06
 „Skin Tones“, Art. No. 16 71 62
 „Pastel“, Art. No. 16 71 63
 „Shades of blue“, Art. No. 16 71 64



Pitt Artist Pen gift box

12 Pitt Artist Pen, Art. No. 16 71 46

24 Pitt Artist Pen, Art. No. 16 71 47

48 Pitt Artist Pen, Art. No. 16 71 48

60 Pitt Artist Pen, Art. No. 16 71 50

16 71 46



16 71 47



16 71 48



New



16 71 50



neon

Pitt Artist Pen neon

India ink pen with trendy and light-fast neon colours. The inherently stable brush tip provides not only an excellent ink flow and an even colour laydown but also glides smoothly over paper.

Art. No. 56 74 ..



brush



Fineliner

Pitt Artist Pen Fineliner

India ink pen with metal-cased tip. Ideal for writing and crafting of greeting and invitation cards. Available in 8 brilliant individual colours with line width S ≈ 0.3 mm as well as in various wallets.

Art. No. 16 70 0.



Calligraphy

Pitt Artist Pen Calligraphy

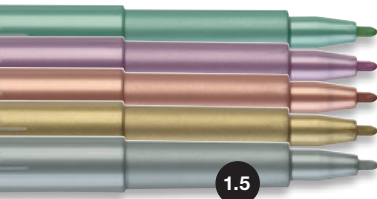
India ink pen with chisel nib. Ideal for calligraphic writing and drawing. Available in 3 individual colours. Art. No. 16 75 ..



metallic

Pitt Artist Pen Metallic

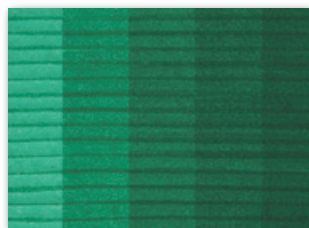
High covering power also on dark paper. Odourless, waterbased ink. No shaking, no pumping necessary. Available individually in 6 colours, line width 1.5 mm. Art. No. 16 73 ..



Pitt Artist Pen

The lighter the colour of the Pitt Artist Pen india ink pen, the more transparent it is. The darker the colour, the more covering it naturally is. This pen also offers interesting possibilities for mixed techniques, e.g. with Albrecht Dürer artist's watercolour pencils.

Example of use:



(A)

(A) Compressing

Colour depth, rich colours and different light intensities can be created by repeated laydowns of the same colour.



(E)



(B)

(B) Mixing

The waterbased ink with water-colour characteristics allows it to create brilliant colour mixtures and bright colour shades by interfering areas with each other.



(F)



(C)

(C) Dissolving

The India ink of the Pitt Artist Pen develops a dynamic flowability in wet areas. Once dry, the colour is waterproof, permanent and can be painted over.



(G)



(D)

(D) Layering

The dry Pitt Artist Pen can be worked over with a water-soluble Albrecht Dürer pencil or water-colour without dissolving again. The luminance and colour depth remains intensive and stable.

(E-G) Nib varieties

The Pitt Artist Pen is available in various line widths. This way the artist may select from a range of fine nibs to brush tip, depending on the type of nib that is needed for creating the artwork. By varying the angles of holding the brush tip, one can create manifold line widths and areas.

Polychromos Artists' Colour Pencils



Polychromos artists' colour pencils are valued for their peerless quality by professional artists around the world. Their high standard ensures that Polychromos artists' colour pencils are ideal for use in the graphic arts, for free artistic expression, and for the precise colouring of plans.

Faber-Castell's quality standards are applied consistently throughout the manufacturing process. Top-quality materials, combined with our long experience, ensure that Polychromos artists' colour pencils have extremely break-resistant leads, maximum light-fastness, the most vivid colours and optimal paintability, along with many other advantages valued by professional artists.

Polychromos Artists' Colour Pencils

120 vivid colours, available individually from good specialist shops.
 Lead diameter: 3.8 mm
 Round cross-section, varnished in the same colour as the lead.
 Art. No. 11 00 ...

Erhältlich in verschiedenen
 Eteisortierungen.

Set of 12 pencils in a metal tin
 Art. No. 11 00 12

Set of 24 pencils in a metal tin
 Art. No. 11 00 24



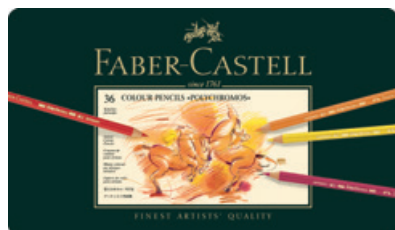
Set of 36 pencils in a metal tin or studio box
 Art. No. 11 00 36
 Art. No. 11 00 38

Set of 60 pencils in a metal tin
 Art. No. 11 00 60

Set of 120 pencils in a metal tin
 Complete range of Polychromos artists' colour pencils, presented in three tiers.
 Art. No. 11 00 11

Set of 72 pencils in a wooden case
 Art. No. 11 00 72

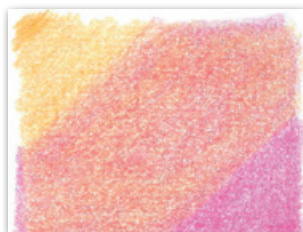
Set of 120 pencils in a wooden case
 Wooden case with wengé stain, varnished on the inside and outside and with a high-quality finish, containing 120 Polychromos artists' colour pencils presented in two tiers.
 Art. No. 11 00 13



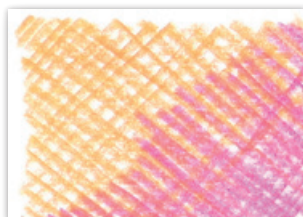
(Wooden case of 120 pencils)



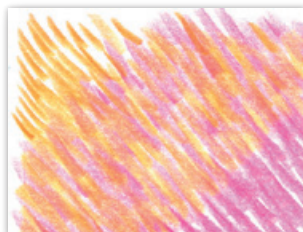
(A)



(B)



(C)



(D)



(E)

Polychromos Artists' Colour Pencils

Polychromos artists' colour pencils have especially soft leads, which are non-smudge and waterproof. They are characterised by their unparalleled light-fastness and break-resistance.

Examples of use:

(A) Blocks of rich colour

To create blocks of intense colour, hold the pencil in an almost vertical position and press down hard on the paper.

(B) Shading

To colour an area evenly, hold the pencil at a very shallow angle, and only press down lightly on the paper. The structure of the paper will be visible, while individual strokes will not.

(C) Hatching and cross-hatching

Drawing many lines alongside each other will create an area of colour, which can be intensified by repeatedly overlaying lines at different angles.

(D) From light to dark

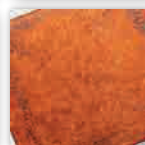
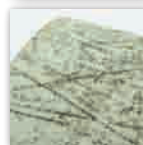
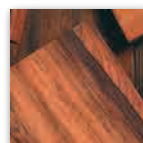
Light colours are transparent, while dark colours provide coverage. Superimposing layers of colour increases the brilliance and vividness of the colours.

(E) Brush painting

To create even areas of colour, paint over the strokes made with Polychromos artists' colour pencils using a bristle brush and paraffin oil (baby oil or salad oil). Oil paints also dissolve the artists' colour pencils, which is why they are often used to draw preparatory sketches for oil paintings. The lines subsequently dissolve when they are painted over.



(F)



(G)

(F) Painting onto coloured backgrounds

A coloured background can result in very attractive changes to the character of a colour.

(G) Working on different surfaces

Polychromos colour pencils adhere to many rough surfaces, such as paper, cardboard, wood, stone, leather and metal.

Fixing

Polychromos artists' colour pencils are permanent, adhere firmly to their background, and do not require fixing. Fixing could cause lower layers of colour to bleed through to the surface.

Albrecht Dürer Artists' Watercolour Pencils

Albrecht Dürer artists' watercolour pencils provide artists with great versatility of ex-



pression when drawing, shading and painting in watercolours. High-quality materials, combined with Faber-Castell's experience, have resulted in pencils that produce unsurpassed watercolour effects. The coloured surface can be transformed with only a few fine or broad brushstrokes to reveal the full and unique power of the colours. Depending on the paper being used, the pigments can be completely dissolved, and will then behave in the same way as classic watercolour paints. The paint becomes permanent when dry, enabling other layers of colour to be superimposed without causing it to dissolve again. For this reason, many watercolour artists choose to use the pencils for the fine details in their watercolour paintings, as well as for watercolour sketches while travelling.

Albrecht Dürer Artists' Watercolour Pencils

120 vivid colours available individually from good specialist shops. Lead diameter: 3.8 mm Hexagonal cross-section, varnished in the same colour as the lead.

Art. No. 11 7 ...

Set of 12 pencils in a metal tin
Art. No. 11 75 12

Set of 24 pencils in a metal tin
Art. No. 11 75 24

Set of 36 pencils in a metal tin
or studio box
Art. No. 11 75 36 / Item 11 75 38

Set of 60 pencils in a metal tin
Art. No. 11 75 60

Set of 120 pencils in a metal tin
Complete range of Albrecht Dürer artists' watercolour pencils, presented in three tiers.
Art. No. 11 75 11



Set of 72 pencils in a wooden case
Art. No. 11 75 72

Set of 120 pencils in a wooden case
Wooden case with wengé stain, varnished on the inside and out-

side and with a high-quality finish, containing 120 Albrecht Dürer artists' watercolour pencils presented in two tiers.
Art. No. 11 75 13



(Wooden case of 72 pencils)



(A)



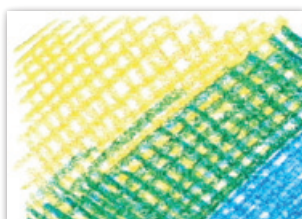
(B)



(C)



(D)



(E)

Albrecht Dürer Artists' Watercolour Pencils

The leads in Albrecht Dürer artists' watercolour pencils can be transformed completely into watercolour paints, and have a high level of light-fastness and break-resistance.

Examples of use:

(A) Blocks of rich colour

To create blocks of intense colour, hold the pencil in an almost vertical position and press down hard on the paper.

(B) Shading

To colour an area evenly, hold the pencil at a very shallow angle, and only press down lightly on the paper. The structure of the paper will be visible, while individual strokes will not.

(C) From light to dark

Light colours are transparent, while dark colours provide coverage. Superimposing layers of colour increases the brilliance and vividness of the colours.

(D) Running and dissolving with water

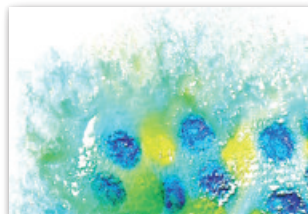
Paint over a coloured surface on the paper with a damp brush. The more often the surface is painted over, the more the strokes will dissolve.

(E) Hatching and cross-hatching

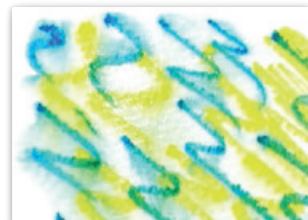
Drawing many lines alongside each other will create an area of colour, which can be intensified by repeatedly overlaying lines at different angles.

(F) Dissolving the colour with a spray bottle

Spraying the coloured surface with water from a spray bottle will make the colours especially intense and cause them to merge into interesting transitions, based on the structure of the paper.



(F)



(G)



(H)

(G) Drawing on wet paper

The artists' watercolour pencils release a great deal of pigment when used on dampened paper. The pencil tips become very soft, and glide smoothly across the paper.

(H) Glazing technique

Areas that have been painted over completely with water will dry permanently into the paper, and can subsequently be painted over again without running.

Fixing

Albrecht Dürer artists' watercolour pencils adhere firmly to the paper and do not require fixing. "UV sprays" will also only enhance their permanence in rare cases.

Polychromos Artists' Pastels



Polychromos artists' pastels contain a high level of pigment, and are free of lubricants and wax. The crayons can be smudged to create fine transitions of colour. Harder than the soft pastel crayons, Polychromos crayons are also well suited to drawing.

The square cross-section assists in the drawing of very fine details, as well as the shading of larger areas. Polychromos artists' pastels are characterised by their stable consistency, economy of use and excellent adherence to paper, cardboard, wood and stone. Only minimal fixing is required, ensuring that the pastel drawings retain their vividness of colour. Polychromos artists' pastel crayons can be ground into a fine pigment powder using sandpaper, and then mixed with oil, resin or an acrylic medium to form paint.

Polychromos Artists' Pastels

60 vivid colours available individually from good specialist shops. Square-cross section, L/W/H: 82/7.3/7.3 mm
Art. No. 12 8 ..

Set of 12 crayons in a cardboard case
Art. No. 12 85 12

Set of 24 crayons in a cardboard case
Art. No. 12 85 24

Set of 36 crayons in a cardboard or studio box
Art. No. 12 85 36/Item 12 85 37

Set of 60 in a metal tin
Art. No. 12 85 60

FABER-CASTELL GERMANY 5330-107K-9

FABER-CASTELL GERMANY 5000-120

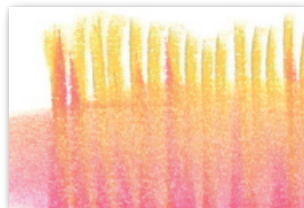




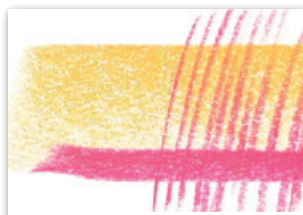
(A)

Polychromos Artists' Pastels

The square cross-section of the Polychromos artists' pastels makes them perfectly suited both to drawing lines and shading areas. They can be smudged by fingers, and thus require light fixing.



(F)



(B)

Examples of use:

(A + B) Basic techniques

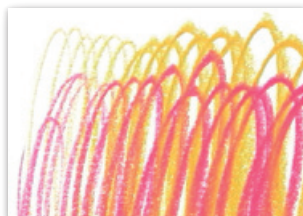
We recommend using the edges of the artists' pastels for shading. This will achieve more even and defined stroke widths, which adhere better to their background.



(G)

(C) Variations in colour intensity

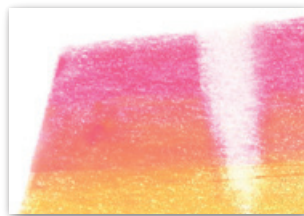
The level of pressure exerted will determine the amount of pigmentation the crayons deposit onto the paper. The artist has a wide range of possibilities, from delicate, fine lines through to impulsive splashes of colour.



(D)

(D) Blending colours

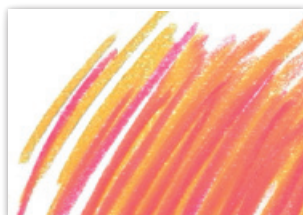
Colours can be blended by vigorously superimposing different layers, causing the individual strokes of colour to merge softly into one another.



(E)

(E) Sanding technique

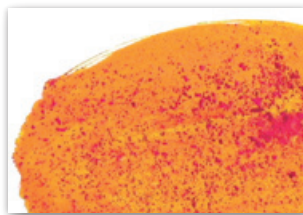
Pastel pigment can be grated off the crayon using sandpaper. If the surface has been sprayed with a fixative, the coloured pigments will bind to the background. Damp acrylic paints were used in this example.



(F)

(F) Transitions

Adjacent lines of colour can easily be smudged with a finger to create an even surface with a delicate transition of colour.



(G)

(G) Brush painting

To create even areas of colour, paint over the strokes made with Polychromos artists' pastels using a

bristle brush and paraffin oil (baby oil or salad oil). This technique is ideal for colouring paper and creating backgrounds and bases.

(H) Corrections

Pastel colours can be completely removed from smooth, firm types of paper using a vinyl eraser. Dabbing with an art eraser will lighten the colours.

Fixing

Every fixing process alters the vividness of the colours. The softer the pastel crayon, the greater the need to fix the colour onto the paper. Polychromos artists' pastel crayons are relatively hard and adhere well to the structure of the paper, meaning that only minimal fixing is required.

Pitt Pastel Pencils



Pitt artists' pastel pencils, with their oil-free pastel leads, are used by artists not only as the perfect complement to pastel crayons for elaborating fine details, but also on their own. Many artists who enjoy pastel techniques and their versatility, but not the dirty hands and coloured dust that accompany them, have opted to use these special pencils. Pitt pastel pencils have a very compact lead, which is economical to use. The lead contains a very high level of pigment, making the pencils ideally suited both to drawing lines and shading, as well as blending and merging into delicate colour transitions. The colour selection in this range places a particular emphasis on the muted shades and earth tones that are especially important for pastel drawing.

Pitt Pastel Pencils

60 vivid colours, available individually from good specialist shops. Lead diameter: 4.3 mm
Round cross-section, with a dipped cap in the same colour as the lead.

Art. No. 11 2 ..

Set of 12 pencils in a metal tin

Art. No. 11 21 12

Set of 24 pencils in a metal tin

Art. No. 11 21 24

Set of 36 pencils in a metal tin

Art. No. 11 21 36

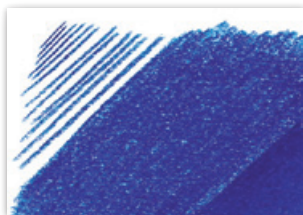


Set of 60 pencils in a metal tin

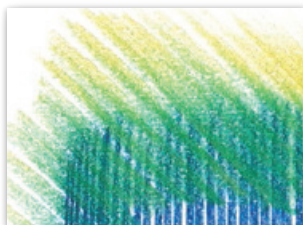
Assortment of colours featuring extensive shades for landscapes, portraits, design etc., presented in two tiers.

Art. No. 11 21 60

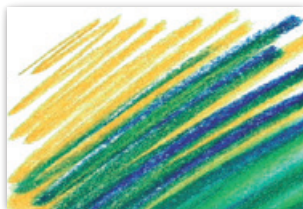




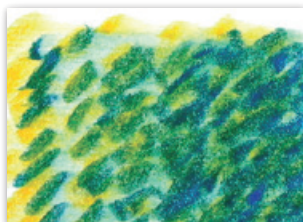
(A)



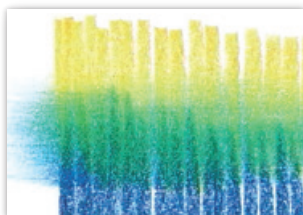
(B)



(C)



(D)



(E)

Pitt Pastel Pencils

Pitt pastel pencils are ideal for drawing lines and shading surfaces, as well as for small pastel drawings and picture details. They perfectly complement the Polychromos artists' pastel crayons. Pitt pastel pencils can be smudged by fingers, and thus require light fixing.

Examples of use:

(A) Variations in colour intensity

The level of pressure exerted will determine the amount of pigmentation the pastel pencils deposit onto the paper. The artist has a wide range of possibilities, from delicate, fine lines through to impulsive splashes of colour.

(B) Blending colours

This blending technique involves working the lighter colour into the darker one, thereby immediately creating a new shade. The lines merge and become very diffuse, and can disappear entirely if coloured over repeatedly.

(C) Blending colours

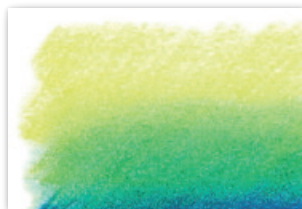
Adjacent areas of colour can be transformed into powerful mixtures of colour when smudged with a finger. The lines remain visible.

(D) Intensifying

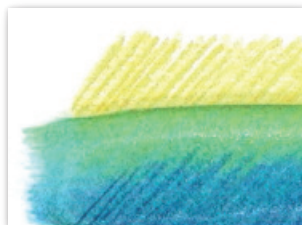
Whole areas of colour can be created using individual dabs of colour, which can be gently merged by rubbing them softly with the palm of your hand. Different nuances of expression can be achieved in this way.

(E+F) Transitions

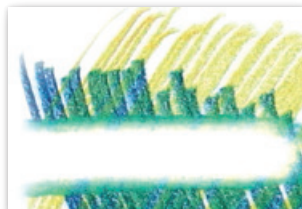
Adjacent lines or areas of colour can easily be smudged with a finger to create a distinct block or a delicate transition of colour. The more often the area is coloured over, the greater the intensity of the colour.



(F)



(G)



(H)

(G) Brush painting

To create even areas of colour, paint over the strokes made with Pitt pastel pencils using a bristle brush and paraffin oil (baby oil or salad oil).

(H) Corrections

Pastel colours can be completely removed from smooth, firm types of paper using a vinyl eraser. Dabbing with an art eraser will lighten the colours.

Fixing

Every fixing process alters the vividness of pastel colours. Pitt pastel pencils adhere well to the structure of the paper, meaning that only minimal fixing with a fixing spray is required.

Pitt Monochrome Artists' Pencils and Crayons



The monochrome colours of sanguine and sepia can be found in life drawing classes at almost every art academy. Enhanced with white, and with the shadows deepened with black, they lend vitality, liveliness and expression to the drawings. This old tradition of figure drawing dates back to the Renaissance.

Pitt Monochrome crayons hark back to this long tradition of figure drawing, which is why the crayons designed for sketching are harder than conventional pastel crayons. For this reason, the lines do not disappear completely when smudged. The sanguine and sepia crayons are supplemented by oil-free and oil-based drawing pencils for sketching details and lines.

Pitt Monochrome Artists' Pencils and Crayons

Oil-free artists' pencils Pitt Monochrome

With a dipped cap in the same colour as the lead
Pitt pastel pencil in white, medium / white, soft / sanguine / light sepia / dark sepia
Art. No. 11 20 ..

Oil-based artists' pencils Pitt Monochrome

With a cap in the same colour as the lead Pitt Oil Base black, extra soft / black, soft / black, medium / black, hard / black, extra hard
Art. No. 11 26 ..

Sanguine
Art. No. 11 29 20



**Artists' crayons
Pitt Monochrome**
L/W/H: 82/6.3/6.3 mm
(Burnt black crayon: 5 mm)

Crayon with square cross-section
Pitt white crayon medium / soft
Pitt sanguine crayon unburnt dark / unburnt light / burnt / Pitt sepia crayon Roman / medium / Pitt artists' crayons Bister / van Dyck / burnt umber / Pitt black artists' crayons burnt medium / burnt soft / unburnt soft
Art. No. 12 ...

Pitt Monochrome Set
Small 12-piece assortment of graphite, charcoal, artists' pencils and artists' crayons in a metal tin.
Art. No. 11 29 75

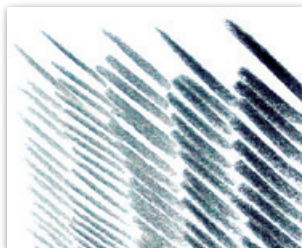
Pitt Monochrome Set
Medium 21-piece assortment of graphite, charcoal, artists' pencils and artists' crayons in a metal tin.
Art. No. 11 29 76

Pitt Monochrome Set
Large 33-piece assortment of graphite, charcoal, artists' pencils and artists' crayons in a metal tin.
Art. No. 11 29 77



Pitt Monochrome Wooden case
Wooden case with wenge stain, varnished on the inside and outside and with a high-quality finish, containing the complete range of Pitt Monochrome artists' products and accessories, presented in two tiers.
Art. No. 11 29 70





(A)

Pitt Monochrome Artists' Pencils and Crayons

This assortment of highly pigmented artists' pencils and crayons in a range of monochrome shades is primarily designed for figure drawing. The oil-free pencils and crayons can be used for line drawings and shading surfaces, and can be combined with one another.



(E)

Examples of use:

(A) Oil Base pencils

Unlike the oil-free pencils and crayons, the pencils marked as Oil Base adhere firmly to the background and are smudge and waterproof. The black drawing pencil comes in 5 grades of hardness, offering a wide range of drawing and sketching possibilities.



(B)

(B) Oil-free pastel pencils and artists' crayons

These pencils and crayons in a variety of earth tones can be easily smudged with a finger to create coloured areas and delicate colour transitions, and require light fixing to preserve the drawing.



(C)

(C) Basic technique

We recommend using the edges of the artists' pastel crayons for shading. This will achieve more even and defined stroke widths, which adhere better to their background.



(D)

(D) Drawing lines and areas

The artists' pencils are ideal for drawing details, while the artists' crayons are better suited to large or broad lines and areas.

(E) Lightening with white

The different earth tones only display their full and unique character when lightened with white. Depending on the individual pigment, the shades also take on either warm or cool nuances.

(F) Blending with white

White is not only used to apply highlights (especially on coloured paper), but also for smudging and blending. Two different grades of hardness facilitate the various shading techniques.

Fixing

The products adhere so well to textured backgrounds that only minimal fixing is required. The colours are unaffected by exposure to sunlight.

Pitt Charcoal



Natural charcoal is the oldest sketching and drawing material in the world. The greyish-blue shade glides softly across the paper, rubs and smudges easily, and can be erased without difficulty and repeatedly overlaid. Many art students are taught to first make sketches in natural charcoal, even when working on canvas, before further elaborating the details of the picture. Faber-Castell has developed two further products based on this classic drawing material, namely pressed charcoal sticks and pressed charcoal pencils. Ground natural charcoal is enriched with black pigment, and then compressed with clay to form a crayon. This results in a significantly blacker shade, which is available in 5 different grades of hardness.

Pitt Charcoal

Pitt pressed charcoal pencil

in 3 grades of hardness

Soft / medium / hard

Round cross-section, unsharpened, with brown varnish.

Art. No. 11 29 ..

Pitt natural charcoal pencil

in 3 grades of hardness

Soft / medium / hard

Round cross-section, unsharpened, with black varnish.

Art. No. 11 74 ..

Natural charcoal sticks

in 4 diameters

Ø ca. 3 – 6 mm / 5 – 8 mm /

7 – 12 mm / 9 – 15 mm

Stick length: 83 mm

Natural branch shape.

Art. No. 12 91 ..

Pitt pressed charcoal sticks

in 5 grades of hardness

Extra soft / soft / medium /

hard / extra hard

Stick length: 83 mm

Ø 7.8 mm, round cross-section.

Art. No. 12 99 ..

11 29 ..

11 74 ..

12 91 ..

12 91 ..

12 99 ..

Pitt charcoal Set in a metal tin

24-piece set containing a selection of natural and pressed charcoal crayons and charcoal pencils in different grades of hardness, with accessories.

Art. No. 11 29 78



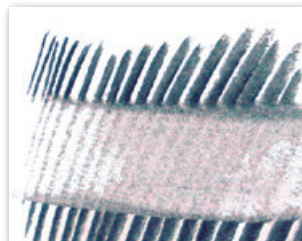


(A)

Pitt Charcoal

The pressed and natural charcoals in pencil and crayon form are a tried and tested traditional art material, as are the natural charcoal sticks.

All of the charcoal products in the Art & Graphic range have a high level of light-fastness.



(E)

Examples of use:

(A) Pressed and natural charcoal sticks

The pressed charcoal sticks are made of charcoal, which has been enriched with additional pigment and then pressed together with clay to form crayons of different grades of hardness. It leaves strokes of deep black, which can be smudged with a finger to create an even area of intense black colour. Pressed charcoal is ideally suited to larger areas, as it is somewhat softer. Natural charcoal is harder, and thus perfect for drawing outlines and details.



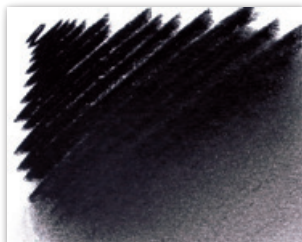
(B)



(F)

(B) Brush painting

Due to its high level of pigmentation, pressed charcoal can be painted over using a bristle brush and paraffin oil (baby oil or salad oil) to create areas of intense colour.



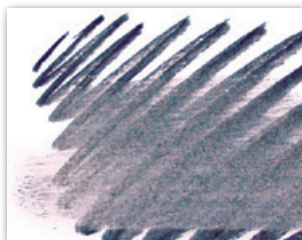
(C)

(E) Corrections

Natural charcoal is available in a range of diameters. The colour deposit and character of the charcoal sticks is uniform. The strokes are very easy to erase. Fixing is required to preserve the drawings.

(C) Transitions

Pressed charcoal produces a very intense colour. Transitions enable its full range of shades, from pitch black to light grey, to be shown to best advantage.



(D)

(F) Transitions

Natural charcoal has a very limited intensity of colour. Its delicate greyish-blue hue is shown to advantage in very fine colour transitions.

(D) Natural charcoal

Natural charcoal is made by charring willow twigs in the absence of oxygen. The strokes can be easily smudged with a finger to create a grey surface.

Fixing

Charcoal drawings smudge very easily, and thus require fixing.

Pitt Graphite

The Pitt Graphite Programme provides all creative artists with an extensive range of pencils and cray-



ons in different grades of hardness for sketching, graphic design and shading work. The "green pencil from Faber", which was already being mentioned with approval by van Gogh and Goethe, has now become part of everyday life. The 16 different grades of hardness range from a delicate grey hue to a deep graphite black, and offer artists a wide range of possibilities. The Graphite Pure leads are ideal for creating contrasts and shading extended areas. These pencils offer unparalleled possibilities for spontaneous expression, creating different effects based on the pressure applied and grade of hardness. The pencils are sharpened in the same way as a normal lead pencil. The graphite crayons are an ideal and very economical medium for working on very large sketches and areas.

Pitt Graphite

Castell 9000 Pencil

Castell 9000

in 14 grades of hardness,
hexagonal cross-section
8B/7B/6B/5B/4B/3B/2B/B/
HB/F/H/2H/3H/4H/5H/6H
Ø 6H to 2B = 2.0 mm
Ø 3B to 8B = 2.8 mm
Art. No. 11 90 ..

Castell 9000 Jumbo

in 5 grades of hardness,
hexagonal cross-section
8B/6B/4B/2B/HB
Ø 5.25 mm
Art. No. 11 93 0.

Castell 9000 tin of 6

6 Castell 9000 in a range of
softer grades of hardness for
art work
8B/6B/4B/2B/B/HB.
Art. No. 11 90 63

Castell 9000 Jumbo tin of 5
5 Castell 9000 Jumbos in a range
of softer grades of hardness for
art work 8B/6B/4B/2B/HB.
Art. No. 11 93 05



New



New



Castell 9000 Art Set in a metal tin

12 Castell 9000 pencils in a range of softer grades of hardness for art work.
Art. No. 11 90 65



Castell 9000 Design Set in a metal tin

12 Castell 9000 pencils in a range of harder grades of hardness for graphic design.
Art. No. 11 90 64



Pitt Graphite Pure

Graphite Pure in 4 grades of hardness

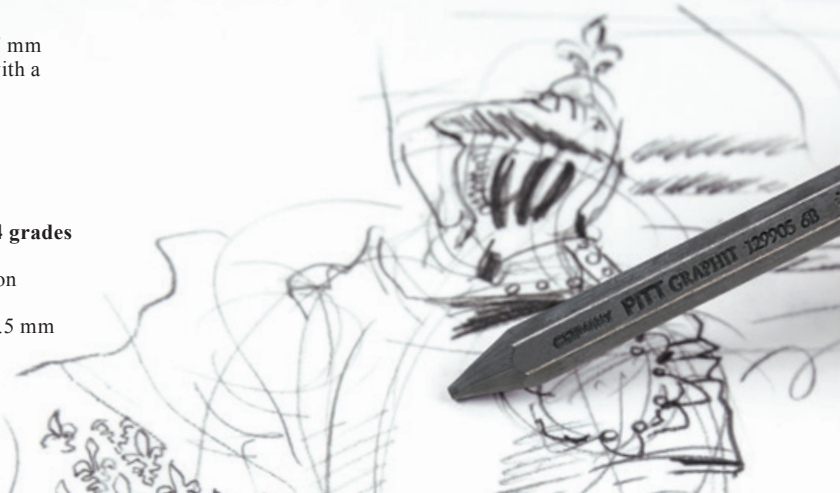
HB/3B/6B/9B
Length: 174 mm, Ø 7.7 mm
Round cross-section with a protective casing.
Art. No. 11 73 ..



Pitt Monochrome Graphite Crayons

Graphite crayons in 4 grades of hardness

Hexagonal cross-section
2B/4B/6B/9B
Length: 123 mm, Ø 11.5 mm
Art. No. 12 99 ..



New



Pitt Graphite Set in a tin, small

A combination of 2 Castell 9000 and 2 Castell 9000 Jumbo pencils, 2 Graphite Aquarelle pencils, 2 Pitt Graphite Pure pencils, 1 Pitt Graphite crayon and accessories.
Art. No. 11 29 72

New



Pitt Graphite Set in a tin, medium

A combination of 3 Castell 9000 and 3 Castell 9000 Jumbo pencils, 3 Graphite Aquarelle pencils, 3 Pitt Graphite Pure pencils, 2 Pitt Graphite crayon and accessories.
Art. No. 11 29 73

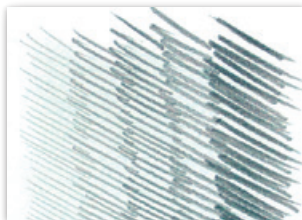
New



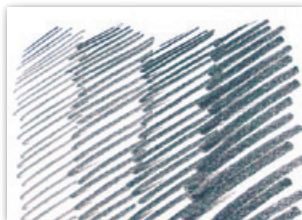
Pitt Graphite Set in a tin, large

A combination of 7 Castell 9000 and 3 Castell 9000 Jumbo pencils, 3 Graphite Aquarelle pencils, 3 Pitt Graphite Pure pencils, 3 Pitt Graphite crayon and accessories.
Art. No. 11 29 74

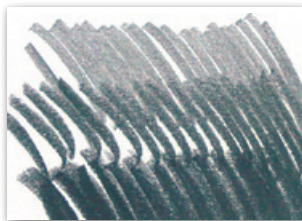




(A)



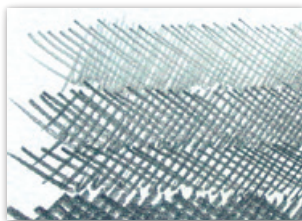
(B)



(C)



(D)



(E)

Pitt Graphite

Very finely ground graphite and clay are the base materials for the range. The pencils used to draw precise lines and fine details (A), Graphite Pure, a thick graphite lead used to draw expressive contrasts (B), and the crayons used to shade larger areas (C) are all available in different grades of hardness, based on the proportion of the two components in the mixture.

Examples of use:

(D) Lines and areas

Different line widths and areas can be created by holding the crayon at various angles and using different edges.

(E) Hatching

Hatching involves creating areas from lines. A very even effect can be produced by repeatedly superimposing lines at different angles. These areas can range in colour from delicate grey to deepest black, depending on the grade of hardness and the pressure of the stroke.

(F) Shading

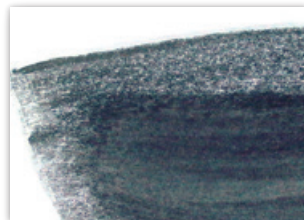
To create an area of even colour in which the individual strokes are no longer visible, hold the pencil at a very shallow angle and only press down lightly on the paper. Particularly good results can be obtained with this technique using a Graphite Pure pencil.

(G) Brush painting

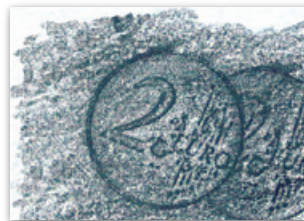
Particularly large areas can be easily shaded using graphite crayons. Painting the area with paraffin oil (salad or baby oil) and a bristle brush will enhance the intensity of the graphite layer.



(F)



(G)



(H)

(H) Rubbing

Graphite products are ideally suited to the rubbing techniques so popular with children (the structure of an object beneath the paper comes through when it is rubbed over). The crayons in particular can be used in limitless artistic applications of this technique.

Graphite Aquarelle



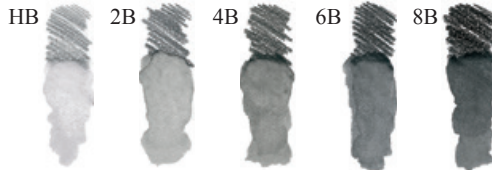
Illustration: Alexander Vethers

Being able to brush over drawings with water is not only an immensely popular feature for coloured pencils, but also gives a classic medium such as graphite pencils that extra edge.

A whole new world of unique effects is opened up for the artist by this new feature, giving the artwork a special dynamic quality. As the water-soluble pencil is ideal for classic, monochrome watercolour drawings, sketches for silk, oil or acrylic painting and for mixed media techniques, it can be used in a variety of applications and forge its way ahead in the art scene in the years to come.

Graphite Aquarelle

Graphite Aquarelle
in 5 grades of hardness,
hexagonal cross-section
 HB/2B/4B/6B/8B
 Ø 3.3 mm
 Art. No. 11 78 0.



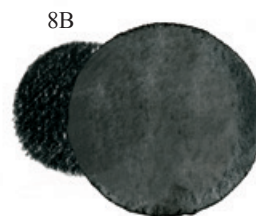
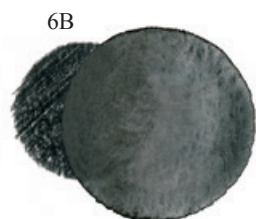
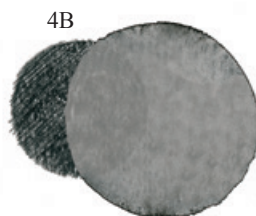
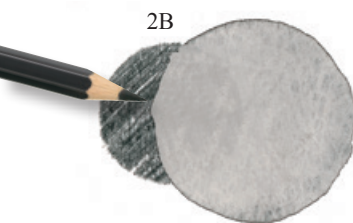
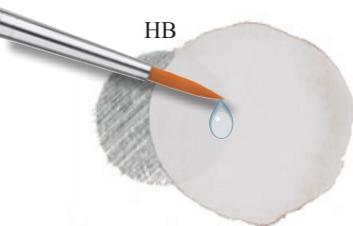
Graphite Aquarelle tin of 5
 5 Graphite Aquarelle pencils in
 a range of softer grades of hard-
 ness for watercolour art work.
 HB/2B/4B/6B/8B
 Art. No. 11 78 05

Blister card
Graphite Aquarelle
 Art. No. 11 78 97



New





Graphite Aquarelle

Examples of use:

The different degrees of hardness allow you to achieve strong contrasts of light and dark washes. When applying a wet brush to the graphite, the intensity of the shades of grey can be controlled by adding more or less water.

(A) Exact lines

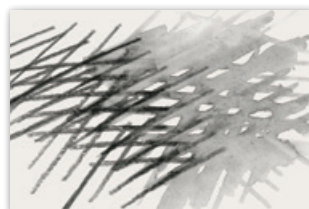
Precisely drawn lines and structures completely dissolve to become watercolor effects. The firm line becomes softer, and also changes its grey scale.

(B) Technique

Try new techniques, e.g. the character of the line can be changed by drawing on wet paper.

Tips and tricks

- As the lines dissolve very easily when wet, ideal for usage with silk painting.
- Can be dissolved with a wet paint-brush or sponge.
- For delicate washes, grind graphite off the pencil with sandpaper and gently pick up again with wet brush to apply.
- Can be sharpened with an artists' pencil sharpener.



Lithography



Lithography was discovered as a printing method almost 200 years ago, and is still an important artistic discipline today. This graphic technique exploits the fact that water and oil do not mix. The drawings and prints are done on a flat, even surface. Even today we still use limestone from the Solnhofen quarries in the Altmühl valley in Germany. Manufactured aluminium and tin plates are, however, also suitable for lithography. The exceptional artistic avenues offered by this flat printing technique were appreciated very early on and it is now a form that has been used by all noteworthy artists. Its popularity is on the rise. Lithographic techniques mean that a large number of copies can be made using simple and primarily environmentally friendly materials.

Lithography

The drawing is made using materials that contain oil on a prepared limestone or metal plate.

Then the plate has to be prepared so that only the drawing itself will accept printing ink, while no colour adheres to the other areas.

The drawing material is washed out using an oil-based solvent, and the lines of the drawing are prepared so that they are ready for printing.

The printing ink is applied and the drawing is printed.



Polychromos artists' colour pencils

The special wax-oil mixture in the Polychromos lead ensures very good adhesion to the stone plate. The pencil is also very easy to sharpen so that it can be used to draw fine lines.

Colour: black
Art. No. 11 01 99

Multi-surface pencil

The lead of the multi-surface pencil contains special adhesive waxes, giving a very high proportion of wax, essential for adhesion to stone in lithography techniques.

Colour: black
Art. No. 11 59 99

Wax marking crayons 2253

The wax marking crayon's high level of wax makes it ideal for lithography – just as with the multi-surface pencils, it gives an excellent adhesion to the stone plate.

Colour: black
Art. No. 12 22 99



Mixed Media

Every artist has their own preferences for specific materials and techniques, but often cannot be confined to one medium only. To give creativity free rein, the combination of various media is often an attractive alternative and can produce unique

effects. The combined use of several techniques in one work of art creates a dynamic of its own, opening up unexpected new ways of expression for the artist.

Albrecht Dürer &

Pitt Artist Pen

- The vibrancy of watercolour pencils really comes into its own when the drawing is brushed with water. They combine very well with waterproof India ink pens.
- Albrecht Dürer – as a classic colour pencil – brushed over with water.
- Waterproof Pitt artist pen overlaid with Albrecht Dürer.

Art. No. 11 75 40



Polychromos &

Castell 9000

- Artists' pencils can be applied lightly or intensely, showing off their vibrant colours. They are perfectly combined with graphite pencil.
- Polychromos – classic cross hatching – soft colour transitions.
- Castell 9000 – a range of grey shades achieved with cross-hatching.

Art. No. 11 00 40



Art & Graphic Accessories

Art & Graphic Accessories

Perfection Eraser Pencils

The soft red eraser accurately removes lead and coloured pencil marks, while the hard white eraser removes ink, Indian ink and ballpoint pens.

Art. No. 18 57 12

Art. No. 18 58 00

Paper Wiper / Blender

Used to blend or correct pastel crayon, Pitt crayon and pressed and natural charcoal strokes.

Art. No. 12 27 80

Water pot

Water pot with practical folding mechanism for storage and transport.

- Perfect for pencil-shavings
- Easy to clean
- Not suitable for solvents (e.g. turpentine)

Art. No. 18 15 20



Art. No. 18 57 12



Art. No. 18 58 00



Art. No. 12 27 80

Art Eraser

Used to correct or lighten charcoal and pastel strokes. Can also be used to clean transparencies and for fine drawings.

Art. No. 12 72 20



Art. No. 12 72 20

Synthetic Eraser

Cleanly erases lead and coloured pencil strokes.

Art. No. 18 81 21



Art. No. 18 81 21

Dust-Free Eraser

Eraser that leaves no shavings.

Art. No. 18 71 20



Art. No. 18 71 22

Art Eraser Dust-Free

Eraser that leaves no shavings.

Art. No. 58 71 22



Art. No. 18 71 20



Art & Graphic Accessories

Art & Graphic Accessories

Metal Sharpener

Sharpener for lead and colour pencils.

Art. No. 18 31 00

Dual Metal Sharpener

Sharpener with a sharp and a blunt blade, especially designed for artists' colour pencils (including those with a thicker wooden casing).

Art. No. 18 57 10



Pencil Sharpening Machines

For all pencils with round, triangular or hexagonal cross-sections of up to 12 mm Ø. Point setting: long and pointed, or short and blunt; with desk clamp.

Art. No. 18 09 63

Art. No. 18 14 63

Double-hole Sharpening box Castell 9000

Double-hole sharpening box for standard and jumbo pencils with titanium plated knife

Art. No. 58 28 00



Eraser Knife

Hand-worked multipurpose knife for very fine graphic corrections and the sharpening of artists' pencils.

Art. No. 18 13 98



Sandpaper Block

2 strips of fine and coarse-grained sandpaper for the most delicate sharpening functions. Also suited to grinding pastel powders.

Art. No. 18 51 00



Brush

Made of wood, with the bristles composed of a mixture of soft white goat hair arranged in 3 rows.

Art. No. 17 80 16

Information on use

	Polychromos Pencils	Polychromos Crayons	Albrecht Dürer Pencils	Pitt Pastel Pencils	Pitt Artist Pen
<i>Number of colours</i>	120 colours	60 colours	120 colours	60 colours	60 colours in the brush point format
<i>Techniques</i>	Drawing, hatching, blending techniques e.g. with Albrecht Dürer coloured pencils and pastel crayons	Drawing, sketching, dry painting	Drawing, hatching, shading and watercolour painting, washing, blending technique e.g. with Polychromos coloured pencils, pastel crayons and Pitt Artist Pens	Drawing, sketching, fine lines and hatching, smudging, dry painting, details (e.g. on portraits), also ideally complements the pastel crayons	Drawing (including large areas), sketching, calligraphy, ideal for plans and layouts, blending technique e.g. with Polychromos pastel crayons and Albrecht Dürer artists' watercolour pencils
<i>Recommended surfaces</i>	From sketch paper to high-quality drawing paper, drawing cardboard, coloured paper (including dark shades and black), transparent paper, cardboard, brown paper, wood; the paper should be acid-free	Heavy paper with a coarse-grained surface, coloured paper, board, brown paper, flock paper, sandpaper, wood, canvas (prepared)	Watercolour paper with a smooth surface for drawing, with a coarse surface (including torchon paper) if most of the surface is to be painted in watercolours, prepared canvas, sketch and drawing paper for "dry" work, (see Polychromos)	Paper, board with a fairly coarse surface (including coloured board), flock paper, sandpaper, wood, canvas (prepared)	Sketch and drawing paper, transparent paper, layout paper, board with a smooth surface, canvas; the paper should be acid-free
<i>Accessories</i>	Scalpel for removing colours	Paper wiper, art eraser, fixative, pastel base, sandpaper block for grinding loose pigment for backgrounds	Watercolour brush, colour shaper	Paper wiper, brush, art eraser, fixative, pastel base, sandpaper block, sharpening knife (see below)	
<i>Special features</i>	Particularly soft waterproof oil-based crayon lead, excellent light-fastness	Excellent light-fastness, stable consistency and thus economical to use. Only minimal fixing is required due to outstanding adhesive qualities	Unlimited watercolour use, endless blending possibilities, excellent light-fastness	Easily smudged like pastel crayons, lead diameter of 4.3 mm ensures high break-resistance, ideal for travel. Pastel pencils should be sharpened with a sharpening knife (rather than a sharpener) to prevent the relatively soft lead from breaking	Excellent light-fastness, especially suited to artists, designers, architects and graphic designers

Colour Chart

- * reasonable light-fastness
- ** high light-fastness
- *** maximum light-fastness

		Abrecht Dürer Watercolour Pencils	Polychromos Colour Pencils	Polychromos Pastel	Pitt Pastel	Pitt Artist Pen
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	***	***	***	-	**
114	light skin	-	-	-	-	**
116	medium skin	-	-	-	-	**
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	***	***	***	-	***
223	deep red	**	**	-	-	**
217	middle cadmium red	**	***	-	-	-
126	permanent carmine	**	***	-	-	-
225	dark red	**	***	***	***	-
133	magenta	**	***	***	-	***
142	madder	**	***	-	-	-
226	alizarin crimson	**	**	*	*	-
127	pink carmine	**	**	-	***	***
124	rose carmine	**	***	-	***	-
123	fuchsia	**	**	***	-	-
125	middle purple pink	**	**	-	-	***
128	light purple pink	**	**	-	-	-
129	pink madder lake	**	**	***	-	***
119	light magenta	*	*	-	-	-
135	light red-violet	**	**	-	-	-
194	red-violet	**	***	-	***	-
134	crimson	**	**	***	-	***
239	lilac	-	-	-	-	**
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	***	***	***	***	-
220	light indigo	-	-	-	-	**
146	skyblue	***	***	***	-	**
144	cobalt blue-greenish	***	***	***	-	-
110	phthalo blue	***	***	***	***	-
152	middle phthalo blue	***	***	***	-	-
145	light phthalo blue	**	**	***	-	-
149	bluish turquoise	***	***	***	***	-
246	dark phthalo green	***	***	***	***	-
155	helio turquoise	***	***	-	**	-
153	cobalt turquoise	***	***	***	***	***
148	ice blue	-	-	-	-	**
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	**	***	-	***	-
170	may green	**	***	-	***	***
168	earth green yellowish	***	***	***	-	-
174	chromium green opaque	***	***	***	***	***
172	earth green	**	***	-	***	***
169	caput mortuum	***	***	***	***	***
192	Indian red	**	***	***	***	***
263	caput mortuum violet	***	***	***	***	-
193	burnt carmine	*	***	-	***	-
130	dark flesh	*	***	***	-	-
131	medium flesh	***	***	***	***	***
132	light flesh	***	***	***	***	***
189	cinnamon	**	***	-	***	***
191	Pompeian red	***	***	-	***	-
190	Venetian red	**	***	***	***	-
188	sanguine	***	***	-	***	***
187	burnt ochre	**	***	-	***	-
186	terracotta	**	***	-	***	***
183	light yellow ochre	**	**	-	**	-
185	Naples yellow	**	***	-	***	-
184	dark Naples ochre	**	***	-	***	-
268	green gold	***	***	-	**	***
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	***	***	***	-	***
290	ruby metallic	-	-	-	-	*
292	blue metallic	-	-	-	-	***
294	green metallic	-	-	-	-	***

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