



FABER-CASTELL
since 1761

Pitt Artist Pen
Dual Marker

Finest Artists' Quality · Made in Germany

Sustainable commitment

Carbon-neutral production

Faber-Castell's forests in Prata, Southeast Brazil, absorb 900,000 tonnes of carbon dioxide (CO₂), according to a scientific study by TÜV-Rheinland in 2012. The 10,000 hectare forestry project not only secures stocks of sustainable wood but also protects the environment through photosynthesis, which converts the CO₂ into biomass. The pine trees and forests in Prata, one third of which have been left untouched, therefore neutralise the climate-relevant carbon footprint of Faber-Castell's global production facilities. Large parts of the forests have become a habitat for rare species of animals and plants, 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>

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.



The Pitt Artist Pen family

Pitt Artist Pen - India ink

India ink drawings have a very long tradition in many countries. Excellent coverage as well as high lightfastness and ageing resistance have always been the compelling characteristics of this drawing medium. Alongside classic ink drawing, mixing materials is a trend of today's art scene. The range of possibilities of creatively combining India ink with many other drawing and painting media is the reason why artists find ink drawings particularly attractive.

Faber-Castell has combined all the advantages of artists' ink in a modern, uncomplicated drawing instrument, the Pitt Artist Pen.

- Pigmented India ink
- High lightfastness
- Waterproof on absorbent surfaces (e.g. paper)
- Does not bleed through paper
- Odourless, acid-free, pH-neutral



XXS Pitt Artist Pen fineliner XXS
available in black



XS Pitt Artist Pen fineliner XS
available in black



S Pitt Artist Pen fineliner S
available in 3 colours



F Pitt Artist Pen Fineliner F
available in 3 colours



M Pitt Artist Pen fineliner M
available in 3 colours



C Pitt Artist Pen calligraphy
available in 12 colours



1.5 Pitt Artist Pen bullet nib 1.5
available in 2 colours



1.5 Pitt Artist Pen metallic
available in 6 colours



2.5 Pitt Artist Pen bullet nib 2.5
available in white



B Pitt Artist Pen brush
available in 60 colours



FH Pitt Artist Pen fude hard
erhältlich in Schwarz



FM Pitt Artist Pen fude medium
available in black



BB Pitt Artist Pen big brush
available in 2 colours



The Pitt Artist Pen family

Pitt Artist Pen Dual Marker

The Pitt Artist Pen collection features a wide range of types of pen. The fineliners, bullet nibs, calligraphy tip and the various brush nibs are now joined by a further Pitt Artist Pen that has a very special feature: it is double-ended!

The Pitt Artist Pen Dual Marker has a large brush nib and a metal-encased fibre tip of 0.8 mm.

Sketching, drawing and large-scale painting is now possible with just one marker. These product features will particularly appeal to artists who are looking for a versatile drawing tool.

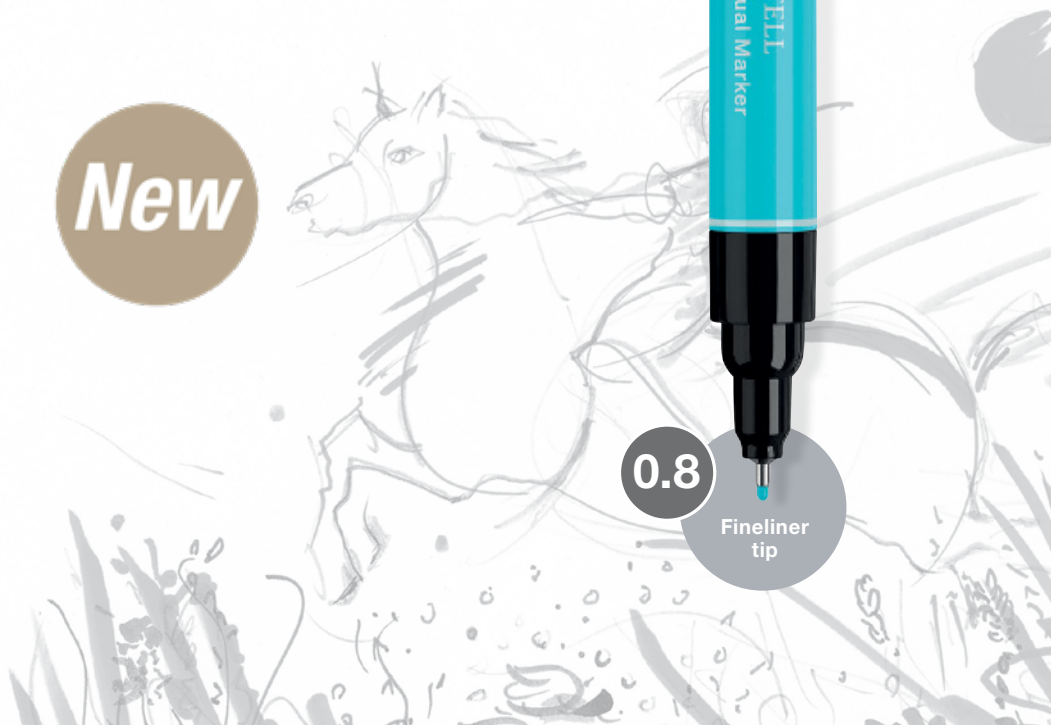
New

Big brush
nib



0.8

Fineliner
tip





FABER-CASTELL
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Double-ended Marker

The large brush nib

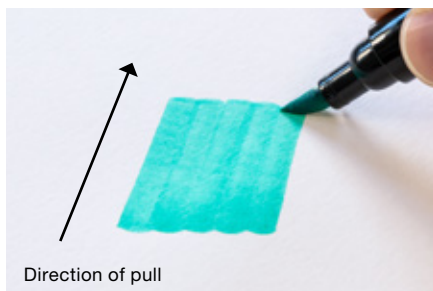
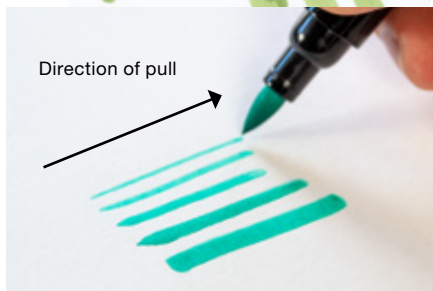
It is possible to draw lines of varying width with the flexible brush nib of the Pitt Artist Pen Dual Marker. The angle of inclination and the pressure applied to the nib determine the appearance of the line.

Moving the marker straight along the paper whilst applying strong pressure to the nib will produce a wide line; light pressure results in a finer line.

The interplay of lateral dragging and strong pressure results in the widest lines. Holding the marker in this way also means the areas can be covered quickly.

Regardless of whether you move the pen straight or sideways, changing the amount of pressure you exert from strong to weak will, with a little practice, allow a seamless transition from a wide line to a fine one.

A range of structures can be created by dabbing the nib of the brush on the paper. With short strokes and light pressure on the nib, dots or delicate structures are created; stronger pressure results in large, drop-shaped areas. With a little practice, this drawing method can be useful for depicting tree bark, foliage, fur and paths.



The metal-encased fibre tip

0.8



The fibre tip of the Pitt Artist Pen Dual Marker has a fixed line width of 0.8 mm and is perfect for all types of hatching.

In an ink drawing, hatching determines the tone values. Our visual experience helps us to draw conclusions about the type and nature of an object from the hatching. When the hatching lines are far apart, we perceive the area as bright; where there is an area of dense hatching, we perceive this as a dark part of the image. The most common types of hatching are parallel and cross-hatching.

Parallel hatching

In parallel hatching, strokes are drawn parallel to each other. Line spacing, the length of the stroke, overlapping and compacting influence the tone value. Hatching with several colours creates optical mixed tones.

Cross-hatching

In cross-hatching, hatching lines are overlapped at different angles. The greater the number of layers of hatching that are created on top of each other, the darker the area appears. The density, colourfulness and colour intensity of the cross-hatchings define a variety of mixed tones and shades.



The surface

Effect on different kinds of paper

The Pitt Artist Pen India ink pens can be used on a variety of surfaces. Along with many types of paper, the colours can also be used for mixed media techniques on canvas, wood and cardboard. The prerequisite for these surfaces is an undercoat.

Virtually every kind of paper is suitable: watercolour paper, drawing paper, marker paper, brown kraft paper, mixed media paper, hand-made paper, Ingres paper, washi paper (Japanese paper), construction paper, coloured paper and tracing paper. The water-based ink of the Pitt Artist Pen underlines the respective properties of the paper.

Whichever paper you decide to use: the India ink pens demonstrate very good ink flow on all surfaces and therefore even ink application. A further major advantage of India ink is that it does not bleed through the paper.



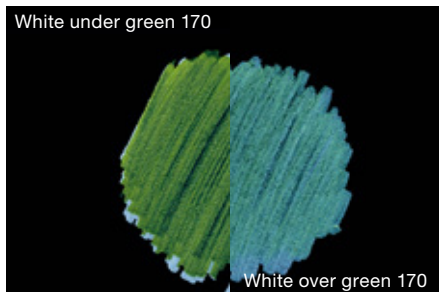
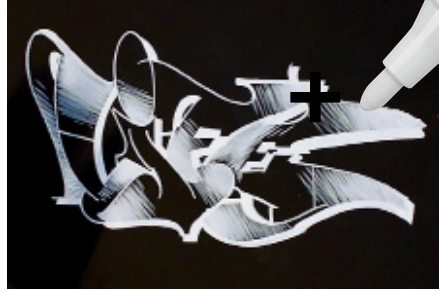
Dark and coloured paper

At first, you would never associate ink drawings with dark or coloured paper. And yet ink colours produce very attractive results both on coloured paper and brown kraft paper. However, the colour mixtures that arise in interaction with the paper colour should first be tested on a separate sheet.

In the case of very dark and black paper, it is advisable to use the white Pitt Artist Pen as an undercoat. Depending on the surface, the coverage of the white India ink pen varies from opaque to transparent, which can lead to different results when the ink is subsequently applied.

If you prefer a bright, clear colour on the white background, use two or more layers of white to increase the opacity on the dark paper.

An interesting variation can be achieved by first applying coloured ink to black paper, for example. On black, of course, the colour is hardly visible. If, however, it is covered with a layer of white ink using the white Pitt Artist Pen, a colour mixture with fine nuances is created.



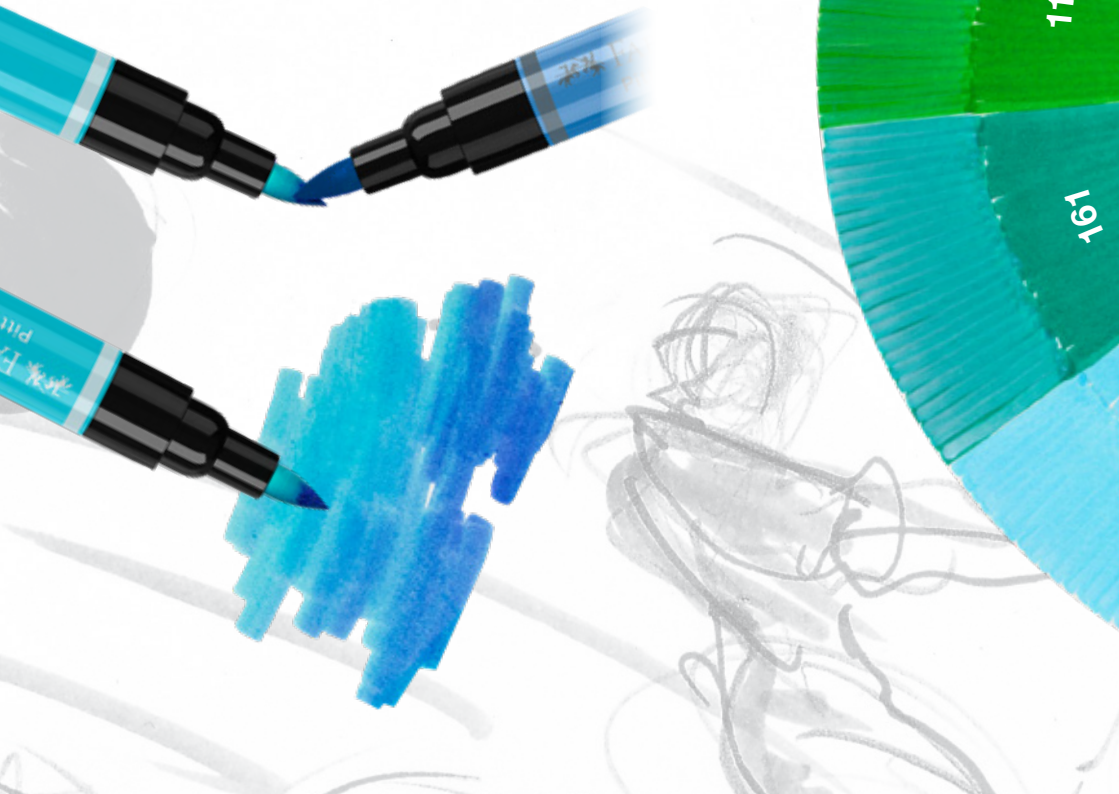
Playing with colours

Brighten – darken – intensify

White is used to lighten colours subtly.

Colours can be intensified by applying several layers of one particular colour; when overlaid with grey or the complementary colour, a colour is darkened.

By picking up a second colour with the nib of the brush, the colour of the marker darkens as you draw and gradually lightens again as the ink flows in.





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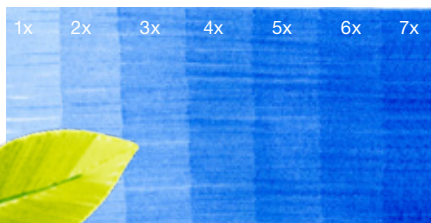


Tips und techniques

Using potential

Increasing colour saturation

The transparency of the ink makes it possible to create a nuanced colour gradation with only one colour. The colour saturation and density increase when the colour is applied more than once. The sheet to the right shows how to create attractive shades of colour by overlaying colours.



Ultramarine 120

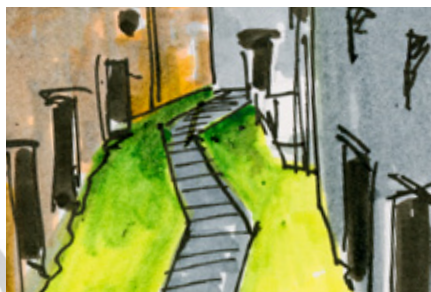
Colour gradient

For a colour gradient from light to dark, take up some water with the nib of the brush thus diluting the colour in the nib. When drawing, the colour will gradually intensify as the flowing ink slowly refills the nib. What is particularly important with this technique: the water must be absolutely clean to avoid deposits and germ formation in the nib.



Soft colour transitions

Attractive colour transitions are created when the nib of the brush is moved quickly over an area of paint that has not yet dried. In the process, pigments of the first colour dissolve and mix with the second colour. The result: soft colour transitions.



Tip

Ink residues that have collected in the nib of the marker after drawing over another colour are easy to remove again. Drawing on a separate piece of paper helps remove the ink residues and the nib fills up again with the colour of the respective marker.

Mixing colours

The transparency of the inks creates interesting mixed colours when dried shades are overlaid. The order in which the ink is applied plays an important role here. Usually you work from light to dark, as lighter colours are more transparent than dark ones, but, as the example below shows, working from dark to light also produces very attractive results.



$$189 + 109 + 148$$



$$107 + 148 =$$



Areas of use

Popular drawing trends

Drawing and painting on location – for example in the form of nature sketching or nature journaling – have become a popular trend in recent years. The act of looking very closely, perceiving things with all your senses and actually feeling nature is more than “just” drawing. In urban sketching, the drawing and painting process also involves capturing the hustle and bustle in a town or city or the vitality of an event. The point of urban sketching is not the perfect representation of a scene. It is rather the original seeing and perceiving that is fascinating in on-site drawing.

The drawing and painting potential of the Pitt Artist Pen Dual Marker enables the artist to capture impressions on location and to express them in his or her individual style.

Maybug

→ Family Scarabaeidae
Leaf-/fan shaped
antennae



Lake Constance
JUNE 2022



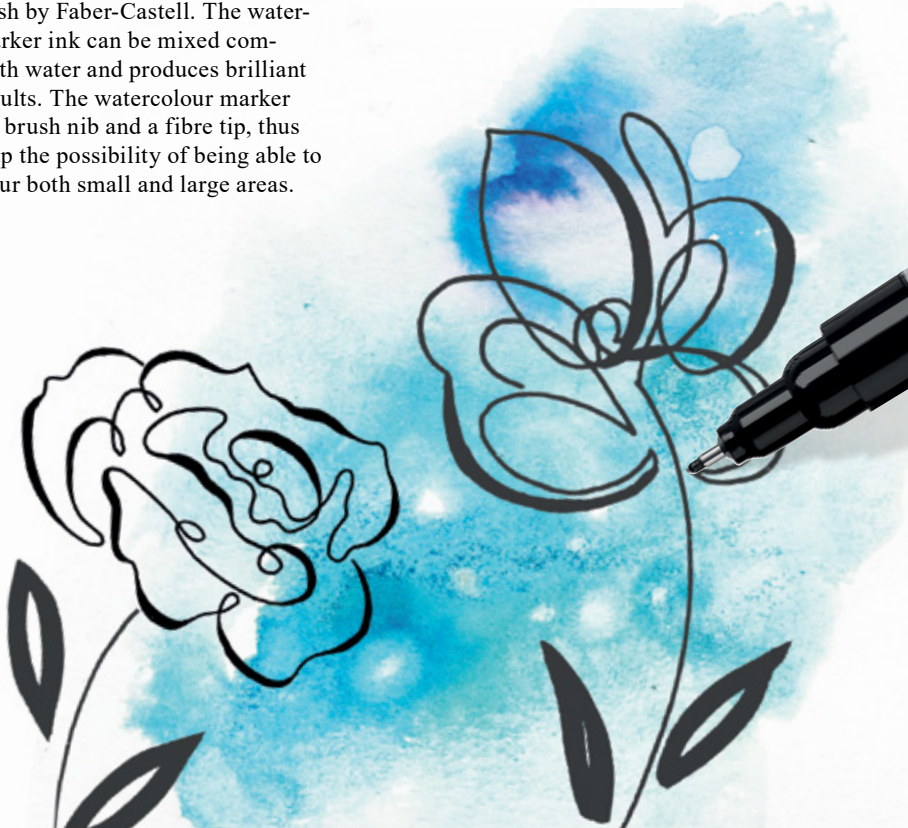
2,2 - 2,6 cm



Mixed Media

Many artists give their pictures artistic expression by using watercolours. Due to the fact that it is waterproof, the ink of the Pitt Artist Pen Dual Marker is perfect for being painted over with watercolours once dry. The stroke does not change during watercolour painting which means that the artist is free to paint as he/she wishes.

Optimal companions for watercolour painting on location are the Albrecht Dürer Watercolour Markers and the water brush by Faber-Castell. The watercolour marker ink can be mixed completely with water and produces brilliant colour results. The watercolour marker also has a brush nib and a fibre tip, thus opening up the possibility of being able to watercolour both small and large areas.



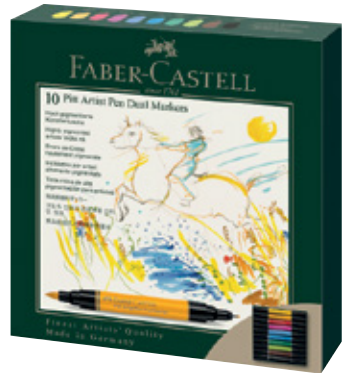
Colours

Colour no.	Colour name	Pitt Artist Pen Dual Marker sets				
		Light-fast-ness	.. 05	.. 10	.. 20	.. 30
Pitt Artist Pen Dual Marker						
104	light yellow glaze	*				•
107	cadmium yellow	***		•	•	•
109	dark chrome yellow	***	•	•	•	•
110	phthalo blue	***		•	•	•
112	leaf green	**			•	•
113	orange glaze	***				•
118	scarlet red	***			•	•
120	ultramarine	***	•	•	•	•
125	middle purple pink	***		•	•	•
131	coral	***				•
132	beige red	**				•
136	purple violet	***			•	•
146	sky blue	**			•	•
148	ice blue	**				•
154	light cobalt turquoise	***			•	•
161	phthalo green	***				•
167	permanent green olive	**				•
170	may green	***	•	•	•	•
174	chromium green opaque	***			•	•
175	dark sepia	***	•	•	•	•
180	raw umber	***				•
188	sanguine	***				•
189	cinnamon	***			•	•
192	India red	***			•	•
199	black	***		•	•	•
219	deep scarlet red	***	•	•	•	•
232	cold grey III	***			•	•
264	dark phthalo green	**		•	•	•
268	green gold	**			•	•
272	warm grey III	***				•





16 20 05



16 20 10



16 20 20



16 20 30



All colours are also available individually

