



FABER-CASTELL
since 1761



Pitt Artist Pen



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, which is particularly important. A respectful interaction with nature is key alongside sustainability.



Carbon Neutral
Regular
Surveillance
Corporate Carbon
Footprint

www.tuv.com
ID 000040930



Wood from certified sustainable forestry is the most important raw material for the Faber-Castell product range.



The mark of responsible forestry



The Faber-Castell Group works on reducing plastics or rather replacing 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 webpage.
<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 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.



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 like ink drawings.

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

**Made in
Germany**



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The nibs



Brush

Brush nibs

Brush
Available in 60 colours
Line width variable



Soft Brush

Soft Brush
Available in 11 colours
Line width variable



Big Brush

Big Brush
Available in black
Line width variable



Bullet nib 1.5
Available in 2 colours
Line width 1.5 mm



Bullet nib 1.5 Metallic
Available in 6 colours
Line width 1.5 mm



Bullet nib 2.5
Available in white
Line width 2.5 mm

Fineliner

Fineliner XS
Available in black
Line width 0.1 mm



Fineliner S
Available in 11 colours
Line width 0.3 mm



Fineliner F
Available in 3 colours
Line width 0.5 mm



Fineliner M
Available in 3 colours
Line width 0.7 mm



Calligraphy

Calligraphy C
Available in 12 colours
Line width 2.5 mm



Soft Calligraphy SC
Available in black
Line width 1-3 mm



Brush and fineliner



Various ways of working with the brush tip

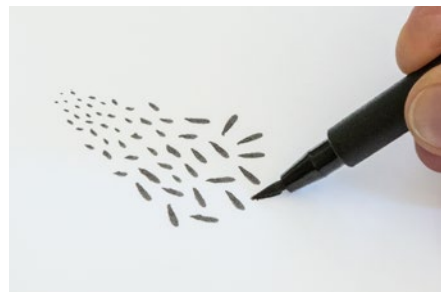
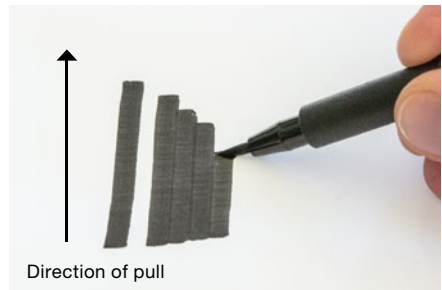
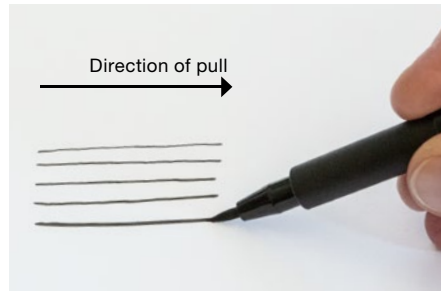
It is possible to draw lines of varying width with the flexible brush tip of the Pitt Artist Pen Brush. The angle of inclination and the pressure applied to the tip determine the appearance of the line.

Moving the pen straight along the paper whilst applying strong pressure to the tip will produce a wide line; light pressure results in a fine line.

The widest lines are produced by exerting strong pressure and holding the brush sideways. These lines can also be used to fill areas quickly.

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

A range of structures can be created by dabbing the tip of the brush onto the paper. Dots or fine structures are created by applying only a little pressure to the tip; if you bend the brush tip vigorously, it leaves behind large, drop-shaped areas. This creates scattered accents that are helpful for drawing tree bark, leaves, fur and paths.



Fixed line widths with fineliners

Pitt Artist Pen fineliners are perfect for all kinds of hatching. With fixed line widths from 0.1 to 0.7 mm, they provide the artist with a wide selection of lines.

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, the human eye perceives this as a dark part of the image. The most common types of hatching are parallel and cross-hatching.

Parallel hatching

In parallel hatching, structures 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 lie on top of each other, the darker the surface appears. The density, colourfulness and colour intensity of the cross-hatchings define a variety of mixed tones and shades.

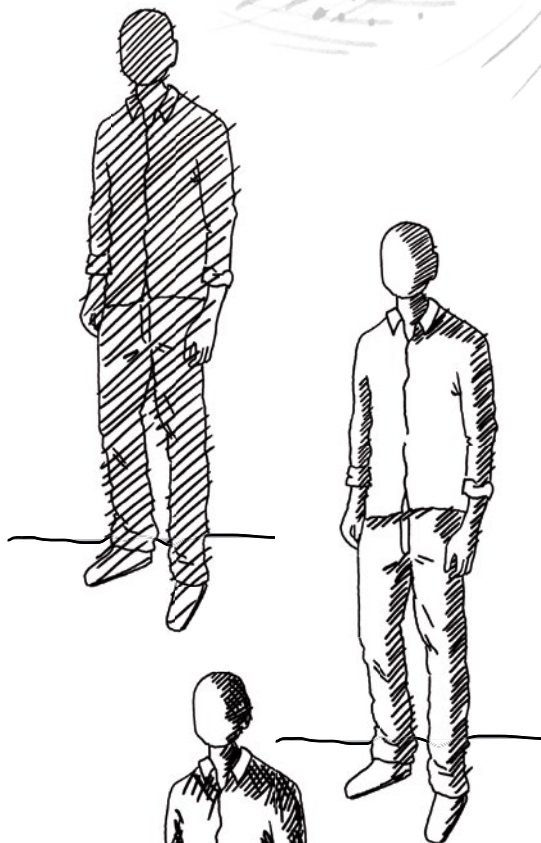


Bullet nib and chisel tip

The bullet nib

All types of hatching can also be creatively implemented with the 1.5 mm thick bullet nib. In spite of the fixed line width, the individual variation possibilities of hatching are considerable.

Hatching consisting of long strokes in the same direction, loosely laid over a contour drawing, has an even look without any depths.



Short lines in the same direction, on the other hand, define areas of light and shadow through overlapping and give the object plasticity.



Different directions of hatching look lively and underline the plasticity of organic forms.



The chisel tip

The chisel tip is particularly popular in Western and Arabic calligraphy. An interplay of fine and wide lines created by the chisel tip results in artistic lettering. The advantage of the chisel tip is its variable use: you can write with the wide side as well as with the corner.

When writing, the index finger and thumb guide the pen from above, the middle finger guides from below. The hand should guide the pen in a controlled but not cramped manner. It is recommended to keep the pressure on the chisel tip as constant as possible and not to vary it.

Letter shapes, writing proportions and colour design encourage a multifaceted art that fascinates both amateurs and artistic calligraphers. Lettering is a genre which has emerged in recent years and inspired many creative people. Designing cards, vouchers and personal messages already has a large fan base.



The Surface

Effect on different kinds of paper

The Pitt Artist Pen India ink pens can be used on a variety of surfaces. Besides 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 papers, 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.

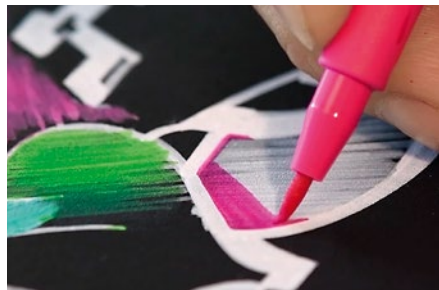


Dark and coloured paper

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 surface should first be tested on a separate sheet.

For very dark and black papers, 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 surface.



Playing with colours

Brighten – darken – intensify

Colours can be intensified by applying several coats of one particular colour, and interesting mixed colours can be created by overlaying two or more colours.

Colours are lightened with white, and darkened with grey tones or complementary colours.

Tip:

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





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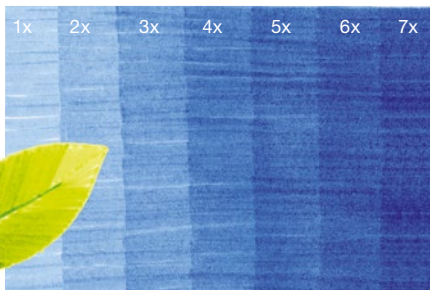


Tips and techniques

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 beautiful shades of colour by overlaying colours.



Ultramarine 120

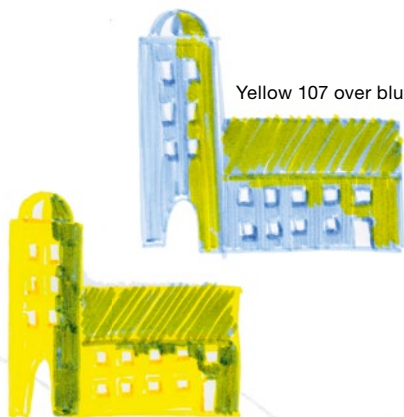
Colour gradient

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



Mixing colours

Interesting mixed colours can be created by overlaying individual tones. 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 shows, working from dark to light is also very attractive.



Yellow 107 over blue 120

Blue 120 over yellow 107

Colour transitions

The finest colour nuances are created when the tip of the brush is moved over a surface which has already been painted. During this process, some particles of the background colour dissolve. During subsequent painting, these particles mix with the colour of the pen and result in flowing mixed tones.

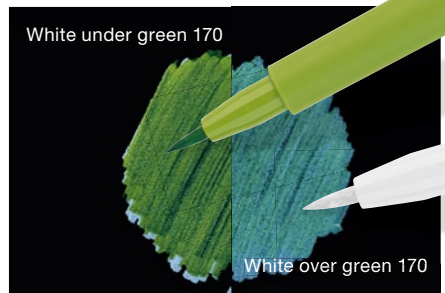


Using white under / over colours

As already described, the white Pitt Artist Pen is a good undercoat on dark and coloured paper to subsequently take coloured ink. The white undercoat ensures that the colour tone applied is rich in colour on the paper. Without this undercoat, the coloured ink would blend with the coloured or dark background.



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 a fine nuance is created.



Areas of use

Ink drawing

Classic ink drawing has not lost any of its appeal to this day. With its exact lines, its pictorial effect is reminiscent of etchings or old engravings.

Playing with all kinds of different lines is a high art and requires attentive vision and anticipation. With a lot of practice, representing light and shadow in hatching is rewarded with a perceptive ability which can be transferred to all drawing and painting techniques.

India ink pens, such as the Pitt Artist Pen, have not replaced drawing with genuine ink, but are much easier to use. Together with the variety of colours in India ink this leads to modern interpretations of ink drawing.



Architecture

India ink pens are popular with architects, interior designers and landscape architects for adding colour to a sketch.

Technical drawings which can be created using a fineliner are the idea basis for this. Scribbles on sketch or tracing paper are just as exact here as on printed plans.

The 60 colours of the Pitt Artist Pen Brush provide designers with a wide range of colours for the three-dimensional execution of their ideas.



Areas of use

Urban sketching

More and more people are wanting to experience painting and drawing on location again. For urban sketchers, feeling the immediate atmosphere of nature or the hustle and bustle of the city is an essential part of the drawing and painting process. In urban sketching, the artists are not interested in the perfect representation of a scene. Rather urban sketchers are fascinated by the original seeing and perceiving.

The perfect combination for capturing all impressions on location are the fineliner or graphite pencil for sketching and the Pitt Artist Pen Brush for colouring.



Many urban sketchers also particularly like using watercolours in their drawings. The waterproof ink drawing does not change when painted over with watercolours, so the artist can act freely.

The water brush and the Albrecht Dürer Watercolour Markers from Faber-Castell are the perfect companions for painting in watercolours on location. The two tips make it possible to create fine lines as well as surfaces. The ink can be mixed with water and produces brilliant colour results.



Areas of use

Fashion illustration

Every fashion or costume designer sets great store by his or her very own style. The individual (drawing) style is already evident in the design phase, in which all kinds of drawing media are used to depict figurines and accessories.

The Pitt Artist Pens provide very creative style variations. Contours with fineliners or bullet nibs, hatching as a suggestion of body dimensions or hatching to provide emphasis in the background – the designer has a number of possible combinations to choose from.

In this genre, combinations with water soluble media produce absolutely artistic drawings. Along with the Albrecht Dürer Watercolour Markers, water soluble colour pencils, such as the Albrecht Dürer pencils, are interesting as they can set further accents with an additional linear alignment.



ma. green
with yellow flowers

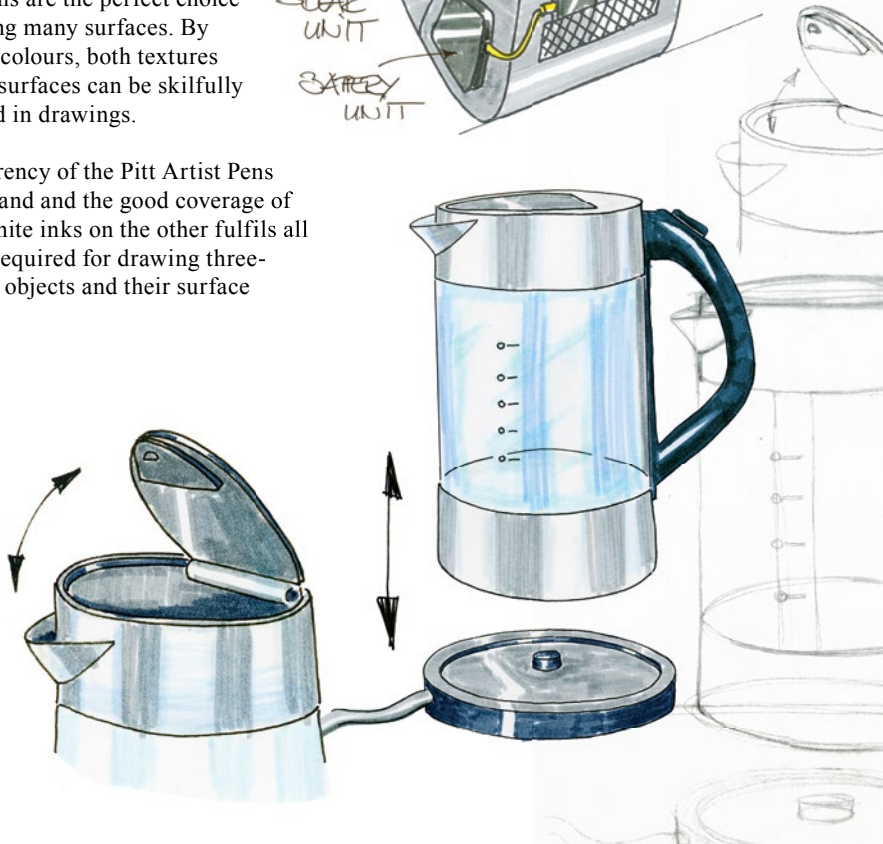
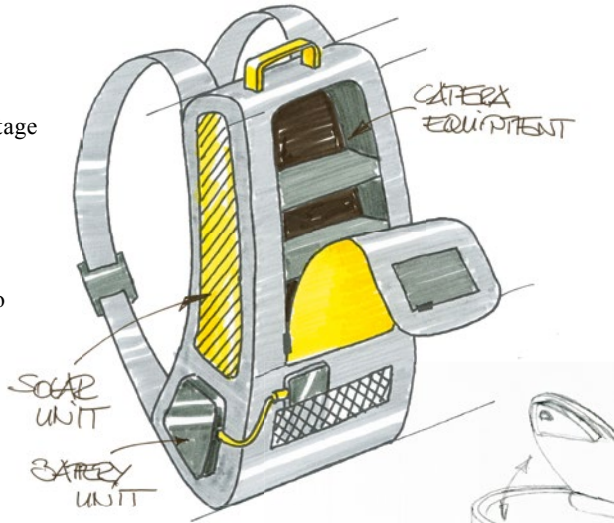


Product design

The design process of a product always starts with a hand sketch. The designer starts off by collecting ideas with light pencil or fineliner sketches. The next stage is the elaboration of particular designs with colour pencils or India ink pens.

Products can have a variety of surfaces. Drawing glass requires a different approach from the approach required to create the look of fabric or metal. With their transparent colour application, India ink pens are the perfect choice for portraying many surfaces. By overlapping colours, both textures and smooth surfaces can be skilfully implemented in drawings.

The transparency of the Pitt Artist Pens on the one hand and the good coverage of black and white inks on the other fulfils all the criteria required for drawing three-dimensional objects and their surface textures.

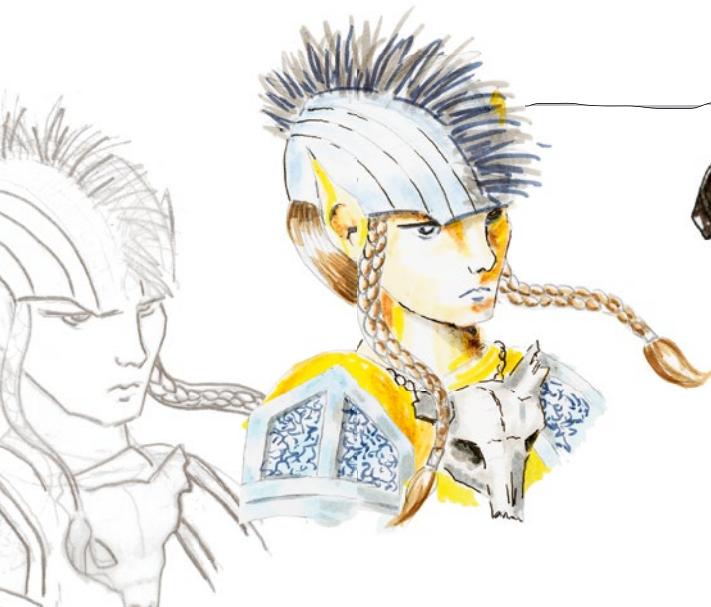


Areas of use

Game design

Game design - what's that? All computer games, mobile games and animated games have to be designed and implemented technically. And that is exactly what a game designer does. An exciting task which requires considerable creativity and something which can be studied.

Every designer has his or her own personal drawing style. But usually the designers start off developing their characters and game worlds by making first sketches in pencil which can then be used to further develop the concept. The designer can then use colour pencils, fineliners and India ink pens to colour the drawing. These drawings serve as a basis for the subsequent technical implementation on the computer.

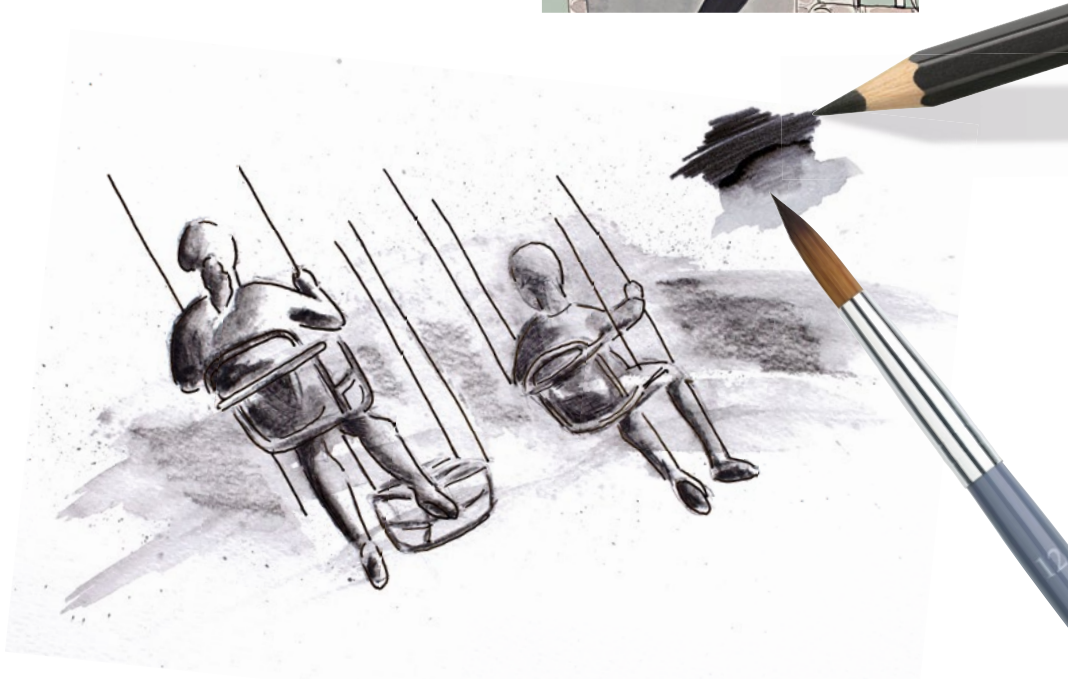


Mixed media

All Pitt Artist Pens are waterproof and therefore the ideal basis to be combined with watercolours or water soluble media.

Along with the Albrecht Dürer Water-colour Markers and the water-soluble Albrecht Dürer artists' colour pencils, the Graphite Aquarelle pencils are also particularly attractive. On white and tinted paper, these water-soluble pencils reveal their full potential with gradations from light grey to deep black.

Even dry painting media enter into an extravagant symbiosis with India ink pens. Combinations of linear ink drawing and a two-dimensional application of graphite or charcoal create an unusual image effect.



Colours

Number	Colour	Pitt Artist Pen Brush studio boxes				
		Light-fastness	12 ct.	24 ct.	48 ct.	60 ct.
Pitt Artist Pen Brush						
101	white	***				•
103	ivory	**		•	•	•
104	light yellow glaze	*		•	•	•
107	cadmium yellow	***	•	•	•	•
108	dark cadmium yellow	**		•	•	•
109	dark chrome yellow	***			•	•
110	phthalo blue	***		•	•	•
112	leaf green	**	•	•	•	•
113	orange glaze	***	•	•	•	•
114	pale pink	**			•	•
116	apricot	**			•	•
118	scarlet red	***			•	•
120	ultramarine	***			•	•
121	pale geranium lake	***	•	•	•	•
125	middle purple pink	***	•	•	•	•
127	pink carmine	**		•	•	•
129	pink madder lake	**			•	•
131	coral	***			•	•
132	beige red	**		•	•	•
133	magenta	**		•	•	•
134	crimson	***			•	•
136	purple violet	***	•	•	•	•
143	cobalt blue	**		•	•	•
146	skyblue	**	•	•	•	•
148	ice blue	**			•	•
153	cobalt turquoise	***			•	•
154	light cobalt turquoise	***		•	•	•
156	cobalt green	**		•	•	•
157	dark indigo	***			•	•
161	phthalo green	***			•	•
162	light phthalo green	**		•	•	•
167	permanent green olive	**			•	•
169	caput mortuum	***	•	•	•	•
170	May green	***			•	•
171	light green	*			•	•
172	earth green	***			•	•
174	chromium green opaque	***			•	•
175	dark sepia	***			•	•
177	walnut brown	***			•	•
178	nougat	***			•	•
180	raw umber	***		•	•	•
186	terracotta	***			•	•
188	sanguine	***			•	•
189	cinnamon	***			•	•
192	Indian red	***			•	•
199	black	***	•	•	•	•
219	deep scarlet red	***			•	•
220	light indigo	**			•	•
230	cold grey I	**			•	•
232	cold grey III	***	•	•	•	•
233	cold grey IV	***			•	•
235	cold grey VI	***			•	•
239	ilic	**			•	•
247	indanthrene blue	***			•	•
264	dark phthalo green	**	•	•	•	•
268	green gold	**			•	•
270	warm grey I	**			•	•
272	warm grey III	***		•	•	•
273	warm grey IV	***			•	•
274	warm grey V	***			•	•

Pitt Artist Pen special nibs		
Number	Colour	Light-fastness
Pitt Artist Pen Fineliner		
S 110	phthalo blue	***
S 113	orange glaze	***
S 125	middle purple pink	***
S 133	magenta	**
S 156	cobalt green	**
S 170	May green	***
S 219	deep scarlet red	***
S 247	indanthrene blue	***
Pitt Artist Pen Monochrome		
XS 199	black	***
S 175	dark sepia	***
S 188	sanguine	***
S 199	black	***
F 175	dark sepia	***
F 188	sanguine	***
F 199	black	***
M 175	dark sepia	***
M 188	sanguine	***
M 199	black	***
B 175	dark sepia	***
B 188	sanguine	***
B 199	black	***
B	101 white	***
1.5	199 black	***
SC	199 black	***
BB	199 black	***
2.5	101 white	***
1.5	101 white	***
Pitt Artist Pen Calligraphy		
C	101 white	***
C	127 pink carmine	**
C	174 chromium green opaque	***
C	175 dark sepia	***
C	178 nougat	***
C	180 raw umber	***
C	188 sanguine	***
C	199 black	***
C	247 indanthrene blue	***
C	268 green gold	**
C	272 warm grey III	**
C	273 warm grey IV	***
Pitt Artist Pen Metallic		
1.5	250 gold	**
1.5	251 silver	***
1.5	252 copper	**
1.5	290 ruby metallic	*
1.5	292 blue metallic	***
1.5	294 green metallic	***
Pitt Artist Pen Soft Brush		
SB	157 dark indigo	***
SB	220 light indigo	**
SB	230 cold grey I	**
SB	232 cold grey III	***
SB	233 cold grey IV	***
SB	235 cold grey VI	***
SB	270 warm grey I	**
SB	272 warm grey III	***
SB	273 warm grey IV	***
SB	274 warm grey V	***
SB	199 black	***

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

