



FABER-CASTELL
since 1761

Pitt Graphite Matt



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.



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 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 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.



Pitt Graphite Matt: the new black

Pitt Graphite Matt

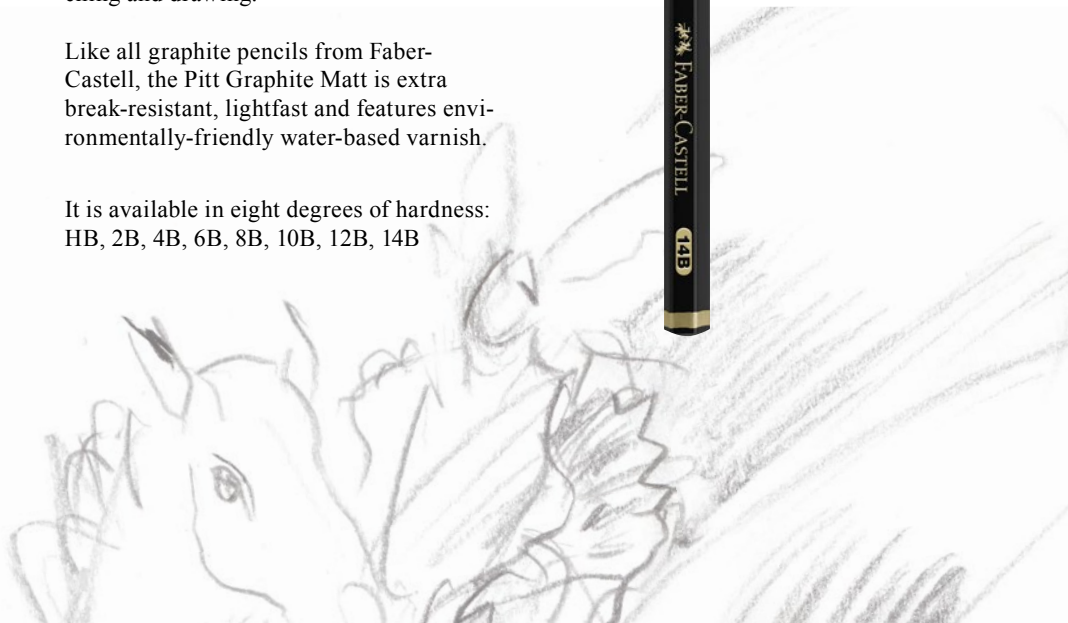
Matt and deep black – artists all over the world have been searching for a graphite lead like this one for years. But now their search is over because, after a long development period, Faber-Castell is now presenting the Pitt Graphite Matt, a graphite pencil that meets precisely these requirements.

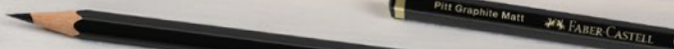
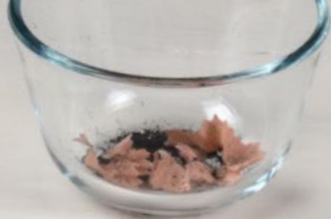
The Pitt Graphite Matt is the new black. The graphite pencil stands for reduced reflection on paper, for maximum tonal value density and incredible depth effect.

The new graphite pencils with their extra matt look are unique in texture and boast the highest artist quality. The soft laydown gives the drawing a spontaneous, artistic touch and is ideal for extravagant sketching and drawing.

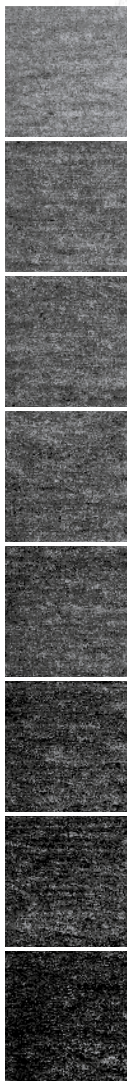
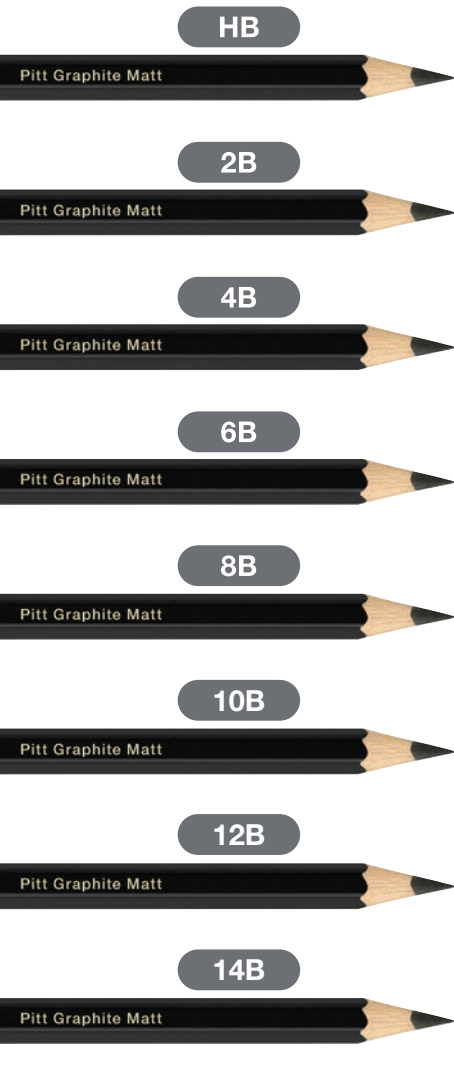
Like all graphite pencils from Faber-Castell, the Pitt Graphite Matt is extra break-resistant, lightfast and features environmentally-friendly water-based varnish.

It is available in eight degrees of hardness: HB, 2B, 4B, 6B, 8B, 10B, 12B, 14B





The degrees of hardness



Essentially, a pencil consists of graphite, clay and binding agents. The way these constituent parts are put together determines the hardness of the pencil. Graphite is responsible for the blackness, clay acts as a binder and gives the pencil shape and strength after firing. Grease and wax provide the pencil with glide, strength and adhesion to the paper.

The new Pitt Graphite Matt offers a differentiated spectrum from medium grey to deep black. With the well-known classification from HB (H = hard and B = black) to 14B, artists choose the appropriate shade of black for their drawings. The greater the number before the B, the blacker the respective lead.

With its 14B lead, Faber-Castell has come up with another world first. The extremely deep black drawing, in combination with the matt look, opens up a new dimension of monochrome drawing.

Pitt Graphite Matt and Castell 9000: a comparison

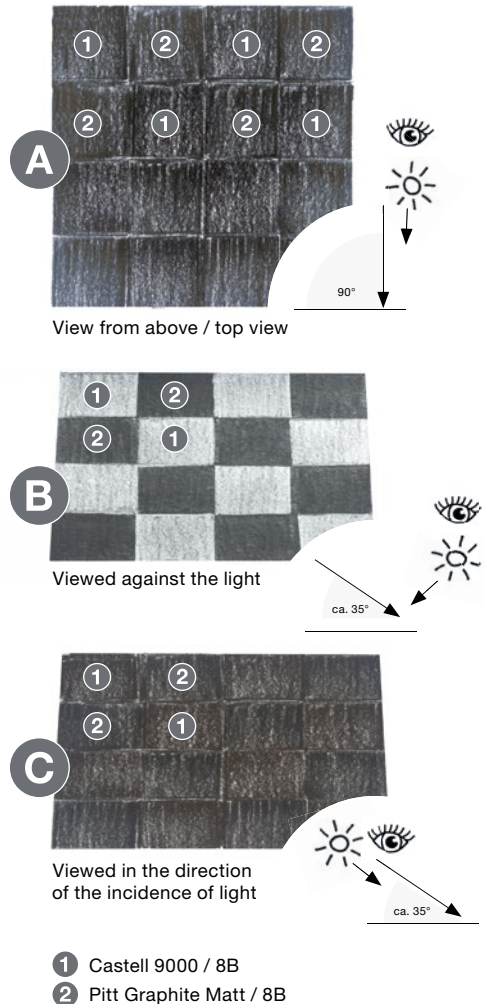
The new, innovative Pitt Graphite Matt is something very special. With its matt look, it distinguishes itself from the results of normal pencils, such as the Castell 9000 for example. However, this does not mean that there is a “better” or “worse” pencil when the two are compared. They are quite simply just “different”.

The special feature of the Pitt Graphite Matt can be seen by directly comparing it to the Castell 9000. In the example to the right, areas were coloured in a chessboard pattern using a Castell 9000 and a Pitt Graphite Matt in hardness grade 8B.

Viewed from above **A**, the black areas created by the two pencils show virtually no difference in appearance.

If the same drawing is viewed against the light **B**, the difference in graphite quality is obvious. Due to the reflection of light, the black area created by the Castell 9000 appears to be light grey when viewed against the light, while the black areas of the Pitt Graphite Matt are still seen as a rich black.

If you look at the same drawing in the direction of the incidence of light, you will again see an appearance similar to that of the top view **C**.



Paper + tools

The paper

As with all painting and drawing techniques, the choice of paper is largely a matter of taste and depends on the drawing style. The decisive factor is what you are looking to achieve with your drawing.

A drawing with a photorealistic look requires a smoother, fine paper with little grain.

If the focus of the drawing is on a more brisk, artistic stroke, it is advisable to choose a rougher paper that breaks the stroke of the graphite pencil somewhat. This may well be a watercolour paper with a vivid grain. The result is a varying stroke defined by a lively, irregular line.

Drawing paper should not weigh less than 100 g/m², as a paper with a lower weight is not resistant enough for intensive strokes. It is also important to ensure good adhesion of the graphite to the paper.

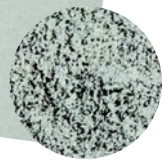
The combination with fancy papers or backgrounds can support a simple drawing enormously in terms of character. If you are brave and willing to try things out, striking pictures can also be created on wrapping paper, coloured paper, primed canvases and prepared wood.



Watercolour paper



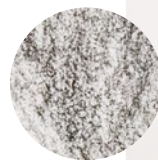
Canson



Tracing paper



Drawing paper



Erasing and smudging as a stylistic device

Many artists reject erasing. But erasers, eraser pencils and art erasers are not just tools for correction.

Even lines or smaller, lighter areas, such as lights on the water, can be shown to advantage with an eraser pencil. The wood-cased eraser pencil is good to sharpen and ensures consistent line thickness when erasing.



An art eraser can be shaped individually and thus used as an extremely fine tool. Finer lines can be removed if the eraser is formed into a point. When used over a wide area, larger areas of the drawing can be lightened quickly and specifically. Lightening over a paper edge creates exact edges.



Smudging is a very creative stylistic device. Blending aids can be used to even out visible steps between grey tones and create a homogeneous area. Cotton buds, blending stumps, brushes and sponges can be used as tools. A really practical tool that you always have to hand is a fingertip. With an erasing knife, graphite pigments can be scraped off the lead and then smudged.



Classic drawing techniques

Parallel and cross hatching

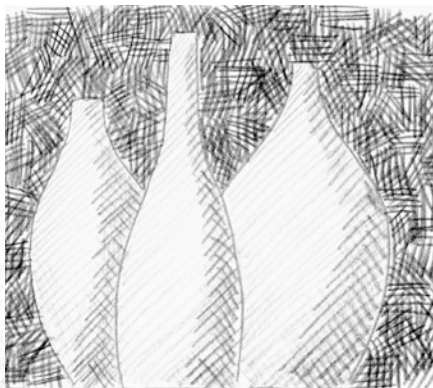
In monochrome drawing, the colour and brightness of an object are converted to shades of grey. The basic drawing techniques for representing these tonal values are parallel hatching, cross hatching and shading. The techniques can be used individually or in mixed forms.

Parallel hatching

In parallel hatching, strokes are placed parallel to each other. The hardness of the pencil, the distance between the lines, the length of the strokes as well as overlays and compacting influence the tonal value of the drawing.

Cross hatching

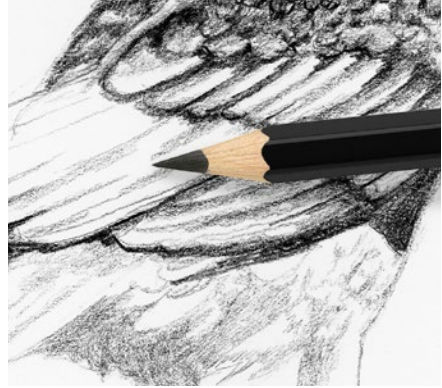
In cross hatching, hatching lines are overlapped at different angles. The greater the number of layers of hatching that lie on top of each other, the darker the area appears. Here, too, the hardness of the pencil, the density of the hatching as well as the drawing pressure produce a variety of shades.



Shading and combining techniques

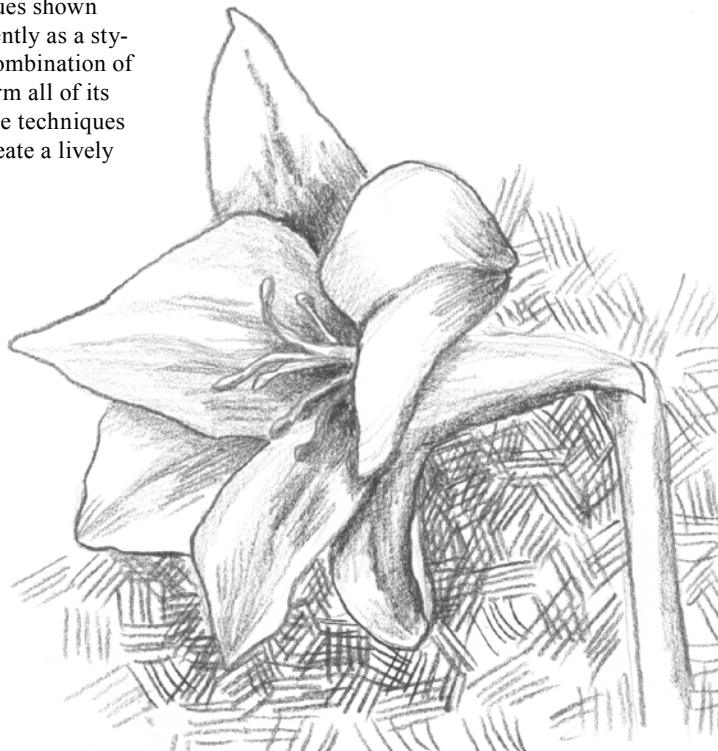
Shading

When shading, the entire surface of the graphite lead produces a uniform grey area without a visible grid. This is achieved by keeping the pencil extremely flat. The tonal values from light to dark are controlled by weak or strong drawing pressure and the selection of the degree of hardness. This technique is particularly vivid on paper with a rough surface. When shading, the graphite particles remain only on the tips of the grainy paper and result in an expressive drawing.



Combinations

Each of the drawing techniques shown above can be used independently as a stylistic device. However, the combination of several techniques has a charm all of its own. When used skilfully, the techniques complement each other to create a lively composition.

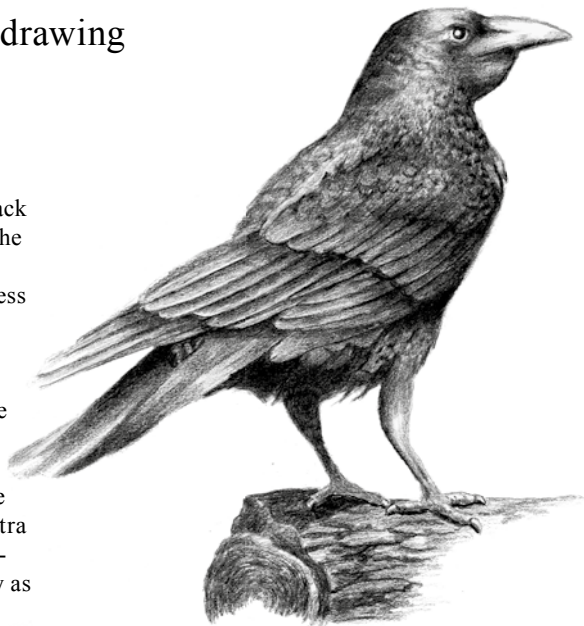


Areas of use

Photorealism and portrait drawing

Any artist engaged in monochrome drawing knows from experience that black is not always black. The black tones of the Pitt Graphite Matt produce drawings of finely graduated, intense depth, regardless of the angle they are viewed from.

The eight degrees of hardness from HB to 14B provide the artist with exactly the range of greyscale needed for photorealism and portrait drawing. By carefully building up the depths, artists can create images of absolute clarity and detail. Ultra fine structures, such as hair, fur and feathers, can be created just as successfully as shaded areas.





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Uniquely matt

The matt effect of the Pitt Graphite Matt is extremely helpful when taking a photo or scan of the drawing for documentation purposes. Here, there is no interfering material-related reflection and the black of the graphite is reproduced in its original blackness.

The Pitt Graphite Matt is suitable for drawings of all genres. An artist's drawing style is as unique as a fingerprint and determines the drawing result, regardless of whether the drawing is naturalistic, technical, or created with gentle strokes.



Drawing in a new dimension

An interplay of glossy and matt



Artists are constantly looking for new, individual forms of expression. So why not combine the gloss of the Castell 9000 and the matt of Pitt Graphite Matt in one drawing? Playing with backlighting then becomes a creative stylistic device here.

The artist can use one of two ways of application.

In variant **A**, trees were spontaneously drawn with a Castell 9000 on a black surface created with a Pitt Graphite Matt.

Example **B** on the opposite page shows the second method. Here, areas for the two pencils are planned deliberately and placed alternately next to each other. In this variant, the contrast of the pencil types in backlight is stronger than in variant **A**.

With this absolutely innovative way of drawing, limits are only set by the artist's imagination.



Viewed from above: draw trees with a Castell 9000 on an area created with a Pitt Graphite Matt



Viewing the same drawing against the light

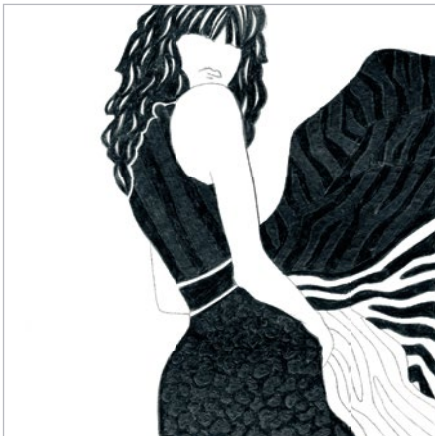
Planned black areas **B**



Plan areas with a Castell 9000 and a Pitt Graphite Matt



Fill areas alternately with a Castell 9000 and a Pitt Graphite Matt



Finished picture
Viewed from above



Finished picture
Viewed against the light

You can find the template for this picture at www.faber-castell.com.

Artistic combinations

Fascinating picture worlds

The Pitt Graphite Matt is a genuine multi-player. It opens up a whole world of innovative possibilities for artists looking for new forms of expression. For example, the interplay with artists' watercolour pencils, such as Graphite Aquarelle and Albrecht Dürer, gives rise to new, extravagant interpretations of drawing.

Albrecht Dürer



Graphite Aquarelle



The approach can be diverse. The composition with the Pitt Graphite Matt can be created in such a way that subsequent shading with the Graphite Aquarelle brings a pictorial character into the picture (picture above).

But drawing the other way round also has its charms. An area watercoloured with an Albrecht Dürer pencil provides a good base to be drawn on with the Pitt Graphite Matt. The result is an artistic fusion of watercolour and line (picture on the left).



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A touch of colour can support the black of the Pitt Graphite Matt in its pictorial effect. The subtle combination with the Polychromos artists' colour pencils creates specific pictorial atmospheres that draw the viewer into a cool or warm pictorial world. Balanced colour support in no way blurs the character of the graphite.

However, a colourful section can also have a positive effect on a monochrome drawing. The fine shades of the Polychromos range offer a wide range of colour tones that can be perfectly used for this purpose.



Polychromos

Overview of tools

Sharpener for neat and precise sharpening of pencils



18 31 00

Hand-crafted multi-purpose knife for sharpening artists' pencils or scraping off pigments



18 13 98

Kneadable art eraser for correcting and brightening pencil drawings – individually mouldable



12 72 20

PVC-free eraser for neat removal of pencil lines



18 87 30

Blending stumps are suitable for smudging



12 27 80

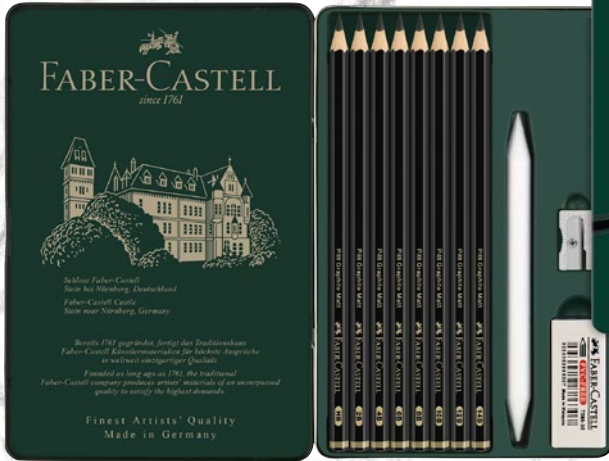


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