



FABER-CASTELL  
*since 1761*

# Pitt Monochrome



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 (CO<sub>2</sub>), according to a scientific study by TÜV-Rheinland in 2012. The 10,000 hectare forestry project not only secures stocks of sustainable wood but also protects the environment through photosynthesis, which converts the CO<sub>2</sub> 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 0000040930



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.



# Graphite pencils Castell 9000 and Castell 9000 Jumbo



The Castell 9000 sharpener boasts different sharpening angles and a titanium coated blade.

The Castell 9000 and the Castell 9000 Jumbo are the ideal expressive, artistic medium, not just for professionals but also for hobbyists.

They are great for writing and for technical drawing, but also for quick drafts, sketches and realistic portraits. A drawing done with Castell pencils comes to life through the strength of the lines created with even graphite laydown and a wide variety of drawing techniques. You can achieve exciting effects and contrasts by using different degrees of hardness, and tones varying between light grey (6H) and deep black (8B).

The thick graphite tip of the Castell 9000 Jumbo in particular allows you to work quickly in larger areas thanks to its wide range of line widths.

8B		
7B		Extra soft and extremely deep black
6B		For drawings of the utmost ink-like depth
5B		Very soft and very black
4B		Very soft and very black
3B		For a picturesque colour effect and extreme depth
2B		Very soft and black
B		Soft and black
HB		Medium soft and medium black
F		For drawing and writing
H		Hard
2H		Harder
3H		Very hard
4H		Extra hard
5H		Extra extra hard
6H		The hardest

Ideal for artistic, pictorial drawing

Ideal for writing

Ideal for technical drawing e.g. for precise plans





# Basic Drawing Techniques



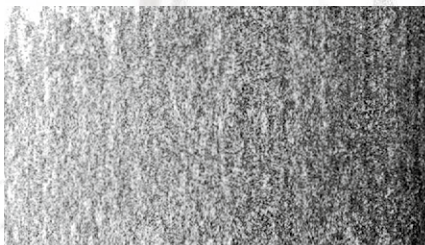
## Hold

Even the hold influences a drawing. Typical styles here range from loose sketches to exact lines.



## Angle

The flatter you hold the pencil when drawing, the smoother the drawing's tonal gradation. This technique is particularly suitable for large and loose designs.



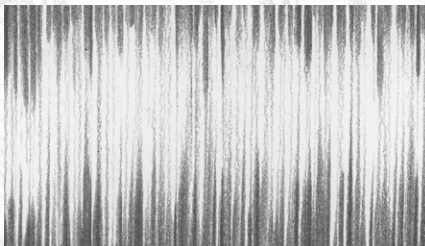
## Light and shade

In monochrome depictions, colours are represented in tonal values. The grey shades depict colour intensity, surface texture and light.



## Varying pressure

The same pencil can produce both fine and wide, light and dark lines by varying the applied pressure. Drawing parallel lines while increasing and decreasing pressure is a good exercise for this technique.

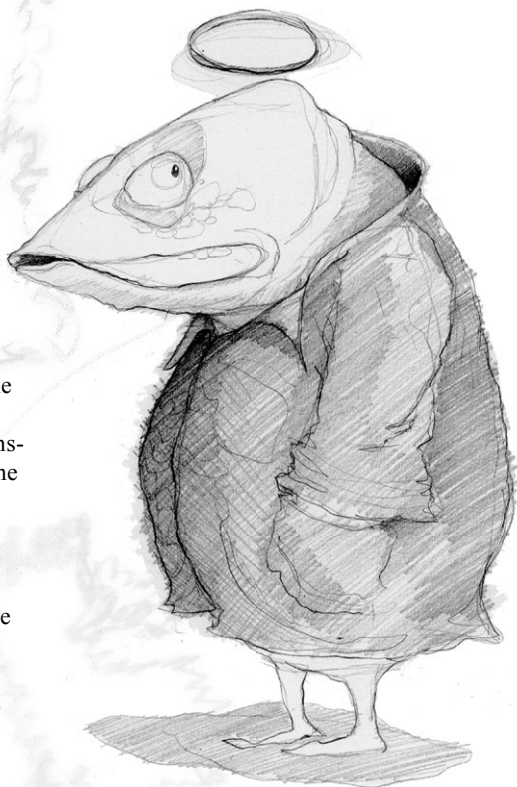




The techniques shown here can be reproduced with all monochrome drawing materials.

### **Hatching**

When hatching, the lines run in the same direction. Different tonal values are achieved through overlaying and condensing. Line length and distance between the lines further affects the optical result. When cross-hatching, strokes of the pencil in one direction are drawn on top of strokes made at another angle. Differences in number and density of the overlapping lines create tonal shades.



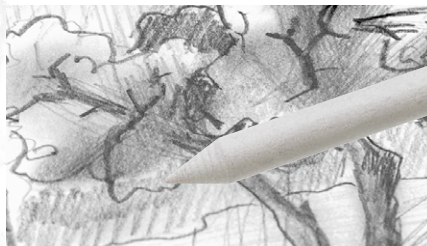
### **Overhand grip**

When using the overhand grip, the pencil is held in an extremely flat position in order to create extensive laydown. You can cover especially large areas in this way.



### **Smudging**

Loosely applied graphite can be smudged over a specific area with the help of a blending stump or finger. This reduces hard contours and creates smooth transitions.



# Pitt Graphite

## Graphite pencils and crayons

The Graphite Pure's plastic-coated graphite lead allows you to work cleanly. Its varying degrees of hardness make it the ideal medium for sketching and for graphic, large-scale work. Varying the pressure allows for a wide variety of tones and contrasts. Rubbing the lines with your finger, a blending stump or cloth increases the expressive-ness of the drawing.

The graphite crayons are especially good for very large sketches, large-scale work and frottage techniques thanks to their rich, intense graphite laydown. Using the various edges opens up a wide range of options, creating various forms of artistic expression.

The colour palette spanning silver grey to graphite black can be further diversified with the aid of a kneadable or standard eraser.



### Frottage

Graphite products are perfect for frottage. The underlying structure comes to the fore when drawing using this technique. The crayon especially allows for unlimited variety in the artistic application of this method.



### Painting with a brush

Painting the surface with paraffin oil and a bristle brush increases the intensity of the graphite applied.



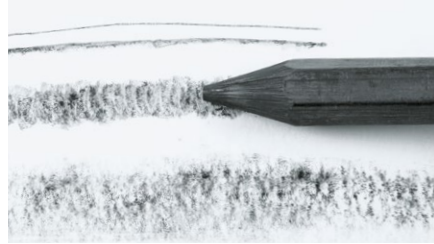


Graphite crayons should be sharpened with a knife and not a sharpener.



### Line and surface

You can draw various line weights and surfaces using the tip, edges and flat of the graphite crayon. Inclining the angle creates additional line variants.



### Overhand grip

The overhand grip creates even colour where you can no longer identify the individual strokes. The Graphite Pure is particularly suitable for overhand shading.



# Graphite Aquarelle

## Water-soluble graphite pencils

As the Graphite Aquarelle is water-soluble, it opens up a whole new dimension for the classic pencil. Unique watercolour effects add dynamism and artistic character to drawings. It is not only the ideal medium for preliminary sketches or classic watercolour painting, but is also brilliant for mixing techniques using oil, acrylics and ink.

Drawing on wet paper or using different degrees of hardness creates interesting effects and diverse colour shades. With watercolour drawings, the intensity of the grey shades can be consciously controlled by using more or less water. The shimmering grey shades range from light grey (HB) to deep black (8B).

We recommend the use of watercolour paper. The Graphite Aquarelle adds even more expression to drawings on various paper types (smooth/rough).

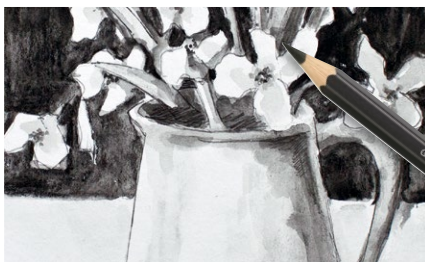
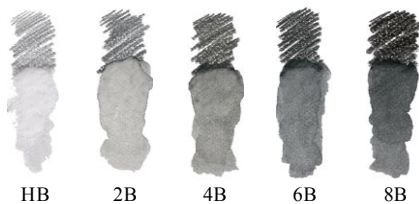


### Using the degree of hardness

The deepest black is achieved with the Graphite Aquarelle 8B. Structured layering of the gradation creating a watercolour with intense depth.

### Drawing on a wet surface

Drawing on wet paper creates a special effect. Depending on the degree of moisture, the lines disperse very artistically on the wet surface, lending the drawing additional character and spontaneity.





The Graphite Aquarelle is also very good for preliminary silk painting sketches.

#### **Washes**

For complementary washes, you scrape graphite powder from the pencil lead using a knife and then use water and a brush to paint the abraded graphite.



# Natural Charcoal

## Charcoal pencils and sticks

Natural Charcoal sticks are the oldest sketching and drawing material in the world. These naturally produced, charred willow twigs are easy to smudge and produce shimmering grey lines that lend an expressive character to drawings. You can use varying pressure to achieve a range of expression.

Natural charcoal is perfect for depicting different textures. You can use intermediate fixes to build up dark areas of great depth.

The Pitt Natural Charcoal pencil allows you to draw more precisely and to work in detail. Charcoal drawings should be fixed when finished.



### Large-scale working

You can create expressive drawings by rubbing a piece of charcoal on the paper with your finger or the blending stump. Break off a piece of charcoal, hold it horizontally and you can quickly cover large areas.



### Painting with a brush

For additional washes, you scrape charcoal powder from the lead onto the paper using a knife and then use water and a brush to paint the abraded graphite, creating an artistic surface.







The Pitt Charcoal pencil is sharpened with an electric sharpener or sharpening knife, as the lead would break in a normal sharpener.

### **Kneadable eraser**

The kneadable eraser is the ideal medium to work lines into a charcoal surface or to lighten areas. It can be used in an infinite number of ways as it can be shaped to suit your purpose.



# Pressed Charcoal

## Compressed charcoal pencils and sticks

An extremely high proportion of blackening components makes pressed charcoal sticks the ideal tool for preliminary drawings, sketches or stand-alone works. Its various degrees of hardness guarantee a colour spectrum from light to dark black. The varying proportions of the stick composition determine consistent colour laydown and permanent adhesion to the paper.

By using its edges and flat sides, you can achieve a wide variety of line types and expression with pressed charcoal, especially in stick form.

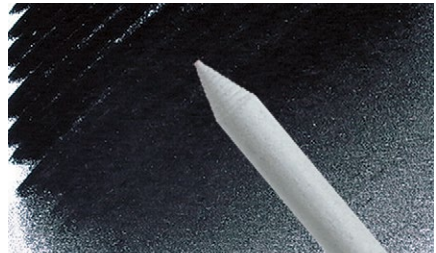
Use the pressed charcoal pencil to add precise line drawing to the spectrum of options natural charcoal presents. Pressed charcoal is sharpened with a knife.

Fixing is recommended to preserve the drawing.



### Smudging

The deep black colour is easy to smudge into an even, intense area or exquisite gradients using your finger. Natural charcoal is therefore great for working with large areas.



### Painting with oil

Thanks to its high proportion of blackening components, natural charcoal can be blended with paraffin oil and can be used with a brush to produce homogeneous areas of colour.





You can use the sandpaper block on the natural charcoal to produce fine charcoal dust, which can then be rubbed over a large area.





# Pitt Pastels

## Artists' pastels

The versatility of Pitt Pastels brings new freedom to drawing: these highly light-resistant and vibrant artist's pastels are free from oil and grease and are therefore easy to smudge.

Their square shape means you can use the edges to draw fine lines and the flat sides for large-scale work. You can create a multitude of colour blends and the finest nuances of colour in white, bistre, sanguine, sepia and black by using various degrees of hardness and smudging, blending and layering colours. Colour laydown and depth can be varied by applying different levels of pressure.

Leftover bits of pastel can be crushed and then used to smudge or colour larger areas.

New colours can be accurately placed after intermediate fixing.

We recommend fixing the finished drawing.

### Techniques



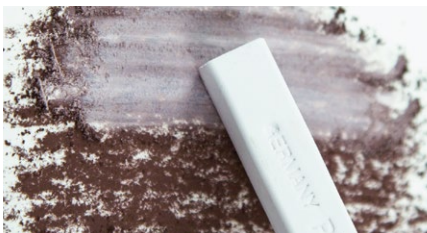
Large areas can be covered with the flat side of the pastel.



The narrow edge of the pastel can be used to draw fine lines.







White is used to lighten and mix colours.



Two colours are blended together to produce colour gradients and mixes.



You can achieve an infinite variety of lines by simultaneously rotating and moving the pastel.



Pastel dust is perfect for texturally accentuating drawings.

# Pitt Artists' Pencils

## Artists' pencils

The many uses of highly pigmented artist's pencils range from the finest lines to large-scale work.

Oil-free Pitt Pastel pencils are especially well suited for contours, studies and detail drawings, and are the optimal compliment to Pitt crayons. Smudging lines give additional expression to drawings. Pitt Oil Base, on the other hand, is resistant to water and smudging, which is why its lines remain clear and in place when rubbed.

The combination of both types of pencil as well as various degrees of hardness provide a wide spectrum of uses with which artists can enhance the individual character of their drawings and sketches.

Lines are kept in place, more accurate and vibrant, on a surface that has been lightly fixed.

### Techniques



The Pitt Pastel pencils are suitable for detail work and for placing precise depths and shadows.



White depicts light and brightens colours.



Pitt Oil Base contains oil and remains in place as precise lines without smudging.



Artist's pencils are sharpened with an electric sharpener or a knife.





# Monochrome Product Assortment

Castell 9000



6H, 5H, 4H, 3H, 2H, H, F, HB, B,  
2B, 3B, 4B, 5B, 6B, 7B, 8B

Castell 9000 Jumbo



HB, 2B, 4B, 6B, 8B

Graphite Pure



HB, 3B, 6B, 9B

Graphite Crayon



2B, 4B, 6B, 9B

Pitt Graphite Matt



HB, 2B, 4B, 6B, 8B, 10B, 12B, 14B

Graphite Aquarelle pencil



HB, 2B, 4B, 6B, 8B

Natural charcoal stick



Ø ca. 3-6 mm, Ø ca. 5-8 mm,  
Ø ca. 6-11 mm, Ø ca. 9-15 mm

Natural charcoal pencil



soft, medium, hard

Compressed charcoal stick



extra soft, soft, medium, hard,  
extra hard

Compressed charcoal pencil



soft, medium, hard

Pitt Oil Base pencils



black: extra soft, soft, medium,  
hard, extra hard



sanguine

Pitt Pastel pencils (oil-free)



white: soft, medium



sanguine



walnut brown



black



## Pitt Monochrome



11 29 75



11 29 76



11 29 77



11 29 78



11 29 71

# Assortment

## Pitt Graphite



11 52 07



11 52 20



11 29 72



11 29 74



11 29 73



11 90 63



11 93 05



11 90 64



11 90 65

# Accessories

## Useful tools in Faber-Castell quality

Perfect sharpening with the metal sharpener or with the double hole sharpener with container.



Handmade multipurpose knife for finest graphical corrections and sharpening artists' pencils.



Sandpaper board: one fine and one coarse-grained paper stripe for producing pigment powder.



A blending stump is great for smudging colour.



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



Sleeve eraser and dust-free eraser removes pencil and colour lines cleanly.



Pencil with rubber for rubbing out and brightening up colours.



PVC-free eraser for neat removal of pencil lines.



Dusting brush with bristles arranged in three rows of soft goat hair blend.



Pen roll for on the go, space for up to 45 individual items (standard and jumbo pencils and markers). Made from high quality PU leather.

