



FABER-CASTELL
since 1761

Pitt Pastel Pencils



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.



Pastel pencils

Pure drawing joy

No painting medium combines drawing techniques and scenic expression better than pastel painting. With artists' pastels and artists' pastel pencils you can get started straight away without any time-consuming preparation. In addition, drawing with bright pigment is easy.

Pitt Pastel Pencils

As an ideal supplement to artists' pastels, artists use the oil-free Pitt Pastel pencils for preliminary drawings in order to set specific lights in the picture and to work out fine details.

With the comprehensive assortment of 60 colours and the countless opportunities of colour mixing the Pitt Pastel pencils provide an inexhaustible wealth of colours. Colour-balanced tin assortments as well as individual pencils are commercially available.

All 60 colours correspond to the 120 colours of the comprehensive colour system of the Faber-Castell artists' pencils and thus guarantee the optimum interplay of numerous combination possibilities.





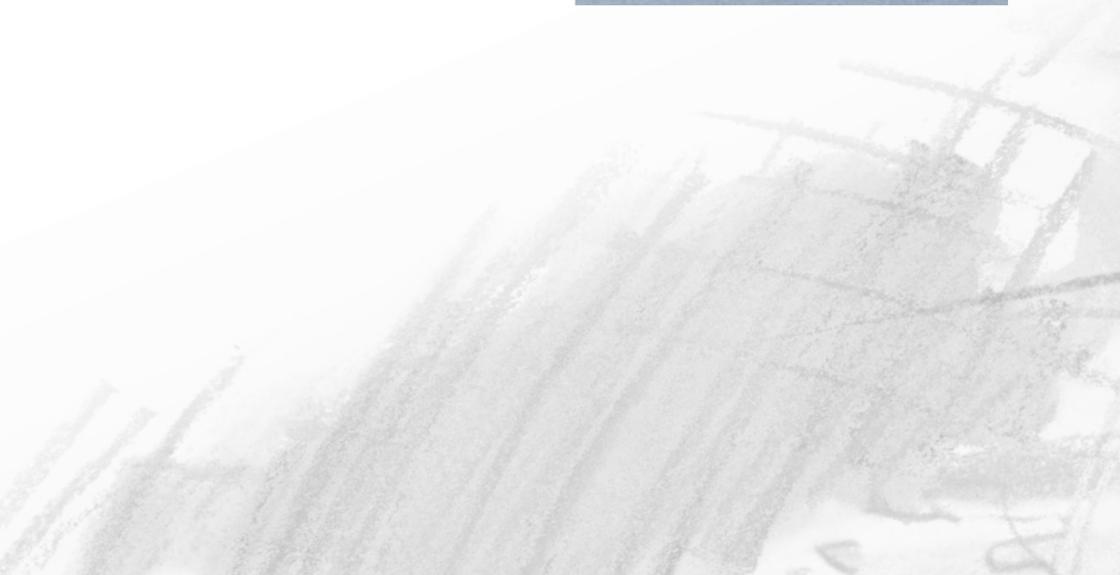
The substrate

The right paper

The substrate for good drawing results is a surface free from fat and acid.

It is recommended that beginners use papers specially designed for pastel painting, such as Ingres or Mi Teintes papers. They have a rough, grained surface that is optimally prepared for absorbing colour pigments. The reversed side has a smoother surface. Coloured papers give the crayon a special luminosity. The paper colour blends visually with the shade of pencil and must therefore be included in the composition.

Pastel pencils also stick on many rough surfaces, such as cardboard, wood and stone. A special pastel primer also gives less suitable surfaces the necessary adhesion.



Pen shape

The Pitt Pastel pencils provide clean and uncomplicated handling. With the woodfinished pencil, drawing techniques such as hatching or shading can have an effect. The pencils can be sharpened with sharpeningknives or sharpening machines.



Colour wheel

Complementary colours · Brighten and darken colours

A colour circle is a good aide for determining colour harmonies and families.

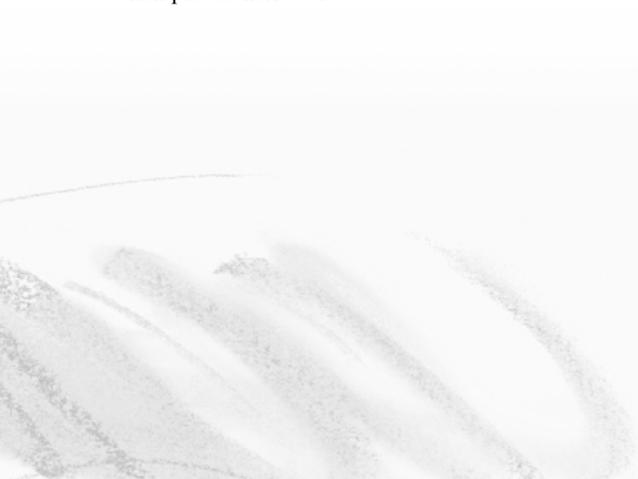
Pure complementary colours cancel each other out when layered on top of each other and mix to produce a shade of grey. As for darkening a colour, not just black or grey can be used, but also the respective complementary colour provides delightful results.

Colours can be brightened up with a white or light colour crayon.



Tip

Complementary colours put next to each other enhance each other's colour effect. So, for example, orange makes blue shine when placed next to it.





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Mixing colours

Hatchings

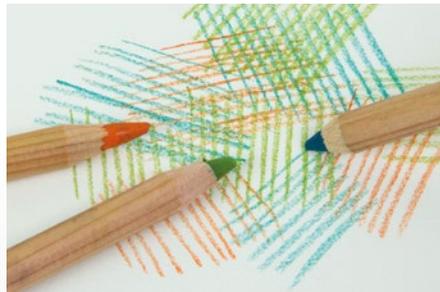
Seen from a distance, hatchings merge into colour areas. The closer the lines are to each other, the more intense and dark the colour effect is. Hatchings can be created with pastel pencils. The arrangement and closeness of lines determine the appearance of the hatching.

Parallel hatchings

Parallel lines are the hallmark of parallel hatching. Here, the line distance varies the tonality. The closer together the lines are, the darker the area appears.

Cross hatchings

For cross hatching, hatchings are overlapped at different angles. Depending upon the density of the lines and the number of colours used, nuanced mixed tones are created. Practice is needed for multi-coloured cross hatchings, so for beginners, it is safer to limit yourself to a few colours.



Mixing and smudge colours

The most popular technique in pastel painting is smudging directly on the paper. The applied color is rubbed into the surface of the paper with a finger, a blending stump (Estompen), a cloth, a sponge or a brush. You start by smudging light colours and move onto dark colours.

Smudging dense hatchings or adjacent colour surfaces, soft, flowing colour gradients are created. Smudging just the transitions of the adjacent colours is sufficient for avoiding mixing too strongly. By complementary colour application, the intensity of the colour and the quality of the colour transitions is improved.

When drawing, a sheet of paper under the drawing hand prevents unwanted smudging of colour pigments.



Refined and creative

Glazing colour application

This is where a pre-applied colour is overlaid by another, thinly applied colour. This creates an optical mixture, because the base colour shines through the upper layer of colour.

Painting with baby oil

Using a brush or a cloth, pastel pencils can be smudged flat with baby oil. This is one way of applying large-scale undercoats in no time at all.

Large-scale colouring

Using an emery board, you can produce finely ground paint particles which can be absorbed with your finger and applied onto the paper. This technique is also recommended for quickly colouring larger areas.

Textures

Extravagant textures are achieved by stripping away colour particles with a knife. The depiction of large sandy areas, fields, or paths is given a lively appearance by the loose particles.





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Techniques

Fixing

All pastel products - whether pastels or pastel pencils - are very sensitive due to the low amount of waxes and oils and can be smudged accidentally very quickly. The use of a fixative helps here. The fine film, sprayed at a distance of about 30 cm, binds the pigments, but also slightly darkens the colours.

Fixed areas offer a great advantage: you can continue to alter the image with new layers of colour on the dried fixing. Intermediate fixings thus allow layer-like work and even on dark surfaces light reflections are created depending on fixing.

Sometimes, partial fixing is sufficient. This is easy to do with the help of a template.

After completing your image, fix it one last time and let the fixing dry.



Tools

If there is one indispensable tool in pastel painting, it is an art eraser. The soft mass can be moulded to whatever shape you need and blotting makes it easier to correct either a small or large area of an image.

The art eraser is also a stylistic aide. Exact lines or cones of light can be made from a colour surface with the help of overlaying papers.

On smooth, solid paper types, a vinyl eraser can remove the applied colour fully.



Mixed Media

Combining is fun

Pitt Pastel pencils are perfectly suitable for combining with other media, for example with charcoal as a preliminary drawing.

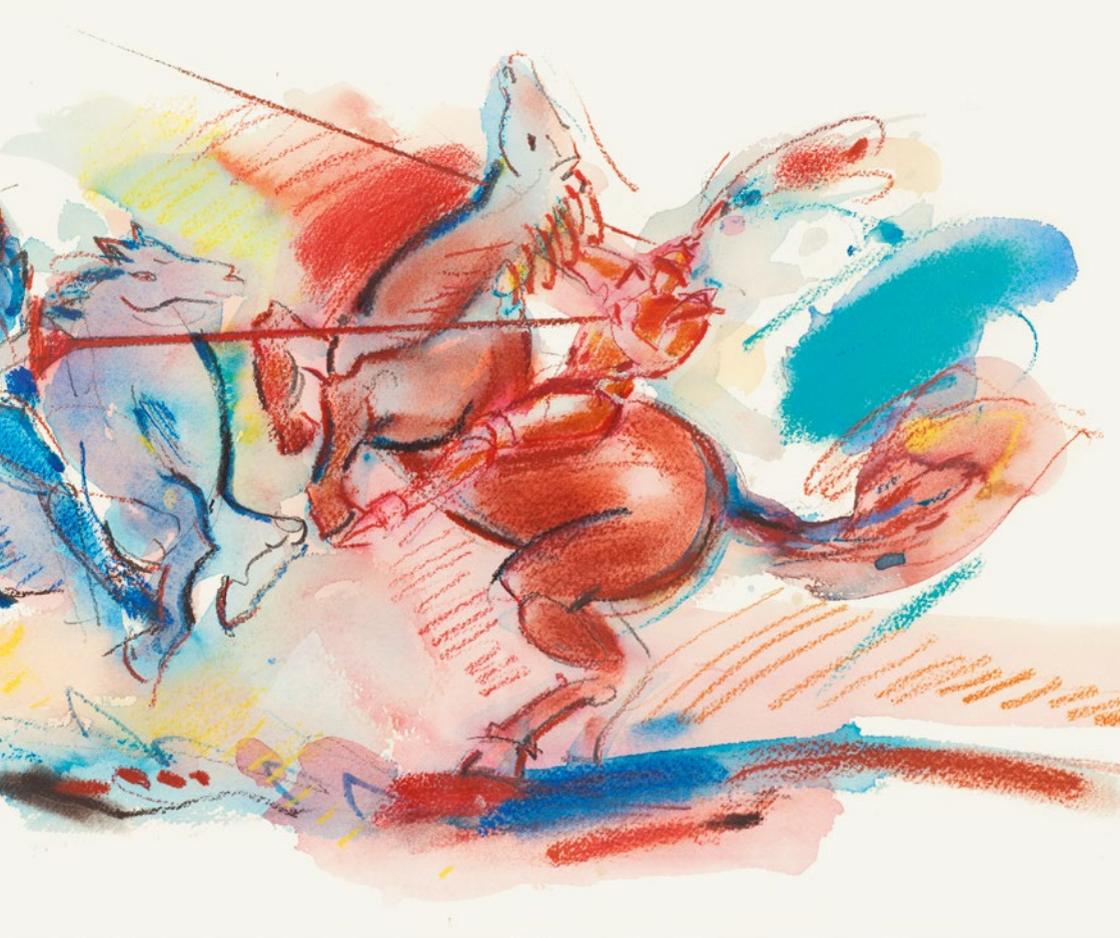
The water soluble Albrecht Dürer artists' watercolour pencils and the water soluble graphite watercolours create an interesting symbiosis with pastel pencils.

An individual mix of materials characterises the personal image style and the complementary artists' materials from Faber-Castell provide the necessary quality.





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Accessories

Useful tools in Faber-Castell quality

Art eraser to correct and lighten charcoal and pastel work



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



Dust-free eraser for cleanly removing pencil and coloured pen lines as well as crayon colour on smooth paper



Pencil with rubber for rubbing out and brightening up colours.



Sandpaper board: one fine and one coarsegrained paper stripe for producing pigment powder



A blending stump is great for smudging colour





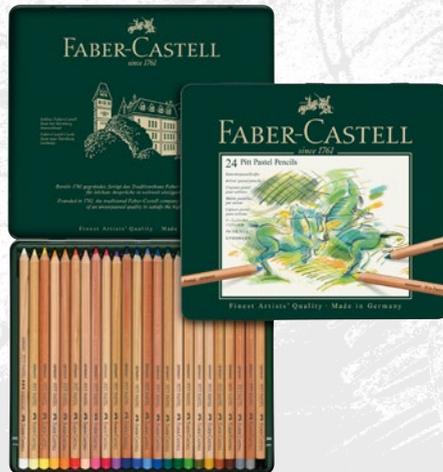
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Assortment



11 21 12 (12 colours)



11 21 24 (24 colours)



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11 21 36 (36 colours)



11 21 60 (60 colours)

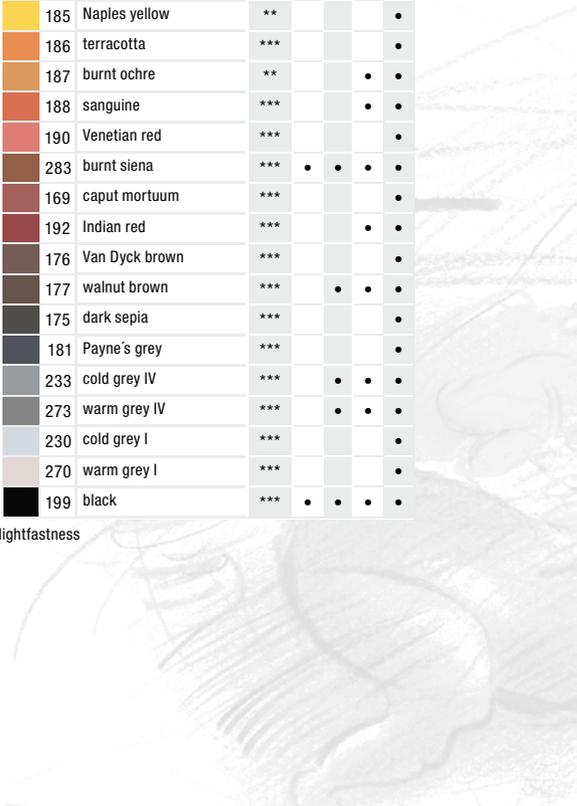


Colours

| Colour No. | Colour | Colour assortment wallets | | | | |
|---------------------|---------------------|---------------------------|----------|----------|----------|----------|
| | | Light-fastness | 11 21 12 | 11 21 24 | 11 21 36 | 11 21 60 |
| Pitt Pastel pencils | | | | | | |
| 101 | white | *** | • | • | • | • |
| 103 | ivory | *** | | | • | • |
| 102 | cream | ** | | • | • | • |
| 104 | light yellow glaze | *** | | | | • |
| 106 | light chrome yellow | *** | | | | |
| 109 | dark chrome yellow | ** | | • | • | • |
| 113 | orange glaze | ** | | | | |
| 191 | Pompeian red | *** | | | • | • |
| 118 | scarlet red | * | | | | |
| 225 | dark red | *** | | • | • | • |
| 132 | beige red | *** | | | | |
| 189 | cinnamon | *** | | | | |
| 131 | coral | *** | | | | • |
| 124 | rose carmine | * | | | • | • |
| 226 | alizarin crimson | * | | | | |
| 127 | pink carmine | * | | | | |
| 193 | burnt carmine | * | | | | |
| 194 | red-violet | * | | | | |
| 138 | violet | ** | | | | |
| 160 | manganese violet | *** | | | | |
| 157 | dark indigo | *** | | | • | • |
| 151 | helioblue-reddish | *** | | • | • | • |
| 143 | cobalt blue | *** | | | | |
| 140 | light ultramarine | *** | • | • | • | • |
| 149 | bluish turquoise | *** | | | | • |
| 155 | helio turquoise | ** | | | | |
| 153 | cobalt turquoise | *** | | | • | • |
| 156 | cobalt green | *** | | | • | • |
| 159 | Hooker's green | * | | | | |
| 165 | juniper green | * | | | | • |

| Colour No. | Colour | Colour assortment wallets | | | | |
|---------------------|-----------------------|---------------------------|----------|----------|----------|----------|
| | | Light-fastness | 11 21 12 | 11 21 24 | 11 21 36 | 11 21 60 |
| Pitt Pastel pencils | | | | | | |
| 172 | earth green | *** | | | • | • |
| 167 | permanent green olive | * | • | • | • | • |
| 267 | pine green | * | | | | • |
| 168 | earth green yellowish | * | • | • | • | • |
| 170 | may green | * | | | | • |
| 174 | chromium green opaque | * | | | | • |
| 173 | olive green yellowish | * | | | | • |
| 280 | burnt umber | *** | | • | • | • |
| 179 | bistre | ** | | | • | • |
| 180 | raw umber | ** | | • | • | • |
| 182 | brown ochre | ** | | | | • |
| 183 | light yellow ochre | ** | | | | • |
| 184 | dark Naples ochre | *** | | • | • | • |
| 185 | Naples yellow | ** | | | | • |
| 186 | terracotta | *** | | | | • |
| 187 | burnt ochre | ** | | | • | • |
| 188 | sanguine | *** | | | • | • |
| 190 | Venetian red | *** | | | | • |
| 283 | burnt siena | *** | • | • | • | • |
| 169 | caput mortuum | *** | | | | • |
| 192 | Indian red | *** | | | • | • |
| 176 | Van Dyck brown | *** | | | | • |
| 177 | walnut brown | *** | | • | • | • |
| 175 | dark sepia | *** | | | | • |
| 181 | Payne's grey | *** | | | | • |
| 233 | cold grey IV | *** | | • | • | • |
| 273 | warm grey IV | *** | | • | • | • |
| 230 | cold grey I | *** | | | | • |
| 270 | warm grey I | *** | | | | • |
| 199 | black | *** | • | • | • | • |

* reasonable lightfastness ** high lightfastness *** maximum lightfastness



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



Pitt pastel pencil
deep scarlet red -219



Pitt Artist Pen
deep scarlet red -219



Albrecht Dürer Watercolour Marker
deep scarlet red -219

