



FABER-CASTELL®

— since 1761 —



ART & GRAPHIC
ARTISTS' PRODUCTS AND THEIR USES

POSITIVE ENVIRONMENTAL BALANCE SHEET



FABER-CASTELL® IS CARBON-NEUTRAL

You don't have to be a visionary to see the enormous importance of preserving natural resources for future generations. That is why 25 years ago Faber-Castell® launched a forest project in Brazil that still sets the standard today. Covering a total area of some 60 miles, our own pine plantations provide a source of raw materials for the manufacture of pencils and crayons and have been certified by the Forest Stewardship Council (FSC) as environmentally appropriate, socially beneficial, and economically viable. Over the past three years the Faber-Castell® Group has managed to cut its total CO₂ emissions by half to 20,607 tons through the use of renewable energies! The company's own forests absorb several times this amount - 100,000 tons. We are proud of the fact that this makes the Faber-Castell® Group one of a handful of companies whose carbon emissions are offset several times over.

Anton L.S. Faber-Castell

Ecological Manager of the Year 2008 (WWF Germany & Capital)



PRODUCT QUALITY TO PROTECT THE ENVIRONMENT

SV



Faber-Castell pencils simply last longer. The patented adhesive bonding makes the pencils particularly secure against breakage.

At the main factory in Stein, Germany, almost all pencils are given an environmentally safe water-based coating. This is even used for the dots of the GRIP pencils.



The mark of responsible forestry
IC-COC-100002
© 1996 Forest Stewardship Council A. C.

More than 80% of the timber for the global production of pencils in the Faber-Castell Group comes from FSC-certified plantations and from sustainable forest stewardship.



PVC-Frei
PVC-Free

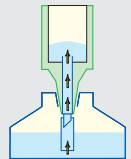
As the world's leading manufacturer of erasers, Faber-Castell avoids the use of harmful plasticisers. The majority of our erasers are manufactured from PVC-free plastic.



PP
polypropylene

For long life and easier recycling

Faber-Castell markers and fibre tips simply last longer. Their shafts and caps are made of polypropylene (PP) and therefore protected against drying out quickly. The ink will last for several years of writing and marking. Even after use, there is little impact on the environment: PP burns like candle wax.



Faber-Castell Textliners can be refilled cleanly and easily by means of the Automatic Refill System. This makes the Textliner a market leader in terms of both environmental sustainability and price/performance ratio.

FINEST ARTIST QUALITY
GIFTS OF BEAUTY



**IDEAL FOR THE STUDIO
AND TRAVEL**

- * Aesthetic design
- * Compact form
- * Practical case size
- * Easily stowed
- * Safe to transport
- * Everything at hand



FOR PROFESSIONALS

- * Designers
- * Artists
- * Fashion designers
- * Graphic designers
- * Architects
- * Illustrators



FOR ALL OCCASIONS

- * Birthdays
- * Graduations
- * Anniversaries
- * Weddings
- * College
- * First job
- * Travel
- * Etc.



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PRODUCT ILLUSTRATIONS

PROFESSOR DOO-SHIK LEE (PhD) is one of South Korea's most important and influential



artists. Born in Yeongju in 1947, Doo-Shik Lee studied art at Hongik University in Seoul in the 1960s. Numerous exhibitions and curatorial activities in Asia, the United States and Europe have given him an international profile. His work was first shown in Germany at a group exhibition in the 1990s.



Lee is currently the Head of the Art Faculty at the internationally renowned Hongik University. The high demand for his artistic skill is attested to by his position as an official representative of his country's art for the South Korean Ministry of Foreign Affairs.

PITT® ARTIST PEN

Ink drawings have a very long artistic tradition in many countries. The expressiveness and covering



power of ink, along with its permanence and ability to be combined with many other painting techniques, have ensured that this medium has consistently sparked the interest of artists and graphic designers. Faber-Castell® has now brought together all of the advantages of drawing in India ink in a modern and uncomplicated disposable pen – the PITT® artist pen. The high-quality brush point will continue to function even when bent, and will not break under these conditions. The light colors are transparent, and thus well suited to varnishing techniques, while the dark colors have good covering qualities. PITT® artist pens have unsurpassed light-fastness, and the individual colors are marked with a star rating system.

PITT® ARTIST PEN

Ink drawing pen available in the classic ink colors of black, sepia and sanguine, and in the line widths superfine, fine, medium and brush. Sold individually in retail stores. Art. No. 16 7 ..



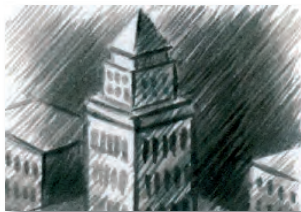
A total of 58 colors are available with “brush” points
Art. No. 16 74 ..

PITT® artist pen 4-piece wallets
4 different line widths in three colors: Black, sepia, sanguine
Art. No. 16 71 ..

PITT® artist pen 6-piece wallets
Sets of 6 colors with a flexible “brush” point:
“Basic” / “Shades of Grey” / “Landscape” / “Terra”
Art. No. 16 71 ..

PITT® artist pen studio box
12 PITT® artist pens, Art. No. 16 71 46
24 PITT® artist pens, Art. No. 16 71 47
48 PITT® artist pens, Art. No. 16 71 48





(A)



(B)



(C)



(D)



(E)

PITT® ARTIST PEN

The PITT® artist pen with a brush point is available in wallets of carefully coordinated color assortments suitable for different types of use. The ink in the PITT® artist pen dries rapidly upon contact with paper, so that it does not smudge and can soon be painted over. Even the finest lines remain precise and clearly defined, as the ink does not spread on the paper (blotting-paper effect).

(A) 'Shades of Grey' is an assortment consisting of three cool and three warm grey tones.

(B) The 'Terra' assortment contains the classic earth tones.

(C) The 'Landscape' assortment encompasses the shades used for nature scenes.

(D) The colors in the 'Basic' assortment round off the overall range of colors.

(E) The three colors black, sanguine and sepia are available both individually and as part of a set in the following line widths: S = superfine, F = fine, M = medium, B = brush

Examples of use:

(F) Drawing on damp paper with the PITT® artist pen will cause the ink to spread on the paper, enabling it to be painted with a brush. Thus it behaves in the same way as the artists' ink on which it was modelled. However, the ink becomes permanent once dry, at which point it is no longer water-soluble.



(G)



(G)



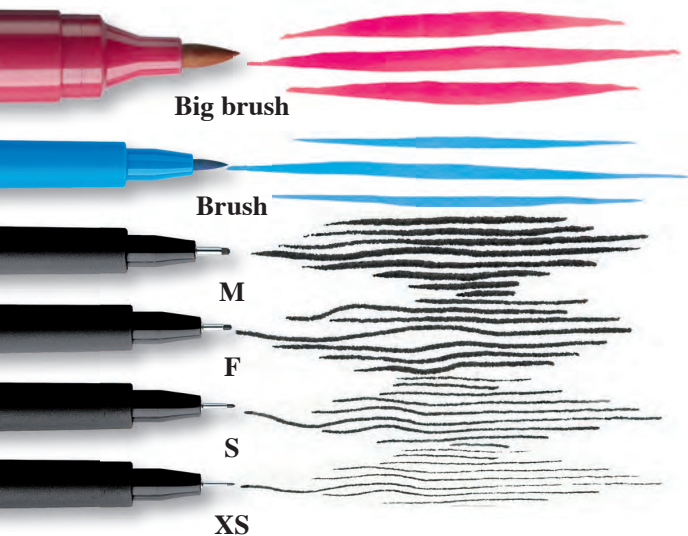
(H)

(G) As the ink in the PITT® artist pen becomes permanent once it has dried on the paper, the drawings can subsequently be painted over or colored with watercolors, as shown in the example. The colored inks will retain their vividness, and the black ink its intensity.

(H) Classic techniques achieved with felt-tip pens can also be attained using PITT® artist pens. The advantage of PITT® artist pens in this regard is their far superior light-fastness. In this example, an area is being intensified through the addition of increasingly dark colors.

NEW
big brush

FABER-CASTELL®
since 1761



**PITT® ARTIST PEN
BIG BRUSH**

Brand new: The brush tip in a big brush version, available in 58 brilliant, lightfast colors.

Ideal for working on large formats: The brush tip retains its shape well. Therefore the strong nib is perfect for either wide full coverage strokes or narrow detailed strokes. Color designation and grade of light-fastness are shown on every single-pen.

The PITT® artist pen assortment with its various tips and line widths offers all the benefits of India Ink: work on small or large formats, create vivid irregular or exact clear lines, filigrane details or mixed media artwork – anything is possible.



**PITT® artist pen big brush
Wallets of 4**
6 assorted colors with flexible brush tip
“Warm grey” / “Cold grey”
“Pastel” / “Skin tones”
“Classic” / “Basic”
Art. No. 16 71 ..



Studio Boxes – The perfect gift
Studio boxes are space-saving and present the PITT® artist pen *big brush* clearly arranged for easy access when drawing. Also ideal for traveling too!



**PITT® artist pen big brush
studio box**
12 PITT® artist pen *big brush*,
Art. No. 16 71 25
24 PITT® artist pen *big brush*,
Art. No. 16 71 26
48 PITT® artist pen *big brush*,
Art. No. 16 71 29



Individual pens
A total of 58 colors with brush tip are available
Art. No. 16 76 ..





FABER-CASTELL®
since 1761

PITT® ARTIST PEN
BIG BRUSH

The highly pigmented, light-fast India ink is ideally suitable for making drawings, layouts, fonts, fashion drawings and illustrations. Therefore it is the perfect product for artists, designers, architects and graphic artists.

Also for mixed techniques, e.g. with Albrecht Dürer® artists watercolor pencils, this pen offers the most interesting application possibilities.



Art and Graphic



Illustrations



Architecture



Calligraphy



Fashion Design



POLYCHROMOS® ARTISTS' COLOR PENCILS



POLYCHROMOS® artists' color pencils are valued for their quality by professional artists around the world. Their high standard ensures that POLYCHROMOS® artists' color pencils are ideal for use in the graphic arts, for free artistic expression, and for the precise coloring of plans. Faber-Castell's quality standards are applied consistently throughout the manufacturing process. (Top-quality materials, combined with our long experience, ensure that POLYCHROMOS® artists' color pencils have extremely break-resistant leads, maximum light-fastness, the most vivid colors and optimal paintability, along with many other advantages valued by professional artists.)

POLYCHROMOS® ARTISTS' COLOR PENCILS

120 vivid colors, available individually from retail stores.
Lead diameter: 3.8 mm
Round cross-section, varnished in the same color as the lead.
Art. No. 11 0... ..

Set of 12 pencils in a metal tin
A selection of basic colors, available only with *** light-fastness.
Art. No. 11 00 12

Set of 24 pencils in a metal tin
Enlarged color spectrum, primarily available with *** light-fastness.
Art. No. 11 00 24



Set of 36 pencils in a metal tin or studio box
Assortment featuring the basic colors and carefully graded shades.
Art. No. 11 00 36
Art. No. 11 00 38

Set of 60 pencils in a metal tin
Assortment of colors with extensive shades for landscapes, portraits, design, etc., presented in two tiers.
Art. No. 11 00 60

Set of 120 pencils in a metal tin
Complete range of POLYCHROMOS® artists' color pencils, presented in three tiers.
Art. No. 11 00 11

Set of 120 pencils in a wooden case
Wooden case with wenge stain, varnished on the inside and outside and with a high-quality finish, containing 120 POLYCHROMOS® artists' color pencils presented in two tiers.
Art. No. 11 00 13

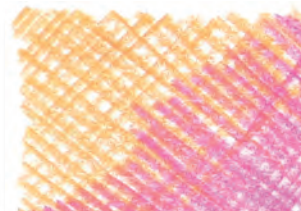




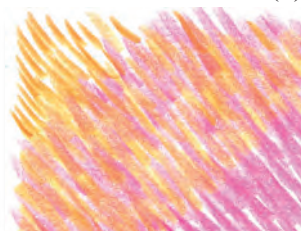
(A)



(B)



(C)



(D)



(E)

POLYCHROMOS® ARTISTS' COLOR PENCILS

POLYCHROMOS® artists' color pencils have especially soft leads, which are non-smudge and waterproof. They are characterised by their unparalleled light-fastness and break-resistance.

Examples of use:

(A) Blocks of rich color

To create blocks of intense color, hold the pencil in an almost vertical position and press down hard on the paper.

(B) Shading

To color an area evenly, hold the pencil at a very shallow angle, and only press down lightly on the paper. The structure of the paper will be visible, while individual strokes will not.

(C) Hatching and cross-hatching

Drawing many lines alongside each other will create an area of color, which can be intensified by repeatedly overlaying lines at different angles.

(D) From light to dark

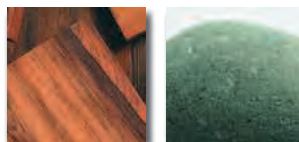
Light colors are transparent, while dark colors provide coverage. Superimposing layers of color increases the brilliance and vividness of the colors.

(E) Brush painting

To create even areas of color, paint over the strokes made with POLYCHROMOS® artists' color pencils using a bristle brush and paraffin oil (baby oil or salad oil). Oil paints also dissolve the artists' color pencils, which is why they are often used to draw preparatory sketches for oil paintings. The lines subsequently dissolve when they are painted over.



(F)



(F) Painting onto colored backgrounds

A colored background can result in very attractive changes to the character of a color.

(G) Working on different surfaces

POLYCHROMOS® artists' color pencils adhere to many rough surfaces, such as paper, cardboard, wood, stone, leather and metal.

Fixing

POLYCHROMOS® artists' color pencils are permanent, adhere firmly to their background, and do *not* require fixing. Fixing could cause lower layers of color to bleed through to the surface.

ALBRECHT DÜRER® ARTISTS' WATERCOLOR PENCILS

Albrecht Dürer® artists' watercolor pencils provide artists with great versatility of expression when drawing,



shading and painting in watercolors. High-quality materials, combined with Faber-Castell's experience, have resulted in pencils that produce unsurpassed watercolor effects. The colored surface can be transformed with only a few fine or broad brushstrokes to reveal the full and unique power of the colors. Depending on the paper being used, the pigments can be completely dissolved, and will then behave in the same way as classic watercolor paints. The paint becomes permanent when dry, enabling other layers of color to be superimposed without causing it to dissolve again. For this reason, many watercolor artists choose to use the pencils for the fine details in their watercolor paintings, as well as for watercolor sketches while travelling.

ALBRECHT DÜRER® ARTISTS' WATERCOLOR PENCILS

120 vivid colors available individually from retail stores. Lead diameter: 3.8 mm. Hexagonal cross-section, varnished in the same color as the lead. Art. No. 11 7. ...

Set of 12 pencils in a metal tin

A selection of basic colors, primarily available with *** light-fastness. Art. No. 11 75 12

Set of 24 pencils in a metal tin

Enlarged color spectrum, primarily available with *** light-fastness. Art. No. 11 75 24

Set of 36 pencils in a metal tin or studio box

Assortment featuring the basic colors and carefully graded shades. Art. No. 11 75 36 / Item 11 75 38

Set of 60 pencils in a metal tin

Assortment of colors with extensive shades for landscapes, portraits, design, etc, presented in two tiers. Art. No. 11 75 60



Set of 120 pencils in a metal tin

Complete range of Albrecht Dürer® artists' watercolor pencils, presented in three tiers. Art. No. 11 75 11

contains 120 Albrecht Dürer® artists' watercolor pencils presented in 3 tiers. Art. No. 11 75 13

Set of 120 pencils in a wooden case

Wooden case with wenge stain, varnished on the inside and outside and with a high-quality finish,

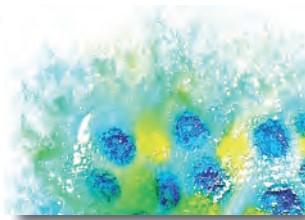




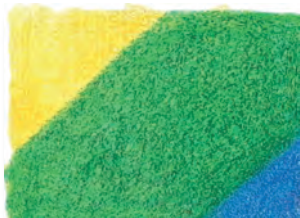
(A)

ALBRECHT DÜRER® ARTISTS' WATERCOLOR PENCILS

The leads in Albrecht Dürer® artists' watercolor pencils can be transformed completely into watercolor paints, and have a high level of light-fastness and break-resistance.



(F)

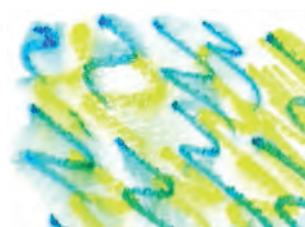


(B)

Examples of use:

(A) Blocks of rich color

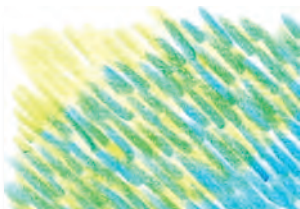
To create blocks of intense color, hold the pencil in an almost vertical position and press down hard on the paper.



(G)

(B) Shading

To color an area evenly, hold the pencil at a very shallow angle, and only press down lightly on the paper. The structure of the paper will be visible, while individual strokes will not.



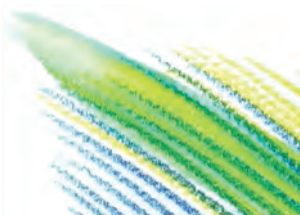
(C)

(C) From light to dark

Light colors are transparent, while dark colors provide coverage. Superimposing layers of color increases the brilliance and vividness of the colors.



(H)



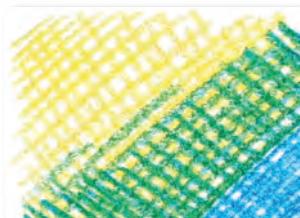
(D)

(D) Running and dissolving with water

Paint over a colored surface on the paper with a damp brush. The more often the surface is painted over, the more the strokes will dissolve.

(G) Drawing on wet paper

The artists' watercolor pencils release a great deal of pigment when used on dampened paper. The pencil tips become very soft, and glide smoothly across the paper.



(E)

(E) Hatching and cross-hatching

Drawing many lines alongside each other will create an area of color, which can be intensified by repeatedly overlaying lines at different angles.

(F) Dissolving the color with a spray bottle

Spraying from a spray bottle will make the colors especially intense and cause them to merge into interesting transitions, based on the structure of the paper.

(H) Glazing technique

Areas that have been painted over completely with water will dry permanently into the paper, and can subsequently be painted over again without running.

Fixing

Albrecht Dürer® artists' watercolor pencils adhere firmly to the paper and do not require fixing. "UV sprays" will also enhance their permanence in rare cases.

POLYCHROMOS® ARTISTS' PASTELS



POLYCHROMOS® artists' pastels contain a high level of pigment, and are free of lubricants and wax. The crayons can be smudged to create fine transitions of color. Harder than the soft pastel crayons, POLYCHROMOS® crayons are also well suited to drawing. The square cross-section assists in the drawing of very fine details, as well as the shading of larger areas. POLYCHROMOS® artists' pastels are characterised by their stable consistency, economy of use and excellent adherence to paper, cardboard, wood and stone. Only minimal fixing is required, ensuring that the pastel drawings retain their vividness of color. Polychromos artists' pastel crayons can be ground into a fine pigment powder using sandpaper, and then mixed with oil, resin or an acrylic medium to form paint.

POLYCHROMOS® ARTISTS' PASTELS

120 vivid colors available individually from retail stores. Square-cross section, L/W/H: 82/7.3/7.3 mm Art. No. 12 8 ..

Set of 12 crayons in a cardboard case
A selection of basic colors, available only with *** light-fastness. Art. No. 12 85 12

Set of 24 crayons in a cardboard case
Enlarged color spectrum, available only with *** light-fastness. Art. No. 12 85 24

Set of 36 crayons in a cardboard or studio tri-fold box
Assortment featuring the basic colors and carefully graded shades. Art. No. 12 85 36 / Item 12 85 37

Set of 120 crayons in a metal tin

Set of 100 crayons in a wooden case
Wooden case with mahogany stain, varnished on the inside and outside and with a high-quality finish, contains 100 POLYCHROMOS® artists' pastel crayons. Art. No. 12 85 01

Complete range of POLYCHROMOS® artists' pastel crayons presented in two tiers. Art. No. 12 85 11





(A)

POLYCHROMOS® ARTISTS' PASTELS

The square cross-section of the POLYCHROMOS® artists' pastels makes them perfectly suited both to drawing lines and shading areas. They can be smudged by fingers, and thus require light fixing.

Examples of use:

(A +B) Basic techniques

We recommend using the edges of the artists' pastels for shading. This will achieve more even and defined stroke widths, which adhere better to their background.



(B)

(C) Variations in color intensity

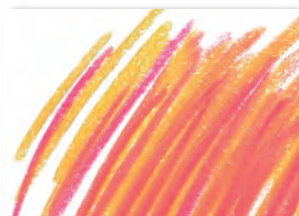
The level of pressure exerted will determine the amount of pigmentation the crayons deposit onto the paper. The artist has a wide range of possibilities, from delicate, fine lines through to impulsive splashes of color.



(C)

(D) Blending colors

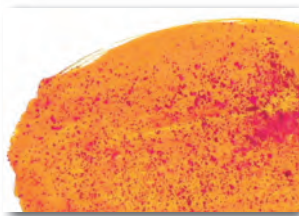
Colours can be blended by vigorously superimposing different layers, causing the individual strokes of color to merge softly into one another.



(D)

(E) Sanding technique

Pastel pigment can be grated off the crayon using sandpaper. If the surface has been sprayed with a fixative, the colored pigments will bind to the background. Damp acrylic paints were used in this example.



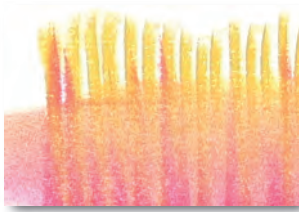
(E)

(F) Transitions

Adjacent lines of color can easily be smudged with a finger to create an even surface with a delicate transition of color.

(G) Brush painting

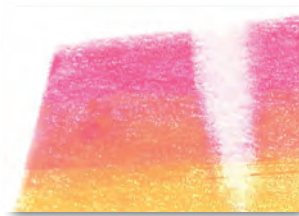
To create even areas of color, paint over the strokes made with Polychromos artists' pastels using a bristle brush and paraffin oil (baby



(F)



(G)



(H)

oil or salad oil). This technique is ideal for coloring paper and creating backgrounds and bases.

(H) Corrections

Pastel colors can be completely removed from smooth, firm types of paper using a vinyl eraser. Dabbing with an art eraser will lighten the colors.

Fixing

Every fixing process alters the vividness of the colors. The softer the pastel crayon, the greater the need to fix the color onto the paper. Polychromos artists' pastel crayons are relatively hard and adhere well to the structure of the paper, meaning that only minimal fixing is required.

PITT® PASTEL PENCILS

PITT® artists' pastel pencils, with their oil-free pastel



leads, are used by artists not only as the perfect complement to pastel crayons for elaborating fine details, but also on their own. Many artists who enjoy pastel techniques and their versatility, but not the dirty hands and colored dust that accompany them, have opted to use these special pencils. PITT® pastel pencils have a very compact lead, which is economical to use. The lead contains a very high level of pigment, making the pencils ideally suited both to drawing lines and shading, as well as blending and merging into delicate color transitions. The color selection in this range places a particular emphasis on the muted shades and earth tones that are especially important for pastel drawing.

PITT® PASTEL PENCILS

60 vivid colors, available individually from retail stores.
 Lead diameter: 4.3 mm.
 Round cross-section, with a dipped cap in the same color as the lead.
 Art. No. 11 2 ..



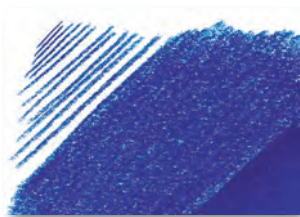
Set of 12 pencils in a metal tin
 A selection of muted basic shades.
 Art. No. 11 21 12

Set of 24 pencils in a metal tin
 Extension of the muted color spectrum.
 Art. No. 11 21 24

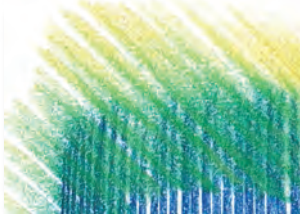
Set of 36 pencils in a metal tin
 Assortment featuring the muted basic colors and carefully graded shades.
 Art. No. 11 21 36

Set of 60 pencils in a metal tin
 Assortment of colors featuring extensive shades for landscapes, portraits, design etc., presented in two tiers.
 Art. No. 11 21 60

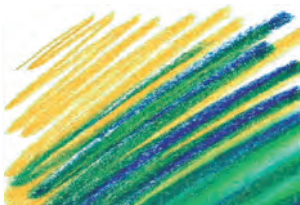




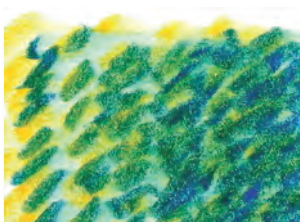
(A)



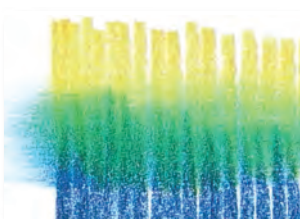
(B)



(C)



(D)



(E)

PITT® PASTEL PENCILS

PITT® pastel pencils are ideal for drawing lines and shading surfaces, as well as for small pastel drawings and picture details. They perfectly complement the POLYCHROMOS® artists' pastel crayons. PITT® pastel pencils can be smudged by fingers, and thus require light fixing.

Examples of use:

(A) Variations in color intensity

The level of pressure exerted will determine the amount of pigmentation the pastel pencils deposit onto the paper. The artist has a wide range of possibilities, from delicate, fine lines through to impulsive splashes of color.

(B) Blending colors

This blending technique involves working the lighter color into the darker one, thereby immediately creating a new shade. The lines merge and become very diffuse, and can disappear entirely if colored over repeatedly.

(C) Blending colors

Adjacent areas of color can be transformed into powerful mixtures of color when smudged with a finger. The lines remain visible.

(D) Intensifying

Whole areas of color can be created using individual dabs of color, which can be gently merged by rubbing them softly with the palm of your hand. Different nuances of expression can be achieved in this way.

(E+F) Transitions

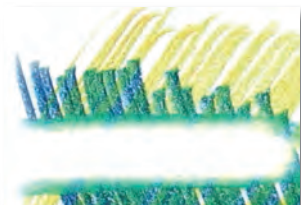
Adjacent lines or areas of color can easily be smudged with a finger to create a distinct block or a delicate transition of color. The more often the area is colored over, the greater the intensity of the color.



(F)



(G)



(H)

(G) Brush painting

To create even areas of color, paint over the strokes made with PITT® pastel pencils using a bristle brush and paraffin oil (baby oil or salad oil).

(H) Corrections

Pastel colors can be completely removed from smooth, firm types of paper using a vinyl eraser. Dabbing with an art eraser will lighten the colors.

Fixing

Every fixing process alters the vividness of pastel colors. PITT® pastel pencils adhere well to the structure of the paper, meaning that only minimal fixing with a fixing spray is required.

PITT® MONOCHROME ARTISTS' PENCILS AND CRAYONS



The monochrome colors of sanguine and sepia can be found in life drawing classes at almost every art school. Enhanced with white, and with the shadows deepened with black, they lend vitality, liveliness and expression to the drawings. This old tradition of figure drawing dates back to the Renaissance. PITT® MONOCHROME crayons hark back to this long tradition of figure drawing, which is why the crayons designed for sketching are harder than conventional pastel crayons. For this reason, the lines do not disappear completely when smudged. The sanguine and sepia crayons are supplemented by oil-free and oil-based drawing pencils for sketching details and lines.

PITT® MONOCHROME ARTISTS' PENCILS AND CRAYONS



Oil-free artists' pencils PITT® MONOCHROME

With a dipped cap in the same color as the lead

PITT® pastel pencil in white, medium / white, soft / sanguine / light sepia / dark sepia
Art. No. 11 26 ..

Oil-based artists' pencils PITT® MONOCHROME

With a cap in the same color as the lead *PITT® OIL BASE* sanguine / black, extra soft / black, soft / black, medium / black, hard / black, extra hard
Art. No. 11 26 ..



Artists' crayons

PITT® MONOCHROME

L/W/H: 82/6.3/6.3 mm
(Burnt black crayon: 5 mm)

Crayon with square cross-section

PITT® white crayon medium / soft
PITT® sanguine crayon unburnt dark / unburnt light / burnt
PITT® sepia crayon Roman / medium
PITT® artists' crayons Bister / van Dyck / burnt umber
PITT® black artists' crayons burnt medium / burnt soft / unburnt soft
Art. No. 11 26 ..

PITT® study set

Large selection of 12 artists' pencils, oil-based and oil-free, and 13 artists' crayons presented in a metal tin.
Art. No. 11 29 69

PITT® MONOCHROME set

Small 12-piece assortment of graphite, charcoal, artists' pencils and artists' crayons in a metal tin.
Art. No. 11 29 60

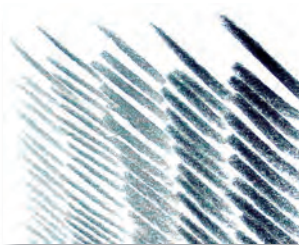
PITT® MONOCHROME Set

Large 25-piece assortment of graphite, charcoal, artists' pencils and artists' crayons in a metal tin
Art. No. 11 29 61

PITT® MONOCHROME Wooden case

Wooden case with wenge stain, varnished on the inside and outside and with a high-quality finish, containing the complete range of PITT® Monochrome artists' products and accessories, presented in two tiers.
Art. No. 11 29 70





(A)

**PITT® MONOCHROME
ARTISTS' PENCILS
AND CRAYONS**

This assortment of highly pigmented artists' pencils and crayons in a range of monochrome shades is primarily designed for figure drawing. The oil-free pencils and crayons can be used for line drawings and shading surfaces, and can be combined with one another.



(E)

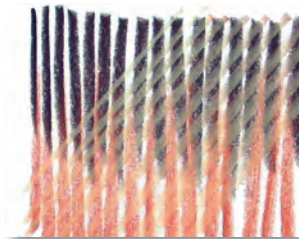
Examples of use:



(B)

(A) OIL-BASE pencils

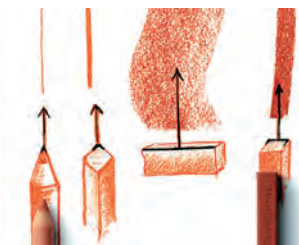
Unlike the oil-free pencils and crayons, the pencils marked as OIL-BASE adhere firmly to the background and are smudge and waterproof. The black drawing pencil comes in 5 grades of hardness, offering a wide range of drawing and sketching possibilities.



(F)

(B) OIL-FREE pastel pencils and artists' crayons

These pencils and crayons in a variety of earth tones can be easily smudged with a finger to create colored areas and delicate color transitions, and require light fixing to preserve the drawing.



(C)

(C) Basic technique

We recommend using the edges of the artists' pastel crayons for shading. This will achieve more even and defined stroke widths, which adhere better to their background.

(E) Lightening with white

The different earth tones only display their full and unique character when lightened with white. Depending on the individual pigment, the shades also take on either warm or cool nuances.

(F) Blending with white

White is not only used to apply highlights (especially on colored paper), but also for smudging and blending. Two different grades of hardness facilitate the various shading techniques.

(D) Drawing lines and areas

The artists' pencils are ideal for drawing details, while the artists' crayons are better suited to large or broad lines and areas.



(D)

Fixing

The products adhere so well to textured backgrounds that only minimal fixing is required. The colors are unaffected by exposure to sunlight.

PITT® MONOCHROME CHARCOAL



Natural charcoal is the oldest sketching and drawing material in the world. The greyish-blue shade glides softly across the paper, rubs and smudges easily, and can be erased without difficulty and repeatedly overlaid. Many art students are taught to first make sketches in natural charcoal, even when working on canvas, before further elaborating the details of the picture. Faber-Castell® has developed two products based on this classic drawing material, namely pressed charcoal sticks and pressed charcoal pencils. Ground natural charcoal is enriched with black pigment, and then compressed with clay to form a crayon. This results in a significantly blacker shade, which is available in 5 different grades of hardness.



PITT® MONOCHROME CHARCOAL

PITT® pressed charcoal pencil in 3 grades of hardness

Soft / medium / hard
Round cross-section, unsharpened, with brown varnish.
Art. No. 11 29 ..

PITT® natural charcoal pencil in 3 grades of hardness

Soft / medium / hard
Round cross-section, unsharpened, with black varnish.
Art. No. 11 74 ..

Natural charcoal sticks in 4 diameters

Ø ca. 3 – 6 mm / 5 – 8 mm / 7 – 12 mm / 9 – 15 mm
Stick length: 140 mm.
Natural branch shape.
Art. No. 12 91 ..

PITT® pressed charcoal sticks in 5 grades of hardness

Extra soft / soft / medium / hard / extra hard
Stick length: 83 mm.
Ø 7.8 mm, round cross-section.

PITT® charcoal set in a metal tin

22-piece set containing a selection of natural and pressed charcoal crayons and charcoal pencils in different grades of hardness, with accessories.
Art. No. 11 29 67



PITT® MONOCHROME Wooden case

Wooden case with wenge stain, varnished on the inside and outside and with a high-quality finish, containing the complete range of PITT® Monochrome artists' products and accessories, presented in two tiers.
Art. No. 11 29 70





(A)

PITT® MONOCHROME CHARCOAL

The pressed and natural charcoals in pencil and crayon form are a tried and tested traditional art material, as are the natural charcoal sticks. All of the charcoal products in the Art & Graphic range have a high level of light-fastness.

Examples of use:

(A) Pressed and natural charcoal sticks

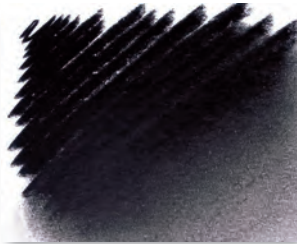
The pressed charcoal sticks are made of charcoal which has been enriched with additional pigment and then pressed together with clay to form crayons of different grades of hardness. It leaves strokes of deep black, which can be smudged with a finger to create an even area of intense black color. Pressed charcoal is ideally suited to larger areas, as it is somewhat softer. Natural charcoal is harder, and thus perfect for drawing outlines and details.



(B)

(B) Brush painting

Due to its high level of pigmentation, pressed charcoal can be painted over using a bristle brush and paraffin oil (baby oil or salad oil) to create areas of intense color.



(C)

(C) Transitions

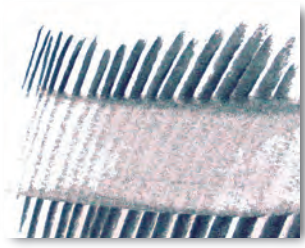
Pressed charcoal produces a very intense color. Transitions enable its full range of shades, from pitch black to light grey.

(D) Natural charcoal

Natural charcoal is made by charring willow twigs in the absence of oxygen. The strokes can be easily smudged with a finger to create a grey surface.



(D)



(E)



(F)

(E) Corrections

Natural charcoal is available in a range of diameters. The color deposit and character of the charcoal sticks is uniform. The strokes are very easy to erase. Fixing is required to preserve the drawings.

(F) Transitions

Natural charcoal has a very limited intensity of color. Its delicate greyish-blue hue is best shown in very fine color transitions.

Fixing

Charcoal drawings smudge very easily, and thus require fixing.

PITT® MONOCHROME GRAPHITE

The PITT® Graphite assortment provides all creative artists with an extensive range of pencils and crayons



in different grades of hardness for sketching, graphic design and shading work. The Castell 9000®, which was already being mentioned with approval by van Gogh and Goethe, has now become part of everyday life. The 16 different grades of hardness range from a delicate grey hue to a deep graphite black, and offer artists a wide range of possibilities. The Graphite Pure leads are ideal for creating contrasts and shading extended areas. These pencils offer unparalleled possibilities for spontaneous expression, creating different effects based on the pressure applied and grade of hardness. The pencils are sharpened in the same way as a normal lead pencil. The graphite crayons are an ideal and very economical medium for working on very large sketches and areas.

PITT® MONOCHROME GRAPHITE

CASTELL 9000® PENCILS

Castell 9000® in 14 grades of hardness, hexagonal cross-section
 8B / 7B / 6B / 5B / 4B / 3B / 2B / B / HB / F / H / 2H / 3H / 4H / 5H / 6H
 Ø 5H to 2B = 2.0 mm
 Ø 3B to 8B = 2.8 mm
 Art. No. 11 90 ..

Castell 9000® Art Set in a metal tin
 12 Castell 9000® pencils in a range of softer grades of hardness for art work
 Art. No. 11 90 65

Castell 9000® Design Set in a metal tin
 12 Castell 9000® pencils in a range of harder grades of hardness for graphic design
 Art. No. 11 90 64

PITT® MONOCHROME GRAPHITE PURE

Graphite Pure in 4 grades of hardness
 HB / 3B / 6B / 9B
 Length: 174 mm, Ø 7.7 mm
 Round cross-section with a protective casing
 Art. No. 11 73 ..



PITT® MONOCHROME GRAPHITE CRAYONS

Graphite crayons in 4 grades of hardness
 Hexagonal cross-section
 2B / 4B / 6B / 9B
 Length: 123 mm, Ø 11.5 mm
 Art. No. 12 99 ..

Graphite Set in a metal tin, small
 A combination of Castell 9000® pencils in 5 grades of hardness, 4 Graphite Pure pencils, 3 graphite crayons, and accessories.
 Art. No. 11 29 65

Graphite Set in a metal tin, large
 A combination of all grades of hardness of Castell 9000® pencils, Graphite Pure pencils, graphite crayons and accessories.
 Art. No. 11 29 66



PITT® MONOCHROME GRAPHITE

Very finely ground graphite and clay are the base materials for the range. The pencils used to draw precise lines and fine details (A), Graphite Pure, a thick graphite lead used to draw expressive contrasts (B), and the crayons used to shade larger areas (C) are all available in different grades of hardness, based on the proportion of the two components in the mixture.

Examples of use:

(D) Lines and areas

Different line widths and areas can be created by holding the crayon at various angles and using different edges.

(E) Hatching

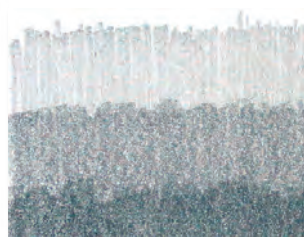
Hatching involves creating areas from lines. A very even effect can be produced by repeatedly superimposing lines at different angles. These areas can range in color from delicate grey to deepest black, depending on the grade of hardness and the pressure of the stroke.

(F) Shading

To create an area of even color in which the individual strokes are no longer visible, hold the pencil at a very shallow angle and only press down lightly on the paper. Particularly good results can be obtained with this technique using a Graphite Pure pencil.

(G) Brush painting

Particularly large areas can be easily shaded using graphite crayons. Painting the area with paraffin oil (salad or baby oil) and a bristle brush will enhance the intensity of the graphite layer.



(F)



(G)



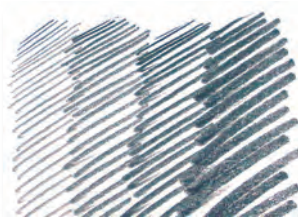
(H)

(H) Rubbing

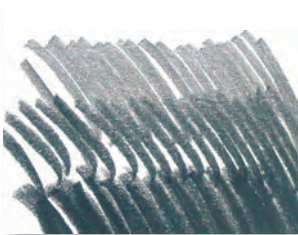
Graphite products are ideally suited to the rubbing techniques so popular with children (the structure of an object beneath the paper comes through when it is rubbed over). The crayons in particular can be used in limitless artistic applications of this technique.



(A)



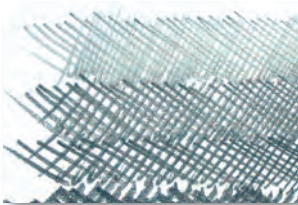
(B)



(C)



(D)



(E)

ART & GRAPHIC ACCESSORIES

PERFECTION ERASER PENCILS

The soft red eraser accurately removes lead and colored pencil marks, while the hard white eraser removes liquid, water-based and ballpoint ink.



Art. No. 18 57 12



Art. No. 18 58 00

PAPER WIPER / BLENDER

Used to blend or correct pastel crayon, PITT® crayon and pressed and natural charcoal strokes.



Art. No. 12 27 80



Art. No. 12 70 20

ART ERASER

Used to correct or lighten charcoal and pastel strokes. Can also be used to clean transparencies and for fine drawings.



Art. No. 18 71 20



Art. No. 18 81 21

SYNTHETIC ERASER

Cleanly erases lead and color pencil strokes.

DUST-FREE ERASER

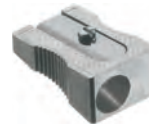
Eraser that leaves no shavings.

METAL SHARPENER

Sharpener for lead and color pencils.



Art. No. 18 38 97



Art. No. 18 31 00



Art. No. 18 57 10

DUAL METAL SHARPENER

Sharpener with a sharp and a blunt blade, especially designed for artists' color pencils (including those with a thicker wooden casing).

PENCIL SHARPENING MACHINES

For all pencils with round, triangular or hexagonal cross-sections of up to 12 mm Ø. Point setting: long and pointed, or short and blunt; with desk clamp.



Art. No. 18 51 00

SANDPAPER BLOCK

2 strips of fine and coarse-grained sandpaper for the most delicate sharpening functions. Also suited to grinding pastel powders.

BRUSH

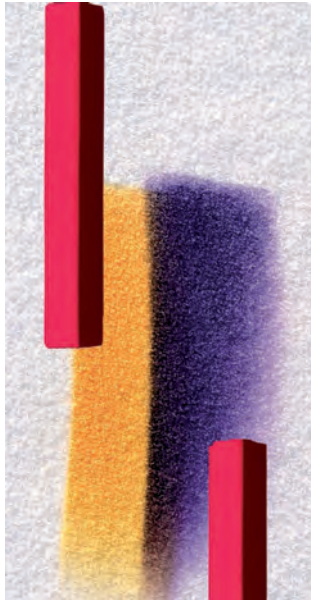
Made of wood, with the bristles composed of a mixture of soft white goat hair arranged in 3 rows.



Art. No. 17 80 16

CREATIVE STUDIO®

This range is designed for creative hobbies, crafts, aspiring artists and art students. It comprises the high-quality ergonomic ART GRIP® and ART GRIP® AQUARELLE color pencils, along with oil-based and soft pastel crayons. These materials provide an ideal introduction to artistic activities, and can be used in a versatile manner for all creative hobbies. Examples of their many uses can be found in this brochure. We hope you have an enjoyable and successful time using our CREATIVE STUDIO® products.



CREATIVE STUDIO® STUDIO QUALITY

ART GRIP® AQUARELLE – SHEER DIVERSITY!

Create fabulous watercolor effects with these color pencils. The outstanding pigmentation will make your creative ideas shine - regardless of whether you are working on light, colored or dark paper, or on other coarse surfaces. Vivid colors, leads which can be transformed into watercolor paints, pleasantly soft color deposit and high break-resistance all combine to make this range unique. The pencils come in an ergonomic shape, with a triangular cross-section and patented Soft GRIP® zone.

- Box of 12 colored pencils, Art. No. 11 42 12
- Box of 24 colored pencils, Art. No. 11 42 24
- Box of 36 colored pencils, Art. No. 11 42 36
- Box of 60 colored pencils, Art. No. 11 42 60
- 60 colors sold separately, Art. No. 11 42 ..



ART GRIP® – THE MODERN CLASSIC!

This range of 36 color pencils is ideally suited to classic drawing techniques – and not only on paper. The water and smudge-proof leads of these high-quality colored pencils provide extraordinarily vivid colors, soft color deposit and high break-resistance. The ergonomic triangular cross-section and patented Soft GRIP® zone guarantee an optimal grip on the pencil, preventing your hand from tiring. The fun way to draw!

- Box of 12 colored pencils, Art. No. 11 43 12
- Box of 24 colored pencils, Art. No. 11 43 24
- Box of 36 colored pencils, Art. No. 11 43 36



CREATIVE STUDIO® IDEAL FOR HOBBY AND SCHOOL USE

SOFT PASTEL CRAYONS OF STUDIO QUALITY – IDEAL FOR HOBBY AND SCHOOL USE!

These pastel crayons have extremely intense colors, a soft color deposit, and are very easy to mix and blend using your fingers, a paper wiper or a pastel brush. The brilliant, vivid results achieved make them ideal for amateur artists, school art lessons and creative handicraft enthusiasts. The soft pastel crayons are well suited to different types of paper (e.g. flock paper), but fantastic effects can also be achieved on other surfaces. Available in different-sized sets containing up to 36 colors, and presented in a practical and sturdy slide-out box. Also ideal for travelling! Please note: We recommend using a fixative on completed artwork.

Box of 24 crayons, Art. No. 12 83 24

Box of 48 crayons, Art. No. 12 83 48

Box of 72 crayons, Art. No. 12 83 72



OIL-BASED PASTEL CRAYONS

These high-quality oil-based pastel crayons provide optimal coverage and extremely vivid colors, due to their high concentration of pigments. The smooth texture ensures soft and effortless color deposit. The crayons are available in a balanced spectrum of 36 colors. Sold individually and in a range of different-sized sets, the crayons are very economical to use. They are ideal for classic uses, such as sgraffito, encaustic and scraping techniques, and for all blending techniques. Suitable for use on all paper types and colors, cardboard, canvas, and even on wood and clay pottery!

Box of 12 crayons, Art. No. 12 70 12

Box of 24 crayons, Art. No. 12 70 24

Box of 36 crayons, Art. No. 12 70 36





COLOR CHART – 120 COLORS

* good light-fastness
 ** very good light-fastness
 *** maximum light-fastness

	ALBRECHT DÜRER WATERCOLOUR PENCILS	POLYCHROMOS COLOUR PENCILS	POLYCHROMOS PASTELS	PITT PASTEL PENCILS	PITT ARTIST PEN		ALBRECHT DÜRER WATERCOLOUR PENCILS	POLYCHROMOS COLOUR PENCILS	POLYCHROMOS PASTELS	PITT PASTEL PENCILS	PITT ARTIST PEN		ALBRECHT DÜRER WATERCOLOUR PENCILS	POLYCHROMOS COLOUR PENCILS	POLYCHROMOS PASTELS	PITT PASTEL PENCILS	PITT ARTIST PEN	
101 white	***	***	***	***	-	143 cobalt blue	**	**	**	*	**	131 medium flesh	***	***	**	***	-	
103 ivory	***	***	***	***	-	120 ultramarine	**	***	***	-	-	132 light flesh	**	***	***	***	-	
102 cream	**	***	***	**	-	140 light ultramarine	***	***	***	***	-	189 cinnamon	**	***	***	***	***	
104 light yellow glaze	**	***	***	***	-	146 smalt blue	***	***	***	-	**	191 Pompeian red	***	***	***	***	-	
205 cadmium yellow lemon	***	***	***	-	-	144 cobalt blue greenish	***	**	***	-	-	192 Indian red	**	***	***	***	***	
105 light cadmium yellow	***	***	***	-	-	110 phthalo blue	***	***	***	-	***	190 Venetian red	**	***	***	***	-	
106 light chrome yellow	**	***	***	***	-	152 middle phthalo blue	**	**	**	-	-	188 sanguine	***	***	***	***	***	
107 cadmium yellow	***	***	***	-	***	145 light phthalo blue	***	**	**	-	-	187 burnt ochre	**	***	***	**	-	
108 dark cadmium yellow	***	***	***	-	-	149 bluish turquoise	***	***	***	***	-	-	186 terracotta	**	***	***	***	***
109 dark chrome yellow	***	***	***	***	***	246 Prussian blue	***	***	***	-	-	183 light yellow ochre	**	**	**	**	-	
111 cadmium orange	***	***	***	-	-	155 helio turquoise	***	***	***	**	-	185 Naples yellow	**	***	***	**	-	
113 orange glaze	*	***	***	**	-	153 cobalt turquoise	***	***	***	***	-	184 dark Naples yellow	**	***	***	***	***	
115 dark cadmium orange	***	***	***	-	-	154 light cobalt turquoise	**	**	***	-	-	182 brown ochre	**	***	***	**	-	
117 light cadmium red	**	**	**	-	-	156 cobalt green	***	***	***	***	-	180 raw umber	**	***	***	**	***	
118 scarlet red	**	**	**	*	-	158 deep cobalt green	***	**	**	***	-	-	179 bistre	**	**	***	**	-
121 pale Geranium lake	**	***	***	-	***	159 Hooker's green	***	***	***	**	*	-	176 van Dyck brown	**	***	***	***	-
219 deep scarlet red	**	**	**	**	-	264 dark phthalo green	**	**	**	**	-	-	178 nougat	***	***	***	-	***
126 permanent carmine	**	***	***	-	-	276 chrome oxide green fiery	***	**	**	***	-	-	280 burnt umber	***	***	***	***	-
223 deep red	**	**	*	-	-	161 phthalo green	***	**	**	***	-	-	283 burnt sienna	***	***	***	***	-
217 middle cadmium red	**	**	**	-	-	163 emerald green	***	**	**	***	-	-	177 walnut brown	***	***	***	***	***
225 dark red	**	**	**	***	-	162 light phthalo green	**	**	***	-	-	-	175 dark sepia	***	***	***	***	***
142 madder	**	***	***	-	-	171 light green	***	**	**	***	-	-	275 warm grey VI	***	***	***	-	-
226 alizarin crimson	**	**	*	*	-	166 grass green	***	**	**	***	-	-	274 warm grey V	***	***	***	***	***
127 pink carmine	**	**	**	**	**	267 pine green	***	**	**	***	*	-	273 warm grey IV	***	***	***	***	***
124 rose carmine	**	***	***	*	-	266 permanent green	**	**	**	-	-	-	272 warm grey III	***	***	***	-	***
128 light purple pink	*	*	*	-	-	167 permanent green olive	*	**	***	**	**	***	271 warm grey II	***	***	***	***	-
123 fuchsia	**	**	***	-	-	172 leaf green	***	**	**	***	*	*	270 warm grey I	***	***	***	***	***
133 magenta	**	***	***	-	-	278 chrome oxide green	***	***	***	-	***	-	230 cold grey I	***	***	***	***	***
119 light magenta	*	*	*	-	-	165 juniper green	***	***	***	*	*	-	231 cold grey II	***	***	***	-	-
228 magenta bright	-	-	-	-	*	173 olive green yellowish	**	***	***	**	-	-	232 cold grey III	***	***	***	-	***
129 pink madder lake	**	**	**	-	-	268 green gold	***	***	***	-	**	-	233 cold grey IV	***	***	***	***	***
125 middle purple pink	**	**	**	-	-	170 may green	**	**	**	**	***	***	234 cold grey V	***	***	***	-	-
134 crimson	*	*	*	-	-	168 earth green yellowish	***	***	***	*	*	-	235 cold grey VI	***	***	***	***	***
160 manganese violet	*	*	**	***	***	174 chrome green opaque	***	***	***	*	***	***	181 Payne's grey	***	***	***	***	-
138 violet	*	*	**	***	-	172 earth green	**	***	***	***	***	***	199 black	***	***	***	***	***
136 purple violet	*	*	**	-	-	169 caput mortuum	***	***	***	***	***	***	251 silver	***	***	***	-	-
137 blue violet	*	*	*	-	-	263 caput mortuum violet	***	***	***	-	-	-	250 gold	***	***	***	-	-
249 mauve	***	***	***	-	-	193 burnt carmine	*	***	**	*	*	-	252 copper	***	***	***	-	-
141 Delft blue	***	***	***	-	-	194 red-violet	*	***	***	*	*	-	099 soft black	***	***	***	-	-
157 dark indigo	***	***	***	***	***	135 light red-violet	*	**	***	-	-	-	139 light violet	*	***	**	-	-
247 indanthrene blue	***	***	***	-	***	130 dark flesh	*	***	**	-	-	-	147 light blue	*	*	*	-	-
151 helioblue-reddish	***	***	***	***	-													

INFORMATION ON USE

	POLYCHROMOS® PENCILS	POLYCHROMOS® CRAYONS	ALBRECHT DÜRER® PENCILS	PITT® PASTEL PENCILS	PITT® ARTIST PEN
<i>Number of colors</i>	120 colors	120 colors	120 colors	60 colors	58 colors in the brush point format
<i>Techniques</i>	Drawing, hatching, blending techniques e.g. with Albrecht Dürer® colored pencils and pastel crayons	Drawing, sketching, dry painting	Drawing, hatching, shading and watercolor painting, washing, blending technique e.g. with POLYCHROMOS® colored pencils, pastel crayons and PITT® artist pens	Drawing, sketching, fine lines and hatching, smudging, dry painting, details (e.g. on portraits), also ideally complements the pastel crayons	Drawing (including large areas), sketching, calligraphy, ideal for plans and layouts, blending technique e.g. with POLYCHROMOS® pastel crayons and Albrecht Dürer® artists' watercolor pencils
<i>Recommended surfaces</i>	From sketch paper to high-quality drawing paper, drawing cardboard, colored paper (including dark shades and black), transparent paper, cardboard, brown paper, wood; the paper should be acid-free	Heavy paper with a coarse-grained surface, colored paper, board, brown paper, flock paper, sandpaper, wood, canvas (prepared)	Watercolor paper with a smooth surface for drawing, with a coarse surface (including torchon paper) if most of the surface is to be painted in watercolors, prepared canvas, sketch and drawing paper for "dry" work, (see Polychromos)	Paper, board with a fairly coarse surface (including colored board), flock paper, sandpaper, wood, canvas (prepared)	Sketch and drawing paper, transparent paper, layout paper, board with a smooth surface, canvas; the paper should be acid-free
<i>Accessories</i>	Scalpel for removing colors	Paper wiper, art eraser, fixative, pastel base, sandpaper block for grinding loose pigment for backgrounds	Watercolor brush, color shaper	Paper wiper, brush, art eraser, fixative, pastel base, sandpaper block, sharpening knife (see below)	
<i>Special features</i>	Particularly soft waterproof oil-based crayon lead, excellent light-fastness	Excellent light-fastness, stable consistency and thus economical to use. Only minimal fixing is required due to outstanding adhesive qualities	Unlimited watercolor use, endless blending possibilities, excellent light-fastness	Easily smudged like pastel crayons, lead diameter of 4.3 mm ensures high break-resistance, ideal for travel. Pastel pencils should be sharpened with a sharpening knife (rather than a sharpener) to prevent the relatively soft lead from breaking	Excellent light-fastness, especially suited to artists, designers, architects and graphic designers

GETTING STARTED SETS



Getting Started Sets make it easy to begin learning art techniques using quality artist materials. Each set includes fully illustrated instructions and high quality Faber-Castell materials.

Wendy Hollender, *Untitled*
Getting Started: Watercolor Pencil Art

GETTING STARTED SETS

Getting Started Color Pencil Art

- 5 Art GRIP[®] Color Pencils • 6 Sheets Drawing Paper (6" x 8") • 4 Rubbing Papers (3.5" x 5") • 2 Vellum Sheets (6" x 8") • 2 Sheets Color Paper (6" x 8") • Rubbing Plate (4" x 5") • Pencil Sharpener • Storage tray • 12 Illustrated Instruction Cards

Art. No. 80 00 84

Getting Started Watercolor Pencil Art

- 8 Art GRIP[®] Aquarelle Pencils • 15-Page Acid-free Watercolor Pad (5.5" x 8") • Paintbrush • Pencil Sharpener • Storage tray • 24-Page Illustrated Instruction Book

Art. No. 80 00 94



Getting Started Soft Pastels

- 12 Soft Chalk Pastel Sticks • 6 Sheets Pastel Paper (6" x 8") • 4 Sheets Black Extra-fine Sandpaper (4.5" x 6") • 4 Foam Color Blenders • Eraser • Storage tray • 12 Illustrated Instruction Cards

Art. No. 80 00 67

- fine • 20-Page Sketch Book (6" x 8") • Eraser • Foam Viewer (4" x 4") • Acetate Grid (4" x 6") • Pencil Sharpener • Storage tray • 24-Page Illustrated Instruction Book

Art. No. 80 00 52

Getting Started Drawing & Sketching

- 3 Graphite Pencils (6B, HB, 2H) • 1 PITT[®] Charcoal Pencil • 1 Black PITT[®] Artist Brush Pen - Super-



80 00 84



80 00 94



80 00 67



80 00 52

MANGA AND COMIC ILLUSTRATION



- Ideal for Manga cartooning • Smudgeproof
- Waterproof • Lightfast • Archival quality • Odorless
- Won't bleed through paper like a "marker"



Patric Reynolds, *Jewel Thief*

GETTING STARTED SETS

PITT® artist pen MANGA Shoji Set 6 ct

• Colors include: scarlet red, dark chrome yellow, light green, cobalt green, sky blue, crimson
 Art. No. 16 71 30

PITT® artist pen MANGA Shonen Set 6 ct

• Colors include: pink carmine, orange glaze, dark Naples ochre, permanent green olive, phthalo blue, purple violet
 Art. No. 16 71 31

PITT® artist pen MANGA Black Set 6 ct

• Colors include: black-medium nib, black-fine nib, black-superfine nib, black-XS (extra superfine) nib
 Art. No. 16 71 32



PITT® artist pen MANGA Kaioiro Set 6 ct

• Colors include: warm grey 111, raw umber, cinnamon, light flesh, leaf green, light yellow glaze
 Art. No. 16 71 34

PITT® artist pen MANGA Set 8 ct

• Colors include: warm grey 111, warm grey 1V, cold grey 111, cold grey 1V, cold grey V1 black-superfine nib, black-medium nib, black-brush
 Art. No. 16 71 07

Getting Started: Complete MANGA Drawing Kit

• 3 PITT® Artist Pens • 1 Graphite

Pencils (HB) • 24-Page Sketch Book (7" x 9") • Manga Mannikin (6.5" tall) • Manga Stencil (4" x 8") • Dust-free, PVC-free Eraser • Pencil Sharpener • 29-Page Illustrated Instruction Book
 Art. No. 80 00 95

Getting Started: Complete Comic Illustration Kit

• 3 Art GRIP® Aquarelle Pencils • 3 PITT® Artist Pens • 1 Graphite Pencil (HB) • 12-Page Sketch Book (7" x 9") • 8-Page Blank Comic Book (7" x 9") • 6 Sheets Bristol Paper (7" x 9") • Articulated Drawing Figure (5.5" tall) • Manga Stencil (4" x 8") • Pencil Sharpener • Dust-free, PVC-free Eraser • Paintbrush • 29-Page Illustrated Instruction Book
 Art. No. 80 00 86



16 71 30

16 71 31

16 71 34

16 71 32

16 71 17

31



80 00 95



80 00 86

CONSUMERCAT



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