

*Basic Colored Pencil Supply Lists: Wax-Based “Dry” Pencils and Watersoluble Colored Pencils*

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**The first section of the list is for wax-based, “dry” non-watercolor pencils:**

\_\_\_\_\_ Bristol board, regular-finish (also called vellum-finish or kid-finish) drawing paper, at least 9” by 12”, available in a pad. **Regular-finish Bristol board** (as compared to plate-finish, which is very shiny-slick) accepts more layers of color and **is preferable**. OR **Stonehenge** brand paper - **you’ll receive a full-sized pad of Stonehenge paper free** - is also very popular with many colored pencil artists; that is excellent, too. Hot-press watercolor paper (140# or more) also works well; it is rather smooth, with just enough texture for layering.

\_\_\_\_\_ Reusable, putty-type wall adhesive; this is gentle, kneadable, and reusable. Some brands are “Poster Putty”, “Hold-It”, or Elmer’s “Tac ‘N Stik”. Look among the school and office supplies. **A small sample of reusable putty will be provided for each person.**

\_\_\_\_\_ Hand-held, battery, or electric pencil sharpener. (Bring an extension cord, just in case!)

\_\_\_\_\_ Graphite drawing pencils: #2 **OR** HB (medium-soft, all purpose.)

\_\_\_\_\_ **Optional:** A light (such as a small reading lamp) to give compositions dramatic lighting. Include an extension cord, too!

\_\_\_\_\_ Sheet or small paddle of sheets of sandpaper for cleaning erasers. **An emery board will be provided.**

\_\_\_\_\_ White plastic eraser, such as Magic Rub or the cartridge-pen type eraser, found in art supply stores and at the school supply section of discount and drug stores. A battery-operated eraser (with refills) also works quickly and well.

\_\_\_\_\_ Cloth for buffing, such as a clean, soft handkerchief, cloth diaper, linen napkin, T-shirt scrap.

\_\_\_\_\_ Set of artist’s studio-quality colored pencils. Some brands (in alphabetical order): Bruynzeel Design Pencils ; Caran d’Ache Pablo or Luminance Pencils, Cretacolor Karmina, Derwent Artist’s, Derwent Coloursoft, Derwent Signature (discontinued), Derwent Procolour (new in 2017), or Derwent Studio Pencils; Faber-Castell Polychromos; Koh-I-Noor Polychromos, Lyra Polychromos or Lyra Colorstripe; Sanford Prismacolors or Sanford Prismacolor Premium Lightfast Pencils (discontinued); Tombow Irojiten colored pencils . **There will be large sets of colored pencils available for your experimentation, as well as generous take-home samples.**

\_\_\_\_\_ Sanford Prismacolor’s Black Grape and Black Cherry are optional colors, but nice to have. Sanford Prismacolor’s (ultra- sharp) Verithin Pencils in Tuscan Red, Violet, and Indigo Blue. The latter also doubles as a blueprint pencil. Verithin pencils are excellent for fine, crisp edges, but they may be difficult to find in stores. There will be some Verithins available for student use.

\_\_\_\_\_ Caran d’Ache Fullblender, Derwent Blender and/or Burnishing pencil(s), Lyra Rembrandt’s Splendor, **or** Sanford Prismacolor Colorless Blender non-pigmented blending pencil. These are still relatively new products and may be difficult to find. **Each student will receive a free sample blending pencil.**

\_\_\_\_\_ Colorless blender marker, such as the Sanford Prismacolor Colorless Blender Marker (formerly called a “Clear Blender”). This looks like a double felt-tipped marker, but it contains a clear, alcohol-based solvent. Other brands of double-tipped brush-style solvent blending pens are made by Tombow and also by Finesse.

\_\_\_\_\_ **Optional:** small hog-bristle brush (cheap) and/or 1 or 2 stubby pastel-blending brushes or stencil brushes for blending colored pencil. These work well for blending colored pencil, especially on sanded, textured surfaces.

\_\_\_\_\_ **Optional:** Roll of drafting tape or cheap low-tack masking tape (without much adhesive); also a roll of Scotch Removable Tape, which is in the plastic tape dispenser, has a blue-plaid label, and can be found in office-supply stores.

\_\_\_\_\_ Helpful-if-You-Want-to-Research-It Department: Bet Borgeson’s book, *The Colored Pencil*, Revised Edition, Watson-Guptill Publications, 1993 or Kristy Kutch's book, *Drawing and Painting with Colored Pencil*, Watson-Guptill Publications, 2005; also Kristy’s 2014 Watson-Guptill book *The New Colored Pencil*. **There will be colored pencil books available for browsing and purchase, too! (Kristy will be happy to autograph her books, too.) Kristy will also bring copies of her instructional DVDs- great for recreating the workshop demonstrations!**

**Thinking ahead for the workshop:**

\_\_\_\_\_ **Feel welcome to bring some prepared, basic line drawings, if you have subject matter in mind and would like to get a head-start. Students are also welcome to bring some of their own reference material, such as photos .**

***These items are for watercolor pencils and watercolor wax pastels (watercolor crayons):***

Set of artist-grade watercolor/ watersoluble pencils; a small set is fine, because **there will be demonstrator sets to try at class.** Given the decision of whether to buy a smaller, high-quality set, choose that, rather than a larger-but-cheap set. The colors will be richer and more intense, and you will get much more pigment (and quality) per dollar. Some suggested brands are (in alphabetical order) : Caran d’Ache Supracolor or Museum watercolor pencils, Cretacolor Aquarelith (discontinued in 2008), Cretacolor Aquamonolith (woodless watercolor pencils), Cretacolor Marino, Derwent Signature Watercolour Pencils (discontinued in 2006) , Derwent Inktense (watersoluble ink) pencils or blocks, Derwent Graphitint (pigmented graphite) pencils, Faber-Castell Albrecht Dürer, Lyra Aquarell, Sanford Prismacolor Watercolor Pencils, Van Gogh Watercolor Pencils (also discontinued). **Note: You do not need watercolor crayons.** If you have watersoluble wax pastels (which look like crayons), such as Caran d’Ache Neocolor II or NeoArt (discontinued) sticks, Derwent Artbars (discontinued), Lyra Aquacolors, or “Woody” Stabilo pencils , feel welcome to bring them.

Watercolor paper or quarter-sheets of regular-size watercolor paper, preferably at least 140 lb. Hot press paper is the smoothest and finest-textured, rough paper has the most "tooth", and cold-press and soft press (a Fabriano paper designation) are somewhere in between textures. (If you’re not sure, bring it anyway!) The heavier-weight the paper is, the less chance there is of buckling. There will be some paper samples at the workshop.

Sketch pencil, such as #2 **or** HB drawing pencil.

Eraser(s): a white vinyl eraser (such as the CLIC cartridge eraser or a battery-operated eraser) works well, as does a grey kneaded eraser. Avoid pink erasers, since they tend to stain the paper.

Whatever brushes you have; if you only invest in one brush, try a #6 round brush. White sable brushes are excellent and are actually synthetic. If you invest in a second brush, try a script/ reservoir liner brush (Cheap Joe's Lizard Lick #2 is wonderful), which is wispy and great for details. A 1" or larger wide, flat brush is great for large areas such as skies, should you want to try landscapes. If you have more brushes, bring them!

Tissues, paper towels, and even Q-tips are nice for blotting.

Scrap paper for trying out color swatches.

Two water containers, even if they are plastic 2-liter bottles (or smaller) which have been cut down for this purpose.

Sandpaper.

Old toothbrush(es).

OPTIONAL: Masking fluid, plus some old (disposable, non-treasured) brushes for applying it.

OPTIONAL: Wax resist stick, like the clear waxy crayon found in Easter egg dye kits.

OPTIONAL: Plain, original-style (*not* the kind with Febreze) Mr. Clean Magic Eraser, which is effective for lifting watercolor pigment from Aquabond.