

# Multicolored and Pattern-colored Objects in Colored Pencil Tutor - Rogério Lupo, 2025

## Materials

Below you find a list of some materials needed during your practice as well as suggestions of brands. All suggestions are based on my personal experiences. Please substitute if you have strong preferences for other brands. Also check and download my free guidebook ([here](#)) for thorough information on materials (with a deep review of many different papers) and technical tips.

### Colored Pencils:

For this course, there is a preference for permanent colors rather than watercolor pencils. However, feel free to bring to class and use whatever material you already have.

If you haven't ever worked with colored pencils, there is no point in requiring you to purchase a fabulous set of pencils for your introduction to the technique during this course. However, good materials provide good beginnings and bad materials can mislead you into forming inaccurate opinions about the technique. On the other hand, if you are already familiar with the technique, you probably have already made a research and obtained some knowledge and good materials.

With all that in mind, I recommend you avoid acquiring inexpensive brands or student-grade editions. Look for professional brands/editions with soft core leads. Beware of this widely spread myth though, opposing wax versus oil-based pencils. This controversial issue is shortly and efficiently elucidated [here](#), please read through it and make decisions accordingly.

A set of 40 to 60 colors of a high-quality brand (see recommendations below) is enough for the student to be introduced to this universe and start practicing. The need for more colors will inevitably arise, and it's a very instructive need. During the course and in the guidebook, there will be discussions about the most essential colors one should possess.

Some brands/editions used by professional artists (permanent colors, not watercolor pencils) are Faber Castell Polychromos, Caran d'Ache (Luminance and Pablo), Prismacolor Premier, Derwent (Studio / Colorsoft / Lightfast / Inktense), Holbein Artists, Staedtler.

If you feel clueless and want to make an audacious investment, an excellent match is the set of 60 (or 80) Faber Castell Polychromos plus the set of 40 (or 80) Caran d'Ache Pablo. They physically blend very well and the different colors of both editions complement each other perfectly. It is possible to improve the sets as well, by purchasing further colors of various brands which are available separately. If you are in more moderate a mood, acquire only one of those sets recommended above.

**Blender pencil:** Beware for there is a difference between the "full blender" and the simple "blender", at least when it comes to those made by Caran d'Ache. The former seems to be waxy and intended for a hard burnishing that will not allow any further application of pigment, whereas the latter causes soft friction on the paper to drag the pigment into the tiny pores of the paper and blend colors. After its use, it's possible to continue to layer more pigment on the paper. As for the simple blender, I recommend Koh-I-Noor (specifically: Koh-I-Noor Hardtmuth Polycolor 3800), Derwent, and Prismacolor, the ones I know. Some pencil sets may include the blender, so test it if that's the case for your set.

### Papers:

The paper needs to be smooth enough so that undesired textures will not arise during the application of pigment, but it also needs to have tooth enough to avoid easy saturation. This may be quite a personal issue and my recommendation is that you continually get samples of or buy different papers as much as possible and test them on both faces. Do not ever underestimate the influence of papers on your results.

Do not refrain yourself from getting back to the same papers you eventually tested and did not like before and experimenting with them again, for two reasons: 1 - your technique, your "grab" may have changed, and 2 - the papers may change as well. Thus eventually your own way of working can change and the same piece of paper once discarded may now seem perfect (hence, do not dump papers). On top of that,

new batches of the same paper may present different qualities over time, so do not stop giving any paper a new chance every now and again.

Try and experiment with every paper that seems adequate (or even inadequate), without prejudice. Many artists prefer HP watercolor papers, others prefer Bristol Board, many others try different surfaces like drafting film (using slice cutter to remove pigment), water-sanded gesso on a board, or even canvas. Some of them may cause colors to become more vivid and intense, others may bring up a misty atmosphere. But ultimately the final word comes from personal preference.

Below are some suggestions of brands and types of paper based on my experience or on the usage by other professional artists:

- Watercolor hot-pressed papers (more tooth, not too smooth): Fabriano, Winsor & Newton, Arches, Saunders Waterford, Sennelier, Canson Moulin du Roy. I personally don't like HP watercolor papers because although they're smooth for wet techniques, their texture or final result is usually quite inconvenient when used for dry techniques. These papers are not among my choices at all, but this is personal, so do not dismiss any paper because of other artists' opinions, I emphasize.

- Bristol Board (ultra smooth, but very good and may provide a spectacularly smooth finish, as long as used with a very light hand – test those you eventually already have): Canson, Hahnemühle, Lana, Winsor & Newton. All of these brands feel really very similar in regards to tactile sensation or final result. Fabriano may be another option but I haven't tested it yet.

- Specific editions: Strathmore (400 series Drawing paper for colored pencil / 500 series Mixed Media), Canson Graduate Mixed Media/Multitechnique white, Rising Museum Board.

- Dessin (usually softly textured): Canson, Hahnemühle, Arches

- Toned or colored papers: Canson Mi Teintes (we use its back face, excellent), Canson Graduate Mixed Media Gris (gray), Canson Dessin Noir (black) Clairefontaine Pastelmat, Strathmore Toned paper, Stonehenge.

**Soft white eraser:** Sakura Foam, Pentel Soft, Tombow Mono (all white plastic erasers) or similar. Avoid Staedtler Mars plastic and Fictis, for they cause excessive friction, harm the paper and usually crumble off in pieces.

**Eraser pen** (optional, to erase fine details): suggested – Tombow Mono Zero Elastomer eraser 2.3 mm

**Kneaded eraser:** Milan, Lyra, Sanford Design, Cretacolor, Faber Castell, in order of my personal preference among the ones I know.

**Graphite pencil:** H or HB (for drawing) plus 5B if you will use tracing instead of observational drawing.

**Tracing paper** (optional): if you intend to draw after a picture on the screen.

**Artistic ball burnisher** (optional, also known as “embosser”): used to groove the paper and create textured effects representing hairs, thorns, furrows, knobs etc. It can be eventually replaced by a dry metal point.

**Desk sharpener** (optional, but strongly recommended for saving time): suggested brand – Derwent or Derwent Super Point, or else anyone of your preference.

**Parchment paper or paper towel:** to be used under your hand and protect your drawing from your skin oils and humidity that can cockle the paper.