

Lollipop Tutorial

Beginner Colored Pencil Tutorial on Dura-Lar Film



by Mandy Peltier

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Mandy Peltier is an artist and instructor who predominantly works in the fine art medium of colored pencil, and her award winning drawings are known for being photorealistic in nature. Mandy's artwork has been displayed in several gallery and museum exhibitions, in private collections, and her artwork and tutorials have also been published in various books and magazines. Mandy has taught at various art centers around Northeast Ohio, and she currently

serves as the Membership Director for the Colored Pencil Society of America (CPSA). Mandy has also achieved her signature status through American Women Artists and her CPX signature status through CPSA. Mandy's desire is to portray her subjects in such a way that they cause the viewer to pause, reflect, and see the beauty in what is too often taken for granted or never noticed, and she hopes her love and excitement for colored pencil is contagious to everyone she talks to!

MATERIALS LIST

- ◆ Graftix Dura-Lar Double Sided .005 Matte Film, cut to 4x6
- ◆ Tombow 2.3mm Mono Zero Eraser
- ◆ #4 Blending/Tortillon Stump
- ◆ Panty Hose/Nylons or a Swiffer Wet Jet Pad

Prismacolor Premier Pencils:

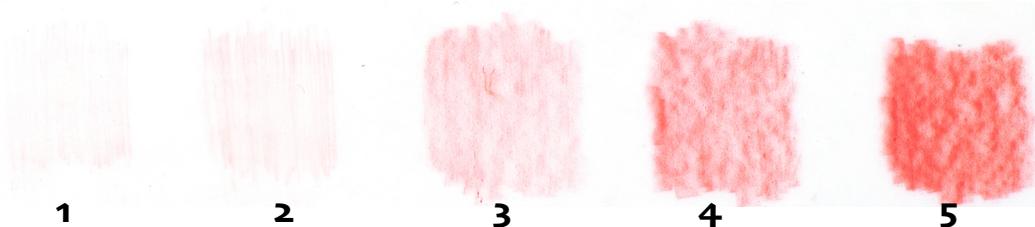
- ◆ Pale Vermilion
- ◆ Crimson Red
- ◆ Tuscan Red
- ◆ 50% French Grey
- ◆ White
- ◆ Light Aqua

HELPFUL TIPS

- ◆ Dura-Lar is a film with little tooth, but you can work on both sides of the film.
- ◆ A dusting brush or craft feather can help to lift excess pencil dust. You can blow dust away, but try not to use your fingers, as the oil in your skin could have a negative effect on the Dura-Lar film.
- ◆ Most advice on Dura-Lar is to use light pressure since this surface only takes a few layers of color, but this exercise does not necessarily follow that advice since so few colors are used.
- ◆ Start with a sharp pencil and only sharpen it if it is hard to stay within the lines
- ◆ Film is great for beginners because color can be easily erased. It is also a quicker surface since it can't take as many layers of color as other surfaces.

PRESSURE SCALE

This exercise uses a pressure scale so that you will know how hard to press for each color. "3" is normal handwriting pressure, "1" is very light pressure, and "5" is the heaviest pressure. Each step will tell you which pressure number to use for each color. This exercise is mostly in the 3-5 range. If you are naturally heavy-handed, holding the pencil with your fingers further back from the tip can help to lighten up your pressure.



PENCIL STROKES

This exercise uses three different strokes: back and forth, scumbling, and hatching.



The **back and forth** stroke is exactly how it sounds: a stroke that is performed by going back and forth repeatedly with your pencil. It is most likely the stroke a child would instinctively use if you handed them a paper and crayons. To perform this stroke, place your pencil on the film and move it in a back and forth manner, either up and down or side to side, without picking up your pencil. The bottom photo shows what the stroke looks like widely spaced. Try and keep your strokes close together and even like in the top photo.



The **scumbling** stroke is performed by making a series of circular strokes. If you asked a child to draw curly hair, this is likely the stroke they would use. To perform this stroke, make a series of overlapping circles and coils without picking up your pencil. The bottom picture shows what it looks like widely spaced, but aim to make your strokes tight and even like in the top photo.



The **hatching** stroke is performed by making a series of lines that run in the same direction. This might be what a child would do if you asked them to draw rain falling from the sky. To perform this stroke, draw a line either sideways or straight down, pick up your pencil, draw another line in the same direction, and repeat. The lines should not be very long to ensure even pressure. The bottom photo shows what this stroke looks like widely spaced. Aim to make your strokes look more like the top photo where they are closer together.

Step 1

Place the Dura-Lar film directly on top of the printed outline. Due to the film's translucent nature, you will be able to see the outline beneath the film. It may help to secure a small piece of artists tape to the top of the drafting film to help keep it in place.

Apply a sharp **Pale Vermillion** to the red stripes on the lollipop using pressure 3 and a back and forth stroke. Make sure your strokes follow the direction and curve of each red stripe. Work on one red stripe at a time. Outlining each section before applying the back and forth strokes may help you to stay within the lines. If color gets applied where it shouldn't, gently erase it using the Tombow mini eraser. It may also help you to stay within the lines if you rotate the drafting film as you work on each stripe. Keep your strokes close together and your pressure even.

Then, apply a sharp **Pale Vermillion** using pressure 2 and a vertical back and forth stroke to only the left half of the lollipop stick (the left side when looking at the picture).

Next, apply a sharp **50% French Grey** using pressure 1 to only the right half of the lollipop stick.

Now apply a sharp **50% French Grey** using pressure 2 and a back and forth stroke to only part of each white stripe on the lollipop, following the direction and curve of each white stripe as you apply this color. ****50% French Grey will not be applied to the entirety of each white stripe.**** This color will only be applied to the outside edge and inside edge of each white stripe. The outer edge of each white stripe will be approximately $\frac{3}{16}$ - $\frac{1}{4}$ " in length, starting from the outer edge and working your strokes toward the center of the lollipop. The inside edge of each stripe should be approximately $\frac{1}{8}$ " in length, starting your strokes on each white stripe from the inside edge of each white stripe and working your strokes toward the middle of each stripe. The middle section on each white stripe should be left alone at this point. ****Note in the photo example that I did not draw a perfect rectangle that was $\frac{1}{4}$ " or $\frac{1}{8}$ " in size on any white stripe...my stroke length is approximate, and my strokes varied and feathered out toward the middle of each stripe.****

Finally, apply a sharp **50% French Grey** using pressure 2 in a light back and forth manner to the few sections where the white stripes border each other. This will help to distinguish them from one another.



Step 2

Apply a sharp **Crimson Red** using pressure 2 and a back and forth stroke to the entirety of each red stripe, following the direction and curve of each stripe with your strokes, and going over the Pale Vermilion applied in the previous step.

Then, apply a sharp **White** using pressure 2 to the entirety of each white stripe, following the direction and curve of each stripe with your strokes, and going over the 50% French Grey applied in the previous step. After applying this color on each white stripe, it may help to further blend the White and the 50% French Grey sections by going over them again with White but drawing your strokes in either the opposite direction of your previous strokes or by using a scumbling stroke.

Now apply a sharp **50% French Grey** using pressure 3 and a vertical back and forth stroke to the far left edge of the lollipop stem. A ruler might be helpful for this part to keep your line straight and even.

Finally, apply a slightly dull **White** using pressure 3 and a vertical back and forth stroke to the lollipop stem, other than to the far left edge line where 50% French Grey was just applied. It may help to go over the lollipop stem a second time with White using a horizontal back and forth stroke or scumbling stroke to better blend the White with the Pale Vermilion and 50% French Grey that was first applied in step 1.



Step 3

Turn your Dura-Lar to the back (wrong side), as you will be working on that side for this step. You will not need the outline beneath the Dura-Lar in this step, but it may help to put a piece of white printer paper beneath the film.

Apply a sharp **Crimson Red** using pressure 4 and a back and forth stroke to all the red stripes. Since this is the heaviest pressure used yet, your tip may break, which is fine. Only sharpen if you are heaving a hard time staying within the lines. It may help to once again outline each stripe with Crimson Red before filling it in with color. Fully saturate each red stripe with Crimson Red. It is also important to note that applying your strokes in the same direction and curve as each stripe is not important in this step since you are working on the wrong side of the film, and the purpose of this step is to intensify the colors on the right side of the film by applying solid areas of color to the wrong side.

Now apply **White** to all the white stripes in the same manner you just applied Crimson Red to the red stripes.

Next, further define the dark edge of the lollipop stem by applying a sharp **50% French Grey** using pressure 3 and a vertical back and forth stroke. Since you are working on the wrong side of the film in this step, the dark line is now on the far right edge of the lollipop stem. A ruler may once again be helpful for this part to keep your line straight and even.

Next, apply a sharp **White** using pressure 4 to the lollipop stem, other than to the far right edge where you just applied 50% French Grey.



Step 4

Turn your Dura-Lar film back to the right side.

Apply a sharp **Tuscan Red** using P4 and either a back and forth stroke and/or scumbling stroke (whichever is easiest) to the dark values on each red stripe.

Now flip your Dura-Lar film to the wrong side and intensify the very darkest areas on the red stripes by applying a sharp **Tuscan Red** using pressure 5 to those areas.

Next, flip your Dura-Lar film back to the right side. This part of step 4 may be easier to work in conjunction with step 5 by working from stripe to stripe on the lollipop, but in order to show a picture for both parts of this process, I have separated it into two parts. Please read the rest of this step and the next step before proceeding.

In order to bring out the highlights on the lollipop, you will now use the Tombow eraser to gently erase some of the Pale Vermilion and Crimson Red color that was applied in steps 1 and 2. The motion for this should be a combination of back and forth and hatching strokes, and your pressure should be pressure 2 to pressure 4, depending on how much pigment you want lifted. Where the highlight is more white in hue, lift more pigment with the eraser. Where the highlight is less intense, lift only some of the pigment. Not every stripe has a highlight, so follow your photo reference closely to know where to lift pigment with the eraser.

Do not do lift any pigment from the wrong side of the drafting film. This subtraction process is only done on the right side.



Step 5

Working from the right side of the film, apply a sharp **White** using pressure 3 to pressure 5 and both a back and forth and hatching stroke to the areas on the red stripe where pigment was lifted in the previous step for the highlights. In the areas where less pigment was lifted, the white color will appear more orange-pink, but it will appear more white in the areas where the most pigment was lifted.

Make adjustments if necessary. You can still lift additional pigment with the eraser in spots that may need a brighter highlight, and then you go over those spots with White after lifting pigment with the eraser. Or, if you need to add more Pale Vermilion and Crimson Red to highlights that shouldn't appear so bright, you can do that as well.



Step 6

This step is optional. If you do not want a blue background, skip to step 8. You may also create easy background colors on Dura-lar film by placing the film directly on top of a colored piece of paper or colored mat board. Different colors will yield different intensities and effects, so you can play around to see what you like best.

If you want to try the blue background, apply a slightly dull **Light Aqua** using pressure 3 and a back and forth stroke to the background.

Do this process two times on the right side of the film and two times on the wrong side of the film for a total of four layers of Light Aqua. The image for this step shows what the wrong side of the film looked like after applying all four layers.



Step 7

Pigment on drafting film doesn't seem to go on as smoothly as it does on other surfaces. Artists employ many tricks to smooth color on drafting film, and in this tutorial, I use a blending stump to do so for the background. You may have noticed in the previous step that some areas of color may have concentrated together into little unattractive circular masses. You can see that this happened to mine in a few spots by looking at the photo in the previous step. To fix this, use a #4 blending stump to smooth the pigment and blend it together. Use pressure 3 to pressure 5, and work the blending stump onto the film by using either a back and forth stroke going in various directions and/or a scumbling stroke. In the areas where you have a build up of pigment, you may have to stay and work that area longer or with greater pressure. Use the blending stump in this manner on both the right and wrong side of the film. The picture for this step shows the wrong side finished.



Step 8

Make any final adjustments. Do any of the stripes need more of a different color? Does the lollipop stem need tweaked? Do that now.

It is also time to “clean up” the film. If red pigment or dust from the red pencils smeared onto the white stripes, gently lift those areas with the eraser and then reapply the needed color.

When your film is cleaned and final tweaks have been made, the last thing I like to do is buff the finished piece with either panty hose/nylons or a small square cut from the blue middle section of a Swiffer wet jet pad. The latter is my preference of the two, but they both work. This process smooths the still-visible strokes and gives your artwork a nice, finished look.

If you're unsure about this, try this technique on the wrong side of the film first. To buff your artwork, place the panty hose/nylon or Swiffer pad square on the surface, and move it around using a circular motion and pressure 3. It may help to fold the Swiffer pad for precision and to maintain control. Do not press too hard, and after going over a section a couple of times, check your results before deciding if you want to buff that area more. I used one Swiffer pad square for the background and another for the lollipop. The neat thing about this technique is that very little pigment will lift from the surface to the pad, so I didn't worry about buffing the lollipop stripe by stripe; I just went over the whole thing with the pad. I buffed the right and wrong side of the film, but only the right side really needs to be buffed since that is the side people will see.



You are finished! Great job!

I like to frame my artwork made on film by placing it in front of a white sheet of paper or mat board. This helps to make the colors on drafting film even more luminous and appealing. Thank you for trying this tutorial, and I hope you enjoyed it!





Full Sized Reference Photo

*Photo by "neprolet" with purchased license through Adobe Stock



Full Sized Outline