

SKETCHING THE IDEA

Step One Usually I try to sketch down my ideas right away. Sometimes it's simply done on my phone and very messy. In this case I used one of my sketchbooks and sketched two versions. One 3/4 view and one front view. I try to sketch some details or poses that I already sure about I definitely want to incorporate. For the sketch I simply used my mechanical Pencil.



MOOD BOARD - REFERENCES

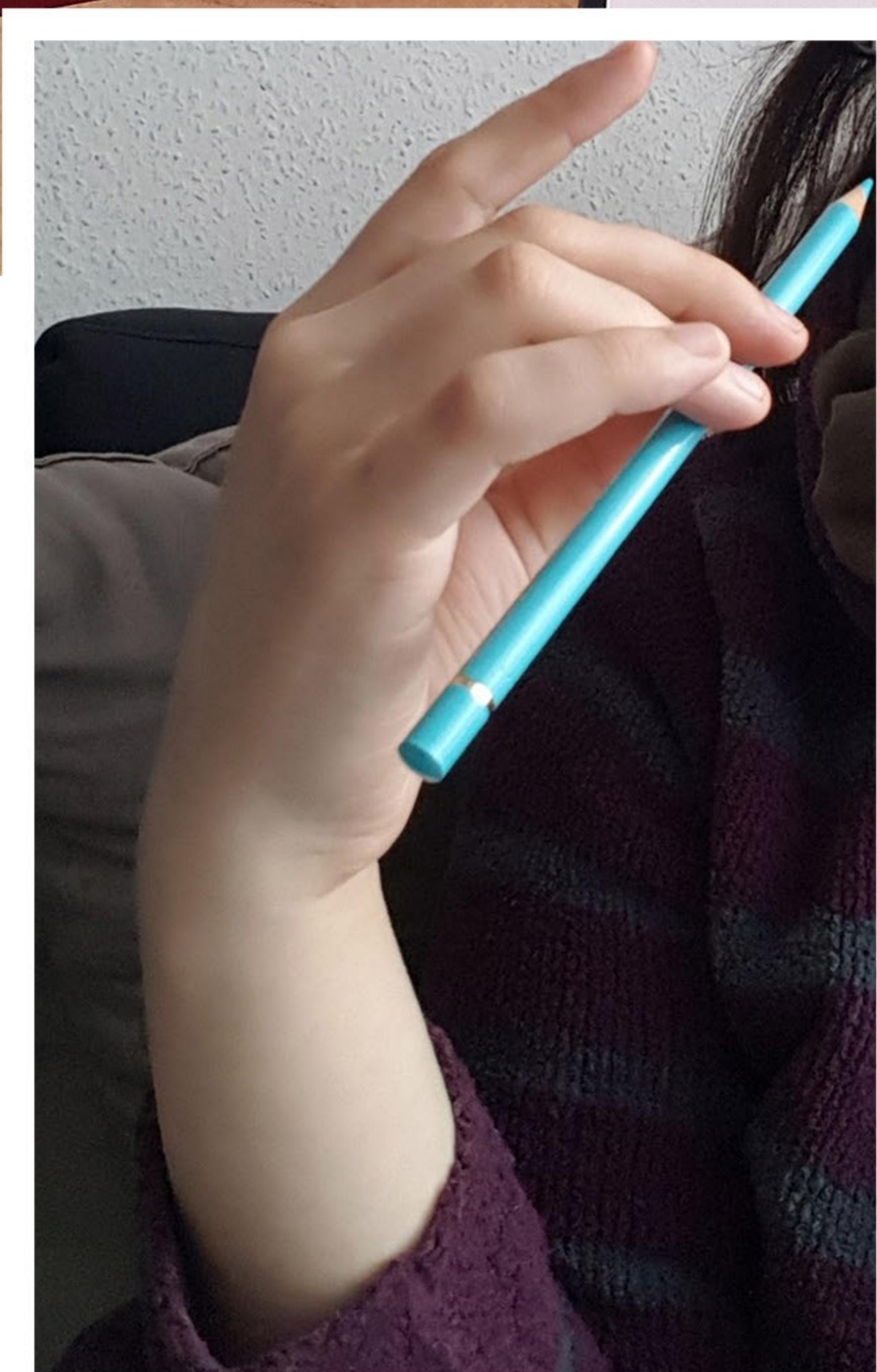
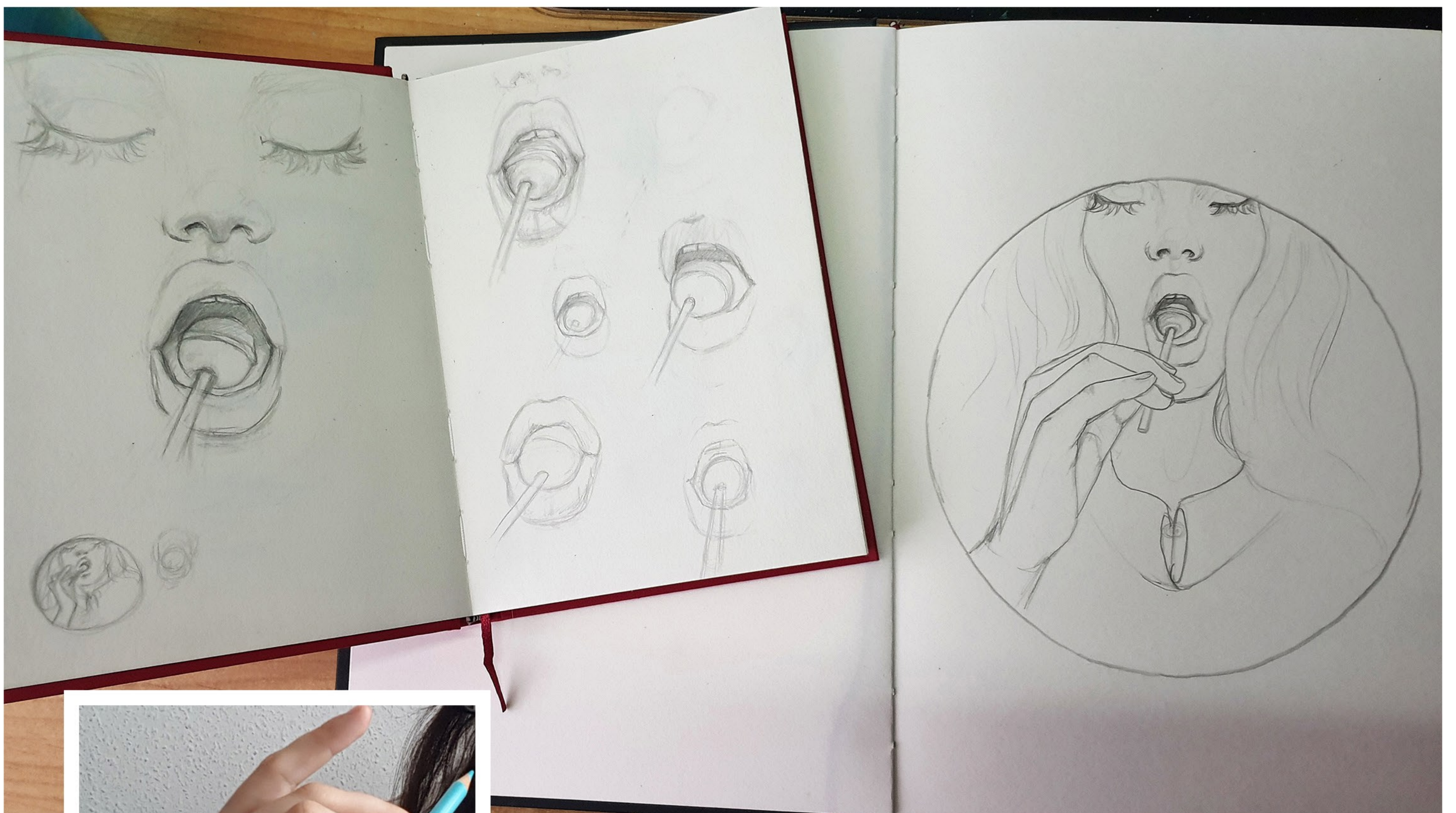
Step Two: After I sketched down my main idea in my sketchbook or on my phone, I go to Pinterest, Google or Instagram and search for references. Sometimes I remember that I already saved a specific pic that I could use or I look for model poses that I already saved on IG or Pinterest. For the Lollipop I searched a lot on Google too. Typed in the search bar all the words that relate to my idea. I took a lot of time for this one because I wasn't sure yet whether I wanted a front or a slight side/portrait pose for the painting. I want to say that the references I use are mostly just used as a guideline. I don't ever copy the image.

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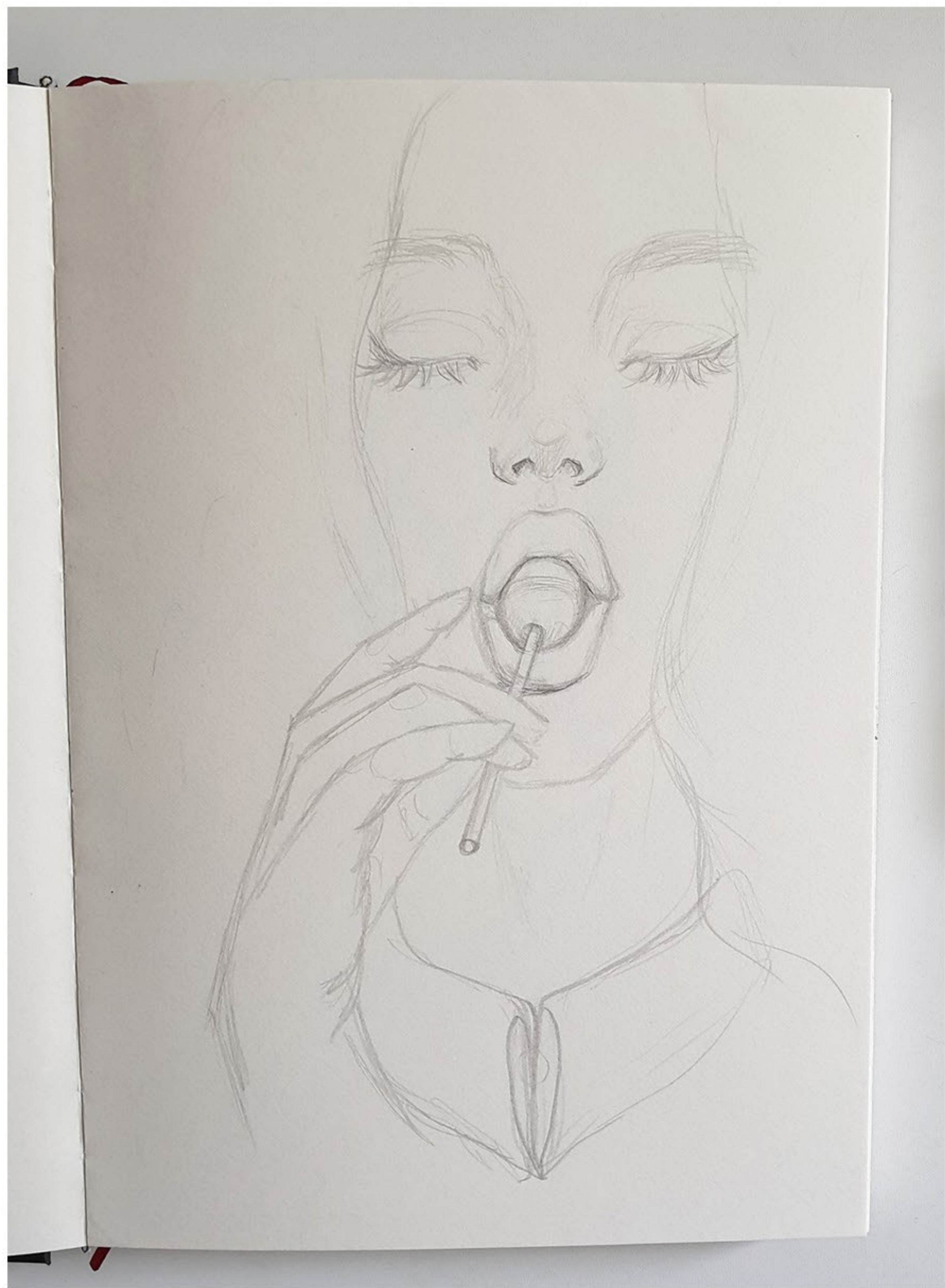


THE SKETCH

Step Three After I collected all the references I tried to do another version that will be transferred onto the painting surface later. As I mentioned before, for this painting I wasn't still quite sure how I wanted the character to be posing. Also the mouth was SUCH a long process. I think, I've never spent so long on a concept sketch as with this painting. Several tries how I wanted the mouth to look like. I didn't want the mouth to be too wide open but still a bit open, though my first idea was just the lips around the lollipop.



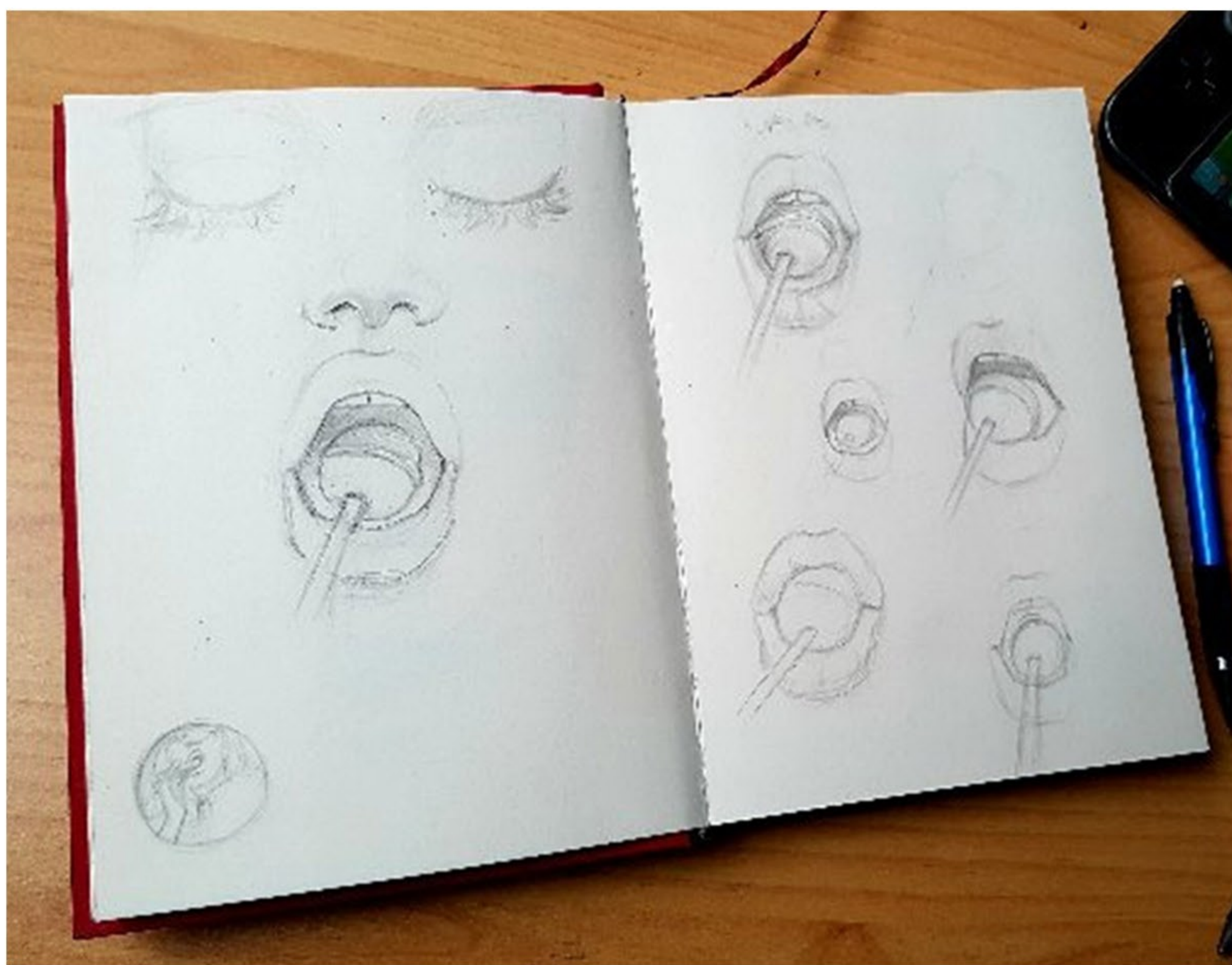
for the hand pose, I used my own hand as reference and hold a pen like I wanted the lollipop stick to be held.



first closed mouth version



colored idea of the space



open mouth studies



final sketch that I photographed and transferred* with the help of a little projector directly onto the canvas.

*watch the video how I transfer sketches with a projector on Patreon under the TAG "tips" or "tutorial"



THE MATERIALS

Step Four now it's time to set up my workspace. I only have one meter of a desk and not too much space on it with the monitor standing there. Below I'll list all the materials I used as good as I remember <3



WORKSPACE

Monitor with all the references is prepared. Also my Earl Grey tea, water jar, and all the materials I want to use.

Tabletop Easel in black by Jackson's ART Supplies



I always use this as MDF board as background for my paintings so the desk is protected. Love how colorful it looks already



StayWet Palette by Daler Rowney for Acrylics. I use kitchen roll as wet sheet and baking paper as paint mixing sheet.



Water jar with a spiral inside (selfmade) to clean brushes better. And a spray bottle with water to spray the paints wet every now and then.

Used to be a white T-shirt, now use it as cloth to wipe brushes





Circular shaped canvas
16in/40cm diameter



additionally I applied about 3 more coats of Gesso to achieve a smoother surface

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various brushes by Daler Rowney "System 3 Series"



Schmincke Spray Varnish
for the final painting as
protection in satin matt



Matte Medium for the dark Space
parts. So it's not too reflective when
scanning.

THE PAINTS!!!

I mix alot with all these colors to create midtones and they turn out differently every single time/ every new painting

Mandy's Art



Indigo (Galaxy)



Copper (Galaxy)



Yellow Ochre (Skin & Galaxy)



Prussian Blue Phthalo (Galaxy)



Emerald Green (Skin)



Teal (Skin & Galaxy)



Titanium White (for ALL)



Lemon Yellow (Skin)



Permanent Red Violet (Skin Shadows & Galaxy)



Quinacridone Rose (Skin/Lips & Galaxy)



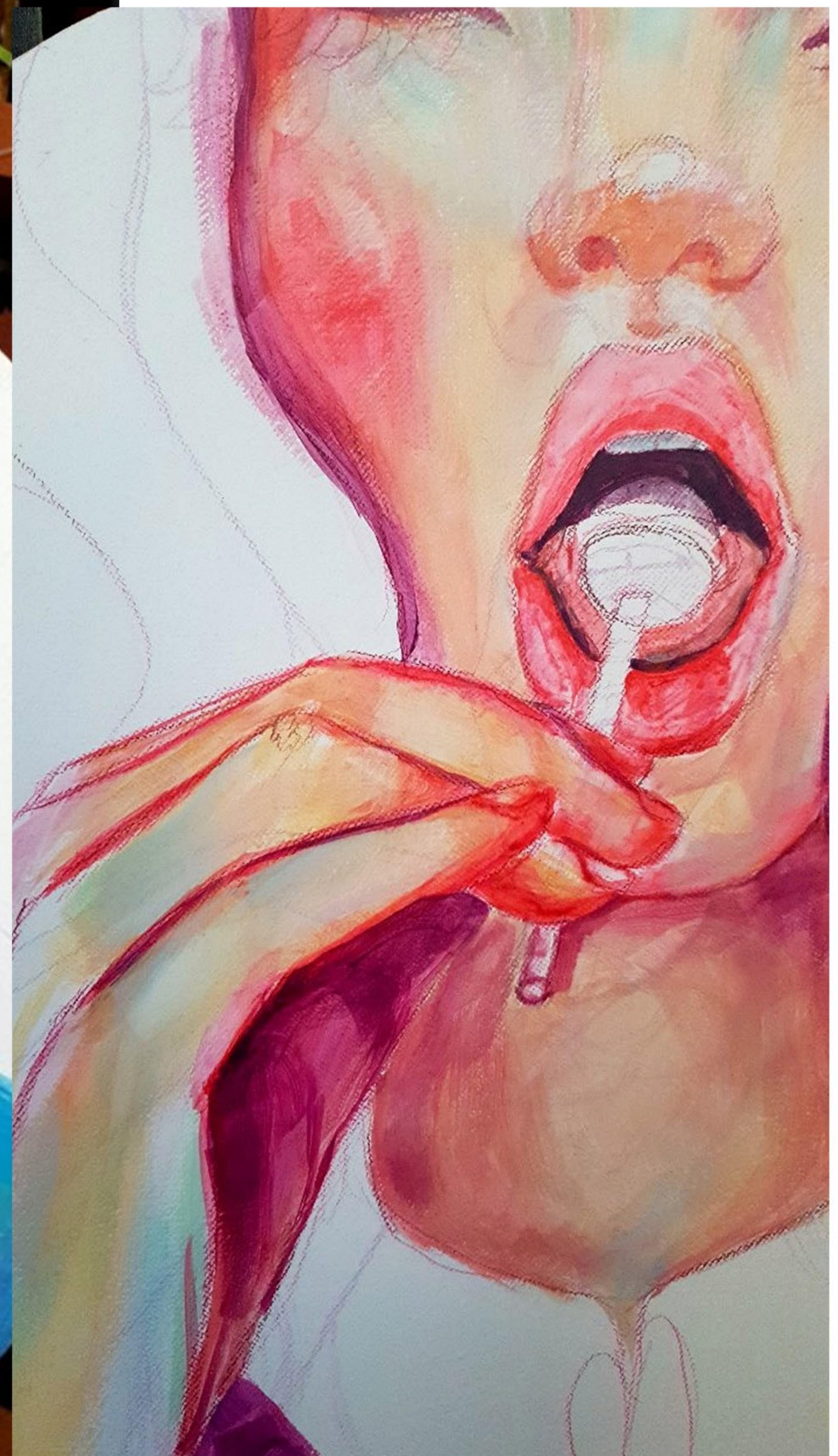
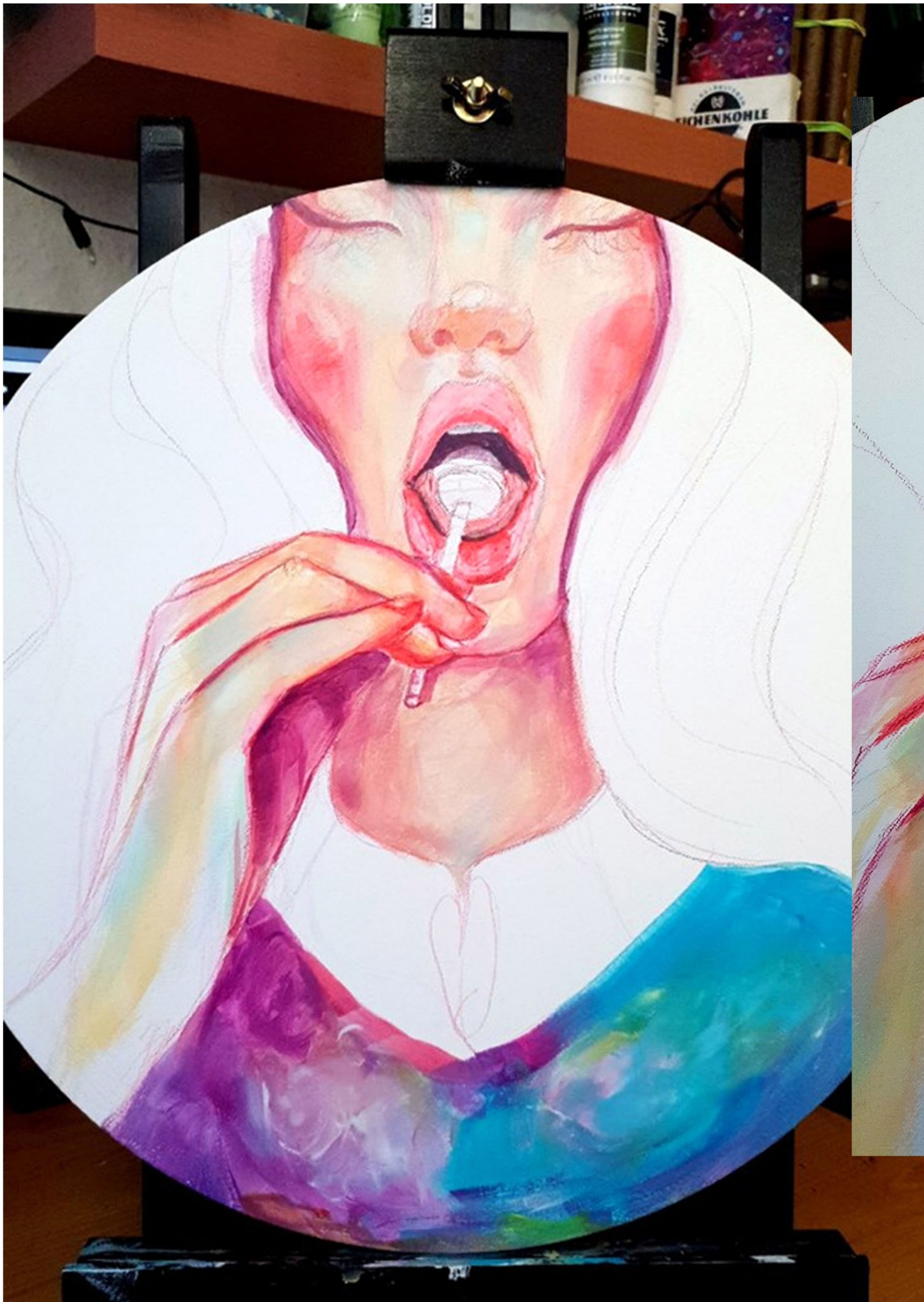
Turquoise Green (Galaxy)



Flourescent Pink (for some Highlights <3)

THE PAINTING PROCESS

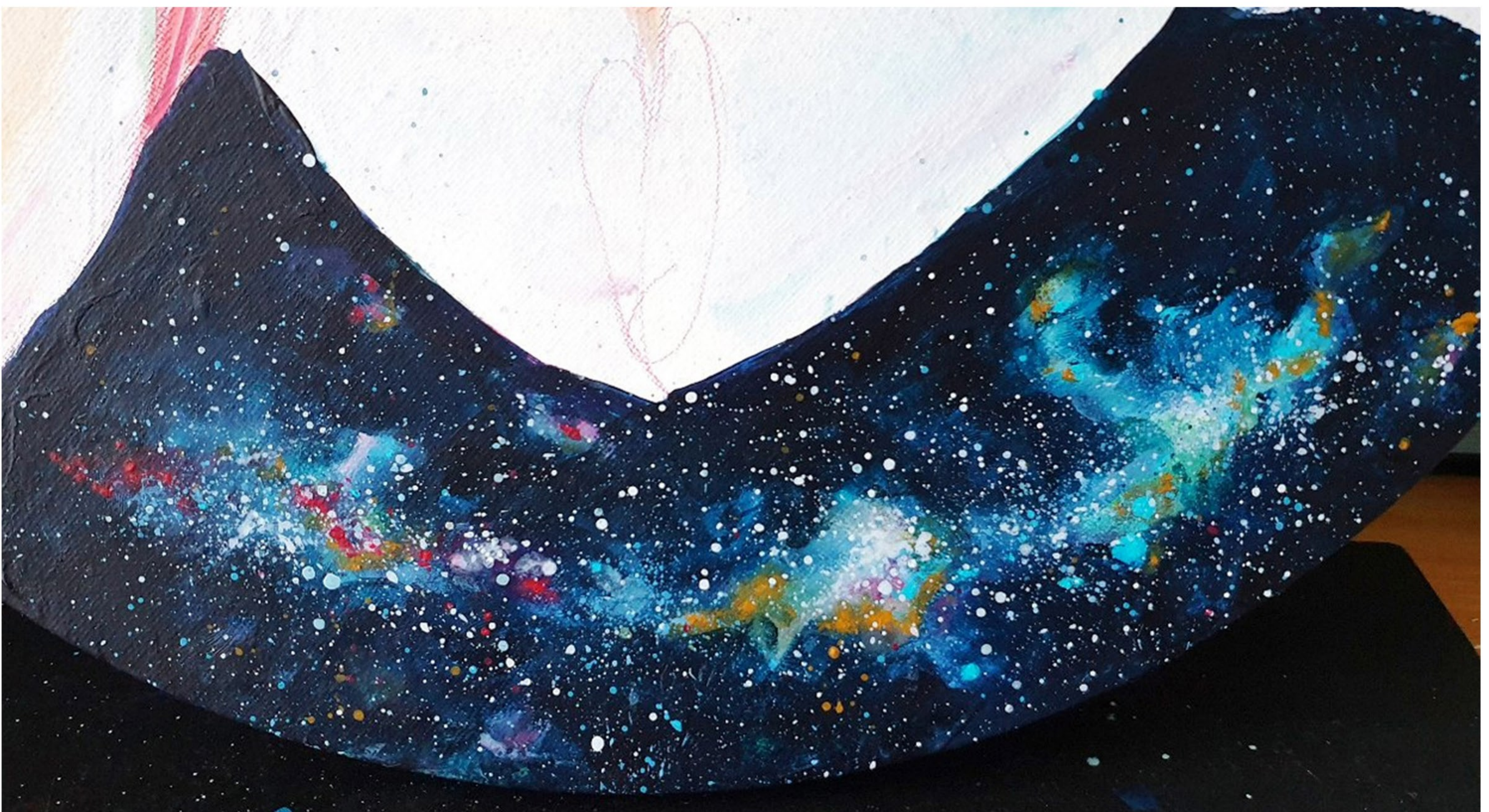
Step Five The painting is now transferred onto the canvas, paints are placed on the mixing palette. Usually I start with the darker part with diluted paint where shadows belong. And do overall light washes as a base color. For the skin I mixed several red-ish tones and lemon yellow and lots of white. For the shadows I used some purple (the permanent violet). I placed some color washes for the galaxy already too. These parts will be covered later but it's nice to have some color underneath than just simply white.

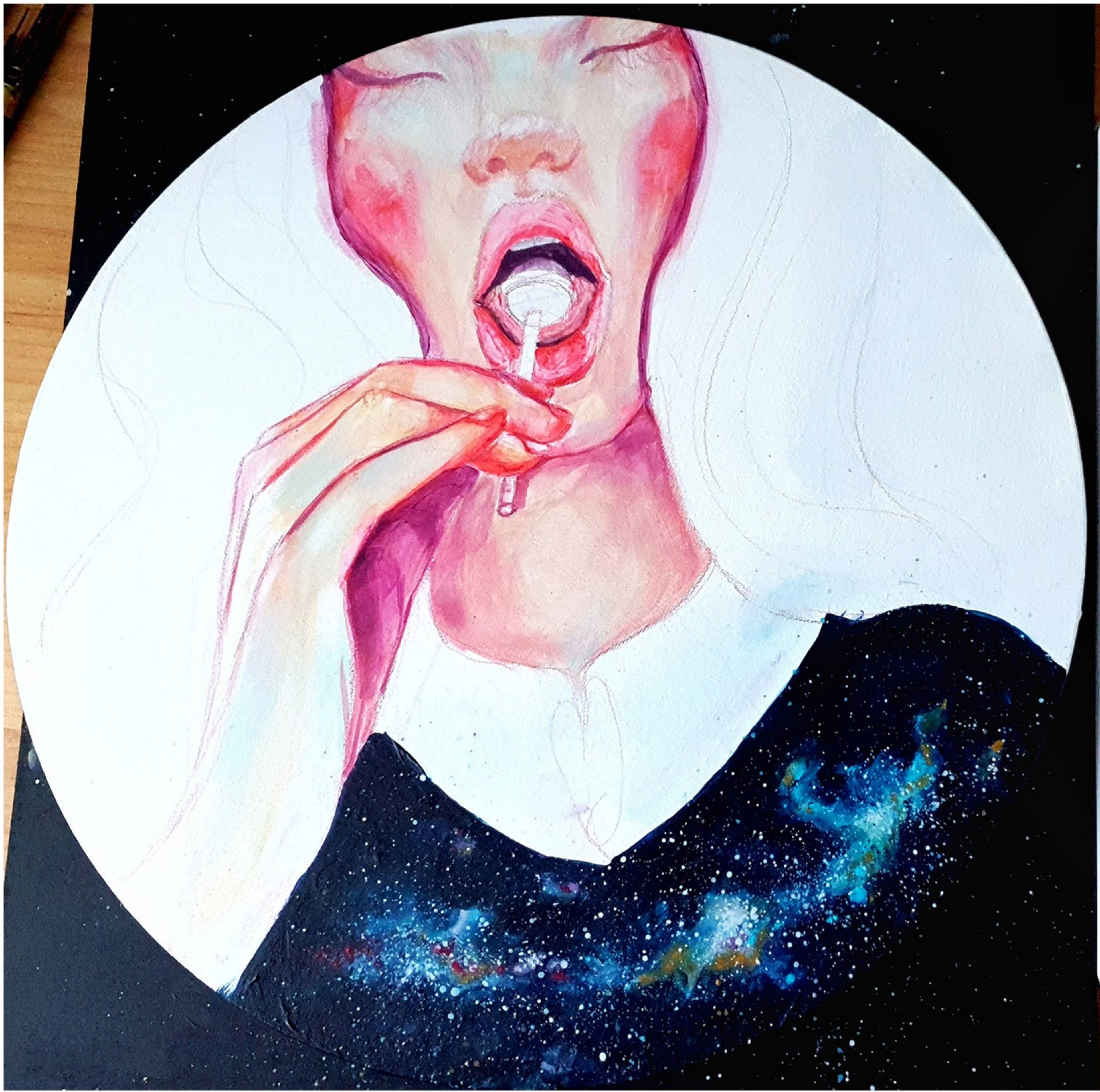




Next day I worked on the galaxy. Covered up the most parts with a mix of Indigo and Prussian Blue. Used a lot water and white for the middle part and added on one side pink-ish tones and teal on the other side. For some golden galaxy like accents, I used Yellow Ochre. It's always a back and forth when painting. Paint something, cover it, paint it again. But it all help to create layers and texture.

For the stars I mainly used a brush loaded with white diluted paint and play with. Sometimes I used a toothbrush too. Those stars are very fine, awesome for milky way effects. I also used some paints I used for the galaxy, for the stars.

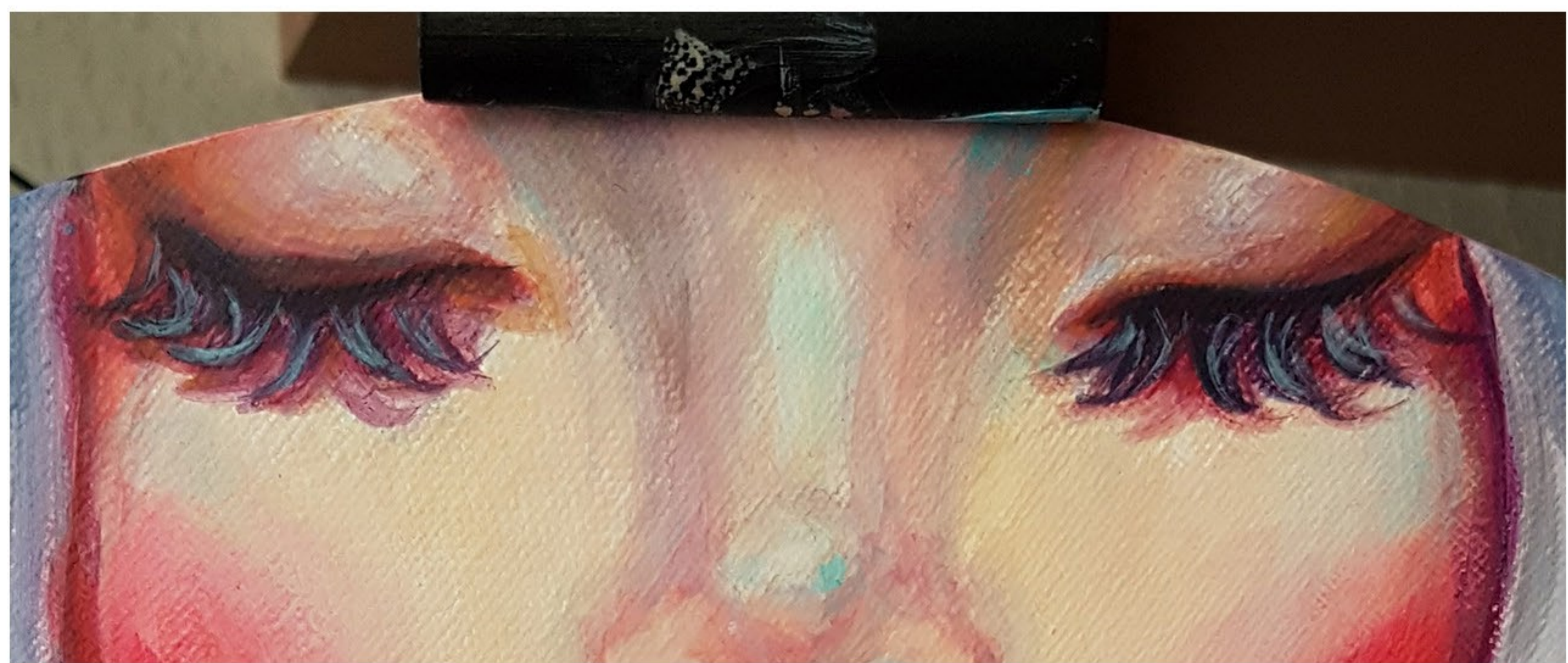




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For the next skin layers I simply repeat the previous steps. Because of the layers, it becomes much smoother after time. I define face parts and work out shadows, midtones and highlights. The lollipop was originally planned to be pink too. But I wanted it to stand out. Later I asked on IG if they like it turquios if I should paint it pink. And most answered "turquios". Also I randomly add green and blue tints to the skin. Skin is never one color and I really love it exaggerated. Btw I didn't use any black, mainly mixed purple and green <3



THE FINAL PAINTING

I worked about 3-4 days in total on this painting a 3-6 hours per day. I also worked about 6 hours on this PDF and I'm very happy if you decided to pledge and view this process PDF. It makes me feel it's worth all the hours of work I do and get such lovely support. <3

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