Winter's Watch

by Barb Halvorson

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Note from Barb: When painting with acrylics I use the same technique that I would use as if I were painting with oils.   I use water or a glazing medium to thin my paint or to re-wet an area for highlighting, glazing or to create shadows. I add a drop of Deco Art Drying Time Extender to each puddle of paint to extend the drying time of the paint. Keep the worksheet and pattern close to you; this is definitely a piece that the worksheet is worth a thousand words, refer to it often. As you base in each section of the painting; use as many coats as necessary for full coverage. Dry between each coat. I won't be repeating these directions again, just assume that through this project the instructions above are a given.

The first animal I designed for publication was a wolf and today they are still one of my favorite subjects to paint. I want to re-emphasize that it is vital that you not only study the worksheet carefully but use it as an instruction guide. I took the wolf eyes and placed them straight on and made an extra little painting for you. Trace this on to tracing paper or clear acetate and design your own wolf eyes masterpiece. Add reflected colors or accents using different shades of blue, lavender, or soft shades of green or any colors you choose to.

Palette:
DecoArt Americana Acrylics

Antique White #13058	Burnt Sienna #13063
Cadmium Yellow #13010	Dove Gray #13069
Lamp Black #13067	Traditional Burnt Umber #13221
Traditional Raw Sienna #13222	Warm White #13239
Wedgewood Blue #13038	Yellow Ochre #13008

Gray Mix: Lamp Black + a touch of Wedgewood Blue + Warm White

Surface:
Book Box with Inserts #62655

Misc. Supplies:
DecoArt Multi Purpose Sealer #87392
DecoArt Drying Time Extender #83131
Palette Paper #70560
Large Sanding Pad Fine/Medium #70796
Foam Brush Set of 3 (2 Inch) #70172
Tack Cloth #70104
Tracing Paper Pad #83176
Gray Graphite Paper #70141
DecoArt DuraClear Varnish – Matte #87395
Paper Towels
Glazing Medium (Optional) #87401

Brushes:
Papillon by the Artist's Club
Comb, size ¼" #20152
Shader, size 2 #20125; size 6 #20127; size 12 #20131
Liner, size 0 #20146

Preparation:

Book Box:
For ease of painting, remove the lid from the box by unscrewing the hinges attaching them. Sand and seal with DecoArt MultiPurpose Sealer. Sand again when dry and wipe away any sanding dust with the Tack Cloth. Basecoat the pages of the box with Antique White. When dry, shade the edges next to the spine with Traditional Raw Sienna, using the 1" Glaze Wash Brush. Sideload the same brush with Traditional Raw Sienna and pull across each side to add lines that will resemble pages. Basecoat the spine with Traditional Burnt Umber and the top and bottom of the box with Traditional Raw Sienna. Finish with several coats of DuraClear Varnish – Matte. Set aside while you work on the inserts.

Insert:
Using a 2" foam brush basecoat the insert with two coats of Lamp Black + a touch of Wedgewood Blue. Dry between coats.

Sky: Using a size 12 Shader brush vertically, dry brush a few streaks up and down with Wedge-wood Blue + a touch of Warm White. This should be just a shade lighter than the dark sky color. If the streaks do not look like they are set in, or they look out of place, pick up a bit of the original sky color and blend the edges of the streaks while they are still wet.

Pine Trees: Paint the pine trees with the corner of the ¼" Comb brush using Warm White. Start by applying a vertical straight edge for the trunk of the tree. Next, using a heavier application of Warm White paint tap on the trees with a back and forth stroke again, using only the corner of the brush. Since this wolf is living in the forest we do not want perfect Christmas tree shapes. Just make sure the tops are not too big to hold the bottoms up or you will hear "Timber" and your tree will fall down.

Painting Instructions:

WOLF
Eyes: Study the color worksheet illustration carefully. Using the size 0 Liner, base the lower half of each iris with Yellow Ochre and the upper corners with Burnt Sienna. Gently pat where the two colors meet. When this is dry, I remoistened my brush with a touch of water and glazed the very top of the eye with Traditional Burnt Umber. At the bottom of the eye I added an extra highlight with Cadmium Yellow with a touch of Warm White. Sometimes I add just a tiny little dash, some-times a few little vertical strokes depending upon the size of the eyes I am painting. I added an ex-tra wolf eye pattern for you as a close-up for you to follow as you wish. For this painting the wolf's eyes are very small, I added a sparkle dot with Warm White about 11:00. Broken highlight lines outside of the black area of each iris are put in with Dove Gray. If this is too white add a touch of Lamp Black. When you are finished with the eyes make sure they are proportionate in size. Out-lining the pattern before beginning to paint has really helped me to assure accuracy in painting facial features.

Nose and Mouth:
Base in the nose and mouth area with Lamp Black.

White Patches around the Eyes: Using a size 2 Shader brush base in the eye patches with Warm White. Next take a size 0 Liner and pull individual hair strokes out from the edges of the patches with Traditional Raw Sienna, Wedgewood Blue + Warm White.

Basing In Light and Dark Areas: Remember as you are basing in the light and dark areas that you paint animal fur in the direction it naturally grows (the same direction you would pet the animal). Using a Size 12 Shader brush base in the light and dark areas of the head and body. The dark areas of the body and the upper half of the head (including inside the ears) are Lamp Black. Base the

white areas of the muzzle and the face with Warm White. The heaviest application of Warm White is on top of the head and on his back representing snow and is glazed with the Gray Mix after the Warm White is dry. Soften where these colors meet. Shade under the nose and under the folds with the Blue Mix. Allow the white to dry completely in the face and glaze some gold colors in with Traditional Raw Sienna, the deepest shadow areas with Traditional Burnt Umber.   After the based areas are in start making individual hairs with the comb or liner brush. I use almost all the colors in my palette mixing a variety of grays, browns, and blues. Using all these colors will tie everything together and provide balance. Toward the front of the face use a liner to make shorter hairs. Paint the longer hairs inside the ears with Warm White using the liner brush. To make folds of hair use the flat of the comb brush. The whiskers are hardly noticeable on this small painting but they would be put in with a dark gray color with the liner and then the bases patted in with a dry flat brush. I kept the bottom of the wolf dark and faded it out until there was no paint left in my brush.

The Nose:
When painting the highlights on the nose, follow the pattern lines carefully. This is very important. If the facial features are not placed and painted correctly, the entire face will look distorted. Base the highlight on the nose with the blue mix, then add the extra shine on the left side with Warm White. Follow the sample on the worksheet.

Branch:
Using a flat brush, paint the branch in with Traditional Burnt Umber, add shadowed snow with the Blue Mix and pull icicles down with Warm White using a liner brush.

Finishing:
Look at the finished painting. Make sure the darks are dark enough, the eyes are proportionate, and there is enough contrast between the light and dark tones and that the painting has enough contrast and balance to it.
Finish with several coats of DuraClear Varnish – Matte.

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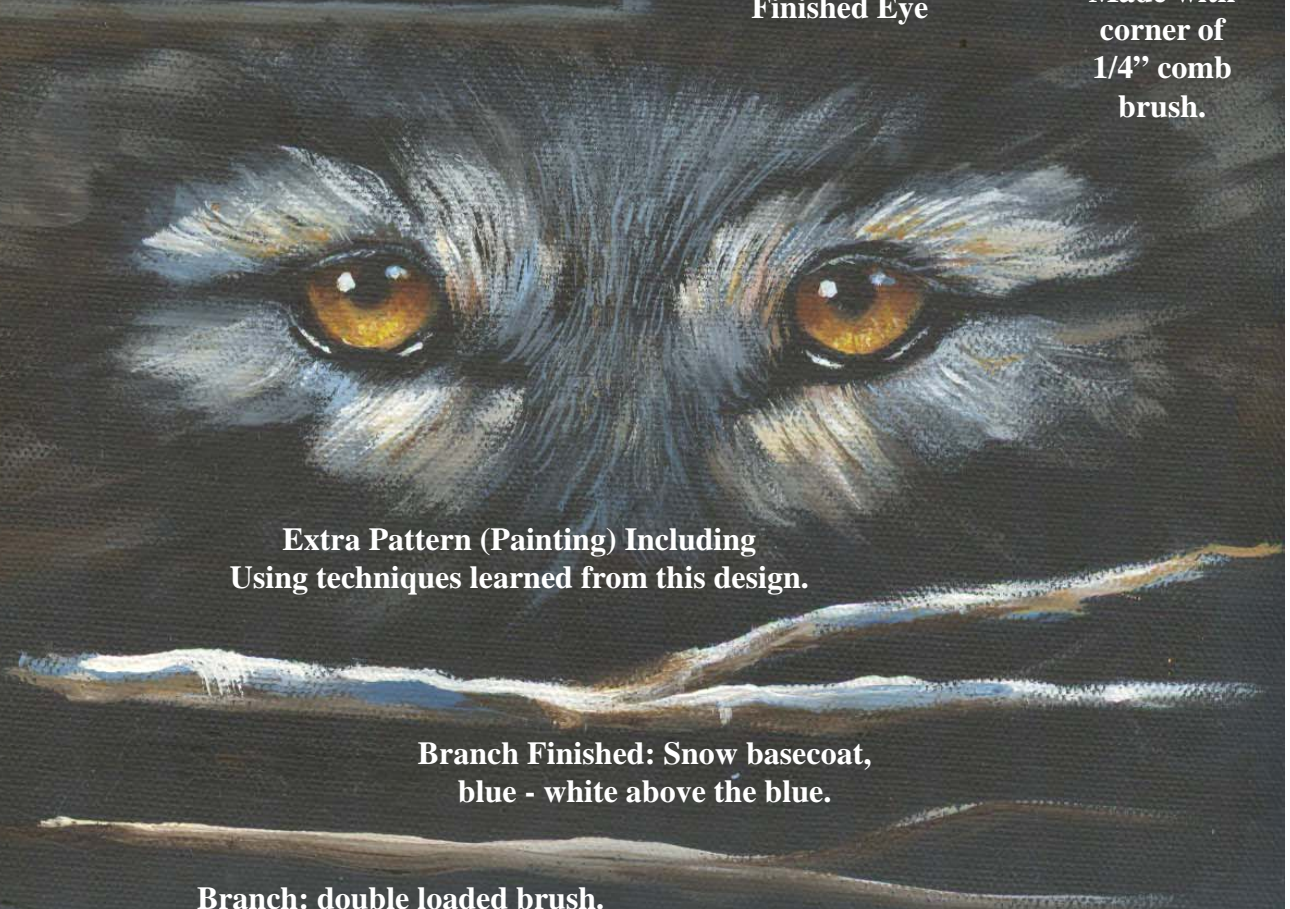**Outline design in Dove Grey**

Glaze gold tones (Raw Sienna)

Eye

Pinetree: Made with corner of 1/4" comb brush.

Finished Eye

Extra Pattern (Painting) Including Using techniques learned from this design.

Branch Finished: Snow basecoat, blue - white above the blue.

Branch: double loaded brush.

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Pattern at 100%