Bearly Grown Up
by Barb Halvorsen

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Note from Barb: Oil Paints have always been my preferred medium of choice and what I feel most proficient with. However, thanks to Artists Club, I started to design and begin painting with DecoArt Acrylics. I never thought I would say this, but I rather enjoy it.   I have learned to paint with Acrylics just as I paint in oils. I do not float (and it would be a miracle if I should master that technique). I use DecoArt Drying Time Extender to extend my drying time and water if I need to moisten a certain area. When I need to thin the paint for example, (for weeds or thin branches) I simply thin my paint with water. I prefer to brush mix colors rather than blending them on the palette with a palette knife. This way I can get a variety of tones and shades. Because an object or area (animal hair, sky, etc.) is seldom the exact same color throughout, I feel that brush mixing for nature or wildlife scenes will make your paintings look more realistic and natural. I have included several color worksheets – refer to them often while you're painting.

Palette:
DecoArt Americana Acrylics

Black Forest Green #13083
Citron Green #13235
Driftwood #13171
Khaki Tan #13173
Lamp Black #13067
Warm White #13239
Yellow Ochre #13008

Bright Yellow #13227
Cocoa #13253
French Grey Blue #13098
Lavender #13034
Traditional Burnt Umber #13221
Winter Blue #13190

Surface:
Frame for Napkin Press Inserts #62754

Misc. Supplies:
DecoArt MultiPurpose Sealer #87392
DecoArt Drying Time Extender #83131
1" Foam Brush #70171
Tracing Paper Pad #83176
Paper Towels

DecoArt DuraClear Varnish – Matte #87395
Palette Paper Pad #70560
Tack Cloth #70104
Gray Graphite Paper #70141

Brushes:
Papillon by the Artists Club

Comb, size ¼ #20152
Liner, size 0   #20146
Shader, size 2 #20125; size 4 #20126; size 6 #20127; size 12 #20127 (I also used very worn Shaders of the same sizes for textures)
Glaze Wash, size ¾ #20102

Filbert, size 6 #20118
Round, size 1 #20124

Preparation:
Take the insert out of the frame. Sand and seal both pieces with DecoArt MultiPurpose Sealer. Sand again when dry and wipe away sanding dust with a Tack Cloth. Paint the frame with Khaki Tan. I did 2 coats to insure good coverage. Sand between coats with a sanding pad or paper. Wipe away the dust with a Tack Cloth.

Basecoat the insert with Cocoa. Again, apply 2 coats for good coverage. Sand lightly between coats. Remove dust with the Tack Cloth. Transfer the main pattern lines with Gray Graphite Paper. The darkest lines on the pattern indicate fur direction.

Painting Instructions:
Please Note: When I use the term "Fully Covered" you should assume that the area which I am talking about needs to be painted solid. Please use as many coats of paint as necessary to achieve this effect. Sand lightly between coats.

BACKGROUND AREA: See Worksheet.
Brush mix Black Forest Green + a touch of Lamp Black, fully cover this area using the ¾" Glaze Wash Brush. Use a back and forth horizontal stroke. Let this area dry; then with a size 4 Shader (make sure it has a good chisel edge), pull up tree trunks vertically, using Driftwood. Press slightly harder on the brush for wider tree trunks and lighter for thin ones. All trunks are in the distance so none are very detailed nor very large. To make the trunks on the right darker, pick up a touch of Lamp Black with the Driftwood.
Next, since it is the beginning of spring, place a few leaves on the trees. There is a sample on your worksheet. Take a size 6 Filbert, begin tapping lightly back and forth with the corner of the brush. Remember these leaves are not detailed and are in the background. Remember to grow the leaves in groups and clusters but not into shapes of a ball or where you can count each individual leaf. We will leave the bright grouping of leaves until later after we put the large tree in.

BACK FIELD AREA:
Wet the entire green grassy area in back of the cub with DecoArt Drying Time Extender slightly, just enough that the entire back field is covered. Put the medium on with vertical strokes using the ¾" Glaze Wash brush. Pick up the worn out #12 flat brush and start making grass strokes. The three colors we will be using are: Forest Green for the dark color, Leaf Green for the middle and Citron Green for the light area. The darkest green appears to be at the base of the bear and the lightest is up toward the sand pile. Because we are brush mixing other shades of green grass will be growing. Sometimes when I am using a green color that I think might be too intense, I mix just a touch of brown to tone it down a bit. In this painting I would add a touch of Cocoa.

Make grass with short downward strokes using a worn out #12 flat brush. The larger individual strokes are next to the bears rump. I took the newer flat brush using a good chisel edge and pulled up individual weeds and tall grasses using the greens above. Make sure the weeds or long grasses do not appear to be the same size or height. Chances are the brown pile of sand got covered when you grew your grass to high. Mine did too. Let the grass dry, pick up the newer #12 flat, use horizontal strokes and reinstate

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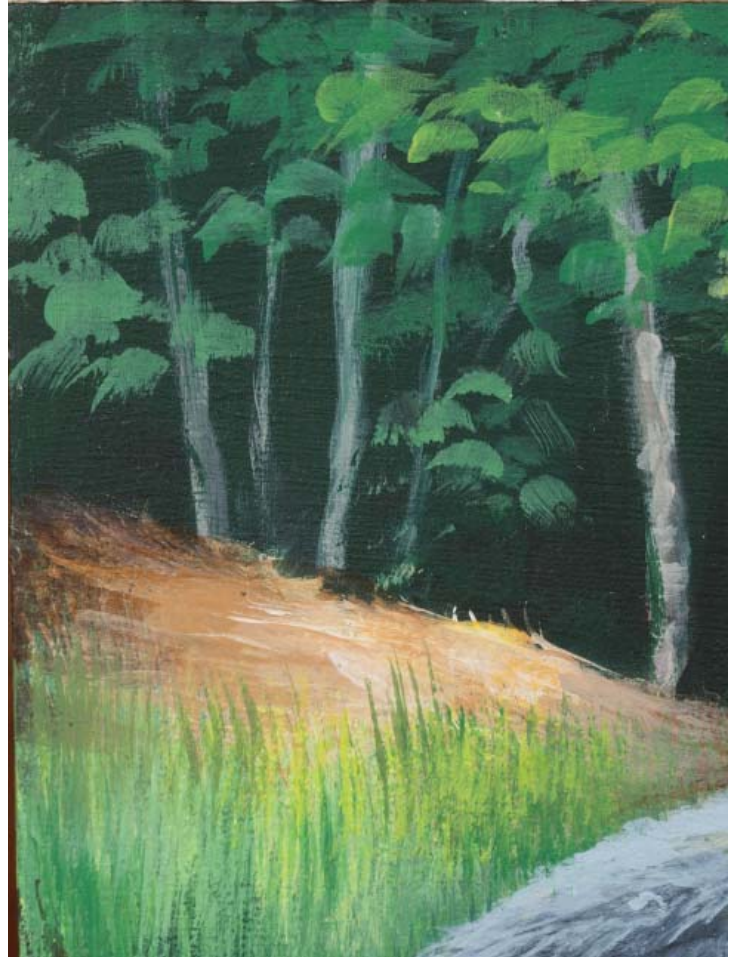
the Cocoa in both areas. Highlight the middle of the left sand pile only with Yellow Ochre and a touch of Warm White. Let the sand pile dry and grow some additional grass around it using the same method as before.

LARGE TREE TRUNK (refer to the worksheet)
Basecoat the large tree trunk with Cocoa. Wet the trunk with Drying Time Extender. To create bark I used several colors. First, I started chopping in the right side using a #4 flat brush with vertical strokes and Traditional Burnt Umber, next French Grey Blue and then Driftwood. Allow some of the Cocoa background to show through then highlight the upper left side of the trunk with Yellow Ochre + a touch of Warm White. Create the little knothole and cracks by filling in with a darker color and chopping in light around them. Add a few bark lines on the trunk using thinned down Traditional Burnt Umber and a liner brush. Reflect blue on the top of the right side with Winter Blue + French Grey Blue.

CUB
This cub can be very easy (little detail) or a little more difficult (more detail). As you can see on the worksheet there are only two steps to this little cub.   One is basing in color, the other is putting on detail. I have painted a wider version of the muzzle on the worksheet; notice there is actually no mouth but the shading on the original indicates that there is something that looks like one.   My personal goal for this painting is that it would serve as a project for all levels of painters. You can make the hair with several different brushes, you can create hair all day, just make sure the direction of the hair is flowing in the natural growth pattern of the bear as indicated on the pattern.

First, base all the black areas of the cub in with Lamp Black + a touch of Traditional Burnt Umber. Leave pattern lines visible for body separations. For example, the tiny lines around the eyes or around the muzzle. Let this dry. Start painting inside the eyes, with a size 0 Liner brush. Create a small amount of fur around them with French Gray Blue using a size 2 Shader brush. These eyes are very tiny, nothing is detailed. Next put in a pupil with Lamp Black +
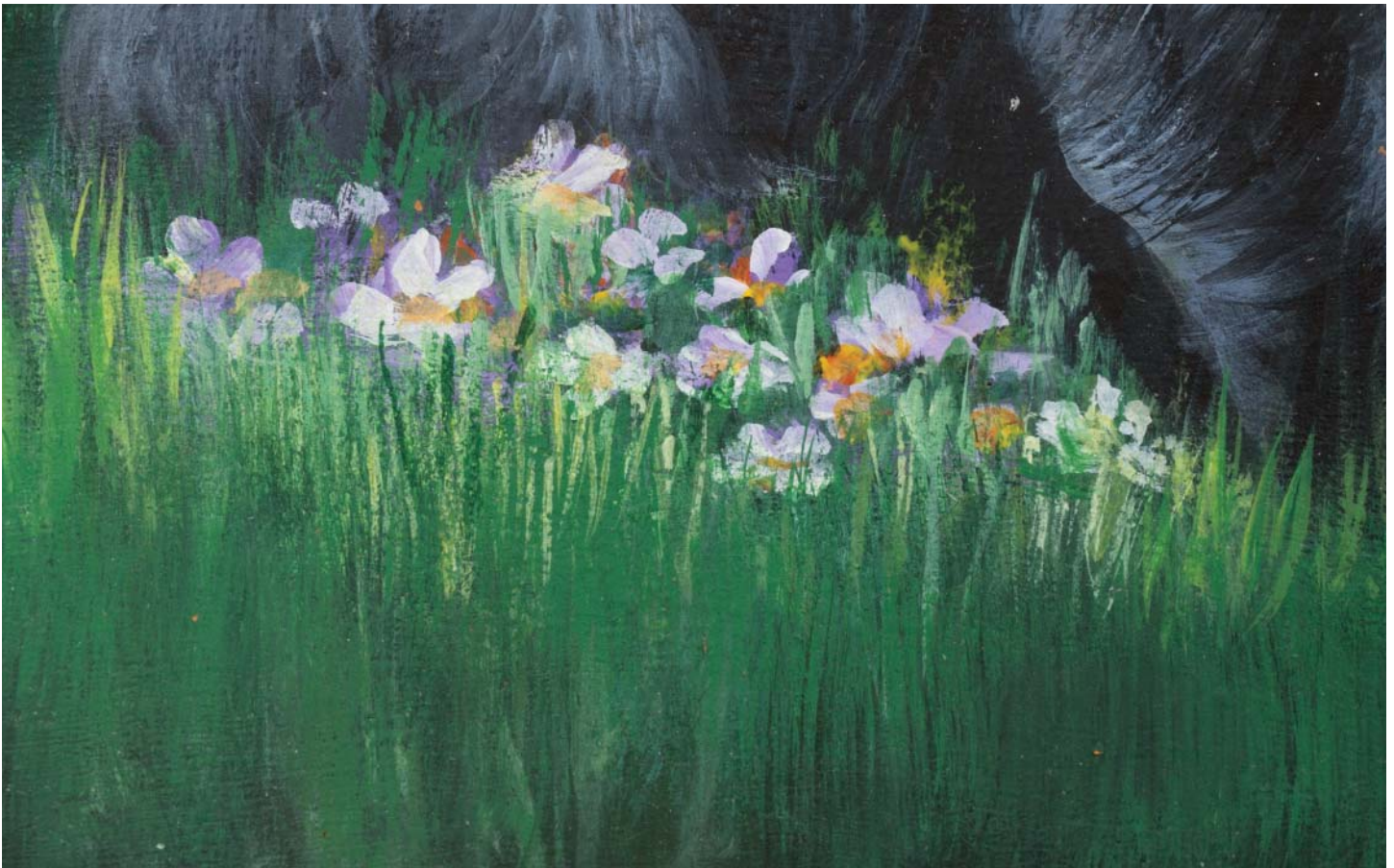
a touch of French Gray Blue using a size 0 Liner brush. They should be a medium to a dark gray, make sure they are not too light.

Paint the muzzle shade the front of the muzzle with Traditional Burnt Umber, highlight with Yellow Ochre allowing the background area to show through. I highlighted the nose with French Blue Grey, then added a Warm White sparkle dot. Below that, I added what appears to be a mouth with black then a chin with Traditional Burnt Umber. PLEASE NOTE: I purposely painted the muzzle and mouth with very little detail. I have shown it larger on the worksheet.

Line the ear with French Grey Blue use the chisel edge of a size 2 Shader brush, paint the wider area on the left ear with the same brush. Wash the brush out and pull up a few hair strokes inside the ear with a size 1 Round brush using Cocoa paint vertically. Watch stroke direction.

HAIR (See Worksheet)

There are many techniques to combing hair or fur and everyone uses a different brush. The secret to doing realistic hair is to practice. For this fella I kept his haircut quite simple and easy enough for everyone. First wet the area you are going to paint with Drying Time Extender. Next, wet a ¼ " Comb brush, press down hard on the brush until you separate the bristles of the brush. Next, pick up thinned Lamp Black, wipe a bit off on the palette paper or paper towel so that the paint is evenly distributed on the brush: using the chisel edge horizontally press down and lightly push the paint off. I have used this stroke for the back of the bear, down his arm, hip, and rump. Work the strokes together (there are quite a few of them) make sure you cannot count them. Notice on this bear we have not covered him completely, thankfully the rest falls into the shadows. The hair on his head I have use a liner. Wet the paint to an inky consistency, load the brush and stroke down vertically with short downward strokes. Remember stroke direction.

The light hair that looks like the sun shining is put on with a touch of Yellow Ochre, Bright Yellow and Warm White. Please be very careful, it should not look like the sun LITERALLY is lying on his back, it is really easy to get carried away.

GRASS IN FRONT OF BEAR

Make the grass in front of the bear the same way as you did previously. Remember, use a worn out #12 brush. This time pick up a bit more Forest Green with the Leaf Green + just a touch of Lamp Black. This green should just be a touch darker than the other field.

The flowers in the field I tapped on with Lavender + a touch of Warm White. I dotted a touch of Bright Yellow to the centers with the tip of the round brush and added thin stems with watered down Citron Green paint. Make sure you set them into the ground with grass so they don't look like they are growing on top of it.

#12 Worn out flat

Bristles are seperated

FINAL HIGHLIGHTS AND REFLECTED LIGHT

Allow the painting to dry completely. I like to leave my paintings to sit overnight and ponder over it in the morning. Reflected color means to reflect the color of the objects surrounding you. For example, water, sky, light etc. In this painting there is a bit of sun shining through. I took a bit more Winter Blue + a touch of French Grey Blue and reflected a little on the right side of the tree. On the bear's back I took Winter Blue and added a few hairs. You can even touch a few of your leaves with touches of blue here and there.

Finishing:

Finish the frame and insert with several light coats of DecoArt DuraClear Varnish – Matte. I like to sand lightly between coats to keep each application smooth.
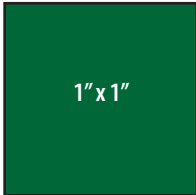
Pattern at 100%

1" x 1"

To ensure your pattern is at 100%, this box should measure 1" x 1" when printed.

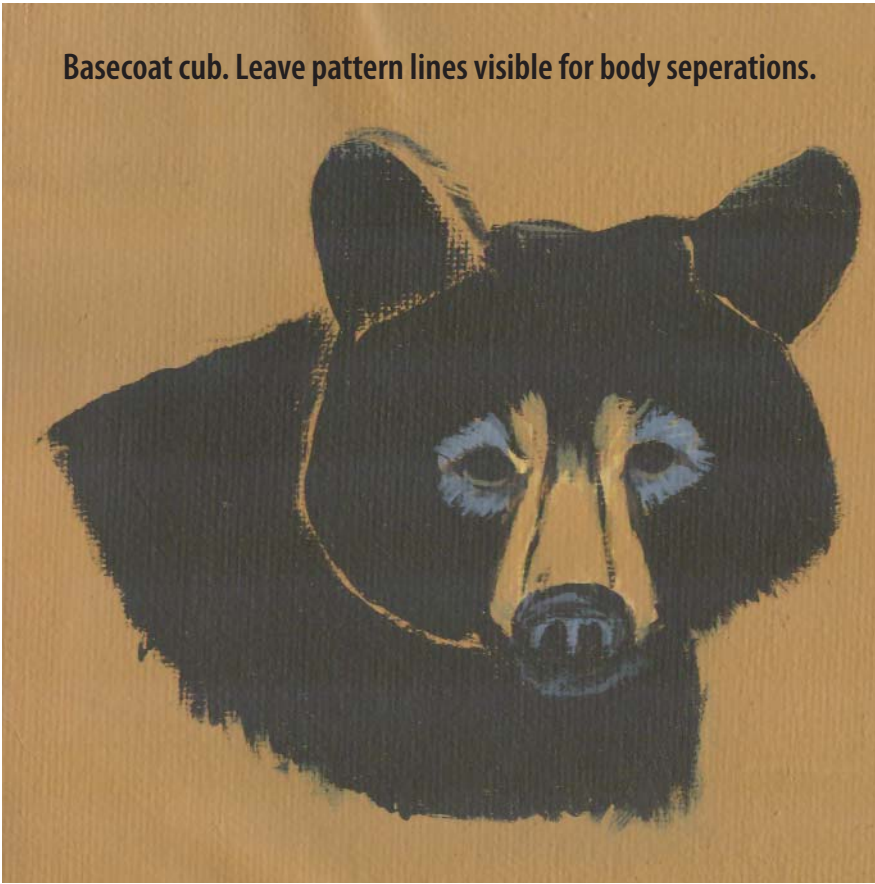**Basecoat Tree**
Let Basecoat color show through.

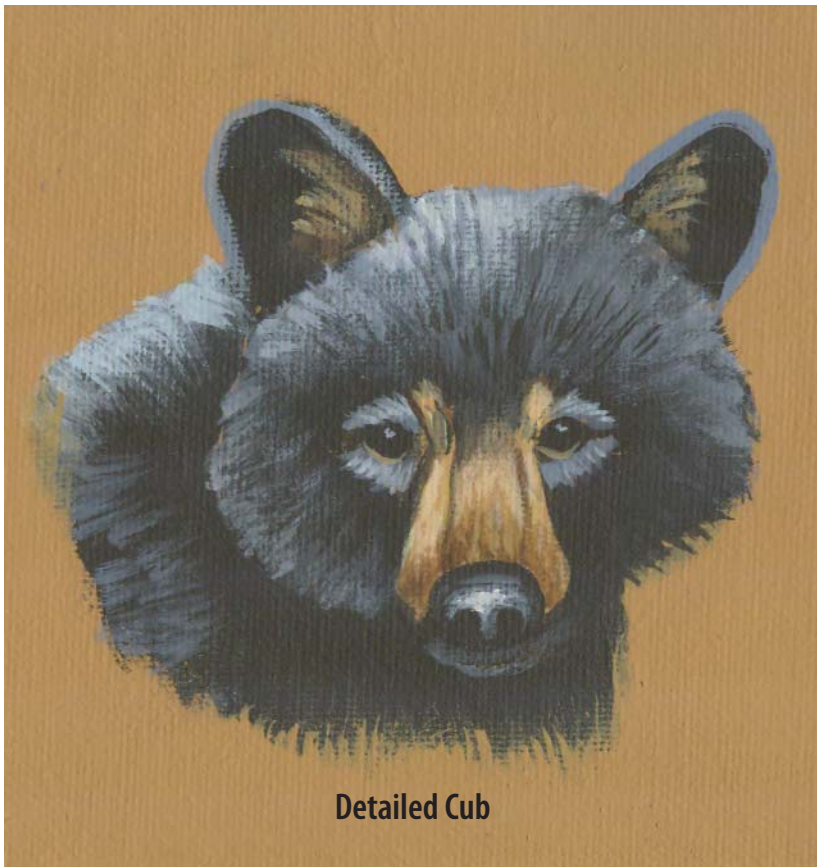**Add Additional Color**

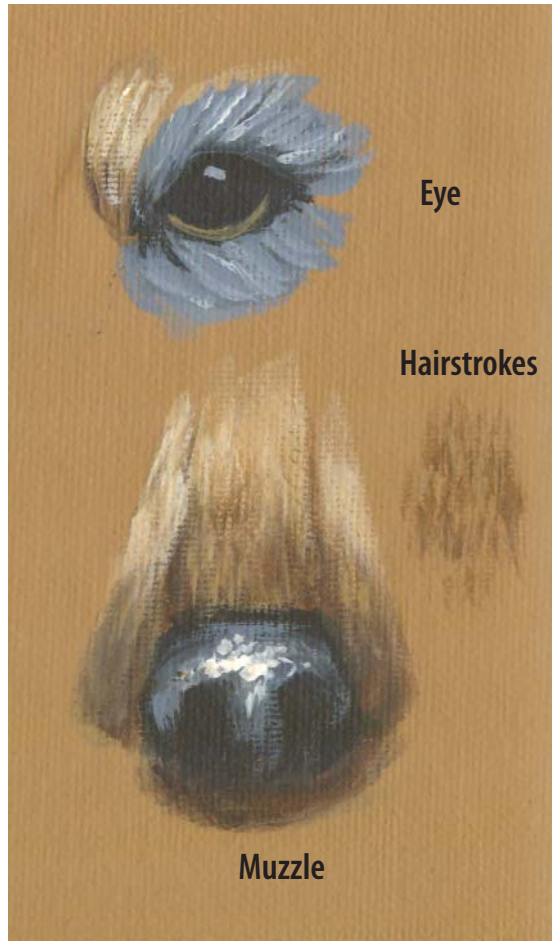**Add Highlights on left**
Add Blue Reflected Light on right

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Basecoat cub. Leave pattern lines visible for body seperations.

Put leaves in grouping or clusters

Detailed Cub

Eye

Hairstrokes

Muzzle