TO PAINT
IN ACRYLIC

MORNING HAS BROKEN

BY: THE ART SHERPA

NAME CREDIT TO PATRON: PAIGE TREMBLADOR

STEPS: 14 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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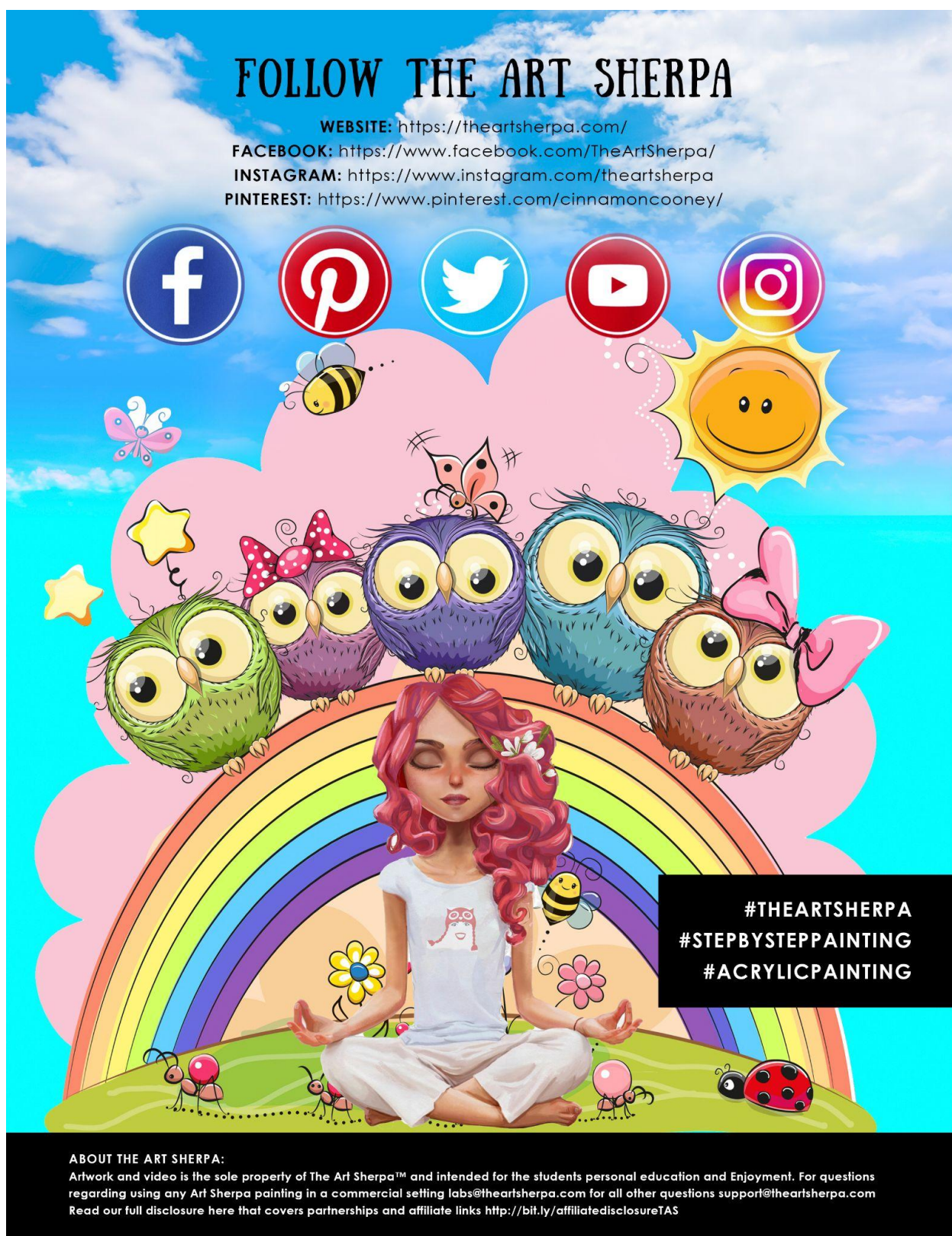
#THEARTSHERPA
#STEPBYSTEPPAINTING
#ACRYLICPAINTING

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PAINT AND TOOL GUIDE

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**

- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES

- Large Synthetic Bright
- Large Synth Oval Mop
- X-Small Synthetic Round
- Medium Hog Bright

- Small Synthetic Angle
- Small Synthetic Round
- Medium D Brush

TOOLS

- Chalk Pencil or Watercolor Pencil
- 11x14 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: Stay-Wet Palette

SYMBOL GUIDE

- \> Less than previous amount
- < More than previous amount
- + Equal amount

Techniques You Will Use In This Painting

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing

Video Chapter Guide

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

Intro	00:00	
Step 1	2:45	Colored Ground
Step 2	5:30	Deep Green
Step 3	7:54	Keyhole Of Light
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Step 1 - Colored Ground

Timestamp 2:45
"Brush On Black"

PAINT
- Mars Black = **MB**

BRUSHES & TOOLS
- Large Synthetic Bright

COLOR MIXES

STEP DISCUSSION

Load the brush with Mars Black, and then roughly paint the entire canvas. Mist the surface of the canvas to help with flow. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse the brush.

Dry the surface before continuing to the next step.

Sherpa Tip: Thoroughly washing your brushes after every painting session will extend their life.

STEP 1 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 2 - Deep Green

Timestamp 5:30
"Primordial Forest Green"

PAINT

- Phthalo Green = **PG**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

- Burnt Sienna = **BS**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Dark Green = **PG + BS**

STEP DISCUSSION

Load the damp brush with the **Dark Green mix**, then add some Glazing Liquid to it. Paint around the exterior of the canvas, leaving the very center black. This almost looks like you are painting the canvas black again, but actually it is a distinctive deep green, and this is going to give you that "primordial forest" effect. The layer below, allows that nice coverage and depth.

Move onto the next step before the paint dries.

STEP 2 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 3 - Keyhole Of Light

Timestamp 7:54
"Blending In Some Light"

PAINT

- Golden's Acrylic Gloss Glazing Liquid = **AGL**
- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Medium Green = **PG + BS + CYM**
- Dark Green = **PG + BS**

STEP DISCUSSION

Load the damp brush with the **Medium Green mix**, then add some Glazing Liquid to it. Begin blending in this color along the edges of the unpainted center area, while the paint from the previous step is still wet. The very center of the canvas is still only covered by the initial black ground layer. Creating this keyhole of dramatic light with these subtle transitions will get that feel of the light coming through the forest.

Blend some of the **Dark Green mix** back in along the outer edge to create a smooth transition that is quite dark.

Ensure that there is Glazing Liquid around the inner center edges to be able to continue blending this area as we move to the next step. Rinse and towel dry the brush.

STEP 3 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 4 - Hot Point Of Light

Timestamp 10:00
"A Bright Radial Blend"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Titanium White = **TW**

- Hansa Yellow Light = **HYL**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Light Yellow = **TW + HYL > CYM**

STEP DISCUSSION

Load the **Light Yellow mix** and lots of Glazing Liquid onto the brush. Tap a hot point in the upper third of the center of the canvas. Then, carefully brush the paint outward, radially. We will be building this up but first we must get this first layer of light in. Wipe the brush off on a paper towel to get any excess paint off, and soften it out. Use more Glazing Liquid if needed.

Blend Phthalo Green around the transition area between the keyhole of light and the deeper forest area. Use light brush pressure to create a soft transition. Rinse and towel dry the brush.

Continue working in this area, building it up transitionally. Ensure the center remains light and transitions into the deeper forest along the outer edges. Rinse and dry the brush.

Dry the surface before continuing to the next step.

STEP 4 PHOTO
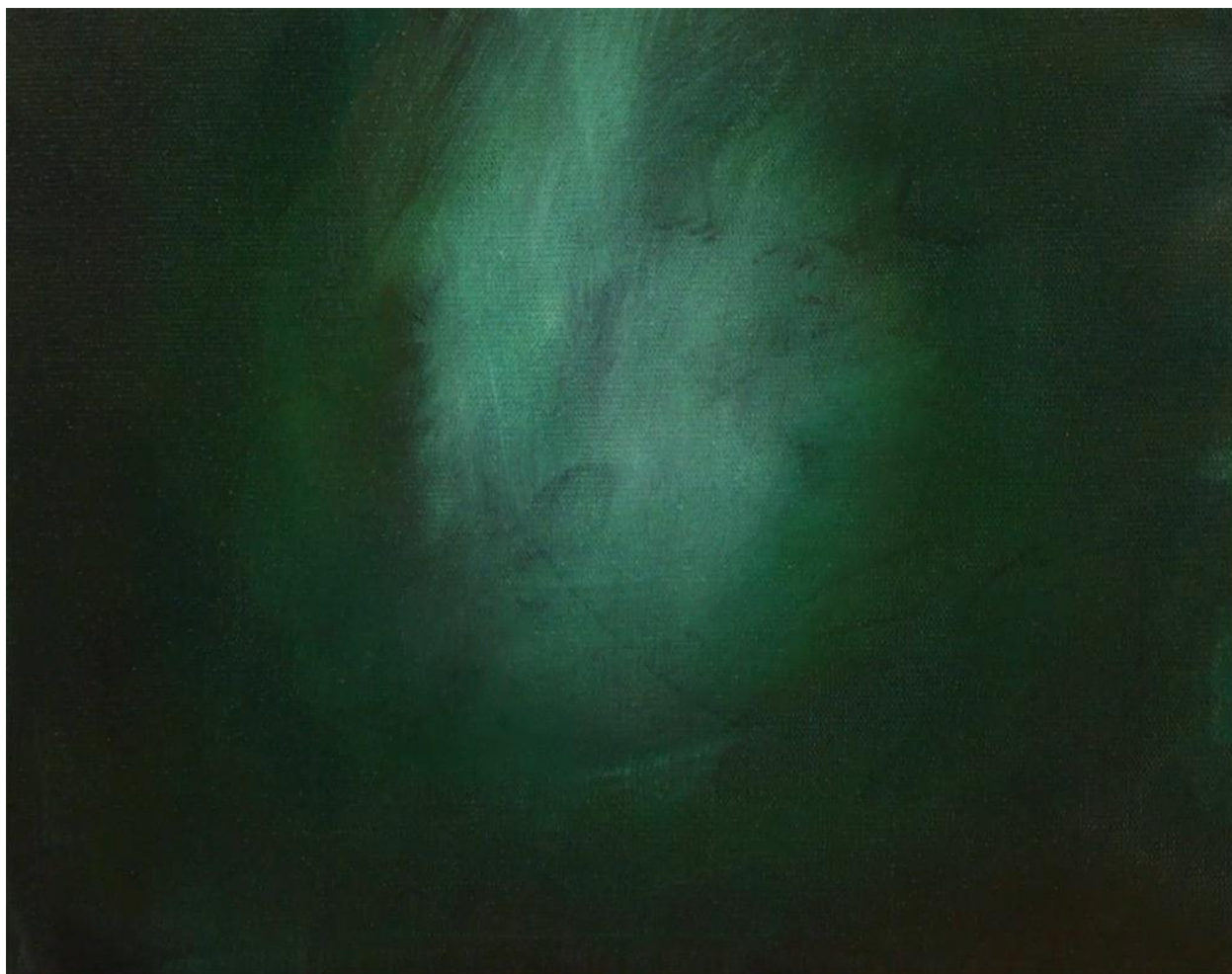
If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 5 - Soft Transitions And Implied Foliage

Timestamp 13:35
"Contrast In The Corridor"

PAINT

- Burnt Sienna = **BS**
- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**

- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Medium Green = **PG + BS + CYM**
- Light Green = **CYM + PG + TW**
- Light Yellow = **TW + HYL > CYM**
- Dark Green = **PG + BS**

- Pale Green = **TW > PG < CYM**
- Yellow Green = **HYL > PG + TW**
- Bright Green = **CYM > PG**

STEP DISCUSSION

Continue building these dramatic transitions between the very light center and the dark outer edges, using the **Medium Green mix** and Glazing Liquid. This will create an area that is dark, but also light enough that the contrast of the black tree trunks will show. Keep the corners and the very bottom of the canvas quite dark.

This lighting can be challenging, because you really need to have soft transitions between the bright keyhole and the dark edges. You will need to go back and forth through all the mixes listed in the key above and use the Glazing Liquid to keep the transitions blendable. Vary the colors within the mixes every so often.

In the hottest center spot, use the **Pale Green mix,** and as you come out, use the **Light Yellow mix**, sometimes adding more Titanium White.

Once you have the transitions you can apply rougher brush strokes around the edges of the keyhole of light. Use the **Yellow Green mix** and the **Pale Green mix,** and apply irregular up and down tapping of the brush to imply distant, out of focus foliage. Blend with more Glazing Liquid as needed. Brighten the very hottest center area again by blending in more Titanium White.

Add more implied foliage with the **Bright Green mix** along the bottom edges of the keyhole of light. Rinse the brush.

After that, tap in dark foliage around the outer edges using the **Dark Green mix**.

Weave the foliage inward using the darker mixes at the outer edges, and transitioning to the medium mixes closer to the center. Then, use an almost opposite application coming outward from the center with the lighter mixes and transition through the medium mixes as you weave the foliage outward. Thoroughly rinse and dry the brush.

Dry the surface before continuing to the next step.

STEP 5 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 6 - Beginning Light Radials

Timestamp 26:38
"Light Coming Through The Canopy"

PAINT

- Burnt Sienna = **BS**
- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Hansa Yellow Light = **HYL**

- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Sunny Green = **CYM + PG + HYL + TW**

- Medium Green = **PG + BS + CYM**

STEP DISCUSSION

Ensure the surface is very dry. Load the brush with Titanium White and a bit of Glazing Liquid. Paint the very center white and then begin to lightly add short radial strokes. This kind of lighting effect really requires many layers, at this stage, take care not to carry them too far out, and also keep them fairly soft. Apply a heavier concentration of Titanium White in that hot center. Moving outward, use the brush and an irregular stroke to break up the greener edges to imply leaves. Again, do not carry this too far outward.

Use the **Sunny Green mix** to make irregular implied leaves into the light area. Add just a smidge of the **Medium Green mix** to the brush, while still keeping it very light, and continue around the light part of the forest. Add more Hansa Yellow Light as you paint the foliage around the edges of the light. Splay the bristles apart to break up the patterning the brush might make.

Darken those leaves up a little bit closer to the top of the light area with a touch of Phthalo Green, while still allowing lots of light to peek through. Occasionally, add just a touch more of the Titanium White, making sure that there are some broken holes there. Also add a few more very light touches of the **Medium Green mix.** Rinse the brush.

STEP 6 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 7 - Distant Trees And Branches

Timestamp 33:36
"Variety And Irregularity"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**

- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- X-Small Synthetic Round

COLOR MIXES

- Medium Green = **PG + BS + CYM**

- Dark Green = **PG + BS**

STEP DISCUSSION

In this step you will create distant trees around the outer edges of the keyhole of light. Paint thin upward lines using very light pressure, while alternating between the **Medium Green mix** and the **Dark Green mix**. Take your time painting the tree trunks and off-shooting branches. Vary the size of the trunks, some may be a little bit thicker and others might break up into the light. Blend the branches back from the very bright center, using Titanium White or the Glazing Liquid. Pay attention to the length of your strokes, making sure that they are long enough to feel like tree trunks and branches. Rinse the brush.

Evaluate how you feel about this distant background in the light. Do you feel like there are any little missing branches? Adjust accordingly.

STEP 7 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 8 - More Layers Of Foliage

Timestamp 39:33
"Exaggerating Shadow And Light"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**

- Hansa Yellow Light = **HYL**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Sunny Green = **CYM + PG + HYL + TW**
- Medium Green = **PG + BS + CYM**
- Dark Green = **PG + BS**

- Light Green = **CYM + PG + TW**
- Pale Yellow = **TW > HYL**

STEP DISCUSSION

At this stage, lightly layer some foliage over the tree branches, using the **Sunny Green mix**. Apply a second value of leaves here by adding just a bit of the **Medium Green mix** on the dirty brush.

Without rinsing, exaggerate the shadows that are slightly layered over the tree trunks, at the bottom of the keyhole of light, by tapping in some of the **Dark Green mix**.

Use the **Medium Green mix** and layer in a bit more foliage at the top, center canvas. Then, moving more towards where there is light, add more Hansa Yellow Light to it. Around the very center of the light, use the **Pale Yellow mix** to create barely visible hints of leaves. Weave some of these lighter mixes outward slightly into the medium green areas.

Apply some of the **Light Green mix** into the darker areas, using the corner of the brush. Continue playing with the highlights by varying the colors within the mix. Tapping in these colors in the dark background, as you shape the bushes and foliage.

Dry the surface before continuing to the next step.

STEP 8 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 9 - Path And Middle Distance Trees

Timestamp 47:28
"Illuminating The Darkness"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**

- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Large Synthetic Oval Mop
- Medium Hog Bright
- X-Small Synthetic Round

- Small Synthetic Round
- Small Synthetic Angle

COLOR MIXES

- Medium Green = **PG + BS + CYM**
- Dark Brown = **BS > MB**
- Deep Green = **PG + BS + MB**
- Dark Green = **PG + BS**
- Sunny Green = **CYM + PG + HYL + TW**

- Pale Yellow = **TW > HYL**
- Barely Yellow = **TW > CYM**
- Light Green = **CYM + PG + TW**

STEP DISCUSSION

Add rays of light radiating outward through the forest, using a little **Medium Green mix** and the Glazing Liquid. Glaze the right side, then carry it around to the left just a bit. Glaze is helpful because it adds a transparent layer of color without overdoing it. Rinse the brush.

Switch to the Hog Bright brush and use the **Dark Brown mix** to create a path. Start at the bottom of the foliage in the center of the canvas and apply side to side brush strokes to create a little path. The path starts out very small, bends in the middle, then widens as it comes down to the bottom edge of the canvas.

Use the corner of the brush and the **Deep Green mix** to tap in the distant dark greenery at the end of the path. Without rinsing the brush, blend a little more Burnt Sienna onto the path. Rinse the brush.

Switch to the X-Small Round brush and use the **Dark Green mix** to define the tree in the center of the brightly lit area. Rinse the brush.

Switch to the Mop brush and use the **Medium Green mix** to adjust the highlights and lighten the background, as needed. Rinse the brush.

Switch to the Small Round brush and load the tip with Mars Black. Then, on the right, just off center, paint a crooked tree trunk. Combine a little of the **Dark Green mix**, and Glazing Liquid to layer a bit of a transparent green layer over the trunk to help it blend into the background. Rinse the brush.

Switch to a Small Angle brush and paint another, taller trunk just to the left of the first one.

Use the reference for placement as you continue to add these trees into the midground, utilizing the same method as you did on the first tree. Vary the thickness and shapes of these trees as you go. Rinse the brush.

Switch back to the Mop brush and use the **Medium Green mix** and sometimes alternating with the **Sunny Green mix**, to layer some leaves over those trunks. Tap the brush up and down as you continue to layer. Use the **Pale Yellow mix** for the brightest layer of leaves. Every so often, add more Titanium White to some of those mixes. Rinse the brush.

Switch back to the X-Small Round liner and use the **Barely Yellow mix** to highlight the edges of these tree trunks that are facing the light source. As you move outward, into the darker forest, begin highlighting the trunks with the **Light Green mix**. Rinse the brush.

STEP 9 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 10 - Lighting The Path

Timestamp 1:05:12
"Textural Forest Detritus"

PAINT

- Cadmium Yellow Medium = **CYM**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**

BRUSHES & TOOLS

- Small Synthetic Angle

COLOR MIXES

- Grey Brown = **BS + MB + TW**
- Warm Brown = **BS + CYM > MB > TW**
- Tan = **BS + TW**

STEP DISCUSSION

Tap the toe of the brush up and down the path, 3/4ths of the way across the left side, using the **Grey Brown mix**. At the bottom of the path begin adding Mars Black. Weave this color through the path and along the outer edges where it will be darker. Add more warmth and texture dappled through the path with the **Warm Brown mix**. Push those colors up by adding more Cadmium Yellow Medium, as well as more Titanium White into the mix and focus on some brighter areas near the bend of the path. Lace some Burnt Sienna through the area, creating even more colorful texture, followed by a bit of the **Tan mix**.

Without rinsing the brush, darken the edges again with Mars Black. Use the color on the brush to create a shadow that comes from the top of the path, and over to the left. Dapple some shadows across the bottom of the path that are created from some of the trees. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 10 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 11 - More Trees And Bushes

Timestamp 1:11:07
"Plant The Forest Forward"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**

- Mars Black = **MB**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

- Small Synthetic Angle

COLOR MIXES

- Dark Green = **PG + BS**

- Warm Brown = **BS + CYM > MB > TW**

STEP DISCUSSION

Load the Mop brush with the **Dark Green mix**. Paint the dark bushes at the back edge of the forest floor, using irregular tapping brush strokes. Rinse the brush.

Switch to the Angle brush and thin the Mars Black with some water. Paint a more forward tree just to the left of center. This tree grows right off the top of the canvas, and is not perfectly straight. Add a few branches coming off of either side.

Paint the tree just to the right of the path and add branches at the top. Then, paint three more trees to the right, and slightly further back.

Continue using the Mars Black to paint the biggest tree on the left side of the canvas. This tree begins lower in the forest floor, is thicker and also grows off the top of the canvas. Rinse the brush.

Highlight the bark and along the edges of these tree trunks that face the light source, using the **Warm Brown mix**. Lighten the mix with more Titanium White as you get closer to the light. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 11 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 12 - Foliage, Foliage, Foliage

Timestamp 1:19:17
"Levitating Leaves"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**

- Hansa Yellow Light = **HYL**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Dark Green = **PG + BS**
- Medium Green = **PG + BS + CYM**
- Sunny Green = **CYM + PG + HYL + TW**

- Bright Green = **CYM > PG**
- Light Green = **CYM + PG + TW**

STEP DISCUSSION

Paint some deep shadows in the canopy of the trees using the **Dark Green mix**, then, use this color to layer brush over the bottom of the tree trunks. Highlight these upper leaves with the **Medium Green mix**, adding a bit of Hansa Yellow Light as you move forward. Use the **Sunny Green mix** to highlight the clumps of leaves that are closest to the source of light.

Tap in the brush on the floor of the forest using the **Medium Green mix** and the corner of the brush. Use the **Dark Green mix** for the very dark brush, along the edges of the canvas. Add a bit of Hansa Yellow Light to the dirty brush to highlight the brush on the right side of the path. As you move outward into the darker edges, highlight with the slightly darker **Medium Green mix**. Sparsely add pops of dappled highlights with the **Sunny Green mix**. Not a lot, just here and there, where the sun is touching the tops of some of the undergrowth. Highlight the brush on the left side of the path in the same way, but use the **Light Green mix**. Apply touches of the **Bright Green mix** to warm it slightly in a couple places. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 12 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 13 - Light Rays

Timestamp 1:28:39
"Placing Radials Around A Center Focus"

PAINT
- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS
- Medium Hog "D" or Bright

COLOR MIXES
- Transparent White = **AGL > TW**

STEP DISCUSSION

Pick a spot in the light source to be the brightest point. Then, using a dry brush technique, and the **Transparent White mix**, start fanning the rays of light outward, in radial directions. Pay careful attention while adding the sunlight, because less can sometimes be more. Brush right over the trees and foliage. We are trying to get the strength of the light rays first, and then we will layer the forward object back in.

Add a bit more Titanium White to the brush and reinforce that little hotspot at the center of the light source. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 13 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 14 - Layering The Light Back

Timestamp 1:32:39
"Filtering The Light Through The Trees"

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**

- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Small Synthetic Round

- Small Synthetic Angle

COLOR MIXES

- Warm Brown = **BS + CYM > MB > TW**
- Pale Yellow = **TW > HYL**

- Sunny Green = **CYM + PG + HYL + TW**
- Transparent Black = **AGL > MB**

STEP DISCUSSION

Load the Angle brush with Mars Black. Exercise careful consideration while painting parts of the tree trunks back in, because the light will hit each one differently depending on how far back they are in the forest, and what is in front of them. Avoid the highlights on the trunks that face the source of light, and also avoid the leaves that are overlapping the trunks. Notice that the forest now has more dimensionality, and you can see that putting one trunk in front of the light rays, and leaving another trunk behind the light rays, actually puts distance between them. Add the warmer bark highlights back in with the **Warm Brown mix**. Rinse the brush.

Switch to the Small Round and load the **Pale Yellow mix** onto the toe. Tap in some controlled highlights on the top of the foliage, just where the rays of light are hitting them. Adjust it if needed by adding the **Pale Yellow mix** back in. Rinse the brush.
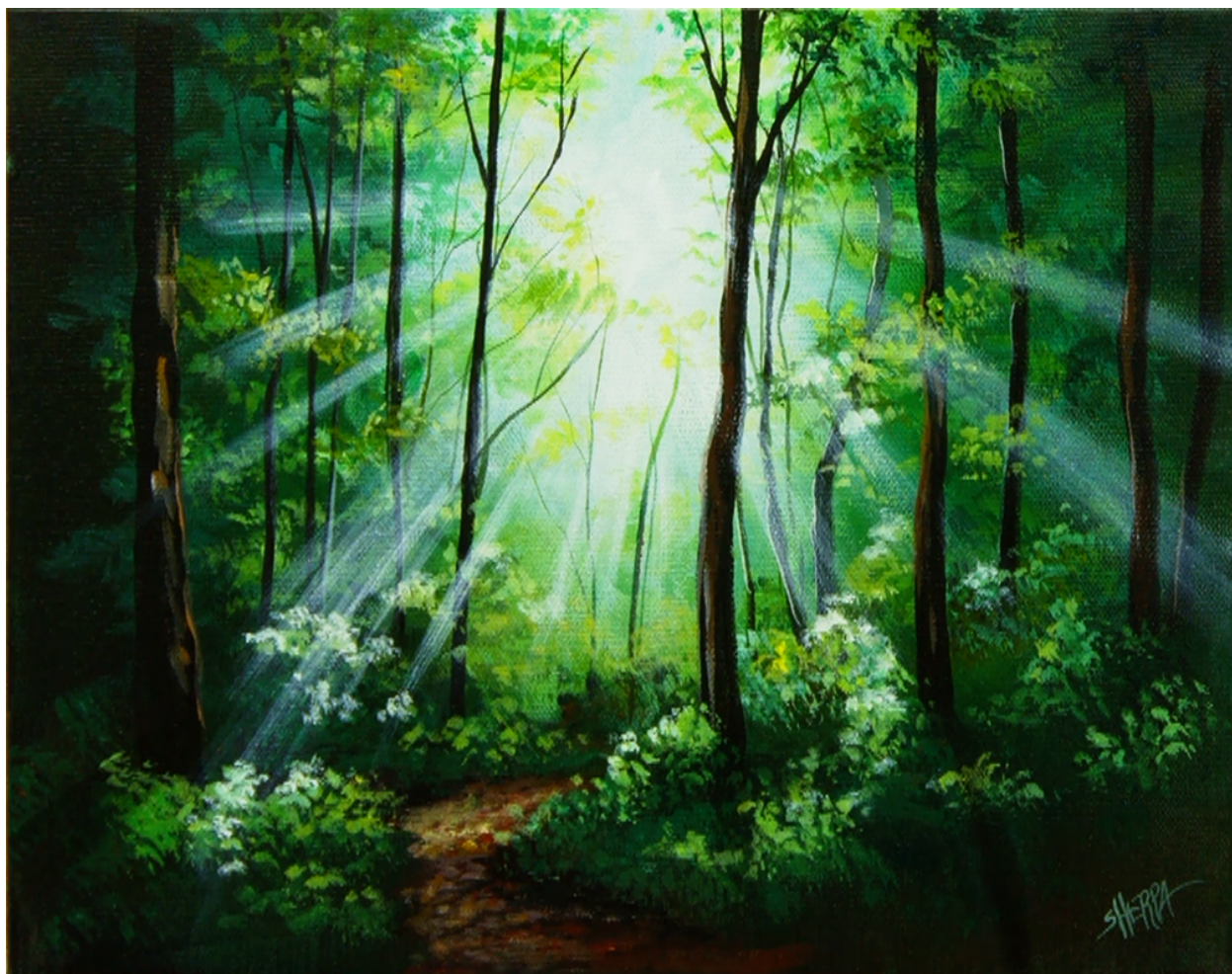
Glaze a shadow at the bottom of the path using the **Transparent Black mix**. Then, glaze the shadows coming out from the forward trees. These shadows fall in the same direction that the rays of light are shining from. Wipe the brush on a towel.

Add some Hansa Yellow Light to the brush and tap in some bright highlights on the leaves of the trees, and onto the brush along the path. Adjust if needed with the **Sunny Green mix**.

Add some light across the path by tapping in some of the **Pale Yellow mix**, weaved in with some **Warm Brown mix.** Rinse the brush.

Sign.

STEP 14 PHOTO

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.