



Painting The Color Of Light

Thank you for your interest in
“How To Paint A Wave”.

This is one of two wave tutorials so far. I also have many other tutorial subjects in the making. I will notify you of new releases.

Important things to remember,

1. This approach is about “Seeing” the color of light. It means leaving behind preconceived ideas of what you have learned and believed color of objects are called and named. Those beliefs MUST be put to the side.
2. You will need to be able to decipher the lightness/darkness of objects as they relate to one another. **I won't always instruct you to add white.** You do this by comparing both what's in the image but also how light or dark I make something and copy.

This is known as, “Value” the lightness or darkness of something, also known as grey scale. This is the shades between white and black. All color has value.

3. Understanding how colors interact when layered or painted side by side is helpful to this process. Simply follow what I do and you will be fine. You want your colors to both sit on top and blend. This means with a medium pressured application you will see the top color application both blend in some areas of a stroke but also sit on top in a pure way to the color beneath.
4. Remember that everything is relative. How a color leans in temperature on the color wheel will depend on how the color near it or in the scene makes a color look. Same as drawing and value. Comparison Is Key. Very Important to remember throughout.
5. Keep your brush clean between loading your brush with color. Your colors should be clean from the tube or palette when mixing on canvas. You can wipe off with paper towel and/or swish in brush cleaner. Use a palette knife to separate white from large pile to mix on your palette the mixture. DON'T USE DIRTY WHITE!
6. At the end of the video I am adding those extra details like the gliding foam. Use either white tinted with Manganese and Violet. That means mostly white with very little color. With a smaller filbert brush hold your brush side ways to get the fine lines. In the sunnier areas use white tinted with lemon or yellow pale.

For Supplies, go for medium to high quality. You will only be frustrated with cheap tools and paint.

To start you will need a palette, wooden or grey.
Not White.

You can use palette pads if you prefer.

Filbert Brushes Sizes: 2, 4, 6 decent quality. Or this set found at Jerry's

Palette Knife: Creative Mark T30



Stainless Steel Painting Knife
Style 30T (2-3/4" Blade)



2-3/4 In

9x12 Canvas Board

Valerri Lightweight Travel Easel. This can be found on Amazon or Jerry's anywhere from \$25 to \$65. It should telescope to standing or can be used on a table.



Valerri Lightweight Adjustable Travel Easel By Creative Inspirations



25 Reviews

Q&A 5

Lightweight Versatile Easel Design With Many Features!

Stable, ultra-lightweight, and compact, the Valerri Easel is made for plein-air painting and travel. The easel weighs only 2.82 lbs and comes with a nylon carrying case with shoulder strap. It will hold any reasonable width panel, canvas, or pad up to 28.7" high. Unlike other portable easels, Valerri features a crank for canvas height adjustment and locking mechanism designed to precisely adjust the easel depending on the size of your substrate. The top canvas holder adjusts to provide a firm hold for a variety of substrate depths. Easel legs have rubber swivel feet that adapt to uneven terrain, and a bubble level on the base helps you monitor the stability of your easel.

Key Features:

- Weighs just 2.82 lbs
- Holds canvases & panels up to 28.7"
- Spring-loaded top clamp holds canvas securely
- Height adjusts with crank & lock

Perfect For:

- Oil or acrylic painting
- Securely holding any reasonable width panel, canvas, or pad
- Floor and tabletop configurations
- Students, amateurs, professionals

[See Full Description](#)

Colors Used:

Brands for colors, I am using Winsor Newton primarily, others I will specify. Brands and colors are changing all the time these days. I have had to make a shift from some of my favorites. It's important you are using clear saturated color. This will be hard to decipher at this point in time but I will guide you in this area.

White **A Large Tube**. I prefer Permalba brand but Titanium is fine too in any brand. Michaels has a Winton Newton soft mixing white my students like.

Lemon yellow

Yellow Pale

Yellow or yellow medium

Yellow Deep

Cadmium Red

Permanent Rose

Magenta
Winsor Violet (Dioxazine)
French Ultra Marine Blue
Cobalt Blue
Manganese
Viridian
Permanent Green Light, brand Gamblin
Yellow Ochre

Mixing medium:

I use Resingel or Gamblin Gel with a little
Orderless Turpentine or I prefer Chelsea
Classical Studio Citrus Brush Cleaner
noncarcinogenic for a butter consistency.



Chelsea Classical Studio Citrus Brush
Cleaner

You can also use Walnut oil. You don't need a lot
of this.

To rinse and clean your brush, Orderless
Turpentine or I prefer Chelsea Classical Studio
Citrus Brush Cleaner

Containers for both liquids.

**<https://www.jerrysartarama.com/da-vinci-air-tight-brush-washer>
Paper Towel.**

Jerry's Artarama or Dick Blick are great places to order quality materials online. You can find some things on Amazon and at Michaels but paint I would not get there.

Don't forget to check your email for your tutorial!