

Mixing Earth Colors and Neutrals

“**Mostly**” is the word used when identifying your primary color families. A lot of paintings require the use of the earth color palette - some with high chroma colors. Reviewing chapter on primary colors tells you that you should keep all your mostly reds, mostly yellows and brown and mostly blues together, and treat each group as a primary family. The best way to mix browns is mix reds and greens together, then darken with blues.

See page 51 for larger class mixing blends. Your earth tones are the 50/50 mixtures in the middle

subdued glow. Yellow Ochre can be used as an opaque alternative to white, unless you require a pastel range. Used with Zinc White, Yellow Ochre is transparent enough to create a glazing mixture, or deeper warmer tones. Yellow Ochre can be replaced with: Hansa Yellow Medium, Aureolin, or Gamboge to create many different muted colors. More information is in chapter, “Know Your Yellows.”

Mixing a Full Range of Earth Colors - (Close Counts)

If you use, for example, Raw Sienna right out of the tube, you may or may not achieve a harmony blend with the other colors you are using; however, if you mix a Raw Sienna Hue from Sap Green and Cadmium Orange you will be able to use every hue along the mixed string and every tone will be in harmony with your painting.



Raw Sienna from tube



Raw Sienna tone mixed 50/50 from Sap Green and Cadmium Orange

MIXING MUTED COLORS

The color blends achievable with the six mixing primaries, plus two whites, is enormous. You can reduce the intensity of the color for a more subtle quality with Yellow Ochre and white for a warming of colors with a



Sap Green, Cadmium Orange string