Complement Mixing Chart Instructions

Mix pairs of complements & near-complements making the most neutral colors possible. The correct proportions for these mixes can only be found by experimenting with your paint – different brands and product lines of paint have varying hues, tinting power, and opacity. These characteristics effect the way color mixtures behave.

Source Color Complements and Near-complement Hues – 1st Column

Start with pairs of complementary and near-complementary hues – your source colors. The left column presents each source color used to create the complements mixtures on the right. You may have to mix several of these. When mixing source colors not available directly from the tube, aim for a hue that is a true primary or secondary on your hue wheel. You may base your source colors on either the Munsell wheel (f.2.10, p. 18) or the Rood wheel (p. 69).

Mixed-Complement Neutrals (2-hue only) – 2nd Column

Mix the best neutral possible using only the two colors at the left. The “best” color is closest to pure gray, with the least warmth or coolness–that is, the lowest chroma possible. Note, however, that in half of your mixtures, your source colors are near complements, not true complements. And even the colors that should be true complements will be somewhat off-hue. Consequently, the best neutrals possible are likely to be somewhat warm or cool. Your challenge is to eliminate as much chroma as possible – aim to eliminate any suggestion of hue. Next to each complement-mixed sample, note/write the approximate proportions of each source color used to reach the neutral mix (e.g. 60/40, 50/50, …). This proportion reflects the relative tinting power of the two pigments.

Best 3-hue neutral – 3rd Column

The goal for these samples is to reduce chroma still further by complementing whatever hue is still prominent. Select a third hue to add to your 2nd column mixture. Use the strait-line mixing technique when selecting the additional hue. Label the 3rd color added.

Tints/Tones – last 3 columns

Paint three tones/tints of your best 2-color neutral. (from second column) Add white only But, the first tint column is a value 4 – a fairly dark tone–so you may need to add black. The second is a value 6 tint. The right column is a value 8 tint.

Mount On Back:

Find published samples of designs dominated by a) warm near-neutrals (brows) and b) cool near neutrals (gray-greens, gray-blues, etc.), (overlay them if needed) Complete and attach a color chart for each published design.

---

### Complement Mix Chart

<table>
<thead>
<tr>
<th>Source Color</th>
<th>Chroma</th>
<th>Value</th>
<th>Tint</th>
<th>Tone</th>
<th>Neutral Tint</th>
<th>2-Hue Neutral Tints</th>
</tr>
</thead>
<tbody>
<tr>
<td>Munsell</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rood</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue Green</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Green</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yellow Green</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue Purple</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

A260 C05 Complement Mix S06-HNDOUT.doc/GClayton 10/13/09 1/14