

# 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 2<sup>nd</sup> column mixture. Use the straight-line mixing technique when selecting the additional hue. Label the 3<sup>rd</sup> 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 (browns) and b) cool near neutrals (gray-greens, gray-blues, etc.). (overlay them if needed)  
 Complete and attach a color chart for each published design.

Use source colors based on *either* Munsell or Rood Color wheels.

Note proportions of source hues.

Best Near-Black w.out black

Note 3rd hue added to reduce chroma.

	Munsell primaries & secondaries (p. 73)	Rood Wheel Complementarys (p. 65)	Best 2-Hue Neutral	Best 3-hue Neutral	2-Hue Neutral Tints		
					Neutral Value 4	Neutral Value 6	Neutral Value 8
Blue Green Thalo Green Thalo Blue		Blue Green Thalo Green Thalo Blue					
Red Scarlet R. Cadm. R. Med		Red Scarlet R. Cadm. R. Med	40/60		+ Cad. Org		
Green Permanent Green		Green Permanent Green	50/50		+ Raw Sienna		
Red Violet Acra red violet		Red Violet Acra R.V. Alizarin Crimson	XX/YY		+ 3rd Color		
Yellow Green Lime Green		Yellow Green Lime Green (+G ?)	XX/YY		+ 3rd Color		
Violet Dioxanine P.		(VBV) Blue Purple Cobalt Blue Hue (+P ?)	XX/YY		+ 3rd Color		
Yellow Cad. Yel. Med		Yellow Cad. Yel. Med	XX/YY		+ 3rd Color		
Blue Purple Cobalt Blue Hue		(BBV) Blue Purple Cobalt B. Hue	XX/YY		+ 3rd Color		
Orange Cadmium Orange		Yellow Orange Cad. Orange (+Y ?)	XX/YY		+ 3rd Color		

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