

COMBINATIONS OF COLORS.

Primary.	Secondary.	Secondary.	Tertiary.
Red and Yellow	} produce Orange.	Orange and Green	} produce Citrine.
Yellow and Blue		Green and Purple	
Red and Blue	} produce Purple.	Orange and Purple	} produce Russet.

DESCRIPTIONS OF COLORS, SHADES, HUES, AND TINTS.

Hues of Primary Colors.

- Pure RED.—CARMINE, the purest deep red.
 CRIMSON—pure red, with a slight tinge of blue, giving it a purplish hue; the common color of red apples.
 SCARLET—a bright red, with a slight tinge of yellow.
 VERMILION—a brilliant yellowish red; it contains more yellow than scarlet does.
 VENETIAN RED—the darkest shade of the reds; a dark, dull red, approaching the red browns; a common name applied to a paint made of earth.
Pink—tints of crimson.
Rose—tints of carmine.
Flesh Color—light tint of scarlet.
- Pure YELLOW.—Chrome yellow, a rich, deep yellow.
 CANARY—a light hue of chrome yellow, the color of the canary-bird.
 SULPHUR—a yellow with a bluish tinge; a cold yellow.
 SAFFRON—a deep yellow with a slight reddish tinge.
Straw—a deep tint of pure yellow.
Primrose—a very light tint of pure yellow.
 LEMON—a greenish hue of yellow.
 OCHRE—a dusky yellow; sometimes it has a reddish tinge.
- Pure BLUE.—Ultramarine, the deepest blue.
 COBALT BLUE—next in purity to ultramarine, but not so deep a blue.
 PRUSSIAN BLUE—a dark blue with a slight greenish tinge, from its containing a minute portion of yellow.
 INDIGO—a very deep shade of blue with a slight purplish tinge; a shade between the darkest blue and the darkest purple.
 MAZARINE—a deep purple blue.
Azure, or Sky-blue—the light clear blue of the sky; a tint of ultramarine.

Hues of Secondary Colors.

- ORANGE—Equal parts of pure red and yellow. A redder orange is produced by mixing three parts of yellow with five parts of red. This name comes from the color of the orange when ripe.
AMBER COLOR—a shade of yellowish orange.
BUFF—a yellowish orange, and several of its deeper tints.
Salmon—a tint of reddish orange.
Cream Color—a tint of yellow orange.
- GREEN.—Equal parts of pure blue and yellow; the brightest grass green. A darker green is produced by mixing three parts of yellow with eight parts of blue.
 SEA GREEN—a dark shade of green with blue predominating.
 OLIVE GREEN—a very dark shade of yellow apple green.
 APPLE GREEN—a yellowish green.
 EMERALD GREEN—a very rich green, usually of a light color; the color of a precious stone.
Pea Green—a tint of grass green.
Tea Green—a tint of olive green.
- PURPLE.—Equal parts of pure blue and red. A darker purple is produced by mixing five parts of red with eight parts of blue; this, however, becomes a dark violet.
 ROYAL PURPLE—the purest purple; it has a reddish tinge.
 VIOLET—a purple with a bluish tinge.
Lilac—a tint of pure purple.
Lavender—a light tint of violet.
Peach-blossom—a very light tint of reddish purple.

Tertiary Colors.

- CITRINE.—Equal parts of green and orange united; or two parts of yellow, one of red, and one of blue. Yellow is the ruling

color—a greenish dark yellow. This name is from the citron, a fruit somewhat resembling the lemon.

OLIVE.—Equal parts of green and purple united; or two parts of blue, one of red, and one of yellow. A dusky shade of yellowish green.

RUSSET.—Equal parts of orange and purple united; or two parts of red, one of blue, and one of yellow. A light reddish brown; the red predominates.

Hues of Irregular Colors.

BROWNS.—Shades, hues, and tints produced by mixing red, yellow and blue in different proportions. These are called *dark browns, deep browns, red browns, gold browns, light browns, etc.*, according to the prevailing color.

MAHOON—a red brown with a purple tinge.

CLARET—A lighter hue than the maroon.

CHOCOLATE—A dark reddish brown.

AUBURN—a very dark shade of red orange, or a brown with red predominating. The name is applied to hair.

SNUFF—a brown with yellow preponderating.

UMBER: this color is classed with the browns. Raw umber gives a yellowish hue; burnt umber a reddish hue.

Tan Color—a tint of red brown.

Drab—a tint of dull brown.

GRAY.—Equal parts of red, yellow and blue, united, or mixtures of white and black.

PEARL GRAY—a light hue of gray.

STEEL OR IRON GRAY—dark shades of gray.

SLATE—a shade of pearl gray.

Colors as applied to Horses and Cattle.

BAY horse—a reddish brown.

CHESTNUT horse—a shade of reddish brown.

SORREL horse—a light yellowish brown.

CREAM COLOR horse—a light yellowish orange.

ROAN horse—a prominent mixture of white hairs with either of the preceding colors.

GRAY horse—a mixture of white and black or brown hairs, usually with the white hairs greatly predominating.

RED cattle—a redder brown than a bay.

BRINDLE cattle—a mixture of light and dark browns, or brown and black in stripes or spots.

DUN cattle—a very light hue of dull brown.

FAWN-COLOR—a tint of chestnut.

HARMONY OF COLORS.

Among colorists it is an axiom that every color, when placed beside another, is changed in appearance; each modifies the one with which it is in proximity. It is the observance of this law, or the violation of it, in dress, in the decorations and furniture of a room, and in the arrangement of flowers in a bouquet, that constitutes the chief distinction between *taste* and the lack of it in these departments. True taste, therefore, is the observance of philosophical laws; and it is these laws that determine what colors are "becoming to" certain complexions; also, which colors harmonize in the decorations of a room. As illustrations of this law, we will mention the effect of a few colors in dress upon the complexion of the wearer.

Rose cannot be put in contact with the rosiest complexions without causing them to lose some of their freshness.

Green of a delicate hue is favorable to all fair complexions which are deficient in rose.

Yellow imparts violet to a fair skin; it best suits brunettes.

Violet imparts a greenish yellow to a fair complexion; it is one of the least favorable colors to the skin.

Blue imparts an orange tint, and is suitable to most blondes: it will not suit brunettes.

Orange makes fair complexions blue, and whitens those with an orange tint; it is too brilliant to be elegant.

White exalts all colors, consequently is unsuitable to complexions that do not appear better when made more prominent: it is suitable for a fresh or rosy complexion.

Black lowers all colors and whitens the complexion.

The observance of this law in the arrangement of flowers in a bouquet will lead to the separation of pink from both scarlet and crimson, orange from yellow, red from orange, pink from violet, blue from violet, etc.