

most captivating harmonies of colour, and the most chaste and delicate expressions," and,

4. While the discords are certainly less displeasing to the eye in this class of arrangements, from the readiness with which that organ extracts the necessary complements from the neutrals Black and White, with which such hues and tints are blended, it is not less certain that,

5. When perfect harmony is attained, from its refinement the pleasure is greater than from those of the simpler and more obvious kinds of contrast.

6. The primaries not only harmonise with the secondaries, and these with the tertiaries, in their state of full hues in the before-mentioned proportions, but their tints also harmonise.

7. Thus Primrose, which is a *tint* of Yellow, is in harmony with Lilac, which is a *tint* of Purple; while Straw-colour, which is a *tint* of Orange slightly neutralised, is contrasted with a negative Blue tint.

8. The luminous primaries and secondaries may be used in their full hues with tints of their dark complementaries; thus, Orange with Pale Blue, Yellow with Lilac, &c.

9. But in these cases the surface of the contrasting *tint* must be increased in proportion to its dilution with White.

10. When it is desirable in decoration to have a dominant colour in large masses, the primaries or secondaries may be used neutralized into *shades*, and the harmonies obtained by the introduction of small portions of the pure complementary.

11. Thus, Blue lowered in tone by Black, (Indigo) may be supported by small proportions of Orange, margined by a lighter tint or White. In the same way Marrone, which is a mixture of Red with the neutral Black, may be harmonised with pure Green edged with a lighter tint, with Black or with White.

12. The good colourist, moreover, has not only to study harmony of combination, but suitableness and local fitness; and he will require to vary his scale of colour in depth and tone for different fabrics and different purposes. For some aspects and uses a cold treatment of colour is desirable, for others, depth and richness are necessary: some fabrics, as carpets for instance, require a low-toned and somewhat negative general hue; in others, as chintzes, and all cleansing garment fabrics, a White ground left partly uncovered is the most appropriate treatment: from which it follows, that in many cases the numerical proportions of the full hues must be largely varied by the introduction of the neutrals to allow of the dominant treatment required, and to give the enhancing complementaries their due force and brilliancy in the proposed or required arrangement.

Questions on Section III.

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| <ol style="list-style-type: none"> 1. Are there any other agreeable combinations of colour besides those of the primary, secondary, and tertiary hues, in the proportions already given? 2. Name what these consist of. 3. How is it necessary to vary the secondaries to render them complementary to primaries tinged with other primaries? 4. Why are inharmonious combinations of <i>tints</i> less discordant than those of full <i>hues</i>? 5. Why do the harmonies of the tertiaries and of <i>tints</i> give greater pleasure to the eye than those of the primary and secondary hues? | <ol style="list-style-type: none"> 6. Do <i>tints</i> of the complementary colours harmonise as do their full hues? 7. Give an instance of such harmonious contrast of <i>hues</i>. 8. May full <i>hues</i> and tints of colour be used together? 9. Should the same relative proportion be observed when tints are contrasted with full hues? 10. When large and dominant masses of colour are required, how should they be enriched and supported? 11. Give an instance of such treatment. 12. Are there not other considerations requiring the attention of the designer? 13. Name some of these considerations. |
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