

may be worn by either type, for fashion is so arbitrary in its demands, and of late years, such importance has been given to some one particular colour as the fashionable one; nor is it to be expected that a blonde will wear a blue bonnet continually or a brunette a buff one, because it harmonizes with her complexion; still it would be much better to do even this than to make herself ridiculous by wearing an unbecoming colour merely because it is fashionable.

It is a fact that few will, I think, gainsay, that those ladies who do not dress in the extreme of fashion or yet altogether out of it, who possess the good sense to follow a middle path, appear to the best advantage. It would be strange and somewhat contrary to human nature if we did not want a change; we soon tire of the same colour no matter how beautiful it may be, and it would be absurd to expect a lady to wear one colour continually. Even the staid and strict sect of quakers have made changes in their dress of late years. How would we know when a young lady put on a new bonnet or dress if she did not change the colour? It is a common expression, and one often heard, "I wore that colour last summer, I want a change." Change then, and if you have not previously made it your study, do so now, and let your choice at all times be guided by the harmonious laws of colour; make yourself acquainted with the effect produced by placing one colour side by side with another, so that you can give a good and correct reason for what you do.

The better to understand this, let us suppose you intend to purchase a black velvet *Sac*, you will, of course, be very particular about its being a good shade of black, and it is your intention to wear it over a purple dress. What will be the effect of these colours brought in juxtaposition and tested by the laws of colour? The black you were so particular about will look like a rusty greenish black, and why? because the purple being a secondary colour, has the power of calling up the primary yellow, and when the eye leaves the purple it carries the yellow to the black causing it to appear so. Now, try the following experiment, take a white cloth and a purple cloth, and on each of them place a piece of black velvet, and if the eye is not defective, you cannot help observing that the black upon the white cloth is more intensely black, while that upon the purple becomes a greenish black. A blue dress would call up the complementary colour orange, which would in the same manner change the colour of your *Sac*, tinging it more or less with the orange. Do not, for one moment, suppose I wish you to wear the colour, yellow, orange, or white with your black *Sac*, for these colours are not easily managed, if we except the white, and you will at all times find it difficult to use the primary colours, because they act with greater power on the eye than the secondaries, and the secondary colours than the tertiaries.

Again, you will find it important to study colour in reference to its power over the eye, with regard to making objects appear large or small. For an example of this, note the difference of any lady friend when dressed in white, how much larger she will appear than when dressed in black; or your hands when wearing white or light-coloured kid gloves; or on your feet light boots. Black absorbs light, while white reflects it. For this reason a photographer uses a white screen, to reflect the light upon the shaded side of the face, when taking your likeness.

This power of reflection is often seen when a lady is dressed in black, with no white to relieve the face, more especially if dark complexioned. Even the addition of a small white collar and a pair of white cuffs will produce an important change upon the complexion, imparting to it a brighter and clearer effect.