

19. Whilst the Purple is dirtied in the direction of Russet by the admixture of the extra Orange rays reflected from the surface of the adjoining Blue.

20. These effects are greatly modified by dividing the colours from each other by lines of White; the eye readily decomposing for itself the harmonising colour required, and resolving the discord.

21. In contrasting colour with a ground of White, the colour is enriched, the White ground overpowering the extra White rays given out by the colour.

22. In contrasting colour with a Black ground, the colour appears diluted or weakened, the extra White rays given out by the colour being increased by those reflected from the Black surface.

23. Black grounds should not be opposed to colours which have a luminous complementary, since these must tend to diminish the brilliancy of the ground, whilst the reverse will arise from the opposition of colours which have a dark complementary.

24. Thus, Blue on a Black ground tends to give it a Brown shade by the Orange complementary rays which are invariably produced by the Blue;

25. Whilst Orange on a Black ground renders the ground more intense from the Blue extra rays reflected by Orange.

26. Cold, negative grounds, require the opposition of warm colours.

27. Red, which in colour is intermediate between light and darkness, being the contrast of Grey, which holds the same place in colourless media; Red also being the most positive of colours, harmonises agreeably with both the neutrals, Black and White.

28. Grey increases the brilliancy of all the primary colours when in juxtaposition with them.

29. It may also act as a colour, and form with the darker hues and shades harmonies of analogy;

30. While with the lighter hues and tints it may form harmonies of contrast.

31. Arrangements of the primary colours with Black are always agreeable.

32. Black also may be arranged with the darker hues to form harmonies of analogy, and with the luminous hues and tints to produce harmonies of contrast.

33. When ornamental forms of any colour are placed on grounds of the complementary colour, they should be surrounded by a margin of a lighter or darker tint.

34. This is necessary to define them clearly, and to overcome the tendency the complementary colours have to become confused from the extra rays they each give out, the effect of which is most evident at the edges where they come in contact.

35. This treatment is more especially required when the colours used are Green and Red, since these do not contrast as to light and dark, and are therefore more apt to flow into one another than colours of more decided contrasts, such as Purple and Yellow.

36. When the ground is dark and the ornamental forms of a light complementary hue, these forms should be edged with a lighter tint.

37. When the ornamental forms are dark on a luminous complementary ground, the forms should be edged with a darker line.

38. This is also the case with *self-tints*, dark forms on a light ground requiring to be bordered with an outline still darker.

39. These "laws of simultaneous contrast" agree with the practice of the Oriental and Mediaeval ornamentists, who separated coloured ornamental forms from coloured grounds by edgings of White or Black, and used ornamental forms of any colour on White or Black grounds without outline or edging.

40. They also used gold in the same manner as the neutrals White and Black, for dividing colours from coloured grounds.

Questions on Section II.

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| <p>1. What other contrasts of colour are there besides those spoken of in the former section?</p> <p>2, 3. Name the first of these contrasts, and describe the appearance classed under it.</p> <p>4, 5. What is meant by mixed contrast, and the modification of coloured surfaces it describes?</p> | <p>6. When coloured surfaces are placed in juxtaposition, what name is given to the apparent changes they undergo?</p> <p>7, 8, 9. Does this contrast of juxtaposition include more than one class of changes? If so, describe them.</p> <p>10. Explain the reason of these apparent alterations?</p> |
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