

which harmonises with PURPLE in the proportion of nineteen Citrine to thirteen Purple.

34. Purple and Green produce the tertiary OLIVE, which harmonises with ORANGE in the proportion of twenty-four Olive to eight Orange.

35. Orange and Purple produce the tertiary RUSSET, which harmonises with the secondary GREEN in the proportion of twenty-one Russet to eleven Green.

36. Whilst the union of two primaries results in a new and perfect hue, every mixture of the *three* has a tendency to neutralise or destroy colour;

37. From this cause, the tertiary compounds are more neutral than the secondaries, each being composed of the *three* primaries, with one predominant.

38. Thus, Yellow predominates in Citrine, and imparts many of its peculiar qualities to that tertiary;

39. Red predominates in Russet, the warmest of the tertiaries;

40. And Blue, being in excess in Olive, renders that tertiary the coldest and darkest of the three.

41. It is necessary to note certain properties of Contrast between the various primaries and one another, and their complementary secondaries.

42. Thus, Yellow is of all colours the most allied to light;

43. While its complementary, Purple, is the darkest of all hues.

44. They contrast, therefore, as to light and dark.

45. Red is the most exciting and positive of all colours;

46. Its complementary, Green, the most soothing and grateful to the eye.

47. Red and Green are non-contrasting as to light and dark;

48. But they are contrasting as to their power of exciting the eye and as to power of colour.

49. Blue is the coldest and most retiring of all colours;

50. Its complementary, Orange, the warmest and most advancing.

51. Their contrast is therefore both as to advancing and retiring and as to hot and cold.

Questions on Section I.

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| <ol style="list-style-type: none"> 1. What is the source of colour? 2. What destroys colour? 3. How is light represented by the artist? 4. How is darkness represented? 5. What mixture produces the intermediate between light and dark? 6. Is light a simple element, or may it be decomposed? 7. What are the component parts of light called?
Point out the three primary colours. 8. What results are obtained by mixing the primary colours?
Give an example of hues of colour, as Crimson, Citrine, Olive, and point out or describe them. 9. How are tints of colour produced?
Give an example of tints of colour, and name the colour or colours from which they are derived. 10. What is the nature of shades of colour?
Give an example of shades of colour, as Marrone, Violet, Plum-colour, &c.
Point out or describe them? 11. How has colour been divided? 12. To which of these divisions do coloured substances and pigments belong? 13. What is the nature of transient colours? 14. Do the pigments, or material colours of the dyer or painter, truly represent the primary colours? or is it possible to obtain pigments that perfectly represent any, or all, of them? 15. Can the primary rays be again united, to produce a colourless ray of light? 16. Is this the case with pigments?
In what proportions must the three primaries be mixed to neutralise each other? 17. When only two primaries are to be mixed, what is the result? 18. Describe those primaries which being mixed produce Orange, and name the relative proportions. | <ol style="list-style-type: none"> 19. What primaries, and in what proportions, produce Purple, and what is its harmonising primary? 20. Name the primaries and their proportions which being mixed produce Green, also the harmonising primary, and the proportion between the two. 21. How do we name the mixture of two primaries? and what is such mixture called in relation to the remaining primary? 22, 23, 24. Describe the several complements of the primaries and secondaries. 25. What is required to satisfy the eye, and produce a sense of harmony of colour? What is the nature of a complementary colour? 26. Describe some natural fact which illustrates this law of colour. 27. What do we name the fleeting image that is seen by the eye when fatigued with looking intently at a coloured object? 28. What is the cause of this image being produced? 29. What is necessary in the complementary secondary when the primary colour is tinged with another primary? 30. Describe the complementary of Crimson-Red. 31. What are cold colours? What are warm colours? 32. How are the tertiary colours produced? 33. Describe the secondaries which produce the tertiary <i>Citrine</i>. 34. Name the secondaries which produce the tertiary Olive, and its harmonising proportion with Orange. 35. Describe the secondaries which compose Russet, and the proportion in which it harmonises with the remaining secondary. 36. What is the result of mixing the three primaries in any proportions? 37. What is the composition of the tertiaries? |
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