

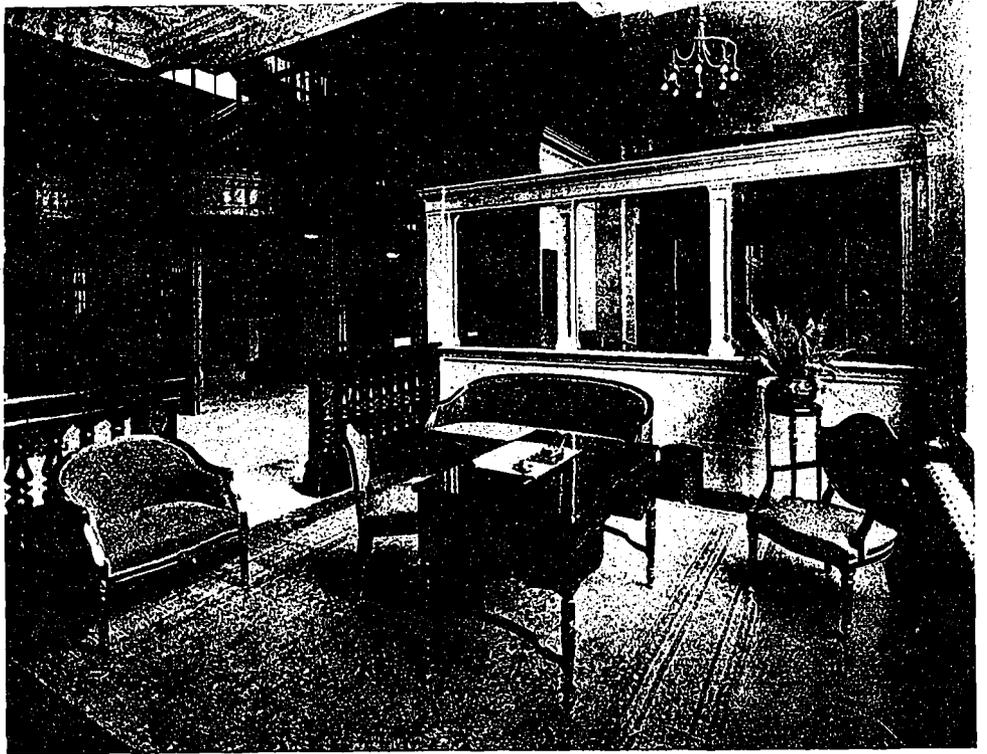
known to the average person by the inclusive term of Cubism.

Now, from these various movements there has arisen another: an attempt to correlate design with music, that purest and most abstract of arts, and to thus make it more pure; and we get the movement which has formed an analogy between colors and sounds, so that we now have color harmonies based upon those of music. The spectrum is made to correspond with three octaves of music, divided into thirty-seven shades, each of which corresponds to a half tone on an instrument, and by arranging these shades to correspond with chords in music, they get harmonies of color instead of sounds. They say also that these color combinations really are harmonious when tried, and, based on this analogy, they hope to open vast fields of unexplored aesthetic territory and to produce a new and more abstract art.

There are, however, certain objections to this theory, arising from the physical and philosophic nature of the problem. In the first place, the whole gamut of colors forms only a portion of one real color octave instead of three, and any analogy by octaves is thus purely arbitrary.

But the great fallacy in this theory lies not in the nature of color design, but in the nature of a chord of music. Years ago there were certain combinations of notes that were called (and still are called) harmonies, and others that were called discords. Then, little by little, more of these so-called discords were introduced into music, until now there is probably no combination of notes that has not been used effectively by some great modern master of the art.

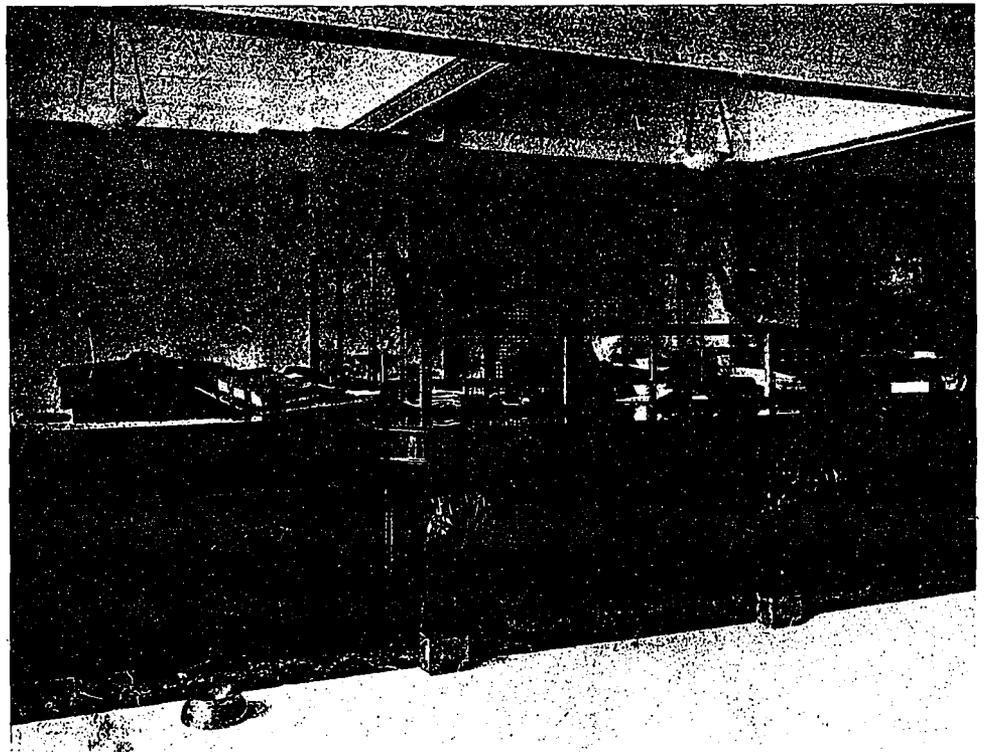
Where the whole of music is possible beauty it is nonsense to say that only combinations of color bas-



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ed on the so-called harmonies shall be beautiful, and all else ugly, for that is what music-color harmony amounts to. To the great master, all is harmony in music, though some combinations are easier to understand than others, and so these new-found color harmonies must be, after all, only accidental, and this new field of exploration shrinks to nothing.

After all, taken from the physical point of view, the difference between these different chords is simply due to the degree of complexity



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