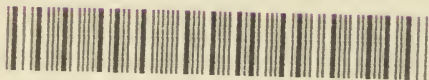



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COLOUR HARMONY IN DRESS



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COLOUR HARMONY IN DRESS

BY
GEORGE ASHDOWN AUDSLEY, LL.D.

AUTHOR OF
"THE PRACTICAL DECORATOR," "PEINTURE MURALE DÉCORATIVE,"
"GUIDE TO THE ART OF ILLUMINATING," "THE ART OF
CHROMOLITHOGRAPHY," "THE ORNAMENTAL
ARTS OF JAPAN," AND SEVERAL OTHER
WORKS ON ART.

NEW YORK
ROBERT M. McBRIDE & CO.

1917

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TO THE
LADIES OF ENGLAND

THIS MANUAL IS RESPECTFULLY

DEDICATED

BY THEIR ADMIRER

THE AUTHOR



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INTRODUCTORY



COLOUR IN DRESS

CHAPTER I

INTRODUCTORY

“Go, little booke ; God send thee good passage,
And specially let this be thy prayre,
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part, or all.”—CHAUCER.



O no lady who possesses a refined and artistic taste can a treatise on Colour in Dress be devoid of interest ; especially when it is written, in all seriousness, with the sole aim of enabling her to give true value to her complexion, and dignity and repose to her figure ; and based, in its teaching, on the natural laws and phenomena of colour harmony. To add to this interest, and to render this handbook as useful as possible, care has been taken to avoid anything approaching systematic technicality, and to render all information and advice in the simplest language, even at the risk of falling into some repetition.

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While we do not suppose that every lady who may open the leaves of this book will possess a natural taste for colour, and an intuitive sense of colour harmony ; we do believe that every one, into whose hands it may fall, desires the knowledge or instruction that will lead her to dress in becoming colours, and those which will enhance her personal charms at all times, and impart the appearance of refinement and artistic repose to every costume she wears. No lady, however beautiful she may be in face and figure, is beyond the potent influence of colour in dress : indeed, the more perfect her beauty is, the more susceptible will it be to the injurious effects of inharmonious colour and undesirable simultaneous contrast. Just as she will be admired for her natural charms will her taste, or want of taste, in her dress be criticised.

In all articles of costume, ladies are to-day absolute and unreasoning slaves to fashion, whatever form it may take—becoming and sensible, or distressingly ugly and destructive of all comfort and elegance. Fashion dictates colour as well as form. Every season has its new and so-called “fashionable colour”—fashionable at the whim of the manufacturers and dyers, and for trade gains only ; and advocated by the dressmakers for the same reason. Ladies who desire to be considered fashionable adopt them blindly and gladly. The

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universal adoption of any colour or colours in articles of dress, whether fashionable or otherwise, is a practice which must ever be objectionable in its effects, and adverse to all artistic ideas relating to the use of colour in costume.

Every one must be aware that colour has a great influence on the appearance of the complexion; and that different complexions require different colours to enhance or improve them, and add to them that indescribable charm which properly contrasting and harmonising colour alone can give. Yet, in defiance of these acknowledged facts, what do we see? No sooner has a new colour or hue of a colour appeared (and being *new*, of course it is pronounced *fashionable*), than the general mass of the ladies of the country attire themselves in it, with the most praiseworthy disregard as to whether it suits them or not.

Why this carelessness? Does a painter drape his figures in any colour he may find by chance upon his palette? Certainly not. Why, then, should ladies take whatever the clever dyer has produced by way of novelty, and attire themselves in it without once asking whether it will harmonise with their complexions or not? If our fair friends would only be persuaded to ask themselves, or some one capable of giving a reliable opinion, this important question a little oftener than they seem

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to do, we should in no case have colours more fashionable in dress than in refined decorative art.

Besides the want of knowledge regarding the colours which harmonise with, and enhance, the natural beauty of the various complexions, there evidently exists a considerable amount of ignorance as to the colours which harmonise with each other in contrast and analogy. This causes a grievous display of bad taste.

By adopting colours which disagree with the tints of the complexion, the injury sustained is simply a loss of personal beauty (we grant, fair lady, it to be a serious loss), and such a proceeding is not attended with *positive* discordance to the eye of the observer. But when two or more colours that do not harmonise are associated in dress, the effect is painful to the educated eye, and harsh and vulgar in the extreme.

Here we may steal words of wisdom from the magic pen of the most profound and earnest teacher of art who has ever lived—John Ruskin.

“The man and woman are meant by God to be perfectly noble and beautiful in each other’s eyes. The dress is right which makes them so. The best dress is that which is beautiful in the eyes of noble and wise persons.

“Right dress is therefore that which is fit for the station in life, and the work to be done in it ;

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and which is otherwise graceful—becoming—lasting—healthful—and easy; on occasion, splendid; *always* as beautiful as possible.

“Beautiful dress is chiefly beautiful in colour—in harmony of parts—and in mode of putting on and wearing. Rightness of mind is in nothing more shown than in the mode of wearing simple dress.

“Ornamentation involving design, such as embroidery, &c., produced *solely* by industry of *hand*, is highly desirable in the state dresses of all classes, down to the lowest peasantry.

“National costume, wisely adopted and consistently worn, is not only desirable but necessary in right national organization. Obeying fashion is a great folly, and a greater crime; but gradual changes in dress properly accompany a healthful, national development.” *

Every lady who aims at dressing economically, and with the best effect with regard to her natural charms, should make a point of acquiring sufficient knowledge of the leading laws and phenomena of colour-harmony to direct her in the wise selection and association of coloured materials for her own adornment, bearing in mind the different appearance of colours seen in daylight and artificial light. The possession of the faculty of a correct appreciation

* “Arrows of the Chace.”

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of colour and the artistic grouping of hues—true to the natural laws of harmony—grows quickly with cultivation, if conducted along proper lines of study and observation ; for it must be understood that the correct grouping of colours, pure or broken, is not a matter of fancy and individual predilection, which are too often accepted as the promptings of refined taste. At the same time, it must be acknowledged that certain persons have a keen appreciation of colour values and harmonies as a natural gift : yet it does not always lead a lady to a true judgment respecting the colours best suited for her own type. While she may place two or more colours in juxtaposition with unerring appreciation of their harmonious relationship, she may, and very likely will, be unable to give the true reason for their harmoniousness. Yet it is just this reason that requires to be known, to guide her in the selection of colours which will harmonise with and enhance her natural type of beauty. It is with the sole aim of furnishing all that is absolutely necessary to be known respecting the combinations and effects of different colours in matters of dress that we have written and illustrated the following Chapter, which treats on the harmonies of contrast and analogy ; both of which are resorted to in the artistic colouring of costume. While the dissertation has to assume a somewhat scientific tone, we

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have endeavoured to give it a popular treatment, such as any one can understand, and leaving no important fact or phenomenon unexplained.

Women ought to be jealous and deserving of the privilege they possess of adorning themselves in colours, and just such colours as they may think proper to select, be they all the colours of the rainbow. It has been truly said by a writer on dress, that "women will never renounce the means of pleasing which colour gives them; they will never consent to lay down such a weapon, for in the great show of life all colour in the present day is on their side." There can be no reason or wish that they should renounce such legitimate and harmless means of pleasing; and it is only to be wished that they will add to the potency of "such a weapon," by seeing that it be made more trenchant, by imparting to it every element of beauty that harmonious colouring can bestow.

We would be glad to speak at some length on artistic form in dress; but to do so would involve a serious departure from our special subject, and undesirably encroach on the limits imposed on this Manual. We can, however, venture to give the few following hints, as it seems impossible to consider the question of colour in dress without to some extent contemplating form in dress. We are, at the same time, compelled to admit that whatever

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any one may put on paper respecting form in dress, may just as well be written on sand, for every tide of fashion will wash it away. That fashion has no respect for personal appearance has been amply shown in the recent awkward, inconvenient, and unseemly style of ladies' out-door costume.

Dress, in its common-sense form, is based on practical requirements, and, to be artistic, must give an outward expression of those requirements.

As dress is the necessary covering to the body, it should, to as large an extent as is consistent with protection and utility, indicate the leading lines of the figure, without impeding graceful action of the limbs or interfering with healthy exercise.

In the design and arrangements of its parts, dress should be free from all unnecessary additions to its main structure that will interfere with its artistic repose and grace; while accessories judiciously applied, as if growing from and accentuating its dominant parts, and, perhaps, adding force to its leading lines, afford admirable fields for the display of harmonious colouring.

Beauty of form in dress is produced by the artistic association of graceful curves, which grow out of each other—the lesser from the greater—and combine to produce oneness of effect to the eye. "The love of beauty in all its forms is an instinct so universal that we feel it must be in a sense

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divine, and the influence of beauty, not abused, has been seen in all ages to be for good not harm. We owe to it all culture and all pleasure. . . . Rightly followed, the love of all that is beautiful is right and elevating. It is a recreation after dry hard work to look on graceful lines and harmonious colours. They bring fresh thoughts, revive sweet old memories; they remind us of wild, untrammelled nature; they soften our hearts, and improve our tempers."

The fabrics selected for dress should invariably be those best fitted to meet the needs of the wearer, as well as most suitable for the season of the year and the time of day in which the dress is to be worn. The question of colour becomes an important factor in this matter of selection, especially as its effect differs considerably under natural and artificial lights, as pointed out in the proper place.

In artistic and refined dress, ornament may be applied to give force or life to its structural features: but here the canon, which obtains in architecture and ornamental art, that *construction may be decorated but not decoration constructed*, should be observed. Ornament in dress may assume two legitimate functions: it may, in the form of an appropriate trimming, be added to accentuate lines or shapes; and it may be tastefully applied for the purpose of relieving monotony of effect by

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introducing harmony of colour, either in contrast or analogy.

We may appropriately close the present Introductory Chapter by the following extract from the work of a distinguished authoress who wrote above thirty years ago, but whose words are as applicable in the present year of Grace as they were in the year 1879.

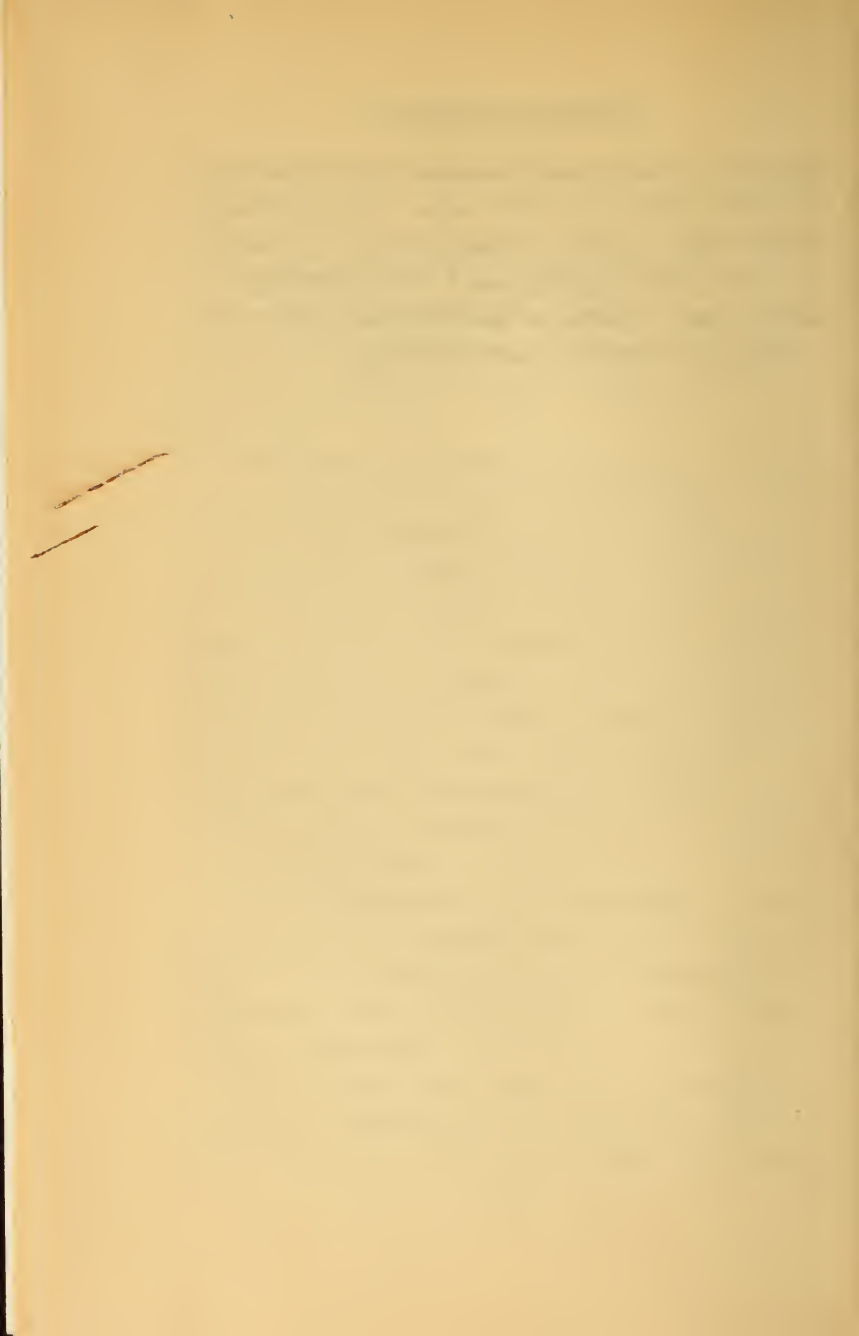
“ We must give intelligent attention to the chief points which go to make up our clothing. And who is so fit to consider those points as the wearer ? It is no part of a milliner’s business to think for us. It is not her province to consider what amount, form, or fabric best accords with our tone of mind, habits, and appearance ; that is the wearer’s province. And until individual opinion is admitted to be free, we can have no true, original art in England, in dress, nor anything else : for the secret of all true art is freedom to *think for ourselves*, and *to do as we like*.

“ And Englishwomen will never efface their sad reputation for ill-dressing and general want of taste until they do think more for themselves, and individualise their daily garb as part of their individual character.

“ But freedom were apt to lapse into licence, and general harmony to end in hopeless discord, unless the clear perception of right and wrong

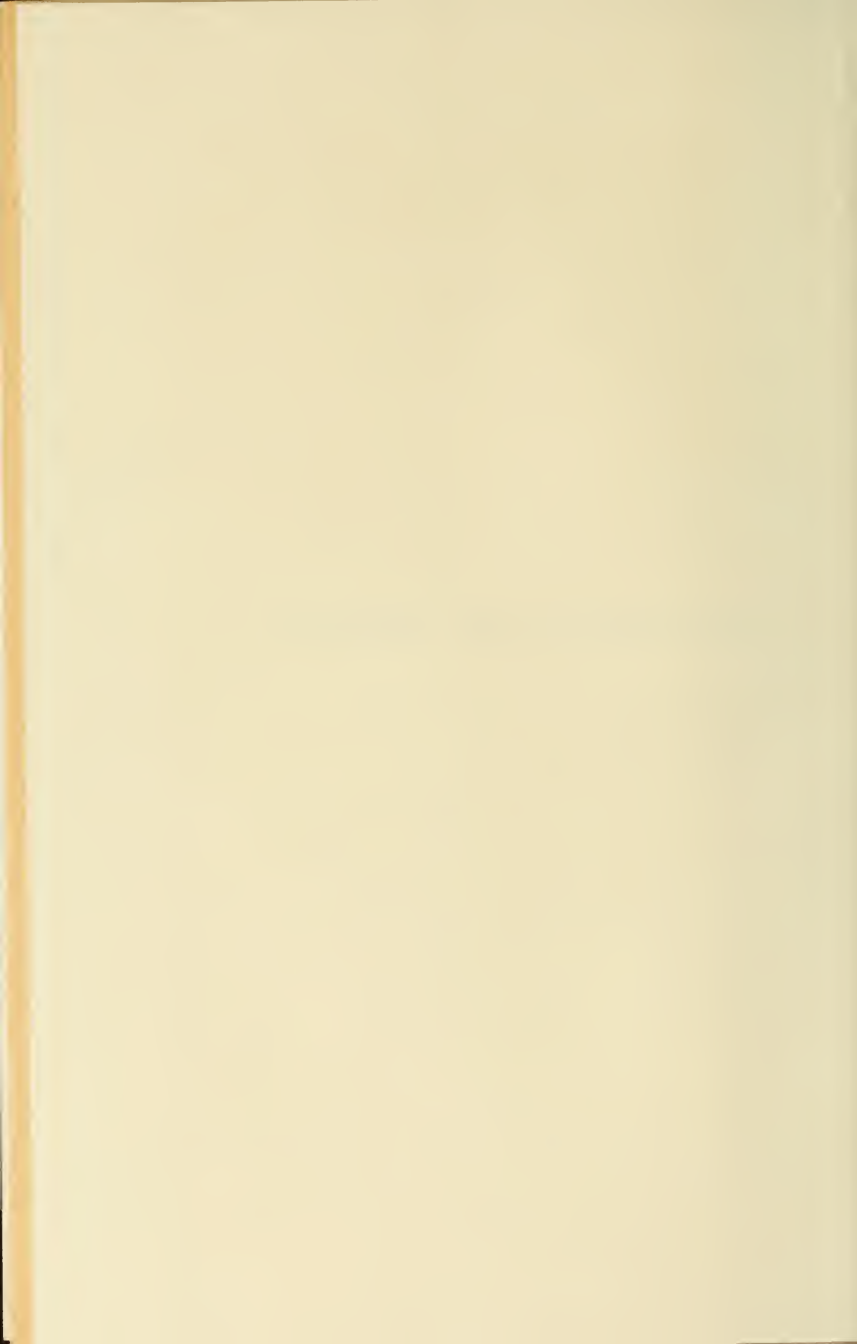
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(afforded in the present instance by shrewd and cultivated taste) took the helm. Taste is then, undoubtedly, a matter of principle and sympathy. Care of others' feelings and views, honesty of purpose, and a sense of propriety and fitness go a long way to render people charming."



HARMONY OF COLOUR

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CHAPTER II

HARMONY OF COLOUR

“We are delighted with harmony, because it is the union of contrary principles, having a ratio to each other.”—ARISTOTLE.

“Harmony exists in difference no less than in likeness, if only the same key-note governs both parts.”



It is very desirable that all who take an interest in matters of costume should possess a sufficient knowledge of the natural laws of harmonious colouring, to enable them to select suitable colours for, and to associate or combine them correctly in, articles of dress. Accordingly, the present Chapter is devoted to a brief dissertation on those natural laws and their attendant phenomena, just sufficient for the purpose of this Manual.

Colour harmonies are properly arranged in two families; namely, *Harmonies of Contrast* and *Harmonies of Analogy*; both of which are of the greatest interest and importance in Colour in Dress.

COLOUR IN DRESS

Such being the case, every lady who aims at being tastefully and artistically dressed should make herself acquainted with, at least, their leading facts and phenomena, so as to be guided by their incontestable teaching.

Before entering on the consideration of the harmonies of colour, it is desirable that an explanation be given of certain terms which will repeatedly appear in the following pages, so as to prevent any confusion of ideas in the minds of those who follow our remarks.

TONE OF A COLOUR.—The general term *tone* is used to designate the condition of any pure or normal colour which has undergone a modification by the addition of white or black.

TINT OF A COLOUR.—This term is applied to an admixture of a pure or normal colour and white in any proportion. A *tint* is, accordingly, a light *tone* of any colour.

SHADE OF A COLOUR.—This term designates the admixture of a pure or normal colour and black in any proportion. A *shade* is, accordingly, a dark *tone* of any colour.

SCALE OF A COLOUR.—The term *scale* is employed to designate a gradated series of *tones* of the same colour; extending from the lightest *tint*, through the pure or normal colour, to the darkest *shade*.

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PURE COLOUR.—A *pure colour* is one that cannot be formed by any combination of other colours. There are only three *pure colours* known in the arts; namely, blue, red, and yellow. These are the primary colours.

NORMAL COLOUR.—This term may conveniently be used to designate a secondary, tertiary, or other colour, formed by the combination of two or more colours, which may be selected as the foundation of a *scale of tones*.

HUE OF A COLOUR.—This term designates the modification which a colour undergoes by the addition of a comparatively small proportion of any other suitable colour. This involves a departure, more or less pronounced, from its original *scale*.

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In the absence of a clearly-defined and universally-accepted colour-standard, there are great difficulties, and not a little uncertainty, in the way of one who would desire to write on the subject of colour harmony in language certain to be understood. The only person, so far as our knowledge extends, who has seriously undertaken the laborious task of formulating a standard of colour, pertinently remarks: "When any two persons talk about a colour, say a red, a yellow, or a blue, neither can

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explain to the other exactly what kind of a red or yellow or blue he has in his mind's eye. There is no accepted standard to refer to, all is vague. There is no exact meaning to any colour name, and misunderstandings are the order of the day. Teachers, colourists, decorators, and all those who handle coloured materials fully appreciate the chaos that reigns in the realm of colours in this respect. Eminent colourists have struggled with the solution of this problem of a colour-standard for centuries, and left the marks of their futile attempts behind them in print and paint." *

For the purpose of the present Manual it is quite unnecessary to go deeply into the somewhat uncertain subject of a colour-standard, but enough will be said to make all that is required in this direction as plain and simple as possible. By the aid of the Diagrams given and their accompanying description, we venture to think that no lady will fail to understand the teaching of the present Chapter.

Every colour has a considerable range of contrasting colours; but in each case the only perfect and absolutely harmonious contrast of a colour is its complementary colour. In the primary and secondary colours no uncertainty obtains, but in the

* "The Prang Standard of Colours." Boston, Mass., 1897.

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case of broken colours or hues, the determination of their perfect contrasts or complementary hues becomes a matter of some uncertainty.

As has been already said, the only pure colours are the three primaries—blue, red, and yellow. These are considered pure or simple colours because they cannot be produced by any combinations of other colours. Their right to be considered the only primaries has, however, been seriously questioned.* Notwithstanding the weight of great

* “Various doctrines have prevailed respecting *the number of the primary colours*, there being authorities for from *one to seven*; but the last having been the favourite number, and being sanctioned by Newton, who invented it, and supported by the apparent cogency of his attempt to demonstrate the geometrical analogy of these seven primaries with the diatonic octave of modern music, has been most generally received. If, however, the coincidence of the three colours, *blue, red, and yellow*, with the consonance of the primary triad C, E, G, of the musical scale, be the true foundation of such analogy; and if it be demonstrable that all the other colours may be composed of these three, and that that only is primary and elementary which cannot be composed, as is the case with these three colours, then are they the only true primary colours, and as such they are recognized by the artist, as they were also by the ancient Greeks, according to the testimony of Aristotle.”—“*Chromatography*,” p. 225.

In the “Atlas” of April 10, 1831, is the following statement: “At the Royal Society of Edinburgh, on the twenty-first of March, a communication from Dr. Brewster was read, containing an account of a *new* analysis of white solar light. He showed that it consists of the three primary

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names, so far as practical use in the arts is concerned the trio stands secure. The idea that there are seven primaries is due to Sir Isaac Newton, who added to the three primaries now recognised, *green, orange, violet, and indigo*;—practically the three secondary colours, classing indigo as a hue of violet;—had he examined his spectrum close to the prism, he would have seen that the colours just named were created by the crossings of the true primary or simple rays as they spread themselves.

While there is no recognised standard either in pigments or dyes, to which direct reference can be made to determine the exact colour values of the three primaries, it is sufficient for the present purpose to state that the pure, primary blue presents

colours, red, yellow, and blue, and that the other colours shown by the prism, are also composed of these."

Sir David Brewster's theory has been contested by some recent investigators, who, on certain assumptions, have omitted yellow, and formulated the triad of primary colours, or, rather, "primary sensations," to be red (scarlet), green, and blue. Even if this theory is supported by physical experiments with coloured light, and sensations created in the eye, it is valueless in the arts, or in practical matters connected with the harmonious arrangement of colours. It remains an incontestable fact that no pigments or dyes, in which blue and red enter in any proportions, can be so combined as to produce a yellow colour. Seeing that dyed fabrics have alone to be considered in the present treatise, the purely physical aspect of the primary triad may be ignored.

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no trace of red, inclining it toward the purple scale ; and no trace of yellow, inclining it toward the green scale. Pure red, in like manner, has no trace of blue, inclining it toward the purple scale ; and no trace of yellow, inclining it toward the orange scale. Some authorities have assumed a red of a crimson hue to be the correct primary ; but such an idea is obviously wrong, for all crimsons contain in their compositions a small proportion of blue. Pure yellow has no trace of red, inclining it toward the orange scale ; and no trace of blue, inclining it toward the green scale. If these simple facts are borne in mind, it cannot be difficult to form a fairly accurate idea of the true character and relative values of the three pure, primary colours.

As has been already said, the absolutely perfect contrast of any colour is its true complementary colour. In the case of the primaries, it is a noteworthy fact that the perfect contrast of each one of the three is the colour produced by the combination of the remaining two. We accordingly find that the perfect contrast of pure blue is its complementary—orange, composed of the two primaries red and yellow, and occupying a middle position with respect to them ; that the perfect contrast of pure red is its complementary—green, composed of the two primaries blue and yellow, also occupying a middle position with respect to them ; and that, in

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like manner, the perfect contrast of pure yellow is its complementary—purple, composed of the two primaries blue and red, and occupying a middle position between them.*

These simple facts relating to the primaries, and secondaries, and perfect contrasts are easily described and remembered; but as we leave them for the numerous hues, formed by the admixture of two or more colours in varying proportions, it becomes practically impossible for unaided words to define their perfect contrasts; or for the ordinary mind to realise and remember them from mere description. Reference must accordingly be made to the accompanying Diagram to render the following remarks intelligible. It is so designed that there is no difficulty in finding the true contrast of any colour, compounded of any two of the primaries, by simply following the line leading from it directly across the disc, passing the central orb of white. It also provides a key to the Harmonies of Analogy, as is pointed out in subsequent pages. It will be observed that the circumference of Diagram A is divided into three

* Those who accept the theory that the three primary colours are red, green, and blue, maintain that the complementary colour and perfect contrast of red is green-blue; that of green is purple, and that of blue is yellow. Unquestionably such contrasts are far from being perfect in either pigments or dyes. Where do they get the yellow?

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main parts, at the separating points of which are placed large orbs representing the three pure or primary colours—blue, red, and yellow. Directly opposite these, on the darker radiating lines, are smaller orbs, representing their secondary and perfect contrasting, normal colours—orange, green, and purple. Between the primary and secondary orbs are still smaller ones, representing pronounced hues of the primary and secondary colours, and also leading, by the thinner radiating lines, to their proper contrasts. These hues are indicated by symbols, which are explained in the following Table, and attended with all the contrasting colours and hues set forth in the Diagram A. The Table commences with the orb representing red, and reads toward the right, and around the circle.

Although, chiefly for the sake of simplicity, only three hues are alluded to in each of the six divisions between the primary and secondary colours, it is obvious that the number of possible hues is very great. Those defined by the symbols are amply sufficient for all practical purposes in determining the contrasts likely to be called for in the most elaborately designed articles of costume. Should, however, still closer hues be desired, such, for instance, as lie between green and green-blue-green, the perfect contrasts will lie, of necessity, in the directly opposite interval between red and

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red-red-orange. The same system obtains in every interval in the Diagram.

TABLE OF THE PRIMARY AND SECONDARY COLOURS
AND HUES, WITH THEIR SYMBOLS AND PER-
FECT CONTRASTS.

COLOURS.	SYMBOLS.	PERFECT CONTRASTS.
RED (<i>Primary</i>)	R .	Green.
RED-RED-ORANGE	RRO .	Green-blue-green.
RED-ORANGE	RO .	Blue-green.
ORANGE-RED-ORANGE . .	ORO .	Blue-blue-green.
ORANGE (<i>Secondary</i>) . .	O .	Blue.
ORANGE-YELLOW-ORANGE	OYO .	Blue-blue-purple.
YELLOW-ORANGE	YO .	Blue-purple or violet.
YELLOW-YELLOW-ORANGE	YYO .	Purple-blue-purple.
YELLOW (<i>Primary</i>) . . .	Y .	Purple.
YELLOW-YELLOW-GREEN .	YYG .	Purple-red-purple.
YELLOW-GREEN	YG .	Red-purple.
GREEN-YELLOW-GREEN .	GYG .	Red-red-purple.
GREEN (<i>Secondary</i>) . . .	G .	Red.
GREEN-BLUE-GREEN . . .	GBG .	Red-red-orange.
BLUE-GREEN	BG .	Red-orange.
BLUE-BLUE-GREEN . . .	BBG .	Orange-red-orange.
BLUE (<i>Primary</i>)	B .	Orange.
BLUE-BLUE-PURPLE . . .	BBP .	Orange-yellow-orange.
BLUE-PURPLE OR VIOLET	BP .	Yellow-orange.
PURPLE-BLUE-PURPLE . .	PBP .	Yellow-yellow-orange.
PURPLE (<i>Secondary</i>) . . .	P .	Yellow.
PURPLE-RED-PURPLE . . .	PRP .	Yellow-yellow-green.
RED-PURPLE	RP .	Yellow-green.
RED-RED-PURPLE	RRP .	Green-yellow-green.

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The concentric circles, drawn at uniform distances between the central orb of white and the circumference, allude to the formation of tints of the colours and hues by the addition of white in different proportions ; as expressed, along the line from the blue-purple orb, by the series of numerals. The numerals above the line indicate the parts of the colour ; while the numerals below indicate the relative parts of white required to produce the several gradated tints between the full colour and white. This system of gradation is of assistance in determining the contrast of tints ; but it more directly belongs to the Harmonies of Analogy, under which it is specially alluded to. It must be understood, however, that the number of tints perceptible to the eye are many more than those implied by the few divisions indicated in the Diagram ; but such refinement is not of any practical value ; indeed, only three or four tints, distinctly defined, of any colour need be taken into consideration in articles of dress. If the perfect balance of contrast of any tint of a colour is desired, the contrasting tint must present the same proportion of white in its formation ; but the contrast may be made more decided by selecting a proportionately lighter contrasting tint, and the nearer it approaches white the more marked will the contrast be. The greatest contrast in the

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whole range of colouring lies between black and white.

We may add to what has been already said of the three primary colours, that yellow is the most advancing, nearest in its relation to white, and possessing the greatest power of reflecting light: it imparts brilliancy, in a greater or less degree, to every compound into which it enters. Red is the intermediate of the primaries, occupying the middle position between yellow and blue; and, in colour value, the same position with respect to darkness and light, represented by black and white. It occupies the most exalted position among colours, being the most positive of all. It is the representative of warmth, which it imparts to all hues into which it enters. Blue is the most retiring of the primaries, bearing the same relation to darkness that yellow does to light. It is the representative of coldness, imparting that property in various degrees to every colour or hue into the composition of which it enters. While it is powerful in strong daylight, it appears neutral and weak in declining light, and dull and somewhat altered in colour in artificial light; this is owing to its affinity with shade, and its power of absorbing light. Of all colours, except black, it contrasts white most powerfully. "In all harmonious combinations of colours, whether of mixture or neighbourhood, blue

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is the natural, prime, or predominating power ; accordingly, blue is in colouring what the note C is in music—the natural key, archeus or ruling tone, universally agreeable to the eye, when in due relation to the composition.”

Of the secondary colours the following may be said :—Green occupies a middle position in the full natural series of all the colours, being composed of the primaries, yellow and blue. Its relations and accordances are more general, and it contrasts more agreeably with all colours than any other colour. “ In its tones green is cool or warm, sedate or gay, either as it inclines to blue or yellow ; yet it is in its general effects cool, calm, temperate, and refreshing ; and, having little power in reflecting light, is a retiring colour. As a colour individually, green is eminently beautiful and agreeable, but it is more particularly so when contrasted with its compensating colour, red ; and they are the most generally attractive of all colours in this respect.” Orange is the most advancing of the secondaries, being in all its hues composed of yellow and red. It is, accordingly, a warm colour, equal in its contrast to blue, the coldest of all colours. As orange may be considered the most powerful of all colours, it should be employed very sparingly in the adornment of articles of dress. In a tempered condition, approaching old gold in effect, it becomes more

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refined and useful. It has a great variety of hues, bounded in its approach to red by scarlet, and in its approach to its other constituent by a pale orange-yellow. Purple is the darkest of the secondaries, bearing the nearest relation to black or shade, as its contrasting colour—yellow—does to white or light. It is a retiring colour; and although red enters largely into its composition, it cannot, except in its redder hues, be classed as a positively warm colour. Blue is its archeus or ruling colour, hence it reflects light but slightly, and it loses power rapidly in declining light; in artificial light of a yellow character, such as gas or candle-light, it appears of an indeterminate brown hue. Next to green, purple may be considered *per se* the most pleasing of the consonant colours; and has almost universally been looked upon as a royal or imperial colour. It is highly probable that the renowned Tyrian purple approached a crimson or red hue, rather than the deep and subdued colour now recognized by the term purple. Purple, like all the compound colours, has numerous well-marked hues, bounded in its approach to red by crimson, which lies between red and red-red-purple in the Diagram A, and in its approach to blue by indigo, which, in like manner, lies between blue and blue-blue-purple. Notwithstanding its regal character, purple is neither a pleasing nor a

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suitable colour for ordinary dress: of all colours it is most injurious to the complexion; and ladies should note this fact as specially important in day costume.

Up to the present we have confined our remarks to the three pure or primary colours, and those which are compounded of any two of them; now we have to direct attention to those compound colours or hues, into the composition of which all the three primaries enter in varying proportions. The principal triad of these, designated the tertiary triad, is composed of three colours, each of which is formed by the admixture of two of the secondary colours. To make the following remarks perfectly clear, we give the accompanying Diagram B, showing the relation of the tertiary to the secondary colours, and their attendant compounds. The names by which the tertiaries are commonly known are citrine, russet, and olive.

Citrine is the most advancing of the tertiary colours, being formed by the combination of orange and green. It is, accordingly, a mixture of the three primaries, in which yellow is the archeus or predominating colour, blue exerting the least effect in the combination: hence the term, yellow-hue, applied to this tertiary. There are various hues of citrine, as may be understood by reference to the Diagram; most of which are suitable in dress, being

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of a tender, tepid, modest, and refined character. The harmonious contrasts of citrine are hues of deep purple.

Russet is formed by the combination of orange and purple, its archeus being red which effectually dominates the primaries blue and yellow. Orange and purple having red as constituent part, this colour enters doubly into the composition of russet while blue and yellow enter it singly. Russet is accordingly, designated the red hue. The hues of this tertiary are very seemly and valuable in dress being in their effects and expression warm, comforting, solid, and cheering. The harmonious contrasts of russet are hues of deep green, except when it leans decidedly toward orange it calls for a subdued blue hue inclining to gray. Field properly remarks: "Russet takes the relations and powers of a subdued red; and many dyes of the latter denomination are in strictness of the class of russet colours: in fact nominal distinction of colours is properly only relative; the gradation from hue to hue, as from shade to shade, constituting an unlimited series, in which it is literally impossible to pronounce absolutely where a shade or colour ends and another begins; but which is capable nevertheless of being arbitrarily divided to infinity."

Olive, which is composed of the secondaries

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Olive and green, has for its archeus the primary yellow, which is a constituent of both the secondaries mentioned. Olive is, accordingly, the tertiary nearest to yellow, standing in relation to its co-tertiaries as yellow does in the secondary, and blue in the tertiary to the primary colours. Like the other tertiaries olive admits of a practically endless variety of hues, tints, shades, and shades, all of which are singularly quiet, recolouring, and refined, and many are serviceable, and especially suitable in dress. The harmonious contrast of olive is a deep orange. Its importance in nature, as Field says, "is almost as great as that of black: it divides the office of clothing and decorates the general face of Nature with green and blue; with both which, as with black and gray, it enters into innumerable compounds and concordances, changing its name, as either hue predominates, into green, gray, ashen, slate, etc.: thus the olive hues of foliage are called green, and the ashy hues of clouds are called gray, etc., for language is general only, and inadequate to the infinite particularity of nature. This infinity, or endless variation of tint, hue, and relation, of which the tertiaries are susceptible, and which actually exist in nature, give a boundless license to the fancy of taste."

Of the three semi-neutral colours or hues, yellow is of a still lower order than the tertiaries,

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from the combination of which they are claimed by some authorities to originate, very little need be said here, for their use in dress is well known to everyone. The first and the one most commonly used is brown, supposed, in its normal hue, to be formed by the mixture of citrine and olive. Brown, however, in its several recognised and pleasing hues and shades, requires black for its basis, to which other colours are added producing what are known as red-brown, orange-brown, purple-brown, and yellow-brown. Brown is a retiring and sedate colour, but in no manner dismal or depressing in its effects. Strength, comfort, warmth, and rusticity are its chief expressions. Field argues, perhaps with good judgment, that the term, brown, should be confined "to the class of semi-neutral colours, compounded of, or of the hues of, either the primary yellow, the secondary orange, or the tertiary citrine, with a black pigment; the general contrast or harmonising colour of which will consequently be more or less purple or blue."

Maroon is another semi-neutral colour or hue, supposed to be formed by the mixture of the tertiaries russet and olive, but it seems to require more red in its composition. The most useful maroon is a combination of red and brown, the former predominating: such being the case its contrasts are, of necessity, shades of green.

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Gray is one of the most valuable, if not the most valuable of the semi-neutral colours. In its numerous hues, shades, and tints it is always a refined and agreeable colour in articles of dress. In addition to the neutral gray, which is simply compounded of neutral white and black in various proportions, we have blue-grays, purple-grays, olive-grays, green-grays, and, indeed, of an infinite series of hues in which blue enters. The grays being cold colours are the natural contrasts of the warm semi-neutral browns.

While black is the most pronounced and perfect contrast to white, all dark colours are similarly contrasts to white, markedly so in proportion as their shades approach black. Pure or primary blue is an effective and pleasing contrast to white; purple and violet naturally following in the order of the depth of their tones. The primary red is also a contrast to white, but much less pronounced than the full tones of blue and purple. Deep shades of red, however, as they approach red-brown gain force as contrasts. Crimson, owing to the blue it contains is a more effective contrast than pure red.

Shades and tints of any one full colour, such as blue, purple, red, or green, if sufficiently removed from each other in the correct scale, are also contrasts: of course the farther the shade leaves the

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pure or normal colour, and the nearer the tint approaches white, the greater will the contrast be. When two or more tones of the same colour, which are somewhat close in the scale, are associated, while contrast may still obtain in a modified condition, the effect to the eye is likely to be that of a harmony of analogy: one, perhaps, much more pleasing and refined than a more pronounced harmony of contrast.

CONTRASTS OF COLOUR AFFECTED BY ARTIFICIAL LIGHT

To the eye, all colours undergo a change, to a greater or lesser degree, when viewed by artificial light; and this fact should be fully recognised by all who select coloured fabrics for evening dress. Every lady, before deciding on a colour for evening wear, which may appear in every way suitable and effective by daylight, should carefully test its appearance and note the change it undergoes when seen by the description of artificial light under which it is likely to be worn. Much disappointment would be done away with were such precautions generally taken. There are some colours which do not seem seriously injured by artificial light, while there are others which are changed to a very objectionable extent, so much so as to lose all their true hues and beauty: this is notably the case with

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purples and violets, which in gas-light appear indeterminable browns.* Other deep hues are similarly modified, though not always to the same serious extent. It is correct to say that no colours that are satisfactory by daylight for articles of dress are improved under artificial lighting; but those which can receive yellow without leaving their scales suffer the least, as a general rule.

The selection of a single colour is a matter of sufficient importance to call for care; but the selection of two or more contrasting colours becomes a positive problem that can only be solved by severe testing under artificial light. In the generality of cases, the contrasting colours will be widely apart in their respective scales; and, accordingly, the artificial light will affect them differently, and in all likelihood will destroy their perfect harmonious relationship.

As it will be necessary for every one who aims at refinement and artistic effect in evening dress to follow the advice given above, it is unnecessary for

* An instance of this came under our observation some years ago. A braid was required to trim a brown dress fabric; and what was thought to be a good match was made by gas-light. Next morning, to the surprise and disappointment of the purchaser, the braid was discovered to be a decided purple. The gas-light had changed the hue of the brown in one direction, and the purple in another, bringing them close together in appearance.

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more than a few general remarks to be added here.

Under ordinary gas-, lamp-, or candle-light, which is of a yellow tint, yellow is brightened; orange is lightened and brightened; red is lightened and inclined toward scarlet; crimson is made redder; green is made yellower; blue is darkened and rendered less pure; purple is almost destroyed; and brown is made warmer in hue.

Under incandescent gas-light (inverted mantle), yellow is brightened; orange is lightened considerably; red is lightened several tints; crimson is much brightened; green is modified toward the yellow scale; blue is much darkened and injured; purple is considerably injured in hue; and brown is deepened and warmed.

Under electric light (metallic filament lamp), yellow is brightened; orange is enriched; red is lightened and brightened; crimson is enriched toward red; green is darkened and made yellower; blue is inclined to violet; purple is injured; and brown is lightened and made redder in hue.

The effects under artificial lighting just noted are those produced on pure colours and hues of full strength; but it must be borne in mind that both the tints and shades of these colours are differently affected—shades undergoing a greater modification, as a general rule, than the lighter tints. All shades

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and tints of hues between normal purple and primary blue are especially and seriously altered. All blues suffer considerably.

We again advise every one selecting coloured fabrics for evening dress to carefully examine and test samples of the same under the conditions which will obtain when the dress is worn.

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Valuable and effective as are the Harmonies of Contrast in costume, they are neither so generally useful nor so refined and reposeful as are the Harmonies of Analogy. This is due to the fact that in all contrasts the colours are far removed from each other, either in different scales or in different tones (shades and tints) of the same colour; while in harmonies of analogy the colours lie closely together in character and power, producing a quieter and softer effect to the eye.

There are two principal harmonies of analogy, namely, the *Harmony of Scale*, produced by the association of two or more different tones of the same colour scale, more or less closely approximating, and the *Harmony of Hues*, produced by the association of tones, of, or about, the same value, belonging to closely allied scales.

In the production of a Harmony of Scale, by

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associating tones of the same colour or hue, it is necessary to select two or more tones that are not sufficiently wide apart to create in the eye the effect of a decided contrast. At the same time, it is not desirable to have the tones so close together as to produce an indistinct effect; or that when viewed, in an article of dress, at a short distance they will seem to merge into an indeterminate tone.

There are harmonies of tints and harmonies of shades, in neither of which the pure or normal colour of the scale need be present. On the other hand, the harmonies of both shades and tints may be founded on, and include, the pure or normal colour of the scale. In one case darkening, and in the other case lightening, from the prime or foundation colour. When a subdued effect is desired, harmonies of shades should be adopted, and when a lively effect is required, harmonies of tints will have to be resorted to. Harmony of scale is, as a general rule, better understood and more successfully employed in the association of different fabrics in articles of dress, accordingly it only requires to be briefly dwelt upon. The scale of any colour or hue obtains only in its passage toward white in gradated tints, and, in the opposite direction, in its passage toward black in gradated shades; the pure or normal colour being considered the prime or foundation colour of the scale. In Diagram A,

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in which are indicated the primary colours and their harmonious contrasts, nine concentric, circular lines are drawn between the central orb, marked WHITE, and the outer circular line carrying the numerous orbs representing the primary and secondary colours, and their principal hues. The inner circular lines or rings indicate the *tints* of the several colours lightened by the addition of different proportions of white, or its representative—light. Along the line radiating from the central orb to that marked B P are two series of numerals ; that above the line indicating the proportions of the colour, and that under the line indicating, in like manner, the proportions of white added to produce the nine gradated tints of blue-purple. Now, if two or more of the contiguous tints are taken and associated in any manner, a harmony of analogy will be the result : or, if the normal colour be associated with any of its near tints, say up to that in which an equal portion of B P and white ($\frac{2}{3}$) enter, a perfect harmony of analogy will result. But if the normal colour be associated with a lighter tint, say, that in which the proportions of B P two parts and white eight parts ($\frac{2}{8}$) enter, the harmony will practically be one of contrast, being too pronounced to appear of an analogous character. All the colours and hues indicated by the numerous orbs around the outer circle are subject to the same

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effects in harmonies of analogy as those mentioned in regard to the blue-purple hue. In the case of the primary yellow, which is itself the representative of light among colours, the harmonies of analogy, so far as its tints are concerned, are essentially weak and ineffective ; and a harmony of contrast can hardly be said to exist. Similar remarks apply to the hues bordering on the primary yellow.

If one will now imagine a series of concentric circles, drawn at equal intervals outside the present orb-bearing circle, each one indicating a mixture of a pure or normal colour with black in a certain proportion (similar to the manner of its mixture with white as described above), a gradated series of *shades* of the pure or normal colours, represented by the several orbs, will be indicated. Such shades, which are darker than the prime or foundation colour of the scale, will afford many additional harmonies of scale—both in analogy and contrast. The harmonies of analogy will lie chiefly between the prime colour of the scale and its shades. While between the shades and tints very forcible contrasts may be formed, for a greater distance can obtain between a shade and a tint than is possible between a prime colour and either a shade or tint derived from it.

The shades produced by lowering the tone of

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yellow by the admixture of black very largely increase its harmonies of scale. They afford some effective harmonies of analogy, while they render harmonies of contrast of scale, between them and the series of tints, to a considerable extent possible. Such contrasts, more or less quiet and refined in their character, can be made considerable use of in dress. The admixture of primary yellow and black produces shades having an indeterminate greenish hue.

We have now to direct the attention of those interested in artistic colouring in dress to the Harmony of Hue, which is of equal importance, in the harmony of analogy, to that of scale. The harmony of hue can be readily understood and determined by reference to the first Diagram A. While the harmonies of scale lie between any of the orbs representing colours and the central orb representing white, as described above; the harmonies of hue are determined from any colour by reading from it along the circles toward contiguous hues. Starting from blue, for example, harmonies of analogy exist between it, toward the red scale, and the blue-purple hue, and toward the yellow scale as far as the blue-green hue. Beyond these hues, harmonies of analogy give way to rapidly increasing harmonies of contrast. In selecting harmonies of analogy, it is neither necessary nor

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always desirable to take the hues along the same circle ; for the value of a slight difference in tint or shade is generally very effective. Hues of the same intensity (that are analagous), being equally balanced to the eye, usually produce a poor effect.

In adopting harmonies of analogy for articles of dress, it is always desirable to have one colour or hue greatly in excess of the one selected to harmonise with it : the former obtaining in the general material of the dress, and the latter in the trimmings or subordinate features. This rule is of general application in both harmonies of scale and hue.

All the foregoing remarks are equally applicable to our second Diagram B, in which the secondary and tertiary colours are arranged.

LIST OF COLOUR HARMONIES.

- Blue and orange, a perfect harmony.
- Blue and gold (or gold colour), a rich harmony.
- Blue and maize harmonise.
- Blue and straw-colour harmonise.
- Blue and salmon-colour, an agreeable harmony.
- Blue and crimson harmonise, but imperfectly.
- Blue and pink, a poor harmony.
- Blue and lilac, a weak harmony.
- Blue and drab harmonise.
- Blue and stone-colour harmonise.
- Blue and fawn-colour, a weak harmony.
- Blue and gray, a cold harmony.
- Blue and chestnut (or chocolate) harmonise.
- Blue and brown, an agreeable harmony.

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Blue and white harmonise.
Blue and black, a dull harmony.
Blue, orange, and black harmonise.
Blue, scarlet, and purple (or lilac) harmonise.
Blue, orange, and black harmonise.
Blue, orange, and green harmonise.
Blue, brown, crimson, and gold (or yellow) harmonise.
Blue, orange, black, and white harmonise.

Red and green, a perfect harmony.
Red and gold (or gold-colour), a bright harmony.
Red and blue, a dull harmony.
Red and gray harmonise.
Red and white harmonise.
Red, yellow, and black harmonise.
Red, gold-colour, black, and white harmonise.

Scarlet and blue-green harmonise.
Scarlet and blue harmonise.
Scarlet and purple (or lilac) harmonise.
Scarlet and violet harmonise.
Scarlet and slate-colour harmonise.
Scarlet, blue, and white harmonise.
Scarlet, black, and white harmonise.
Scarlet, blue, and gray harmonise.
Scarlet, blue, black, and yellow harmonise.

Crimson and yellow-green harmonise.
Crimson and tones of itself harmonise.
Crimson and gold (or gold-colour), a rich harmony.
Crimson and orange, a rich harmony.
Crimson and maise harmonise.
Crimson and purple, a deep harmony.
Crimson and drab harmonise.
Crimson and brown, a dull harmony.
Crimson and black, a sombre harmony.

Yellow and purple, a perfect harmony.
Yellow and blue harmonise.

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- Yellow and violet harmonise.
Yellow and deep crimson harmonise.
Yellow and lilac, a weak harmony.
Yellow and chestnut (or chocolate) harmonise.
Yellow and brown harmonise.
Yellow and black, a pronounced harmony.
Yellow and white, a weak harmony.
Yellow, purple, scarlet, and blue harmonise.
- Green and red, a perfect harmony.
Green and scarlet harmonise.
Green and russet harmonise.
Green (blue-) and orange harmonise.
Green (deep-) and gold (or gold-colour) harmonise.
Green and black, a dull harmony.
Green and white, a cold harmony.
Green, scarlet, and blue harmonise.
Green, crimson, blue, and gold harmonise.
- Orange and blue, a perfect harmony.
Orange and olive harmonise.
Orange and violet harmonise.
Orange and chestnut harmonise.
Orange and deep-brown harmonise.
Orange, crimson, and green harmonise.
Orange, crimson, and blue harmonise.
Orange, purple, and scarlet harmonise.
Orange, blue, scarlet, and green harmonise.
Orange, violet, scarlet, white and green harmonise.
- Purple and yellow, a perfect harmony.
Purple and citrine harmonise.
Purple and gold (or gold-colour), a rich harmony.
Purple and maize harmonise.
Purple and tones of itself harmonise.
Purple and black, a heavy harmony.
Purple and white, a cold harmony.
Purple, scarlet, and gold-colour harmonise.
Purple, scarlet, and white harmonise.

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Purple, scarlet, blue, and orange harmonise.

Purple, scarlet, blue, yellow, and black harmonise.

Lilac and deep gold-colour harmonise.

Lilac and primrose harmonise.

Lilac and maize harmonise.

Lilac and cerise harmonise.

Lilac and crimson harmonise.

Lilac and gray, a weak harmony.

Lilac and white, a cold harmony.

Lilac and black, a dull harmony.

Lilac, crimson, and gold-colour harmonise.

Violet and gold (or gold-colour), a rich harmony.

Violet and orange-yellow, a rich harmony.

Violet and maize, a vivid harmony.

Violet and tones of itself harmonise.

White and orange harmonise.

White and scarlet harmonise.

White and cerise harmonise.

White and pink harmonise.

White and brown harmonise.

White, red, and blue harmonise.

White, scarlet, and blue-green harmonise.

Black and white, a perfect harmony.

Black and gold (or gold-colour), a fine harmony.

Black and orange, a rich harmony.

Black and maize harmonise.

Black and primrose harmonise.

Black and salmon-colour harmonise.

Black and pink harmonise.

Black and scarlet harmonise.

Black and cerise harmonise.

Black and yellow-green harmonise.

Black and drab harmonise.

Black and fawn harmonise.

Black and buff harmonise.

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Black and slate-colour, a subdued harmony.

Black and gray, a quiet harmony.

Black and olive, a dull harmony.

Black and citrine, a quiet harmony.

Black, scarlet, and blue-green harmonise.

Black, crimson, and lemon-colour harmonise.

Black, crimson, and yellow-green harmonise.

Further harmonies can be determined by the proper use of the Diagrams A and B.

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OF COLOUR

“Colour, in association with other colours, is different from the same colour by itself. It has a distinct and peculiar power upon the retina dependent on its association: consequently, the colour of any object is not more dependent upon the nature of the object itself, and the eye beholding it, than on the colour of the objects near it.”

RUSKIN.

CHAPTER III

SIMULTANEOUS CONTRAST OF COLOUR



THE phenomena attending the Simultaneous Contrast of Colours which are placed in juxtaposition, or otherwise closely associated, are of the greatest importance to every lady who desires to dress tastefully, and with due regard to the effect of colours on her distinctive complexion, hair, and eyes.

In close relationship to, and, indeed, inseparable from, simultaneous contrast, is Successive Contrast of Colour; the special phenomena attending which are also of great importance.

Confining our remarks for the present to simultaneous contrast, it may be stated to depend upon a very simple law, based on careful observation and experiment. This law, as formulated by Chevreul, is as follows:

In the case where the eye sees at the same

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time two contiguous colours, they will appear as dissimilar as possible, both in their optical composition and in the height of their tone.

According to this law we observe, at the same instant, simultaneous contrast of hue and contrast of tone; the former modifying the hues of the colours, and the latter modifying their intensity.

SIMULTANEOUS CONTRAST OF HUE.—It has been proved, by careful observation and experiment, that if two strips of stained paper or dyed textile fabric of different colours be placed in juxtaposition, and attentively and simultaneously viewed for a few seconds, both will appear to undergo a certain modification of hue. To realize the effect alluded to to the best advantage, both the colours should be as nearly as possible of equal intensity, or hold about similar positions in their respective scales. The phenomenon is due to the action of the colours on the optic nerves, generating therein the sensation or impression of their compensating or complementary colours. The phenomenon is more apparent to some eyes than others, and is, naturally, more pronounced with some associated colours than with others.

If a strip of primary red is placed in juxtaposition to a corresponding strip of the primary blue, the red will appear to incline to the orange

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scale, assuming to the eye a scarlet hue ; this is caused by orange—the complementary of blue—being cast over, so to speak, the red colour. The blue will, in like manner, incline to the green scale, by the complementary of red—green—being cast over it.

The following list of a few associated colours, accompanied by the modifications caused by simultaneous contrast, will afford hints to ladies interested in artistic colouring in dress.

COLOURS MODIFIED BY SIMULTANEOUS CONTRAST.

COLOURS IN JUXTAPOSITION.	MODIFICATIONS BY CONTRAST.
{ Red . . .	Inclines to the Yellow scale.
{ Purple . . .	„ Olive scale.
{ Red . . .	„ Purple scale.
{ Yellow . . .	„ Green scale.
{ Red . . .	„ Purple scale.
{ Orange . . .	„ Yellow-green scale.
{ Yellow . . .	„ Orange scale.
{ Green . . .	„ Blue scale.
{ Yellow . . .	„ Orange scale.
{ Blue . . .	„ Indigo scale.
{ Orange . . .	„ Scarlet scale.
{ Green . . .	„ Blue scale.
{ Orange . . .	„ Yellow scale.
{ Purple . . .	„ Violet scale.
{ Green . . .	„ Yellow scale.
{ Purple . . .	„ Crimson scale.
{ Blue . . .	„ Green scale.
{ Purple . . .	„ Crimson scale.

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None of the examples given in the above list present a combination of a primary or other colour with its complementary or perfect contrast. In the combinations of complementary colours it is much less easy to readily observe the effects of simultaneous contrast: and it is largely on account of this fact that such combinations are agreeable to the eye. As each of the two contrasting colours reflects its complementary colour, which is the colour of its associate, the effect is chiefly a mutual augmentation of their true hues, more or less apparent as they are pure. On this subject, Chevreul says: "But do we know, at the present day, of two coloured bodies which are capable of exhibiting to the eye two perfectly pure colours, complementary to each other? Certainly not! All those substances which appear coloured by reflection, reflect besides white light, a great number of differently coloured rays. Therefore we cannot instance a red colour and a green, or an orange colour and a blue, or an orange-yellow colour and a violet, which reflect simple or compound colours absolutely complementary to each other, so that their juxtaposition would produce a simple augmentation of intensity in their respective colours. If, therefore, it be generally less easy to verify the law of contrast with red and green, or orange and blue substances, etc.," than it is with those which are not comple-

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mentary, as in the list given above, "yet, in endeavouring to verify the first, we shall see that the colours will acquire a most remarkable brilliancy, strength, and purity."

The results of careful and extended experiment and trained observation given above should be borne in mind while selecting fabrics of complementary colours for articles of dress. When extreme strength and brilliancy of effect are undesirable, care should be taken to select complementary colours which are not in themselves too bright in tint, allowance being made for their inevitable increase of brilliancy and richness, when associated, by simultaneous contrast.

We may conclude this branch of our subject by directing attention to simple experiments which demonstrate the law of Successive Contrast, and the effects on the eye, produced by pure or normal colours on contiguous white or light grounds.

If a small disc of coloured cloth or paper is laid on a sheet of white paper, and the eyes are fixed upon it for a short time, a faint-coloured border will seem to surround the disc, gradually fading away into the white ground. This border will invariably be the complementary colour of that of the disc, more or less visually distinct and pure. Accordingly, if the disc is red, the bordering will appear of green tint; if it is of orange-yellow, the

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bordering will be of a blue tint ; and if it is of blue, the bordering will be of a faint reddish-orange hue. If a black disc is used, the ground immediately adjoining it will appear a vivid white. Continuing this experiment : If, after having observed these phenomena for a considerable time, we immediately direct our eyes to the white ground in such a manner as to no longer see the coloured disc, we shall then perceive a disc of an equal size, and of the same colour as that which bordered the coloured disc, very clearly defined on the white ground ; this impression will gradually fade away as the eyes assume their normal condition.

The following facts, which were communicated to Chevreul by dealers in coloured fabrics, cannot fail to be of considerable interest to ladies purchasing materials.

First Fact.—When a purchaser has for a considerable time looked at yellow fabrics, and he is then shown orange or scarlet stuffs, it is found that he takes them to be amaranth-red, or crimson, for there is a tendency in the retina, excited by yellow, to acquire an aptitude to see violet, accordingly all the yellow of the scarlet or orange stuffs apparently disappears, and the eye sees red, or a red tinged with violet.

Second Fact.—If there is presented to a buyer, one after another, fourteen pieces of red stuff, he

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will consider the last six or seven less beautiful than those first seen, although they may be identically the same. What is the cause of this error of judgment? It is that the eyes, having seen seven or eight red pieces in succession, are in the same condition as if they had regarded fixedly during the same period of time a single piece of red stuff; they have then a tendency to see the complementary of red, that is to say, green. This tendency goes of necessity to enfeeble the brilliancy of the red of the pieces seen later. In order that the merchant may not be the sufferer by this fatigue of the eyes of the customer, he must take care, after having shown the latter seven pieces of red, to present to him some pieces of green stuff, to restore the eyes to their normal state. If the sight of the green be sufficiently prolonged to exceed the normal state, the eyes will acquire a tendency to see red; then the last seven red pieces will appear more beautiful than the others.

The lesson a lady may learn from these facts, known to every manufacturer and dealer in coloured fabrics, is that it is desirable, when she is purchasing a richly-coloured material for some special purpose in dress, to request the merchant to lay on the counter a piece of similar cloth of as near the complementary colour as he can produce. With this within simultaneous view, the lady can readily

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balance or refresh her vision, and be able to make her selection of such a colour as she requires with perfect assurance that her judgment is correct. When a lady has decided on the colour of the fabric she desires to purchase, she can readily find its complementary colour in our Diagrams of the Primary, Secondary, and Tertiary Colours, given in the preceding Chapter.

SIMULTANEOUS CONTRAST OF TONE.—While the phenomena attending the simultaneous contrast of tone are not of so assertive a character as those described in connection with the simultaneous contrast of hue, yet they are not without importance and considerable effect in matters of dress, with special relation to the juxtaposition of colours with the tints or hues of the several varieties of complexion.

The effects produced by the simultaneous contrast of tone are very simple; and may be described as the modifications of depth or intensity of tone caused by the juxtaposition of dark and light colours belonging to different scales, or shades and tints belonging to the same scale. Such colours mutually affect each other to this extent that the lighter colour appears still lighter in tint, and the darker colour appears deeper in shade than they seem to the eye when viewed at a distance from

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each other. To prove this by a simple experiment : take two strips of paper, coated with grays of two widely different tones, and place them side by side, so as to touch each other ; also take two strips of the same grays, and place them widely apart, so that they can have no effect on each other. A ground of some light, dull hue, such as that of brown-holland or paper of a similar hue, should be used to fix the strips upon, and the grays should be prepared with whiting and lamp-black mixed with weak gum-water. On viewing, in a bright light, the pieces in juxtaposition, the darker piece will appear deeper in tone, and the lighter piece brighter and lighter, than the corresponding pieces will seem when viewed alone and distant from each other. We have selected neutral gray in preference to positive colours, because it does not create complementary colours in the eye. Of course, when any two colours are viewed in a similar manner, the effects of both simultaneous contrast of hues and simultaneous contrast of tones will be present to the eye in full force.

In concluding our brief remarks on the phenomena set forth in the present Chapter, we desire to impress on those who aim at proper effects and perfect taste in dress, both as regards the influence of colour upon colour, and of colours upon the complexion, eyes, and hair, the absolute necessity of

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recognising the influence of both the simultaneous contrast of hues and the simultaneous contrast of tones: they are much more potent in their optical effects than is commonly realised or understood.

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CHAPTER IV

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“Colouring is the sunshine of the art that clothes poverty in smiles, and renders the prospect of barrenness itself agreeable ; while it heightens the interest and doubles the charms of beauty.”—
OPIE’S LECT. IV., 136.



HIS Chapter is devoted to practical hints and advice respecting the colours which are to be wisely selected, and those which are to be avoided as much as possible, in articles of dress, by ladies of different complexions.

Much of personal beauty, refinement, and elegance is sacrificed by the unwise selection and association of colours in dress ; while an augmentation of the natural charms may easily be secured by the artistic application and grouping of harmonising tints.

In the preceding Chapters we have treated on the harmony and proper grouping of colours,

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according to the teaching of the natural phenomena of colour ; in the present we practically confine ourselves to the consideration of the direct association of the various colours, fashionable or otherwise, with the tints of the complexion ; explaining the several effects which, through natural laws, they unfailingly exercise.

The subject here ventured upon is necessarily of great interest, and professedly a difficult one. It is also a subject on which many conflicting opinions obtain ; few of which, it may be remarked, are based on scientific knowledge or the observation of the natural phenomena connected with colour harmonies.

We shall endeavour to treat the subject with all the care it deserves ; and, perhaps, more than half a century of study, and a considerable experience relative to the powers and harmonious arrangements of colours in decorative art, may lead us to hope that what will be stated in the present Chapter will neither be uninteresting to, nor undeserving of careful consideration by, those interested in refined and artistic costume.

As in all branches of art in which colour is employed, so in matters of dress there exist laws which regulate, or should regulate its combinations.

Every lady must be aware that very much, if not all, of the refined and artistic repose in costume

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depends, not upon the nature of the materials of which the dress is composed, but upon the colours chosen and harmoniously associated, and upon their accordance with the complexion of the wearer. Nature has, in every instance, supplied a key-tint in the complexion ; and due regard must be paid to the colours placed in juxtaposition with it: great care should be taken that they be of a nature calculated to enhance its natural beauty, and not to injure it by forming discords, or throwing objectionable complementary tints, by simultaneous contrast or by positive reflection, upon it.

Before proceeding farther, we desire to impress upon those interested in the present subject that *simplicity* should generally, and under all ordinary circumstances invariably, be adhered to in dress ; and to assure them that *taste* is never characterised by a display of gaudy or lavish grandeur. Nature's lady, possessed of a refined mind, will intuitively select for her unostentatious adornment what the would-be-lady would toss aside in disdain.

As simplicity is an unfailing characteristic of mature and perfect art, so is it a universal token of cultivated taste, as well as an important element in perfect beauty and refinement in all matters of dress.

Simplicity is likewise a characteristic of a well-written book, and an advantage which those who

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desire instruction never undervalue. It is our wish to be clearly understood in the following remarks ; and we shall endeavour to be successful by rendering them free from all dry rules and technical terms. We have been compelled to be more or less technical elsewhere in the present Manual, but nowhere, we trust, so much so as to be unintelligible.

In order to attain precision and ensure distinctness, we classify the several styles of complexion into groups, as nearly as possible having peculiar characteristics in colouring.

The first classification to be made gives us two main types, namely :—

THE BLONDE TYPE.

THE BRUNETTE TYPE.

These may be sub-divided, giving us four general types, each of which embraces complexions having special characteristics in natural colouring, thus :—

THE BLONDE TYPE—

1st, The *Fair Blonde*.

2nd, The *Ruddy Blonde*.

THE BRUNETTE TYPE—

3rd, The *Pale Brunette*.

4th, The *Florid Brunette*.

There is an intermediate type which hardly falls

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within the above classification, which may be considered to occupy an indeterminate place between the *Ruddy Blonde* and the *Pale Brunette*. This type has been frequently and very disrespectfully designated the "*Muddy Blonde*";* but which we prefer to term the *Semi-Brunette*, not only because the term is in itself more seemly, but because the type, as a general rule, is more closely allied to the *Pale Brunette* than to either of the blonde types. This is a type, however, which almost defies any strict description.

It must be understood that the five general types named above embrace several minor types, which display slight differences in the tints or hues of the skin, eyes, and hair; but, at the same time, it must be realised that it would be practically impossible to fix any line of demarcation sufficiently distinct to sharply separate these minor types from one another. This must be the case; for in the majority of instances it is the colour, or hue of colour, in either of the three elements—the skin, eyes, and hair—that may modify or establish a

* In a favourable review of the first book on the present subject by the author of this Manual, which appeared in a fashionable London journal, the author was facetiously accused of neglecting the most prevalent type of female beauty which the critic designated "the Muddy Blonde." The author does not ignore the type, so pointedly alluded to, by the critic.

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minor type. It may be looked upon as a fact that the variations upon any type are more frequently met with than the pure type itself; and in the generality of instances the variations are so subtle that it becomes a difficult matter to clearly define the same; and a still more difficult task to lay down hard and fast prescriptions of colour or colour combinations having anything approaching special application. This every lady of taste will readily understand. We shall, in our following remarks, endeavour to define the colours most suitable to enhance the beauty of all the types and minor types, of which it is practically possible to clearly define the leading characteristics; leaving the fair reader to classify her own charms to be within or between any of the types described, and so be able to decide respecting the colours best suited for her various articles of costume.

Here we must impress upon our readers that the prescriptions and advice given in the present Chapter are not simply individual or hastily formed opinions dictated by special tastes, for such opinions in matters of colour are, as a rule, the result of some prejudice or special bent of thought. On the contrary, we base our instruction on the teaching of the natural phenomena of colour and colour combinations, which no individual opinion can possibly affect or dispute. In following so closely the

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laws of colour harmony and simultaneous contrast, it is more than probable that we may upset some popular or individual opinions. But, as we neither know nor lay any weight on them, we shall confine our attention to what Nature teaches, leaving all to the judgment of our readers; and it is to enable them to form that judgment correctly that we have given the more scientific chapters on the harmony and simultaneous contrast of colours.

The *Fair Blonde*.—The true type may be described as having a pure, pale skin, closely resembling the petal of a white rose, in which there appears locally just a blush of pale pink; eyes of a clear and soft blue colour; and hair of a flaxen or light golden hue. This perfect type has been designated the "*Cool Blonde*," although the term does not seem very expressive.

One minor type, or variant, comprises the several characteristics of delicate, rose-tinted skin, which, in periods of buoyant health and happiness, has decided tones of pink on the cheeks, and a still richer colour on the lips; eyes of a clear gray, blue-gray, or full blue; and hair of a soft, golden-brown. Another important variant has been designated the "*Golden Blonde*," which comprises a warm, roseate skin; usually dark gray or light hazel eyes; and rich, golden-brown or auburn hair. Another

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variant comprises a creamy, white skin;—termed by the French, “*matte*”;—eyes of a velvety brown, usually dark; and dark brown hair. Other and less important variants obtain, differing chiefly in the associated colours of the eyes and hair; but these do not call for special comment.

The *Ruddy Blonde*.—This type, in its greatest beauty, has a full-toned complexion, inclining to positive rose-red or carnation; eyes of dark blue, deep gray, or rich brown colour; and hair of a full, warm brown, sometimes inclining to a dark, reddish hue. This type is much subject to a decided increase of colour in the skin in times of exercise or excitement, which temporarily destroys the natural harmony. This fact has, on certain occasions, to be taken into consideration in the selection of coloured materials.

Perhaps the most important minor type, or variant, is that designated, in artistic circles, the “*Titian Blonde*.” This type of female beauty was, in Titian’s time, held in the highest estimation in Venice: the ladies of that city, whose hair was naturally of a dark colour, resorting to the use of dyes or other chemical compositions to change it to the red colour of the natural hair of their envied sisters. As a writer on this subject says, “To-day, in Venice, one sees sometimes the red-haired Italian

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with green or gray eyes ; but more often one finds them in still more northern parts of Italy, and they are always admired." The most perfect variant in which red hair ;(not bright orange-red) is the dominant characteristic, has a skin of a warm tint without any marked local blush, and eyes of a deep gray or full blue. A slight variant is created when brown eyes are associated with Venetian red hair, and a skin of somewhat rich tint. With either brown or dark gray eyes, a contrast much less marked obtains than when blue eyes are associated with red hair. A contrast of a decided character, verging on complementary colouring, exists when blue eyes are associated with orange-red hair ; and as the skin in this type commonly partakes to a more or less degree of the tint of the hair, it becomes a difficult matter to find colours in all respects suitable for it. Our readers will readily understand the difficulty here alluded to on reading our Chapters on the Harmony and Simultaneous Contrast of Colour.

There is another and very beautiful variant, which presents a fair skin with a brilliant, rosy colour on the cheeks and lips ; steel-gray eyes ; and brown hair, approaching black.

The *Pale Brunette*.—The pure type may be described as combining a pale skin, very commonly

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having a tendency to sallowness ; with eyes of deep brown or a brown-black hue ; and hair of a dark, rich brown, closely allied to a warm black colour. It is a beautiful and very expressive type when all its colouring is pure and well balanced. The eyes and hair present a close harmony of analogy, while a fine harmony of contrast obtains between them and the tone of the skin.

The only important variant in this type is that in which the pale skin, as described above, is associated with blue eyes and black hair. While this minor type has been pronounced one of the most fascinating in the many styles of female beauty, it cannot be said to be common.

The variant most commonly met with, and which may be classed as an intermediate type, presents the combination of a pale, sallow skin, with brown-black eyes and black hair.

The *Florid Brunette*.—This type has a rich-toned skin, inclining toward a golden-brown ; and in some instances inclining to the olive, and in others to the copper-coloured complexion : all with more or less deep redness about the cheeks and lips. The eyes of the *Florid Brunette* are of the intense brown, commonly designated “black,” and her hair is a jet- or blue-black. When in its perfection, no type can surpass the *Florid Brunette* in

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impressive and commanding dignity. There are no variants of any importance, so far as the subject of this Manual is concerned ; for as the colours of the eyes and hair remain constant, slight changes are only caused by alterations in the tinting of the skin, and this has only a very limited range.

The *Semi-Brunette*.—This variant or minor type is somewhat difficult to define, for, as already said, its characteristics are indeterminate. It may be said, in short, that it differs in certain respects from all the types described above, while it frequently combines certain characteristics of two or more of them. In this minor type the complexion is usually of an all-over, uniform tint, in some cases of a dull, warm hue, in others approaching to positive sallowness. The eyes are dark gray, greenish-gray, cold bluish-gray, or a very dull brown ; and the hair uniformly a dark and dull brown.

It must be acknowledged that considerable difficulty is experienced not only in clearly marking the dividing lines between the general types and their variants ; but in describing the characteristics which strictly belong to the types and variants. That this must be the case is obvious when we find that almost all complexions vary from day to day, and sometimes from hour to hour ; these changes are usually due to external causes, such as extreme

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cold or extreme heat. Cold has a decided action on the skin, turning it blue or purple in hue ; while heat has a double effect, turning some skins paler and more pink than their normal tints, and throwing on others, which are naturally fair, a tone of objectionable brick-red. The state of the health has also a decided effect on the skin, eyes, and hair ; but such effects, to some extent transient, are too varied and uncertain to be enlarged upon in this Manual.

A review of what has been written, more or less to the point, on the subject of colour in dress forces one to the conclusion that personal tastes or deeply-rooted opinions have been the chief factors in directing the pens of the writers. Certainly there is a total absence of any direct reference to the all-important scientific side of the question ; or to the incontrovertible facts attending the phenomena of colour concords and discords. It is quite natural that a person, interested to an ordinary extent in colour, should have a leaning to, or a marked predilection for, some special colour or colour combination ; and when this exists to any pronounced extent, it is bound to influence the selection of colours for dress ; it may be looked upon as almost as dangerous as the blind and senseless craze for fashionable colours, because they are called "fashionable."

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A writer in an American journal, touching on this subject under the heading, "What is your Character Colour?" says: "Every man or woman has his or her own personal colour note. Some are so sensitive in this respect that different hues will exercise a powerful effect on their minds, soothing, stimulating, or even depressing or irritating, according to the affinity or antagonism between the colour and the person.

"Many artistic people are so keenly alive to this that they can hardly think of a colour without connecting it with some quality or sensation; and more than one famous actress dresses for her parts according to her reading of the characters she is to assume. Among many other instances may be quoted a case of a lady writer who is perfectly miserable unless she has a certain amount of green in her surrounding—green being her dominant colour.

"The fact has been frequently tested by getting people to gaze steadily at a series of little vials in each of which is a brilliant fluid colour. Sometimes a particular hue will quite dazzle and fascinate; in other cases a colour will give the observer a most disagreeable sensation. Thus may be discovered their colour sympathies."

There is little doubt that some feeling of this sort frequently influences ladies in the selection

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of colours for their dress ; for it is difficult, on any other logical grounds, to account for the noteworthy mistakes one so often sees in the dress of persons credited with the possession of taste. We have introduced the subject here in the hopes of warning ladies against giving way too much to their personal predilections ; simply because it by no means follows that the love of special colours can be trusted as a safe guide. Ladies should always bear in mind that the full effects of colours on their complexion cannot be properly judged by themselves, but chiefly by those who look at them with more or less critical eyes.

The blind following of fashion is a matter to be greatly regretted. A writer in another American journal pertinently remarks : " Every season the fashionable colour changes. Black is worn one year, crushed-strawberry another, peacock-blue another ; and straightway all the women and girls of every shade of complexion wear the colour in question. The consequence is that, out of every twelve women, one, whom the fashionable colour suits, is for that season pretty ; eleven, whom it does not suit, are for that season plainer than they need have been. If they would have chosen the colour that was becoming to themselves, they might have looked at least as attractive as Nature had made them. Of course, it is not always easy for persons

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who have not an 'eye for colour,' as it is called, to know what colour does suit themselves. Some people there are—young, beautiful, and bright—whom every colour seems to suit; they can wear anything. But these people are very exceptional. The majority look their best only when they wear colours which harmonize with the tints of their hair and complexion."

There is another matter which deserves consideration, and one that we feel sure, from observation, exerts a wider influence than is commonly realized. It is a fact that very many people have only an indifferent eye for colour; that, in short, they are more or less affected with what is known as colour-blindness. Generally speaking, the affection is very slight, and, perhaps, in respect only to certain colours. It is said that women are less subject to this natural imperfection than men: it may be so; and it is at least considerate to attribute the glaring mistakes made by women in matters of colours in dress to some such failing in their vision. The following extract, from an article which recently appeared in an English journal, is very much to the point in the subject now under consideration:

" 'I rather like the look of the girl over there in the blue dress,' says one to his hostess in approving tones. She looks in the direction indicated, and observes two girls sitting near an open window

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which leads into the garden. One, a tall, handsome brunette, is clad in a becoming violet gown; her companion, an insipid, insignificant blonde, is wearing a 'true blue' coat and skirt. Inwardly wondering at his taste, his hostess conducts him across the room towards his selection in blue. Suddenly a detaining hand is laid upon her arm, and a voice, hoarse with apprehension, hastily whispers, 'Not the violet one—the dark one in blue.' She maliciously introduces him to both guests, and lingers for a moment to watch developments. With more appreciation than politeness he instantly commences to devote himself to the handsome brunette in violet.

"'I always admire your beautiful yellow curtains,' observes an elderly colonel, strolling up to his hostess. She gives one fleeting glance towards her lovely vieux rose hangings, and murmurs something incoherent, which he construes into pleased acquiescence, joins a group of women, secretly trusting that with them she will not encounter colour-blindness of quite such a virulent kind. No, if they happen to mention a hue, red is red, blue is blue, green is green, all through the range of colours; but the majority of them are certainly suffering from imperfect colour vision in a mild yet trying form.

"This, and this only," concludes the writer,

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“could account for many of them wearing colours and shades which either detract from their own good tints, or unkindly increase Nature’s failings.”

Whether the above recites actualities, or is imaginative, it is right in its teaching. We have known instances of even more pronounced character.

We have touched upon these subjects, before entering upon our remarks on the colours to be preferred or avoided, in articles of dress, by ladies of the different types already described, because we desire all who may be interested in the subject to be aware of the possibility, and, indeed, the probability, of differences of opinion obtaining respecting the colours recommended, arising from such causes as those just mentioned; namely, a positive predilection or natural sympathy for special colours; or from a greater or less tendency toward colour-blindness. Our following remarks are made without any reference to such shortcomings, being in all cases based on the positive observation of the phenomena of colour harmonies, and on the effects colours invariably produce on surfaces in their immediate neighbourhood. While such effects may be fully realised only by perfectly normal and healthy eyes, their absolute and unvarying existence is beyond question; and having been demonstrated by scientific methods, are beyond mere personal opinion, for or against. In the

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preceding Chapters we have endeavoured to describe, in as popular a manner as possible, the leading facts and phenomena of the harmonies and simultaneous contrasts of colour so far as they affect the subject of the present treatise. These facts and phenomena are our sole guides in formulating the following instructions and suggestions. We make these remarks, for, so far as one can judge, all previous writers on colour applied to dress seem to have ignored the scientific aspect of the matter, and to have depended on what is called artistic perception of the beautiful; but as this varies in each writer, so their teachings differ. It sometimes amounts to "the blind leading the blind."

THE FAIR BLONDE

On referring to the paragraphs in which we describe the characteristics of this charming type of female beauty, it will be observed that, both in its true condition and in its variants, great lightness and delicacy prevails in all the features alluded to; and that absence of pronounced colour in the skin is rather the rule than the exception. Such being the case, it is obvious that in associating or placing colours in juxtaposition with it, great care should be observed to enhance what natural leaning it may display toward warmth, rather than to effect

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a bleaching process. To the true type, first described, this care is essential, so that the appearance of health may be properly supported when it already exists ; or imparted, to as great an extent as possible, when the skin is undesirably pale.

The effects of one colour upon another, or, what is the same in reality, of a colour upon the tint of the skin, are, as pointed out in the preceding Chapter, of a somewhat complex character. By simultaneous contrast a colour may optically change the hue of another placed in juxtaposition with it, or directly in the same field of vision ; it may deepen or lighten its tone by positive contrast ; it may, by direct reflection, suffuse the associated colour with its own hue ; and, further, a colour of a rich character may, and usually does, exercise all these effects, at the same time, on the complexion. Of course, it will be understood that the effects of colour, in articles of dress, upon the tint of the skin, and the hues of the hair and eyes, are purely optical and temporary ; that is, existing to the eye of the observer only so long as the colour is associated with them. It must also be borne in mind that the same effects are not apparent to every observer. It is to establish this latter fact that we have, in the foregoing remarks, alluded to the existence of colour-blindness, or a defective vision with respect to certain colours or their combinations.

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Our first duty is to consider what is required to enhance the natural beauty of the Fair Blonde, and to decide what can best be done to supply that which may seem deficient in any direction. As a general rule, in her complexion rose-colour or warmth of hue is wanting ; this should be supplied so far as possible. If her hair is naturally of an agreeable hue, it should be further enriched ; but if deficient in any way, an attempt should be made to improve its colour. If her eyes lack fire or brilliancy, the force of contrast or reflection should be brought into play to enliven them. All this can be more or less effectively accomplished by the proper application of colour in dress. To paraphrase the words of a writer on costume : One may sometimes hear the remark, " We saw some pretty dresses during our walk to-day." Well, if the clever workwoman had been a better and more thoughtful colourist, we should have heard, " We saw some pretty women during our walk to-day."

The true type of the Fair Blonde has, as previously stated, a pale skin, closely resembling in its purity the petal of a white rose, locally tinted with a delicate and agreeable pink ; eyes of a clear and soft blue ; and hair of a flaxen or light golden hue. Accordingly, there are in this type three tints to be preserved or improved : that of the skin,

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which, if affected at all, should be warmed ; that of the eyes, which may be deepened with advantage ; and that of the hair, which can be enriched so as to contrast more effectively both with the pale tint of the brow and the colour of the eyes. There is only one colour that can, by simultaneous contrast, furnish the improving hue, and that is GREEN. As we have pointed out in the preceding Chapters, the complementary and perfect contrasting colour of green is red ; and through the phenomenon of simultaneous contrast, it has the invariable effect of optically imparting a reddish hue to any surface placed in juxtaposition with it.

GREEN, is accordingly, most favourable to the Fair Blonde, because it imparts to the delicate colouring of the skin a richer glow of red ; to the eyes, a singular increase of force, both by simultaneous contrast and positive reflection ; and to the hair an agreeable richness and warmth. Of course, a refined tone of green should invariably be selected, inclining to the olive or sage-green scale. Moss-greens, if not too deep in tone, are generally effective and favourable.

Dark greens are not so favourable as the lighter tones ; being so great a contrast to the fairness of the complexion, they neutralize, to a large degree, their influence for good—that is, as greens they give their complementary colours (reds of certain

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hues); while as dark colours, they bleach the complexion by extreme contrast. Indeed, all very dark colours, placed in juxtaposition with the skin, have the latter effect. Fair complexions do not require anything of a bleaching character.

Green may be associated with tones of itself; but the same scale must be adhered to, so as to secure repose of effect, and a perfect harmony of analogy. The combination, while it is refined, is not effective unless enlivened by other harmonious colours. The most suitable colours to associate with green are red, orange, and rich gold-colour; but great care should be observed in the introduction of such assertive colours. The autumnal hues of these assertive colours are always preferable with the quiet greens recommended above. Bright or grass-greens should always be avoided by the type now under consideration.

A green hat or bonnet is suitable to the Fair Blonde, and if the rest of the costume is green, care must be taken to select a tone belonging to the same scale. When there is no green in the dress, taste may be freely exercised in the selection of the hue of green for the headdress. It may have a small proportion of rose-colour in the trimmings, associated with white, and a white feather. Too much white, however, with green produces a poor and cold effect, and accordingly fails to aid the fair

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complexion to the desired degree. Experiments have proved that a coloured hat or bonnet produces much more effect by the phenomena of simultaneous contrast, arising from juxtaposition with the tint of the skin, than by the coloured reflection which it casts on it. As Chevreul correctly remarks, alluding to headdress: "Green colour, reflected upon the skin, is very feeble except on the temples; wherever the green parts are contiguous to parts feebly lighted by daylight, the latter will appear slightly rosy; the effect of green in colouring them pink is proportionately greater than the effect of pink in colouring them green."

Orange, or deep gold-colour, may be substituted for the rose mentioned above; so also may scarlet; but neither must be placed in juxtaposition with the skin. A small proportion of orange in a green headdress is to be recommended when the eyes of the wearer are a pronounced blue. Blue eyes are in reality the only features of the Fair Blonde which form a contrast of colour with the remaining characteristics of her type; for the rosy parts produce with the more delicate tints of the rest of the skin only a harmony of analogy of hue, or at most a weak contrast of hue, and not of scale; while the parts contiguous to the eyebrows and hair develop a harmony of analogy, either of hue or of scale. The harmonies of analogy, accordingly,

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predominate in the fair blonde over the harmonies of contrast.

We may add, a few shades of the autumnal hues of red, orange, and yellow-green, when not too dark and dead, improve a green hat or bonnet—these may be introduced in the form of leaves.

BLUE is highly favourable to the Fair Blonde, as it imparts a delicate tint of orange, which combines with the natural white and pink of the complexion. The blue must be light and not too positive. As blue is the perfect contrast of orange, it harmonises well with golden hair; while, by simultaneous contrast, it enriches all varieties of flaxen hair. By positive reflection it adds richness to blue eyes. It will be seen on referring to the List of Colour Harmonies appended to Chapter II. that the harmonious combinations with blue are fairly numerous, but those suitable for refined dress are comparatively few.

As blue and white (preferably cream-white) are an agreeable harmony of contrast, the latter may be freely used to impart brightness and any desirable character to a dress, which if of blue alone might seem too ineffective. When two tones of blue are associated, white becomes a most valuable addition as a separating medium. In all cases, however, white must be somewhat sparingly introduced, and usually as a defining or accentuating element.

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Dark blue, while by no means objectionable, is not so suitable for the true type of the Fair Blonde, chiefly on account of its bleaching effect on the complexion by extreme contrast. But, if adopted for an entire costume, it should be separated from the skin by an edging of tulle or some similar gauzy trimming, which, from the nature of its fabric, assumes an undetermined gray tone, destroying to a large degree the effect of the extreme contrast just mentioned. Gray of a medium tone may be introduced in a dark blue costume with a very pleasing result.

A light blue hat or bonnet is, for reasons given, very suitable to the Fair Blonde with golden or flaxen hair. It may be trimmed with white, pearl-gray, or black; and small portions of pale orange, old-gold-colour, maize, or stone-colour, may be added locally. No hue of the green, red, or purple scales should be introduced unless very pronounced effects are aimed at. In no case should the blue of the headdress be of a different hue to that used in the dress.

Generally speaking, a blue having a slight inclination toward the green scale is preferable to any tint of the normal primary blue. Blue of an ultramarine character—inclining toward the purple scale—should never be worn by the Fair Blonde.

NEUTRAL COLOURS, as a rule, accord well with a

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fair complexion, especially when a quiet and retiring effect is desired; when light in tone, they give value to its natural colouring; when dark, they reduce its colouring by direct contrast. The best neutrals are gray, fawn, slate, and drab.

The colours to be avoided are RED, ORANGE, YELLOW, PURPLE, and BROWN, in practically all their hues and tones. LILAC, which is a delicate tint of the purple scale, is even trying to the complexion, although not to an important degree if separated from positive juxtaposition with the skin by an edging of white lace, tulle, or some similar trimming. The injurious effect of lilac is considerably lessened when associated with such harmonious colours as maize, primrose, gold-colour, or cerise. More pronounced harmonies are given in the List of Colour Harmonies. On no account should green be associated with lilac, as it forms a decided discord. It is not generally recognised that colours of the purple scale, which inclined to the blue scale, form discords with green; and, accordingly, we often find them associated in costume. We may add, however, that a small proportion of light purple is agreeable in a headdress for light or golden hair.

Before treating of black regarding its effect on the complexion, we may remark that, associated in trimmings (such as narrow ribbons, braided work, or lace) with any of the neutral colours named above,

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it has a tendency to heighten or brighten their effect, especially by artificial light. This is due to the power of black to absorb light.

BLACK though somewhat gloomy in its effect, and the acknowledged garb of mourning, is nevertheless favourable to all the variants of the Fair Blonde type, and especially so to the variant which has a more or less pronounced pink tint in the skin. It is less favourable to very delicately tinted complexions, undesirably bleaching them by powerful contrast. No delicate colour can be placed in juxtaposition with black without appearing still lighter in tone by simultaneous contrast.

To remove the gloomy or sombre effect of black, colours should be added in trimmings, such as light blue, gold-colour, maize, cerise, fawn, drab, or lilac (sparingly). White is suitable with black, but is cold and harsh unless associated with some other colour to soften its effect. Red must not be used with black, as it gives it a disagreeable tinge. The fair blonde should in all cases adopt a dead black fabric, preferably velvet.

WHITE is suitable to every complexion which has an agreeable natural tint, but, perhaps, to none more so than to that of the Fair Blonde with a healthy colour. It heightens the natural pink tint, while it purifies the lighter tints by reflection of light. White can be relieved by any of the colours

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recommended above, but greens should be very cautiously introduced ; when used the palest semi-neutral hues should be selected. There are pure white and cream-white, and both these have to be considered in the selection of colours to be associated with them. As in the case of black fabrics, dead (unglossy) white materials should always be preferred ; any glazed fabric is objectionable and trying to the complexion : this is due to their powerful reflection of white light.

All the remarks already given apply, generally, to the variants of the type described in the preceding pages of the present Chapter, including that designated the Golden Blonde, whose eyes are either dark gray or light hazel-brown, and whose hair is a rich golden-brown or auburn. But in her case, colours can be effectively modified to fuller and richer hues. Her gray eyes can be improved by a reflection of blue ; while her hazel eyes can receive the same reflection, which will intensify their expression : at the same time they may receive a brightening of their natural colour by simultaneous contrast. Her hair can also be enriched by the addition of orange or red, and her complexion can be improved by a slight toning-down by positive contrast. All these requirements or advantages point to the adoption of similar colours to those already recommended, but of

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somewhat deeper or richer tones and hues. There is, perhaps, no type of female beauty that calls for more judgment, care, and taste in the selection of colours in dress than the Fair Blonde: simply because no other type can lay claim to the same delicacy of colouring in all its features, or is so sensitive to the effects of associated colours.

THE RUDDY BLONDE

The characteristics of the true representative of this type are a full-toned skin, inclining naturally to a positive rose-red; eyes of a dark blue; and hair of a rich warm brown inclining to the red scale: accordingly, it is evident that it is undesirable to heighten the tones or hues of the skin, especially, as already remarked, they are naturally subject to an increase of colour in times of exercise and excitement. On the contrary, it is commonly desirable, through the agency of colour in dress, to tone down as much as possible the high local blush-red, and generally refine the natural colouring of the complexion. The fact that in certain variants the eyes are deep gray or brown does not materially alter the system of colouring desirable in articles of costume.

While the colours recommended for the Fair Blonde type and its variants are suitable for the true Ruddy Blonde type, having the characteristics

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detailed above, it must be obvious that deeper tones and less pronounced hues are desirable. For instance, such blues and greens as have a decided tendency to add orange or red to the complexion should be avoided.

As a rule, the Ruddy Blonde may use more freedom in the selection of colours and hues than the Fair Blonde; her complexion, not being of so delicate a character, is less sensitive. From the fact that the hair peculiar to the true type is the medium between orange and black, and that the tints of the skin are high and, locally, positive, moderately dark colours in dress are to be recommended.

As in the case of the Fair Blonde, GREEN is one of the colours favourable to the Ruddy Blonde; but in this case, delicate green is not so suitable as dark green. When the complexion approaches that of the fair type, and can, accordingly, receive more red without becoming overcharged, a full-toned green may be adopted, which, although sufficiently bright to impart a delicate, rosy tint to the skin, is not a contrast powerful enough to bleach it. In proportion as the complexion increases in its natural colour, a green of duller tone must be selected, and progress must be made from the positive, or normal, to the quieter and semi-neutral hues of the sage- or olive-greens, preferably deep

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in tone. Deep, neutral greens do not cast much red on the complexion, while they both harmonise with and reduce its natural tints by contrast. The following general rule should be observed by the Ruddy Blonde. The paler her complexion, the more normal or positive should be the green of her dress: the rosier it is, the deeper and more neutral should the green be.

A green hat or bonnet is suitable to the Ruddy Blonde whose complexion is not overcharged with rose. When it is highly coloured, the effect of green should be neutralised by the addition of rose, scarlet, or white flowers or trimmings. When scarlet flowers are adopted, they should be associated with several dead-green hues, in the form of leaves or ribbons. Rose-coloured flowers will harmonise better with lighter and brighter green leaves; and if white is introduced, let it be either in the form of a feather or some gauzy material, which will produce indeterminate gray effects in the shadows, and dull white in the lights.

BLUE is advantageous to the Ruddy Blonde, imparting to the complexion an agreeable hue. The small amount of orange which blue casts on skin is not in itself perceptible, as it unites with the rose and flesh tints, refining and improving the natural fresh and healthy colouring. Blue follows the rule already given with reference to green—that

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is, it must be used of a deeper tone with complexions of full colour than with those of lighter tints. Blues inclining toward the green and gray scales are, as a general rule, to be preferred to those inclining toward the purple scale. No blue is so unsuitable for dress as bright ultramarine. Bright blues of any hue should not be brought in direct juxtaposition with the skin, but should be separated therefrom by some semi-transparent white or light gray material or trimming.

For soft and retiring effects, the best colours to associate with blues inclining to the gray scale are gray, drab, stone-colour, fawn-colour, and white (not glossy). For more pronounced effects with blues inclining to the green scale, are salmon, gold-colour, and scarlet or orange-red; while less powerful are the contrasts produced by their association with hues of chocolate or chestnut—not too dark. Fine effects are obtained, in strict harmonies of analogy, by associating, in the several features of costume, different tones of the same blue; that is, tones strictly belonging to the same scale. When a blue of a decidedly green hue is selected, it may be associated with lighter tints, in which the green is still more evident, producing a perfect harmony of analogy. White or light gray can be introduced with any of these combinations with a very satisfactory effect. Great skill and taste can be

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exercised and displayed in the proportioning of the different tones just alluded to, both in regard to their several depths, and the respective amounts of them introduced in any dress or complete costume.

A blue hat or other headdress suits the warm, brown hair of the type now under consideration, giving it an increase of orange, which is one of the constituents of its natural colour, and which clears and enriches it to a perceptible extent. A blue hat also enriches the blue eyes of the type by reflection. All that has been said respecting the harmonious association of colours and tones in the dress is of equal value in the embellishment of the hat or bonnet.

NEUTRAL and BROKEN COLOURS are generally suitable to the present type. When of medium intensity, they leave the natural colouring of the complexion almost unaffected; when light, they increase its colour optically; when dark, they reduce it by direct contrast of tone. The most agreeable dark colours are russet, dark olive, deep slate, and warm gray. Maroon and some hues of brown are passable, but both these and other broken colours approaching red must be adopted with great caution. The most pleasing semi-neutrals are gray, drab, fawn, and warm stone-colour, all of which should be full-toned, so as not to increase any natural high colour in the complexion.

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The remarks made respecting WHITE and BLACK, in connection with the Pale Blonde, apply generally to them in connection with the Ruddy Blonde. In some cases, a blue-white will be found more suitable for the latter type than a cream-white.

The same colours must be avoided by the Ruddy Blonde that have been pointed out as injurious to her fairer sister.

Perhaps of all colours the most difficult to introduce in ordinary dress is VIOLET, its effect upon the complexion being always unsatisfactory. It has, in close proximity to the skin, the effect of causing it to appear yellow and sallow. No one of the Blonde type can receive that colour without looking sickly and less pleasing. A diversity of opinion seems to obtain among those who have lightly touched upon colour in dress, respecting the value and effect of violet and purple, but its advocacy seems due to some personal predilection, or, perhaps, in certain cases to a deficiency in colour vision—a subject already commented upon. Certainly no scientific argument can be advanced in its favour for ordinary daylight costume ; and, as its beauty and colour value are positively lost in gas-light, and are greatly injured in all other systems of artificial lighting, it is evident that it is undesirable for evening dress. These remarks specially apply to ordinary society dress, which does not readily admit of purple or

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violet being effectively neutralised by a sufficient amount of their complementary colours,—pure yellow and deep gold-colour or orange-yellow,—producing a too pronounced effect in any light. Of course, in costume for the stage, in which brilliant displays of all the colours of the rainbow are desired, and vivid contrasts are essential to the production of striking effects, tints of purple and violet, under the brilliant electric lighting, can be effectively used, providing considerable portions of the dresses are of deep yellow or imitation gold. Royal robes of deep purple or violet velvet, bordered with ermine or rich embroidery in gold, have a superb effect ; but these are not to be considered ordinary dress ; and their association with other harmonious colours, gold, and gems, prevents such robes affecting the complexion of the wearers.

A hat of violet velvet, which readily admits of being trimmed with yellow flowers or subdued gold-coloured ribbons, is by no means objectionable, provided it is lined underneath, adjoining the face, with some dead cream-white material, preferably velvet. Violet flowers can be used, if separated from the velvet of the outside by leaves of autumnal yellow hues. We commend these remarks to the attention of ladies who may have a special love for the hues of the purple scale, and its tints and shades.

The several variants we have alluded to in the

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present type do not call for any special departures from the colours suitable for the true or normal Ruddy Blonde: and from what has been directed for this type and that of the Fair Blonde, no difficulty need obtain in the selection of colours calculated to enhance the charms of those who may be classed under any of the variants.

THE PALE BRUNETTE

We have ventured to describe this type, in its purity, as combining a pale skin, commonly having a tendency to sallowness, accompanied with eyes of deep brown or brown-black hue, and hair of a dark rich brown, closely allied in many examples to a warm black. We have further remarked that while the eyes and hair present a close harmony of analogy, they produce along with the pale tone of the skin a fine harmony of contrast, but the latter could be improved by a slight infusion of warmth in the hue of the skin, this, however, is commonly denied this type by Nature; and, accordingly, art has to be resorted to, so far as colour in dress can go, to impart this appearance of warmth.

The powerful contrast which exists between the tone of the skin and the dark shades of the eyes and hair leads to the supposition that the colours best suited for the costume of the Pale Brunette

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are those which will harmonise by analogy with either of the above natural characteristics, rather than those which will contrast with them all simultaneously. Reasoning thus, we must conclude that either light or dark colours will suit the type better than medium tones—the light harmonising, by analogy, with the complexion, and the dark with the hair and eyes.

We thus follow Nature, sustaining her own satisfactory colouring and effective contrasts. The tints chosen as analogous to the complexion remain, like it, in contrast with the deep hues of the hair and eyes; those selected as analogous to the latter sustain the contrast with the complexion. The adoption of colours of medium intensity between the tones of the skin and hair is generally injurious to the Pale Brunette, because they have a pronounced tendency to reduce the vivid expression which is her greatest charm. It must be admitted that the Pale Brunette presents greater difficulties to the colourist in articles of dress than any of the other types of female beauty. It must also be acknowledged by every colourist that of all the types the Pale Brunette is the most difficult to dress effectively.

WHITE, which is usually considered a safe colour for all types, must be used with great caution by the Pale Brunette; it accentuates any sallowness

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that may be in the complexion, while it adds to the appearance of any imperfections of the skin. Under no circumstances should cold blue-white be used. As a lady writer justly remarks: "When the freshness departs from our skins, then white shows herself indeed pitiless." A full cream-white can, however, be used with a fair amount of safety, and this hue should always be selected for ruching or lace close to the skin. Cream-white when associated with other suitable colours is never objectionable.

BLACK is also a trying colour for this type, notwithstanding its analogy with the hair and eyes, and its general tendency to refine the hue of the skin. Glossy black should be avoided, while black velvet, trimmed with cream-colour—preferably in lace,—can be safely adopted, as a general rule, by the Pale Brunette.

BLUE, of anything approaching a rich or pronounced hue, must be studiously avoided, on account of its unavoidable tendency to impart an orange hue, and increase the sallow appearance of a pale skin. If blue is desired, let it be dark and broken in hue; and let it be treated as recommended for black. The Pale Brunette will do wisely to avoid all light tones of blue. Our advice to ladies of this refined type is: Leave blue out of your list of wearable colours.

BROWN of a kindly warm hue is suitable for

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the present type, harmonising with the complexion, eyes, and hair. Olive-brown and cold grayish-brown should be avoided. As a writer has said: "Brown is like the little girl with the curl—when it's good, it's very, very good, but when it's bad, it's horrid." Brown has, as an almost invariable rule, a subduing effect, and, accordingly, is not very suitable for young girls. At the same time, it must be said, a beautiful and very refined costume can be "created" by the artistic association of two or three tones of the same scale of brown, especially if the lightest one approaches a golden hue.

Warmer colours generally suit the Pale Brunette, but positive hues must be approached with caution. CLARET, DEEP RUSSET, and SUBDUED CRIMSON can be worn, and, of lighter hues, OLD ROSE and BROKEN REDS are favourable. Such subdued colours are not liable to affect the pale complexion unfavourably by simultaneous contrast; while, by reflection, they are likely to impart warmth.

GOLD-COLOUR and MAIZE can be worn by the Pale Brunette, forming an agreeable contrast to the eyes and hair, while they neutralise any undesirable sallowness that may exist in the skin.

The colours to be avoided are LIGHT BLUES, LIGHT or BRIGHT GREENS, PALE VIOLETS, PURPLES of all hues, and PINKS of any positive hues or tints.

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Regarding the variants of this type, previously described, little need be added to the directions given above. In the case of the first variant, the association of blue eyes and black hair with the peculiar complexion of the Fair Brunette, practically presents the same strength of contrast—the blue eyes contrasting less forcibly, and the black hair more forcibly with the complexion—as is presented by the colouring of the true or normal type. No special class of colours, differing from those given in the preceding directions, need be mentioned here; but it may be remarked that golden hues are eminently suitable for this variant. Regarding the second variant, or intermediate type, it is only necessary to say that any colour calculated to increase the natural sallowness of the complexion should be studiously avoided.

THE FLORID BRUNETTE

The most perfect and commanding of all the types of female beauty is that of which we now have to speak. The Florid Brunette combines with the rich colouring of the Ruddy Blonde a complexion of peculiar depth and hue, and invariably has eyes of the darkest brown,—almost black,—and hair of jet black.

We remark, in our classification, that the

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complexion of this type generally has a warm hue inclining toward a golden-brown, at times inclining to the olive scale, and at others showing a leaning to what has been designated the copper-coloured complexion; but neither of these somewhat abnormal hues belongs to the Brunette of this country, while they may be found in small proportions in the complexions of the daughters of mixed races.

Correctly described, the complexion of the true Florid Brunette may be said to consist of a refined and light subdued yellow-or orange-brown, portions of which display a colour approaching the primary red rather than the rose-red scale, the latter being a characteristic of the Ruddy Blonde type. It will be observed that in the skin of the Florid Brunette, the hues of yellow and red predominate, which harmonise together by analogy, and with the eyes and hair, which are black, by contrast.

Accordingly, as the Florid Brunette displays an agreeable group of harmonising colours, care must be taken not to weaken the harmony by the adoption of objectionable colours in dress. At the same time, it is advisable to neutralise any unpleasant hue which the complexion may present, such as too much yellow, which has a decided tendency to impart a sallow and jaundice cast to the skin.

Rich MAIZE, YELLOW, and deep GOLD-COLOUR

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suit the Florid Brunette, because, while they contrast in a highly favourable manner with the eyes and hair, intensifying them by the addition of purple, they harmonise with the hues and tints of the skin, and neutralise, to a perceptible degree, any superabundance of yellow they may naturally contain.

ORANGE, although it may be said to suit brunettes with more or less positive orange in their complexions, is too brilliant and gaudy to be used in any dress save that for the theatre or fancy-dress ball. Broken orange, or that of a tawny hue, may be used with caution, and when trimmed with black lace and velvet.

All REDS, which are not in themselves too flaming, are highly suitable. Orange-red, scarlet, and light and vivid crimsons, should be used with caution in complete dress, while they may be effectively introduced in a headdress, imparting great richness to black hair by simultaneous contrast. Dark red of the primary scale, is favourable for general dress, associated with complexions which are naturally rich in red, because, besides its tendency to neutralise the colour of the skin, it reduces its force (sometimes undesirable) by simultaneous contrast.

MAROON, especially when inclining toward the positive red scale, is a suitable colour, and is quiet in its effect. Warm browns may also be worn when

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very retiring effects are desired ; but they are not to be recommended as a general rule.

ROSE-PINKS, preferably of somewhat broken hues, and arranged in different tones, can be used with pleasing results.

DARK BLUE can also be worn by the Florid Brunette, especially when her complexion can receive a slight addition of orange hue, and an equally slight reduction in depth of tone. Olive-green occupies, practically, the same relation to the complexion as dark blue.

The colours to be avoided by the Florid Brunette are LIGHT BLUES, LIGHT GREENS, PALE VIOLETS, VIOLET-PINKS, and PURPLES of all hues.

Regarding BLACK and WHITE, Ovid, in his "Art of Love," remarks, "Black suits the fair : it became Briseis, she was dressed in black when she was carried off. White suits the dark : it added to thy charms, Andromeda, when clothed in white, thou didst traverse the Isle of Serephos." The poet is doubtless right as a general rule : if, by positive contrast, black imparts fairness to a brunette ; white produces a similar effect by the reflected light it bathes all that comes within its range. This is true, but if the Florid Brunette affects white, let her be careful to select a decided cream-white. While black may exert, by direct juxtaposition with the skin, a certain purifying influence, it produces a

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melancholy effect almost approaching positive mourning, unless relieved with glossy or coloured trimmings. Gold or gold-colour is effective in this direction. Old or ecru-coloured lace is also a valuable form of relief. Velvet should be preferred to any other black fabric.

The subject of the present Chapter could be greatly extended by using a multitude of words ; but sufficient information and advice has been given, in a necessarily condensed form, to assist any lady in selecting colours calculated to enhance or retain the natural perfections of her charms.

THE SYMBOLISM AND
EXPRESSION OF COLOURS

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CHAPTER V

THE SYMBOLISM AND EXPRESSION OF COLOURS

“Every passion and affection of the mind has its appropriate TINT; and COLOURING, if properly adapted, lends its aid, with powerful effect, in just discrimination and forcible expression of them; it heightens joy, warms love, inflames anger, deepens sadness, and adds coldness to the cheek of death itself.”—OPIE’S LECT. iv. 147.



HERE are few persons, we venture to think, who are the possessors of even moderate intellectual powers, who will deny that colours possess something beyond the value which

they derive from their position in the chromatic scale, or from their simple power to please the eye; nor will they seriously question the widely recognised fact that there is a language in colours not the least expressive among the many tongues of Nature.

That there is a great power of expression in colours is acknowledged by all who have investigated the subject; and, as we shall presently show,

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those minds that have, in their strength and insight, read deeply of the wondrous essays which are written on the ever-open page of Nature, and have observed more keenly the effects of all things lovely upon the sensitive mind, have been the most ready to acknowledge the expressive power of those all-pervading agents in the majestic scheme of Creation.

Colour is very similar to music, whose varied strains affect and work upon the sentiments and passions of the mind; but colour not being so energetic or demonstrative in its nature as music, it is of necessity less powerful or impressive in its effects. Perhaps we may venture to assert that colour requires, for its just and proper appreciation, on the one hand, a specially tuned and sensitive nature; and, on the other, a mind peculiarly educated, and possessed of refined taste.

Colours are symbols or emblems; that is, they have the power of suggesting to the mind certain ideas, quite apart from anything connected with their physical nature. These attributes have been given by Nature herself—the natural expression of colours have become their symbolical values.

“For evidence of the natural expression of colours,” as Field truthfully remarks, “we need not look beyond the human countenance, that masterpiece of expression, in which are acknow-

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ledged—the *redness* indicative of anger and the ardent passions, and the blush of bashfulness and shame betraying a variety of consciousness,—the sallowness or *yellowness* of grief, envy, resentment, and the jealous passions,—the cold, pallid *blueness* of hate, fear, terror, agony, despair, and death ; with a thousand other hues and tints accompanied by expressions readily felt, but difficultly described or understood.

“ If we turn our view from the face of man to that of nature in the sky, we find colour equally efficient in giving character, sentiment, and expression to the landscape, indicating the calm and the storm, and in infinite ways betraying the latent emotions of the spirit of nature.”

In the changes of the seasons colour takes a very prominent part, and, as before, we find it ever truthful and highly expressive. As the seasons have, by almost universal consent, been adopted as types or emblems of the periods of human life, the characteristic colours of the former have, by a sort of tacit consent, been adopted to express the latter.

The lovely verdure of Spring supplies us with the colour *green*, which most expressively denotes the freshness and the budding of childhood and youth.

The full richness of Summer gives the brilliant

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and glowing colours, which so forcibly symbolise the vigorous and ardent nature of early manhood.

The ripe-red and the more sombre hues of fruitful Autumn, supply the symbolical colours for mature manhood.

And Winter, with its cold, white, and destructive nature, gives us the pale and bleak gray hues, symbolical of old age, decay, and death.

Fair Spring comes lightly stepping,
In emerald mantle clad,
The meadow's and the forest's friend,
A fresh and healthy lad.

The Summer, treading after,
With steady march and bold—
A knight of proved and valiant deeds,
In purple and in gold.

And, as a wise and learned man,
In ample, ruddy gown,
Ripe Autumn bends his peaceful way,
And showers rich blessings down.

A sad lone man comes Winter—
An aged Carmelite ;
With pensive, staid, and stealthy steps,
In garment cold and white.

“ The analogy of the natural series of colours, with the course of the day and the seasons, coincides with the ages of man or the seasons of life, and adapts it to express them in the hues and shades of draperies and effects ; from the white or light

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of morn or dawn of innocuous infancy, through all the colours, ages, and stages of human life, to the black or dark night of guilt, age, despair, and death.

“Throughout all seasons, and in all countries, it is by the colour of his crops that the hopes, fears, acts, and judgments of the husbandman are excited; nor are the colours of the ocean and the sky less indicative to the mariner; nor the colours of his merchandise to the merchant,—so universal is this language of colour, the sole immediate sign to the eye, which is the chief organ of external expression and intelligence.

“Whether it be the face of nature or of man that is tinged with the varied expression of the gloomy and the gay, it reciprocates corresponding sentiments in the spectator, and we even form judgments of the disposition, temperament, and intentions, as well as of the youth, vigour, age, and race of individuals by colour and complexion; hence colours have been made symbols of the passions and affections, denoting by a sort of tacit consent their connection with moral feeling.

“Of these popular symbols, *black* denotes mourning or sorrow; *gray*, fear, etc.; *red* is the colour of joy and love; *blue*, of constancy; *yellow*, of jealousy; *green*, by a physical analogy, of youth and hope;

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and *white*, by a moral analogy, of innocence and purity.

"These remarks do not apply merely to the more positive colours individually, but extend with even greater force to the more neutral or broken compounds, every hue and shade having its corresponding shade of expression and reciprocation, affording materials for the cultivation of feeling and taste; the sublimest expression vibrating in all cases to the most delicate touch." *

For direct allusions to the expression of colours, we naturally turn to the pages of imaginative poets; but it must be acknowledged that in them we find numerous instances of bad as well as good colouring; just as we find them on the canvases of the painters. Poets take great licence in their use of colours according to the demands of their verses, and, perhaps, to the sentiments felt at the moments of writing. For instance, in their language the sea becomes the "*azure deep*," the "*green ocean*," "*the purple main*," "*the black ocean*," "*the white waves*," etc.; each colouring used either to paint in words some definite condition of the sea under the varied effects of sunshine and storm; or to express some special sentiment implied, or set forth in simile or allegory. Among all the "painter poets," Shakespeare, as might be expected, stands pre-eminent;

* "Chromatography," by G. Field, pp. 12, 13.

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and, in using colours, is invariably true to Nature's expressions. The following few extracts will serve to show the use of colours in poetry, and in symbolism.

BLUE.—This primary is a cold and retiring colour, and, accordingly, its effect on the mind and eye is of a quiet, soothing nature. Harmonising it with the other primary colour yellow, Shakespeare says—

“Thou shalt not lack
The flower that's like thy face, pale *primrose*; nor
The *azured* harebell, like thy veins.”

Randle Holme, in his “Academy of Armoury,” says that blue “signifieth piety and sincerity”; while Sylvanus Morgan, in his “Sphere of Gentry,” says, “blue signifieth divine contemplation. In moral virtues, it signifieth godliness of conversation, and is of the colour of the air, attributed to celestial persons, whose contemplations have been about divine things, which was the cause it was so mainly used about the garments of the high priests under the Jewish dispensation.”

Agreeing substantially with these earlier writers, Field remarks: “The moral expression or effects of blue, or its influence on the feelings or passions, partake of its cold and shadowy relations in soothing and inclining to melancholy, and its allied sentiments: accordingly it is rather a sedate than a

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gay colour, even when in its utmost brilliancy. In nature it is the colour of Heaven and the eye, and thence emblematical of intelligence and divinity. It is, accordingly, by a natural analogy, used in mythological representations to distinguish the mantle of Minerva, the blue-eyed goddess, and the veil of Juno, the goddess of air ; while Diana, or the Moon, is robed in blue and white, as the Isis of the Egyptians and her priests were in pure azure ; and Poetry herself is personified in a vesture of celestial blue."

The following extracts from the poets will show the expressive character of blue as realised by contemplative and sensitive minds.

As the moral colouring of Hope, Spenser, in his "Fairie Queen," says of "*Speranza*," that she—

"Was clad in *blue* that her beseemed well."

Also as the moral colouring of the tender sentiment of Pity—

"Long, Pity, let the nations view
Thy sky-worn robes of tend'rest *blue*."

COLLINS.

As expressive of something terrible, dark, and chilling—

"And heal the harms of thwarting thunder *blue*."

MILTON.

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“ O coward Conscience ! how dost thou afflict me !
The lights burn *blue* !—It is now dead midnight.—
Cold fearful drops stand on my trembling flesh.”

SHAKESPEARE.

In other passages of the poets we observe their recognition of the expression of blue in vivid and harmonious contrasts, thus—

“ But Fame, with *golden* wings, aloft doth fly
Above the reach of ruinous decay,
And with brave plumes doth beat the *azure* sky,
Admired of base-born men from far away.”

SPENSER.

“ Their eyes *blue* languish, and their *golden* hair— ”

COLLINS.

“ There’s *gold*, and here my *bluest* veins to kiss.”

SHAKESPEARE.

“ Hast thou left thy *blue* course in heaven,
Golden-haired son of the sky ? ”

OSSIAN.

“ *White* and *azure*, laced
With *blue* of heaven’s own tinct.”

SHAKESPEARE.

“ Why does one climate and one soil endure
The *blushing* poppy with an *orange* hue,
Yet leave the lily *pale*, and tinge the violet *blue* ? ”

PRIOR.

RED.—This primary differs in its powers of expression from the primary blue, being the most positive and assertive of all the colours. Its effect on the mind is that of ardent heat, splendour, and power. In Christian symbolism, red is emblematical

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of the Passion of our Lord, and of the suffering and martyrdom of the Saints. It also signifies Divine love, power, and royal dignity ; also bloodshed and war. Durandus says : "Scarlet vestments are used on the festivals of apostles, evangelists, and martyrs, on account of the blood of their passion, which they poured out for Christ."

In another direction, Field remarks : "Red is expressive of ardour and the sanguine passions : it is hence peculiarly a military colour, as appropriate to war as white is to peace : hence the red plumes worn by military heroes in ancient times. It dyes the flag of defiance, and is the emblem of blood ; naturally stimulating and indicating fierceness and courage. As powerful, it has become the symbol of power and distinction, and hence has decorated equally the regal robe and the mantle of martyrdom, producing awe, veneration, and fear ; while in its gentler offices it moves and assists the affections of—

"Love, Hope, and Joy, fair Pleasure's smiling train ;—

and is, upon the whole, the most effective of colours. The poets have accordingly availed themselves freely of this colour and its progeny, for the purpose of expression, in decorating figures and constructing epithets, often using the term purple metonymically for red ;—sometimes, it is true, for

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the mere words as sounds, but frequently also with the refined taste, true judgment, and cultivated feeling of the painter."

In the following extracts from the poets we find red employed as expressive of love, joy, beauty, ardour, dignity, sin, and anger:—

"For me the balm shall *bleed*, the amber flow,
The coral *redden*, and the ruby *glow*."

POPE.

"See your guests approach :
Address yourself to entertain them sprightly,
And let's be *red* with mirth."

SHAKESPEARE.

"Blooming youth and gay delight
Sits on thy *rosy* cheeks confess'd."

PRIOR.

"Beauty's ensign yet
Is *crimson* in thy lips and in thy cheeks."

SHAKESPEARE.

"He spoke : the goddess with the charming eyes
Glow with celestial *red*, and thus replies——"

POPE'S HOMER.

"While Mars, descending from his *crimson* car,
Fans with fierce hands the kindling flames of war."

HALLER.

"The *scarlet* honour of your peaceful gown."

DRYDEN.

"Thy ambition,
Thou *scarlet* sin, robb'd this bewailing land
Of noble Buckingham."

SHAKESPEARE.

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"If I prove honey-mouth'd, let my tongue blister,
And never to my *red-look'd* anger be
The trumpet any more."

SHAKESPEARE.

"Change the complexion of her maid-pale peace
To *scarlet* indignation, and bedew
Her pastures' grass with faithful English blood."

SHAKESPEARE.

"Spreads the *red* rod of angry pestilence."

MILTON.

"Beaufort's *red* sparkling eyes blab his heart's malice."

SHAKESPEARE.

The vivid contrasts of white and red, and with the secondary and complementary colour, green, are frequently found in the poets, giving great force and expression to their thoughts and pictures. The following quotations are a few examples of the use of such contrasts :—

"'Tis beauty truly blent, whose *red* and *white*
Nature's own sweet and cunning hand laid on."

SHAKESPEARE.

"Unto the ground she cast her modest eye,
And ever and anon with *rosie red*
The bashful blood her *snowy* cheeks did die
That her became as polished *ivory*
Which cunning craftsman's hand hath overlaid
With fair *vermilion*, or pure lastery."

SPENSER.

"The seasons alter : *hoary-headed* frosts
Fall in the fresh lap of the *crimson* rose."

SHAKESPEARE.

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“So women, to surprise us, spread
Their borrow'd flags of *white* and *red*.”

BUTLER.

“Through whose *white* skin
With *damaske* eyes the *ruby* blood doth peep.”

MARLOWE.

“See where she sits upon the *grassie green*
(O seemly sight !)
Yclad in *scarlet* like a maiden queen,
And ermines *white*.
Upon her head a *crimosin* coronet
With *damask* roses and daffodils set,
Bay leaves between
And primroses *green*,
Embellished the sweet violet.”

SPENSER.

YELLOW.—This primary is of all the colours the nearest approaching to white, and is, accordingly, the most brilliant and advancing either alone or in conjunction with other colours. As a rule, positive or spectrum yellow should be sparingly introduced in dress, preference being given to its modified hues, such as gold-colour, maize and primrose. Yellow is the principal power also with red in expressing or representing the effects of heat and fire, as we find it in painting and poetry.

“Where Indian *suns* engender new diseases,—
Where snakes and tigers breed,—I bend my way,
To brave the fev'rish thirst no art appeases—
The *yellow* plagues, and madd'ning *blaze* of day.”

FROM THE SPANISH OF GONZALVO.

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Yellow of a sallow hue is the vulgar symbol of jealousy, envy, and other malignant passions. Shakespeare, alluding to jealousy, says—

“I will possess him with *yellowness*,
For the revolt of mien is dangerous.”

SHAKESPEARE.

“And Jalousie,
That wered of *yelw* colours a gerlond
And had a cuckow sitting on hir hond.”

CHAUCER.

“Jealous piques
Which th’ antients wisely signified,
By th’ *yellow* manto’s of the bride.”

BUTLER.

On the other hand, bright yellow has been freely used as expressive of better thoughts and things. In the following quotations it is employed as emblematic or expressive of charity, joyousness, plenteousness, and old age.

Spenser, who was a great poetical colourist, gives the emblematical colour to Charity, as *Charissa*, in his “Fairie Queen,” thus—

“Was all in *yellow* robes arrayed.”

Goldsmith speaks of “The *yellow*-blossom’d vale”; and Byron of “The *yellow* harvest’s countless seed.”

“Now when the rosy morn began to rise,
And wave her *saffron* streamer.”

DRYDEN.

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“Glittering in *golden* coats, like images,
As full of spirits as the month of May,
And gorgeous as the sun at midsummer.”

SHAKESPEARE.

“Two beauteous springs to *yellow* autumn turned.”

SHAKESPEARE.

“I have lived long enough : my way of life
Is fallen into the sear, the *yellow* leaf.”

SHAKESPEARE.

GREEN.—This secondary colour, being formed by the admixture of blue and yellow—the most retiring and the most advancing of the primaries—accordingly occupies, in the natural scale of colours, a middle place in relation to light and darkness. It is doubtless due to this that green is so grateful and restful to the eyes.

In symbolic art green is the emblem of bountifulness, youth, happiness, and prosperity. Sylvanus Morgan, in his “Sphere of Gentry,” supports these significations, saying: “The fifth and last commonly-received colour is vert or green, and signifieth bountifulness of God, and in moral virtues, mirth, youth, and gladness. The green field is the emblem of felicity and prosperity, and is the symbol of the ‘Resurrection.’”

Field remarks: “Verdure is also the symbol of hope, which, like the animating greenness of plants, leaves us only with life; it is also emblematical of immortality, and the figure of old Saturn or

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Time is crowned with evergreen. This colour denotes also memory, and affords a great number of epithets and metaphors, colloquial as well as rhetorical. Plenty is personified in a mantle of green. In mythological subjects it distinguishes the draperies of Neptune, the Naiades, and the Dryades ; and, from being a general garb of nature, perhaps, has been held to be a sacred or holy colour.

The following passages from the poets show their recognition of the expressive powers of this colour :

“ My salad days,
When I was *green* in judgment, cold in blood.”
SHAKESPEARE.

“ While virgin Spring, by Eden’s flood
Unfolds her tender mantle *green*.”
BURNS.

“ The *green* stem grows in stature and in size,
But only feeds with hope the farmer’s eyes.”
DRYDEN.

“ You may be jogging while your boots are *green*.”
SHAKESPEARE.

“ And loud he sung agen the sunny shene ;
O Maye, with all the flowres and thy *grene*
Right welcome be thou, faire, freshe Maye.”
CHAUCER.

“ That yon *green* boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.”
SHAKESPEARE.

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“ But with your presence cheer'd, they cease to mourn,
And walks wear fresher *green* at your return.”

DRYDEN.

“ Was the hope drunk
Wherein you dress'd yourself? Hath it slept since?
And wakes it now to look so *green* and pale?”

SHAKESPEARE.

Shakespeare uses green as expressive of jealousy in the following passages :

“ O beware, my lord, of jealousy ;
It is the *green-eyed* monster, which doth mock
The meat it feeds on.”

OTHELLO.

“ How all the other passions fleet to air
As doubtful thoughts, and rash-embraced despair,
And shudd'ring fear, and *green-eyed* jealousy !”

MERCHANT OF VENICE.

ORANGE.—This secondary colour, being formed by the admixture of red and yellow—the most advancing of the primaries—is, accordingly, next to yellow, the most brilliant in the natural scale of colours. It most closely resembles the hue of deep gold, unless too large a proportion of red enters into its composition. We find the poets constantly using the term *golden*, instead of the name of the colour to which they evidently allude. Orange is expressive of warmth, fruitfulness, and wealth, and these expressions are suggested and supported by the glory of the sunshine, which is a pure orange, inclining somewhat to the yellow scale.

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The following lines bear out the statement made above, respecting the use of the term "golden"—

"Extremes, alike, in either hue behold,
Hot—in the *golden*, in the silvery—cold."

SHEE.

"So sweet a kiss the *golden* sun gives not
To those fresh morning drops upon the rose."

SHAKESPEARE.

"No more the rising sun shall *gild* the morn,
Nor evening Cynthia fill her silver horn."

POPE.

"Culls the delicious fruit that hangs in air,
The purple plum, green fig, and *golden* pear."

ROGERS.

PURPLE.—This secondary is the most retiring of all the rich colours; it is composed of red and blue, but is not their medium colour, being heavier in its effect on the eye than the latter. The proportions of its constituents vary considerably, but the perfect purple is understood to be composed of red five parts, and blue eight parts. When inclining closely to the blue scale the colour becomes violet. In symbolical art purple has different powers of expression, when rich and inclining to the crimson scale it is symbolical of dignity, state, and regal power; and when it inclines to the blue scale it is symbolical of mourning, especially in religious art, and expressive of gravity, sorrow, and sadness. On

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this subject, Field remarks: "As purple, when inclining toward redness, is a regal and pompous colour, it has been used in mythological representations to distinguish the robe of Jupiter the King of Gods, and in general also as a mark of sacerdotal superiority: in its effect on the mind it partakes principally, however, of the powers of its archeus, or ruling colour, blue, and hence a highly poetical colour, stately, dignifying, sedate, and grave; soothing in its lights, and saddening in its shades; accordingly it contributes to these sentiments under the proper management of the painter and the poet, as it does also popularly in its use in court mournings, and other circumstances of state: hence the poets sing of '*purple state*.' The rhapsodists of Greece often used to recite in a theatrical manner, not only with proper gestures, but in *colours* suitable to their subject; and when they thus acted the *Odyssey* of Homer, were dressed in a *purple-coloured* robe to represent the sea-wanderings of Ulysses: but when they acted the *Iliad* they wore one of a *scarlet colour*, to signify the bloody battles described in the poem.

"Next to green, purple is the most pleasing of the consonant colours; and has been celebrated as a regal or imperial colour, as much perhaps from its rareness in a pure state, as from its individual beauty. It is probable, nevertheless, that the famed

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Tyrian purple was nearer to the rose, or red, than the purple of the moderns, in which inclination of hue this colour takes the names of *crimson*, etc., as it does those of *violet*, *lilac*, etc., when it inclines toward the other constituent blue; which latter colour it serves to mellow, or follows well into shade."

The following quotations show to some extent the expressions of purple according to some of our imaginative poets.

"Shall we build to the *purple* of pride?"

KNOWLES.

"Aurora now, in radiant *purple* drest,
Shone from the portals of the golden east."

HOOLE.

"Arraying with reflected *purple* and gold
The clouds that on his western throne attend."

MILTON.

"Lest from his hands the *purple* reins should slip."

SIMONIDES.

"He is come to ope
The *purple* testament of bleeding war."

SHAKESPEARE.

"Aurora had but newly chased the night
And *purpled* o'er the sky."

DRYDEN.

"Here Love his golden shafts employs; here lights
His constant lamps, and waves his *purple* wings."

MILTON.

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Spenser employs purple as the moral colouring of his *Praise-Desire* thus :—

“ In a long *purple* pall, whose skirt with gold
Was fretted all about, she was arrayed.”

WHITE—Although it may be equivocal to apply the term colour to white, which to the eye is the negation of all colour, yet it must be recognised both alone and in its relation to all colours. It is replete with symbolic value and expression. Durandus says that white signifieth pureness of living : that “ white vestments be used in the Festivals of Holy Confessors, and Virgins which be not Martyrs, on account of their integrity and innocence.” On account of the same, white is used on the Festivals of Angels. Gavantus says that the nature of the colour white “ denotes glory, joy, and innocence.” The other expressions or symbolic values attributed to white are piety, innocency, gentleness, timidity, modesty, dignity, and peace. Spenser, in his “ Fairie Queen,” thus describes his Faith as *Fidelia* :

“ She was arrayed all in *lily white*.”

The following extracts from the poets show how they have recognised the expressive value of white—

“ The *snowy* wings of Innocence and Love.”

AKENSIDE.

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"She first, *white* Peace, the earth with plowshares broke,
And bent the oxen to the crooked yoke."

ADDISON.

"*White* as thy fame, and as thy honour clear."

DRYDEN.

"Came vested all in *white*, pure as her mind."

"*White-robed* truth."

MILTON.

"*White-robed* innocence."

POPE.

"O welcome pure-eyed Faith, *white-handed* Hope,
Thou hovering angel, girt with golden wings,
And thou unblemished form of chastity!"

MILTON.

GRAY.—As Field justly remarks: "*Grave* sounds, like *gray* colours, are deep and dull, and there is a similarity of these terms in sound, signification, and sentiment, if even they are not of the same etymology: be this as it may, *gray* is almost as common with the poet, and in its colloquial use, as it is in nature and painting. The grays, like the other semi-neutrals, are sober, modest colours, contributing to the expression of gloom, sadness, frigidity, and fear,—the grave, the obscure, the spectral,—age, decrepitude, and death; bordering in these respects upon the powers of *black*, but aiding the livelier and more cheering expressions of the other *colours* by diversity, connection, and contrast, and partaking of the more tender and delicate

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influence belonging to *white*, as they approach it in their lighter tints." In the poets we find gray frequently alluded to.

"Now came still evening on, and twilight *gray*
Had, in her sober livery, all things clad."

"They left me, then, when the *gray-hooded* even',
Like a sad votarist in palmer's weed,
Rose from the hindmost wheels of Phœbus' wain."

MILTON.

"For all was blank, and bleak, and *gray*,—
It was not night—it was not day."

BYRON.

"Oh! how unseemly shows in blooming youth
Such *gray* severity."

MILTON.

Spenser thus describes his Humbleness, as *Humilta*—

"Was an aged sire all *hoary-gray*."

"The *grey-eyed* morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light."

SHAKESPEARE.

BLACK.—Black is the most gloomy of all the colours; the lowest of the complete series, being the opposite extreme from white: it is to darkness what white is to light. It is symbolical or expressive of every dark passion of the mind—of degradation and crime. It has been very generally accepted among civilised people as the garb of

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mourning and woe ; and the emblem of death and destruction. In art it has always been the effective instrument of obscurity, depth, the terrible, the profound, and the sublime. In literature it has been employed ideally in designating the dismal, the mournful, the horrible, the criminal, and every sentiment of melancholy. Spenser clothes his *Idleness* in this colour, thus—

“ The nurse of sin,
Arrayed in habit *black* and amice thin.”

“ *Black* is the badge of hell,
The hue of dungeons, and the scowl of night.”
SHAKESPEARE.

“ News fitted to the night,—
Black, fearful, comfortless, and horrible.”
SHAKESPEARE.

“ Stars, hide your fires !
Let not light see my *black* and deep desires.”
SHAKESPEARE.

“ We mourn in *black*, why mourn we not in blood ? ”
SHAKESPEARE.

“ O, beat away the busy meddling fiend,
That lays strong siege unto this wretch’s soul,
And from his bosom purge this *black* despair ! ”
SHAKESPEARE.

“ Arise, *black* vengeance, from thy hollow cell.”
SHAKESPEARE.

“ Abhorred Styx, the flood of deadly hate ;
Sad Acheron, of sorrow *black* and deep.”

“ O’erlaid with *black*, staid Wisdom’s hue.”
MILTON.

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“ When in dim chambers long *black* weeds are seen,
And weeping’s heard where only joy has been.”

ROGERS.

“ Hence, loathed Melancholy,
Of Cerberus and *blackest* midnight born.”

MILTON.

“ Besieged with *sable-colour’d* Melancholy,
I did commend the *black*, oppressing humour
To the most wholesome physic of thy health-giving air.”

SHAKESPEARE.

As might be expected, Shakespeare makes a much greater use of black than any other poet ; its expressions being closely connected with tragedy and all its attendant passions and horrors. Milton also employs it frequently and forcibly.

The tertiary colours—Citrine, Russet, and Olive—are of frequent occurrence in poetry, but so seldom with a direct bearing on their expressions, that it is unnecessary to give quotations. It may be remarked that of the three, russet is the one most often used, and generally in connection with natural scenes and phenomena.

THE END.

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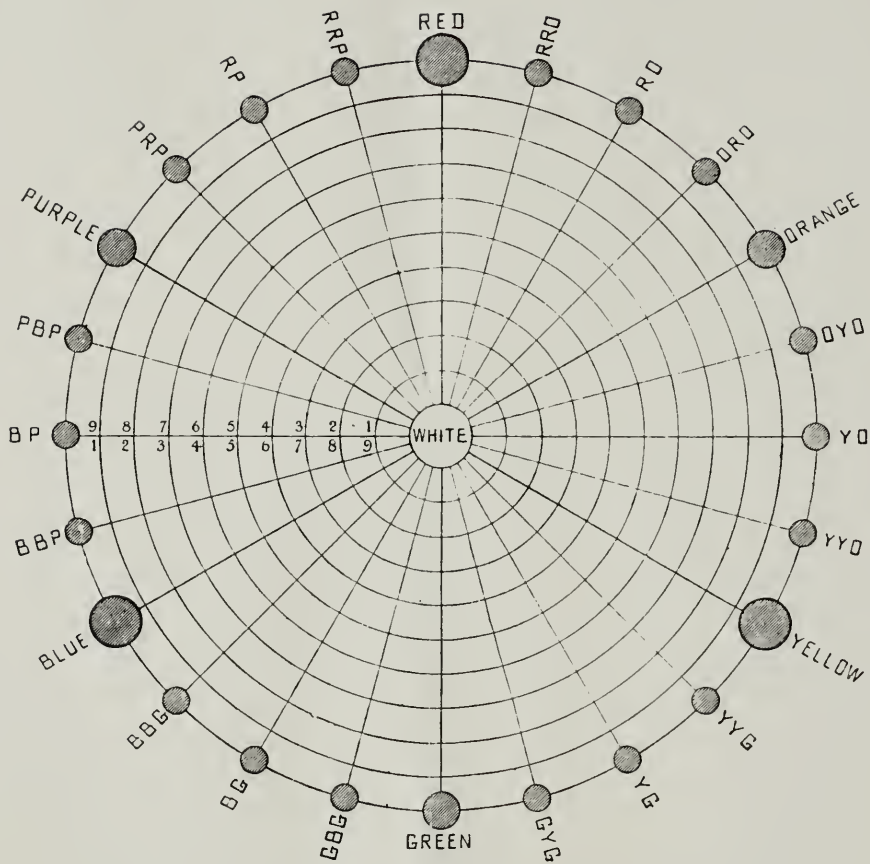


DIAGRAM A.—INDICATING THE PRIMARY AND SECONDARY COLOURS WITH THEIR HUES AND CONTRASTS.

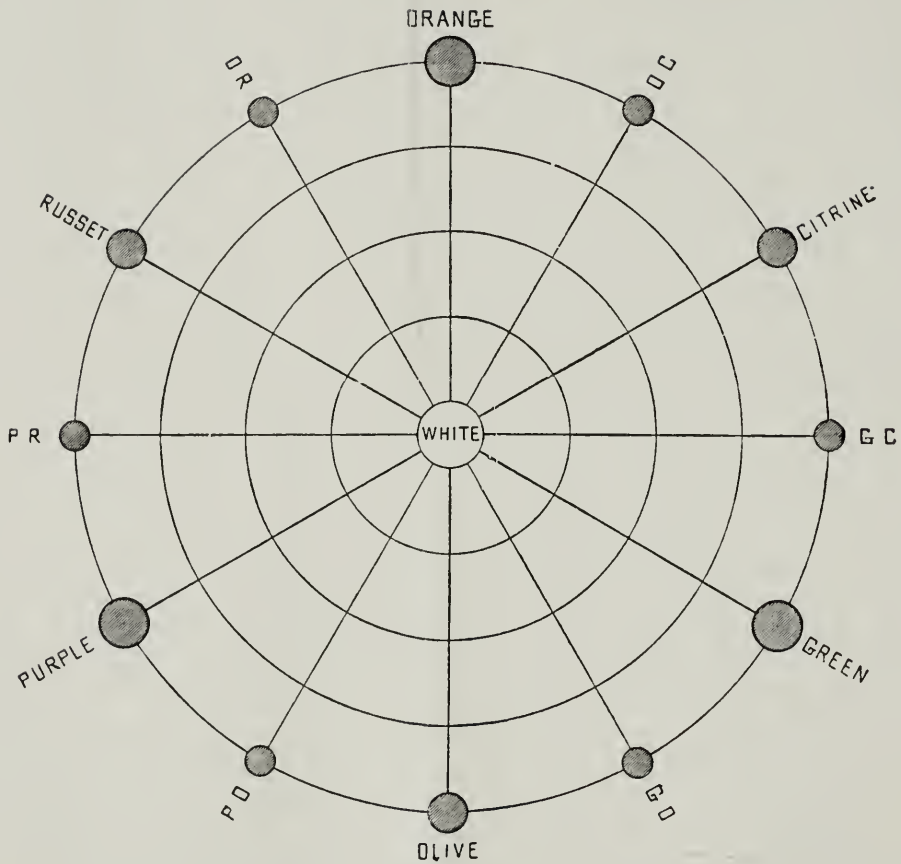


DIAGRAM B.—INDICATING THE SECONDARY AND TERTIARY COLOURS WITH THEIR HUES AND CONTRASTS.

