

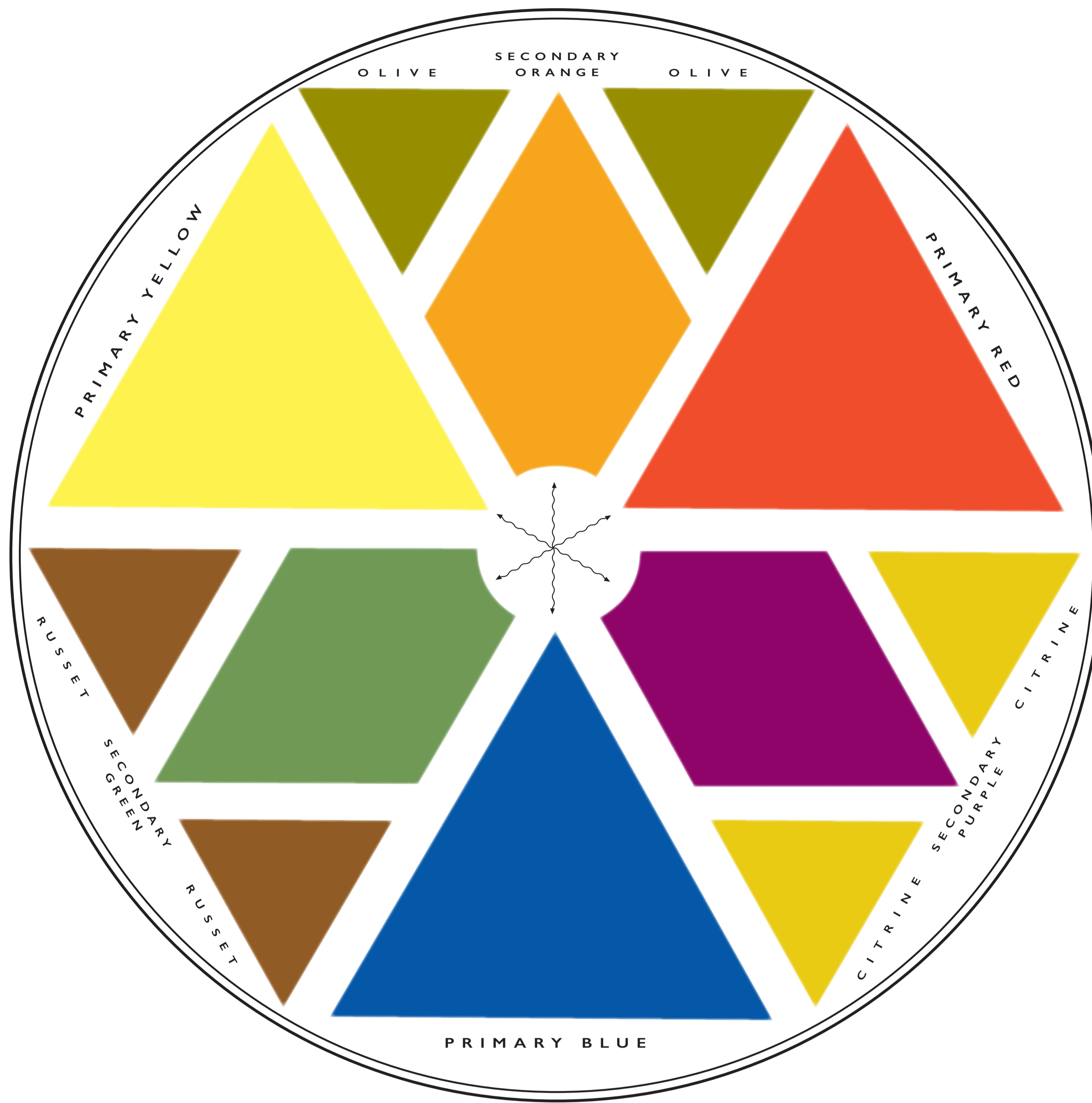
# A DIAGRAM TO ILLUSTRATE THE HARMONIOUS RELATIONS OF COLOUR.

Prepared for the Use of Schools in connexion with the  
DEPARTMENT OF PRACTICAL ART.

## Laws of Harmonious

I.  
THERE are three simple or primary Colours which cannot be produced by mixture:—namely, YELLOW, RED, and BLUE. From these three in various proportions all other Colours are composed.

II.  
TWO primary Colours being mixed a secondary Colour is the result. Thus RED and YELLOW produce the secondary ORANGE: BLUE and YELLOW, GREEN: and RED and BLUE, PURPLE.



## Relations of Colour.

III.  
THE mixture of secondary Colours produces the tertiary Colours. Thus ORANGE and GREEN, produce *Citrine*: PURPLE and GREEN, *Olive*: ORANGE and PURPLE, *Russet*: each tertiary therefore is composed of two secondaries, and is in harmony with the third, or that which does not enter into its own composition: thus Citrine is in harmony with Purple, Olive with Orange, and Russet with Green.

IV.  
ALL these are called *Hues* of Colour which may be diluted into *tints* by White, or deepened into *shades* by Black.

V.  
TO satisfy the eye and produce Harmony of Colour, the presence of all the three primaries is required, either pure or in combination: thus RED when not supported by due quantities of pure YELLOW and BLUE is harmonized by the secondary GREEN, which is a union of those two primaries: and which is therefore called the complementary colour of RED; for the same reason PURPLE is complementary to YELLOW, and ORANGE to BLUE.

N.B. The arrowheads in the centre of the Diagram point back to the opposite complementary or harmonizing Colour of the primaries. The tertiary colours are in harmony with the secondary with which they are grouped in the diagram.

## Some Qualities and Properties of Colour.

VI.  
YELLOW is of all Colours the nearest allied to light, whilst its complementary PURPLE is the darkest of all *hues*: they contrast therefore as to light and dark.

VII.  
RED is the most exciting and positive of all colours, its complementary, GREEN, the most grateful and soothing. RED and GREEN are non-contrasting as to light and dark, but they are contrasting as to their power of exciting the eye and as to power of Colour.

VIII.  
BLUE is the coldest and most retiring of all Colours: its complementary ORANGE the warmest and most advancing. Their contrast is both as to advancing and retiring, and as to hot and cold.

IX.  
WHILST the union of two primaries results in a new and perfect hue, every mixture of the three has a tendency to neutralize or destroy Colour: from this cause the tertiary compounds are far more neutral than the secondaries. The full neutralizing power of the primaries is in the proportion of three YELLOW, five RED, and eight BLUE, since so mixed they completely destroy one another.

X.  
IT should be remembered that as any one of the primary colours, by mixture with either of the others, loses its purity and becomes *in a degree* secondary, the secondary which is complementary to it must contain more of the remaining primary: thus if RED tends towards *Scarlet*, which is an *Orange-Red*, (a Red with Yellow in it) the GREEN to be truly complementary should incline towards the remaining primary, BLUE, and be a *Blue-Green*: when the RED, on the contrary tends towards *Crimson* which is a *Purple-Red*, (a Red with Blue in it) then the complementary GREEN should incline towards YELLOW, and be a *Yellow-Green*: and the like rule holds good as to the other primaries. It is to be remarked that the material Colours of the painter are only the representatives of Colour, more or less perfect, yet still defective.

It is desirable that every Student should make a copy of this Diagram as soon as possible for his own use and be ready to answer the questions which have been prepared to accompany it.

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An enlarged Diagram about 6 feet by 4 feet is prepared for large Schools, and may be had of the Publishers.