REEVES' COLOUR WHEEL.

The Colour Wheel consists of two discs, each divided into nine segments. The nine segments in the lower disc are the three transparent Primary pigments, Gamboge yellow, Crimson lake, Prussian blue, also six Secondary colours, made by their admixture and arranged in a spectrum sequence. Between the yellow and crimson will be found yellow-orange and crimson-orange; between crimson and blue, red-violet and blue-violet; between blue and yellow, blue-green and yellow-green.

These are not true spectrum colours but represent such a spectrum as can be made with these three Primary pigments. They are the three colours generally found in any box of water colours, however small.

The upper disc contains three opaque or heavy Primaries viz :—Vermilion red, Ultramarine blue and Yellow ochre. Then follow three Tertiary colours made by mixing all the three transparent Primaries of the other disc. These we may call Olive, which is a greenish colour because it contains a small proportion only of crimson and much blue and yellow; Russet, which is brownish as it contains only a little blue and much red and yellow; and Neutral tint which is purplish as the red and blue preponderate. The three remaining colours on the upper disc are Black, White and, between them, a pure Grey made from black and white.

These discs may be used to demonstrate Secondary and Tertiary colour formation, but THE MAIN PURPOSE of the apparatus is to assist the Teacher and Student in the study of HARMONY and CONTRAST.

As the segments in the upper disc are perforated, it is evident that any of the nine lower colours may be viewed as a design on the background of any of the nine colours on the upper disc, seen in isolation through the window in the frame, and thus eighty-one combinations may be made.

ON HARMONY.

— By —

HENRY T. WYSE.

Colour harmony depends upon several factors, but principally upon the TINTS and QUANTITIES of the colours employed. Any two colours can be made to harmonise provided the relative quantities of each are properly proportioned. Two colours can be harmonised more easily than three or more. Beautiful colour may be achieved more easily by the use of a limited than by the use of an unlimited palette. One bright and one dull colour are usually harmonious together, provided the bright one is used sparingly. Colours which are like each other are more harmonious together than those which are utterly unlike; thus orange and brown (which both contain yellow and red) are easily harmonised, while green and red (which are utterly different) require more skill in arrangement. Grey, Black and White harmonise with any colour as they are neutral and do not compete with bright colours. All the warm colours (Red, Yellow, Orange, Brown) harmonise with each other, while the cold colours (Blue and certain Greens, Greys and Purples) are also usually harmonious together. When bright colours ONLY are used in a harmony the effect is liable to be garish, when dull colours only are used the effect is likely to be depressing. A judicious use of both bright and dull colours usually produces an interesting harmony of colour.

There is practically no limit to the variety of tints which may be obtained by mixing the primaries (Red, Blue and Yellow) together in varying proportions. Pure or Neutral Primary pigments do not exist. Every so-called primary pigment contains a small quantity of another or other primaries. Thus Gamboge yellow is slightly green, containing blue as well as yellow, while Yellow ochre is slightly grey, containing both blue and red as well as yellow. Ultramarine blue is slightly purple, containing a trace of crimson, while Prussian blue is slightly green, containing a little yellow. Crimson lake is slightly purple, containing a little blue, while Vermilion contains, besides red, a good deal of yellow.

The truth of many of the foregoing statements may be demonstrated by the use of the Colour Wheel. If the white perforated disc is kept stationary in the window opening, and the separate colours of the lower disc slowly rotated in turn, it will be seen that these under colours appear very strong and bright against the white ground. If the next sector of the upper disc (grey) is brought into position and the under colours slowly revolved, it will be noticed that nearly everyone of them harmonises with the quiet grey ground. The effect of the black ground is to increase the contrast in most cases. By moving the upper disc and bringing each successive sector into position, then slowly revolving the lower disc, a great many two-colour harmonisers may be produced. When the upper and lower colours are NEARLY the same it will be noticed that a QUIET harmony is produced, and that when they are quite different a sharp contrast is obtained. Colour schemes may be barbaric in splendour and yet harmonious, or they may be tender and placid.

A knowledge of colour harmony can only be gained by experience, and one should be very slow to accept such second-hand information as "blue and green should never be seen," or "two reds never go together."

REEVES' COLOUR WHEEL

ARRANGED BY HENRY T. WYSE
TO ASSIST THE TEACHER AND
STUDENT IN THE STUDY OF
HARMONY AND CONTRAST

PUBLISHED AT TWO SHILLINGS
BY REEVES & SONS, LTD., LONDON.

REEVES' COLOUR WHEEL

ARRANGED BY HENRY.T.WYSE.

BLACK