

The Printer's Miscellany.

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CONTRAST OF COLORS.

It is wrongly supposed that the art of arranging colors so as to produce the best effects in printing is entirely dependent on the taste of the operator; for harmony is determined by fixed natural laws. The increasing demand for decorative or ornamental work renders it of some importance to the letter-press printer to make himself acquainted with these laws; as, without some attention to them, the most elegant designs of the type-founder, and the finest inks that can be made, may yield but an indifferent, if not a decidedly displeasing, result.

The following remarks will be of use to persons to whom the subject is new; but for a thorough explanation of it they should refer to Chevreul on *Colors*—a valuable work in the French language, which has been translated into English:—

I. We may, in the first place, consider WHITE LIGHT as composed of three primary colors—blue, red and yellow—duly blended; these three, in an infinite variety of proportion, serving to produce all the hues in creation. If we take any two of these primaries and mix them, we have a *secondary* color. Thus, blue and red form *violet*, blue and yellow give *green*, red and yellow make *orange*. Each of these secondary colors harmonizes perfectly with the primary which does not enter into its composition. Violet, for instance—itself a mixture of red and blue—harmonizes with yellow; green, having no red in its composition, agrees well with red; orange, in the same way, forms a perfect contrast with blue. Either of these contrasts has the effect of mutually brightening the colors employed; a red and a green, etc., being more beautiful when placed side by side than when viewed singly. This is termed the HARMONY OF CONTRAST OF COLORS; and a good example of it is seen in the scarlet geranium, or the holly; the one showing a light green leaf opposed to a bright red flower, and the other a deep green leaf with a dark red berry.

The *mixing* of colors is a very different thing from *contrasting* them; for, strange as it may seem, although one combination of the primary

A writer says the most cross-grained are by no means the worst of mankind, nor the humblest in station the best polished in feeling.

We often quarrel with the unfortunate to get rid of pitying them.—*Vauveugues*.