

TWO COLOR COMBINATIONS.

PRINTERS who are not accustomed to color work, and desirous of experimenting in a branch of the art which is every day coming more into use, says the Paper and Printing Trades Journal, should begin with inks purchased ready made from the ink manufacturers, and also procure a tin of varnish or white ink, or one of the special preparations sold under various names. The latter are used to reduce the colored ink, and produce varied tints or shades of them. The one essential in using colored inks is to observe perfect cleanliness.

The tyro in this branch of typography usually errs, not in the way he uses, but in the way he chooses his colors. We receive from time to time, many specimens of color work that are quite unexceptionable from a mechanical point of view, but are marred by an injudicious selection of colors, not only in relation to each other, but to the color of the paper on which they are printed. It may assist beginners if we present a list of useful and attractive combinations, which are also legitimate ones. The list is taken from Noble's "Color-Printing," published some years ago, but now out of print.

Combinations of color in two workings, on white ground:—

Bright green and vermillion red.	Ultra-marine and maroon.
Bright green and carmine.	Ultra-marine and warm brown.
Bright green and purple.	Light blue and bright orange.
Bright green and warm brown.	Purple lake and bright yellow.
Bright green and orange.	Crimson and bright yellow.
Ultra-marine and carmine.	

Combinations in two colors upon pale yellow grounds which incline more to lemon than to orange:—

Yellow green and carmine.	Bright green and red brown.
Yellow green and maroon.	Bronze color and carmine.
Sage green and maroon.	Bronze color and purple.
Sage green and carmine.	

Combinations in two colors upon pale yellow grounds which incline more to orange than to lemon:—

Bright pale ultra and orange.	Bright ultra and bronze color.
Bright blue green and orange.	Bright ultra and red brown.
Bright blue green and carmine.	Bright ultra and red purple.
Bright ultra and carmine.	Bright purple and orange.
Bright ultra and maroon.	Bright purple and carmine.
Bright green and maroon.	

Combinations in two colors upon pale purple grounds:—

Red purple and ultra.	Blue purple and crimson.
Red purple and blue green.	Ultra-marine and carmine.

Combinations in two colors upon pale green grounds of a bluish tone:—

Ultra-marine and carmine.	Deep blue green and carmine.
Ultra-marine and red purple.	Deep blue green and maroon.
Deep blue green and red purple.	

Combinations in two colors upon pale blue grounds:—

Deep ultra and red purple.	Bright green and red purple.
Deep ultra and carmine.	Bright blue and red purple.
Deep blue green and carmine.	

Combinations in two colors upon pale green grounds inclining to yellow:—

Bright green and carmine.	Bright green and maroon.
Bright green and purple.	Sage green and either of the above.
Bright green and red brown.	

Combinations in two colors upon pale pink grounds:—

Carmine and bright ultra-marine.	Purple and bronze color.
Carmine and bright green.	Light ultra and bronze color.
Carmine and blue purple.	Red purple and yellow green.
Carmine and bronze color.	

Combinations in two colors upon deep buff grounds:—

Maroon and deep blue green.	Deep purple brown and carmine.
Maroon and deep ultra.	Deep blue purple and carmine.

Combinations in two colors upon light brown grounds:—

Carmine and deep purple.	Red purple and deep green.
Carmine and deep green.	Deep brown and deep green.
Carmine and black.	Deep brown and black.
Maroon and deep green.	

Combinations in two colors upon green grounds of medium strength:—

Deep green and deep purple.	Deep green and carmine.
Deep green and maroon.	Black and carmine.

It will be noted in the foregoing examples that the governing principle in most cases, is, that one of the contrasting colors is a deeper tone of the color on the ground. If it is necessary to

use gold, instead of one of those contrasting colors, the printer will always be right if he retains the color which is a deeper tone of the ground, and substitutes gold for the other colors. Thus, in the combination upon a pale pink ground, carmine and ultra-marine are given. The blue should be omitted and gold used instead—and so on throughout the whole series.

AN INDEPENDENT JOURNAL.

I SHOULD call that an independent journal which, while printing the principles, platforms, and events concerning all parties, as they occur, boldly comments upon them, and gives to its readers an unbiased opinion. Not necessarily to suggest a medium course, or name a candidate or platform of its own; but to point out the weaknesses or strength of those which exist, and suggest wherein the policy of either would be of the most good for all. Not to suppress a good point made by either side, because it did not meet its views; but to publish it, and state wherein it differed. To publish the transactions of all parties truthfully, without enlarging, distorting, or suppressing any part of them. Not to unnecessarily eulogize one candidate, nor cause unfounded aspersion upon another. To show the right and the wrong, according to the evidence presented; but to leave the passing of sentence to the intelligence of its readers. There is as wide a difference between neutrality and independence as there is between the latter and partisanship, in this matter.

An alleged independent newspaper, which flaunts in the breeze the flag of any party, or taxes its principles as its own, is sailing under false colors, like the merchant who sells an inferior article under a well-known good name, for the sake of extra profit. The people surfeit of it, and then comes the alternative—either to adopt the party, or cease publication.—J. G. Hodgkinson.

ADVERTISING RATES.

AFTER an endeavor for several years to establish a system of graded rates that would be just to the advertiser and publisher, and convenient for use in the business office, I have abandoned the principle entirely. Advertisers in our columns, giving promise of remaining three months or longer, are charged uniformly at the rate of one dollar an inch per month, regardless of amount of space occupied. Short-time advertisers pay eighty cents a week for the first insertion, and forty cents a week each additional insertion, for each inch of space.

This system has in it as many elements of fairness as the most elaborate table. Every customer is given space at the same rate; and, when collections are made monthly as they should be,—it is a very easy matter to figure the amount due from each advertiser to the end of the month, whether the advertisement has been running a full month or less.

Where advertisers are given a guaranteed position, as top of column, alongside reading, etc., a charge of twenty-five per cent. additional is made, and this is as easily figured as the above.

Where a regular advertiser uses additional space for a few weeks, he is charged pro rata, and ten cents an inch extra for space occupied, to cover cost of composition and rearrangement of forms.—M. M. Alderson, Bozeman Courier.

The Clinton (Ont.) News-Record will appear this week in new dress from Miller & Richards' foundry. Mr. Todd seems to be very progressive.