

# HARTY

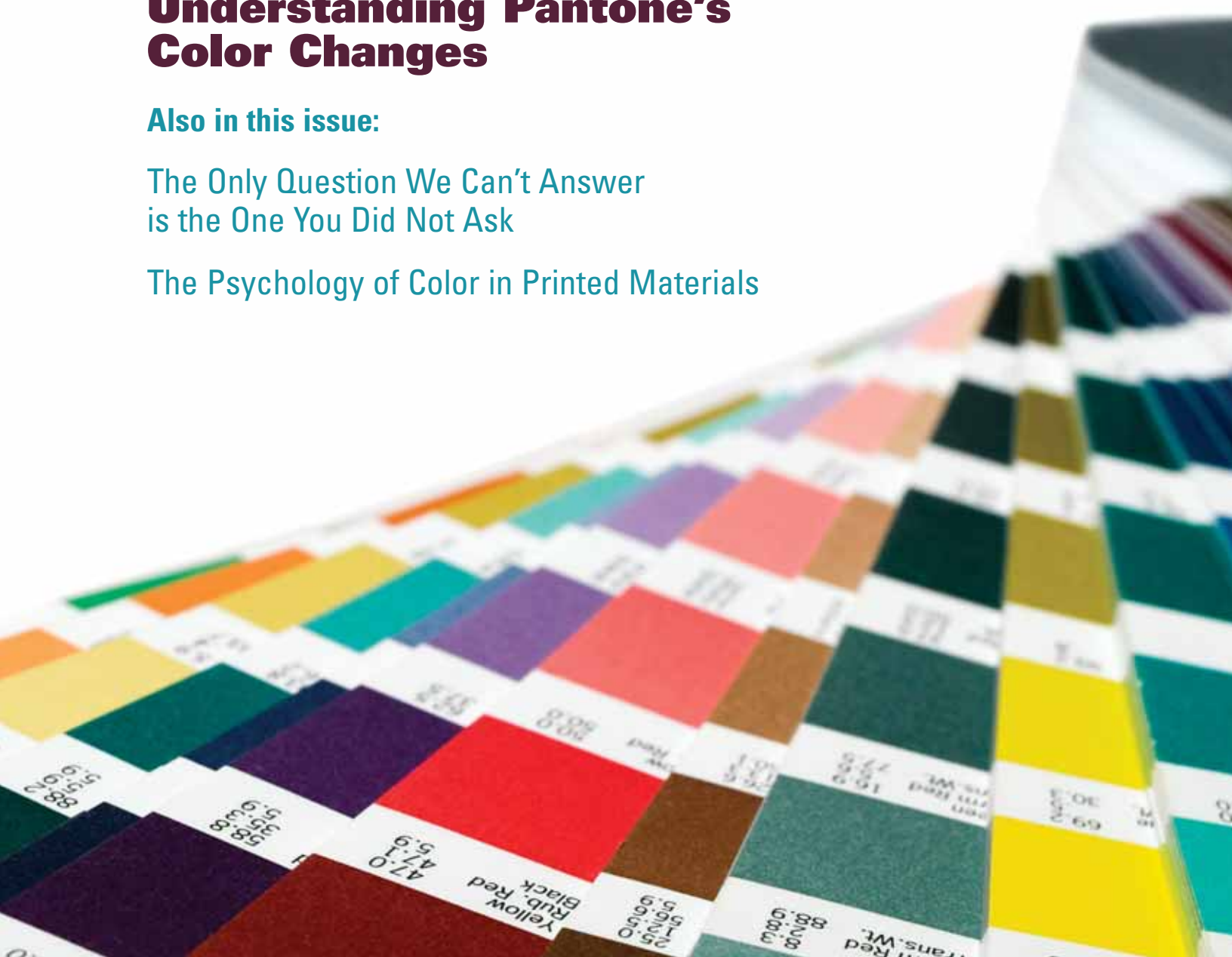
## Advisor

### **Understanding Pantone's Color Changes**

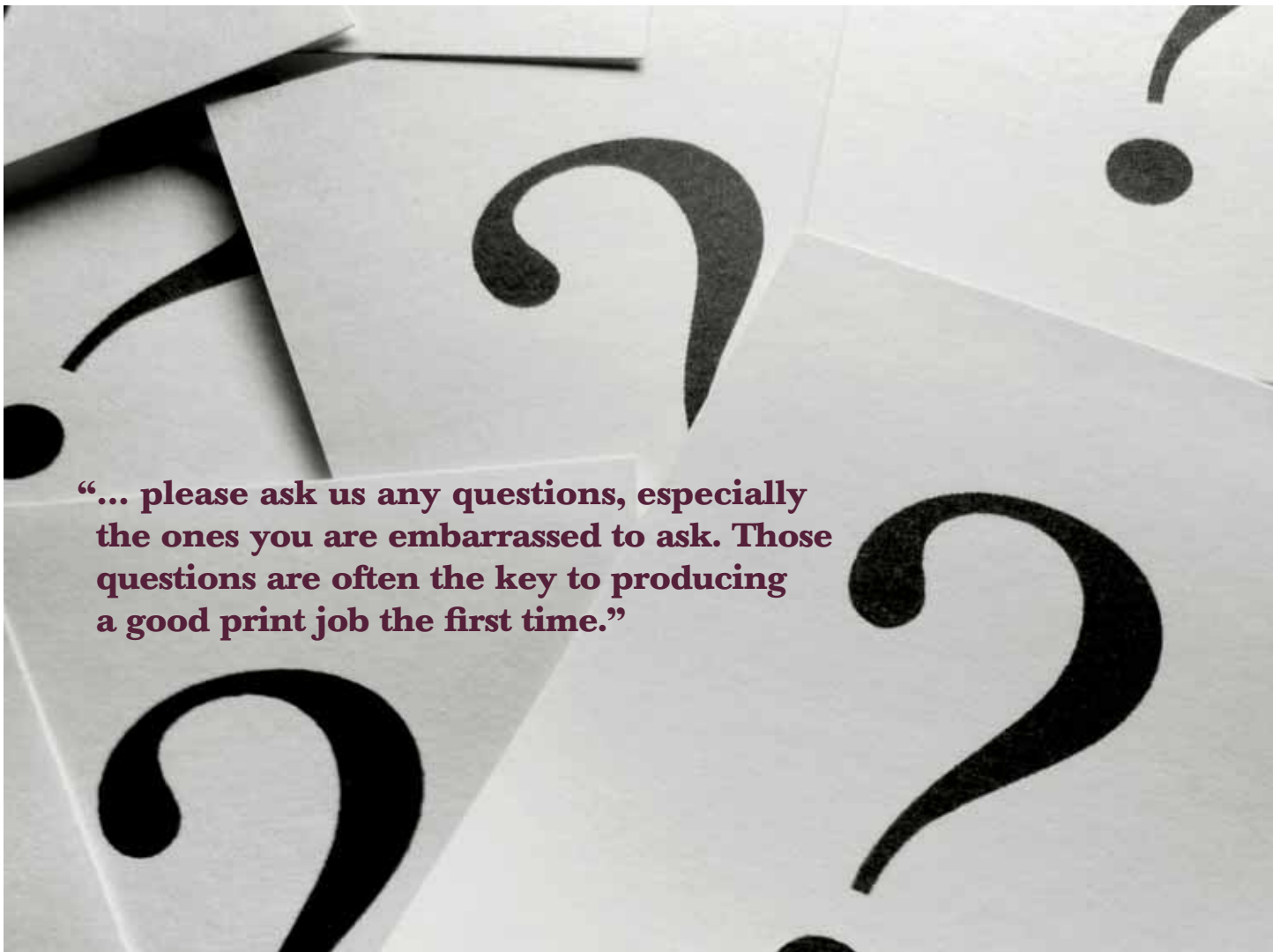
Also in this issue:

The Only Question We Can't Answer  
is the One You Did Not Ask

The Psychology of Color in Printed Materials



**THE ONLY QUESTION  
WE CAN'T ANSWER IS THE**



**“... please ask us any questions, especially the ones you are embarrassed to ask. Those questions are often the key to producing a good print job the first time.”**

**ONE YOU DID NOT ASK**



**We want you to ask us how best to prepare your print job. And we want you to feel comfortable calling us at any time to ask just “one more question.” The more chances you give us to help you, the more likely we can help you print a better product. If we give you the quality and service you like, we will start to build a long-term relationship that benefits us both.**

So please ask us any questions, especially the ones you are embarrassed to ask. Those questions are often the key to producing a good print job the first time. We want you to ask questions like “What is the difference between spot and process colors?” or “Why doesn’t my three-fold brochure back up nicely when I do it?”

To help start the process, we came up with several common questions and their answers. Hopefully, seeing these questions will prompt you to ask your own.

### **Question: When should I call you to discuss an upcoming print job?**

**Answer:** Call us as soon as possible. The earlier we discuss a job, the more time we have to prepare. For instance, a job with a complicated or fancy binding might take more time. The earlier you call us, the sooner you know how long to budget for time. And we can’t tell you about a better, cheaper or smarter way to do something unless we know about the job you’re doing.

### **Question: What is the difference between spot and process colors?**

**Answer:** Process colors use varying amounts of the three subjective primary colors (cyan, magenta and yellow) plus black ink to produce the illusion of true “photographic” color. Spot colors are any number of inks used to make that exact color or shade on the page. Spot colors are commonly used for brochures and newsletters. You should use process colors

whenever you want to show people and things “as they are.” Advertising, marketing and packaging pieces often require process colors.

### **Question: Why doesn’t my three-fold brochure back up nicely when I do it?**

**Answer:** Probably because you set it up as three equal-width panels. A well-built three-fold brochure has two equal-width panels and one slightly narrower one to fit inside the fold. To turn an 8.5 x 11-inch sheet of paper into three folds, two of the folds should be 3.7 inches wide, and the short panel should be 3.6 inches wide. Because of the panel-width variation, you need to build a three-fold brochure in QuarkXPress, Adobe InDesign or another page-layout program. Word processing software does not have the level of control necessary.

### **Question: What kinds of issues do people usually forget to ask about?**

**Answer:** Finishing options and turnaround times are two of the common print issues people forget to discuss up front. For instance, if you don’t tell us that you want something folded until after we have printed it, it will cost you extra time. If we know up front, we can sometimes fold pieces as they come out of the press, thereby saving time.

### **Question: When does paper matter, and how can I learn more about it?**

**Answer:** Paper always matters. Paper is probably the biggest variable in a print job. The weight, finish and style of a paper can change the way printed ink looks and how we can fold or cut the paper. Call us or set up an appointment so we can discuss paper with you and show you different samples.

# UNDERSTANDING PANTONE'S COLOR CHANGES



“With Pantone swatch books, you can see a sample of the actual ink on paper. This way you don’t have to guess when you select colors in your projects.”

**A**s a graphic designer, the name Pantone should be familiar to you. Most designers and virtually all printers use Pantone color guides as a reference tool. The color you see on your monitor screen or printout might be quite different from the color that ends up printed on paper by a printing press. With Pantone swatch books, you can see a sample of the actual ink on paper. This way you don’t have to guess when you select colors in your projects. Although the swatch books might seem somewhat pricey, they are a worthwhile investment.

Pantone has swatch books that show inks printed on coated and uncoated papers. The process book gives you the cyan, magenta, yellow and black (CMYK) values used in four-color process printing. Pantone also offers swatch books for spot colors or Pantone Matching System (PMS) colors.

Unlike CMYK process printing, PMS colors are printed with a single ink. If a client specifies PMS 320 blue for a logo, he is talking about a solid color ink. In fact, many times designers are told to use a specific PMS color in a printed document, and then run into problems. One of the realities of printing is that not every spot color can be matched exactly using CMYK inks. If a color needs to match absolutely perfectly because of corporate logo standards, you might need to use the PMS color. However, this means that the printer actually has to run a separate plate for that single PMS ink color. Obviously, adding that extra plate incurs extra charges. You should proof your separations to make sure that you have specified colors correctly. It’s all too easy to inadvertently add unintended spot colors into your job.

For years, Pantone offered another guide called the Pantone Solid to Process Guide, which showed the CMYK equivalents of many PMS colors. Pantone replaced this guide with a system called Pantone Color Bridge in an effort to make the spot color to CMYK breakdown more accurate. Unfortunately, this change

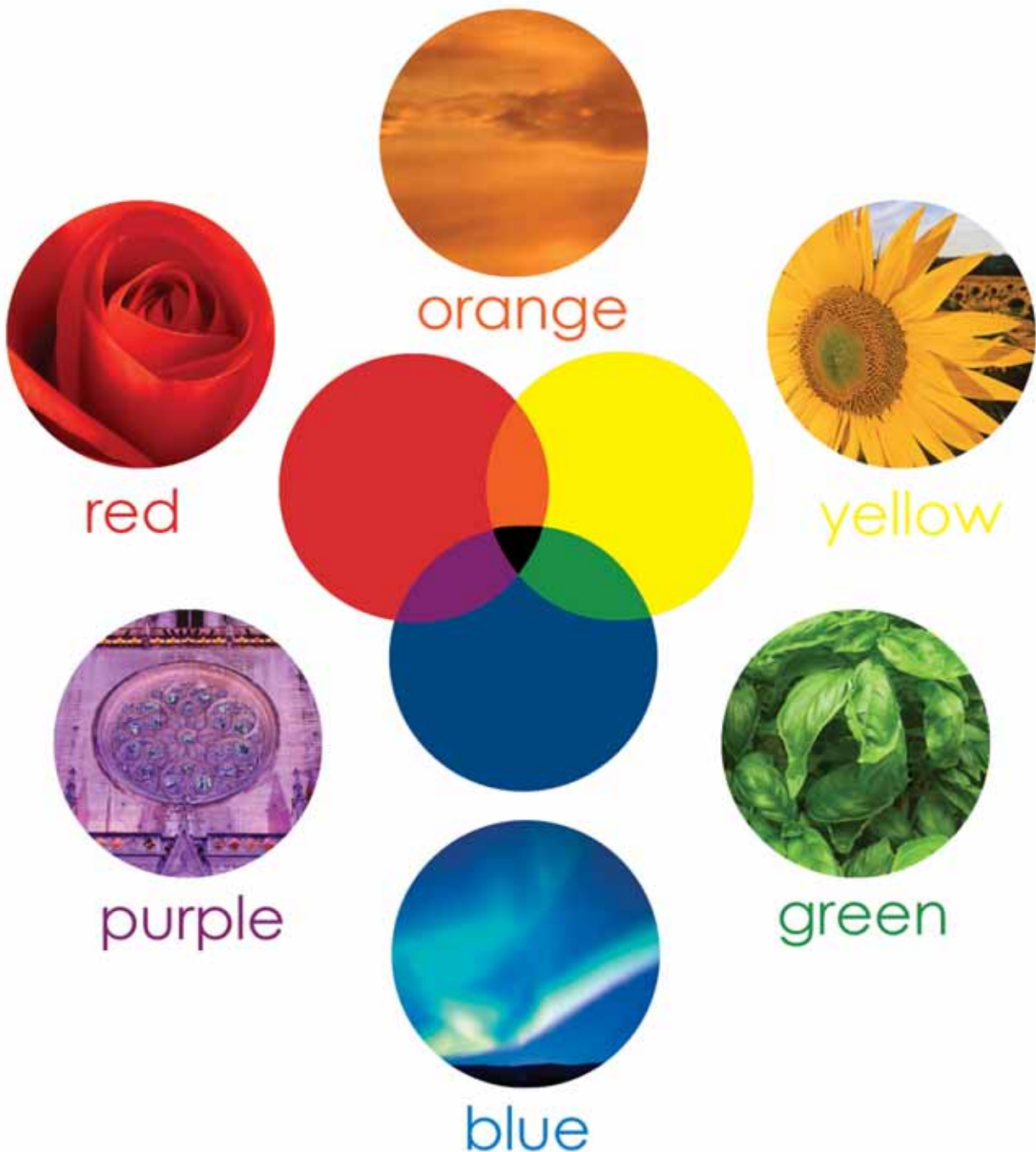
hasn't been particularly well publicized and people don't necessarily update their swatch books or their software very often.

Many people still use the old swatch books, and the old spot-to-process formulas remain in many software applications. It's important when you are designing to make sure all your applications are using the same color specification. For example, if the marketing department is doing the cover of an annual report and the editorial department is working on the inside pages, you need to make sure everyone is specifying the exact same color using the same color system to avoid color shifts. If one person or department uses Color Bridge, everyone needs to follow that lead. Similarly, if you have exported an EPS graphic with the old color values and then import it into InDesign, which uses the new Color Bridge values, the colors won't match correctly.

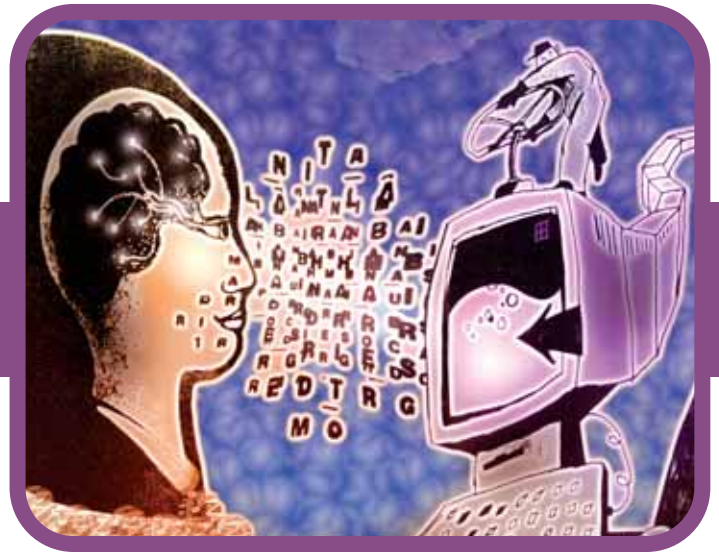
Fortunately, Pantone has made it easy to get everyone on the same playing field. The company offers a Color Bridge installer as a free download from their Web site at <http://www.pantone.com> (click Support and then Color Library Updates). You need to become a "member" of the site first. After you download the new libraries, the installer loads the Color Bridge CMYK library into your graphics programs. When you select the colors from the library, the CMYK values will be consistent with those in the new Pantone Color Bridge guides.



# THE PSYCHOLOGY OF COLOR IN PRINTED MATERIALS



# The Right Side



**When you design a piece that will be printed in color, you have to make decisions on the colors to use. Rather than just selecting the first color swatch your mouse happens to click upon, it pays to think about the impact your color choices have on the end product. According to the Institute for Color Research, “all human beings make a subconscious judgment about a person, environment or item within 90 seconds of initial viewing, and between 62% and 90% of that assessment is based on color alone.” Clearly, the impact of the colors you select is considerable, so you want to put some thought into your choices.**

Unfortunately, people’s perceptions of color vary and their views on colors are quite subjective. However, some factors are reasonably consistent. For example, if you’ve ever walked into a Target store and heard children screaming, consider all those red walls. Red is a strong, bold color that is energizing. (The kids in Target are certainly wound up in any case.)

Although red might not be the greatest choice for store walls, it can be effective in marketing materials because it adds a lot of punch. When it comes to your printed pieces, the addition of a bold, exciting color can be a good thing because it gets noticed.

The old saying “a picture is worth a thousand words” applies to color. The addition of color makes an impression on people. Studies have shown that people read and remember color ads more than black-and-white ones because the color holds their attention longer.

Because colors appear in nature, many times you can evoke a mood or idea just with color. For example, blue appears in the sea and sky, making it a good choice for anything having to do with water or air, such as a logo

for an air conditioning, airline or aquatic company. In much the same way, because green is associated with nature and plants, you might use it for projects having to do with landscaping, nutrition or ecology.

Be sure to consider your color choices in the context of the other colors in your marketing materials. At the most basic level, black text on a white piece of paper is always going to have the highest contrast. White text on a black background can be somewhat more difficult to read, but still has a lot of contrast. The situation gets much more complicated when you add color into the equation because a color can look completely different, depending the colors near it.

For example, if you place red on a black background, it appears brighter and larger than it does on a white background. If you place red on a reddish or orangey background, that same brilliant red can fade out. And if you place the red on the wrong background, such as blue, it can almost appear to vibrate.

In your printed materials, it’s a good idea to use color to direct the reader’s eye to the most important areas of the page. More is not necessarily better when it comes to color. The old adage holds true that when you try to emphasize everything, often you emphasize nothing. A brochure is supposed to be read, therefore you should use color judiciously as a tool to help the reader comprehend your message.

A whole rainbow of colors is available to you. With a little common sense, it’s easy to use color effectively to enhance your marketing materials. Choose your colors wisely and you’ll be rewarded with powerful brochures and collateral materials that get your ideas across.



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## About us

Harty was founded in 1900, employs 93 contributors, and is in the top 2% of the printing industry. Harty blends technology with talented people to offer you an extensive array of full-service capabilities in printing, direct mail, and marketing communications. Your peace of mind is our main concern.

## About this issue

### **Programs used:**

Quark XPress 6.5  
Illustrator CS2  
Photoshop CS2

### **Paper used:**

100 lb. McCoy  
Silk Text

### **Ink used:**

Hostmann-Steinberg  
Alpha-Veg Process Colors

### **Coating used:**

Coating & Adhesives Corp.  
Low Curl Satin Aqueous

### **Computers used:**

Mac G5

### **Press used:**

Man Roland 700 Series 7  
color with in-line coater

### **Bindery used:**

Lawson Programmable  
Cutter  
MBO Continuous Folder  
Muller-Martini Minuteman  
Saddle Stitcher