

# CMYK + Design and File Preparation Guidelines



These are your spot colour options. Use one or a combination of the three in various layers to create your design. You can flood 100% Silver as an underlying layer for example, and add toner on top. Alternately, you can use a screen of your spot as an overlay, or a knockout.

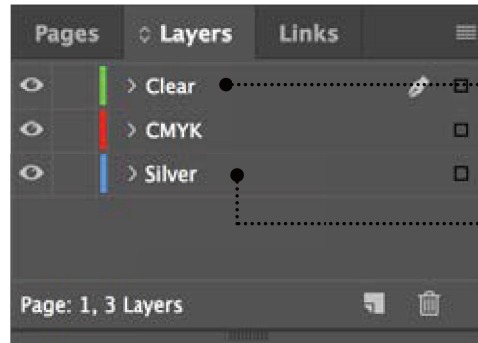


Spec as 100% Magenta and name "Clear"

When it comes to designing for the “wow,” *it’s all about thinking in layers.*

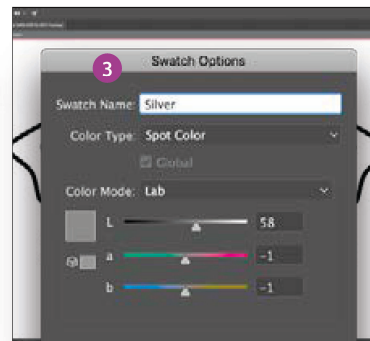
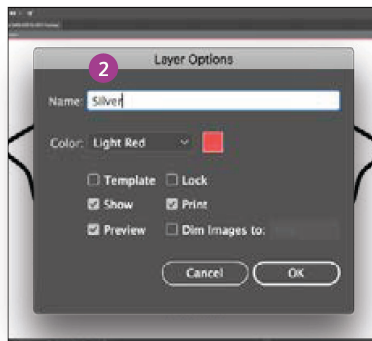
**Layers should be arranged in your files to mimic the order in which the Specialty Dry Inks are applied at the press.** A metallic layer of Silver or Gold may be applied as the first layer on the page, creating an underlay for the iridescent hues

CMYK elements are in the middle, and Silver, Gold, or Clear may be used on top as a spot overlay.



## Add a spot effect to graphics or text.

While this example uses Adobe® Illustrator®, the same concepts apply in Adobe® InDesign®.



**1** Import vector objects, draw and fill a shape, or select text that will have the **Silver** Dry Ink applied in Adobe® Illustrator®.

**2** Add a new layer and name it **Silver**. Cut and paste your objects to that layer.

**REMEMBER:**  
Capitalisation of both the layer and colour name is important!  
It lets the press know where to apply the Specialty Dry Ink.

**3** Add PANTONE® 877C Silver to your file. Designate it as a **spot colour** and name it **Silver**.

**4** Select the objects in your layer and fill them with the **Silver** colour.

If the objects will be placed on top of a photograph or field of colour and you do not want the background to show through, select **Knockout Group**. If you do want to see the background – for example, an image under Clear – select **Multiply**.

# Specify popular metallic spot colours.

Looking to add bronze or a metallic blue to your designs? These colour mixes will help you create specific spot metallic hues.

These metallic hues use SILVER as an underlay:



Cyan:	<b>35%</b>	Cyan:	<b>29%</b>	Cyan:	<b>26%</b>	Cyan:	<b>34%</b>	Cyan:	<b>60%</b>	Cyan:	<b>55%</b>
Magenta:	<b>43%</b>	Magenta:	<b>54%</b>	Magenta:	<b>63%</b>	Magenta:	<b>50%</b>	Magenta:	<b>26%</b>	Magenta:	<b>22%</b>
Yellow:	<b>52%</b>	Yellow:	<b>64%</b>	Yellow:	<b>44%</b>	Yellow:	<b>22%</b>	Yellow:	<b>24%</b>	Yellow:	<b>39%</b>
Black:	<b>15%</b>	Black:	<b>15%</b>	Black:	<b>16%</b>	Black:	<b>20%</b>	Black:	<b>22%</b>	Black:	<b>15%</b>
Silver:	<b>50%</b>	Silver:	<b>50%</b>	Silver:	<b>50%</b>	Silver:	<b>40%</b>	Silver:	<b>50%</b>	Silver:	<b>50%</b>

Why can't I just specify metallic colours from my PANTONE® swatch book? Great question! PANTONE® uses a proprietary method to achieve their metallic colours with offset inks. Since the gamut of offset and digital printing varies, PANTONE® metallics won't translate exactly to the Production Press. Your print service provider should have more swatches available to reference if you need metallic spot colours beyond what's shown here.

These metallic hues use GOLD as an underlay:



Cyan:	<b>0%</b>	Cyan:	<b>37%</b>	Cyan:	<b>40%</b>	Cyan:	<b>9%</b>
Magenta:	<b>40%</b>	Magenta:	<b>58%</b>	Magenta:	<b>40%</b>	Magenta:	<b>29%</b>
Yellow:	<b>15%</b>	Yellow:	<b>70%</b>	Yellow:	<b>50%</b>	Yellow:	<b>23%</b>
Black:	<b>28%</b>	Black:	<b>20%</b>	Black:	<b>18%</b>	Black:	<b>0%</b>
Gold:	<b>75%</b>	Gold:	<b>75%</b>	Gold:	<b>75%</b>	Gold:	<b>75%</b>

## Good communication with your print provider is key!

When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Inks you've selected.

They will need a Specialty Dry Ink **UNDERLAY** station in their Production Press to create metallic hues.

Remember to ask for a press proof on your specified stock. This will help ensure the printed result matches your design intent.