

**Color Chrome M/FX System**  
Design Tips and Tricks

## Color Chrome M/FX for Designers

### Metallic Design Suite

The Color Chrome M/FX System focuses on giving designers the freedom to think outside the box, utilize their same design software programs without spending a fortune to produce what's been created.

Designers have stayed away from metallics in the past because they've heard how difficult it is to print with metallic inks, the process is expensive and the inks were not durable. This is why we have developed our Color Chrome M/FX process.

Our system empowers the designer to develop dramatic effects without altering the final print process. Our goal is to provide you with new design tools to create amazing special effects that will capture your client's imagination.

**Applications:** Brochures, Books, Greeting Cards, Posters, Calendars, Direct Mail, Envelopes, Packaging, Security

Our brochure displays multiple possibilities that can be achieved when using our system. The software is very "user friendly", however images should be selected carefully. Please note that not all images are suitable for this application, we cover these issues in our online FAQs and training modules.

**Compatible with the following software applications:** Adobe Photoshop, Illustrator & InDesign, QuarkXPress

P.02

100% Silver

+

30% Black

=

CL243-S



## *Dimension*

The illustration to the left has been created by adding silver to the background wall and creating dimension through the selective use of Dimensional-FX for the pattern. By retaining areas of contrast between the CMYK and metallic inks it is possible to give movement to the printed image.

## *How does it print*

The silver printing plate is printed underneath the CMYK inks.





## *Fashion*

With specific product shots, such as with fashionware, it is imperative to keep the product looking bright and vibrant for instant impact.

Adding a metallic background to the image and surrounding the product can bring an image to life. Metallic inks naturally amplify the CMYK areas within an image when surrounded by a metallic ink. This creates color hues that seem almost hi-fi in saturation. The combination of these two ink sets entertains the viewer as they move the printed page creating a subliminal message of something special about the product and printed media.







## *Jewelry*

When using metallic inks with high end jewelry, it is recommended to place metallic only into the background of the shot. Metallic inks when seen in poor light conditions are dull and flat so it is important to retain depth and clarity of the premium product by keeping this in CMYK. With the background dulled back, the product leaps off the page.

## *Tip:*

Enhance jewelry brochure work by adding text and tint panels created in contrasting metallic hues to the jewelry, while leaving the photography as CMYK. This technique creates a look and feel of elegance and luxury.

## *Solid colors*

The use of solid metallic panels behind a product shot can turn a lifeless still into something with dimension. Again, placing metallics into backgrounds will bring the image to life. However, it is not always the case that a product has to have a background as an image... the simple use of flat colors can make an image pop, as can be seen in this retro shot.

## *Tip:*

Color harmony is essential when working with metallic inks. Metallics need to be considered just as you would the use of complimentary colors for your CMYK designs. For assistance with your designs, please check out our support on [color-logic.com](http://color-logic.com).





## *Creativity*

Images that contain a flat range of color hues can easily be modified into something rather dramatic. In this instance, we have added color throughout the body of an otherwise green chameleon using Photoshop to give a range of rainbow hues in metallic. We have then added a pattern using Dimensional-FX to create some movement within the animal itself. Now the chameleon stands off from the page with sparkle and dimension as the printed page is moved.

## *Separation preview:*





## Chrome

When working with images that contain chrome content, it is very important to consider where the metallic ink would be placed. In this image, the compass has clearly defined highlight and shadow areas, both of which would not contain metallic luster. The chrome effect is only visible due to the effect of white highlight next to shadow to give the appearance of bright reflected light. If we were to make the compass metallic, it would have very few areas in which we could place the metallic ink. White highlights need to be kept as white, as do the shadows... so again, this image is better off with metallic placed into the background on the map, thus bringing the compass to an even more brilliant clarity by using contrast of CMYK inks next to metallic.



P.08

100% Silver

+

35% Cyan

+

70% Yellow

=

CL047-S





## *Automotive*

Some imagery will have the ability to be a true all-rounder with areas that can easily be made metallic in both the background and subject. When both can be made metallic, it is advised to only ever make one or the other sparkle. Contrast is essential, and by having one area as CMYK and another as metallic, true depth and dimension can be achieved. If both are made metallic, then the image will look flat and lifeless. In this instance we have made the body panels of the car metallic. Notice that we have left all chrome work as CMYK? Images often require masking in order to obtain the best result. The image separation algorithms used to create the metallic channel for you will apply silver to the entire image, it is up to the user to remove silver from areas where you wish to print only in CMYK.

## *Simplicity*

When designing with metallics, we advise you to consider the colors that you are attempting to make metallic. An image area with just one ink color, such as the magenta used in this image will work amazing with silver underneath. The more color you have printing over the silver, the less the silver ink can show through. So colors made up of just one ink, or a combination of low ink values will give the best luster. For example; magentas, cyans, lilac, lime greens and grays.

### *Tip:*

Less is more with metallic inks. Your metallic designs also need white paper areas and good contrast between CMYK and metallic inks in order for it to come to life.



P.10

100% Silver

+

70% Magenta

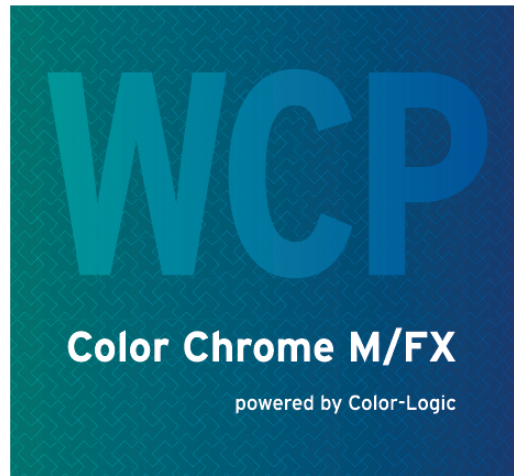
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CL187-S



*The world of print* is going through many changes and we look forward to working with our customers in order to meet the demand of those new challenges and opportunities.

Print provides exceptional value and our goal is to provide special effects which *enhance the value of print.*



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