

TYPES OF COLOR

SPOT COLOR

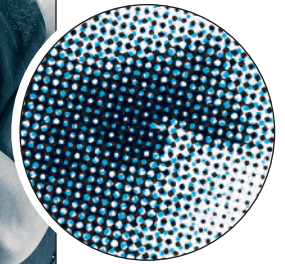
Ordinarily, printers use just one color of ink: black. But for a little extra money, they'll add a second ink to the press — a *spot color* — to let you print pages in a new hue.

(For even more money, you can add several spot colors to your paper. But unless you can coax an advertiser into sharing the color and footing the bill, you could blow your whole printing budget on a few colorful pages.)

Any single color — green, orange, turquoise, mauve, you name it — can print as a spot color. But because readers are so accustomed to basic black and white, any added color has instant, dramatic impact. So proceed with caution. Some “hot” colors (pink, orange) are more cartoony than “cool” ones (blue, violet) — so choose hues that suit your news.



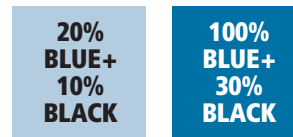
At left is a duotone, a photo that's reproduced using both black and a spot color. As you can see in the enlargement below, the duotone combines different-sized black and blue screened dots to create the blue-gray effect.



Like basic black, spot colors can print as either solid tones or tints. Here, for instance, are some screen percentages for a spot blue:



You add richness and variety to spot colors by mixing in black:



Pastels work best for background screens, while solid tones are best for borders and type:

THIS IS 100% BLUE/20% BLACK TYPE OVER A 10% BLUE SCREEN WITH A 100% BLUE BORDER

PROCESS OR FULL COLOR

But what if you want to print *all* the colors — the whole rainbow? You could add hundreds of separate spot inks, but that would cost a fortune (and you'd need a printing press a mile long). Instead, we can create the effect of full color by mixing these four *process* colors:

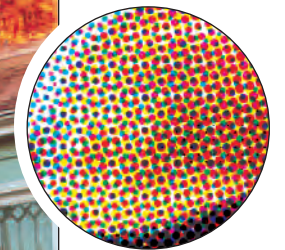
CYAN MAGENTA YELLOW BLACK

By layering these four colors in different densities, a printing press can create almost any hue.

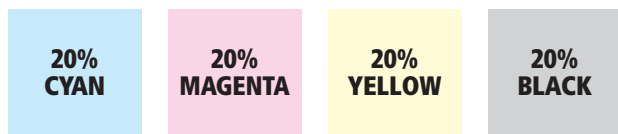
Publishing process color costs more— not only for the extra ink, but for the production work that's needed to prepare and print pages. Though desktop-publishing hardware and software has streamlined the process, the end result is still the same: color images must ultimately be separated into those four process colors, then recombined as the presses roll. (See page 222.)



At left is a full color photograph that has been reproduced using all four of the process colors. As you can see in the enlargement below, the image combines different-sized cyan (blue), magenta (red), yellow and black screened dots to create the effect of full color.



Process colors can print as either solid tones or screens. Here, for instance, are the four process colors reproduced as 20% screens:



Combining different values of process colors creates new hues:



Pastels work best for background screens, while solid tones are best for borders and type:

50% CYAN / 100% MAGENTA TYPE OVER A 20% MAGENTA/30% YELLOW SCREEN WITH A 100% CYAN BORDER