

INTERMEDIA COLOUR SECURITY WITH PANTONE

HCG
CORPORATE
DESIGNS

Pantone colour fans are a costly thing to have. Priced at approx. 150 to 350 Euros per colour fan set, consisting of a coated and an uncoated fan, you really have to thoroughly think if the investment is really worth it - especially as a single entrepreneur. Here, I want to focus on Color Bridge fans. They are more expensive but extremely important for designers that work in the print **and** digital sector. Why? Read on to find out.





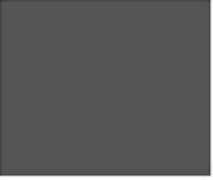





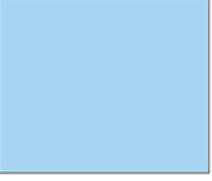

Pantone colour fans make the lives of corporate designers much easier. Whereas cheaper Pantone fans only show you the solid Pantone colour codes and their almost (!) equivalent CMYK codes (on the left on the photo below), more expensive Pantone fans show the CMYK, RGB, HEX and Pantone ("solid") colour codes (on the right on the photo below). They build the bridge so to speak ("Color Bridge") between the print and the digital world. Also, you can instantly see the difference between Pantone and CMYK colours and contemplate if the extra printing costs are really worth it or not.



"Plus Series" colour fan on the left and "Color Bridge" colour fan on the right

Colours have to look exactly the way they were defined in the course of the visualisation of a corporate identity; in print (Pantone/CMYK) as well as on a screen (RGB/HEX). However, colours normally look completely different on screen than printed, screen calibration comes on top of it.

I want to demonstrate this with an example: In summer 2017, I developed the branding for Dr. Gasser-Puck, a doctor in Austria. The defined colours were plant green, sunny yellow, ocean blue, pure white, stone grey, earth brown, moss green, raspberry pink and sky blue. Besides that, there were colour gradients that had to be perfectly simulated in print as well as on screen.

					
	pflanzengrün	sonnengelb	meeresblau	reinweiß	steingrau
CMYK	90-0-93-0	4-0-100-0	93-51-6-4	0-0-0-0	0-0-0-80
RGB	0-159-77	239-223-0	37-107-162	255-255-255	90-90-90
HEX	009f4d	efdf00	256ba2	ffffff	5a5a5a
					
					
	erdbraun	moosgrün	himbeerpink	himmelblau	anthrazit (für Text Website)
CMYK	37-53-68-83	80-18-56-54	8-90-16-24	38-4-0-0	
RGB	71-55-41	40-92-62	167-58-100	155-203-235	47-47-47
HEX	473729	285c3e	a73a64	9bcbeb	2f2f2f

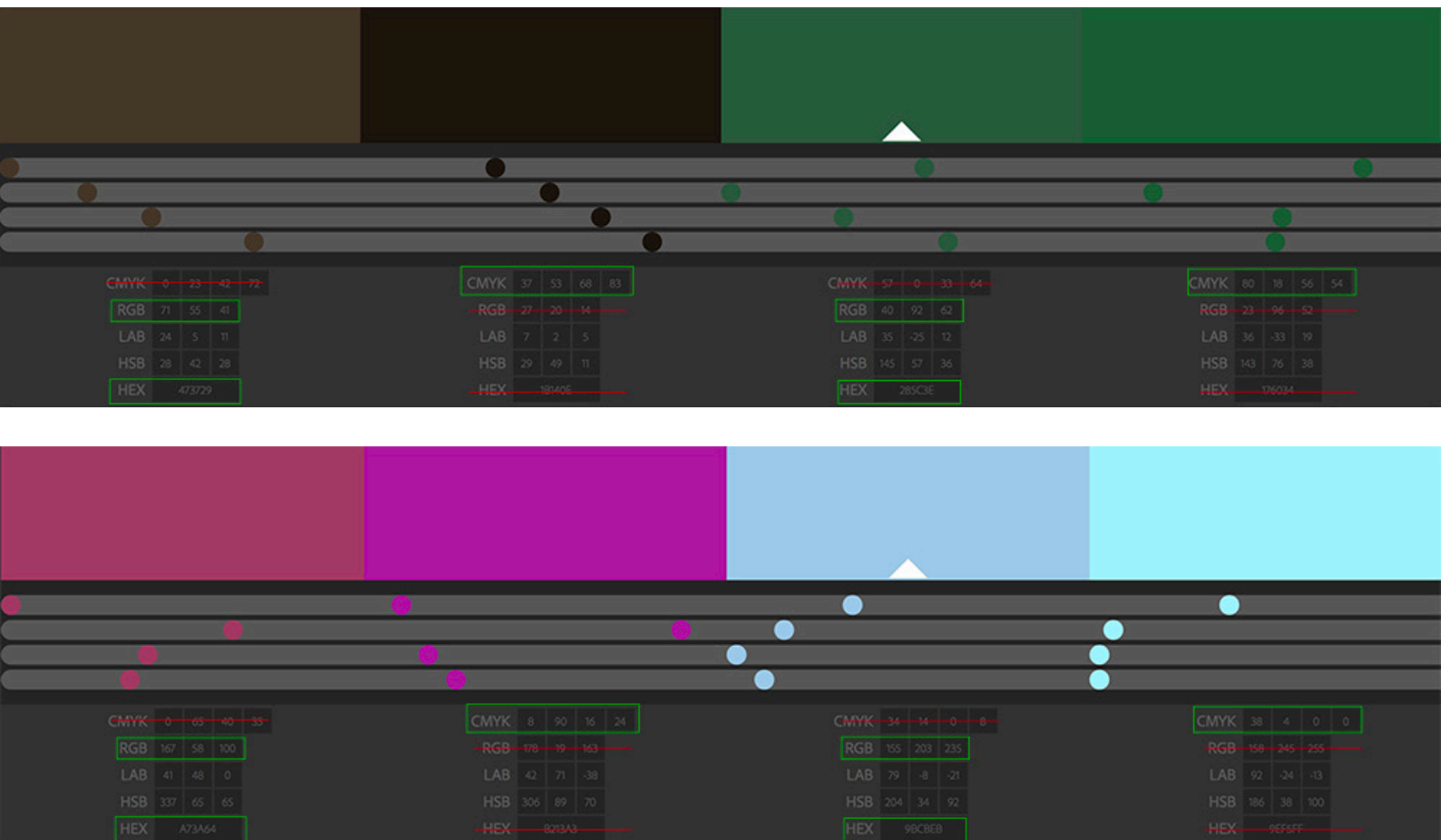
I had already defined the CMYK colour codes for print with the help of my Pantone colour fan. In order to get the correct RGB/HEX colour codes, I simply had to look at the left column on my Pantone colour fans.

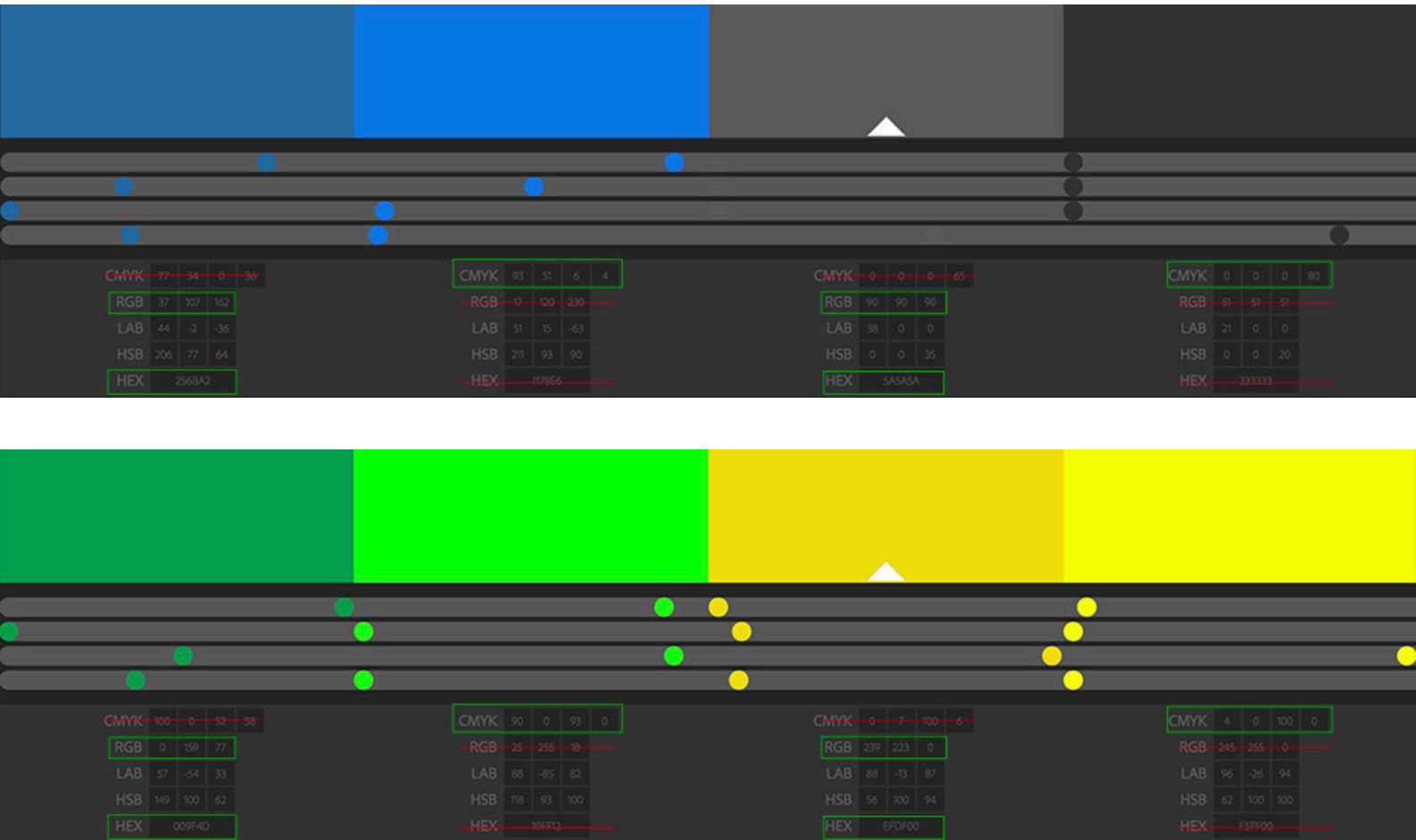




Then I entered the CMYK codes in the Adobe Kuler and the HEX codes provided by the Pantone fan in a new colour field next to it (important: set the rule to "manual" in the Adobe Kuler on the top left, otherwise this won't work).

The Adobe Kuler automatically calculates the RGB and HEX colour codes based on the entered CMYK codes. However, these are really useless (sorry, Adobe).





The exact Pantone colour codes (CMYK, RGB, HEX) are framed in green, the colour codes automatically calculated by the Adobe Kuler are crossed in red.

As you can see in the above stated screenshots, the allegedly "same" colours look totally different on screen. This is the problem when you let the Adobe Kuler or other online tools convert your CMYK colour codes into RGB/HEX colour codes. And this is the reason why Pantone colour fans ("Color Bridge!") are so important. Only Pantone colour fans show the optically (!) correct screen colours that come closest to CMYK values. This makes sure that the colours of a corporate design look the same across all communication channels.

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ABOUT THE AUTHOR

Hello, my name is Helene Clara Gamper. I'm a graphic designer that believes in a common thread – as illustrated in my logo. I help businesses build a visual identity, translate data into graphic landscapes and help publishers make their magazines look great.

I grew up in a publisher family. About ten years ago I started working in the creative field what in 2010 made me start my own business called HCG corporate designs.



Since then, I've designed for companies of many sizes from the German speaking area but also from other countries such as the USA or the United Kingdom. I created corporate design concepts for business start-ups, established editorial designs for publishers, designed and implemented rich media magazines for tablets and smart phones and visualized complex data for some great infographics.

When creating designs, I always try to get to the very essence of the character and the philosophy behind my clients' businesses and their products. This essence I include in a holistic design approach, that follows me through the entire creative process. Collaborating with my clients and exploring what makes their businesses and their products unique and stand out, I believe is an important part of my job as a designer. This is how I can develop unique visual concepts with a common thread running through them, which is something I'm really passionate about. It puts a smile on my face when I see people respond and interact with my design creations – and when my clients tell me about that.

Some of my clients say they appreciate my flexibility and transparency. I believe that being open and straight with my clients is a matter of fairness and respect and contributes to a positive and successful collaboration.

When I'm not designing you can find me doing sports, exploring nature or travelling. I get a lot of inspiration from seeing different places, doing new things or trying out new recipes with exotic spices I bought from different corners of the globe. In 2014, I fulfilled one of my biggest dreams: travelling through Peru and Ecuador and visiting the giant tortoises of the Galapagos Islands.

I live in the wonderful city of Innsbruck, Austria, the so-called "Capital of the Alps". The lovely scenery here inspires me every day.

Want to get in touch?
I'd love to hear from you.

DESIGNS FOR DIGITAL AND PRINT

