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Thank you for your interest in our March 2021 Graphics Webinar, “Color Matching Essentials - Learning to Match Digital Color.” This FAQ answers questions from the Webinar sessions. A recording of the Webinar is available here:

<https://attendee.gotowebinar.com/recording/6378439989937346060>

Session 1. March 24, 14:00 GMT

Do you have any tips for taking a color that has been used in a digital space first and converting it, as best as possible, to a print version?

Sure. Launch Photoshop, go to color picker, and put in the CMYK values you used for the color digitally. While still in the color picker, click on the Color Libraries button.

What is the best way to color match a print to a physical product so that an image on the packaging represents the color of the product?

If you want to match an image to a product, find out the Pantone Color values for the product branding. Now, look for images that appear to have the same color (or complementary colors you can identify with Pantone Connect). Use the Extract function from Connect to pull the colors out of the images you are considering to see if they match the Pantone Colors used in the packaging.

If you want to match an image to a product, find out the Pantone Color or colors in the image using the Extract command in Pantone Connect. This is the demo I showed where I took a picture of the lemons, but you can open an existing image to extract colors from it either in the mobile app or using the Web portal.

When you create the different drawdowns that were just mentioned, are they tailored to match the printing process being used? Offset for offset, digital for digital, or just produced one way?

The digital drawdowns, available as On-Demand prints from Pantone.com, match the Pantone Coated master values. Although they are printed on a different coated paper, they match the way the Formula Guide Coated colors appear. The On-Demand prints offer a product called Pantone Simulator that can show how one color will appear with five different substrates or multiple colors simulated on the same substrate. These colors come from PantoneLIVE, a system that has the master spectral values for all the Pantone colors printed on 41 different substrates. These are mainly packaging substrates, but we are open to adding more substrates if you want to send some requests.

I understand that you've discontinued the tear out chip sheets. Any plan to bring those back?

They are not discontinued. We agree it would be a mistake! Find them [here](#).



Are there tools similar to the "ASE" (Adobe Swatch Exchange) for CorelDraw users?

In CorelDraw, the palettes are preloaded. Please check with Corel to see if they are the latest versions.

Is there an extension available for CorelDraw users?

No, we have not added Connect support for CorelDraw, but we have made a note of this request.

Which calibrator would you recommend for monitors?

X-Rite i1Display Pro

Why doesn't the Bridge Guide contain the same number of colors as the Formula Guide

Pantone Color Bridge Guide does not include metallic, neon and pastel base inks.

What is the best reference book to convert CMYK to Pantone?

The Pantone Color Bridge Guide can help, and it will show you the appearance of the CMYK build v. the “real” spot color you would get with spot color ink, or with some higher gamut digital devices. If you have a tint for which you need to know the Pantone equivalent, you can use the trick I described above in the first question entitled, “Do you have any tips for taking a color that has been used in a digital space first and converting that, as best as possible, to a print version?”

We had an agency do our brand guideline and I don't know if their colors were calibrated. I'm interested in the harmonic color palette through Connect.

They probably gave you Pantone Color Numbers, so you can find the complements in Pantone Connect, either in the Web portal or using the mobile app.

How much will an icc calibrator cost me, if I want the monitor to match your books.

About \$300 for a measuring instrument like the i1 Display Pro including software.

You had mentioned a presentation in January. I missed that one. Is there a link to view a recording?

Yes, the link is: <https://attendee.gotowebinar.com/recording/236285461400168207>

I understand Pantone Connect provides the correct CMYK values within Adobe, and the older 2010 CC (Creative Cloud) values using built-in in color books are not correct... but why? Did values change or was it a technical problem?

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The CMYK values changed to match the appearance of the Color Bridge CMYK patches, because we now print the CMYK portions of the Bridge Guide to a G-7 calibrated press reference called CRPC6 (for coated, also known as GRACoL 2013) and CRPC3 (for uncoated, also known as GRACoL_2013UNC_CRPC3). The values in the older guides won't work to give you an appearance match since the way they were printed, and the way other companies printed at that time was not standardized. CRPC references mean that if you use a color tint for a Bridge color and your print provider is G-7 calibrated to the level known as G7-Colorspace, then the color you created will be close to the appearance of the Bridge guide.

Is it ever OK to just use the Bridge Guide instead of the Formula Guide? As a small business, it's sometimes difficult to afford both types of guides. Does the Bridge Guide offer the same spot colors?

It is ok. Just know there are 26 colors not included in the Bridge Guide as these are the base inks for mixing the Formula Guide, Pastel, and Metallic colors. Also, the swatch sizes are smaller than in the Formula Guide.

If I choose some Pantone Color from my guide, I can't always find it on Illustrator's Pantone Color Guides. Is using Pantone Connect the solution for that?

Yes. You probably chose a color that we added since 2010, and the Pantone Color Books in Illustrator are not current. Pantone Connect offers all the Pantone Colors in our libraries.

I work with Pantone spectral data for the spectro and when I compared the RGB from the spectrophotometer and from the Pantone website the numbers were different. Can you explain why? This is for textiles.

That is a hard question. Spectrophotometers only read spectral data and can convert it to other device independent spaces like CIELAB or XYZ. They don't read RGB. To get the RGB you'd take a spectral reading, get CIELAB values, then look them up in the sRGB colorspace that we use to look up the RGB colors we show. If you want to email me with more details, perhaps I can help more.

As there any methods or workflows to predict colors on different substrates?

Yes, PantoneLIVE is for exactly that purpose. See my response above to the question "When you create the different drawdowns that were just mentioned, are they tailored to match the printing process being used? Offset for offset, digital for digital, or just produced one way?"

Is it more accurate to pull the CMYK values of a particular color using the eyedropper in Photoshop or to trust the values stated in the Color Bridge?

Trust Color Bridge. To get the right CMYK values in Photoshop you'd need to make the color in CIELAB, then convert the CIELAB file to GRACoL 2013 CMYK using the Convert to Profile command so that you could specify the Absolute Colorimetric rendering intent, which is important for light and near-neutral colors. The only reason you might want to do this is if you are printing to a carefully calibrated and profiled press reference other than CRPC6 or CRPC3.

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What are the differences between PANTONE LIGHTING INDICATOR STICKERS D65 and D50? Which are most suitable for textiles? Thank you!

Remember the slide where I showed that in the right light the two sides blend together and you do not see two different patches? For the D50 indicators, this happens in D50 illumination. For the D65 stickers, it happens in D65 light. So use the one for the viewing condition you are using which is probably D65 for textile.

Can you load the Connect colors into the CC libraries?

You mean the color palettes I create in Connect? Yes, I demonstrated this. Please send an email if this does not answer your question.

If your customers don't see the color they want because they don't have a light booth, how do you explain that? Most real world viewings of the product aren't in a light booth.

As we discussed in the session, the colors will only properly match in a light booth. That has been the reality of the printing and photography businesses for decades. For critical color matching in a non-light booth environment (such as standardized store lighting for a product package) you can get this to work with the help of an expert.

For PantoneLIVE, dependent color library, there are so many type of a color depending on metallic or foil or paper, etc. How can we get the visual appearance guidance beside the lab or spectral numbers? Gradation curve of a color in the dependent color library of Pantone Live refers to which curve? For certified measurement, just like colorcert or the other software, does it calculate the colors only or also the TVI of color in each % tone values?

Several questions here. To get the visual appearance, you can use the desktop Visualizer app or the Illustrator plug-in. Gradation curve refers to the appearance values of tints of a color, so the “curve” is the appearance at intervals on the tone scale from 100% down to 5%. Software just measures the tint you show it since it can't calculate the TVI from one measurement. The assumption is you have linearized your plates, and you might have to do this to zero-out the TVI if you want to accurately print the tints.

Does Pantone Connect include the FHI library?

Yes!

How Reliable is the color reading card? The price is so cheap!

We think it is very accurate. The Pantone Color Card is being used to make a profile for your phone camera so as long as software knows what it looks like it can make a profile and use that to look up the color you want to capture.

How do you manage the Delta E difference between 2 different guides with your customer?

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The Guides are pretty precise, but not perfect since they are commercially printed. Check that both guides are very current – comparing an old guide to a new one is often a source for seeing a lot of difference. If you need to have perfectly accurate drawdowns consider getting On-Demand swatches from the service on the Pantone Web site.

Session 2. March 24, 17:00 GMT

I'm working on my home fragrances line, and I struggle with the color of the glass or the package or sometimes the wax. Which book would you advise me to purchase to help solve this issue?

Pantone Formula Guide is the best choice. Your suppliers can probably work with Pantone Color numbers. CMYK or other values from the Color Bridge guide will often give washed out colors when the CMYK gamut is not big enough to match them, but for industrial materials the gamut should be large enough to match the Formula Guide colors. Check with your suppliers to confirm.

Why aren't the colors right in Adobe? Isn't it easier for Adobe to update their Library?

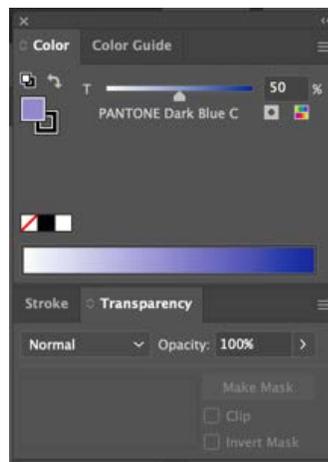
It's complicated to manage, so it makes more sense for Pantone to update the libraries as they are expanded. Most users find that once they try Connect they don't even want to use built in swatches libraries in the Creative Cloud Suite. Its faster and easier to get them from Connect.

How can I make sure that my logo can print correctly on all materials?

PantoneLIVE can help with this for packaging materials. If you email us a list of the materials you want to match on, we can consider adding them to PantoneLIVE in the future.

Is it possible to print a Pantone Color 50%? If you put it in Illustrator on 50% transparent?

Yes. It's not the transparency setting however. You see the tint in the color palette if you double-click on a swatch color. In the following image I have the tint at 50% but the transparency at 100%.



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When viewing some Pantone Colors in my Illustrator in Overprint View it brightens the colors. (I am using CMYK color mode). Why does this occur to certain colors and not all the Pantone colors? It brightens to an almost RGB brightness color. Thanks!

Overprints do not preview correctly in Illustrator or Acrobat. It is a known problem that probably will be fixed in the future. There are some tools that can preview this correctly. Please email me if you want more details.

Is there a bridge book for plastics?

No, because plastics are not created with CMYK, they are formulated like spot color inks.

Can I share this Webinar with my design students?

Of course! The recording linked above is available to everyone.

Are the book and applications a monthly or one-time payment?

Connect is an annual subscription, although it is currently free of charge! The books are purchases.

Can you provide a link to the January webinar you keep referring to?

<https://attendee.gotowebinar.com/recording/236285461400168207>

Can you do CMYK to RGB in Pantone Connect?

No, except to see the RGB or CMYK values for Pantone Colors. If you want to convert colors you need a tool like Photoshop and you need to know the color definitions (profiles) for the RGB and the CMYK values.

[Session 3. March 26, 04:00 GMT](#)

What do we do if our Cylinder Gravure proof does not match our digital proof?

This is a problem to solve by calibrating your digital proofer to the gravure press, ideally by getting an ICC profile for the press.

Which is best Pantone Guide for metpack sheet printing?

Pantone Metallics Guide.

I have a Pantone RM200. When scanning colors with it a lot of the time the results in it don't match the color I'm scanning. I've even tested by scanning colors in a Pantone Swatch book with it and it generally gives a different result than the color in the book I've scanned. Why?

Please send me an email with more specific details.

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Is there a way to match a color to a Pantone color on a screen? Example, for digital printing -> matching a pantone color to a color on a logo?

Only if you have a high-quality monitor that is calibrated and profiled and you are comparing physical samples to the screen in D50 lighting.

We do not have Pantone T705-1-1 in our Pantone Formula Guide so where do we get Pantone T705-1-1?

This is a Pantone Plastics color, so it is not in the Formula Guide. Please see the Pantone Web site for more information.

Why does Pantone 277 look so different from previous Formula Guides?

The Guides are pretty precise, but not perfect since they are commercially printed. Check that both guides are very current – comparing an old guide to a new one is often a source for seeing a lot of difference. If you need to have perfectly accurate drawdowns, consider getting On-Demand swatches from the service on the Pantone Web site.

What is a good entry level spectrophotometer?

X-Rite I-1Pro 3.

You mentioned key points to ensure that a proof matches the monitor artwork. Can you also touch upon some points to ensure that our sleeve print matches the Chromoline proof? Thanks again!

See answer above about matching gravure press. To match sleeve to Chromalin proof means you have to change the sleeve printing to match the proof. A better process is to profile your printing and make digital proofs on an inkjet – then you can adjust colors in the job to get the desired appearance on the digital proof and printed sleeve to match.

What do you do if you can't find a color in Illustrator (e.g., you choose a code from the Bridge book and then you can't find it on Illustrator)?

Use Pantone Connect. You are probably picking a color not in the Adobe-supplied Pantone Libraries.

C: 20% M: 30% Y:40% K:10% PANTONE No.?

I'll answer because it is instructive. I would need to know what CMYK working space you are using in Creative Cloud. I assumed GRACoL 2013 / CRPC 6 in which case the closest Pantone Color would be PANTONE 480 C. See the method I shared in the first answer above. That is the technique I used to answer this question.