

DESIGNING FOR PRINT WITH COLOR-LOGIC

Laura Manthey Design

Differentiating Brands from the Competition



By Dennis Mason

As a child, Laura Manthey never had a doubt about what she would do when she grew up. Her father was the quintessential art director at a downtown Milwaukee mid-20th Century ad agency, or as she puts it: “Dad was right out of *Mad Men*.” When college time came, Manthey was off to the University of Wisconsin—Eau Claire, where she graduated with a BFA in graphic design. Like many design graduates, she had lots of good examples in her portfolio but no prospects when she matriculated in the early 80s. After many interviews but no offers, she finally landed an entry level job putting keylines together at Bozell and Jacobs in Milwaukee. Then, at McDonald Davis & Associates, also in Milwaukee, Manthey learned radio,

television, and virtually every other advertising form.

In 1992, Manthey cooled on the idea of working at a big agency. After calculating how many hours she would have to work to maintain her lifestyle, she formed Laura Manthey Design in Milwaukee. Manthey quickly landed some big clients, and spent the next five years doing art, copywriting, printing, press checks, and all the other often mundane tasks that follow graphic design. Then in 1997, tired of Wisconsin taxes and the snow and cold, Manthey headed west to Denver. She and two colleagues bought a rundown mansion in the Denver Capitol Hill area, rehabbed it, and then moved on to a series of rehab projects.

About the turn of the millennium, a reestablished, Denver-based Laura Manthey Design attracted some clients, among them Colorado Pen

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Direct, for which she had worked while in Milwaukee. Colorado Pen recommended Manthey to Hyde Park Jewelers, a Denver premier jewelry dealer with jewelry designers and watchmakers on staff, and additional outlets in Phoenix and Las Vegas. (A fourth location, in Newport Beach, California, is known as Traditional Jewelers.) Hyde Park is known for exceptionally high quality products and great customer service. Says Manthey: “Hyde Park Jewelers is a business about celebrations, not just jewelry. As a result, the company rode out the 2009 recession by adjusting marketing strategies, as customers with money continued to celebrate.”

Hyde Park Jewelers catalogs and related material had always been printed in Denver, but when inline ultraviolet capability was needed to address registration issues, Hyde Park took the work to Lithographix in Hawthorne, California. It was there Manthey became acquainted with the Color-Logic Process Metallic Color System. Says Manthey: “Color-Logic is the coolest thing ever! Achieving the same look conventionally requires at least an eight-color press, and many different PMS colors. In other words, doing what I can do with



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“The most amazing thing is that Color-Logic is not a gimmick. Because of the metallic effects it lets me create, Color-Logic is just the thing for glamorous, quality, high end products. For a client like Hyde Park Jewelers, most designers would intuitively want to use the metallic special effects in images of watches and rings, but the maximum effect is achieved by using Color-Logic in the background to make the jewelry stand out. When I sent the first PDF layouts using Color-Logic to Hyde Park Jewelers, they had trouble envisioning it. But when I showed them the color chart and samples from Lithographix, they took the risk to experiment with the concept. We have used Color-Logic in every subsequent direct mail campaign.”

Manthey’s enthusiasm about Color-Logic resulted in her becoming a missionary for the process. She showed the swatchbooks and Lithographix samples to Sprint Denver, Inc., a Denver printer which does a lot of her work, and encouraged them to buy the license.

“Sprint Denver, Inc. bought the Color-Logic license, created their own swatchbook and color chart, and now runs Color-Logic on lots of jobs,” says Manthey proudly. Sprint Denver, Inc. runs the Color-Logic process both on its offset presses and on a new Indigo, providing Manthey with nearby execution for the Color-Logic design she does.

Discussing her Color-Logic experience, Manthey commented: “I have used Color-Logic in photographs, but I prefer to use the process to highlight the background around a product. One problem is that conventional Color-Logic proofs look sort of flat and ugly, and I find that I often make color shifts and changes as a result of Color-Logic press checks, so now I just build a press check into every Color-Logic job. When talking to clients, I tell them it helps to think about Color-Logic just like foil stamping or embossing—it costs a bit more than just CMYK, but it adds oomph to the job that is unattainable any other way.”

Discussing how she uses the Color-Logic software, Manthey says: “I had no trouble getting accustomed to it. The on-line tutorial was good, and it functions like many other plug-ins for InDesign and Illustrator. Graphic designers who know their way around

the conventional design programs will have no difficulty.”

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Talking further about her Color-Logic experience, Manthey said: “Although everyone focuses on the Color-Logic software, graphic designers should also know that the company sells a silver ink that is fantastic for jobs being run offset. It is vastly superior to anything else on the market.”

Summarizing her experience with Color-Logic, Manthey enthuses: “The reason more people don’t use Color-Logic is that graphic designers just don’t know about it, and have no idea what they could do if they used the program. I just stumbled upon it, and I believe it is merely a matter of awareness in the graphic design community. When designers discover Color-Logic, they will be showing it to all their clients. As a special printing technique, it is very affordable—much more economical than embossing or foil stamping. Color-Logic is really versatile. And a huge value!



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