

Digital Color Control

Calibration and control are the keys to success for a pro's color-managed workflow

Spyder2PRO Studio sets the standard for professional monitor calibration. Easy-to-use software guides you for precise calibration of CRT, LCD and notebook displays via ICC profiles. Compatible with both Macintosh and Windows, the Spyder2PRO Studio is the only solution you need for multiple monitor calibration and matching. Free technical support is included to help get you started. Visit ColorVision on the Web at www.colorvision.com for more information and pricing.



Sarah Silver



We're all familiar with the big names in photography, but in today's digital studios, talented creatives and masters of new technologies work behind the scenes to help the world's top photographers deliver premium images. Aaron Epstein is an up-and-coming photographer in New York City. He has worked as a printer for Arnold Newman, a freelance digital retoucher and is a technical guru at the Apple Store in New York's SoHo District.

Epstein got an early start at 16 shooting fashion shows for *YM*. Since college, he has created advertising images for major theatrical productions in both New York and Britain. He has used a wide variety of color-management systems, but chooses ColorVision for his own work.

My ideas tend to develop from drawings or short stories, and are only later interpreted with the camera. I think of myself first and foremost as a *storyteller*. Some photographers focus on capturing beauty or "truth"; for me, it's the story itself.

When illustrating my ideas, it is extremely

important for me to be specific. Digital allows me to be more specific, to get the most out of every frame. It's a very powerful tool for bringing out a photographer's vision.

The big challenge is knowing which elements of an image are best handled while shooting, and which are best handled later with a computer. Digital is not just a safety net. It's a powerful tool that the best photographers understand and embrace.

Manipulation in photography is nothing new. In their day, Ansel Adams and other darkroom masters used bleaches, toners and contrast filters all the time. Today, we have digital. How much image correction is the right amount? That's the artist's choice.

Color management is *absolutely* necessary. Working without it is like trying to navigate without knowing where north is. Color management means knowing you can trust what you see. It keeps images looking consistent no matter where they go or how they are used.

I use ColorVision's hardware and software to color-manage my entire workflow. It's the only color-management system I've ever owned.



Aaron Epstein