

# Color Communicator



JANUARY 30, 2003

A monthly collection of feature stories, news and tips from Colorcentric.com



## Captured By The Magic Of Imagery



(Stephen Graham)

COLOR EXPERT CORNER

DID YOU KNOW?

SPECIAL PROMOTIONS

FEATURED LINKS

CONTACT US

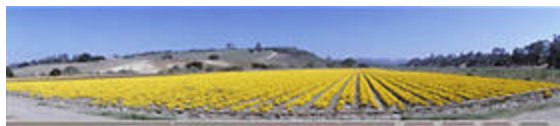
Participate in this month's survey!

One afternoon, a young man was working in a local drug store when a friend of his brought in his brand new Minolta camera. It was an SLR (Single Lens Reflex), the first the young man had ever held in his hand. One look through the lens and he was hooked. The very next day he went out and bought a Minolta of his own and the rest is history.

Allow me to introduce, Stephen Graham.

A commercial photographer and "humble artist" (his quotes) based in Ann Arbor, Michigan, Graham has provided his audiences with countless glimpses of natural and human splendor. By his own description, his works are the "clearly defined photographic capture and creation of human changes, human journeys and the beauty of environments." Whether architectural designs, people, or landscapes are the focus, the photographs are not boastful; they allow the glory to reside in the innate magnificence of the subject.

[Continued...](#)



(Stephen Graham)

### DID YOU KNOW? RGB or CMYK? Why it Matters When You Give Files to Your Client

### SPECIAL PROMOTIONS

**FREE SERVER!  
FREE COURIER  
SERVER  
SOFTWARE!**

The first ten

You're an artist. You take awe-inspiring photographs; you create spectacular designs. When your work is done, it's a masterpiece. The file is saved and that's that. It doesn't matter whether you give your client RGB or CMYK files. The result will be the same either way. Or will it?

First let's investigate the difference between the two color spaces. The following are definitions from the [American Society of Media Photographers](#) website:

**CMYK** (*Cyan, Magenta, Yellow, and Black*) is considered a "four-channel" color space because it describes all color as the combination of some percentage of its four base colors: cyan, magenta, yellow, and black. CMYK color is used in files that are created for printing to a four-color (hence the four channels) printing system. These include some desktop color printers and most high-end, offset printing presses. CMYK color files are typically used for images that will ultimately be printed as ink on paper.

**RGB** (*Red, Green, Blue*) is a three-channel color space because it describes all color as the combination of some percentage of its three base colors: red, green, and blue. RGB color is used in files that are created for use on-screen or for projection (such as projection images, video, and animated multimedia). This includes most files used in Powerpoint for screenshows. [Continued...](#)

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## COLOR EXPERT CORNER

### "Communicating with Your Color Expert"

When using Colorcentric.com (or, Heaven forbid, another service bureau) for your color corrections and conversions the most important step you can take is to give clear direction. To help you do just that, our Head of Production has put together a list of commonly used terms and their definitions. When filling in your

customers who commit to sending 450 files to Colorcentric.com for color correction and conversion within the next three months will receive a FREE server and FREE server software. With a Courier Server in place from Colorcentric.com, you can send a high volume of files directly to our color experts in an automated fashion.

**COMMIT TO:**

Send 450 files

**WHEN:**

Within the next 3 months

**SEND TO:**

Colorcentric.com

**YOU RECEIVE:**

Free Server and Courier Server Software

Contact:

[Brianna Fleetham](#) to get started!  
612-340-0404

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## CONTACT US

Do you have questions, or comments about this newsletter or Colorcentric.com services? We'd love

job ticket, use the following terms to request the appropriate corrections.

- **Balance Overall:** Balance out neutral areas such as highlight, midtone and shadow.
- **Boost:** Increase in tonal weight usually from the midtone to shadow.
- **Increase Contrast:** Brighten highlights and boost shadow.
- **Hold Mood:** No color shifts just make sure tonal ranges and look of the file hold during the conversion process.
- **Brighten:** clean up highlights, clean up colors over all, warm up slightly.
- **Ghost:** Lighten file to percentage called out by customer. Used in cases of type being printed over 4-color.
- **Use Judgement:** Color expert makes all decisions based on the known factors (grays, whites and blacks) of said file.
- **Out of Gamut:** Colors that cannot be accurately reproduced in CMYK. The reason is that the color space for RGB is much larger than the colorspace for CMYK. These out of gamut colors are usually very bright and high contrast. Out of gamut colors also tend to lose their shape when converted to CMYK. Here at Colorcentric.com we get the CMYK as close to the RGB color as possible and also hold the best shape possible. If we receive files from you with out of gamut colors we will notify you on the return ticket and explain what colors were out of gamut and how well the conversion process went.
- **Batch Process Conversions:**  
Does not exist in our vocabulary.

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to hear from you!

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*(Stephen Graham)*

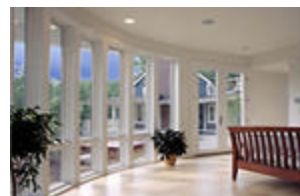
(Continued from [Feature Article](#) above)

One of the most well known images in Graham's portfolio (see [image](#) above) is the photograph that is featured on the cover of the American Society of Media Photographer's collection entitled Ten Thousand Eyes. In an article from a 1991 ASMP Bulletin, Peter Skinner recounts the scenario from which the image was born:



(Stephen Graham)

*"Some 15 years ago Ann Arbor, Mich., photographer Stephen Graham took a captivating image of his son Todd in a contemplative mood while relaxing in the waters of Lake Michigan. By itself the photograph was nice, but it lacked something. Soon after, while driving on the turnpike to New York, Graham spotted an interesting cloud formation. Instinctively he knew that those clouds, sandwiched with the picture of Todd, would make an intriguing photograph. He was right."*



(Stephen Graham)

Graham describes that experience, the moment his instinct took over, as a defining moment in his career. He was no longer only reacting to what was happening around him, he was able to pre-visualize the result and then create the work of art he had imagined. That photograph now serves as the introduction to the collection of the 180 plus published images selected from over 13,000 submissions by fellow ASMP members. Today, Graham sees it as one of his "most satisfying and recognized achievements in the visual arts."

What's next for Stephen Graham? He has recently been experimenting with Sports In Motion photography. The attraction to movement has always existed for Graham. While traditional sports photography concentrates on stopping the action, halting the momentum, Sports In Motion attempts to capture the essence of movement itself. Graham finds the appeal in the ability to capture visually something that the human eye alone could never see. Recognize the motion. Represent the blur.

Another challenge Graham would like to

**Graham's Marketing Recommendations:** Stephen Graham creates postcards, like the one at the left, for self-promotion and uses [Colorcentric.com](http://Colorcentric.com) exclusively for the color conversion of the images. To produce and mail the postcards, Graham chooses [Modern Postcard](#).

take on is traveling to Ireland and Israel, two countries engulfed in seemingly permanent conflict. Light and shadow can portray many things the eye cannot see. Can they capture the heart of a conflict? Graham seeks to find out.

While teaching at Northwestern Michigan College, Graham passed down to future photographers the lessons he has learned along the way. His advice to photographers of all ages - get a good education whether by schooling or apprenticeship, get a computer, and learn to shoot digital while still understanding and appreciating, the far from dead, film.

Graham's work has been published in several books and magazines. His work has been commissioned by entities ranging from retailers to magazine publishers, from attorneys to airlines. He shoots 35mm, Medium and Large format, and Digital. A portfolio of his work can be found on his website [http://www.stephengraham.com./](http://www.stephengraham.com/)

*Stephen Graham is the first of many artists to be featured in our monthly newsletter. Thank you to Stephen for his input and enthusiasm.*



(Stephen Graham)

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(Continued from [Did You Know?](#) above)

So, what does it all mean? It means if your image is going to press, it will at some point need to be converted from

on-screen RGB to 4-color CMYK. If you leave that responsibility to your client, you run the risk of a poor conversion. When the color is off, it reflects negatively on you as the creator. Photographer, Dylan Cross describes the dilemma that faces photographers and designers, "Delivering digital images to our clients has always been minefield. If we delivered RGB files, we were hoping a qualified prepress department with the correct tools and knowledge would make the CMYK conversions. Sometimes that would work, but most often, the image was converted by someone who didn't understand that the default conversion tables in Photoshop are a disaster. I had large projects destroyed by these types of scenarios. Clients would tell me that they had people in a prepress department who could make the conversions, only to get a phone call a few days after the shoot, complaining that the images were reproducing poorly. Without fail I would find that the conversions had been done in Photoshop by unqualified people."

How do you avoid this situation? The simple answer is you take responsibility for the conversion, so that you can ensure that the printed piece correctly reflects your artistic talent. How do you do that? One option is to read the copious amount of color management material in magazines, books and on the Internet; calibrate your monitor and your printer; gain years and years of color separation experience; practice the conversions and proof your files until you feel comfortable with the results. But you're busy, you don't have experience and you'd rather spend your time creating. Dylan Cross has a different approach. He uses Colorcentric.com. "By using Colorcentric.com I have eliminated these issues and get only compliments on the reproduction of my images."

That's exactly why we're here! Color is our specialty, and at Colorcentric.com we've been providing color conversions and corrections right to our clients' desktops since 1999. Through our service you have access to our industry experts who have over twenty years of

prepress experience. We'd like to invite you to read a little bit more about [our services](#) and some of our [client testimonials](#) and see for yourself how easy it is to take responsibility for the color conversion and lock in the integrity of your file.

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## FEATURED LINKS

For more information on this month's features and facts, please visit the following websites:

[Stephen Graham Photography](#)

[American Society of Media Photographers](#)

[Colorcentric.com Survey](#)

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