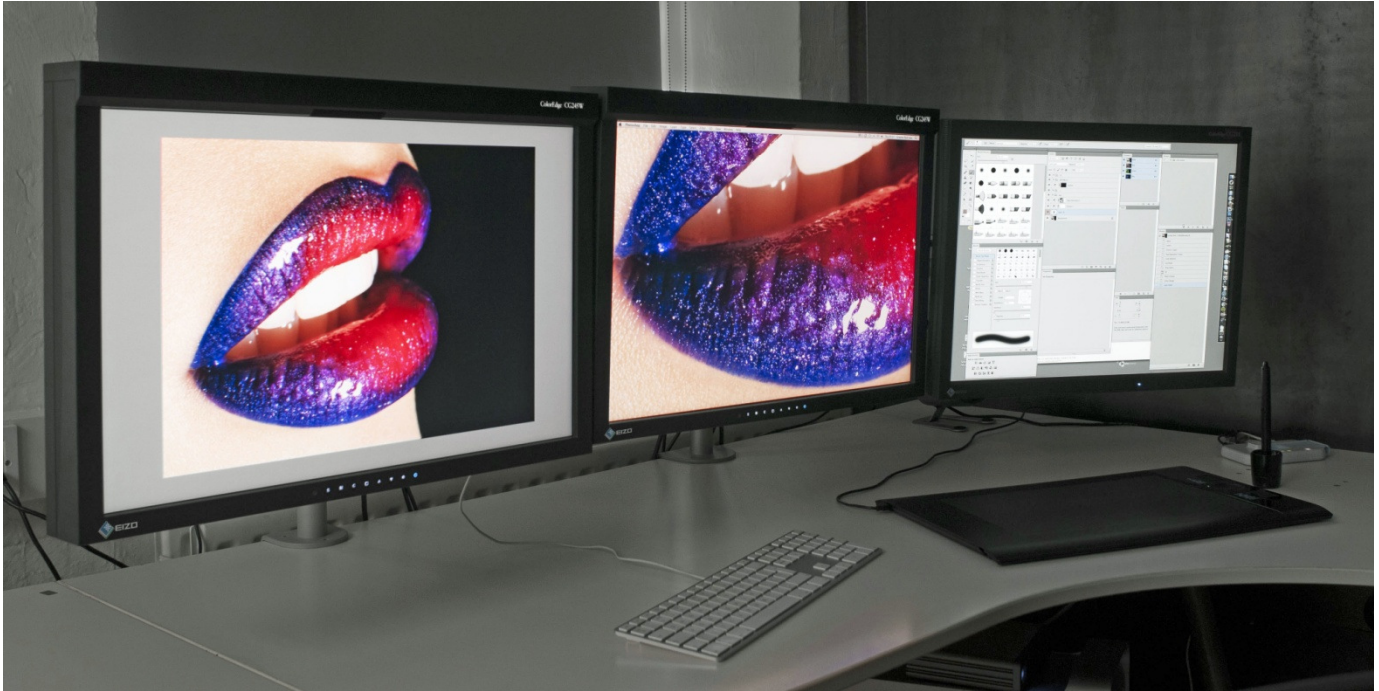




## CASE STUDY



London based retouching company “Touch Digital” (Touch) was formed in 1999 by Managing Director Graeme Bulcraig to provide a digital alternative to conventional darkroom hand printing. Over the last 13 years the rapid progression of digital technologies has kept the company evolving. As a result, Touch has recently expanded and relocated into much larger, custom designed premises in the heart of the city and needed the most up to date and technically advanced products to match!

Having been existing EIZO customer for over 10 years, the team at Touch were accustomed to the brand and its extensive range of monitors. The EIZO ColorEdge CG21 was one of the companies first flat screen purchases when moving from traditional CRT’s. As part of the company expansion and new offices there was a requirement for more high performance monitors as well as a need to replace some of the older EIZO monitors and other competitor brands.

Their previous experiences with competitor brands had not always been positive, with slow supply and faulty screens, but their experience with EIZO helped make decision. “In over 10 years of using EIZO screens I have never had a dead pixel and we have never had to send back a monitor for repair,” Graeme Bulcraig states.

As part of the office move there was a need to create three identical triple monitor setups for high end retouching. Never before seen with EIZO customers, the team at Touch purchased EIZO’s self calibrating ColorEdge CG245W’s for this unique studio setup.

# touch

## But why?

Graeme explains, “The size of the monitor is good, without it being so wide that it takes up too much room. The self calibration element of the screens was a huge incentive and the scope of using just one consistent software package [EIZO’s ColorNavigator] across all monitors and users, was also vital to ensure reliable matching.”

Prior to self calibration monitors, the team at Touch were using DTP94 and Gretag Macbeth devices for calibrating the many monitors in the studio. The process of unpacking and setting up the calibration process on a weekly or monthly basis was extremely time consuming. The team often had to adjust the way the monitor was angled in order to do this, whilst sometimes finding it difficult for the USB cable on the calibration device to reach the Mac, as well as finding incompatibilities with different calibration software / OSX / devices. All these issues for any busy studio costs valuable time and of course money!

By installing the EIZO ColorEdge CG245W monitors and the new and improved EIZO ColorNavigator v6.0 all of these issues were solved.



## The unique setup

This interesting set up uses two EIZO ColorEdge CG245W’s and a ColorEdge CG221 allowing complete flexibility of working. Graeme once again explains,

“The CG245W’s are positioned and used for image retouching on high end photographic campaigns. Often the client or photographer sits next to the retoucher, and we wanted the ability to show them single or multiple images on a monitor closer to them whilst the retoucher still had complete control of the central monitor.

“Sometimes, finished images are "parked" on the left monitor as each one is finished so that the client can see a story building up.

“We also allow Photoshop to show a "new view" of the image being edited, updating in real time as the retoucher works, allowing the client to see the results immediately on their screen”

The third right hand screen [CG221] is used to display the many tools and palettes required for the retouch work. The colour accuracy of this screen is not paramount, but there was a need to provide an aesthetically matched monitor both in colour temperature and physical style. EIZO provided the solution.



### Simple Calibration!

By choosing EIZO's self calibrating monitors to aid the demanding work for the retouchers, the ability to calibrate and match multiple monitors without unplugging anything is an added and well received bonus!

"ColorNavigator's start up which asks the user to drag the box to the screen for calibrating is excellent and helps to simplify a possibly complicated process," Graeme continues. "So far, we have had good results with ColorNavigator v6, much better and more reliable than the previous versions we have used."

"It is vital that what our clients see on screen is accurate. In the past, we might not have been 100% sure that the monitor had not drifted slightly since the last calibration. With self calibration on a weekly basis, we have peace of mind that what we are showing the client is accurate."

The team at Touch can also confidently move images from one monitor to another guaranteeing that the client will see no change at all proving peace of mind for all involved.

### Flexibility!

The EIZO ColorEdge CG245W has also not only proved to be a success in the new studios, but also whilst on the move! On occasions there is a need for the team to leave the studio and be on set for live retouching at other studios or live photo shoots. The team have been known to take their ColorEdge CG245W along with them as part of their kit, allowing them to calibrate it quickly on set without having to take along an eye one or other measurement devices. This also means that when the images are bought back to the studio after the shoot, no difference is seen to the retoucher or editor and the work flow process is unaltered.

Touch Digital is one of the most respected retouching companies in London, retouching and printing for a variety of high end fashion and advertising photographers shooting for magazines including Italian Vogue, W Magazine, British Vogue, iD and Nylon. They have also retouched global ad campaigns for the likes of Nike, Dior, Mulberry, Glenfiddich and Aveda. All EIZO products were purchased from colour management specialist Neil Barstow of [www.colourmanagement.net](http://www.colourmanagement.net)

