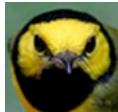
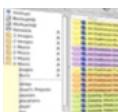


iView MediaPro Profiles

Edited by Shayne Bowman & Kathy Madison
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Carpe Diem

ira block

www.irablock.com

In the mid 1970's, he began shooting for the National Geographic Magazine, and later its destination edition Traveler Magazine, and also National Geographic Adventure. These assignments have taken him to locations as diverse as Africa, the Australian outback, the Gobi Desert, Siberia, and the North Pole where he spent three months with the late, world famous Japanese explorer, Naomi Uemura.

In addition to his editorial work, Ira has shot commercial and corporate images for Merrill Lynch, Sears, Exxon, Towers Perrin, and Philip Morris. He has taught at the Maine Photo Workshop and lectured at Photo Expo and the National Geographic lecture series.

As a photographer for National Geographic during the past twenty years, Ira Block has become a master of "seizing the day." His art transports observers into beautiful, remote landscapes. It transforms ancient objects from mere physicality to evoke the time period from which they came. Block's experience and creative output is as wide-ranging as it is keenly felt. Recent work includes the race to save Incan mummies documenting artifacts of the Japanese Samurai. See recent work on his web site at: <http://www.irablock.com>.

With such a rich background, Block is taking advantage of the latest in technical advances to work more efficiently. Like many professional photographers he has recently "gone digital." And like many of his colleagues, he finds digital imaging a double-edged opportunity.

...once he knew that he was going digital, Block asked colleagues to recommend media management software and the 'word of mouth' choice was iView MediaPro.

While the technology permits more and faster experiments – for example, with digital technology he can try out various lighting scenarios in almost the blink of an eye – the same technology creates a management conundrum. Gone are the days when a photographer just labels the roll of film and sends it off to the lab. Now, in a sense, he "becomes the lab."



Anticipating this challenge, once he knew that he was going digital, Block asked colleagues to recommend media management software and the "word of mouth" choice was iView MediaPro.

Block took time recently to speak with iView Multimedia. He said that he's noticed that the upgrades to the product "have consistently have gotten better." He understands that keeping current with the latest in software is part of "the deal" in getting more computer savvy – and it pays off. But he's also observed that he wants to keep his computer time down, since that's not his primary "medium." His choice thus far – iView MediaPro and Adobe Photoshop. The former for viewing, sorting, and annotating while on location – also for archiving. The latter for working in the studio and for making final adjustments to images.

Block describes that how in photography everyone has his or her own "habits," ways of working that you like. "And when you go digital, that tendency is magnified," he said.

What's really important is that iView MediaPro allows me to rename and caption files so easily. Also, it allows me to attach all kinds of information, annotate the images, and develop an automated batch renaming method.

"The kind of work I do involves my going out on shoots for extended periods of time. I may go out for weeks or months. I don't edit in the beginning, though I may take a peek. What's really important is that iView MediaPro allows me to rename and caption files so

easily. Also, it allows me to attach all kinds of information, annotate the images, and develop an automated batch renaming method."

"I was finding that since I had to rename and renumber every day according to the story I was working on, every time I opened up the application, a renaming dialogue would prompt me to type everything in again. I brought this up with Yan (iView's founder), and he's taken my input and revised it so that now when you open iView MediaPro the last renaming is in there. I find iView's technical responsiveness is incredible. This new feature has made life so much easier – the incremental numbering every day remembers the last number. If I do a batch rename, it's renamed in the right order. I arrange by capture date, so that gives the exact sequence of shooting. Then, I do a batch rename from number one for that date. The next day, the last number will come up – say it was 273, the application will ask you, 'Do you want to start at 274?' That's made a big difference."



"Another thing I like is the Autofill feature. Each story I do then can be automatically filled in with annotations. I may have to change a few things, like the name of the city, but that's easy with MediaPro's drop-down menu. And the ability to temporarily create catalogs that can be merged later is very useful."

"Back at the office (National Geographic), iView MediaPro is great for editing because you can color code selects, then create sub-catalogs of the first set, and select from those. This process fits into the way the film editing system has traditionally been done."

iView MediaPro – The Archiving Tool

Block reiterates that “digital has changed everything.” Whereas before he might have spent the day shooting, then shipped off the rolls of film back to the magazine, these days he’s at the computer when he gets back to the hotel. Block described for us his workflow – and the good news is that according to him, “My whole workflow at night is pretty quick.”

- Download flash cards;
- Capture date;
- Renaming;
- Caption and annotate;
- Synchronize;
- Backup onto another second hard drive;
- Burn DVDs every few days and then ship back to National Geographic.

“Early on I decided that since every computer program requires a certain amount of maintenance, I would use as few programs as possible. That helped in my decision to use iView MediaPro for archiving. I know a lot of people use Extensis Portfolio, but as soon as I learned that iView MediaPro handled keywords and searches, now it’s my archiving tool. Interesting how I first started using it to do quick editing of photos and as a browser; then for renaming and captioning; and now, archiving.”



When we asked Block about the learning curve for iView MediaPro, he told us he found that iView MediaPro allowed him to access the program pretty intuitively, but it was clear at the outset that he was basically, “scratching the surface.” He told us that he and his friends continue to learn more about iView MediaPro – that they continually share with each other “small tricks” or methodologies they’ve learned.

As he put it, “There’s so much in there.”

iView and the NHM: It's Only Natural



www.nhm.ac.uk/wildphoto

Winning images from the 2006 Shell Wildlife Photographer of the Year (SWPY) competition can be seen at the Natural History Museum, London (UK), from 21 October 2006 until 29 April 2007, or in the Wildlife Photographer of the Year Portfolio 16 published by BBC Books.

The Shell Wildlife Photographer of the Year Competition is owned by the Natural History Museum and BBC Wildlife Magazine, and is sponsored by Shell.

Creating an end-to-end digital workflow for the Shell Wildlife Photographer of the Year competition

The Shell Wildlife Photographer of the Year Competition (SWPY) is one of the world's leading international photographic contests. The winning images form a highly emotive showcase of the splendor, drama and variety of life on earth – an unforgettable experience for participants, visitors and wildlife lovers alike. Microsoft is the proud digital technology sponsor of the competition. Over the past three years, it has worked closely with the Natural History Museum (NHM) to enable the competition to embrace a recent and inevitable shift to digital photography techniques and formats.



© Nils Grundmann - "Pelican glare"

The competition began in 1964, receiving just 600 entries in that first year. Fast-forward to 2006 and SWPY now consists of 12 adult categories, two special awards and a separate competition for young photographers, receiving in total around 18,000 entries annually. Over the past three years, the competition has been able to accept entries in digital format. In 2004, 10 per cent of all entries were digital, rising to 34 per cent in 2005. However, in 2006 digital submissions overtook conventional slide methods, representing 61 per cent of entries.

The Museum worked with iView over several months to customize the system as a judging tool. It was the perfect solution for viewing and cataloging images.

In 2003, the competition organizers realized the shift towards digital photography was inevitable, due to marketplace availability of digital software, hardware and the increasing quality of image capture made available through digital techniques. In order for SWPY to maintain its position within the photography community, operational changes were needed and entry and judging processes enhanced. In Microsoft, the Museum found the perfect partner it required to make these changes happen.

Traditionally, photographers sent their slides for submission to the competition office and organizers manually logged, checked and projected slides for judging. Winners were then selected before every single slide was carefully returned to each entrant. This process took months to complete. Working closely with Microsoft and partner companies, the Museum aimed to develop a digital platform to improve the process by which images are submitted, judged and stored. As digital uploading is increasingly prevalent among photographers sharing their work online, the obvious approach was to embrace a digital file-sharing culture and enable SWPY photographers to enter the competition online.



© Michael Aw - "The great mimic"

Three main components were identified in the online entry process:

Online purchase of entry to the competition

The Museum used its existing online shop to deliver the ecommerce aspect. Two customizations of the ecommerce solution were specified for this work. Firstly, the 'product' was not a normal retail SKU object, but rather a unique-per-customer sale of access to the online uploading system. So, instead of a product or ticket being physically delivered, the transaction results in the online shop displaying for the customer a unique code and login link to the uploading system. Secondly, the registration process was streamlined through the automatic communication of user data between the online shop and the digital entry database.

This work was carried out by The Other Media, providers of the Museum's online shop service. At the back end, the online shop was integrated with the competition's online uploading system using XML Web Services. User details were passed automatically and securely to the online uploading database, and once a confirmation reply had been accepted by the online shop, an email was sent to the user with a unique ID that gave immediate access to the upload system.

Online submission and management of digital images

The Museum built a database and web application to enable the uploading of digital images, image information entry and export of digital entries to the judging system. Once registered with the system, users could upload images to the Museum's servers. Crucial information about each image was entered on a web form by the user to accompany the upload. This provided the Museum and the competition's judges with sufficient contextual information.

Using MediaPro, the Museum simply exported details of the highest stage each entrant reached during the judging process and an appropriate feedback email could then be generated.

Digital images are large files, usually between five and 50 megabytes. Files of this size can take up to 30 minutes to upload across limited consumer bandwidth. At the back end, files were transferred as they uploaded, via FTP, to dedicated LaCie two Terabyte storage disks provided by Microsoft. The Museum also decided to use AJAX (Asynchronous JavaScript and XML) to provide the user with feedback on the progress of the image upload. AJAX is a relatively new web development technique to provide page updates while avoiding the need to refresh pages. This was the first use of the technique by the Museum outside of a research context. Combined, these changes prevented user uploads being terminated, negating the need to load images more than once.

Once an image was uploaded, the information about the image was registered in the digital entry database and the user was directed to a page listing images uploaded so far. Here, images could be moved between competition categories or deleted. This area was left open until the competition entry period had closed, so users could log in and update their entries as they wished, giving greater scope for flexibility on behalf of the competition.

Resilient online storage of images

It was crucial that a suitable back end storage solution was in place to ensure uploaded images were stored safely. Microsoft arranged for a loan to the Museum of two LaCie FireWire hard disk packs to provide storage solution for the uploaded images. One LaCie hard disk was attached locally to a Museum server. The other was taken to the Museum's offsite storage space in Wandsworth, south London, and attached to the network. This disk was set up as a mirror of the local disk, to provide a good level of resilience.

Internet upload speed can be slow for the large digital files produced by top-end digital cameras, so submitting large numbers of images without a broadband connection was not recommended. To ensure a digital entry route was accessible to as many people as possible, the Museum advised entrants they could send a CD to the competition office, even if entry had been purchased online. The Museum then entered the CD submissions into the competition database. The result was digital photographers received two entry routes to the competition, but all images and their associated information were now successfully stored in one place.



© Tobias Bernhard - "King Swimmer"

Judging - iView MediaPro in action

Once all the images were stored and tagged, the next stage was to find a suitable platform for the all-important viewing and judging of the images. iView MediaPro was chosen to perform this important function. The Museum worked with iView over several months to customize the system as a judging tool. It was the perfect solution for viewing and cataloguing images. The Museum's database of digital entries provided regular exports of data into the MediaPro catalog, and allowed easy tracking of images that were accepted and rejected at each stage of the judging process. MediaPro functionality also provided the Museum with a final catalog of the winners, runners up and commended images sorted by competition category.

This image management streamlining proved invaluable for the competition organizers at the Museum and, with all the information about each entrant stored digitally, the process of providing each photographer with feedback became far simpler. Using MediaPro, the Museum simply exported details of the highest stage each entrant reached during the judging process and an appropriate feedback email could then be generated.

Working closely with iView, the Museum developed a separate MediaPro catalog to drive the Website, which is a core part of the competition deliverable, particularly as it provides access for the competition's international audience.

Similarly, creating the SWPY Website www.nhm.ac.uk/wildphoto from winning entries became easier as the whole project was now database driven. Working closely with iView, the Museum developed a separate MediaPro catalog to drive the Website, which is a core part of the competition deliverable, particularly as it provides access for the competition's international audience. This catalog accepts image data from the judging process, and allows the addition of extra information specifically for the online exhibition Website. To generate the Website, the Museum transforms the MediaPro catalog XML into Microsoft SQL Server tables. From this data and the processed winning images, the Museum's Interactive Media department is able to build the Website with minimal coding, as the database fits an already established model for the site.



© Edwin Geisbers - "Ghost Frog"

Color management made easy

Top-end color management is crucial to judging an internationally renowned photography competition such as SWPY. The maintenance of image integrity and color consistency as an image passes through different media is crucial, and so color profiling was used to ensure this consistency was retained. Entrants were asked to use a specific color profile when saving and submitting digital images. Using the EyeOne color calibration tool produced by GretagMacbeth and recommended by Microsoft, all screens, projectors and output devices were calibrated and profiles, ensuring both the judges and public saw each image in the color palette intended by the photographer.

Next steps

While the Museum has no immediate plan to stop the submission of traditional slides, entry statistics prove digital entry is now, for the first time, the method of choice for most competition entrants. The digital revolution is well underway among wildlife photographers and with this in mind the Museum expects the need to respond to ever-changing photographic technology will continue to dictate the path this exciting competition takes.

Whilst the challenge of coordinating this great competition continues, the introduction of the digital workflow has updated the competition's processes and greatly improved the user experience for our photographers. The 2006 competition has now been judged and winning images can be seen at the Natural History Museum, London, from 21 October 2006 until 29 April 2007, or in the *Wildlife Photographer of the Year Portfolio 16* published by BBC Books. Online submissions for the 2007 competition will be accepted from January 2007.

Back to the Future



www.blakeheathcote.com

What started with some scans to help preserve family history has become a labor of love -- and several books -- for Blake Heathcote. He discusses his time-saving tips for organizing metadata in iView MediaPro to annotate the 8,000+ photos & 700 hours of video in the archive for his book Testaments of Honor: Personal Histories of Canada's War Veterans.

Blake Heathcote didn't so much come to documentary photography – he inherited it. His grandfather, who served in both World Wars, was 2IC (second in command) for the Historical Unit of the Canadian army. As such, he was, among other things, the art director for Canadian war artists. Heathcote's grandfather had compiled a vast collection of photographs, as well as sketches and watercolors from the war years.



Heathcote started there, thinking he'd taken on the relatively simple task of scanning his grandfather's collection to preserve it. But after a conversation with his father (who'd served in WWII), Blake foresaw a more intriguing challenge - one that would become a calling. He began interviewing veterans on digital video to recapture the sense of these remarkable men and women telling their stories in their own words. His first book, *Testaments of Honor - Personal Histories of Canada's War Veterans*, is a result of the first 50 of his interviews.

To date, he has shot 700 hours of video that has to be edited and organized. It's a daunting task.

While Spielberg's Shoah Foundation has compiled interviews of over 50,000 holocaust victims, working with a network of people around the world (and millions of dollars in support), Heathcote works on his own. He is now working to collaborate with the Canadian War Museum and Veterans' Affairs, both of which wish to have these video testaments in their online resources.

Currently, the *Testaments of Honor* archive contains approximately 400 interviews - about 700 hours of digital video - and nearly 8,000 photographs and 1,500 documents.



"The challenge is that there is so much information out there. Archiving the information isn't the problem, but where do you start?"

Heathcote has been approached by the Imperial War Museum in London and the Second World War Experience Museum in Yorkshire, both of which have expressed interest in this rather unique collection of the Canadian veteran's experience. In June of 2004, he traveled to Normandy for the 60th Anniversary of D-Day where his interviews and photographs are on display at the Juno Beach Centre, the staging area for the Canadian troops who landed on D-Day. At that museum, visitors can view digital videos, each about two minutes long. To date, he has shot 700 hours of video that has to be edited and organized. It's a daunting task.

Blake Heathcote had experimented with photo management tools such as Extensis, Portfolio and iPhoto. At that time he was looking for a management solution, he was also becoming increasingly sensitive to the importance of metadata: being able to embed information about images that would serve as labels when he went to retrieve them. He knew that Adobe Photoshop offered that basic ability.

He discovered that iView MediaPro would allow him to import back into the original photos (with or without Adobe Photoshop) and was able to do it in a fraction of the time.

Heathcote told us that while he finds Adobe Photoshop's metadata capabilities modest, he has found that iView MediaPro has managed to take full advantage of its abilities. And metadata is at the heart of everything he's working on - from the color workspace in which the photo was created to the information associated with it. Not to mention the tracking of the thousands of images: a task that he is currently wrestling with as he prepares his new book, *A Soldier's View*, to be published by Random House Canada in the fall of 2005.



When he first got started, synchronizing information to images was not so critical. He might scan 100 photos and then try to keep them in a file. Once he got beyond 2,000 photos, however, the need for metadata was clear.

"Capturing information at the moment of cataloguing is key," Heathcote reports. "Trying to go back to sort out data is tough. Photographers want technical data; that plays a minor role in my photo archiving, but an essential role in the cataloguing of video clips. For me, keyword cross-referencing is the most critical element. I want to remember the date, month, place and this photo was of the bombed out theatre in Calvados taken by Alex Gray in March 1945. There's nothing worse than reviewing this vast collection of photos and wondering, 'Who was that guy? And where did this happen?'

With iView MediaPro, it's easy for me to embed key descriptors in the file along with graphic image itself. So whatever happens to that picture from now on - it's going to have as much relevant information in it. Future viewers can find out everything about it; they can effectively retrace one's steps and track for the future. I can even embed web site information and the fact that a copyright mark should be printed on it. The information will always be there.

The ability to embed key information into each photo has made all the difference to Heathcote. He finds it especially important because he is running a nonprofit organization getting ready to present his next book of 700+ photographs and captions.

"With iView's ability to batch process with Adobe Photoshop, I can take my collection of photographs and create subsets (for example, "Navy women," "Pacific Theatre of War,") and then create sub-categories of those. That way, the publisher can view my work by keywords or by topics."

Heathcote finds iView MediaPro's batch processing function invaluable, because he has been able to update "a whole whack of things extremely quickly and accurately."

The synchronize function allows you to make all your work and mistakes in iView MediaPro, correct, and then synchronize with original images. It's very secure working in the iView environment with that ability to confirm that everything's right. You can also import from text files, something you can't do in any other program. And only when you tell it to, iView will update the originals.

In a recent meeting with his publisher Random House, Heathcote was able to present his 14 GB catalog via a slide show on his laptop using iView MediaPro. The catalog system enabled him to browse through the archive, and at any given moment display relevant pictorial or editorial information associated with a given image. He and his publisher found the meeting extremely productive. As an image was determined to be useful, he could simply drag its thumbnail into a new sub-catalog, and then generate a CD-ROM copy to circulate amongst the editors and graphic designers for the book.

Heathcote's interests continue to expand. Today he's looking at the inherent wealth of information and for new ways of being able to share and extend knowledge of history and personal experience.

"What I'm wrestling with all the time is trying to find a way and means of making it easy and meaningful for people to look at the vast array of photos, documents and secondary material that I come across in my travels. It can empower people tremendously to know that metadata has the potential to allow them to create their own books - classroom lessons, and so forth. Using such a system of catalogs and searching by keywords enables you to view the world in so many different dimensions.

"Take any given topic and you can probably identify five key areas: name, branch of service, theatre of war, timeline, and a thematic wildcard search. Those five things allow you to narrow down search quickly. It streamlines the user's ability to utilize the most common criteria - and that is facilitated in great depth in iView MediaPro.

"Metadata is essential to what I do. I am always thinking in context of the end-user, and always looking to apply the most meaningful interface. Imagine taking various catalogued fragments and then simply putting them into a context - from interview fragments, photos, maps, documents, video clips, and assembling an individual historical storyline. You can literally bring history to life. Such activities create a framework, a common window into the experience of humanity."

Capturing People "As They Really Are"

LAUREN GRABELLE
PHOTOGRAPHY

www.lgphoto.com

Grabelle's avid curiosity into other cultures informed her studies and initial career choices. She earned a degree in anthropology from New York University (NYU) and also studied photography at various renowned NYC photographic institutions, such as NYU's Tisch School of the Arts, the International Center of Photography, and the New School of Social Research.

She then interned at National Geographic, where she worked on the television series "Explorer" and produced still photography for some of their other productions. She was also selected to attend the [Eddie Adams photography workshop](#)

While many choose photography as a career, photography chose Lauren Grabelle: When she was a young woman exploring the world, she found her camera was documenting her life. While working on a cruise ship in the Caribbean, she would wake each day on a different island—seemingly another world—and she captured these seductive glimpses of new places on film. Her subjects ranged from young Mexican girls in the Yucatan to abstract designs patterns of banana leaves on a sun-drenched afternoon. Themes of exploration dominated her work from early on.

You can't underestimate the fact that for many pro photographers these days it's like learning a whole new profession. The fact is, the camera is now a computer. The move to digital's scary enough for many people, and that's what makes it so important for photo software to be rugged and reliable. Technology is constantly changing, and photographers don't have an IT department to rely on like people do in corporations.



While working in TV, photography and art directing film and video projects, Grabelle continued searching for an elusive subject that would characterize her work. While art directing an independent film, Grabelle was invited to photograph a friend's wedding on Martha's Vineyard. Not only did she love the photographs of the wedding, but so did the bride, the groom, their family and their friends: She had found her subject.

Rather than producing the traditional "fixed pose" wedding photos, Grabelle's approach is closer to journalism, which makes sense when you consider her perspective is about telling a story, that she wants to capture people "as they really are." She talks about what a joy it is to photograph the real, confident and loving couples whose celebrations she now documents. Viewed through her eyes, Grabelle's subjects are multifaceted, because she evokes not just their physical appearance but also their spirits at a moment in time. Grabelle's interest in human celebration and keen empathy for her subjects shines in each image.

She doesn't distinguish her wedding work from her other fine art photography, which is represented by Millennium Images in London.

Recently, iView Multimedia had the opportunity to speak with Grabelle about her work style and how she's using iView MediaPro to help manage her growing library of images.



"The thing about MediaPro is that it can be used by so many different people in so many different ways. I know a lot of wedding photographers who are shooting digitally, but storing all their images in various folders. I tell them about MediaPro and they're amazed. You can't underestimate the fact that for many pro photographers these days it's like learning a whole new profession. The fact is, the camera is now a computer. The move to digital's scary enough for many people, and that's what makes it so important for photo software to be rugged and reliable. Technology is constantly changing, and photographers don't have an IT department to rely on like people do in corporations."

Over time, I've found that using MediaPro has not only saved me time, but it's helped me differentiate my photography services. For example, MediaPro has the ability to create QuickTime movies with a chapter track. That is extremely useful in offering 'beyond the usual' options to my clients – and no other photo management application does this.

"I first read about MediaPro on a photo forum and downloaded a trial version. I had no clue how to use it at first. It was so open, so available – just waiting for me to tell it what to do! Over time, I've found that using MediaPro has not only saved me time, but it's helped me differentiate my photography services. For example, MediaPro has the ability to create QuickTime movies with a chapter track. That is extremely useful in offering "beyond the usual" options to my clients – and no other photo management application does this."

"While I've chosen to continue to shoot with film, I offer my clients digital advantages. I get my images scanned, and can then deliver the images to clients in a variety of formats. However, like a lot of photographers, I'm a control freak: I want to treat a photo exactly the way I want to, get exactly the result I want. I feel more confident shooting with film. For example, I have no worries about degradation of data, because I still have my negatives. But I realize I gain flexibility and time by offering my clients their images digitally for review."

While I've chosen to continue to shoot with film, I offer my clients digital advantages... I realize I gain flexibility and time by offering my clients their images digitally for review.

Workflow

"I send my rolls of film to a lab which puts them onto CDs or DVDs. When I get them back, the first thing I do is create a separate catalog for each wedding. Then I batch process all images and since not all labs assign color profiles to the photos, for those that don't, I assign the correct color profile using the Manage Color Profiles option in MediaPro. That ensures that when I open the image in Adobe Photoshop or another program it will be rendered properly. Next, I sequence images into the order of the day. Say I have 36 images each on 20 different rolls on the CD, I sort them first roll by roll, then I batch rename them – give each roll a letter and put that on the sleeve of the negative. Next I go through an editing process, using the Slide Show mode and assign

Labels to each image, indicating whether it's "in," "out" or "needs adjusting." Then those images go into their respective folders."



"I take advantage of MediaPro's Chapter Tracks to create a QuickTime movie in place of the traditional proof sheet. Clients feel more confident investing in wedding albums—these images are the beginning of their family archive—if they can clearly see the details and know what they'll look like before they make final choices. An image onscreen is much more appealing than a traditional proof print. This way of presenting the images to clients also protects them from being overwhelmed by the sheer number of images."

"iView MediaPro allows me to create a movie from a slide show very quickly. I'll include a title slide with the client's name, the date of the wedding and licensed music to set the stage. MediaPro gives me so many different options in creating a QuickTime movie, determining exactly how I want it to function—how long the music should play or how long the slide should be onscreen. You can constantly tweak what you're doing based on customer feedback."

When I submit images to a magazine, I use the MediaPro to export images to an HTML gallery for each wedding (Make Menu> HTML Gallery). Then I send the editors a link to the appropriate wedding. The ability to use catalog sets is priceless, because it allows me to keep track of online sales and know exactly which images couples are buying.

"Other things I like about MediaPro include how it lets you create references to the photos instead of replicating the actual photo. Organizing images into catalog sets eliminates complexity and allows you to quickly access your photos in the order that you've determined for them –no matter where they're located on your hard drive or on removable media like CDs or DVDs.



"When I submit images to a magazine, I use the MediaPro to export images to an HTML gallery for each wedding (Make Menu > HTML Gallery). Then I send the editors a link to the appropriate wedding. The ability to use catalog sets is priceless, because it allows me to keep track of online sales and know exactly which images couples are buying.

"I find assigning metadata is useful for associating details with each of my rolls of film without having to go back and refer to the negatives. For example, I use metadata to record the kind of film I'm using on a particular shoot.

iView is clearly involved in the state of the art of digital photography. I'd say it's helping take photography into the future—to how people will use digital in the future.

"I believe that iView engineers are the most closely tuned in to how pro photographers really work and what they really need. I have noticed too that they are willing to adapt to new formats—like, for example, the recent news that MediaPro supports the DNG format. iView is clearly involved in the state of the art of digital photography. I'd say it's helping take photography into the future—to how people will use digital in the future.

"It also gives me confidence that when I do start shooting digitally iView will be there for me because they're at the forefront. MediaPro has helped me learn the post-production end of the digital world. I feel now that I've really got that down. It also saves space and keeps me organized. The time for digital is now because iView MediaPro exists."

DAM Aids Process of Curating a Photo Contest



© Gerry Groppe 2006

Fogel has directed the Sol Mednick Gallery since 1997 and he founded Gallery 1401 in 1999. The Sol Mednick Gallery was founded in 1978 by then-Department chair Ray Metzker, and is named after the founder of The University of the Arts Photography Program, Sol Mednick. It is the only endowed gallery for the exhibition of contemporary photography in Philadelphia. The Media Arts Department, home to the photography, film, digital video and animation programs at The University of the Arts, operates the galleries. In 2001, the Sol Mednick Gallery received the prestigious Photo Review Award for service to photography.

Organizations

- SPE: Society for Photographic Education
- The Photo Review Texas Photographic Society
- The University of the Arts In Liquid
- A.S.M.P.

Former Chairman of the Media Arts Department at The University of the Arts in Philadelphia, Harris Fogel today concentrates on teaching as well as curatorial and creative projects. He directs the Sol Mednick Gallery and Gallery 1401, and is an Associate Professor of Photography. Recently, Fogel was chosen as the curator/juror for the Texas Photographic Society "TPS 15" National Competition, which drew almost 2,600 entries (www.texasphoto.org). He chose iView MediaPro as the application to view the numerous entries – many on his Apple MacBook Pro laptop.



1st place. Photograph by Tom Chambers

Fogel has used iView MediaPro since its birth as a shareware program. He reflects that as the numbers of images and files have grown, digital asset management (DAM) has become a critical element in one's workflow.

Fogel has used iView MediaPro since its birth as shareware.

"Speed is of the essence," he observes, "No matter what the ads say, computers just aren't fast enough, and the digital revolution has perhaps made photographers even more impatient than they already were. Especially in photojournalism, where your client might want the images ten minutes after the event," he said. So he values a process that allows you to speed the processing of images to quickly and easily select favorite images.

"My job was to review almost 2,600 images and make selections for the exhibition and catalog. I then had to narrow down this extraordinary body of work to only 60 images out of the thousands submitted. What helped me the most was having a program that allowed me to view the image quickly and without distraction.

"Initially I used Adobe Photoshop CS2 to browse the images. It was a natural choice since I use Photoshop for so much imaging work. But unfortunately it's not a Universal Binary application (native on Intel Macs) yet. With so many images to browse it was unworkable for this task. Then it occurred to me, 'Isn't the latest version of MediaPro a Universal Binary application?' So I used that.

"I launched iView MediaPro and was able to drag and drop my thousands of images. In a couple of minutes I had a catalog built and I was able to easily scroll through the images.

I launched iView MediaPro and was able to drag and drop my thousands of images. In a couple of minutes I had a catalog built and I was able to easily scroll through the images.

"I used a slide projector to view the slide submissions which were supplied in trays ready to show, which was fun, as well as instructive about how fast one can move through slides, compared to digital media. A slide projector is lot easier to use then a computer! Of course using MediaPro allowed me to jump through images instantly, which was wonderful when it came to comparing images from throughout the submissions. Try doing that with slides!

"I did not color code or otherwise mark entries. I wanted to 'live with' the images and respond to what elements stayed with me. What images lingered in my mind and imagination. Again, the simplicity of MediaPro facilitated that process. It gave me the opportunity to view images while the technology itself was invisible.

MediaPro was the right tool at the right time. I needed to have something that operated quickly and natively on my new MacBookPro and created a workflow that was smooth, simple and allowed me to focus. I required a tool with absolutely no distractions.

The Selection: "I was aware that the photographers submitting work were very serious, very committed. It was clear that they had put enormous time, energy, and emotion into their photography, and that effort deserved my utmost attention. I wanted to be very respectful toward how much passion and effort those images represented, so it was important to have a tool that would not be overly intrusive or be a distraction. The last thing I wanted was to have to constantly consult a list of key commands or shortcuts!



2nd place. Photograph by Frank Schramm

"More and more, digital asset management is an issue for us all. With the proliferation of hard drives, iPods, USB flash memory, and all sorts of digital devices, we're really not all that evolved from the days of the file cabinet and carbon paper. We are trying to find out what we did with a file, what version it is, and where the version we need is. At least in the days of carbon-based photography, we could actually touch a negative, print, or transparency. Now we are dealing with the information age, and all that we have to show for our work is some transient file name!

The great thing about iView MediaPro is its simplicity. It sticks to what it does and it does that very fast and easily.

"The great thing about iView MediaPro is its simplicity. It sticks to what it does and it does that very fast and easily. I turn to other programs when I have to worry about RAW file conversion, light balance, and more specialized creative work. Best of all, I found that iView MediaPro is a good digital imaging citizen -- it plays well with other apps, didn't alter any RAW data, and without ever needing to consult the Help menu, simply and superbly gave me a catalog, and allowed me to concentrate on what I was there to do, which was to look at beautiful and thought provoking photography in a higher light.

Forest McMullin: For Love And Money



www.mcmullinphoto.com

Forest McMullin, a freelance corporate and editorial photographer based in Rochester, New York, started his business shortly after graduating from the Rochester Institute of Technology in 1977. He is respected for his ability to bring out the dignity in his subjects while still showing them with directness and honesty.

Forest's clients include numerous Fortune 500 companies, including Eastman Kodak, General Motors, Pepsi and IBM, and a variety of business and general interest magazines including Time, People and Forbes. His latest project is the people and landscapes of

Tibet, sponsored by the Chinese

Forest McMullin will tell you, "Photography is all I've ever wanted to do." While many people would envy such a clear focus, they may not realize what a circuitous path it takes to realize one's vision. A 1977 graduate of RIT, McMullin found that his education in photography as fine art brought some early success. He had shows in Idaho, Maine, Rochester, Kentucky, and New York City. However, he found making a living solely as a fine art artist elusive. So in 1980 he set up a studio in Naples, New York planning to do portraiture and quickly found that PR photography for corporations paid better and was a lot of fun. He found himself using his talents to capture images for corporate brochures, annual reports, and advertising campaigns.



Meanwhile, the artist inside him kept growing. Late in the 1980s he produced a series of photos focusing on heavily-tattooed people. Also at that time he began to produce editorial images for magazines. Slowly, he found that he was drawn to documenting the life of fringe social groups, and his work took on new dimensions. Combining photojournalist with documentary and corporate assignments gave him variety and cross-fertilization so precious to the artistic process.

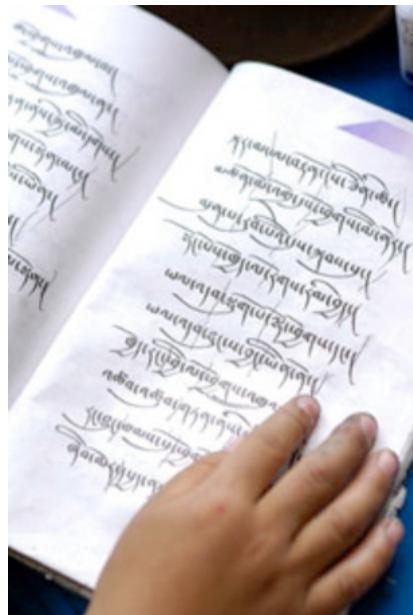
As McMullin describes it, "The variety is fun. It's great to work on location. I find that my personal projects keep me excited and the commercial work fuels the process, quite literally."

One of his most memorable projects was "Encounters with the Racist Right" in Pennsylvania where he documented a strange and sinister lifestyle and started thinking about working on video projects. Often, framing the work as "environmental portraits" that speak to the camera, made those images that much more shocking, according to McMullin.

Going Digital

McMullin started using iView MediaPro about the same time that he started shooting with a digital camera. He reports that the longer you use software the more comfortable you get. When asked how he's dealing with all the computerized issues, all the new things that photographers have to learn, he reports that, "You learn what you need to learn to do what you need to do."

He decided that iView MediaPro would be the easiest to learn and use and would do what he wanted it to do.



Regarding iView MediaPro, McMullin describes it as very full-featured and appreciates that among available programs it allows you to do what you want to do. A colleague of his first recommended the program to him, and he evaluated it along with Canto Cumulus and Extensis Portfolio. He decided that iView MediaPro would be the easiest to learn and use and would do what he wanted it to do.

MediaPro Aids Workflow

"I shoot either tethered or to cards. In any case, the images end up in folders on my laptop. Then I dump the folders into MediaPro, after which I batch rename files before any editing to make sure my raw and jpeg files are synchronized. Then I go back into jpegs only and edit those files. Sometimes I use the Lightbox function if I need to check for sharpness or details. I really like that function; it's really useful. Both the Lightbox and magnifier allow me to quickly and easily see what I need to see. It saves time and makes editing more accurate.

MediaPro is extremely versatile in giving me ways to organize my data.

MediaPro is extremely versatile in giving me ways to organize my data. I create six custom fields (job type, subject name, client, buyer, invoice number, whether copyright is registered or not and whether model released or not). I also use three or four defaults plus keywords and captions. The main reason I do that is to simplify searches. Finally, I put the job archive with the job into the job folder. I also put them into a master archive.

I put jpegs into a temporary folder from which I can publish Web galleries. I can simply drag the folder into the Web site and it uploads in a matter of minutes. This provides an optimal way to deal with clients. They access my Web galleries to select the photos they want. They find this process extremely simple, intuitive and easy.

"For me, probably the most important time saving I've experienced by using MediaPro is being able to find something that I did takes me seconds via a simple database search. In the old days, it might have taken hours, searching through binders or stacks of unfiled images where the stacks might have been two or three feet tall. Now I can find an image by person, by date – by so many different criteria – virtually in an instant.



That's probably the single biggest advantage to my having gone digital. Digital imposes a kind of built-in discipline. It's forced me to deal with images the first time I touch them. And with MediaPro it's easy to put the information in now so they can be found later. They're automatically filed according to whatever scheme is helpful to me.

It's all about being able to work the way that works best for me. That's a value that iView clearly understands.

Another feature of MediaPro that I love is being able to produce slide shows. I lecture frequently, so the ease of assembling images – not to mention how great they look on screen – and the ability to customize them for my audiences is invaluable. It's all about being able to work the way that works best for me. That's a value that iView clearly understands."



Fusionspark Media, Making it Real



Fusionspark
MEDIA

www.fusionspark.com

Fusionspark Media deliver online experiences that are as powerful as television, yet as informative as the highest quality print magazine. The company helps clients connect with its audience by making your next interactive production an unforgettable experience.

Also produced by Fusionspark Media, Inc.

Florida Springs: Protecting Nature's Gems

Winner

Best Web Production - 2003
Jackson Hole Wildlife Film Festival

Winner

Outstanding Online Reporting - 2003 Society of Environmental Journalists

Reality TV Pales Next to Online Storytelling.

Fusionspark Media produces online media that's been called Interactive Narratives, Web Documentaries and Digital Storytelling. The bottom line is that Fusionspark Media is at the forefront of a new kind of storytelling. It's not the tired old "push" formula of TV where you sit back and passively absorb whatever someone has decided to tell you, then flick at commercial time. An online story by its nature is interactive. That means you can do something. The viewer is suddenly part of the story.

The topics Fusionspark Media covers are stories that matter to people. So far, subjects have been focused on environmental and conservation concerns. Recently, Fusionspark Media completed its first production on a medical subject called, "The Gift of a Lifetime." This project was an in-depth look at organ and tissue transplantation in the United States.

A trademark of Fusionspark Media's storytelling is its "live" expedition component, where it literally reports "from the field" to the Web site as the story is unfolding over a two-week period. Combining the best of real-time news reporting with the depth of a long-term investigative documentary, this intense two-week period requires a huge volume of content creation and management.

iView MediaPro has enabled me to do things I couldn't do before. For the most part, it was an issue of speed and efficiency. For our work in the field, iView MediaPro definitely saved time - time that we needed to sleep!

Co-founder Russell Sparkman recently took time from his schedule to describe the project. Russell is photographer and designer, as well as handling business administration and new project development. His partner is his brother, Kevin, who produces FSM projects, as well as oversees marketing, PR and business development.

According to Russell, "When we're shooting a live documentary, I may shoot hundreds of frames per day onto either 128, 256 or 512 MB Compact Flash cards. We document about a 36-hour period of time before shifting into production mode. During production, I have to edit through hundreds of frames to select the dozen, to a dozen and a half that I think will work in tandem with the writer's and the audio technician's content."

Prior to using iView Russell used the Nikon browser bundled with his Nikon digital camera. A photographer for most of his life, Russell reports that image management has always been a challenge for him. Given that media management is the problem that iView MediaPro was designed to solve, Russell decided to use it for the first time during the Gift of a Lifetime project.



"I installed iView shortly before we began our live expedition component of The Gift of a Lifetime. This was, essentially, a baptism by fire as I had little time to adjust to, or learn the program deeply. I found that I was able to access and use the features I needed quickly. The entire project lasted about 6 months with a 2-week period of time at UCLA (the live expedition component) during which we were reporting in a 48-hour cycle, every 48 hours."

Not only was the schedule physically grueling, the subject was one of deep human drama and emotional intensity. In that kind of an environment, it is easy to become

sleep deprived quickly. Russell reports that he was impressed with iView MediaPro's speed at handling the images he threw at it.

iView MediaPro in Action – Making The Gift of a Lifetime

MediaPro fits seamlessly into Russell Sparkman's image editing and selection process.

After a day of shooting in the field, he copied the camera's memory cards to a hard drive each night. Then he would burn a minimum of one or two CDs from the hard drive to ensure accurate backup. Once he had the CDs, he would delete the data from the memory cards. He describes the process that followed:

Create Catalogs – I'd create a catalog for each discrete folder of images that I created from the original take with descriptive names such as "heart transplant." This allowed me to open catalogs and review them quickly. Also, when I burned a CD, the catalogs were saved with each folder, making them more accessible when archived. It's faster to scan through catalogs than folders of images.

Assign Label (keyboard command) - The keyboard key for "1" labels an image by changing its name to red, from black. I found this a great way to create an initial edit, and create sub-sets, out of dozens and dozens of images. Then, I could review, with the other team members, just the labeled set to make final image selections.

View Image Data – Occasionally I'd refer to the image data that's saved with each image to confirm which White Balance setting I'd used on the camera, or to check whether I used fill-flash or not, etc.

Open With – I'd use this feature to open an image with Adobe Photoshop for more in-depth image editing. Then from Photoshop I'd send it to folders and on to the server so designers could access it and upload the image to the web site.

"There are no downsides that I can think of using iView MediaPro, though I can't say I'm totally familiar with all its functions, yet. I feel that I've barely scratched the surface of the program."

Russell Sparkman
President, CEO
Fusionspark Media: Digital storytelling that bridges inspiration with action.

Geoff Simpson: Capturing the essence of nature



Geoff Simpson

www.geoffsimpson.com

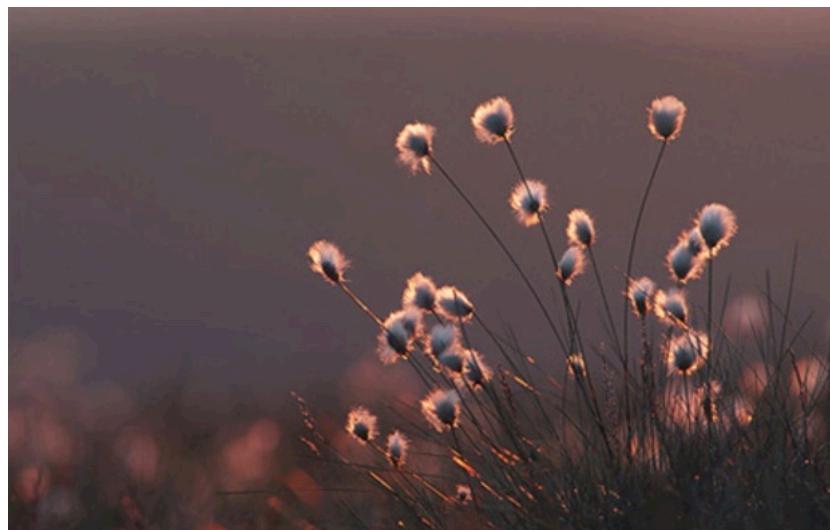
All images on this page are ©
Geoff Simpson.

Are Geoff Simpson's photographs landscapes with a twist? Or are they simple, elegant portraits of animals in their native surroundings? No matter how you define his images, you have to call them intriguing. Simpson has been named one of the top photographers in the United Kingdom. He is renowned for wildlife photography that presents its subjects within the context of their natural environments. His work has graced numerous magazine covers, including Bird Life, Natural World and BBC's Wildlife Magazine and will soon be on display in the Bailiffgate Museum in North Numberland, England. "My goal is to inspire people with the beauty and spirit of my chosen subjects," explains Simpson. "I try to capture the essence of each creature."

My goal is to inspire people with the beauty and spirit of my chosen subjects. I try to capture the essence of each creature.

Simpson specializes in the native wildlife of his Northern England home where he lives on the edge of the Peak District National Park. Simpson says he's got enough subjects here to last several lifetimes and has photographed insects, reptiles, a plethora of four-legged creatures and birds of all varieties. His portrait of a red grouse atop a rocky outcropping in front of a field of crimson grass showcases both the beauty of the bird and the park. It was the winning image in the 2005 International Wildbird Photographer of the Year competition for the "Best Birds in Britain" category.

"I want to do justice to each subject and highlight where they live," he says. "To do this, I take out the clutter and simply present the relationship between the two elements. You don't need 1,000 words to tell a story. A few sentences will do."



This straightforward approach to photography is reflected in his equally uncomplicated approach to digital asset management (DAM). Simpson has recently adopted iView MediaPro as his DAM software of choice.

It was a simple choice, really. I am a photographer and want to spend time taking pictures not stuck behind a desk moonlighting as an IT professional.

"It was a simple choice, really," he says. "I am a photographer and want to spend time taking pictures not stuck behind a desk moonlighting as an IT professional."

MediaPro, he explains, allows him to do just that. He first tried the software during a stretch of bad weather, which gave him the time to work with and understand the product.

Just as he eliminates the clutter from his images, MediaPro allows him to streamline his post- production efforts. Living so close to Peak Park, Simpson can head out whenever the light is right. After a morning spent capturing wildlife (shooting in both digital and RAW formats to insure the best possible reproductions), he often returns to the office with 300-400 image files and immediately backs them up on one of seven hard drives. He then burns two DVDs. One

he keeps as a “security back-up” and the other he uses to select and edit his top photos from the outing.

“That’s when I turn to MediaPro,” he explains. “I index my photos, labeling each with the subject captured and the date of capture. I don’t use the batch processing feature as I’m very rigorous in editing 300 photos down to just a dozen or so usable ones. I actually move through my images individually, removing the rejects until I have only a handful of saleable images remaining.”



After this process he applies metadata, including captions and keywords. He then opens Photoshop CS2 from MediaPro where he performs a number of essential tasks, including enhancing the saturation and contrast and cloning out any dust specs before saving as a TIFF, the file format he uses for distribution. Then it’s back to MediaPro with the finished product where he marks each print with a different color flag to track distribution of the final images.

“Green-flagged prints go to the BBC. Red ones head out to the National Trust Library, yellow to Alamy Images and so on,” he says, highlighting just two of the many agencies that distribute his photographs for use in broadcast magazines, books and as prints in many different locations.

Simpson’s images are so popular that he receives daily requests for them. “Once I receive an e-mail or phone request for an image, I use MediaPro to locate the image and produce various selections for perusal. If the editor is working to a deadline -- which inevitably they all do -- they can make quick selections or request a further selection. I normally burn the required TIFF images on to DVD and ship out immediately,” he explains.



Simpson uses colored labels to track his images as they sell and documents, which are his most requested. "MediaPro allows me to locate my images instantly, and, working in the editorial marketplace this is imperative, especially when you have 120,000 images to work with."

He credits MediaPro with keeping him organized and providing him with free time so he can do what he does best – photographing wildlife at its most basic.

MediaPro has unquestionably given me more time to be out in the field shooting new images, which is, after all, the crux of my work. Prior to using MediaPro, I would spend far more time in front of my computer and not enough time out in the field.

"MediaPro has unquestionably given me more time to be out in the field shooting new images which is, after all, the crux of my work," he enthuses. "Prior to using MediaPro, I would spend far more time in front of my computer and not enough time out in the field."

Simpson summarizes, "With MediaPro I can keep the digital asset management portion of the job as simple as the elements of my photos."

Growing Multimedia Assets: Image Base



Image Base is a leading full-service business communications company, specializing in video, interactive and event production.

All projects are handled in-house, by full-time staff with state-of-the-art technology in a specially designed production facility, complete from design through to execution.

For full details please visit:

Many are familiar with iView MediaPro as an image management tool used by pro photographers. What's less familiar is that MediaPro is a multimedia asset management application. Beyond images, MediaPro can deftly handle file formats such as audio, video, graphics, illustrations, fonts – a diverse range and volume of digital media that's the life blood of a dynamic graphic design and video production company.

Image Base is a full service business communications company that specializes in video, interactive and event production. The company's name reflects the vision of founder, Ralph Murnyak.



"When we started in 1984, we aimed at servicing our key clients by providing them complete production service for visual presentations," says Murnyak. "In the beginning, media asset management involved boxes of 35mm slides and lots of shelves."

Kevin Blake, president and veteran of 21 years adds, "Over the years, as the media became electronic so did our library catalog system. It is really just the natural progression of our client-centric philosophy, applying today's best digital technology."

Today Image Base provides production and creative services to a wide range of clients, leveraging their catalog of digital media assets as an additional value to them. Murnyak adds, "We develop projects in various arenas with clients like the Beef Industry, Nintendo, Kraft Foods, Pepsico, and Motorola. We bring value-added service to them, first because our producers all understand their business, but secondly because we have access to a myriad of visual, and audio content at our fingertips.

"When I start a design or video project, I like to loosely gather a bunch of pertinent images and video clips from the library and drag them into a new catalog. I then look over all the media assets available to me and begin some creative brainstorming. I save this catalog to easily get back to the original media files as I should need them. It saves copying time and disk space organizing this way since I'm collecting only the thumbnails and not the actual data. As I proceed through the project, I copy media out of the library only as needed."

Michael Lizak, Art Director, Image Base

Michael Lizak is art director at Image Base. He tells the story of how Image Base is using MediaPro from iView (a wholly-owned Microsoft subsidiary) as the backbone to its digital asset retrieval system.

"For many years we have accumulated a very large number of diverse multi-media resources including photos, video, music, clipart, and fonts. We would find a desired

piece of media by visually searching through multiple thumbnail catalogs that accompanied photo CDs. Finding music and sound effects was equally inefficient since there was no way to quickly search for file information such as track titles and track descriptions. For us, it was becoming unacceptably time-consuming to locate the resources we needed for given projects. Handling the media constantly was also unproductive because, for example, CDs could become scratched and unreadable. They would become misplaced in various edit suites. Finding a desired asset—image or music—was becoming a job in itself.

“About a year ago my colleague, producer Christian Castagna, and I decided to get our digital assets in order. Having used MediaPro for years, I suggested that we implement it company-wide. As far as I know, it is the only DAM software that can handle and manage a wide variety of media—not just photos.



“We wanted to organize everything. I looked into using Extensis Portfolio, Cumulus, Apple iPhoto, and as many possibilities as I could find on Google. All other options were quickly dismissed since they only dealt with cataloging images. MediaPro was, and as far as I know still is, the only solution if one wants to catalog a wide variety of media types with one piece of software.

“First we copied our entire collection of CD and DVD media—photo, illustration, clip art, video, and music—to several hard drives. Copying the media was a rather slow process, so we spread it across several Macs and enlisted some of our staff to help. Then we batch-annotated as much of the media as possible using MediaPro scripts. Metadata was already included in most of the photo and video CDs we had. Music library companies helped by sending us their metadata so we could add it to our library.

“Ninety-nine percent of our projects are customized to communicate a particular message. That requires specific imagery or specific music each and every time. Having the ability to quickly and easily search for and audition tens of thousands of images and music tracks allows us to find the right image and the right cuts of music for every job.”

Christian Castagna, Producer, Image Base

“While the annotating was progressing, I created an application in Apple’s Xcode to act as a front end to MediaPro. My plan was to have all of our media contained on one Mac, which was the server, and have everyone on our network be able to quickly search, preview, and copy the files they needed.

“The application manages and streamlines all of the networking and system operations for the remote computers. This greatly simplifies the process of accessing the server’s catalogs and media files.



"When viewing video clips on remote computers within MediaPro, one valuable advantage is that NTSC-sized footage actually plays off the server's hard disk and can be viewed in real-time on the remote computer. Music can also be auditioned this way. Another bonus is that MediaPro catalogs can be viewed on PCs as well. I created a front-end application in Flash for the PC that has the same functionality as the Mac version.

"Today our digital media assets are online, searchable and instantaneously available without having to deal with the cumbersome overhead of dealing with CDs and DVDs. All 772 gigabytes of our digital media files are accessible within two mouse clicks from any computer on our network. The Image Base media library powered by MediaPro has been in use for one year now. It continues to increase our productivity and creative workflow on a daily basis."



www.foleyphoto.com

Kevin Foley is a fashion and celebrity photographer based in Los Angeles and is one of the pioneers in the digital world. One of the early evangelists of the technology, Kevin has been shooting digitally since 1997, and has shot for several television and film campaigns, along with extensive editorial and catalog assignments.

Some of his clients include NBC, Warner Brothers, *Razor Magazine*, *International Male*, ABC, Paramount Pictures, *Brentwood Magazine*, Point Conception Swimwear, BET Television, and many others. Kevin currently uses both the KODAK PROFESSIONAL DCS 760, and the KODAK PROFESSIONAL DCS Pro 14n Digital Camera

Kevin Foley, Photographer to the Stars

This may finally be the year professional digital photography "takes off." For fashion/celebrity photographer and digital pioneer Kevin Foley, this day's been coming for almost a decade. One of the very first professionals to "go digital," Foley had an early advantage. He was computer-savvy and already successful enough as a photographer to be able to make the \$30,000 investment for camera and accessories. Foley's clientele includes celebrities, television networks, film studios and fashion designers.

Over the years, he has seen his clients gradually adopt digital – especially during the past four years. The biggest obstacle he observes was lack of computer literacy in art departments. All that's changed now, he says, especially within the past 12 months. The challenge may now be shifting to the issue of digital media management.

iView MediaPro gives me the best and most comprehensive cataloging ability of any application out there.

From the start, Foley saved all his data on available storage media – progressing over the years from Zip Drives to CDs to DVDs. Despite the advantages of digital technology, it originally took many steps to deliver images to clients. He relied on a popular photo image editing application to manually format each individual image and save them in sizes ranging from thumbnails to full sizes. It was a tedious, time-consuming process.

Then, about two years ago, he heard about iView MediaPro – the media management software. He was intrigued because it was one of the few digital asset management applications that could handle raw Kodak images. He adopted the application, and as usual for Foley, his timing couldn't have been better. Today a shoot lasting several days can generate as much as 20 GB of data – on 6 to 8 DVDs totalling 20-30 GB of data. Now Foley can import his raw Kodak files directly into iView MediaPro which automatically generates various sizes and is highly user-customizable JPEGs all in one step. He estimates this automated process has cut his time in half.



"You can't underestimate how easy it is to learn," said Kevin Foley. "Unlike other applications where the "how to use" section starts several chapters into the manual, iView is intuitive, quick and easy. And its cost is so reasonable – you can justify it in less than one day."



What makes all the difference Foley says is iView MediaPro's 'down-to-earth' qualities. He finds it very flexible and very user-friendly. He likes the fact that iView MediaPro

allows you to set up a system for saving and renaming images and repurposing files, then automates the process. Batch renaming function lets him note a subject's name, date, and other information in a format that fits with his clients' corporate databases.

iView in Action

For a typical one-day fashion shoot Foley works with a Kodak 14n camera and two to four memory cards (4GB ea). While he is busy capturing the right angle, the perfect lighting and the magic of the fashion model, the other card is being copied to the laptop. He may stop now and then to assess a shot, particularly if there are questions about the lighting. But for the most part it's a fast-paced, non-stop day of creating compelling shots. When he's gone all out on a one-day shoot, he's typically averaged about 100 images per individual shot, and a day's work will generate approximately 5,000 images.

Foley usually has about three days to complete this kind of assignment. One day to shoot, one day in the studio and delivery to the client on the third day. Once in the studio, laptop is downloaded to the network, which takes about twenty minutes. Then the raw Kodak files are imported directly into iView MediaPro. Once the images have been imported, they are annotated and archived in catalogs. Foley keeps a catalog for each client for each year. Thus images over the years can be instantly accessed and removable media instantly identified. For final delivery, Foley burns two copies of the images on DVDs.



We can also run a batch process overnight – sending files from the network directly into MediaPro. It's a great way to streamline and automate the process, and it's highly reliable. We estimate that it cuts our man-hours in half for any given job.

Foley reports that the following MediaPro features are especially useful in his workflow:

- It's an easy-to-use visual database (in some ways comparable to the old Zip drive "find it" application)
- Once the program is set up, it's fully automated – making it more cost-effective in terms of 'man' hours
- It is able to save and convert a wide variety of file types
- It allows you to upload images to Web sites where they can be presented/viewed

As you would expect from a digital pioneer, Foley has his share of entertaining anecdotes. For example, once on a shoot at an exotic island location, Foley's assistant innocently left his laptop resting on the sand – a spot that turned out to be a tide pool. Three-quarters of the computer lay submerged for almost an hour with two and a half days of shooting on it. Foley knew enough about computers to recognize that the hard drive had not been under water. He was able to literally tear the machine apart, reinstall the hard drive in a new laptop and finish the job successfully. Such are the challenges of pioneers.

Not all examples of his computer proficiency are this dramatic. But clearly his choice of iView MediaPro is a good example of his ability to play smart, save precious time and keep him at the forefront of the digital game.

Location Scouting Specialists Have An Eye For iView

locationpartnership.com

locationpartnership.com
image-base.com

The Location Partnership was formed in 1998 and has now grown into a collaboration of around twelve highly experienced Location Managers with an unrivalled knowledge of locations in the UK and throughout the world.

The Location Partnership offers the UK's most comprehensive location library with over half a million images from locations both in the UK and worldwide.

The Location Partnership provide locations for films, TV,

So what's important about a movie, TV show, commercial or advertisement? Plot, script, performances, production and location, location.

The Location Partnership knows exactly how crucial the right setting can be to the commercial, creative and logistical success of a project. Established in 1998, The Location Partnership comprises a group of scouts who spend much of their time traversing the UK and the globe to find the perfect location for the hundreds of requests they receive from filmmakers and photographers every year.



© Mathias Kerfante

Our location scouts need to do more than just snap a few quick photos. They need to be competent photographers who are able to capture the interesting angles, lighting, and mood of a location.

The Location Partnership receive all kinds of challenging and creative location requests. "We get requests for everything from a grimy public toilet to an opulent ballroom, a time-warped 1940's flat to the last word in contemporary minimalist apartments, a glacial ice cave to a petrified desert forest," says Eddy Pearce, Director of The Location Partnership.

Years of traveling around the UK and beyond have enabled The Location Partnership to develop the UK's most comprehensive library of locations for filming and photography using iView MediaPro. Carefully cataloged and easy to search, the location library often enables them to meet the requirements of a request with a location already on file. There's no sense in spending resources rediscovering a location after all.



© The Location Partnership

They also found locations within the Greater London area representing the cartoon town of Springfield for a television advertisement and online viral campaign in which a real-life Simpsons™ title sequence was shot matching each location shot for shot. As Eddy explains, “That one minute long sequence is so iconic, if the locations hadn’t been right it just wouldn’t have worked. Our location scouts know how to speedily source the perfect location, even for the most demanding of requests.”

The Digital Perspective

Photography has always played a crucial role in The Location Partnership’s business. “Our location scouts need to do more than just snap a few quick photos. They need to be competent photographers who are able to capture the interesting angles, lighting, and mood of a location,” explains Eddy. “Having this advanced grasp of photography enables us to thoroughly inform a client on all aspects of potential locations.

“The advent and uptake of digital photography has revolutionized the way we work. Digital photography eliminated the need to wait for prints to come back from the lab and has enabled our location scouts to email photos to clients while on a shoot, whether in the UK or abroad, and instantly gain feedback or address any questions the client may have. This time saving is most noticeable on when scouting for night shoots where we no longer have to wait until the morning to get our prints developed.”

On a job by job basis [iView MediaPro] saves at least an hour a day... It's paid for itself many times over.

Instant feedback from clients enables The Location Partnership to discover the perfect location faster, saving money and shortening the turnaround time to complete a job.



© The

Location Partnership

Prior to The location Partnership’s digital conversion, all their photos were mounted on A3 boards and filed. As Eddy explains, “Our office groaned under the weight these files.” Thankfully they have now managed to scan their non-digital images, but they do keep a few image boards around for posterity”.

iView MediaPro Holds the Key

Eddy first came across iView MediaPro in a *Digital Photographer Magazine* review and quickly realized that iView’s digital asset management solution was exactly what was needed to manage their growing library of digital images.

Eddy explains that he has integrated MediaPro into his daily workflow. “After I’ve been out shooting locations, I come back to the office with all my shots as hi-res JPEGs. I then import all the images into a MediaPro catalog and store them in a folder named for that particular job. The images are then edited using MediaPro’s label function and sorted into subfolders for each by location. I use this opportunity to add any further metadata that will help us search and locate the images in the future.

MediaPro does everything we need and more. As we become more proficient in using the program, we seem to keep getting more out of it.

“After I’ve used MediaPro to annotate and sort the hi-res images, I burn them onto a disc and add them to our growing library of digital images. I then convert the hi-res JPEGs into lower resolution files which are archived on an external hard-drive and prepared for clients to view according their preference - either burned to disc, emailed or uploaded to the Web. I am able to do all these processes with MediaPro.

“We generally work with the low-res images to speed things up and to keep on top of storage space as it’s not unusual for us to shoot 500 or more images in a single day. MediaPro points us to the original hi-res file. This is a real bonus as there are often times when the original files are needed.



© The Location Partnership

“We’re regularly pulling shots from a number of previous jobs to show our clients. We find it works best to keep a small number of large MediaPro catalogs and create selections and short lists using MediaPro’s Catalog Sets rather than search across multiple catalogs. For the photos that end up in our online library, the batch rename and keywording functions and the ability to integrate MediaPro with other applications are invaluable.

The time saved through using MediaPro has been invaluable for the team at The Location Partnership. “On a job by job basis it saves at least an hour a day,” explains Eddy. “Factoring in the management of our entire library of images, the time saving becomes impossible to estimate, at least a couple of days each month. It’s paid for itself many times over.”

Like any good software, the ease of use and intuitiveness is what makes it so pleasant and efficient to use.

MediaPro’s Clarity Surpasses the Competition

When asked whether The Location Partnership had sampled any other digital asset management solutions before deciding on MediaPro, Eddie told us that while he had dabbled with the competition MediaPro kept coming out on top.

“MediaPro does everything we need and more. As we become more proficient in using the program, we seem to keep getting more out of it. I’ve recently started exploring MediaPro a little more, and started to integrate MediaPro with other applications. Like any good software, the ease of use and intuitiveness is what makes it so pleasant and efficient to use.”

Photographing the Deep Blue: Tim Rock

double
blue.com

www.doubleblue.com

Tim Rock has been a professional photojournalist for more than 30 years. Most of that time has been spent in the Western and Indo Pacific reporting on environmental and travel-related subjects. He is based on Guam, a hub for travel to many exotic and diverse Pacific Ocean and island destinations. He specializes in the marine world and does a considerable amount of underwater photography in and around Micronesia, as well as travelling internationally on assignment.

Rock is also a contract author for the Lonely Planet Pisces book series and has authored and contributed to nine diving and snorkeling guide books for Lonely Planet. He also occasionally does high-definition video work. He recently finished underwater work on two promotional pieces for Palau that ran on CNN. He owns a gift shop and gallery at Fish Eye Marine Park on Guam, an undersea observatory facility. Rock teams up with Mike Vietch, the photo pro for Manta Visions in Yap, Micronesia, to do digital photo seminars in Yap, Bali and other regional destinations.

iVIEW: What did you use/do before using iView MediaPro?

ROCK: I tried quite a few programs but none had the speed or ease of use that iView has. With its RAW capabilities, I find that iView MediaPro is the fastest and most efficient tool for viewing and editing of anything currently available.



© Tim Rock

iVIEW: When you purchased iView MediaPro what other products did you evaluate?

ROCK: ACDSee, Adobe Bridge and some Canon software.

iVIEW: Why did you chose iView MediaPro?

ROCK: Speed of reading RAW files and ease of transition into Photoshop editing. I also use the program to make web pages, slide show files and to send contact sheets to photo editors and publishers. It pretty much does it all.

iVIEW: How do you use iView MediaPro now?

ROCK: I normally edit as I shoot, which means I have a laptop and a portable hard drive on location of the shoot. I look at the files directly after downloading and select the best for immediate editing. This can be done with ease using the seamless iView MediaPro interface with editing power of Photoshop CS2. I then save the edited files and have everything ready to go even before I get home. Once at the home office, I will look at the edits on a larger screen, again previewing with MediaPro and then doing any touch-ups in Photoshop CS2. I can then sort, make new folders, create contact sheets and resize. I always post my new images on my PDN PhotoServe page and I use MediaPro to resize for this as well. Pretty much everything; dealing with distribution and filing goes through iView.

iVIEW: For your work, what are iView MediaPro's most useful features?

ROCK: HTML Gallery and the resulting image folder are quite handy. Contact sheet, conversion of still image, sound and movie files and I still need to start making use of the Text and Data export functions.

iVIEW: Does iView MediaPro save you time? Money?

ROCK: Yes, it saves me heaps of time. Editors want it NOW! And a quick reply is essential. I can send lo-res for quick review of a requested subject. Once they decide on the hi-res, I just FTP it and it's there. That translates into a sale which makes me money.

iVIEW: Has it enabled you to do things you couldn't do before?

ROCK: I could do them, but they took forever or took a combination of programs. MediaPro is what I need in one program.



© Tim Rock



© Tim Rock

iVIEW: Do you use iView MediaPro to help you manage non-image file types?

ROCK: Occasionally. If I am doing a book, I will use it to manage chapters (text, DTP or graphics) and that sort of thing. But my business is heavily visual and that's what I need it for.



© Tim Rock

iVIEW: How does using iView MediaPro impact your communications with your clients? Does it?

ROCK: It speeds things up greatly. I find clients are quite willing to communicate with me and even contact me on tight deadlines as I can get them images to review quickly. It has helped improve overall communication and sales greatly.

Q&A with Pro Photographer Lou Bopp

Lou Bopp | Photography

www.loubopp.com

The human spirit has always fascinated Lou Bopp. He has keen insight, thoughtfulness and technical ability, and he'll also be the first to admit that spontaneity and serendipity are just as important ("if not more"). He has traveled the world being recognized for his craft by firms such as AOL Time-Warner, CBS, Morgan Stanley Dean Witter, New York Times Sunday Magazine etc.

His soft-spoken, yet energetic, confident style captures the trust and essence of his subjects. He is an award-winning photographer and often shoots the diversity on the floor of the NYSE, capturing the energy and intensity of the markets as well as capturing reflective moments in a lull. From scaling the antenna of the Empire State Building for an annual report to the sands of Iwo Jima where he shot General Schwarzkopf for an ad campaign, Lou delivers beautiful images. Lou lives and works out of his brownstone in New York City.

iVIEW: Tell us about what you're doing now.

BOPP: These days I'm honed in mostly on advertising, and I still shoot some annual reports, in-house Corp. Communications and a bit of editorial, and of course my personal projects. I'm based in NYC but shoot all over the world. In short, my photos are a blend of a fine-tuned production, my photojournalistic & art background and good old fashion serendipity.



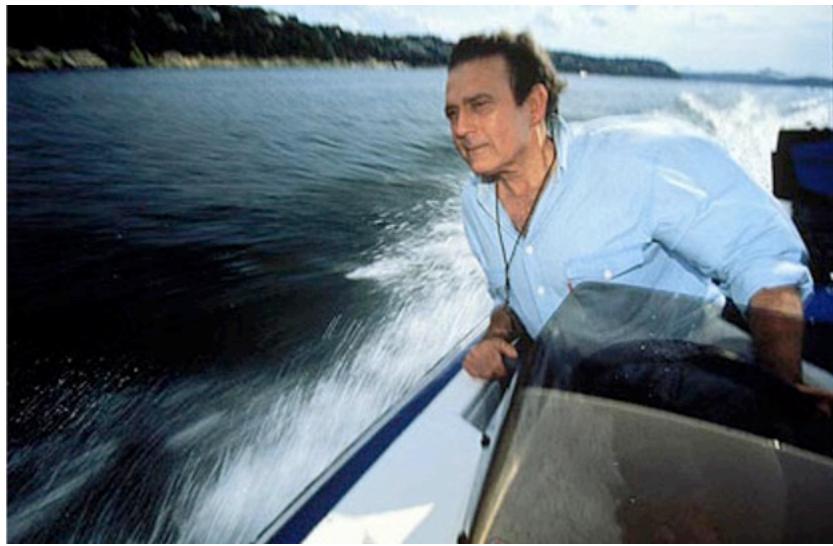
General Schwarzkopf © Lou Bopp

iVIEW: How has going digital impacted your work?

BOPP: I could see the direction in which the industry was moving. And at the end of 2001 I filled my last film file cabinet -- which felt like an abrupt end to 15 years of shooting film. Back then (2001), digital was kind of cutting edge. I pride myself on being knowledgeable about industry trends. I never want to be left behind. I've had clients that thought digital would be cheaper. But some clients have to be re-educated, as photographers did because that's simply not the case. It's more expensive shooting digital when you factor in the technology and the time that's required. At the same time however, it's better -- one way is that you get instant gratification, and clients appreciate that. But it is a double-edged sword. For example, when I began shooting digitally, if I shot an image that the Creative Director liked, we'd sometimes wrap because we had the image. It's a bit of a trap to stop shooting too soon with digital, while with film I'd keep on firing away and make something even stronger. I don't fall into that trap any longer.

iVIEW: What did you do before using iView MediaPro?

BOPP: I suffered. One of the first big digital jobs that I shot, I remember the client wanted photos the next day -- hi res jpgs. I pulled an all-nighter and basically sat there, opening one at a time. The fact is, digital is more than just shooting with a digital camera. It has its unique set of challenges and can create a huge issue in post production, and that's where you have set of challenges and can create a huge issue in post production, and that's where you have to be prepared by having the technology that allows you to experience the pictures in the most organized and efficient manner as possible. You can't just shoot digital and think you're done. After that all-nighter I started asking around, and a colleague suggested MediaPro because that was what he was using.



Dan Rather © Lou Bopp

iVIEW: What other products did you evaluate? Why did you choose iView MediaPro?

BOPP: Many. I chose MediaPro because it was intuitive, and it did what I needed it to do. I spent some time comparing notes between different software applications, and took a few for a test drive. I ended up going with MediaPro because it fulfilled all of my rigid requirements. It was an easy choice, and I'm not the type of person who makes choices such as that easily. I kick a lot of tires. I research everything. And I can tell you that this was one of the easier choices, and iVIEW continues to stay ahead of the curve.

Given the complexity of everything it's nice to find something that simplifies your life.

iVIEW: How do you use iView MediaPro? Please describe a typical 'workflow'.

BOPP: I have a digital assistant (DA) and a photo assistant (PA).

I make the photos, fill one of about 10 compact flash cards, and give it to the PA who gives it to the DA face down on the right side of the computer (I like to work with same crew because they know the process)

The DA downloads into MediaPro, adds the job number, caption info etc., saves everything and puts the card on the left side of the computer face up. Then it's entered back into the workflow.

A full day of shooting means that 16-20 gigs may be downloaded; all of the images get dumped onto two hard drives. I use 2-3 Powerbooks on location and Powermac G5's in the studio.

It's an impressive workstation. We have extra monitors, an arsenal of hard drives and we back up everything 3 times. We essentially back up the back up, twice. When we leave a location, my DA will take a hard drive and I'll have the other. We don't keep them together at that point, we prepare for the worst.

My clients think it's funny, but I like to name my hard drives, for example, I have Page & Plant as one pair of hard drives that mirror each other, and Lennon & McCartney, Loggins & Messina etc. I keep them separate and store all of them in fireproof safes and when they're full I'll split them between my homes in New York City and St. Louis, respectively. At this point I have about 80 hard drives – 40 in each location.

I also burn a copy of every shoot onto DVD that my DA hangs on to.

Delivery is to a Web site for smaller shoots or I deliver DVD's of low res jpegs or both. Digital system embeds all copyright information

I use one MediaPro catalog per job. Back in the studio, with everything loaded into MediaPro, I may add additional client info, notes and what hard drives they're saved on.



Lance Armstrong © Lou Bopp

iVIEW: For you, what are iView MediaPro's most useful features?

BOPP: It's my digital light table. It's great to be on a plane, hotel, on location and be able to edit. It provides flexibility. I've found my comfort zone and work flow. Basically, I'm a creature of habit once I find an application that I like. I want a solid foundation in this area and I appreciate the ease of color coding photos and sorting them in different ways that work for me. The editing process is seamless – it's truly a pleasure to edit. MediaPro saves me an enormous amount of time.

I never delete anything; I simply export selected photos. I save my catalogs according to the year and the job number – so on my computer I have thumbnails of everything that I've ever shot digitally, as well as some film scans. It's a great feeling – I have everything at my fingertips.

iVIEW: Is there anything else you'd like to add?

BOPP: One of the coolest aspects about MediaPro is that you can create a system that works for you. There's a lot of latitude to mold it into your style. At the end of the day it's all about comfort level, being organized and what that takes. In many ways, the digital world is still the Wild Wild West. Fortunately, MediaPro happens to tame a critical portion of that for me.

"iView's the best of them all."

Showcasing Top Images at their Best



www.phitar.com

Philippe Tabouriech
Travel Photographer

Philippe Tabouriech specializes in natural, unstaged portraits. Among other things, he provides UNICEF with children portraits for catalog covers, cards and calendars. One of his projects is creating a gallery of portraits of inventors around the world, showing their variety and passion

Travel photographer Philippe Tabouriech talks about his workflow incorporating DxO Optics Pro and iView MediaPro.

Like many other photographers, since moving to digital, I have had to go through different ad hoc solutions before settling on one that really works for me and for my way of shooting.



Green eyed girl in Sonargaon, Bangladesh. Canon EOS 1Ds + Canon EF 24- 70f2.8 L Lens

The transition to digital brought about a number of changes and opportunities. It took a few years for the dust to settle and for a process to emerge that helps me save time while improving the quality of my images. This is how I use DxO Optics Pro to improve image quality and iView Media Pro to keep track of all my images and achieve the results that work for me and my clients.



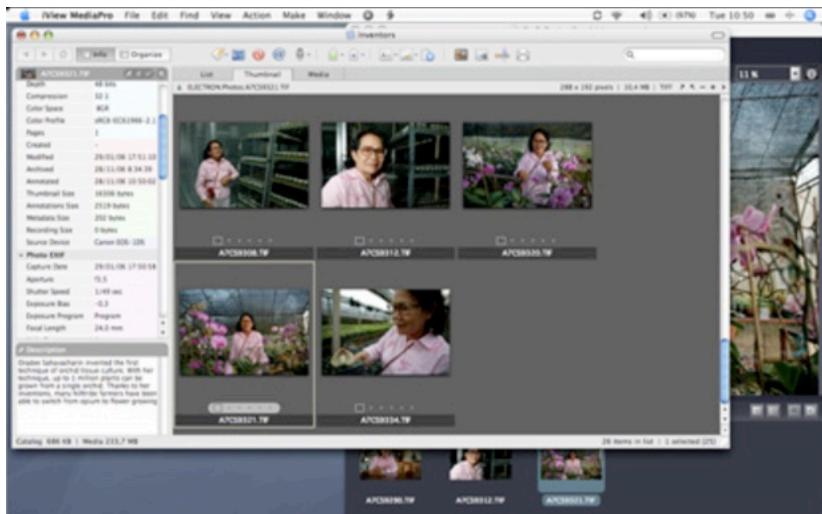
Smiling Tibetan girl, in Muktinath, lower Mustang. Canon EOS D30 + Canon EF 17-35 f2.8 L Lens

Shooting portraits with a Digital SLR has helped transform the relationship between subject and photographer, as the images do not just disappear into a black box for no one to see, but can be shared instantly. Being able to shoot images for purely social purposes, just to show the image or just to relax the atmosphere really emphasizes the need to efficiently edit the images, as the keepers can easily be drowned in a mass of random images.

Managing the shoot with iView MediaPro

In order to speed up the editing, I generally shoot both RAW and low-res JPEG, with the intent of editing on JPEG and processing the selected RAW files as I would print a negative if I were shooting film.

When I return from a 1 or 2 months trip in the field with thousands of images that I store on a portable digital photo storage, I first copy them all to a RAID5 file server and back them up to DVD. I then proceed to create a catalog of all the files in iView MediaPro (pointing to the files on the server) before rendering a full-screen movie of the slide show from the JPEG images. I can view the movie created by iView MediaPro on one screen while rating the RAW files in the catalog on the second screen.



Editing the shoot in iView MediaPro

When the amount of images is more limited, I also often use iView Media Pro's Light Table to quickly rank and identify the keepers. Indexing, setting copyright and other informational fields is done at this stage. Everything is then synchronized to the original files so the data is carried over to the files themselves, even through DxO Optics Pro processing.

Improving Image Quality with DxO Optics Pro

Image Geometry

From the images edited in iView MediaPro, I then create a project in DxO Optics Pro with the RAW files in my shortlist. DxO is the only software to automatically adapt its image corrections to the lens and camera body used on the shoot. It is quite mesmerizing to see the effect at work, in particular on wide-angle lenses. The impact of distortion on the emotional content of an image has often been overlooked, but for me, digital imaging finally gives photographers an opportunity to take back control.

I generally let DxO Optics Pro operate on "automatic", except for the new anamorphic correction that I sometimes use in DxO v4 since it is specifically dependent on the content of the image.

Exposure Optimization

I generally tend to under-expose my images a little bit to make sure they do not have over-exposed highlights. Even then, sometimes it is not enough, but luckily DxO Optics Pro allows me to "save" the images that until then would have shown disgraceful highlight clipping. If the image is slightly under-exposed, I push it up a little, checking that nothing gets blown out. All image is slightly under-exposed, I push it up a little,

checking that nothing gets blown out. All this attention to exposure is important as it sets the stage for pushing the contrast with DxO Lighting feature in DxO Optics Pro.



Image Enhancement in DxO Optics Pro

Managing Contrast

DxO Lighting has become part of my typical workflow as it allows me to push midtone contrast to the level I am interested in without risking over or under exposure, yet without having to spend a lot of time doing contrast masking in Photoshop.

White balance

Since I like to push the contrast, getting the correct white balance is key. My favorite trick in DxO Optics Pro is to temporarily push the saturation really high, while I tune the white balance. This amplification allows me to see if the white balance is off, even by a minute amount. Once correct, I can return saturation to a reasonable level.

After processing in DxO Optics Pro, I save the images as 16 bit TIFFs and add these to my "output" catalog in iView MediaPro. The metadata (index, copyright...) is all carried through the iView-DxO workflow and can appear when the images are used.

Web Gallery Creation with iView MediaPro

I often use iView MediaPro to create a small HTML Website with the selected images that I can upload to my server before sending the link to my client. This lets them quickly decide what is of interest and I can focus on producing the files they want or can offer them alternative images.



Daughter of algae farmers in Nusa Lembongan, Indonesia. Canon EOS 1Ds + Canon EF 16-35 f2.8 L Lens

Storytelling Unfettered from Film



www.edkashi.com

Kashi has just completed an eight-year project with his wife, writer Julie Winokur. [Aging in America: The Years Ahead](#), published in the fall of 2003 by PowerHouse Books, examines the social impact of the expanding elderly population in the United States. Features from this project have won awards from the Pictures of the Year and World Press Photo competitions, and have been chosen for the American Photography and Communication Arts annuals.

In December of 2002 Kashi and Winokur founded Talking Eyes Media, a non-profit educational multimedia company that explores social issues through visually compelling materials. The first documentary project for Talking Eyes Media produced a book and traveling exhibition on uninsured Americans called [Denied: The Crisis of America's Uninsured](#). The book was published in March 2003 and the exhibition continues to travel across America.

He is represented by Corbis Photo Agency.

Ed Kashi's photojournalism hits home for people the world over. His award-winning stories have been featured in publications such as National Geographic, The New York Times Magazine, Time, Smithsonian, Stern Magazine (Germany), The Sunday Times Magazine (London), Newsweek, Aperture, and American Photo.



Recently returned from assignment in Nigeria, Kashi took time to speak with iView Multimedia about how he approaches his work, discuss the practical matter of what it's like to "go digital" and talk about how he manages his digital workflow.

"I have been making photographs and telling visual stories for nearly 25 years. My focus has always been to depict the human condition through the prism of social and political issues of my time.

"My work lets viewers look into a world they don't know, or to see familiar scenes in a new or different way. I strive to give the viewer the intimate feeling of being close to the subject, while candidly revealing the daily lives of my subjects. I prefer to work on long-term projects that allow me to make in-depth observations and to explore the themes and issues I choose in a way that creates a unique and lasting documentary.

"I basically went overnight from shooting with film to shooting digitally. Three years ago, if you'd asked me whether I'd consider going digital, I would have said it was impossible. But after a year and a half now, I can tell you that it's transformed the way I work.

"I'm not someone who's very focused on all the technical ins and outs – I figure after a certain point, there's not much difference between equipment, it's your heart, mind and gut that makes something work or not. So, I'm still approaching my subjects the same way. But where you get into a whole new universe is with the computer – there's a different learning curve, a new area to learn and be challenged within. That's very exciting.

It's impossible to contrast how I worked before with how I'm working now. It's so fundamental - technology like this simply never existed before.

"What digital has meant for me is that it's opened a whole new range of possibilities. First, there's simply the fact that it's a new challenge; a new set of things to learn – always good for the mind. Next, it impacts how I work – the workflow. Particularly as a journalist, it's enhanced my control and ability to put an even deeper personal imprint on my work. Specifically, I can come out of the field and not only are images ready for distribution, but the contextual material is there in the form of metadata. Before going digital, the process was very cumbersome, involving getting materials back and forth from the lab, then hours, days, or weeks of editing. Now it's all condensed right in the field.



"Well, there are some slight exceptions. For example, when I was in Afghanistan without electricity, the process wasn't so efficient. But normally I'd be annotating and archiving my work every night before going to sleep."

Digital Photography's Best Ally

"It's impossible to contrast how I worked before with how I'm working now. It's so fundamental – technology like this simply never existed before.

"iView MediaPro has become my primary and essential tool for editing, batch renaming, creating the metadata, and ultimately archiving my new shoots."

Kashi's first media management tool was Fotostation – a tool that was recommended to him by the same friend who later introduced him to iView MediaPro. In his opinion, iView MediaPro is "by far the most comprehensive, intelligent, elegant and easy digital asset management program I've ever used."

Of iView MediaPro's features, Kashi finds the following to be the most useful: batch actions; ability to sync metadata to Adobe Photoshop files; slide shows; and editing. Not only does Kashi believe that MediaPro saves time and money, but he says that it has enabled him to do those things that were not possible before – such as archiving a day's shoot that very day.



"My typical workflow is to download a day's shoot, batch rename, caption, keyword and add all other pertinent metadata, and save the day's work as a new catalog. If it's a one-day shoot, then

I'm done with my archiving.

"I'll process the photos within an hour or so of downloading. If I'm working on a long-term project – such as the assignment I just returned from in the Niger delta for three weeks – then this daily routine is part of a larger process that creates a huge iView MediaPro catalog of my whole shoot.

"For the Niger Delta story, I had nearly 6,000 images completely archived by the time I had returned home. Once back in my studio, I transfer the catalog to our server, and then my staff uses iView MediaPro to do another pass on the metadata to make sure my work is correct and to fill in any holes in terms of captions, keywords, and so forth.

iView MediaPro is 'by far the most comprehensive, intelligent, elegant and easy digital asset management program I've ever used.'

"The other wonderful aspect of iView MediaPro is that it has become my primary tool for making presentations, which I do quite regularly. It has basically revolutionized my ability to present my work. I can show more work than anyone would ever want to see in one sitting – it's all in my Macintosh laptop. iView MediaPro has enabled my laptop to truly become a magic box of communication."

Talking about the birds and the bees

Hilton Pond Center

www.hiltonpond.org

The BEST place to learn about ALL the plants and animals of the Piedmont.

Bill Hilton Jr. is an educator-naturalist who brings the wonder of natural history to eager new audiences. His work is a logical step from an earlier career as a high school and college biology instructor who helped launch the South Carolina Governor's School for Science and Mathematics.

Hilton now works as a science education consultant across the U.S. and also serves as executive director for Hilton Pond Center for Piedmont Natural History in York, South Carolina. Established in 1982, the Center's mission is "to conserve animals, plants, habitats, and other natural components of the Piedmont Region of the eastern United States through observation, scientific study, and education for students of all ages."

I learned about iView MediaPro from MacWorld magazine, downloaded a trial version, and quickly learned I could look at a thumbnail and then load the actual image almost instantaneously. Now I can't get along without iView.

"Our main Web site at www.hiltonpond.org reports on diverse aspects of natural history, from birds to bees and flowers to trees," Hilton says. "To my knowledge no one else in the world is publishing a weekly photo essay about natural history—especially not one with the quality of photos and text that appear under 'This Week at Hilton Pond.' These regular postings are great teaching tools for students, educators, and laypeople of all ages. With a different topic each week, the installments are 'virtual field trips' that encourage people to go out and look at the natural world in their own backyards."



The Center also offers "Operation RubyThroat: The Hummingbird Project," an international initiative that uses Ruby-throated Hummingbirds (*Archilochus colubris*) as a hook to excite students and that uses Ruby-throated Hummingbirds (*Archilochus colubris*) as a hook to excite students and citizen scientists about conservation and the environment. This program—which has its own comprehensive Web site at www.rubythroat.org—has participants in the United States and Canada (where Ruby-throated Hummingbirds breed) and in Mexico and all seven Central American countries (where they spend winter months). The innovative project is supported in part by the National Science Foundation, National Fish and Wildlife Foundation, and ConocoPhillips.

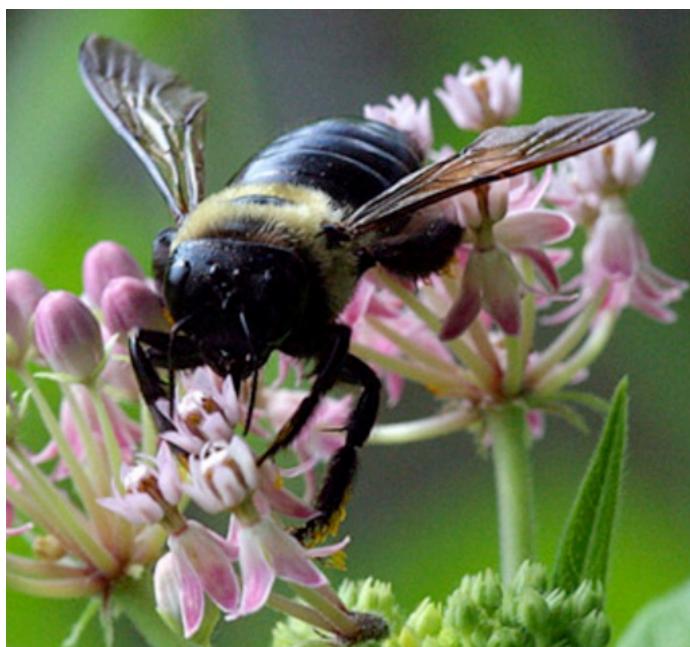
Core to Hilton's teaching is the Socratic Method: Asking questions rather than just lecturing. He also emphasizes that science doesn't know all the answers. "One thing I stress in teacher workshops is it's okay to say 'I don't know.' In fact, for a scientist, sometimes the finding of nothing is as important as the finding of something."

iView MediaPro's power is in its cataloging flexibility

That open-mindedness and proclivity for asking the right questions dovetails with Hilton's passion for exploring and sharing knowledge. "In my view there's no sense in doing anything—science or photography or education—if you don't share it," Hilton says. "While I do miss the daily rewards of classroom teaching, I'm finding there have never been more ways to engage the learning process. These days I can communicate, teach, and learn via the Center's two Web sites as well as through more traditional public programs, workshops, printed articles, and field trips.

"For example, we don't know specifically where Ruby-throated Hummingbirds go in winter—only that they migrate to somewhere in Mexico and Central America. So in December 2004 and January 2005 I'll be leading two field expeditions to Costa Rica to observe, catch, and band ruby-throats in hope of answering questions like 'where do ruby-throats that breed in the Boston area go in winter?' It will take only one banded hummingbird from the tropics showing up in Massachusetts the next spring to provide an initial answer to that question."

Hilton says his "favorite phrase in ecology is 'everything's connected to everything else'; in fact, what happens here in North America may well impact on what occurs in Central America. Knowing where those Massachusetts hummingbirds DO overwinter may provide rationale for protecting them and their habitats on both ends of the migratory route."



Hilton also sees similarities among organisms in different habitats. "Appearances may change, but functional roles stay the same, even from continent to continent. For example, in Australia various species of honeyeaters act very much like North American hummingbirds that eat nectar and pollinate."

As you can imagine," Hilton says, "nature's not very silent, and iView MediaPro also helps me organize sound files.

Photography helps Hilton document his work. He took to the art early in life. As a boy he was fascinated by wild creatures like frogs and salamanders he could 'shoot' with an old box camera in woods near his home in suburban Pittsburgh, Pennsylvania. Later he served as sports editor for his high school newspaper and editor in chief of his college newspaper, and since graduation has published nature photos and articles in national magazines. Over the years, his personal photographic images have run the gamut from snakes to wildflowers to barely macroscopic organisms. And, as digital cameras improved, he discarded film entirely.

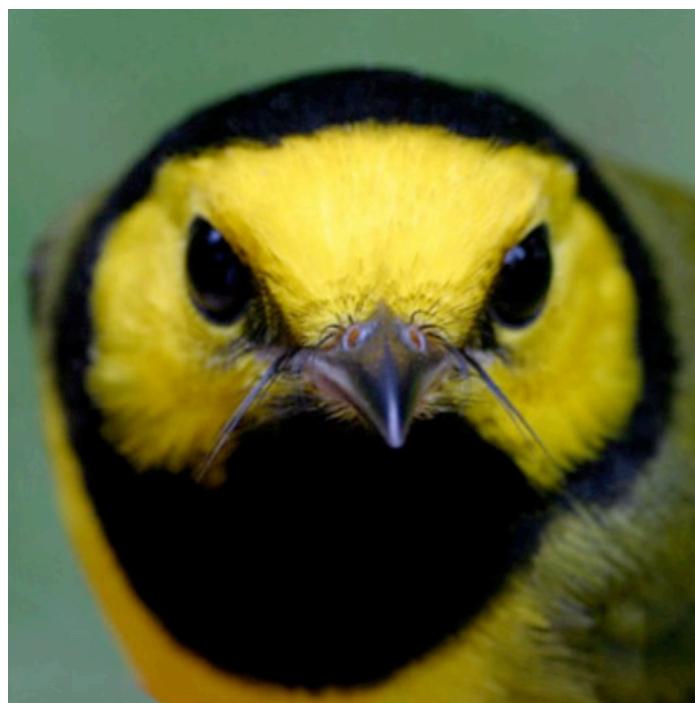
"I take digital photos at highest resolution, so my image files are rather large—typically 2.2 to 5 MB," Hilton says. His Canon D60 camera came with proprietary image downloading software but as an avid Apple fan, Hilton happily used iPhoto at first. He soon realized that he was going to need a program versatile and speedy enough to keep up with his fast-expanding collection of nature images.



"Despite my fondness for iPhoto, I needed an image cataloger that could download images quickly, enable me to sort them, and allow easy access" Hilton says. "I learned about iView MediaPro from MacWorld magazine, downloaded a trial version, and quickly learned I could look at a thumbnail and then load the actual image almost instantaneously. Now I can't get along without iView."

Workflow – Organizing Images, Sounds And Scholarly Papers

External storage is a critical part of Hilton's triple-level fail-safe back-up system. After saving a copy of his just-filled compactflash card to an external hard drive and DVD, Hilton then downloads all the images from the card into iView MediaPro. From there, depending on what kind of image he's working with, he will either quick-edit in iView MediaPro or drag the image into Adobe Photoshop and tweak it there. "It's nice to have the choice," Hilton says. "For most 72 dpi web photos, the iView MediaPro editing tools work fine. But if I'm printing a higher resolution image or want greater control I'll edit in Adobe Photoshop."



"I especially like the drag-and-drop capabilities of iView. I create a new catalog for every download, so each compactflash card gets a new catalog temporarily. Then I immediately delete images I don't want—such as photos out of focus because the camera moved or a bird flew away. Next I create new catalogs as appropriate—for example, one may be all Blue Jays and the other Southern Flying Squirrels. If I already have a Blue Jay catalog, I open it and move all my new jay images into it. I also maintain a master catalog—I'm up to 23,000 images (all jpgs at reduced/optimized sizes) that comprise everything I've ever taken with digital cameras."

For me, one of the very best things about iView MediaPro is that you can have multiple catalogs open at one time. This lets me drag from master catalogs into other catalogs to create sub-catalogs— say one each for those birds, bees, flowers, and trees mentioned earlier—something I simply can't do in iPhoto.

"iView MediaPro's power is in its cataloging flexibility," Hilton says. "Everyone's approach is going to be slightly different, and this program is flexible enough to accommodate my style—the way I think and work. I choose to give each species of bird its own catalog because I'm always taking new photos, and new ones might be better than old images I've stored. iView MediaPro makes it easy to compare and delete the old photos. I've found that digital versions of some of my scanned-in 35mm slides can be discarded because they don't measure up to my current standards.

"iView MediaPro is also useful because I often write notes about certain images, in which case I use the metadata function. And," Hilton says, "when I travel to Costa Rica this winter I'll utilize key words because I'll be photographing many different categories of things—landscapes, plants, animals, people, etc.—and I'll want to have notes for images taken at specific locations. Later, when I put together my first Powerpoint presentation about the Costa Rica trip, I'll simply go to my iView MediaPro catalogs, search the metadata and key words, and pull out specific images by simply dragging the images directly onto individual Powerpoint slides.

...it's not just about saving time, but helping me be more organized," Hilton says. "iView MediaPro makes my life easier for all the diverse things I have to do as nature center director, on-line photojournalist, and educator-naturalist through Operation RubyThroat and Hilton Pond Center.

"As you can imagine," Hilton says, "nature's not very silent, and iView MediaPro also helps me organize sound files." Hilton has collected bird songs, frog calls, and night sounds into a master catalog of playable MP3s and AIFFs. "I might drag the Blue Jay courtship song into the Blue Jay image catalog to keep the files together as a reminder of how that bird sounds. I find this 'mixing of media' stimulates the creative process. I also have lots of pdf files and discovered if you drag them into iView MediaPro it creates a thumbnail of the file's cover page. You end up with a nice way to catalog scientific publications. For example, I have papers on hummingbirds that in iView MediaPro I can sort by author or title; iView MediaPro also takes me to where the pdf is stored on my hard drive (Action>Show Media File) so I can go it if I want to read the whole paper. As small non-profit, Hilton Pond Center doesn't have access to a huge research library, but many authors send us reprints. We scan those papers and—along with free pdf downloads from the Web—catalog them in iView MediaPro to make them instantly available as we prepare our own publications."

Taming the Wild Wild World of Digital Images



www.naturalexposures.com

Daniel J. Cox has been fortunate to earn a living as a photographer for the past 25 years. In his search for the ultimate image he has traveled to all seven continents, yet his most favorite place on earth is home in Bozeman, Montana.

Specializing in wildlife and natural history, Dan has had the unique opportunity to document many of the world's amazing creatures and the environments they live in. His distinctive style and journalistic integrity has led to numerous professional highlights but none more important than the two cover stories he produced for National Geographic in December 2002 and February 2005.

Further accomplishments include First Runner Up in the BBC Wildlife Photographer of the Year competition in 1990 and 1997 and First place in the landscape category of Natures Best Photography photo competition in 2003. His work has graced the covers and insides of all the major natural history publications in the US. He's listed on Nikon's web site as a Nikon Legend and has numerous images in private art collections around the world.

Dan and his wife Tanya's ultimate goal of helping to conserve our natural world through education and art is passed on to the interns they employ at their studio Natural Exposures in Bozeman.

Daniel J. Cox first learned about iView MediaPro online, possibly as he remembers, from Rob Galbraith's Web site, Digital Photography Insights. Two years ago, when MediaPro became available for the Windows operating system, he bought his first copy.

"Compared with the application I had been using to catalog images, MediaPro was so much better," said Cox. "From the beginning I found it to be simpler, more beautiful and more intuitive. I've also noticed that a lot of negative things don't happen in MediaPro like they do in other programs."



As instructor for the Blue Pixel "Nature's Best Photography Experience", Cox encourages students to do as he has done -- actively seek out what will enhance and support their photographic discipline. In his workshop, Daniel talks about the digital workflow he uses, emphasizing how to keep it simple and effective at home and while traveling. He addresses all aspects of the workflow, from memory cards, to computers to software options for color management and file organization.

From the beginning I found [iView] to be simpler, more beautiful and more intuitive

The point of the workshop is to help students improve their photography, and a big part of that is organization," said Cox. "Not only do we talk about what makes a better photograph, but what's essential is that each photographer develops a system that works for him or for her. Developing a methodology that works for you is essential.

"In our opinion, no one program can do it all. It's obvious that some programs do things better than other programs. What's great about MediaPro is that it allows you to develop your own method for making what you shoot work for you. We especially appreciate iView's ability to stay up to date with the different kinds of digital files and its folder watching option.



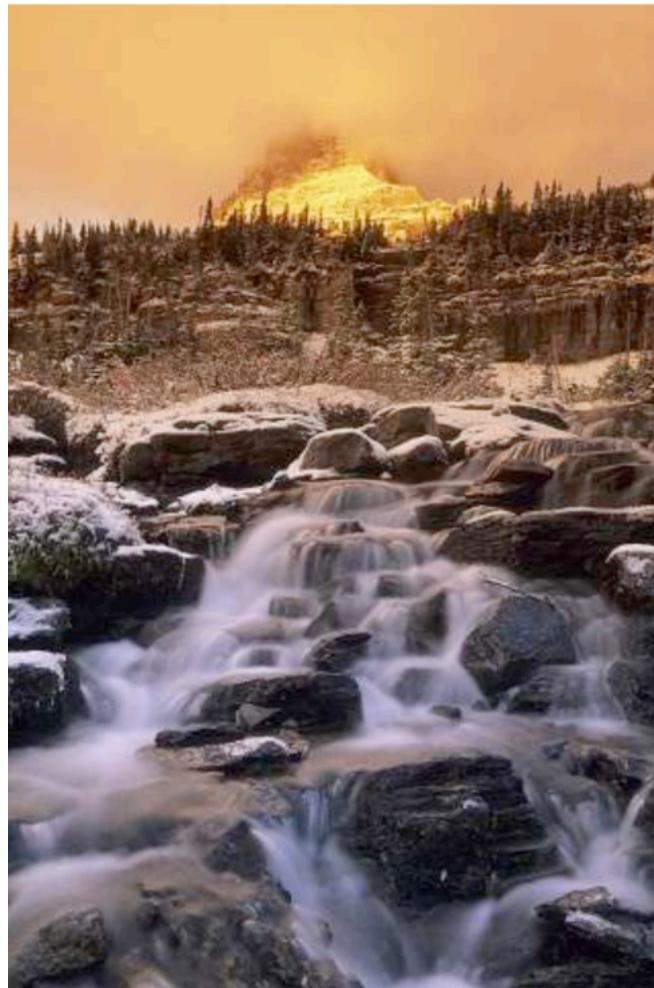
“One huge advantage of iView MediaPro is that it’s ‘up to speed’ with the emergence of new RAW files and the new cameras being introduced, such as those from Canon and Nikon. You can’t underestimate how important that is in a field like this where time is of the essence. You just can’t afford to wait for months for compatible files.”



Another interesting advantage when you go into Adobe Photoshop or Bridge and you tell it to give a RAW file a caption it gives it a sidecar -- a little text file associated with picture (NEF). Then, if you don’t click on it and move the sidecar with the image, you lose your caption. To its merit, MediaPro embeds the caption right into the RAW file, so you don’t have to remember to grab two files when you want to move them. That is a huge advantage to MediaPro.”

One huge advantage of iView MediaPro is that it’s ‘up to speed’ with the emergence of new RAW files and the new cameras being introduced, such as those from Canon and Nikon. You can’t underestimate how important that is in a field like this where time is of the essence. You just can’t afford to wait for months for compatible files.

“Ease of captioning in general is a big thing with photographers and in particular being able to synchronize a specific image and caption,” Cox went on to say. “It is essential for me that I can go into MediaPro and create specific batch captioning simply and fast.



"For my own work, when it comes to organizing my images, I find that MediaPro is just easier to move around in. I especially appreciate the batch caption feature is 'huge' in contrast with other programs that require numerous clicks before you can do a caption. It comes down to less keystrokes.

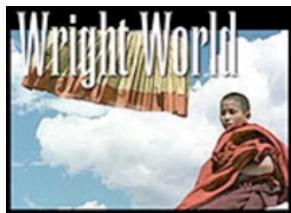
"A lot of programs appear to think that each photograph must be captioned separately. I can see if a journalist is covering a specific story and each picture may be a different person at a specific time of day etc. It may be important for news photographers to have lots of separate captions. With wildlife, though, nature captions can be much more general. How many names do you need for "woodpecker"?"



Finally, we asked Cox if he could give us an idea of how working in digital time has impacted his work/life.

“One of the benefits of going digital is that it can give you back time that you used to waste. For example, sitting waiting at airports or at a hotel during a rainy day, I can put MediaPro to work and access shots I’ve accumulated that need to be sorted via my portable hard drive. This is an editing process that used to take days and weeks when editing transparencies. Now I can take advantage of downtime to get organized.”

The Humanitarian Eye of Bill Wright



www.wrightworld.com

Bill Wright's photographs are in permanent collections in the British Library in London; the Newberry Library in Chicago; the Princeton Collections of Western Americana in the Princeton University Library; The Museum of Fine Arts, Houston; the Harry Ransom Humanities Research Center at the University of Texas at Austin; the Amon Carter Museum in Ft. Worth; the Anthropology Archives of the Smithsonian Institution; the National Museum of American Art in Washington, D.C.; and in other institutions and private collections. Wright has received many awards for his work including the Leica Medal of Excellence. He is represented by the Stephen L. Clark Gallery in Austin, the John Cleary Gallery in Houston, and the Photographs Do Not Bend Gallery in Dallas.

Bill Wright describes himself as a fine art documentary photographer. Besides being a master photographer specializing in dramatic black & white images, he is also an eloquent author, ethnologist and born historian with a keen eye for the human condition. He has mounted numerous photography exhibitions and has published several books, including two photographic studies on Native American tribes: The Texas Kickapoo: Keepers of Tradition and The Tiguas: Pueblo Indians of Texas. His most recent work includes Portraits from the Desert: Bill Wright's Big Bend (1998) and People's Lives: A Photographic Celebration of the Human Spirit (2001). (The Texas Outback: Ranching on the Last Frontier by Bill Wright and June Van Cleef is Bill's forthcoming book to be released by Texas A&M University Press in Spring 05.)



In his statement for People's Lives, Wright describes how his lifelong passion for photography opened wide for him the world of diverse people, cultures and experiences, leading to memorable moments and close friendships - "visual bridges joining our lives." He also spoke of how photographs were "windows of opportunity."

With many thousand images I couldn't begin to estimate the time I would have to invest to find a specific image without an organizing system such as iView MediaPro.

Given the wealth of experience and visual reality Wright has explored - capturing details such as specific places, times, subjects recorded, and technical information - it has become increasingly critical for him to have a way of organizing and identifying his work.

"It is very important to me to be able to quickly locate specific photographs dealing with narrowly defined subject matter," Bill reports. "My wife is also a photographer [editor's note: a highly accomplished photographer]. Because we use the same digital imaging equipment (Nikon D100) and are often shooting the same scenes when traveling, it is especially necessary to keep our material clearly identified."



When he began the digital management process, Wright used basic photo management software that came with his Nikon camera, a "lite" version of Canto's Cumulus.

When he was ready to invest in a full-featured photo management software application, before simply going with the full Cumulus version he decided to check with photographers he knew and respected who had similar organizational and functionality needs. These recommendations plus some trial and error on his own led him to iView MediaPro.

Today, Wright relies on iView MediaPro to manage his 5,540 photographs (unscanned slides and negatives number over 50,000) for developing books, organizing exhibitions, and responding to requests from editors for specific images. He also uses it in his workshops and seminars.

The Wright Workflow

iView asked Wright to talk specifically about how he is using iView MediaPro. He provided the following description:

"When returning from a shoot, I always dump my portable hard drive and any files left on flash cards into a folder on my desktop. When that folder reaches 4 GB, I burn it all onto a DVD. At the same time, I copy them to my hard drive file so that they can be accessed by iView MediaPro. I batch rename the files appropriately and my staff assistant assigns keywords to specific files that I have identified as more likely to be used in the future.



"When a file is printed or converted to another file format, I create a folder for that image and place all versions within it. For example, perhaps an editor requests a polar bear photograph. I will convert several photographs of bears to .jpg files for transmission and each will go into a separate folder along with the raw file that produced it. If one of these images is printed, the master file, usually a .psd or .tif, will

also be placed there. It is wonderful to be able to review your files after a keyword search and see the options available. I can see each file type version of the image and easily select the one I need for the situation at hand.

I find that iView MediaPro's most useful features are: the ability to move easily from identifying the image to sending it to Photoshop for processing, and its ability to sort, batch rename and organize files.

As an iView MediaPro customer for several years now, Wright comments that the program is both so powerful and so flexible that he knows he could tap into even more useful features, including non-photo file type management.

Meantime, his investigative nature and ability to draw out stories from his subjects continue to allow him to connect people and inspire new creative efforts. Recently, Wright has begun to focus on the stories of World War II veterans. When the son of one of his interviewees heard about his father's escape from a concentration camp, he went on to make a documentary film that is now scheduled to be released next year. To learn more about Wright's world and expand your own, please visit his Web site, aptly named: www.wrightworld.com.

The Times They are a Changin'



www.landyvision.com

Some of Landy's titles include Woodstock Vision: The Spirit of A Generation (in book and CD-ROM format) and Woodstock 69: The First Festival.

Photographer Elliott Landy is known for his classic images of Woodstock generation music legends. He began his career in 1967 as a photographer documenting the anti-Vietnam War movement in the US and the underground music culture in New York City. Then, from 1968 to 1969, he photographed many underground rock and roll superstars – including Bob Dylan and The Band, Janis Joplin, Jimi Hendrix, Jim Morrison, Joan Baez, Van Morrison, Richie Havens, and many others who epitomized the classic rock and roll music scene. Landy also has the distinction of having been the official photographer for the 1969 Woodstock Festival.



photo:© Elliott Landy

At the end of the Sixties, after Woodstock, Landy moved on to other types of photography, wanting to return to his original inspiration – to share beauty. He chose to photograph his wife and two children while traveling together in a 40-passenger bus for seven years in Europe. Over the years he has continued the trend of photographing mothers and babies, as well as creating impressionist imagery of flowers and kaleidoscopic impressions of New York and London. He has created a large body of music film work, and makes his own music as well.



photo:© Elliott Landy

His photographs have been published worldwide for many years in all print mediums. He has published five photographic books, and has had photos in and on the cover of many major magazines worldwide, as well as on album covers, calendars, etc.

Over 35 years of photos – from classic rock star portraits to scenes from the civil rights era to loving images of children and flowers – require a serious photo management system. Landy has been using iView MediaPro almost since it was released to help him manage, edit, annotate, store and share these images with art galleries and collectors of books, magazines and prints.

iView is a brilliantly designed and conceived program... it has so many options that I can configure it to work the way I need it to work.

Recently, Landy took time from his busy schedule to speak with us about how he uses iView MediaPro to help him stay on top of his many projects and ever-growing library of images.

"As soon as I found iView, I started using it exclusively," Landy told us. "I can do anything and everything I need to do to catalog my images, keep track of what I have done with them in the past, and share whatever portions of this information I want with my clients. And because the program is so user configurable, I can do it in my own way, not tied to structures created for 'everybody' – which never seem to work perfectly for me. With iView, I decide what type of information I want in the catalogs and what I want to show to others to whom I send my catalogs. And it is so totally easy and logical to use."

He said that early on many of the leading vendors had given him the opportunity to try their applications.

When ever I use it, I am always very grateful that iView exists. There is nothing else like it and without it I could never keep track of all this work. There's nothing I need that MediaPro doesn't have or hasn't been willing to make when I ask for it.

"Before I found MediaPro, I had looked at them all – Canto Cumulus, ACDSee, iPhoto, even an early Extensis Portfolio, and several others, from the largest to the simplest. I was desperate to find a program which was configurable enough so I could use it the way I wanted to use it so that it would fit my unique needs. Each program had its own 'way,' – its own built-in logic and underlying system of organization theory.



photo:© Elliott Landy

"First of all, iView is a brilliantly designed and conceived program. It allows me to do everything I need simply and intuitively. Second, it has so many options that I can configure it to work the way I need it to work – it does not force me to adhere to its workflow as did several of the other cataloging apps I have used. Third, it has features that I never even thought about but once I found them, I could not do without. That's what's so special about iView: it's personally configurable, extremely intuitive, its interface is organized so that I can do the tasks I do most often simply and quickly, without going through a lot of menus and submenus to make a simple change. As well, it has unique and brilliant features which have eased and quickened my workflow incredibly. I chose MediaPro because of its flexibility and features – it does everything that any other program does plus more and in a better way. AND they keep improving it. Whenever I have written to them, I have gotten a human response and an improvement in the next version when they agreed with what I suggested."

As soon as I found iView, I started using it exclusively.

Prepping for Gallery Shows

"I use iView MediaPro to assemble shows of my photos which I send as catalogs to galleries. I might start with a basic catalog of 500 of my favorite classic rock photos. I will have to narrow this selection to the 60 prints that the gallery has space for. Using iView's easily configurable color labeling and sorting system, I make my first selects – lets say 80 – and label them red. Then I go back and label my second select set as green, and so on until I reach the 60 that I need. What is great about iView is that I can label them with a single number key (NOTE: The number keys on a keyboard within iView correspond to preset defaults that the user can customize as desired.). No mouse, no option key, etc. Quick and easy. I can create my own user annotation fields to tell the gallery the captions, sizes, types of prints, and prices for each. Then I can configure iView to show the photo captions, sizes of the prints, or anything I want it to show, without being forced to show what the programmer thought I would want to show. In other words, I can control its final form. I can create either a .PDF, an .HTML page for a Web site, or a text list which I send to the client for review. I can also send the iView catalog itself along with a free reader (available for both Windows and Mac). All in all, I can send this in various forms to them both as a text list or an illustrated catalog. iView lets me print it out in many ways and sizes as well as create an HTML catalog to post on a server.

That's what's so special about iView: it's personally configurable, extremely intuitive...

"At every step of the way, I can decide, and easily change the information I want visible for a certain type of catalog or sorting operation. I love the way you can so easily change the thumbnail size from tiny – so I can see hundreds of photos on my screen at once – to nearly full screen size. I use it to keep track of the thousands of photographs I have scans of; to sort and select the best images; to keep track of the images files or prints sent to each client (galleries, museums, collectors, publications); and to organize photos I want to include in my new projects. I also use it to keep track of my film and music files as well.



photo:© Elliott Landy

"The batch feature is great – it lets me handle a thousand images at one time – with it I can add information such as copyright, phone, name, and other information into a text file with basically a keystroke. The structure allows me to move images around in the computer and it keeps track of them. I can make different size images from my master file – let say my master scan is 100 MB. After sorting thru images, I decide on 35 that I want to submit for something. With a few simple clicks I can create small JPEGs of these files to send via e-mail or CD-ROM. At all points of my iView workflow, nearly everything I do is user configurable."

Workflow

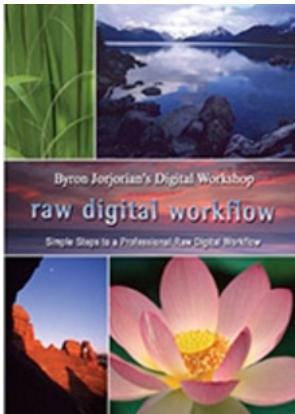
"For my ongoing photo work, I'll shoot 35 mm film, then scan all the film, putting each roll into a separate folder. I then make a MediaPro catalog of all the rolls from that year or that project. Next, I'll edit them roll by roll, made easy by the iView "Organize" panel which allows me to see and sort one folder of photos at a time. I use the color labelling feature to organize them, which works similarly to the way I used to do it on a light box. I make my first selection, which is broad. These are Red color (# 1 keystroke default color in iView). Then I isolate all the Red labeled images in the particular catalog and look through them again, comparing all my favorites, and make my second choice, which I change to Green (# 2 keystroke default color in iView). I do this a few more times until I have the best of the best – the final choices for the project. If I need to go back and get other photos, I simply sort by label color to see the second best batch.



photo:© Elliott Landy

"I often have multiple scans or versions of the same image file: one at 150 MB; again as a small JPEG; a third as an original unretouched scan; then as an adjusted file, ready for printing; another for Web use; another for e-mail only, etc. iView MediaPro, with its brilliant organizational vision and user configurable, intuitive interface helps me keep track of all this easily. When ever I use it, I am always very grateful that iView exists. There is nothing else like it and without it I could never keep track of all this work. There's nothing I need that MediaPro doesn't have or hasn't been willing to make when I ask for it."

The Assembly Line Approach to Digital Asset Management



www.naturephotocentral.com

World-class nature photographer Byron Jorjorian recently released this **RAW Digital Workflow** DVD, which reveals the secrets of his own personal workflow method - concentrating on the FLOW and not the work.

By **Byron Jorjorian**, www.naturephotocentral.com

Until recently, I suffered from scattered image syndrome. That is to say I had images and projects scattered all over my desktop and throughout multiple hard drives. It seemed a hopeless mess. As a professional nature photographer with more than 180,000 images in my files this can quickly become overwhelming.

I looked at various workflow programs but they seemed to be mostly a collection of tips for improving image quality, etc. That was great but there was no overall flow plan. I needed a way to handle thousands of images in a high quality organized and consistent manner. So I came up with my own workflow. It is loosely based on the assembly line approach from the manufacturing world. Here is a brief overview of my workflow it is in-tended to share the overall concept of my assembly line image processing approach.



IVIEW MEDIAPRO & CAPTURE ONE

The right tools for the job

I chose Capture One for my RAW processing. I believe it delivers the highest image quality with greatest flexibility and speed. I spent a lot of time studying the results from other RAW Processing programs before I settled on Capture One. I also chose iView MediaPro for managing my library of RAW images and my library of finished master tiff files. It delivers unparalleled flexibility for image organization, key-wording and searching.

*I also chose iView MediaPro for *managing my library of RAW images and my library of finished master tiff files. It delivers unparalleled flexibility for image organization, key-wording and searching.*

In my assembly line approach to workflow I use Capture One as the processing plant and Iview to manage my inventory. I think that what I have developed actually addresses the flow of workflow and not just the work. I have been a photographer for thirty years so my plan also had to allow for the management of scanned images as well. I use a series of folders to guide the steps through the assembly of a finished image. All images regardless of when, where, or for what they were created follow these steps and travel through the same series of folders. They are moved from folder to folder along the assembly line as they move from a group of selected RAW files to processed tiffs to final completed images ready to enter in my Master Tiffs library. The sequence of folders that I use is shown below.

Create 5 folders



1. Catalog images in a "RAW File Library"

All images regardless of project are brought into my RAW File Library where they are subdivided into DVD sized sub folders and backed up. This RAW File Library is cataloged using iView MediaPro and backed up using Archival DVDs. It can span several hard drives and mine does. Cataloging a library that spans multiple drives is no problem for iView MediaPro.

2. Select images to work with using MediaPro Lightbox

I then use iView MediaPro's Lightbox feature to quickly go through and color code the images that I wish to process. I use the Orange label to designate the images to be processed. I then select all orange tagged files and **copy** them into the Capture folder in Capture One. I have named it "1Raws to Process". (I created it on my desktop and designated it as the capture folder by dragging and dropping it into the session pane in Capture One and clicking on the set selected as capture folder button.)



3. Process RAW files

I have named a folder "2Processed Tiffs" and it is on another drive. I designate it as the process folder by repeating the steps above and choosing "set" as process folder in the session pane. After processing in Capture One the processed images appear in the "2Processed Tiffs". This same folder is also selected as a favorite in the Adobe Bridge, so I can browse the processed files easily.

4. Get images ready for tweaking

After a quick examination of the developed tiff files any images that need any dust removal or cloning, etc., move to the "3Tiffs to Tweak" folder the rest move straight to the end folder, "4Master Tiffs".



5. Catalog the final images - now they're ready for use

Those in the "3Tiffs to Tweak" folder are moved to the "4Master Tiffs" folder once any needed image adjustments are completed on them. The images in the "Master Tiffs" folder are then Cataloged in iView MediaPro and becomes the source files for all other outputs such as email, prints or to stock agencies. All of the raw files that were orange are now labeled yellow so that I won't accidentally process them again.



WORKFLOW BENEFITS

By keeping all of my image processing projects moving through the same series of folders I avoid searching through numerous folders for particular images or jobs. Another advantage to this approach is that if I have to stop working and come back

later I don't have to try to remember where I left off. Each image is located along the assembly line where I stopped and therefore I know what still remains to be done to finish them up.

A GREAT TIP - Sharpen your images in two steps

I would like to pass on a tip I find very useful. Many photographers including myself subscribe to the two stage sharpening concept. This involves doing a light sharpening after processing followed by another round of harder sharpening geared to the type of output that the photographer needs. I by another round of harder sharpening geared to the type of output that the photographer needs. I have found that by setting Sharpening in Capture One to **enable** and the **amount to zero** and **threshold to zero**, just the right amount of capture sharpening is applied thereby saving another step along the workflow. These settings can be made automatic by setting these parameters in the preferences of Capture One. That way you don't have to remember to set it each time you work on images.

LOOKING FOR MORE INSPIRATION?

Obviously, in the limited space here I am not able to cover all the nuances of my workflow but this should get you started. If you would like to know more about how to organize and streamline your workflow using the assembly line framework, I have released a 1 1/2 hour studio quality DVD and a 40 page e-workbook on an accompanying cd with text, charts and illustrations that covers the entire process in great detail. It also includes tips and scripts for automating the process.

You can learn more about the DVD at
<http://e-book-associates.com/workflow.html> or visit
<http://www.naturephotocentral.com/>

Workflow for Wedding Photographers



Ed's Suggested Resources:

Videos: Digital Workflow Simplified (12 hours on 6 DVDs)

Digital Wedding Techniques (12 hours on 6 DVDs)

Books: The DAM Book, Digital Asset Management for Photographers by Peter Krogh (O'Reilly Media, Nov. 2005)

Publications: PhotoVision video magazine

Organizations: Wedding and Portrait Photographers International

Workshops: Ed Pierce's next 69-city seminar tour "Achieving Excellence" begins in January 2007. Detailed information will be available in December 2006 on the PhotoVision Web site.

Ed's equipment:

Cameras: Canon 5D, Canon 1DS R2 Computer: Apple G5 Dual Processor Other: WiebeTech hard drive RAID

Software:

iView MediaPro

Adobe Photoshop

Photoshop Plug-ins:

- Nik: Color Efex Pro 2.0
- onOne: PhotoFrame Pro 3, PhotoFrame Elements and Genuine Fractals

My Workflow: Ed Pierce

Like many in the profession, wedding photographers have a unique workflow. A wedding photographer may have 30-40 clients a year and take up to 5,000 photos over a 12-hour period for any particular job. Good workflow practices combined with the right technology enables you to spend more time with your camera and clients. To learn more about both, iView spoke with Ed Pierce, well-known workflow and photography technology instructor.

Technology is supposed to save you time and a good digital asset management program will save you time. But, with all technology, it helps to know a few tricks of the trade. Here are the best practices Pierce has used and learned from his work with some of the nation's top wedding photographers.

1. **Synchronize camera time stamp:** At the wedding, most photographers shoot with multiple cameras and an assistant. To make it easy to sort your images in chronological order after the wedding, synchronize all the cameras to the identical time stamp. It's a fairly simple procedure, but one you will regret not doing.
2. **Backup original photo files:** When you return to the office, you face the task of sorting the images. Going through 300 images is one thing, but sorting through 3,000 to 5,000 images is another task altogether. At this point many photographers backup their images. I use a RAID 1 setup, so I download the images directly to the mirrored RAID drives and I don't backup until I sort through and delete my first round of rejects. (NOTE: I realize for many photographers this is heresy, but I encourage you to look into a mirrored RAID storage solution.)
3. **Create a catalog of photographs:** Next, I import my images into an iView MediaPro catalog. I select all the files and under the View menu, chose Sort, and I sort by (EXIF) Capture Date. This quickly puts all the image files in chronological order. This allows me to quickly identify my selects: favorites, maybes and rejects. MediaPro lets me look at thumbnails and full screen proxies of the Raw or JPEG files, so the process goes very quickly. I have the option of looking at original media files, but at this point, I am simply culling out the obvious bad shots. It doesn't take long to identify the rejects.

My goal during this process is to cut the body of images down to a reasonable number to work with. My favorite method for doing this is using the Slide Show function. However you can view, classify and label your images in virtually any viewing mode including Thumbnail View, Media View, Light Table, or my choice Slide Show function. If I want to look closer at a photo or zoom in on the image, the original file is one click away. But, viewing the proxy images is a much faster process.

4. **Batch rename and apply metadata:** Once I have gone through the first pass, I begin to assign metadata such as copyright, client name and location. That's easily accomplished by selecting all the images and in the Infopane under Annotations typing in the information once and it's automatically applied to all the images. Next, under the Actions menu, I Batch Rename all of the files with the client name, date and re-number them chronologically.
5. **Backup to DVD:** After this has been done, I backup the files onto Delkin Archival Gold DVDs. At this point I have three copies of the images: I have copies on two WiebeTech removable hard drives (the RAID 1 solution) and a copy on DVD. I only use my computer hard drive for applications.
6. **Catalog storage and setup:** I also have a secondary hard drive for my computer with two partitions - one as a scratch drive and the other as an iView catalog drive. On this second drive I save my primary iView MediaPro catalog and I also store a backup with the original media files (on the RAID system). I always work from the primary catalog but upon saving, I do a 'Save As' and find the path to my backup catalog at which point MediaPro asks me if I want to replace (overwrite) the catalog and I click 'Replace'. This way both catalogs are always updated.

My primary catalog contains full screen previews and these proxies allow me to work with the catalog even if my original media files are offline. Being able access the proxy image at any time is also a great client service feature. I can set up my catalogs so that I can search for the client alphabetically and while the images may be stored offline, the catalog shows the path. So I just pull the hard drive off the shelf, plug it in and the MediaPro catalog looks for the file when the drive comes online.

7. **Review and edit files:** When editing files, I prefer to view proxies. With MediaPro, you can build very large proxies, to create the highest quality full screen preview. This (as opposed to looking at original media files) enables MediaPro to run really fast.

Once I have gone through the initial editing and deleted all the obvious rejects, I begin editing down to the images that I will show my client. At this point I may have 1,500 photos to work with. MediaPro has two features that make this process easier and quicker. I begin in Slide Show mode and then drop into the Light Table feature to compare images of a similar nature. It's very easy to navigate between the two of them. Light Table is very helpful because it allows you to view up to six images at once – and you can zoom all the images at the same time. Also, I can see any image in full frame. MediaPro is extremely elegant in terms of fast sorting and the speed of looking at your image files.

8. **Modify images with a Helper Application:** I use MediaPro to sort, organize and track. If I want to modify my images, I use Adobe Photoshop. MediaPro is easy to use with Photoshop and a number of other applications. For example, many times wedding photographers want to make some of their images black and white or sepia. With MediaPro, I simply open the catalog, highlight the images and then use the Open With command (Action menu) launch them into Photoshop and run an action. You can also turn a Photoshop action into a droplet and access it directly from your MediaPro catalog using the Open With command. If you turn on the Folder Watching function in MediaPro, the catalog will recognize that an image has been changed and updates the files in the catalog.
9. **Present images to client:** Now that you've edited and sorted the images you want your client to see, how do you best present the images? I like to go through the images personally with my clients, I believe it leads to better sales. You can use MediaPro's Slide Show feature and sit with your client and help them make their decisions. You can move from the Slide Show to the Light Table for quick comparisons. For weddings, I suggest showing no more than 400 – 500 photos.

This process enables you to modify the image rating from any view. This makes it easy for building an album and it makes it easy to show the client what they have chosen. You can also have the client work with iView MediaPro directly. They can download the trial version from the Web site and have them make the choices from the catalog.

Or you can have them use the free Catalog Reader program, if they simply want to view images. If you are going to use either of these choices, I suggest you modify the proxy thumbnails with a watermark to prevent them from being exported and printed and obviously you would never want to include the original image files. Other great presentation options are to create a Web gallery or to create a QuickTime movie from the Slide Show.

Good workflow practice is all about time, organization and presentation to your clients. Using the right tools with the right processes will give you more time with your camera, not more time with your computer.

Teaching Photographers to Protect the Assets they Love

My Workflow: Kevin Ames



Kevin's software:

Adobe Photoshop CS2

Adobe Bridge

Adobe Camera Raw

iView MediaPro

Photo Mechanic

About Kevin:

Kevin Ames is not only a talented digital commercial and corporate photographer, he is also a highly respected expert in workflow and digital asset management.

He is a Photoshop World Dream Team instructor, a Software Cinema author and presents at Dean Collins' Photoshop Training Camp Live! events. He has taught classes at art schools and conferences around the world.

He is the author of Photoshop CS: The Art of Photographing Women, Digital SLR Photography with Photoshop CS2 All-In-One for Dummies the just published Photoshop CS2: The Art of Photographing Women all from John Wiley & Sons. He is currently writing *The Digital Photographer's Notebook*

"Workflow has become such a ubiquitous term, that some might find it off-putting," says commercial photographer, workflow expert and digital asset management (DAM) educator Kevin Ames. "Whatever you call it, photographers benefit from practicing a consistent set of procedures to manage their photographs – especially in the digital world."

The old adage, 'if you don't know where you're going, any road will get you there' can and will get you to interesting places. Such an approach when working with original digital negatives is risky, says Ames. The greatest danger is lost files whether because they're misplaced on hard drives or DVDs or because the hard drive itself fails before the images are safely stored on non-volatile media like optical discs.

Ames recommends two key steps that will keep you safe from those 'interesting' destinations of lost, or even worse irretrievable data. First, create a digital archive, using both hard drives and permanent copies on DVDs. Second, develop a process by which you can quickly find and access the images in that archive at any time; no matter if the image is a RAW digital negative or a layered Photoshop document (PSD) several megabytes in size.

"People truly remember only emotionally significant things. Everything else can and will quickly pass from memory," says Kevin. "That's why it's critical to get digital negatives named properly with metadata added to support detailed searches on permanent media (such as CDs, DVDs) as soon as possible. That's also why cataloging is so important."



The hardest part of developing an effective workflow, Ames says, is simply getting started. His message to students is encouraging: "Developing your workflow is never going to be more difficult than it is right this moment. It is only going to get easier. Having a scalable set of steps in place to take advantage of software advances and new media mean workflow will get faster and simpler over time."

In his workshops he encourages photographers to develop a method that works for them that includes these twelve steps of a best practices camera-to-archive-to-showing photography to a client workflow.

1. Use 4 GB Lexar Professional CompactFlash cards – this volume fits on a single DVD.
2. Copy your CompactFlash cards to two external hard drives. One is the digital negative ‘working’ or ‘online’ hard drive. The other is a temporary backup. I use Photo Mechanic and Lexar Stackable Card Readers for this step. The combination of Photo Mechanic and the stackable readers allows up to four Lexar CompactFlash or other CompactFlash cards to be copied to both drives in one operation. You can download it from www.camerabits.com.
3. Name images with sequential serial numbers, so if something is accidentally deleted, it’s obvious and can be easily recovered from your backups.

NOTE: Neither a word-name or a date by itself is a best practice, because you can’t know what the next logical name or date will be. Serialization enables you to organize. I always give any photo I take an event number, which is whatever next number is available. Then when someone views the proof and requests the shot, I search for it using iView MediaPro, which tells me the precise location of the original digital negative – not only on the hard drive but also in which archived DVD. I open it in Camera RAW, add requested exposure, color or saturation tweaks then edit it in Adobe Photoshop non-destructively using layers. Ultimately I will have only one PSD file with lots of layers and one flattened TIFF file, which is the deliverable.

Edited projects are kept on yet another external hard drive in sequentially numbered folders. When a folder reaches four gigabytes in size, I burn it to a DVD, make a copy of the DVD (sound familiar?) and drag that copy onto the cataloging window of iView Media Pro. Everything I shoot and digitally edit is kept in one catalog. I can search by the event number, client name or anything that was added to the metadata field (see the next step). MediaPro keeps it all sorted and tells me exactly where any of my photographic needles are in this great big digital haystack.

4. To facilitate image searching, add descriptive metadata in the IPTC fields of the RAW file using Adobe Bridge or iView Media Pro.
5. Burn the renamed, metadata rich files to a high quality DVD disc.
6. Copy the first DVD to a second DVD – disc-to-disc using a second burner.
7. Make a full resolution JPEG file or convert the RAW files to DNG from the second DVD to verify that the data on both DVDs and the hard drive is good.

NOTE: Usually corruption happens while copying images from cards to hard drives.. Many software programs allow you to verify a disk by comparing the disk to the source. If the source is corrupt, software verification will tell you only that you have a perfect copy of that corruption. So, this verification step – creating actual digital photographs from the copy of the first DVD – proves that both DVDs and the data on the hard drive itself – is good.

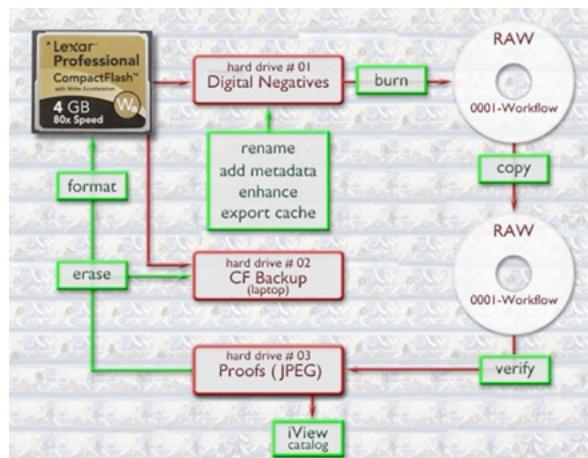
8. Once the second DVD is proofed, the backup files on the second hard drive may be erased and the CompactFlash card can be formatted in the camera.
9. Keep one DVD in the studio to serve as a backup for when (not if) the hard drive fails or a folder of digital negatives is accidentally deleted.
10. Keep the other DVD in a secure off-site location, preferably a significant number of feet above sea level (or the local flood plane) for safekeeping – in case of a studio fire, theft, hurricane or other natural disaster.
11. Catalog the JPEG proofs, a product of the renamed, metadata added and enhanced RAW files. I use iView Media Pro. Because they have the same information in them that was added to the RAW files earlier and they have been color balanced and exposure enhanced. they are very close to being a finished deliverable. (I use these full camera resolution JPEGs as proofs to show clients by building websites with iView Media Pro 3, with email- sized PDF presentations and with custom proof sheets made with Bridge and Photoshop.)

- Finally, periodically duplicate archives because if you don't, either media will become corrupt or technologies will die and you'll have media no one can read.

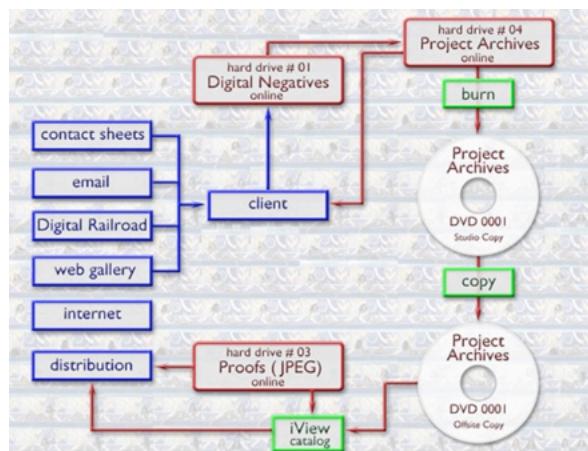
As new non-volatile media becomes commonplace, I open my archive discs, copy them to a hard drive in folders as large as the new media and burn them to it. Then I make a copy and proof the copy. Consistency is essential. Archiving to new ubiquitous media guarantees that you have a fresh copy of your valuable digital negatives and layered Photoshop files. (I know a new media, such as DVD-Blu Ray or DVD-HD, is ubiquitous when I ask my workshop students, "can your computer read ? and every hand goes up.) Another benefit of this process is that you won't have to worry if the newest non-volatile media recorders are backward compatible. (After all someday we aren't going to be able to read CDs. Don't believe it? Do you have any eight tracks in the attic or SyQuest discs lying around for that matter?)

Speaking of archives – I believe that as artists and photographers evolve (and, I suppose, devolve) it's tough to adopt a permanent ranking structure. I find stuff that I wouldn't have seen as a 'good photo' back in the day looks different to me now – I don't throw any photographs away. Ever. You never know where the gold is hidden.

RAW archiving and proofing workflow



Client order workflow



DAM Design to Grow a Wedding Photography Business

My Workflow: Kristin Reimer



www.photomuse.com

Kristin's equipment:

Cameras: Nikon D2X, Nikon

D200 Computer: Apple G5 Dual

Processor **Other Hardware:**

Epson P2000

Software:

iView MediaPro

Adobe Photoshop CS2

Photoshop Plug-ins:

- Mike Dickson's Autoloader & Proofmaker Scripts

- Kevin Kubota's Actions Apple Aperture

ShowIt Web

Photojunction

Photographic Edges by AutoFx

A graduate of Pratt Institute, Kristin Reimer's first job out of school was as a studio manager for photojournalist Elliott Erwitt. Today, she is a studio manager for photographer Ed Kashi. It was three months into the job with Kashi that she decided to apply lessons she'd learned in his studio and "go digital" in her growing wedding photography business.

"I like to have everything in 'one package,'" she told us, "and for me, iView MediaPro is becoming that one package. iView MediaPro is what enables this whole process. It's such a comprehensive, user friendly, and intuitive program. Working with the mentors I have has given me the opportunity to try many different programs, and I can tell you that in the Ed Kashi studio, we keep choosing MediaPro over and over."



Kristin's Workflow

"I work solo at jobs. I am hesitant to bring in another person. It's a psychological thing. I've often taken a lot of time to get to know the couple well before the wedding and develop trust. They're willing to do more interesting poses – things they wouldn't normally have considered, such as a recent shot in which the bride is literally laying on a table. It's such a great shot, and we would not have been able to do that if we didn't have such a great rapport.

"I like to keep everything clean and organized – on and off camera. My goal is to remain as unobtrusive as possible, to let the day unfold and let the couple simply enjoy themselves without being told what to do all day. Of course, that's not for everyone, and I'm happy to provide as much direction as necessary if it's needed.

1. **Backup photos in real-time:** On the wedding day, I backup my images all day to an Epson P2000 portable hard drive.
2. **Create a catalog of photographs:** When I get home, I download my cards directly into the computer. Once the images are downloaded, I immediately put them into a MediaPro catalog.
3. **Batch rename and add metadata:** Next, I batch rename and apply metadata to all the files. I have a metadata template with basic information including the name, copyright, web site, date, the couples' name for the title. I love MediaPro's metadata template feature – having all the important information that will not change – it's just a fabulous time saver. I usually have more than a thousand images and I can manage them all with the touch of one button. Then, I add basic wedding-related keywords and a basic caption (ie: the wedding of Tina and Robert, August 12, 2006) for the first pass. Once I have my final edit, I go back and enter more detailed keywords and captions for each scene.

4. **Backup to external hard drives:** Once all the basic metadata has been entered and the batch rename is complete, I backup everything to two external hard drives.
5. **Edit:** The editing process is always different – and it usually lasts well into the night. (I love Sunday afternoon weddings so I can work on editing without losing so much sleep.) During
6. **Make hardcopy proofs:** I use Apple Aperture to convert RAW files and then Adobe Photoshop to fine-tune images, burn, dodge, bring photo up to final quality. My final step is to run a script that renders the image in proof sizes. Each image (and there may be anywhere from 500 to 900 final images) is 4 x 6 with white border. Then I FTP them to a printing service (I use White House Custom Color) and the proofs come back about three days later.
7. **Select to print:** Once we're down to selecting the finals for their wedding album, I obtain the image number from the back of the proofs, and I will use a color label in MediaPro to mark the corresponding image for printing and add print sizes in as a custom annotation field.
8. **Use MediaPro to create client records:** When a client sends me a print order, I always make a PDF file of the images chosen so that there are no mistakes with proof numbers - a visual record is the best way to stay organized.



A few other uses for MediaPro in my studio include:

1. **Archiving:** I have my entire archive of images in a single MediaPro catalog. This is another feature I could not live without. To open a catalog and see immediately where the image lives and to right-click and transfer a copy of the image to my desktop for working purposes is a HUGE time saver. It means I never have to touch my original file. My archive catalog makes it easy to go back and mark off selects as "favorites" that I will eventually add to my Web site or portfolio.
2. **Using MediaPro to catalog fonts:** When I do design work, I can easily call up my font catalog and choose the proper font for the job."

