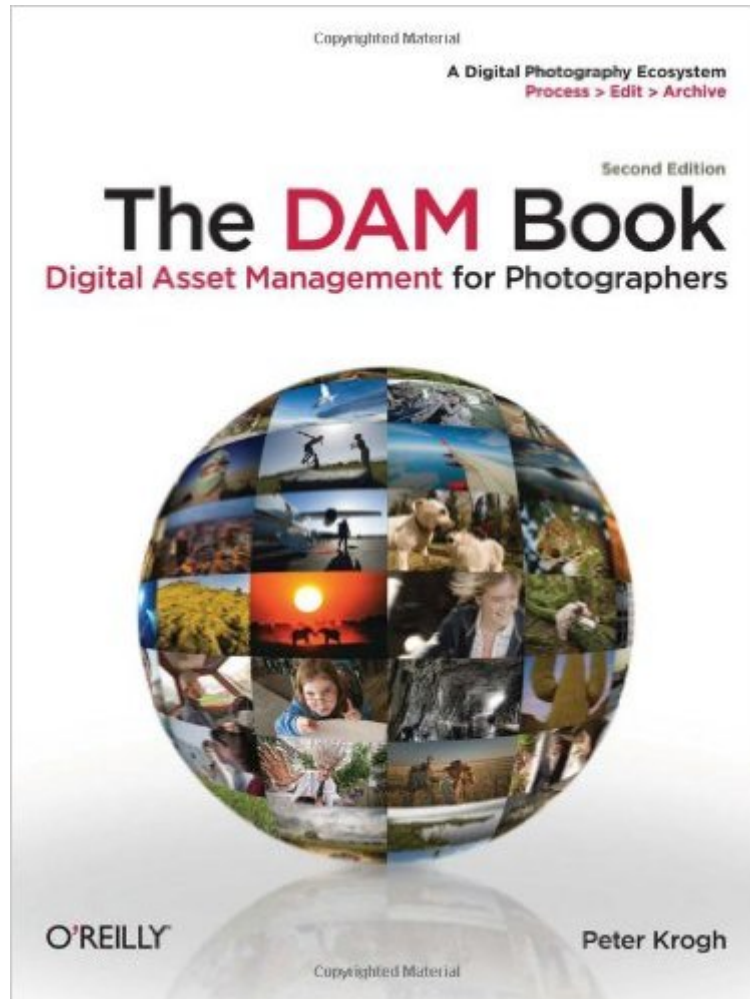


The book was found

The DAM Book: Digital Asset Management For Photographers



Synopsis

One of the main concerns for digital photographers today is asset management: how to file, find, protect, and re-use their photos. The best solutions can be found in *The DAM Book*, our bestselling guide to managing digital images efficiently and effectively. Anyone who shoots, scans, or stores digital photographs is practicing digital asset management (DAM), but few people do it in a way that makes sense. In this second edition, photographer Peter Krogh -- the leading expert on DAM -- provides new tools and techniques to help professionals, amateurs, and students:

- Understand the image file lifecycle: from shooting to editing, output, and permanent storage
- Learn new ways to use metadata and key words to track photo files
- Create a digital archive and name files clearly
- Determine a strategy for backing up and validating image data
- Learn a catalog workflow strategy, using Adobe Bridge, Camera Raw, Adobe Lightroom, Microsoft Expression Media, and Photoshop CS4 together
- Migrate images from one file format to another, from one storage medium to another, and from film to digital
- Learn how to copyright images
- To identify and protect your images in the marketplace, having a solid asset management system is essential. The *DAM Book* offers the best approach.

Book Information

Paperback: 496 pages

Publisher: O'Reilly Media; 2 edition (May 7, 2009)

Language: English

ISBN-10: 0596523572

ISBN-13: 978-0596523572

Product Dimensions: 8 x 0.8 x 10 inches

Shipping Weight: 2.4 pounds

Average Customer Review: 4.7 out of 5 stars [See all reviews](#) (46 customer reviews)

Best Sellers Rank: #395,816 in Books (See Top 100 in Books) #42 in [Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Darkroom & Processing](#) #151 in [Books > Computers & Technology > Networking & Cloud Computing > Network Administration > Storage & Retrieval](#) #489 in [Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Reference](#)

Customer Reviews

In summary, the value here is outstanding. The book is a comprehensive set of best practices (including supporting rationale) that carries you and your data from the moment you lift your finger

from the shutter release until the sun burns out. I had recently read the first edition when I discovered that a second edition was in the works. I was very impressed with the breadth and depth of the first book, and the second edition expands on both. I was a little concerned that I was buying a new cover, some corrected errata, and maybe a couple new concepts. While the cover is new, the book is what I'd consider either a "Pro" version, or a second volume. It turns the first edition into somewhat of an overview of all the concepts with implementations, still useful in its own right. However, there is a great deal of new material as well as added depth in the material covered in the first edition. Similar to the first edition, the book presents an all-inclusive system for digital asset management. One of the attractions for me is that the system is essentially drawn from first principles in a variety of disciplines. For instance, it is written by a professional photographer who clearly has a need for a system that works day-to-day in the trenches, yet it's accessible to the layman since the author takes the time to explain the concepts behind the implementation. The author has clearly honed the system through a great deal of experience as well as significant research and what I'm finding to be active participation in the imaging and asset management communities. A degree of computer facility is required to get the most from the book, but on the other hand I'd argue that the book isn't a bad way to learn some of the fundamentals and utility of metadata.

Peter Krogh has completely revised his seminal book on Digital Asset Management. In the time since the last book, new programs, new concepts and new resources have appeared. At the same time, digital images and files continue to grow larger, filling our hard drives faster, and further pushing the need to store and organize these digital assets in a careful and efficient manner. This is not a mere "update" of the first book, but a complete revision, with current references to hardware, software, and issues the growing files and folders of images that have to be sorted. Peter's writing is straight forward, informative, and filled with helpful advice. He explains all types of efforts, storage, programs and solutions. It is not a "do it my way" or else, but a careful and reasoned look at all of the options, and pros and cons of the same. I look at the book as my primer on security and peace of mind. As he and most people note, it is not if your computer will crash, it is when a hard drive may fail. I loved his comment that when writing the book, he had his laptop fall off the desk, and he had to go to his clones and back ups in his hard drives to restore it. This book will give you the plan and ability to do this for your files and images. Read this book a couple of times. It takes a while to get the whole picture, and what might work for you, and then keep it close as an essential reference. We spend thousands of dollars on new cameras, lenses, cards, paper and ink, and in the end, what we

really value the most is the image, and need to preserve the same. We all want to have the ability to find and print the best, or locate the shot of Cousin Joe when we need to.

Amongst serious photographers, two kinds need to read this book: those who never read the first edition of "the DAM Book"; and those who did. Quite simply, this is essential reading for serious photographers. Digital Asset Management is the process of storing and recovering digital photographs. It's the nature of digital photography to create lots of images. How does one find them? The folder, no matter how cleverly named, is the digital equivalent of the shoe box. If you filed something under the subject of the photograph, it became hard to find if you only could recall, say, a date, unless you had some sort of cross reference file. You had to rely on memory, and even for young'ons that can sometimes be a problem, to say nothing of old timers. Computer data bases are great for this, but there are all kinds of tricks to using them effectively. Then there is the fact that sometimes even computers fail. It always astounded me that folks were willing to trust something like a disk drive, where one of the descriptive statistics is "mean time to failure". Read your warranty and you'll see there is no guarantee that covers precious data. That's where Peter Krogh comes in. He's thought a lot about this and gives the reader the benefit of his thinking from the simplest one-man set up with a backup drive and a DVD burner to elaborate networked computers with problems created by multiple people working on many files simultaneously. For readers of the first volume, much computer technology has changed. When the first edition was written there was no Lightroom with its integrated solutions or blue ray burners. I remember paying \$800.00 dollars for cataloging software and several hundred for a CD burner!

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