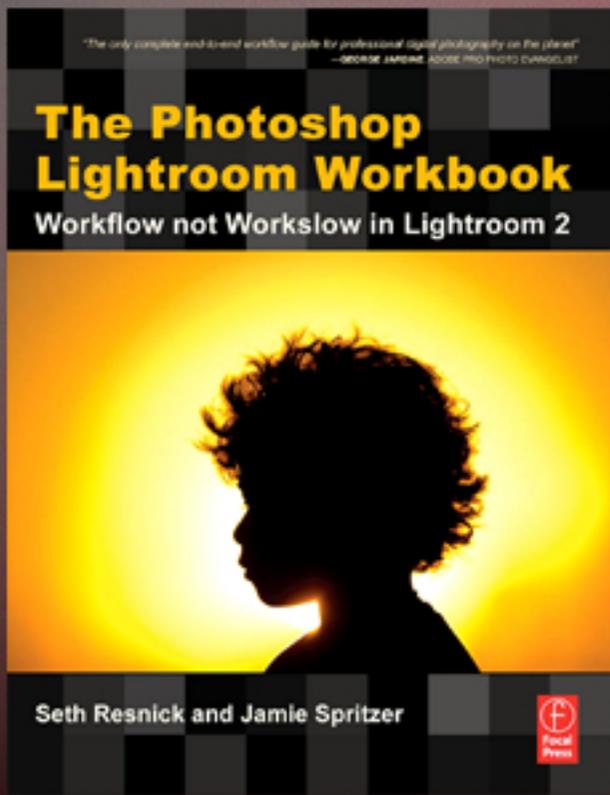


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**The Photoshop Lightroom
Workbook
Resnick & Spritzer
ISBN 9780240810676**



Archiving

Backup is important, but backup is not preservation. The goal of D-65 is to have an EXACT DUPLICATE of our catalog and all of our image files on multiple media in multiple locations.

An archive should be made regularly because computers are not 100% reliable. Hard disks malfunction, viruses and worms corrupt data, and people can make simple mistakes like deleting when they didn't mean to. Having an archive means you can recover from such things, with little if any data lost.

As Hurricane Wilma passed over Miami Beach, we watched and took photographs from our 17th-floor apartment, which faces the Atlantic Ocean on the front side and the intercoastal on the backside. We live on a very narrow section of Miami Beach, which is roughly one foot above sea level. Our building flooded, our docks were destroyed, and as the storm intensified we watched the roof come off of the building next store. As we looked out

at the raging storm, we realized that our building was actually swaying a few degrees in this class 3 hurricane. We were lucky, but countless others weren't so lucky (Figures 14.1 and 14.2).



FIG 14.1 Damage from Class 3 hurricane in Miami Beach

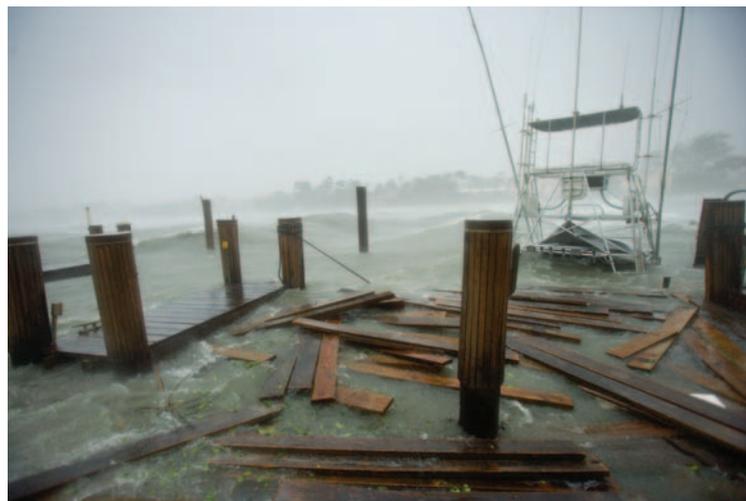


FIG 14.2 Damage from Class 3 hurricane in Miami Beach

Hurricanes, typhoons, tornados, fires, volcanoes, blizzards and even tsunamis are a fact of life and they wreck lives and destroy property. After each of these events you can usually find a news clip where a reporter asks someone if they were able to save or salvage any of their belongings. You know the scenario because you have seen it hundreds of times. There is a man or woman crying at the scene of what was once their house devastated, because they lost everything. When they can salvage items, they typically grab the memories such as wedding pictures, baby pictures or family pictures. While having little financial value, these items contain tremendous personal value and are irreplaceable. Did you ever stop and think what would happen to your image collection even if it were on multiple media, but all stored in only one location?

If you are a digital photographer, your data are the heart of your business. Not having an archive strategy in place means that a single malfunction can leave your business without any data, thus placing the future of the business in jeopardy. We also suggest having a place that is safe for the computer in the event that one has to evacuate. We wrap all of drives and computers in hefty garbage bags and put them in the bathtub at the approach of a hurricane. The bathtub will hopefully drain if there is water and most bathrooms have doors to offer extra protection. Ideally, a bathroom on an upper floor would be a wiser choice than one in the basement.

Duplicate Backups in Multiple Places

While basic computer backups are a good start, a backup is not necessarily an archive and does little good if your home or office is destroyed. Not only do you need backups, but it is critical to have multiple backups both off-site and on-site and in the case of an emergency. Redundancy, redundancy, redundancy... You simply can't have too much.

An archive should be made to separate media that you can pick up and take with you. This way, copies of your data can be kept off-site, such as in another building. This helps protect against disasters, which may obliterate the building where your computer is held.

Backups

Ideally the copies made onto backup media should be performed with a system that verifies the data. This is fundamental difference

between a backup and an archive. Most folks simply perform a finder copy, better known as drag and drop. These are very unreliable and permissions, preferences and other needed files may or may not copy this way. We personally like Retrospect from Dantz but there are other products as well. These products perform a bit for bit duplication and then verify that the data has been duplicated correctly.

The frequency of your 'backups' should be dictated by how much data you would like to lose if there is a problem on your machine. For example, if you enter a significant amount of data every day, you should be backing up every day. If you rarely enter new data, then backups once per week might be okay.

'Backups' should be tested. Make sure that you can read the backup you just wrote. Nothing is worse than having a disaster and discovering that your backups are unreadable for some reason or another. If you are burning CDs or DVDs, it is usually sufficient to have the burner program 'verify' the disk after it is written.

Of course, if you don't have a computer or power, you won't be able to access the data, but just knowing your personal and business documents are safe is reassuring. A good battery backup system is always a wise idea, but if power is out for an extended period of time even this will fail.

Emergency Power

In case of an emergency, you may or may not have access to power, phone service or the Internet, and the need for power is the foundation of maintaining communication. Power alternatives include extra batteries, conversion battery kits, power cords that hook up to a cigarette lighter, solar packs and manual power generators.

Preparation is the best defense against nature and other unforeseen disasters. While a personal bomb shelter might help you rest easily at night, there are more practical ways to protect your personal treasures. In the event of a catastrophe, take care of your family, friends, property and community. Knowing that you're prepared will let you do just that. Personal safety is always first, of course. But after that, it's insurance companies and state and federal agencies that bear the burden of helping families rebuild and replace material possessions.

Archiving Lightroom

Archiving is different than backing up during processing or in the field. An archive is duplicated bit for bit, verified for integrity duplicated for both on-site and off-site storage.

There are several backups available within Lightroom, but it is important to understand exactly what they do and more importantly what they don't do. When we first import files into Lightroom, the import dialog box offers a backup.

Import Backup

This backup causes confusion to many photographers. They assume that they have a full backup of the imported files, but in fact this backup only provides a backup of the exact structure of the files on the memory card with their original camera-generated names. So if you rename in the import dialog box, apply a metadata preset, or any develop preset or keywords, none of this will be available in the backup. This is really just a temporary insurance plan, should something go wrong with the import (Figure 14.3).

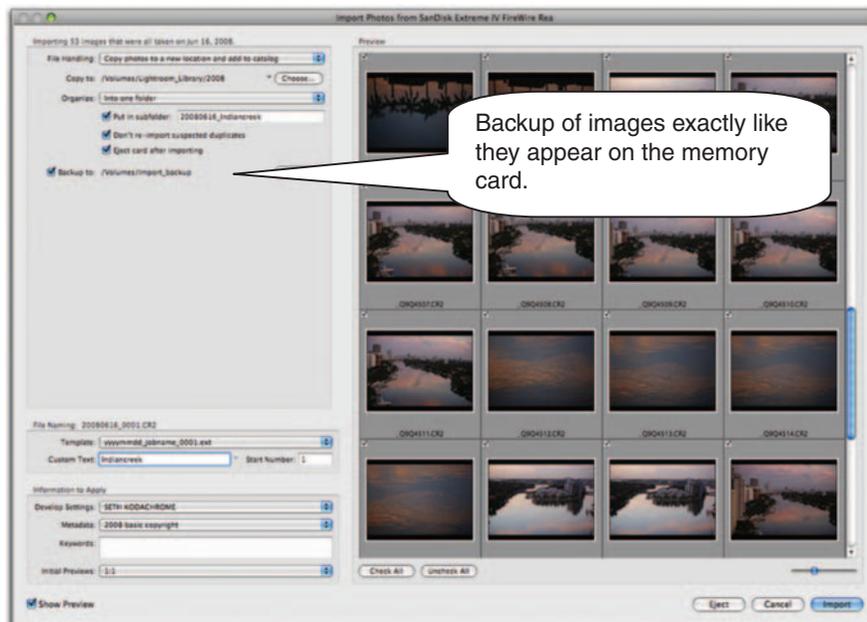


FIG 14.3

The Catalog Backup

The Catalog Backup in Lightroom's Catalog Preferences is a backup of the Catalog. While the preferences clearly say Catalog Backup, most photographers fail to recognize exactly what this means. It means exactly what it says. It is a backup of the Catalog. **It is not backing up any of the images associated with the catalog.** So if you have your catalog and your images on drive A and you have chosen to backup to drive B, the only backup occurring is a backup of the catalog, not the images. If drive A fails and this is where you had your images, you would have just lost all your images.

Additionally, there are choices for when to perform this Catalog Backup. They are all for time periods when Lightroom starts. Typically, when we are ready to use Lightroom we want to start using it. The last thing we want is to have to wait for a complete backup of the catalog, which could take hours. A better choice here would have been to perform a backup when the catalog is closed. We don't have Lightroom backup our catalog. We do the backup ourselves daily (Figure 14.4).

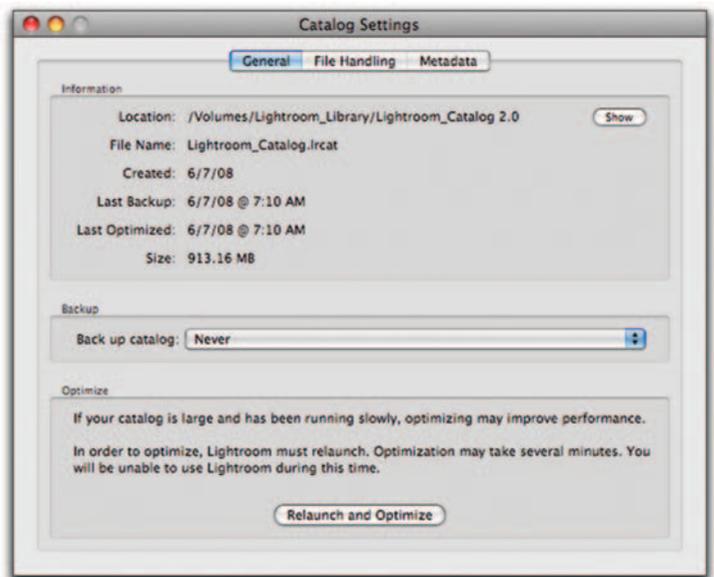


FIG 14.4 Catalog Backup

The D-65 Archive

We want to duplicate and backup our Images and our Lightroom Catalog. As we said earlier, the Lightroom Library and Catalog are held

on an internal terabyte drive with nothing else on it. We duplicate the Lightroom Library and Catalog on a second internal terabyte drive as well as two external drives, one of which goes off-site.

Media Choice for Archive

D-65 chooses hard drives as our main means of archiving for many reasons. Do you remember SyQuest drives? Eventually, they became obsolete. The same happened with the Zip format, optical drives and on and on. The only standard that has been around to stand the test of time is the hard drive. When a newer and faster drive comes out, it is easy to simply duplicate an entire drive. Many people make their main archive on CD, but there are many problems with CD. The average CD may only last for 3–10 years and that is a potential disaster for archiving. Further, if one has 20 gigs of data per photo shoot, there could easily be 50 CDs or more per shoot.

D-65 Drive Structure

As discussed in Chapter 4, D-65 chooses to have a large internal drive holding our images (Lightroom Library) and our Catalog. The structure of that drive looks like [Figure 14.5](#).

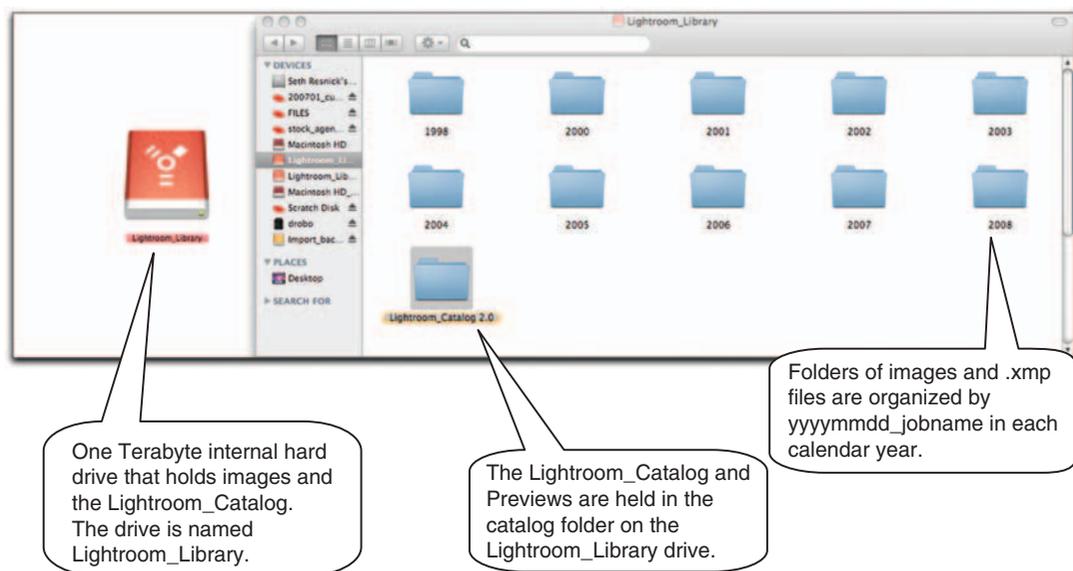


FIG 14.5 D65 Lightroom_Library drive structure

In each year folders are folders for each job named yyyyymmdd_jobname, and in each job folder are the raw files and corresponding .xmp files as in [Figure 14.6](#).

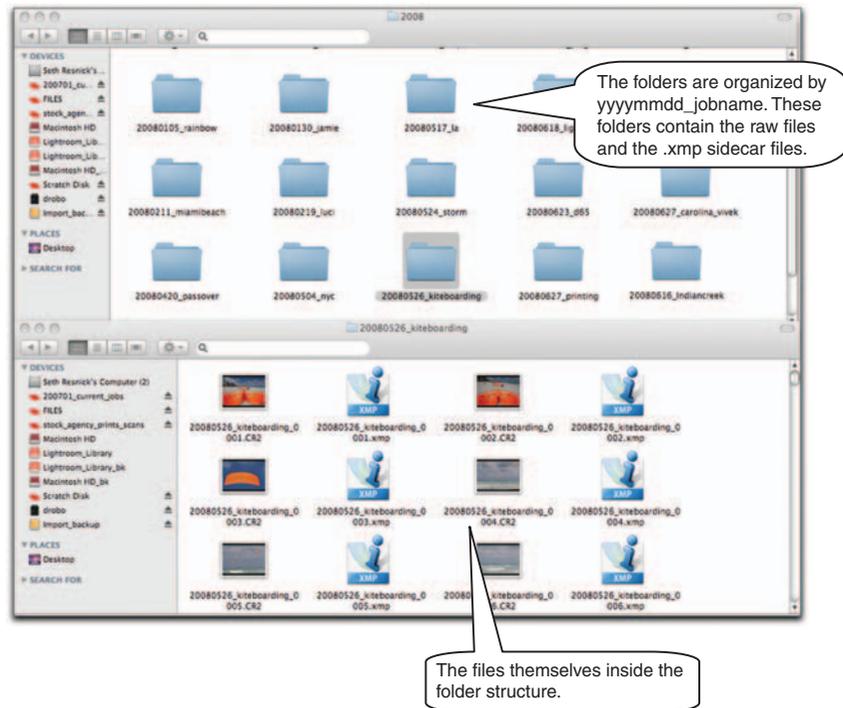


FIG 14.6

The Lightroom_Catalog folder contains two files, the Lightroom_CatalogPreviews.Irdata and the Lightroom_Catalog.Ircat files ([Figures 14.7](#) and [8](#)).

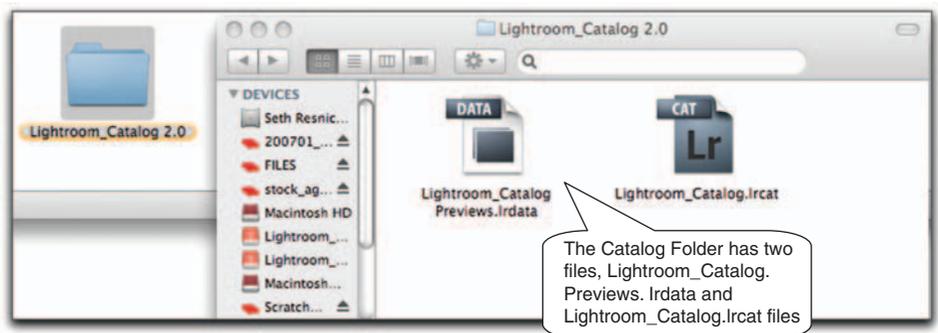


FIG 14.7



FIG 14.8 Internal Backup and Backup to a Drobo

Making the Backups

The Lightroom_Library gets duplicated to a second internal drive called Lightroom_Library_bk and that drive gets duplicated to a drobo. Even the Drobo gets duplicated to a second Drobo that gets stored off-site. *For detailed information on drobo see: <http://www.Datarobotics.com>.*

As we said earlier, we do not use drag and drop of finder copies as they are not very accurate. Instead, we use software specifically designed for archiving. We use Retrospect. *For detailed information on Retrospect see: <http://www.emcinsignia.com/>*

When we use Retrospect, we choose Duplicate and not Backup. The backup is proprietary. The duplicate choice is a bit for bit duplication with full verification of the data at the end. To use we simply choose a source and a destination (Figure 14.9).

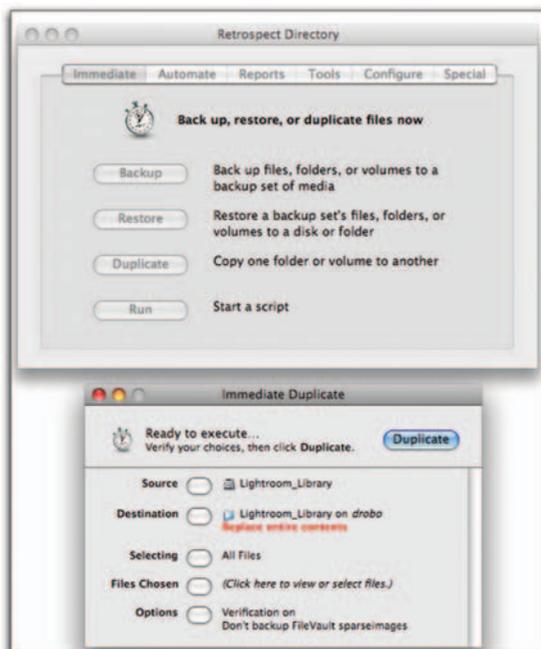


FIG 14.9 Using Retrospect for Backup

Summary

Backup is important, but backup is not preservation. The goal of D-65 is to have an EXACT DUPLICATE of our catalog and all of our image files on multiple media in multiple locations. ARCHIVES should be made regularly because computers are not 100% reliable. Hard disks malfunction, viruses and worms corrupt data, and people can make simple mistakes such as deleting when they didn't mean to. Having an archive means you can recover from such things, with little if any data lost.

If you are a digital photographer, your data is the heart of your business. Not having an archive strategy in place means that a single malfunction can leave your business without any data, thus placing the future of the business in jeopardy.

Discussion Questions

- (1) Q. Why have on-site and off-site backups of your data?
A. While basic computer backups are a good start, a backup is not necessarily an archive and does little good if your home or office is destroyed. Not only do you need backups but it is critical to have multiple backups both off-site and on-site and in the case of an emergency.
- (2) Q. Why is it important to have at least one backup on portable media?
A. An archive should be made to separate media that you can pick up and take with you. This way, copies of your data can be kept off-site, such as in another building. This helps protect against disasters, which may obliterate the building where your computer is.
- (3) Q. What are finder copies and what is the problem with them?
A. Most folks perform a finder copy, better known as drag and drop. These are very unreliable and permissions, preferences and other needed files may or may not copy this way. We personally like software called Retrospect from Dantz, but there are other products as well. These products perform a bit for bit duplication and then verify that the data has been duplicated correctly.

- (4) Q. How often should you backup?
- A. The frequency of your 'backups' should be dictated by how much data you would like to lose if there is a problem on your machine. For example, if you enter a significant amount of data every day, you should be backing up every day. If you rarely enter new data, then backups once per week might be okay.
- (5) Q. What is backed in Lightroom if you choose backup on import?
- A. This backup only provides a backup of the exact structure of the files on the memory card with their original camera-generated names. So if you rename in the import dialog box, apply a metadata preset, or any develop preset or keywords, none of this will be available in the backup. This is really just a temporary insurance plan should something go wrong with the import.
- (6) Q. What is backed up if you choose backup in Lightroom's Catalog Preferences?
- A. It is only backing up the catalog itself. It is not backing up any of the images associated with the catalog. So if you have your catalog and your images on drive A and you have chosen to backup to drive B, the only backup occurring is a backup of the catalog not the images. If drive A fails and this is where you had your images, you would have just lost all your images.
- (7) Q. A complete backup of Lightroom would include backing up what?
- A. An exact duplication of the Lightroom Catalog and all the image files associated with the catalog.