

Image Digitization: Best Practices and Training

International Conference of Indigenous Archives, Libraries, and Museums
Association of Tribal Archives, Libraries, Museums (ATALM)
Tamaya Resort and Spa
Santa Ana Pueblo, NM
October 10, 2017
Jeanine Nault, Lotus Norton-Wisla

Agenda

- 9:00-9:30 **Introductions and Image Digitization Overview**
- 9:30-10:45 **Hands-on Scanning and Metadata Activity**
- 10:45-11:15 **Discussion and Sharing**
- 11:15-12:00 **Technical Specifications**
- 12-1 **Lunch**

Agenda

- 1:00-1:30 **Additional Scanning**
- 1:30-2:00 **Additional Metadata and Editing Images**
- 2:00-3:00 **Project Planning and Activity Discussion**
- 3:00-3:15 **Break**
- 3:15-3:45 **File Management**
- 4:00-4:30 **Digital Preservation - Storage**
- 4:30-5:00 **Questions, Surveys, and Discussion**

The Sustainable Heritage Network

- Workshops
- Online resources
- Network for sharing (communities, workbenches)

www.sustainableheritagenetwork.org



THE SUSTAINABLE HERITAGE NETWORK



Photographs and Images



Film and Video



Audio Recordings



Artifacts and Objects



Books and Documents



General Processing



Language Documentation



GIS, CMS, and Databases

[Browse Digital Heritage](#) / [Sustainable Heritage Network](#) / [Photographs and Images](#) / [Browse Digital Heritage](#)

Browse Digital Heritage

List **Grid** Map



DIGITAL CAMERA BASED IMAGING WORKSTATION

This resource provides detailed information for the setup of a digital camera-based imaging workstation. It includes a list of recommended equipment and links to purchase options.

CAMERA
NIKON D5300 Camera / Kit (18-55mm lens)
[Amazon.com: Nikon D5300 DSLR Camera with 18-55mm VR Lens](#)

MAKRO LENS
NIKON 105mm F/2.8G IF-ED Macro Lens
[Amazon.com: Nikon 105mm F/2.8G IF-ED Macro Lens](#)

Taren Ober
 Digital Imaging Specialist
 Library of Congress

Digitization Equipment Overview

Search

Search **Reset**



Planning for Image Digitization



Preservation 101: The Preservation Environment



Preservation 101: Caring for Paper Based Materials



Preservation 101: Storage Supplies



How to Build a Sink Mat for Preserving Photographs [Tutorial]



SCANNERS: GOOD, BETTER, BEST

INTRODUCTION

Digitization has become an integral activity for many cultural heritage institutions. For these institutions, a good scanner is essential. Scanners enable cultural institutions to convert text and photographs into a digital format that can be stored and, in the case of text, made searchable.

This document compares different scanner options for standard/flatbed scanners and overhead scanners. There is also a short list of specialty scanners, specifically a microfilm scanner and a book scanner. The specific products mentioned in this document are either currently used by Washington State libraries or another cultural institution, with the possible exception of the Super Resolution 3000.

The good/better/best designations are based on the assumption that one will want to purchase a high volume of high quality scans. The scanner listed here simply provides benchmarks on what one might look for when purchasing scanners at different price ranges, and features but that larger flatbed scanner does not digitize negatives, for example, it does not mean that there isn't another great scanner that do.

GENERAL NOTES ON SELECTING SCANNERS

When comparing scanners, it is crucial to evaluate the needs of your institution. For example, here at Washington State University, we have our overhead scanner, but this purchase would have made little sense if we had not planned to make digital our 100 years of the University's newspapers. In addition to scans of maps for the Early Washington Maps collection. When weighing digitization options, we also advise exploring options for contracting out digitization work or additional scanning services for in-house use. It often makes financial sense to farm out scanning if the digitization of a particular format is ongoing for an activity performed on a routine basis.

REMARKS/SCANNERS

It is important to note that negative scanners are not included in this document, while some flatbed scanners are capable of digitizing negatives, it may be worthwhile to consider other options if you plan to digitize a large quantity of negatives or workloads together.

Alaska Native Language Archive

Alaska Native Language Archive

[Request group membership](#)

The Alaska Native Language Archive houses documentation of the various Native languages of Alaska and helps to preserve and cultivate this unique heritage for future generations. As the premier repository worldwide for information relating to the Native languages of Alaska, the Archive serves researchers, teachers and students, as well as members of the broader community. The collection includes both published and unpublished materials in or on all of the Alaska Native languages and related languages. The collection has enduring cultural, historic, and intellectual value, particularly for Alaska Native language speakers and their descendants.

RECENT DH ITEMS

Dena'ina Language Revitalization Efforts

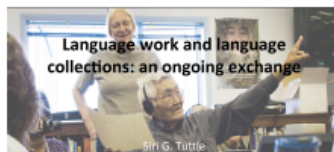
Community: Alaska Native Language Archive, Sustainable Heritage Network

Category: Language Documentation, Workshop Session



Dena'ina Athabascans

Language Work and Language Collections



Members

Lotus Norton-Wisia
Stacey Baldrige
Admin
Gary Holton

Protocols

[Public Access](#)

Parent Community

[Workbenches](#)

Digital Heritage

[Browse All Digital Heritage in Alaska Native Language Archive](#)

How to start digitizing?

- In house
- Collaboration
- Outsourcing

Digitization - not just scanning

- Assessment
- Preservation
- Metadata
- Digital Conversion and Saving
- Edits, Quality Checks
- Provide Access

Good, Better, Best in Scanners

Lots of options! Consider:

- Results
- Resources available
- Format of materials



Good

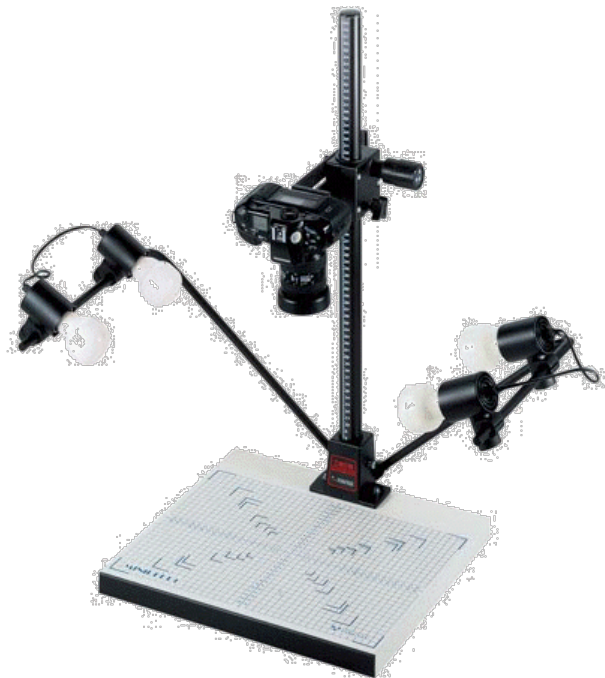
\$100-200

Better

\$1500-1700

Best

\$2000-3000



Copy stand
with camera



Large
format



Slide
scanner

Hands-On Scanning and Metadata Activities

Needs for Scanning

- Equipment:
 - Scanner
 - Computer
- Software:
 - Scanning software
 - Editing software
- Storage

Handling While Scanning

- Assess the physical condition of collections/items to be scanned
- Wipe down scanner with lint-free cloth
- Hold by edges, carefully place and remove from scanner
- Metadata

File Edit View Tools Document Help

New Scan New Fax Forward as Fax Forward as E-mail Save as...

Scan

Date	File Name	File Type	Size	Source
5/15/201...	Welcome Scan	.jpg	504.3 KB	Windows Fax and Scan Team



Fax Scan

New Scan



Scanner: WIA CanoScan LiDE 110

Change...

Profile: Photo (Default) ▾


Source: Flatbed ▾


Paper size: ▾

Color format: Color ▾

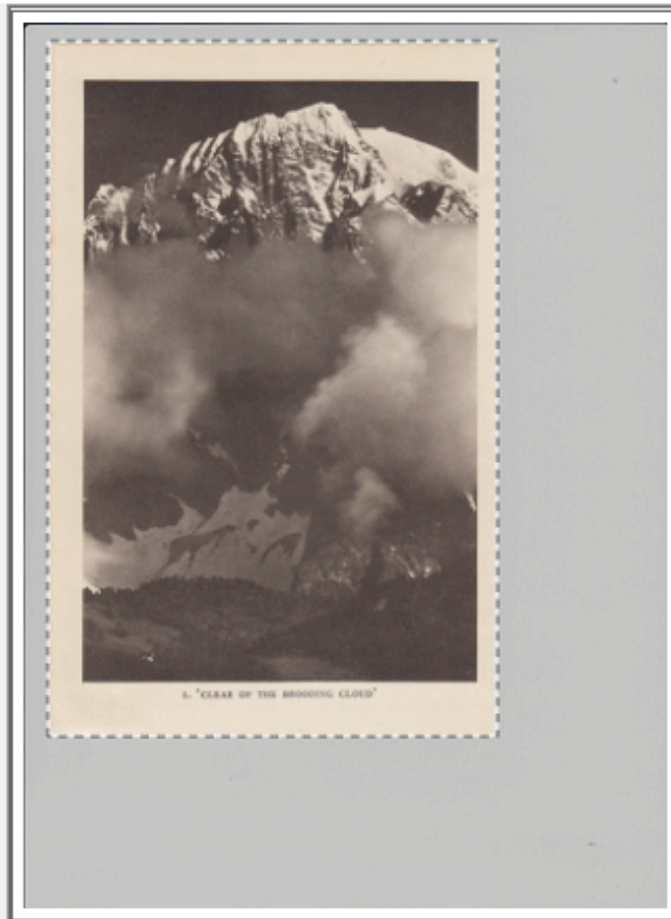
File type: JPG (JPG File) ▾

Resolution (DPI): 600

Brightness:  0

Contrast:  0

Preview or scan images as separate files



Preview

Scan

Cancel

Windows Fax and Scan

Edit View Tools Document Help

New Scan

New Fax



Forward as Fax



Forward as E-mail



Save as...



Scan

Dat...	File Name	File Type	Size	So
5/15/201...	Welcome Scan	.jpg	504.3 KB	Wi
9/26/201...		.jpg	583.2 KB	WI

View...

Delete

Rename...

Send To



Move to Folder...

Save As...

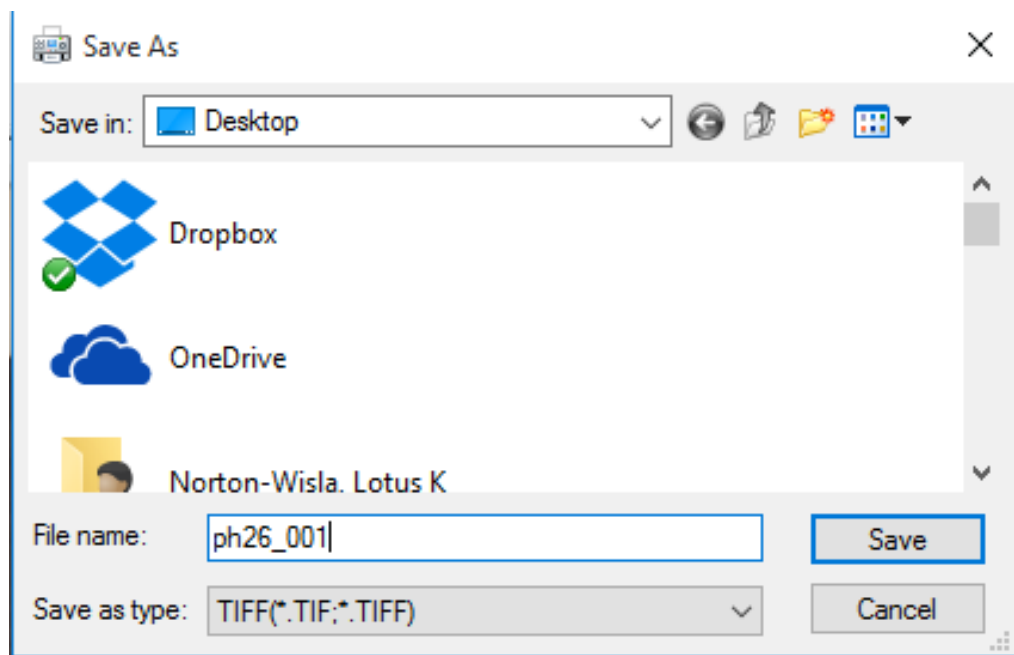
Print...

Zoom



Mail Recipient...

Fax...



Activity Goals: Scanning

- **Goal:** Each person scan at least **two** items
 - Scan using color bar and settings below
 - Then, select other settings and scan

Photo

TIFF

Color

600 DPI

Technical Specifications and Scanning

Questions to Consider

- What is being digitized?
- Where are the files going?
- Where will they be stored?
- Who will create them?
- What guidelines will be followed?
- What are the technical specifications?

Quality in Digitizing

- Standards
- Versioning
- File Types, File Size
- Resolution, Bit Depth, Color Profile
- Using Color Bars

Standards of Images

- Why follow standards?
- Standards - always changing/developing
- Where can I find them?
 - FADGI
<http://www.digitizationguidelines.gov/guidelines/>
 - Library of Congress Sustainable Formats
<http://www.digitalpreservation.gov/formats/intro/intro.shtml>
 - Library of Congress, NARA, Universities

File Copies - Master and Access

- Preservation Master
- Access Copy
- Web-ready derivative

File Types and Sizes

- Recommended file types
 - TIFF, JPEG
- File size
 - Based on resolution and bit depth

File Formats, continued

- Well supported?
- Open vs. proprietary?
- Quality vs. size
- Some common formats: TIFF, JPEG, DNG (RAW), JPEG 2000, PDF, PNG, GIF

Material Types



3

Handwritten text in red ink on lined paper, likely a transcription or notes related to the images. The text is written in a cursive script and includes several lines of text, some of which are numbered (16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Resolution

- Resolution: The number of pixels in each dimension that can be displayed - the density of pixels in the image.
- PPI: pixels per inch (DPI = dots per inch)
 - (300 ppi, 400 ppi, 600 ppi)

**Preservation master: 400 - 600 ppi
depending on format of the original**

Finding an Item's Best Resolution

Resolution Recommendations for *Reflective* Materials:

- 400 ppi
 - Bound material (general, rare, special collections)
 - Documents and Manuscripts
 - Newspapers
 - Oversize materials (maps, posters)
- 600 ppi
 - Prints and Photographs

Resolution Recommendations for *Transmissive* Materials:

- 2000 ppi
 - Transparencies or negatives larger than 4"x5"
- 4000 ppi
 - Transparencies: 35mm to 4"x5"
 - Negatives: 35mm to 4"x5"

Save

Delete

Original

Document Type:

Film

Film Type:

Color Negative Film

Destination

+ Image Type:

24-bit Color

Resolution:

300

dpi

Document Size:

W

2.70

H

9.33

in.

+ Target Size:

Original

Adjustments



Reset

INSE

Maximizing Resolution



Bit Depth

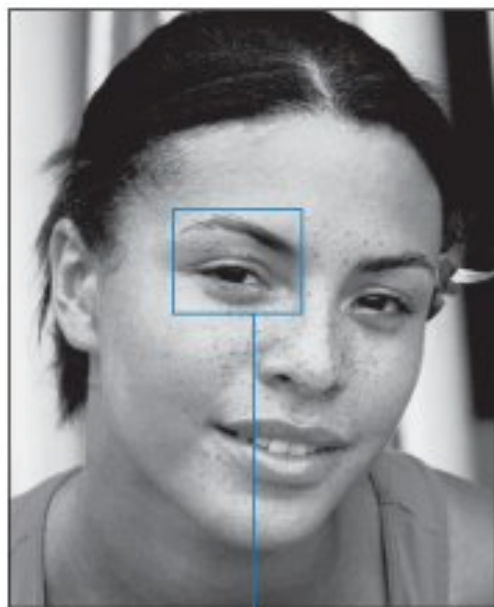
- Bit depth: the color information stored in an image. (The higher the bit depth, the more colors an image can store.)

2 bit: $2^1 = 4$ values

8 bit: $2^8 = 256$ colors

24 bit: $2^{24} = 16,000,000+$ colors

48 bit: $2^{48} = 3,000,000,000$ colors



1 bit
2 possible values



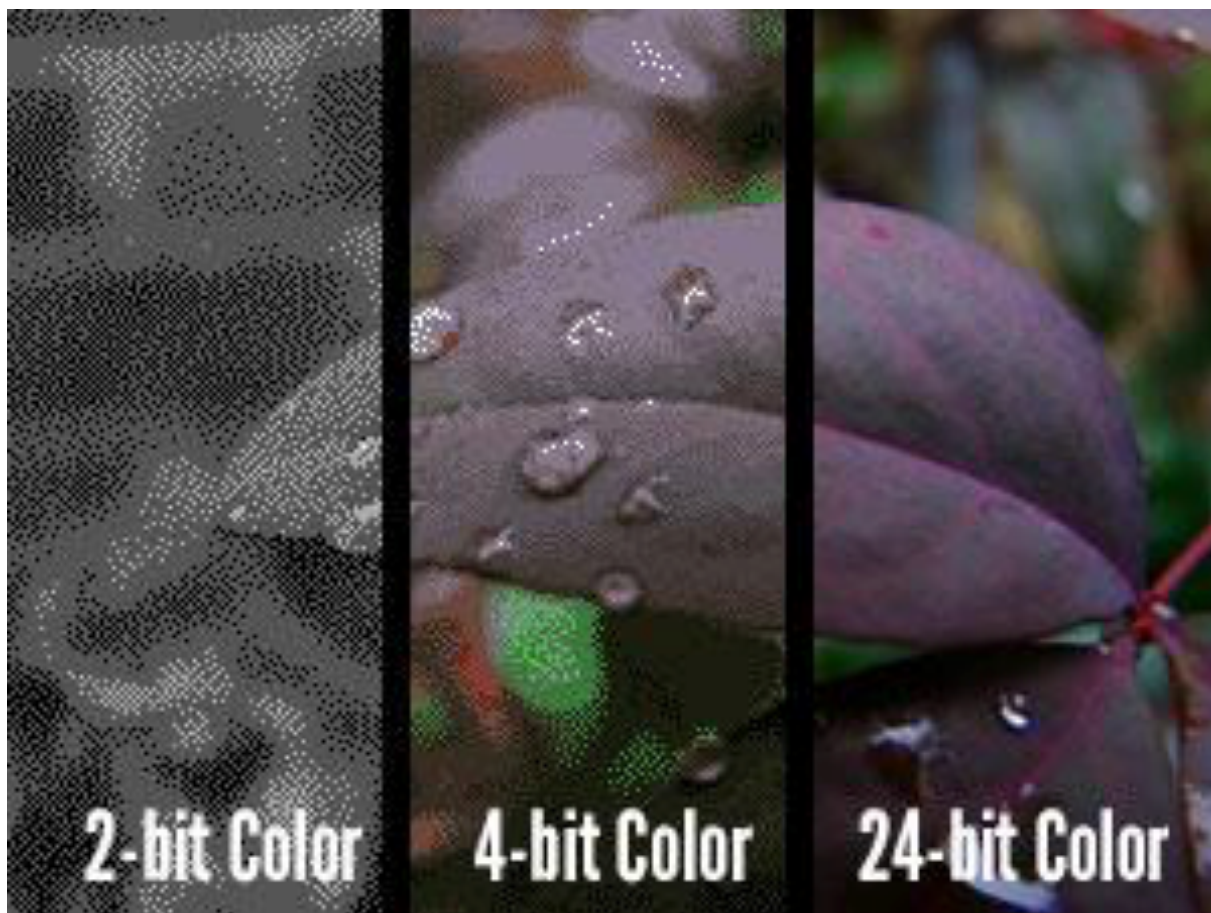
2 bits
4 possible values



4 bits
16 possible values



8 bits
256 possible values



Color Profile and Tone

Color Profile: How colors combine over channels - each type of mode has a different number of channels.

Adobe RGB (1998) or Adobe sRGB

Tone: Range of values in an image - you want the whites not too bright and the blacks not too dark. Each pixel has a value of 0 - 255.

Save

Delete

Original

Document Type:

Film

Film Type:

Color Negative Film

Destination

+ Image Type:

24-bit Color

Resolution:

300

dpi

Document Size:

W

2.70

H

9.33

in.

+ Target Size:

Original

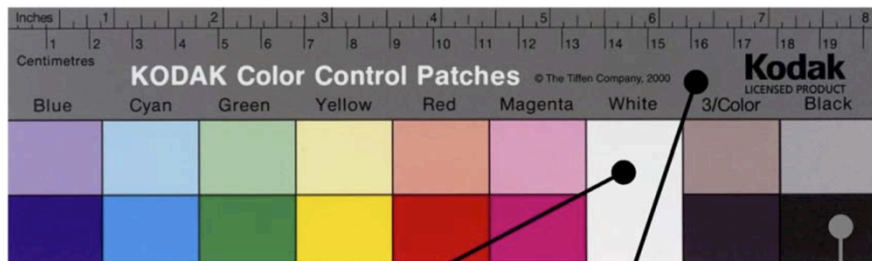
Adjustments

INSERT E



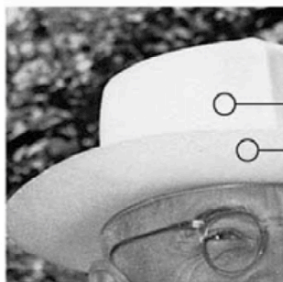
Reset

Using Color Bars in Scanning



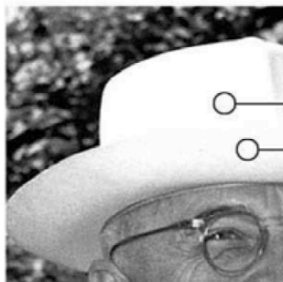
		Neutralized White Point	Neutralized Mid Point*	Neutralized Black Point
Color Patch/Area		White	Gray Background	Single Color Black
Aimpoint	RGB Levels	237-237-237	102-102-102	23-23-23
	% Black	7%	60%	91%
Acceptable Range for Aimpoint	RGB Level	233 to 241	98 to 106	19 to 27
	% Black	5% to 9%	58% to 62%	89% to 93%
*Aimpoint for mid point (MP) to be calculated from actual values for white point (WP) and black point (BP) using the following formula: $MP = WP - 0.63(WP - BP)$				

Tonal Range



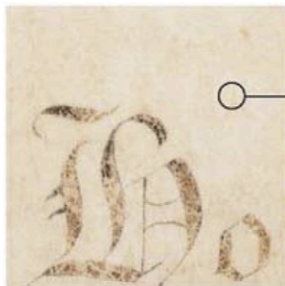
95%

89%



100%

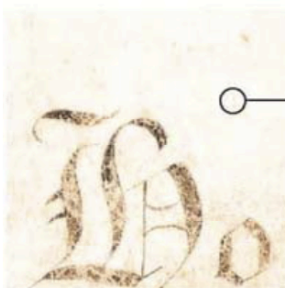
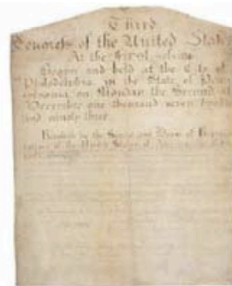
99%



R 237

G 221

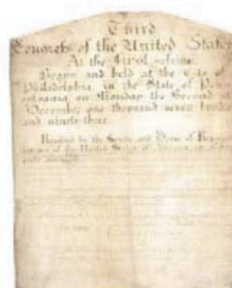
B 196



R 255

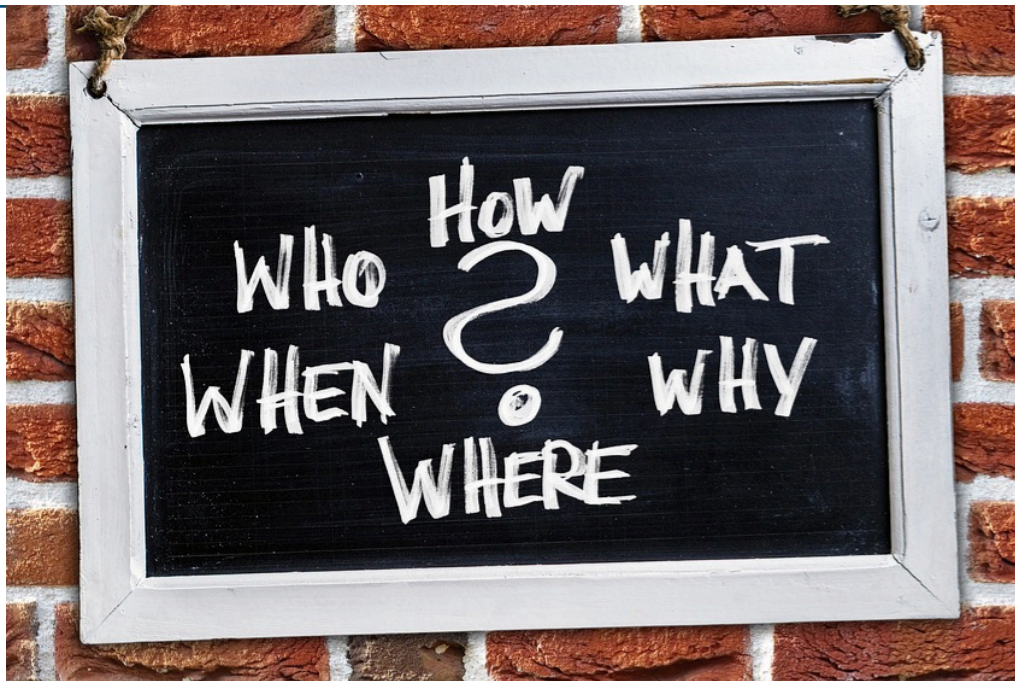
G 247

B 237



Activity Goals: Metadata

- **Goal:**
 - Fill out metadata sheet
 - Answer discussion questions
 - Learn about each other's institutions



Discussion

- What questions do you have about scanning?
- What metadata looked familiar? What was new?
- Metadata discussion questions
 - use, challenges, prioritizing, events -

What is metadata?

- **WHO**

created it, who
it's about

- **WHAT**

events, subjects

- **WHEN**

date (s), context

- **WHERE**

location

Types of Metadata

- Descriptive
- Structural
- Administrative

METADATA
IS A LOVE NOTE
TO THE FUTURE



Levels of Metadata

- collection level
- folder level
- item level
- good, better, best: depends on project

ness, it's rolled, not a firm roll (like tugs—which is dog baine)
 along the river mostly, that is why it is different from tugs,
 ngs, we used bear grass too to put in the middle and used the different fibers to ,rs) in to string.
 up along the mountains to gather the cedar,
 i, to make a better product out of it the root is long abd straight—in lower levels it is more knotty
 chers to go to the higher areas to get the straighter bark.

he is more shiny
 sen painted, it was made early so it could

l twine or a decoration always in the same place to show people who made the basket
 that is why one stripe is faded more than the others—they didn't just make it all at once, so g, is f
 them.
 he colors wound't match — the squares show balance that is the way g, was taught to me. the modern we

and the woman both on this one
 deer, the man would walk along way to get the deer that is why he was so skinny.
 looks like natural dye, it is not faded at all.

in in the middle, some kind of bird, then the people, then on top the frog (called...?), then also the
 l; that such fine weaves, in Wasco the thunderbird is called(trying to remember), also the turtle,
 l on the side there is a small design looks like a frog, there are deer in there, sturgeon, it is a com
 me went north, some went south because they disagreed over the sound the frog made.

i dresses, they used to do that, brown ones too, my mom did that.

he old, the blue ones anyway, some of beads are milks, some look like they are not all done, the are un
 rfe — like that color
 nt sizes

thunderbird. We keep things, the small things, get kept.

i fancy dress, I wonder if this is the same person that has the one with the deer, the sally bags we ha

h the Wasco man and women, stergan was a lot in the art work. We traded off our sally bags full of stu
 lave our food stuffs in them, the dried roots. Maybe not one this small.
 he they only had the natural stuff to make the baskets.

r adorable, it's all string
 eous

ng happened with the design, could have been a beginner or someone finished it off. That could be the
 I made lots of mistakes like that when I forst started. You run out of room. They braided the top hant

D	E	F	G	H	I	J	K	L
ID	Format	Content	Identifier	Type Field	Date	Subject	Language	Publisher
graph 8x10	photograph 8x10	Note: Berk & Pair	MAC_30757	Photograph Colle	Unknown	Plateau, Spokane	English	EWHS/IM
D/A/P	/ h; height: 10";	widst Event: Fr. Taelma	MAC_30783	Photograph Colle	9/27/1945	Plateau, Spokane	English	EWHS/IM
photograph	height: 10";	widst Indians	Plateau 5; MAC_30824	Photograph Colle	6/24/09	Plateau, Spokane	English	EWHS/IM
photogra	6.5x8.5	photogra Indians	Plateau 5; MAC_30835	Photograph Colle	6/24/09	Plateau, Spokane	English	EWHS/IM
verze ph	OS	At "Donation Fea	MAC_31285	Photograph Colle	5/17/16	Plateau, Spokane	English	EWHS/IM
rint (2);	7x; Statement of Exct	Chief Skiley	L-R; MAC_31317	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
photogra	height: 3";	width: Back Row	(L-R); 7; MAC_31318	Photograph Colle	Unknown	Plateau, Kallispel,	English	EWHS/IM
nal print 2;	Statement of Exct (l-r)	Margaret Ste	MAC_35070	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Bud Swan as a yo	MAC_35086	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct (l-r)	Angeline Abr	MAC_35092	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Front row: two u	MAC_35093	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Group of boys; (l-	MAC_35096	Photograph Colle	Unknown	Education (Child	English	EWHS/IM
nal print 2;	Statement of Exct	Group of seven	MAC_35097	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Two girls; (l-r)	Ag) MAC_35105	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct (l-r)	Hank Aripa,	L; MAC_35156	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Two Boys; (l-	Hank) MAC_35157	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct (l-	Leo Abraham -	MAC_35185	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct (l-r)	Lucy Cherap	MAC_35200	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Lucy Cherapkin G	MAC_35201	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Four women; sta	MAC_35245	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
; SFN	Statement of Exct	Indian Congress	MAC_35618	Photograph Colle	1925 - 1926	Plateau, Indian C	English	EWHS/IM
; CN	Statement of Exct	Three Unidenfied	MAC_35635	Photograph Colle	1925 - 1926	Plateau, Coeur d'	English	EWHS/IM
graph 8x10	Statement of Exct	Indians; Plateau,	MAC_35796	Photograph Colle	1908	Plateau, Spokan,	English	EWHS/IM
graph 8x10	Statement of Exct	Indians; Plateau,	MAC_35803	Photograph Colle	1905 - 1910	Plateau, Spokan,	English	EWHS/IM
graph 8x10	Statement of Exct	"Indian Belle (sic)	MAC_35837	Photograph Colle	1905 - 1910	Plateau, Coeur d'	English	EWHS/IM
P; 8x10 A/I	Statement of Exct	Indian Congress,	MAC_36160	Photograph Colle	1925 - 1926	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Rosie Wildshoe "I	MAC_36184	Photograph Colle	1900 - 1910	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Three men; wear	MAC_36337	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Serafina and Geo	MAC_36374	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Adrianna Saltese	MAC_36390	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Jim Nicodemus,	MAC_36393	Photograph Colle	1935 - 1939	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Lawrence Nicode	MAC_36396	Photograph Colle	1936 - 1939	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Two boys eating	MAC_36410	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Sam Louie	MAC_36431	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM
nal print 2;	Statement of Exct	Three boys with	MAC_36449	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWHS/IM

WordPress 4.5.2 is available! Please update now.

Dashboard

Press 302 has been updated to version 3.2.3. [Click here to find out what's new!](#)

At a Glance

- 4 Posts
- 34 Pages

WordPress 4.5.2 running 302WP theme. [Update to 4.5.2](#)

Account has protected your site from 5 spam comments already. There's nothing on your spam queue at the moment.

Activity

Recently Published

- May 29th, 8:06 am [Top 6 Tips to Keep Up With Digital Marketing Trend in 2016](#)
- May 19th, 5:02 am [3 Must Haves for Cutting Edge Law Firm Websites](#)
- May 11th, 11:54 am [3 Social Media Marketing Tips for Non-Tech Professionals and SMEs](#)
- May 2nd, 11:03 am [International Law & Corporate Services Seychelles Website Design Launch by MNC Design Inc.](#)
- May 2nd, 10:15 am [Does it Really Matter to Have a Website with Good Speed?](#)

Comments

- [Pingback on: Top 6 Tips to Keep Up With Digital Marketing Trend in 2016](#)
- [Top 6 Tips to Keep Up With Digital Marketing Tr...](#)
- [\[...\] A few months ago, I attended one of the best digital marketing conferences where an audience full of brand...](#)

WordPress News

- [WordPress 4.5.2 Security Release](#)
- [WordPress 4.5.2 is now available. This we strongly encourage you to update; it and earlier are affected by a SQLi vul...](#)
- [WordPress sites for updating. We've reflected K01 \[...\]](#)
- [WP Mobile Apps: WordPress for iOS](#)
- [WPFaxsim: In-Case You Missed It - I](#)
- [WPFaxsim: WordPress Meta Team I](#)
- [Badman](#)

Documents

Spreadsheets

Database, CMS...

[[Descriptive Inventory](#)] [[Index](#)]

Cage 55
Lucullus Virgil McWhorter
Papers, 1848-1945



Shortly before his death in 1944, Lucullus V. McWhorter requested that his unfinished Nez Perce history manuscripts (called the "Field History") be edited and completed by competent specialists at the State College of Washington. By 1945, Virgil McWhorter had delivered the bulk of his father's archive of personal papers, manuscripts, and printed material to the State College. A completely reliable provenance for the archive cannot be established subsequent to Lucullus McWhorter's death in 1944, chiefly because much of the donated material was not initially placed in an archival repository. Nelson Ault completed the first collection inventory in 1959. Ault's guide is the basis for the present finding aid. Between 1987-1997, José Vargas and other staff in Manuscripts, Archives, and Special Collections rearranged and sorted parts of the collection. They made changes in the descriptive inventory and did some preservation of brittle materials. Final revisions to Ault's guide were done from August 1997 through February 1998 by Lisa Klinger, working under the supervision of Manuscripts Librarian Robert N. Matuozzi. These changes include implementing the present plan of arrangement, establishing chronological sequences within series and subseries, re-numbering folders and boxes, and undertaking a comprehensive revision of the index and the descriptive inventory. In 2003 one item, a revision of Chapter 31 of McWhorter's *The Border Settlers of Northwestern Virginia from 1768 to 1795*, was donated to MASc by Lucy Linn McKie.

Number of containers: 51
Linear feet of shelf space: 26

BIOGRAPHY

Lucullus Virgil McWhorter was born on the upper waters of the Monongahela River in Harrison County Virginia (later West Virginia) on January 29, 1860. He was one of twelve children born to the Reverend John Minion McWhorter and Rosetta Marple McWhorter, both native Virginians. McWhorter's youthful orientation to life on the land mirrored his rejection of formal education. Summarizing his formal schooling in a biographical questionnaire, McWhorter observed that he did "Four months annual winter terms [roughly the 3rd grade] of indifferent instruction, during years of minority only." He was a voracious if highly focused reader then and

governed placement of documents into series. The amount of material on a given subject or the format and/or the subject indicated where files might appropriately fit into the present scheme is the availability of material on Indian names and vocabulary in series 2, 3, and 6 (below). Manuscript and historical research material is also scattered throughout the collection and is not completely indexed. The essential documents and subjects are described, but some items are not noted in the finding aid. In folder titles, information in brackets is supplied; capitalization is regularized. An * following entries indicates the availability of related photographic material in a separate historical photograph collection. To find out more about this collection, see [Photographs](#). This photographic material is not in this manuscript collection. **Only those entries followed by an * indicate related photographic material.** A list of books and documents is available through the [WSU Libraries' online catalog](#) by doing an "author" search on "[McWhorter Collection](#)." Some of these exhibit McWhorter's annotations.

SUMMARY OF SERIES

Series 1, Manuscripts, 1902-1944, consists of fully developed manuscript draft versions of McWhorter's major published works, including *Yellow Wolf, His Own Story*; *Hear Me*; *Northwestern Virginia*; *The Continued Crime Against the Yakimas*; and *Life of Jesse Hughes. Historical and Traditional*.

Series 2, Historical Research Material, 1848-1945, nd, chiefly correspondence, transcriptions, printed items, notes, material excerpted from various sources, MS addenda and first-hand personal narratives, and other material accumulated by McWhorter in the course of doing research for his published writings, his "field work," and his collateral historical work. Series 2 is divided into subseries 2.1, 1877 Nez Perce War & Nez Perces; 2.2, Yakima Indian War (1855-1858) & Yakamas; 2.3, Tribal Wars; and 2.4, West Virginia History & McWhorter.

Series 3, Personal and Business Correspondence, 1886-1945, nd, consists of miscellaneous documents dealing with publishing and book sales, local and community affairs, family matters, and commemorative events. Some of these letters relate to McWhorter's efforts to obtain data on the 1877 Nez Perce War and miscellaneous Indian subjects. Other material includes desiderata lists, memorabilia, research questionnaires, and a small amount of biographical material.

Series 4, Indian Affairs, 1891-1944, nd, consists of miscellaneous correspondence and documentation relating to McWhorter's varied efforts on behalf of Indians, particularly in the Northwest. Series 4 is divided into subseries 4.1, Nez Perces; 4.2, Yakamas; and 4.3, General.

Series 5, Humane Society, 1911-1944, documents McWhorter's involvement with animal welfare, chiefly in Yakima, Washington. Includes correspondence and printed items.

Series 6, Indian Narratives, 1903-1935, nd, chiefly original (English) and transcribed and/or translated oral history accounts of stories, legends, tales, traditions, customs, culture, and related contextual material, including correspondence. Some literary material is included. Series 6 also includes draft versions of Mourning Dove's legends and tales.

Series 7, Mourning Dove Correspondence, 1914-1935, nd, chiefly consists of correspondence, printed items, and fragments relating to *Cogewea*, publishing issues, and her association with McWhorter.

Series 8, Newspaper Articles, 1863-1944, nd, consists of clippings from local and regional newspapers on miscellaneous subjects, chiefly American Indian affairs and historical events, contemporary events, and local news and association involvements. A few exhibit McWhorter's annotations. Some newspaper items left in other series.

Series 9, Maps, Documents & Drawings, 1877-1944, nd, chiefly consists of miscellaneous subjects relating to the Nez Perces and the Yakamas, Field History research, West Virginia, and McWhorter's personal papers.

Series 2: Historical Research Material

Boxes 2-19

- 2.1 1877 Nez Perce War & Nez Perces
- 2.2 Yakima Indian War (1855-1858) & Yakamas
- 2.3 Tribal Wars
- 2.4 West Virginia History & Miscellaneous

Series 3: Personal and Business Correspondence

Boxes 19-33

Series 4: Indian Affairs

Boxes 34-41

- 4.1 Nez Perces
- 4.2 Yakamas
- 4.3 General

Series 5: Humane Society

Boxes 41-43

Series 6: Indian Narratives

Boxes 43-46

Series 7: Mourning Dove Correspondence

Box 46

Series 8: Newspaper Articles

Boxes 47-50

Series 9: Maps, Documents & Drawings

Box 51

- 9.1 Oversize Maps, Documents & Drawings
- Folders 544-571(In oversize drawer designated "Cage 55")

Abbreviations used in the inventory:

- c approximately, about
- cl, cls clipping, clippings

[ACCESS IMAGE MEDIA](#)**Cultural Narrative:**

3 Yakama Women: These three ladies are in a traditional plateau camp during a celebration. The ladies are all wearing buckskin dresses more reserved for dancing and ceremonies. Their dresses are somewhat longer in length so this tells me that they are not Cayuse, Umatilla or Walla Walla. Two of the ladies are not married in this picture, one with the beaded headband the other with the headband and one eagle feather. The lady on the end wearing two feathers in her headband would draw the conclusion she is married in my beliefs and customs. I have a strong feeling that the first lady is Virginia Beavert/Yakama. **Jolena Tillequots, Yakama**

Traditional Knowledge:**Ceremony**

Young woman would wear these during the feast time with their hats (patlupah) and serve their traditional foods of roots and berries. If they were participating in a funeral it would be a sign of respect for the individual that had passed. **Jolena Tillequots, Yakama**

Today, in an effort to bring back themore strict ceremonial traditions, many Plateau longhouses are reviving the tradition of women wearing their woven basket hats during Waashat gatherings. Contemporary wing dresses still replace the hide dresses, which are worn only at the most sacred or most important events. **Vivian Adams, Yakama**

Oral Tradition Lessons

The ladies in this picture are all very unique in their style of dress. They may have helped in the creation of their dresses'. With the skinning and tanning of the buckskin, to the beadwork to their dress and accessories. The wampum necklaces were usually passed down to young woman as part of their dowry. As you see the first lady on the left has many strands of wampum while the third has one but has the two eagle feathers. **Jolena Tillequots, Yakama**

Tribal Histories

Historically, hide dresses were worn daily, many undecorated because they were "work" clothes,

TITLE:

3 Yakama Women

COMMUNITY:

Yakama

PROTOCOL:

Yakama Community Public Access

CATEGORY:

Lifeways

TRADITIONAL KNOWLEDGE**LABELS:**

TK A

AUTHOR:

admin

After Digitization: Editing

Reasons for Editing Software

- Needed to edit images after scanning
- Needed to convert between common file formats
- Needed to examine images for QC
- If possible, find one piece of software that meets all your needs

Editing and Management Software

- Adobe Photoshop
- Adobe Lightroom
- Adobe Bridge
- GIMP
- IrfanView

Untitled-2 @ 100% (RGB/8) x



Color Swatches

R 0
G 0
B 0

Adjustments Styles

Add an adjustment

Layers Channels Paths

Kind

Normal Opacity: 100%

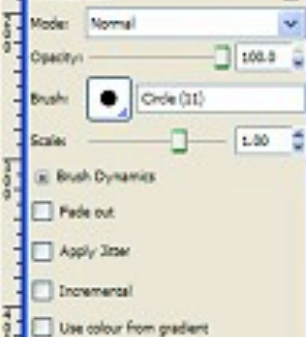
Lock: Fill: 100%

Background

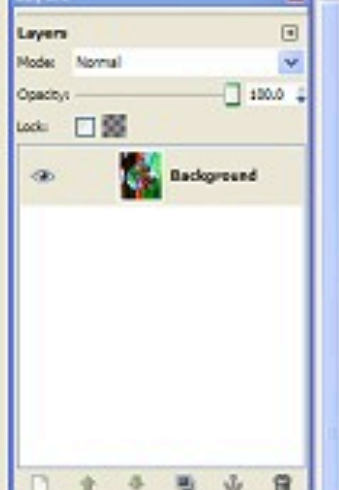
Toolbox



Paintbrush



Layers

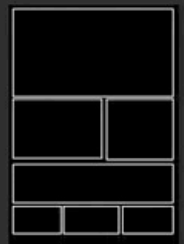


Undo



Preview

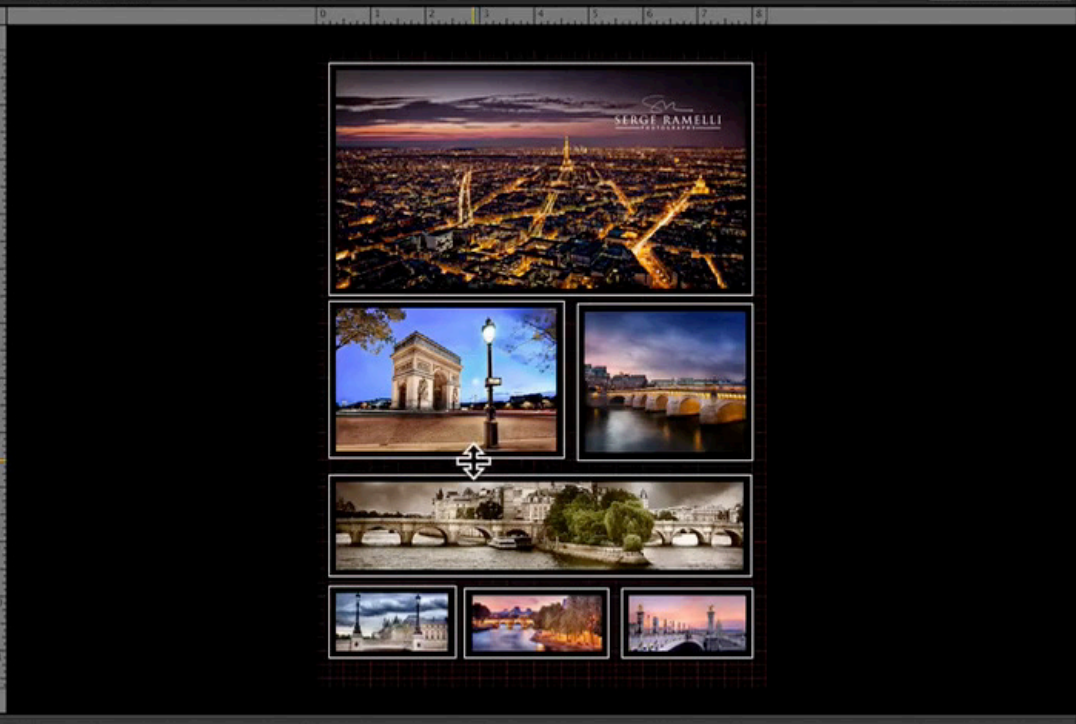
Unsaved Print Create Saved Print



- Custom Overlap x3 Border
- Custom Overlap x3 Lands...
- Custom Square + 2
- Fine Art Mat
- Maximize Size
- Triptych
- User Templates
 - 5 Photos

Collections

- Collections dynamiques
- Lightroom 5 Full trai...
 - English
 - Book Paris 28
 - Map module 5
 - Retouching 16



Scale 25%

Render behind image

Render on every image

Watermarking : None

Cut Guides : Lines

Print Job

Print to : Printer

Draft Mode Printing

Print Resolution 240 ppi

Print Sharpening : Standard

Media Type : Matte

16 Bit Output

Color Management

Profile : IGSGP11_EPP3880_PG...

Intent : Perceptual Relative

Print Adjustment

Brightness + 31

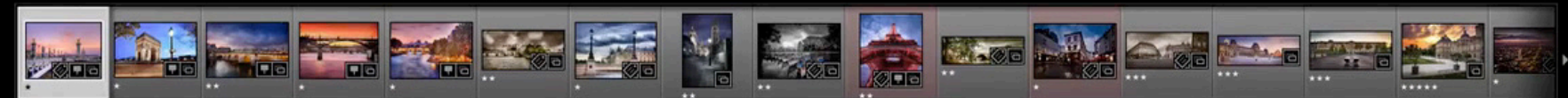
Contrast + 14

! When selecting a custom profile, remember to turn off color management in the Print dialog. Black Point Compensation will be used for this print.

Page Setup... Print Settings...

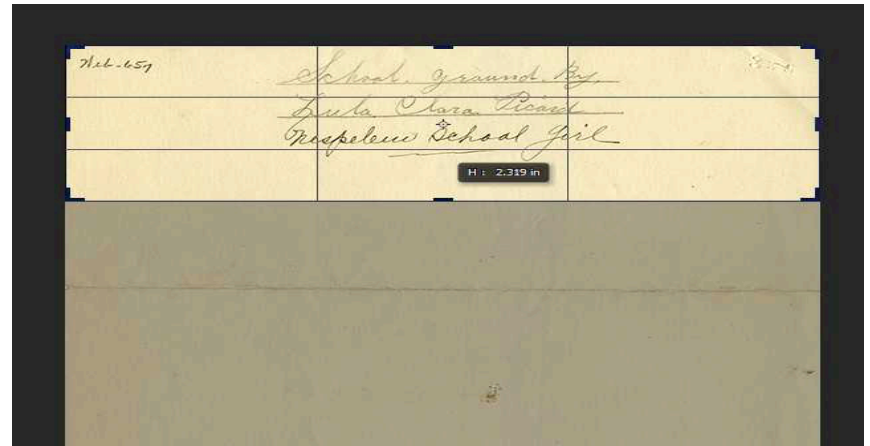
Use: Selected Photos Page 1 of 1

Print Printer...



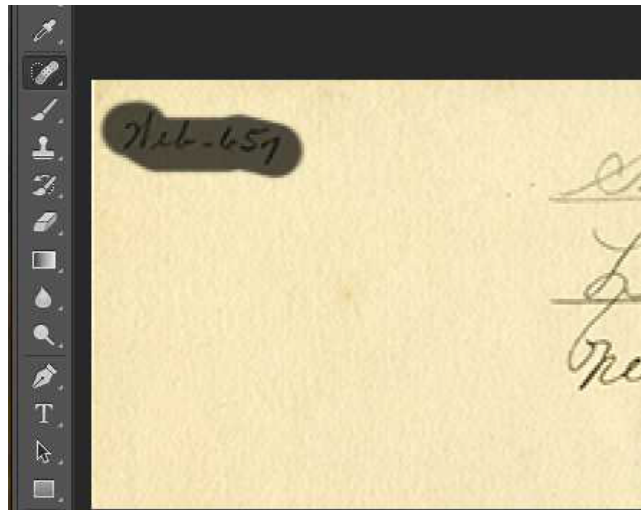
Editing and Processing Steps

- Rotating
- Exporting different types of files
- Changing resolution
- Cropping
- Automated batch actions

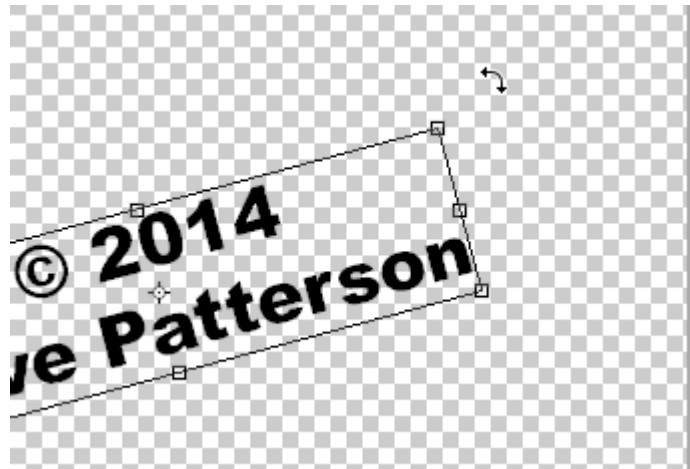


Editing and Processing Steps, continued

- Correcting errors
- Color correcting
- Adding text
- Branding
 - Watermarks



Watermark, adding text



Project Planning

Project Planning - Should We Digitize?

- Scope and timeline
- Outcomes and benefits
- Permissions and copyright
- How will you digitize?

Project Planning - Can We Digitize?

- Equipment and software
- Physical Space
- Staff
- Digital storage needs
- Metadata
- Providing access

Assessment - Factors to consider

- Size of collection
- Format
- Condition
- Time and Resources
- Budget

Policies and Documentation

- Digitization Purpose Statement
- Digitization Selection Criteria
- Digitization Policy
- Digitization Manual
- Digitization Project Workflows

Why Provide Access?

- Mission driven
- Reach newer, bigger audiences
- Expectation of public
- Feasibility
- Relevance
- Reduce handling, increase access to fragile collections

How to Provide Access?

- Who are your users?
- How will they access collections?
- How will you provide access?
- Open access, freely available? Or fee for service?
- Rights and Restrictions
- Copyright issues
- Staff, budget, time

Project Management Tips

- Clear timeline
- Digitization Logs or Tracking Sheets
- Clear folder structure and file naming system
- Staff training

Project Planning and Workflow

What are the goals of the project?
What does a basic workflow look like?



Project Tracking

fishtank_update_current_master

New Delete Search Browse ?

Acc. No. **Charles F. Hockett papers, 1934-2000, bulk 1940-1989**
 Title **Unpublished 1969**

Original Objects JPEG Sent to SIRIS No
 Digital Images **8** JPEG Attached to Record No
 Culturally_Sensitive No JPEG in Reading Room No
 Items Not Scanned

Reason Oversize Bound Broken Fragile Other...

SIRIS Collection Record Yes Hardware PhaseOne IQ180
 Item Level Records No
 Missing Records

Notes **associated audio text digitized under Arcadia project (IDS export in SOVA)**

OCIO Backup Archive Date Tivoli

Master CD No DAMS Ingest Yes
 Backup CD No NAS backup No

Scanned By **Mig Dooley Johnson** Date **Apr 12, 2016**
 Proofed By **Jeanine Nault** Date **Apr 25, 2016**
 PDF Available Yes IDS Export Complete
 PDF linked in SIRIS No

100 Browse

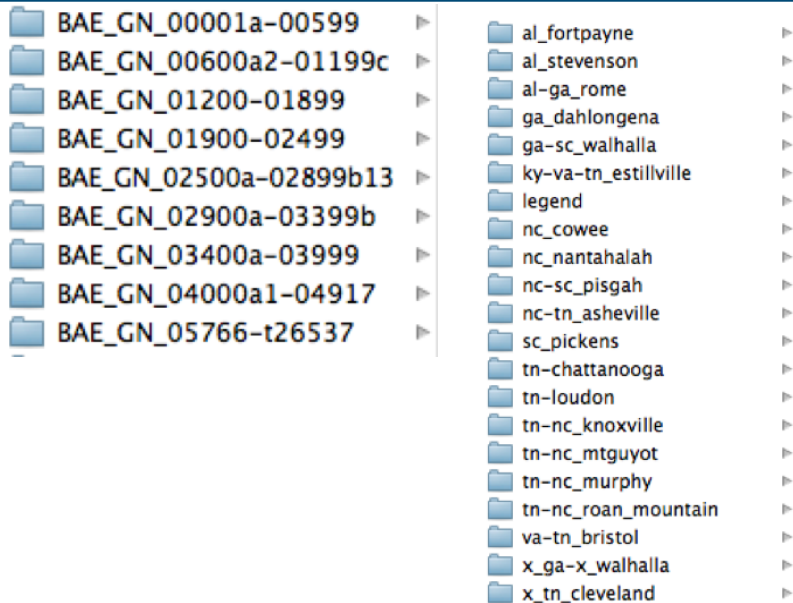
ARCADIA DIGITIZATION PROJECT - DAMS ingest

updated 10/03/16 JN

Collection	Added - by	Number of Assets Ingested	Number of Assets Verified	Search Method in DAMS	Folder Created	Origination Format	Original Content Format	DAMS Level Metadata Applied
MS 2825	10/7/14 JN	154+2 PDFs	156		x		text	x
MS 3207	10/7/14 JN	19+1 PDF	20		x		text	x
MS 3353	10/7/14 JN	23+2 PDF	25		x		text	x
breslar_s2_taperec	8/27/14 SV	17+1 PDF	18		x		text	x
carlson_bk1	8/27/14 SV	65+1 PDF	66		x		text	x
carlson_ntbk10	8/27/14 SV	160+1 PDF	161		x		text	x
carlson_ntbk10b	8/27/14 SV	87+1 PDF	88		x		text	x
carlson_ntbk11	8/27/14 SV	118+1 PDF	119		x		text	x
carlson_ntbk12	8/27/14 SV	116+1 PDF	117		x		text	x
carlson_ntbk25	8/27/14 SV	261+1 PDF	262		x		text	x
carlson_ntbk26	8/28/14 SV	156+1 PDF	157		x		text	x
carlson_ntbk27	8/28/14 SV	68+1 PDF	69		x		text	x
carlson_ntbk28	8/28/14 SV	129+1 PDF	130		x		text	x
carlson_ntbk29	8/28/14 SV	96+1 PDF	97		x		text	x
harwood_s8_trans_taped_crmnies	8/28/14 SV	149+1 PDF	150		x		text	x
	11/12/14 JN							
johnson_coeur-dalene	11/12/14 JN	87+1 PDF	88		x		text	x
johnson_s2_neahbay_ntes	10/17/14 JN	342+1 PDF	343		x		text	x
delaguna_sr	10/17/14 JN	107+46PDFs	153	"delaguna_sr"	x		text	x
delaguna_s2_1954_atna_rec	10/17/14 JN	38+1 PDF	39	"delaguna_s2_1954_atna_rec"	x		text	x

File Management

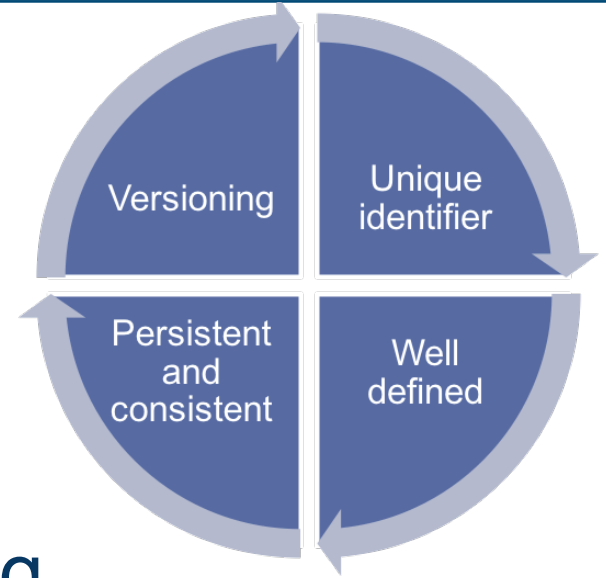
Folder Structure



- Master files
- Access copies
- Publication copies
- Etc.

File Naming

- mary and joe at party.jpg
- Mary_joe_party.jpg
- Mary_joe_party_2015.jpg
- mary_joe_nye_party_2015.jpg



File Naming - Examples from NAA

- Prefix and suffix additions
- Examples of filename variations:
 - “V” = verso, backside of image
 - “x01” = numbering assigned during digitization
 - “ntbk” = manuscript is or contains bound notebook
 - “front_cover,” “back_cover,” “title_page”

Analog Collection Name	Digital Surrogate <u>File</u> nam <u>ing</u> Convention	Example
NAA MS 385	<u>msnumber_number.tif</u> ¹	385_002.tif
Notecard within NAA MS 385	<u>msnumber_notecard.tif</u>	385_notecard_1.tif (use number if sequence)
Notebook within NAA MS 385	<u>msnumber_ntbk_number.tif</u>	385_ntbk_001.tif If multiple notebooks: 385_ntbk_1_001.tif; 385_ntbk_2_001.tif
Kinship chart or other identifiable material within NAA MS 385	<u>msnumber_kinship_chart.tif</u>	351_kinshipchart_no_1_ver_2.tif ² ;
Note within NAA MS 385	<u>msnumber_front_note.tif</u> <u>msnumber_end_note.tif</u> <u>msnumber_pgnumber_note.tif</u>	385_front_note_01.tif, 385_end_note_01.tif, 385_01_note.tif

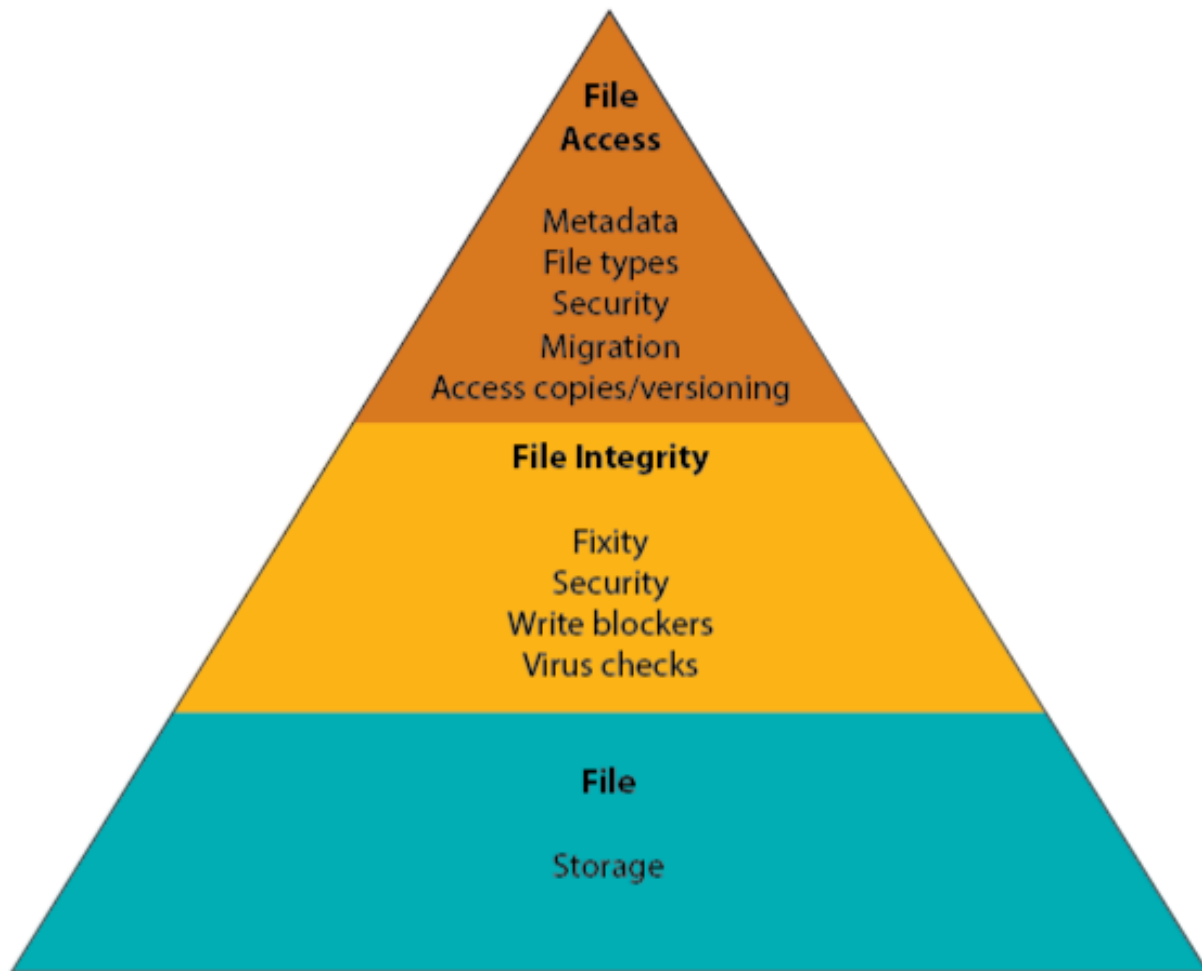
Digital Preservation: Storage

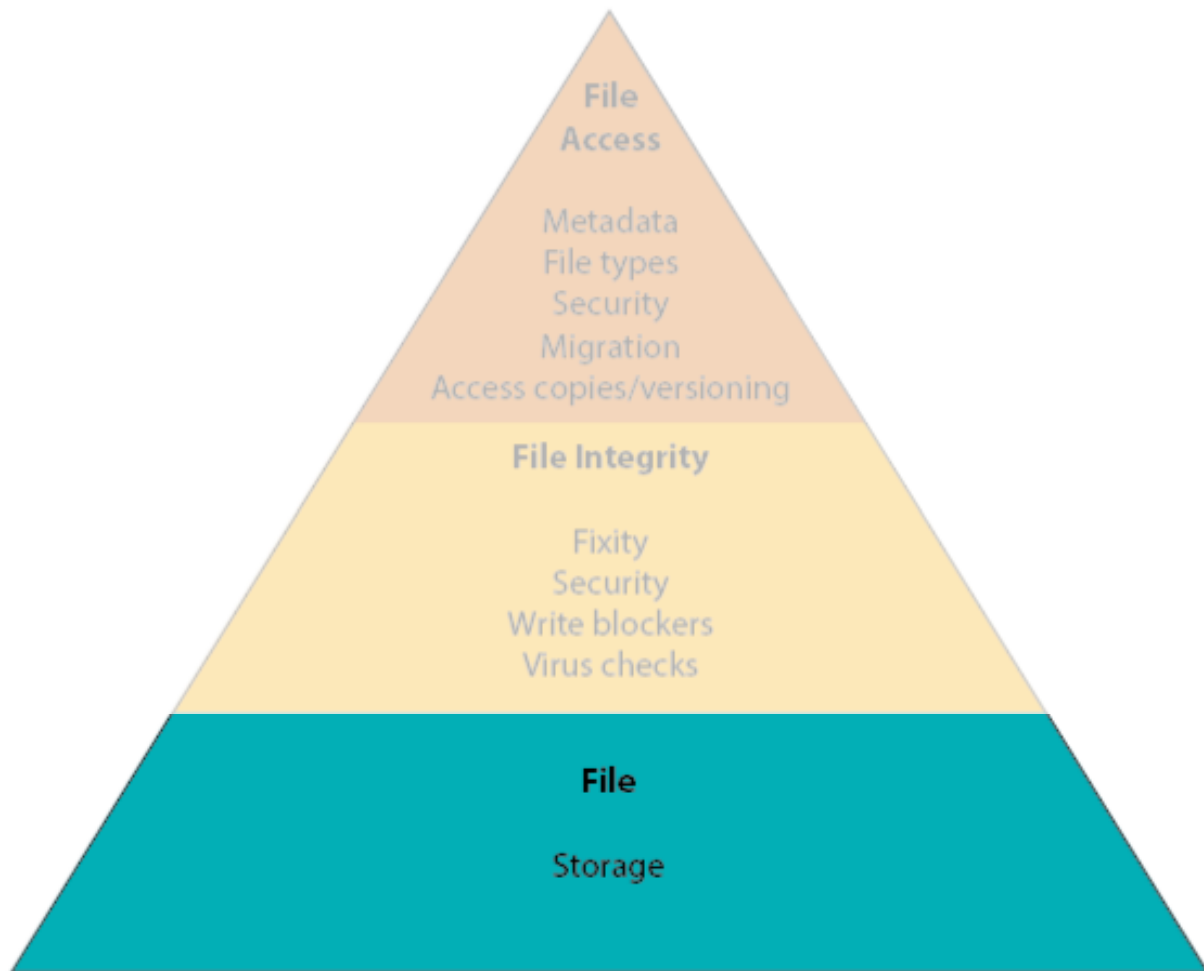
Digital Preservation

- Long term storage and preservation of your digital files
- Create a Digital Preservation Plan
- Runs through all of your digital projects
- Can't just “set it and forget it”
- Must be updating, researching, monitoring

Digital Preservation

- Find others to bring into the conversation
- Fit your needs into what already exists
- Maintain communication
- Balance responsibilities



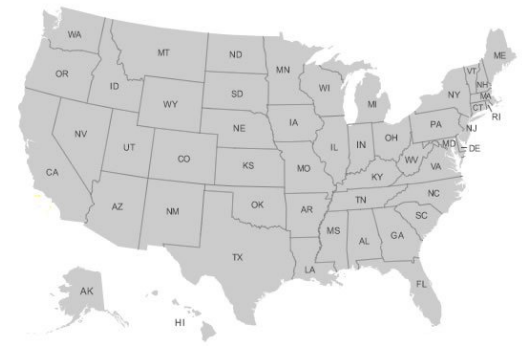
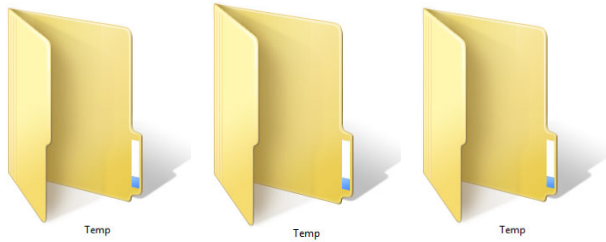


Storage

- Storage space for content
- Integrate with IT
 - What does your IT department already have set up?
- Consider types of storage
- Multiple layers

Estimating Storage - Space Calculators

- Video - [Digital Rebellion](#)
- Audio - [The Audio Archive](#)
- Photograph - [NAU](#)
- Paper - [simple Cornell equation](#)



3

Copies

2

Types of
storage
media

1

Different
geographic
location

Types of Storage Media

- Hard disk drives
- ~~flash drives~~
- RAID hard drive
- cloud/hosted storage
- ~~CDs or DVDs~~
- SSD (solid state drives)
- LTO Tape
- Network Attached Storage

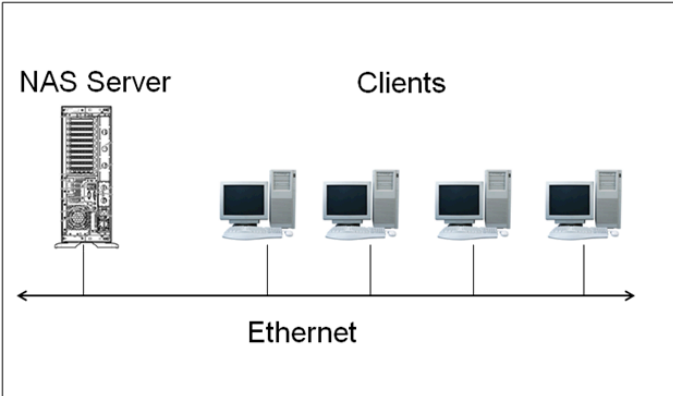


There is no cloud
it's just someone else's computer









File Copies - Master and Access

- Preservation Master
- Access Copy
- Web-ready derivative

Storage Questions

- What does IT already have in place?
- How often content is backed up?
- What types of storage devices are used, and how often storage devices are migrated?
- What risks are present in your region?

Additional Resources

More Resources

- Sustainable Heritage Network
- Preservation Self Assessment Program
- FADGI
- Library of Congress
- Indigitization

Questions?

Thank you!

jnau@loc.gov

lotus.norton-wisla@wsu.edu

support@sustainableheritagenetwork.org

All workshop resources and more available at:

www.sustainableheritagenetwork.org