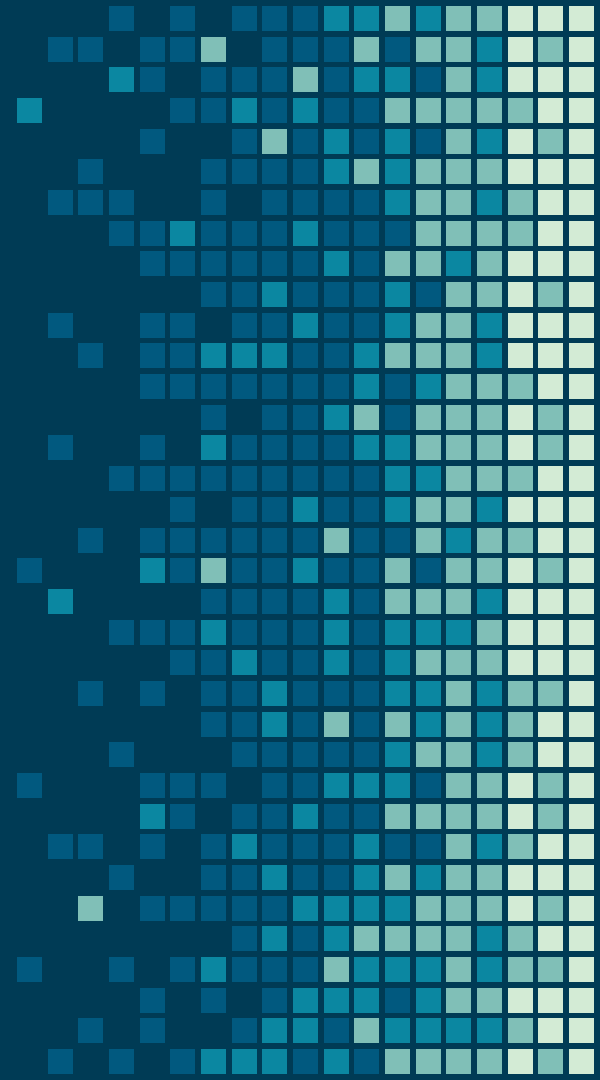


# Image Digitization Projects on a Budget

Jeanine Nault and Lotus Norton-Wisla  
Tuesday, October 9th, 9am-5pm  
11th Annual International Conference of Indigenous Archives,  
Libraries, and Museums (ATALM)  
Prior Lake, MN



# Introductions

- Jeanine Nault
  - [naultj@si.edu](mailto:naultj@si.edu)
- Lotus Norton-Wisla
  - [lotus.norton-wisla@wsu.edu](mailto:lotus.norton-wisla@wsu.edu)
- Sustainable Heritage Network
  - [www.sustainableheritagenetwork.org](http://www.sustainableheritagenetwork.org)



Join us in preserving the past for our future.

**Register for the SHN**



# Sustainable Heritage Network



Hands-on  
Workshops



Open Educational  
Resources



Members,  
Communities and  
Workbenches

# Hands-on workshops





## 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

## SHN Workshops

### SHN Workshops

#### DESCRIPTION:



The Sustainable Heritage Network Workshops are collaborative events set up by organizations or individuals in their local communities. The goal of these workshops is to promote collaborative stewardship, share knowledge, encourage curiosity, and provide tutorials on all aspects of the digital lifecycle. These gatherings pool the resources of communities and bring together experts to provide hands-on skills on topics ranging from intellectual property rights to preservation standards to digitizing endangered languages.

#### DIGITAL HERITAGE ITEMS:

### 2017 Pre-ATALM SHN Workshop Image Digitization on a Budget

**Community:** Sustainable Heritage Network

**Category:** Photographs and Images, Workshop, Digitization Planning



### 2017 U. Manitoba Digitization Basics and Mukurtu CMS Workshop

**Community:** Sustainable Heritage Network

**Category:** Photographs and Images, Workshop, Databases and GIS, Digitization Planning, Audio Recordings



UNIVERSITY  
OF MANITOBA

## 2017 U. Manitoba Digitization Basics and Mukurtu CMS Workshop



UNIVERSITY  
OF MANITOBA

Access image

IMAGE METADATA

#### DESCRIPTION:

In partnership with the University of Manitoba, the SHN will hold a two day hands-on workshop on digitization basics and Mukurtu CMS on February 2-4, 2017. The workshop, led by Lotus Norton-Walls, Tribal Stewardship Cohort Program Curriculum Coordinator and Michael Wynne, Digital Applications Librarian both at Washington State University, Guha Shankar, Folklife Specialist at the Library of Congress' Folklife Center, and Jeannine Nault, Digital Imaging Specialist at the National Anthropological Archives, will cover digitization planning, metadata, digital preservation, hands-on strategies for the digitization of audio materials and images and an introduction to Mukurtu CMS. Participants will be encouraged to work together and will be provided with demo materials for hands-on sessions. The workshop's materials will be available here as a reference for attendees and others not able to attend the sessions in person.

#### RELATED ITEMS:

### 2017 U. Manitoba Digitization Basics SHN Workshop: Digitization Planning and Metadata



**Community:** Sustainable Heritage Network

**Category:** Workshop Session, Digitization Planning

### 2017 U. Manitoba Digitization Basics SHN Workshop: Image Digitization



**Community:** Sustainable Heritage Network

**Category:** Photographs and Images, Workshop Session

### 2017 U. Manitoba Digitization Basics SHN Workshop: Audio Digitization



**Community:** Sustainable Heritage Network

**Category:** Workshop Session, Audio Recordings

### 2017 U. Manitoba Digitization Basics SHN Workshop: Digital Preservation



**Community:** Sustainable Heritage Network

**Category:** Preservation, Workshop Session

**COMMUNITY:**  
Sustainable Heritage Network

**PROTOCOL:**  
Public Access

**CATEGORY:**  
Photographs and Images, Workshop, Databases and GIS, Digitization Planning, Audio Recordings

**COLLECTION:**  
SHN Workshops

**ORIGINAL DATE:**  
2017-02-02

**CREATOR:**  
Sustainable Heritage Network

**LANGUAGE:**  
English

**LICENSING OPTIONS:**



Attribution-NonCommercial 4.0 International  
(CC BY-NC 4.0)

**AUTHOR:**  
Admin

# Educational Resources

sustainableheritagenetwork.org



## Materials for Storage and Soft Packing

**Community:** Sustainable Heritage Network  
**Category:** Preservation, Artifacts and 3D Objects



## Best Practices and Practical Solutions for Storing and Exhibiting Photographs

**Community:** Sustainable Heritage Network  
**Category:** Preservation, Photographs and Images



## Caring for Personal Collections: How Tribal Cultural Institutions Can Help

**Community:** Sustainable Heritage Network  
**Category:** Artifacts and 3D Objects



## Introduction to Making Custom Mannequins

**Community:** Sustainable Heritage Network  
**Category:** Artifacts and 3D Objects



## Beyond the Box: Using Coroplast for Creative and Cost Effective Storage Solutions and Exhibit Mounts

**Community:** Sustainable Heritage Network  
**Category:** Preservation, Artifacts and 3D Objects



## Exhibit Fabrication: Safely and Effectively Displaying Books

**Community:** Sustainable Heritage Network  
**Category:** Text, Preservation



# SHN Communities

Institutions or groups of people who share and manage content based on their cultural protocols.



Convening Great Lakes Culture Keepers



# SHN Communities (ctd.)

## Communities

Mukurtu CMS



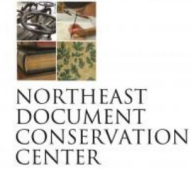
Multnomah County Archives



Nazlini Chapter



Northeast Document Conservation Center



Northern BC Archives



Northwest Archivists Native American Collections Roundtable



Oregon State University Libraries



Pacific and Regional Archive for Digital Sources in Endangered Cultures



Providence Archives, Seattle



Rebecca Elder Cultural Heritage Preservation



SAA Native American Archives Roundtable



Sequoyah National Research Center



# AGENDA

- 9:15-9:30 Image Digitization Overview
- 9:30-10:30 Hands-on Scanning
- 10:30-11:30 Technical Specifications
- 11:30-12:00 Additional Scanning
- 12-1 Lunch



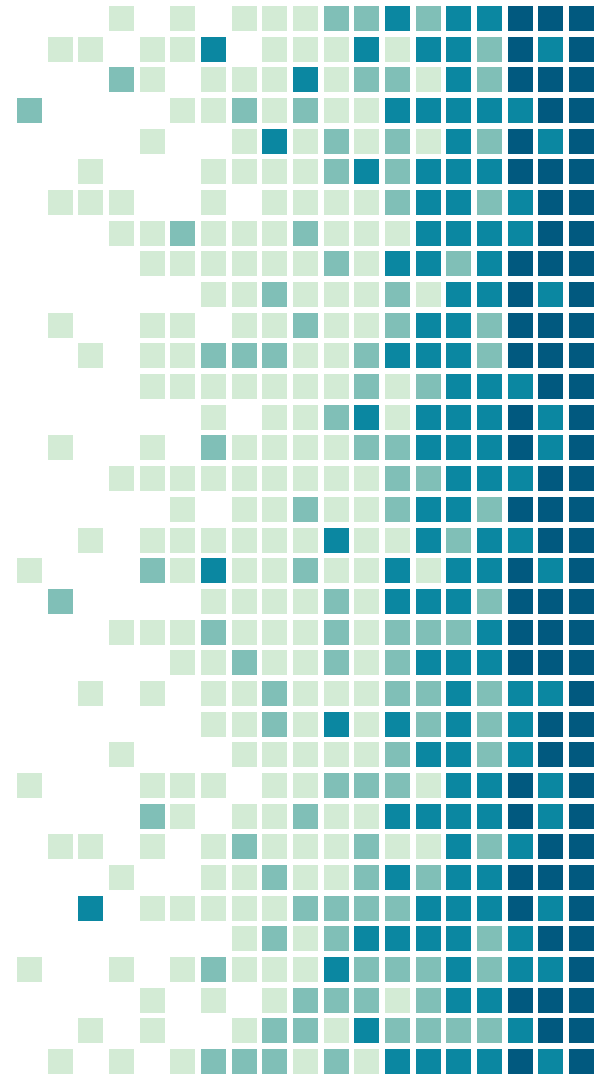
# AGENDA

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



# Image Digitization Overview

## Beginning Steps



# HOW TO START DIGITIZING?

- In house
- Collaboration
- Outsourcing



# SCANNERS

- Lots of options! Consider:
  - Results
  - Resources available
  - Format of materials





\$100-200

Lightweight, fewer options.



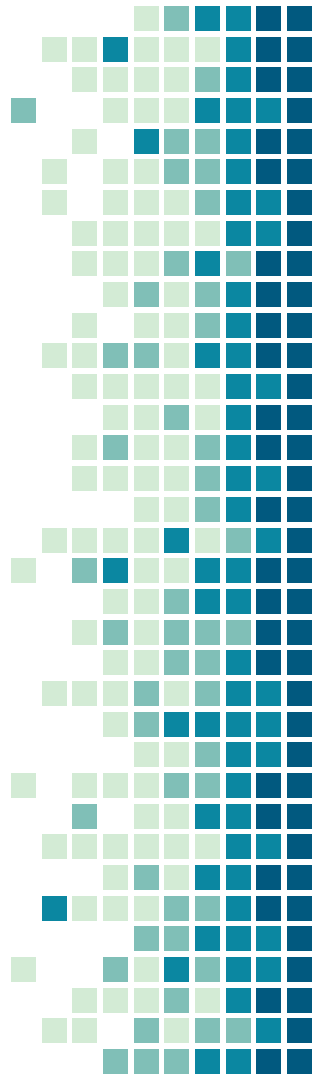
\$1500-1700

Additional features, higher quality.



\$2000-3000

All needed features, attachments, very high quality.





Copy stand

Flexible, learning curve.



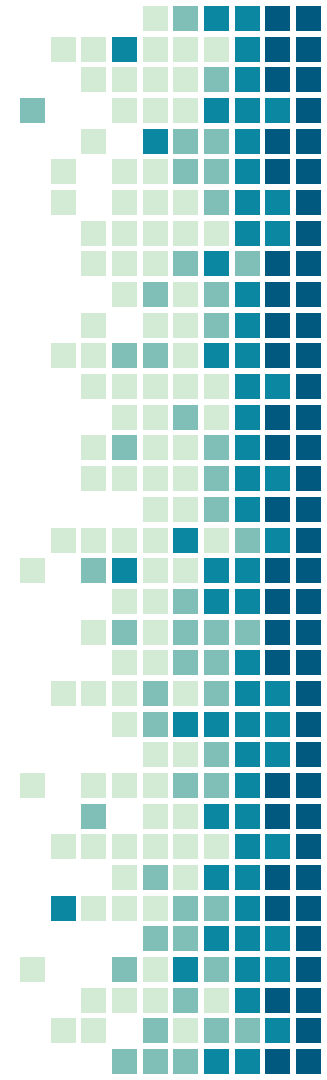
Large format

Oversize materials,  
expensive.



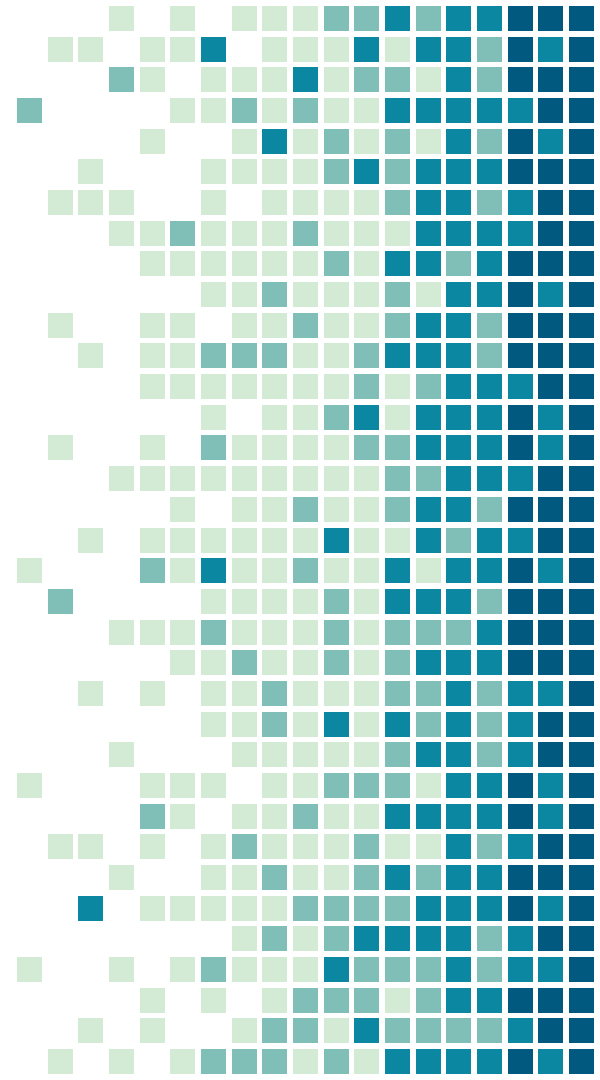
Slide scanner (example)

Special formats, not  
flexible.





# Hands-on Scanning Activity



# 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

Fax

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 ▾

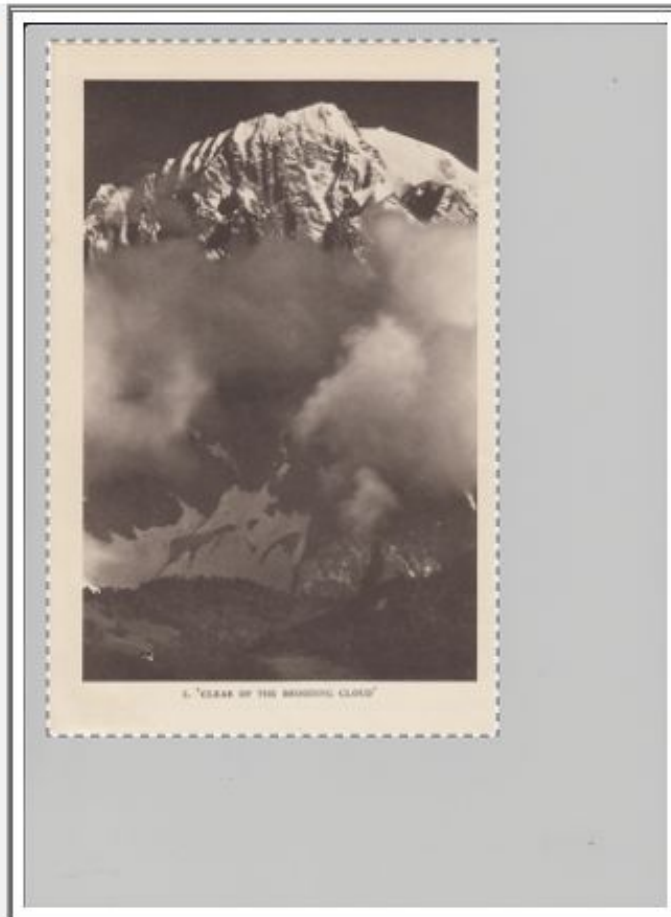
File type: JPG (JPG File) ▾

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...

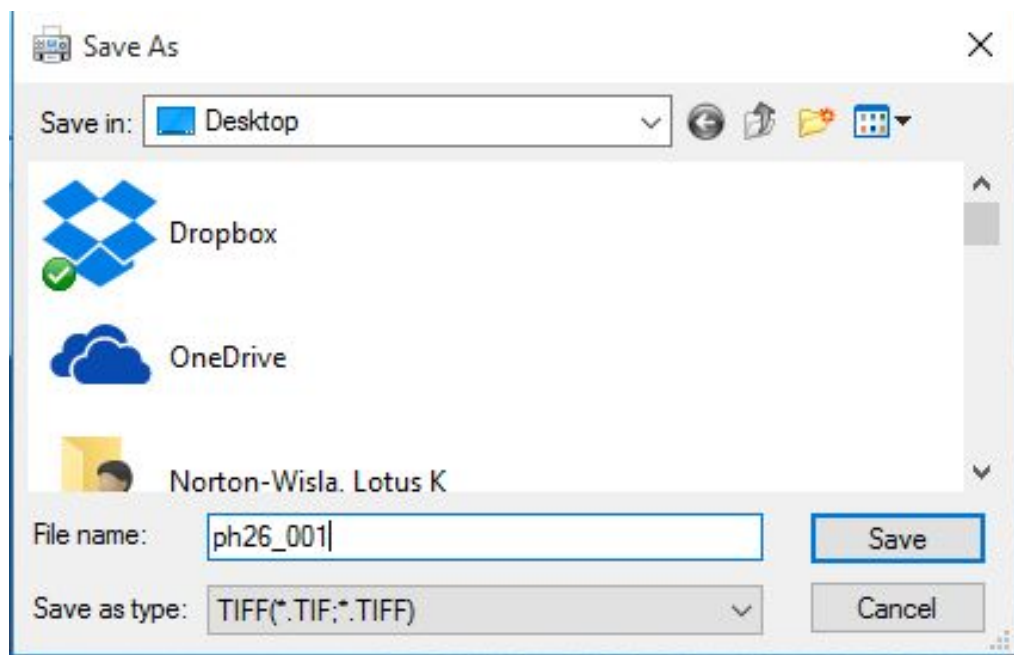
Print...

Zoom



Mail Recipient...

Fax...



# ACTIVITY GOALS: SCANNING

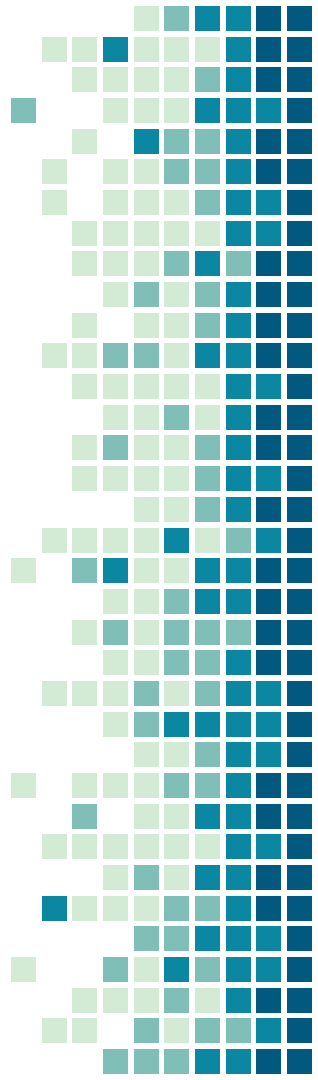
- Goal: Each person scan at least two items
  - Scan using color bar and settings below
  - Then, select other settings and scan

**Photo**

**Color**

**TIFF**

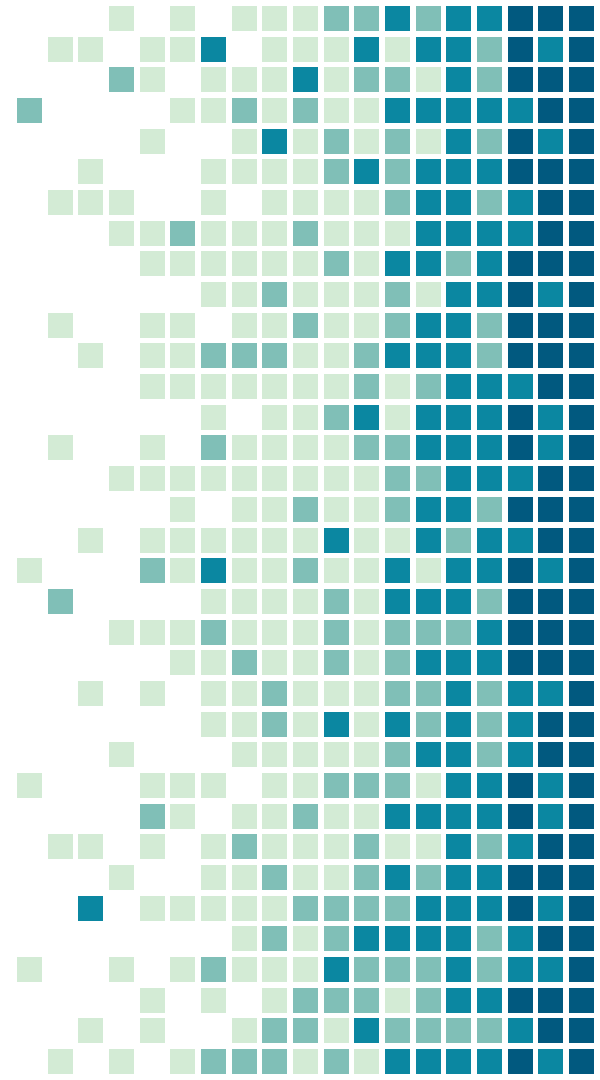
**600 DPI**





# Technical Specifications and Scanning

Creating Quality Images



# 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 IMAGE DIGITIZATION

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



# STANDARDS FOR 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>
- American Library Association
  - <http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations>



# FILE FORMATS

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



# FILE TYPES AND SIZES

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

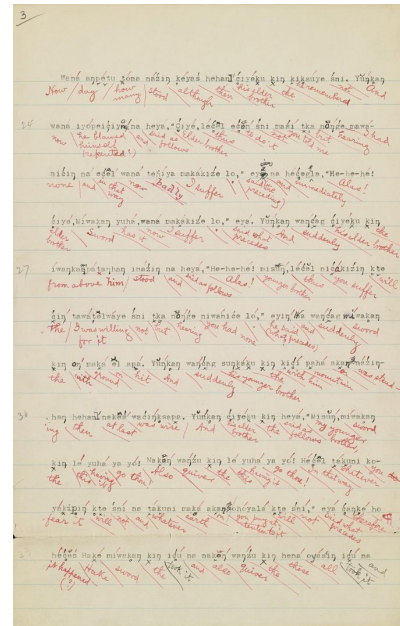


# FILE COPIES: Master and Access

- Preservation Master
- Access Copy
- Web-ready derivative



# MATERIAL TYPES





# 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"



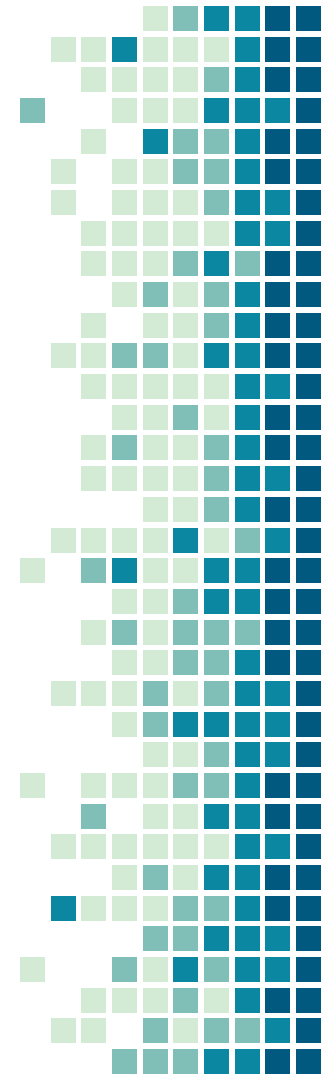
# Reflective



# Transmissive



Original nitrate negative for portrait of Makah girl (Negative ESC11\_1onn).



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



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:

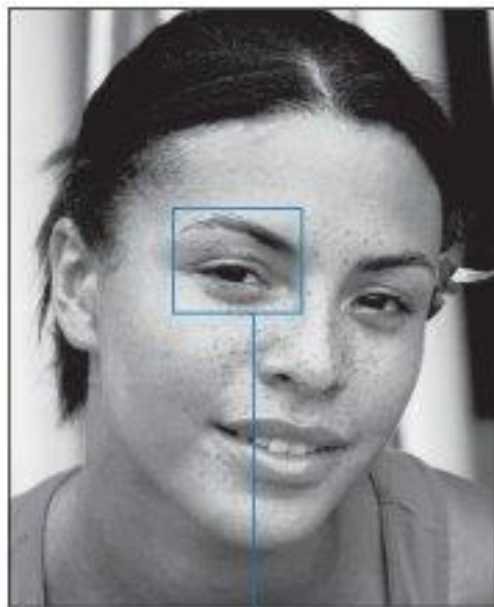
Original

### Adjustments

INSERT E



Reset



1 bit  
2 possible values



2 bits  
4 possible values

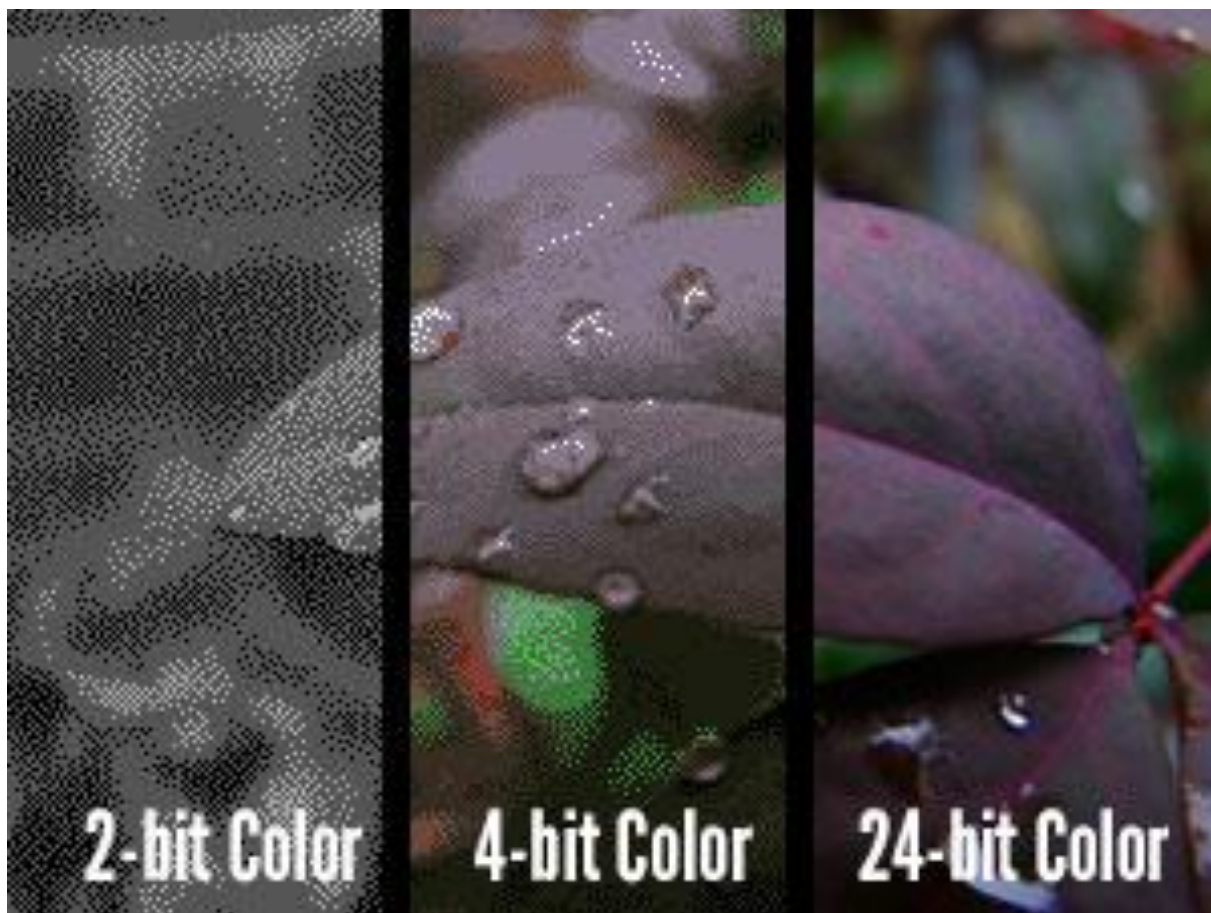


4 bits  
16 possible values



8 bits  
256 possible values





**2-bit Color**

**4-bit Color**

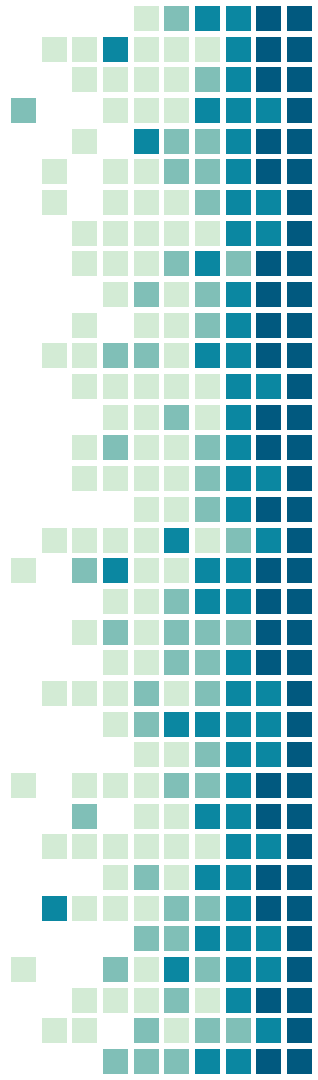
**24-bit Color**

# COLOR PROFILE AND TONE

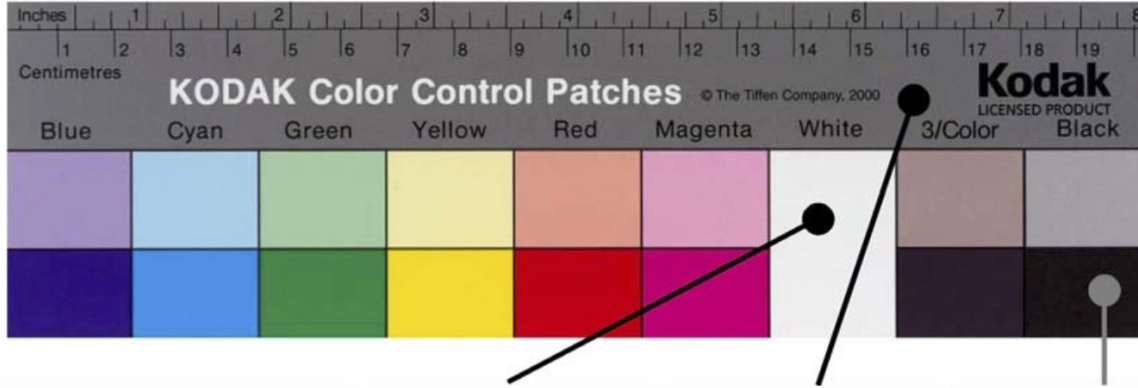
Color Profile: How colors combine over channels - each type of mode has a different number of channels.

**Adobe RGB (1998) or Adobe sRGB**

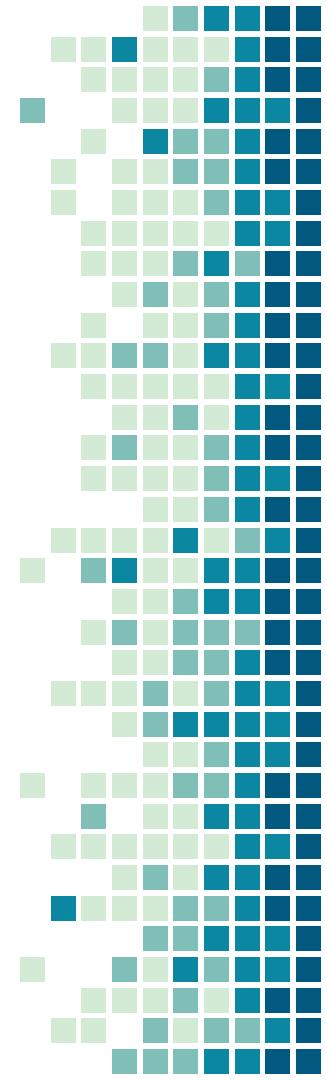
Tone: Range of values in an image from lightest to darkest. Each pixel has a value of 0 - 255.



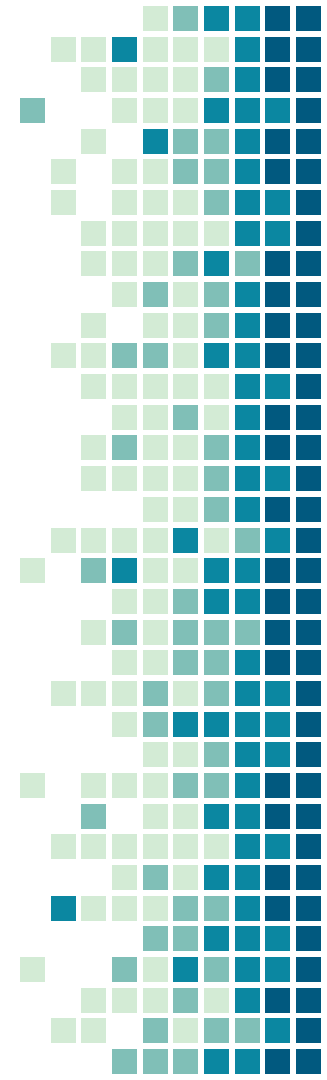
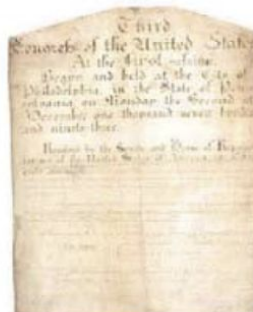
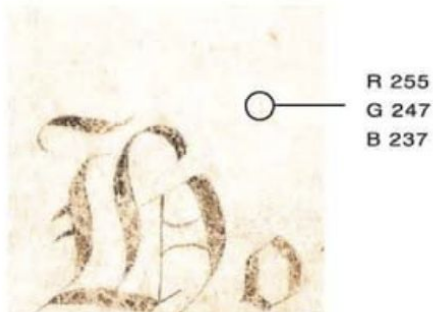
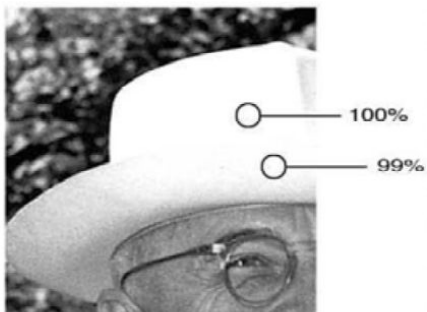
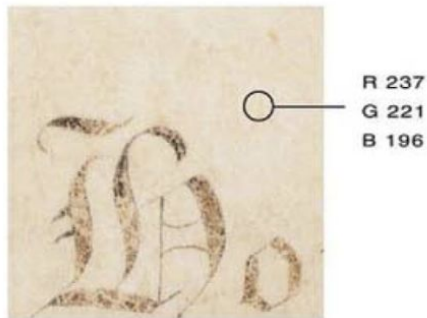
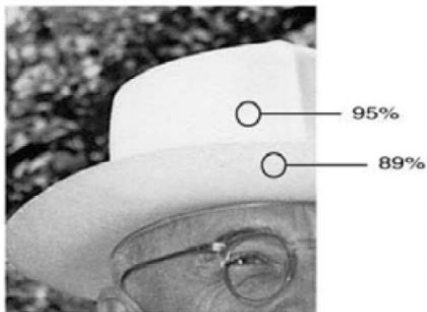
# USING COLOR TARGETS



		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: $MP = WP - 0.63(WP - BP)$				

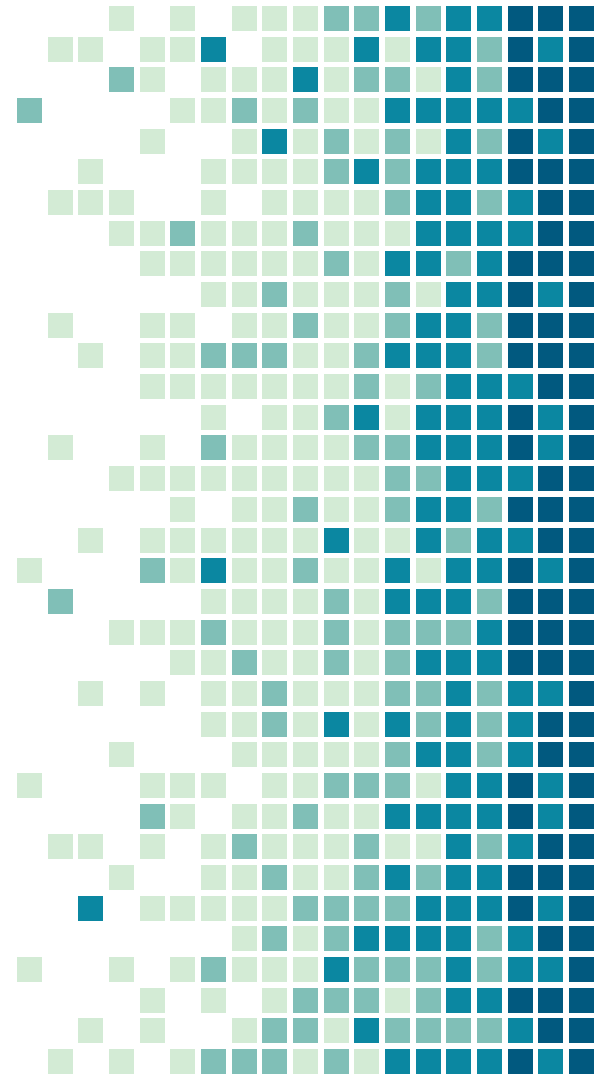


# TONAL RANGE



# Description and Metadata

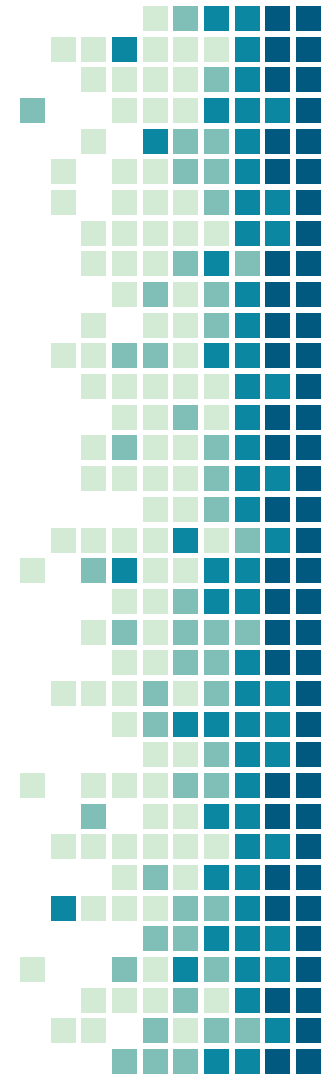
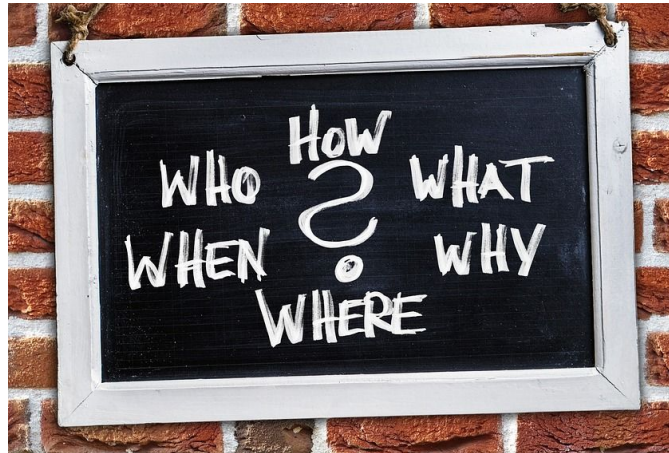
Types and Tools



# METADATA ACTIVITY

## Goals:

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



# WHAT IS METADATA?

- **WHO** - created it, who its about (biographical info)
- **WHAT** - events and subjects
- **WHEN** - date (s), other context
- **WHERE** - location / s
- **HOW** - what software, what technical specifications?



METADATA  
IS A LOVE NOTE  
TO THE FUTURE





# TYPES OF METADATA

- Descriptive
- Structural
- Administrative
- Technical
- Preservation



# LEVELS OF METADATA

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



ness, it's rolled, not a firm roll (I like **xxxg**—which is dog **baime**)  
 along the river mostly, that is why it is different from **yxks**.  
 ings, we used Bear grass too to put in the middle and used the different fibers to **rgl** in to string.  
 I up along the mountains to gather the cedar,  
 ), to make a better product out of it the root is long **ggg** straight—in lower levels it is more knotty  
 chers to go to the higher areas to get the straight bark.

ie is more shiny  
 ten painted, it was made early so it could

I t'vine 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 **gt** is  
 them.  
 the colors wouldn't match -- the squares show balance that is the way **gt** 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 the middle, some kind of bird, then the people, then on top the frog (called...), then also the  
 .

that such fine weaves, in Wasco the thunderbird is called ....(trying to remember), also the turtle,  
 I 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.

re old, the blue ones anyway, some of beads are milks, some look like they are not all done, the are un  
 ire. -- like that color  
 int sizes

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

a 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 our sally bags full of stu  
 our our foot stuffs in there, the dried roots. Maybe not one this small.  
 re they only had the natural stuff to make the baskets.

radorable, it's all string  
 reurs

ing 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 **Buit**

ID	Format	Content	Identifier	Type Field	Date	Subject	Language	Publisher
2508	graph Bx10	photograph Bx10 Note: Berk & Pat	MAC_30757	Photograph Colle	Unknown	Plateau, Spokane	English	EWSHS/MM
D A/P / Bac	height: 10"	widit Event: Fr. Tealma	MAC_30783	Photograph Colle	9/27/1945	Plateau, Spokane	English	EWSHS/MM
photograph	height: 10"	widit indians	MAC_30824	Photograph Colle	6/24/09	Plateau, Spokane	English	EWSHS/MM
photograph	6.5x8.5	photograph indians	MAC_30825	Photograph Colle	6/24/09	Plateau, Spokane	English	EWSHS/MM
versize ph	OS	At "Donation Fee	MAC_31285	Photograph Colle	5/17/16	Plateau, Spokane	English	EWSHS/MM
nal print	2. The Statement of Exi	Chef Siskiny	L:MAC_31337	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
photograph	height: 3"	width: Back Row	L:R: 7:MAC_31318	Photograph Colle	Unknown	Plateau, Kallispel, English	EWSHS/MM	
nal print	2. Statement of Exi	(r) Margaret Ste	MAC_35070	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Bud Swan in a	MAC_35086	Photograph Colle	1936 - 1939	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	(r) Angeline Abr	MAC_35092	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Front row: two	MAC_35093	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Group of boys:	MAC_35096	Photograph Colle	Unknown	Education (Child) English	EWSHS/MM	
nal print	2. Statement of Exi	Group of seven	MAC_35097	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Two girls. (r)	Ag:MAC_35105	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	(r) Hank Arpa,	L:MAC_35156	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Two boys. I:	Hank:MAC_35157	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Leo Abraham	L:MAC_35180	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Lucy Cherapkin	G:MAC_35201	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Four women,	at:MAC_35245	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
:SFN	Statement of Exi	Indian Congress	L:MAC_35628	Photograph Colle	1925 - 1926	Plateau, Indian d' English	EWSHS/MM	
:SFN	Statement of Exi	Three Underne	MAC_35635	Photograph Colle	1925 - 1926	Plateau, Coeur d' English	EWSHS/MM	
:CN	Statement of Exi	Indian Congress,	MAC_35683	Photograph Colle	1925 - 1926	Plateau, Coeur d' English	EWSHS/MM	
graph Bx10	Statement of Exi	Indians, Plateau,	MAC_35796	Photograph Colle	1908	Plateau, Spokan,	English	EWSHS/MM
graph Bx10	Statement of Exi	Indians, Plateau,	MAC_35803	Photograph Colle	1905 - 1910	Plateau, Spokan,	English	EWSHS/MM
graph Bx10	Statement of Exi	"Indian Belle	(id):MAC_35837	Photograph Colle	1905 - 1910	Plateau, Coeur d' English	EWSHS/MM	
P: Bx10 A/R	Statement of Exi	Indian Congress,	MAC_36160	Photograph Colle	1900 - 1910	Plateau, Coeur d' English	EWSHS/MM	
phal: Bx10	Statement of Exi	Rosie Wildshoe	"MAC_36184	Photograph Colle	1900 - 1910	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Three men, west	MAC_36337	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Saraffa and Geo	MAC_36374	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Adrianna Saltes	MAC_36390	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Jim Nicodemus,	V:MAC_36393	Photograph Colle	1935 - 1939	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Lawrence Nicod	MAC_36396	Photograph Colle	1936 - 1939	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Two boys sitting,	MAC_36410	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Sam Louie	MAC_36431	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	
nal print	2. Statement of Exi	Three boys with	MAC_36449	Photograph Colle	Unknown	Plateau, Coeur d' English	EWSHS/MM	

WordPress 4.3.2 is available! Please update now.

### Dashboard

Your SEO has been updated to version 3.3.3. Click here to find out what's new!

At a Glance: 4 Posts, 36 Pages, Update to 4.3.2

Alerts: 100% Protected, 100% Spam Comments, 100% Backups, 100% Security Scans

#### Activity

Recently Published:

- May 23th, 8:04 am: Top 6 Tips to Keep up With Digital Marketing Trend in 2016
- May 19th, 5:31 am: 3 Must Reads for Cutting-Edge Law Firm Websites
- May 17th, 11:54 am: 3 Social Media Marketing Tips for Non-Tech Professionals and SMEs
- May 14th, 11:03 am: International Law & Corporate Services Searches website design launch by MAC Design Inc.
- May 14th, 10:15 am: Does a Really Matter to have a Website with Good Speed?

#### WordPress News

WordPress 4.3.2 is now available! We strongly encourage you to update as soon as you are able. If you are unable to update, we will continue to provide security updates for WordPress 4.3.2 until we are able to release WordPress 4.4.0.

WP Mobile Apps: WordPress for iOS, WordPress for Android

# Documents

# Screen Shots

# Databases, etc.

[ [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 throughout his life. McWhorter's education was limited to the common school and the one-semester course at the State Normal School at Staunton, Virginia. He was a member of the Phi Kappa Phi Honor Society and the Phi Kappa Phi Honor Society.

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 pre this 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. The collection is 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; capital letters are 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 articles 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's Work.

**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 the Nez Perces.

**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 history, and other subjects.

## **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
- cop, cops, copy, copies

[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

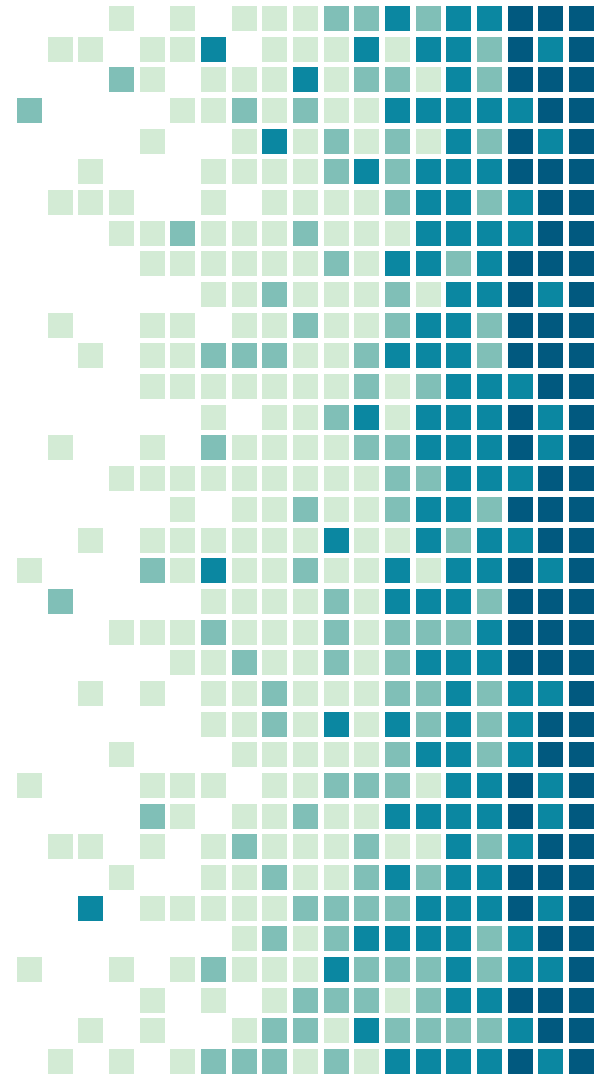
**TRADITIONAL KNOWLEDGE****LABELS:**

TK A

**AUTHOR:**

admin

# Image Editing After Digitization





# REASONS FOR EDITING SOFTWARE

- Edit images after scanning
- Convert between common file formats
- 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





Color Swatches

R 0  
G 0  
B 0

A horizontal color bar showing a gradient from red to yellow to green to cyan to blue to magenta.

Adjustments Styles

Add an adjustment

A set of icons for various adjustment layers including Curves, Levels, Gradient Map, and others.

Layers Channels Paths

Kind

Normal Opacity: 100%

Lock: Fill: 100%

Background

**Toolbox**



**Paintbrush**

Mode: Normal

Opacity: 100.0

Brush: Circle (1)

Scale: 1.00

Brush Dynamics

Fade out

Apply Size

Incremental

Use colour from gradient



**Layers**

Layers

Mode: Normal

Opacity: 100.0

Lock:

Background

**Undo**

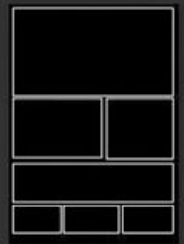
Undo History

[Base Image]

Preview

Unsaved Print

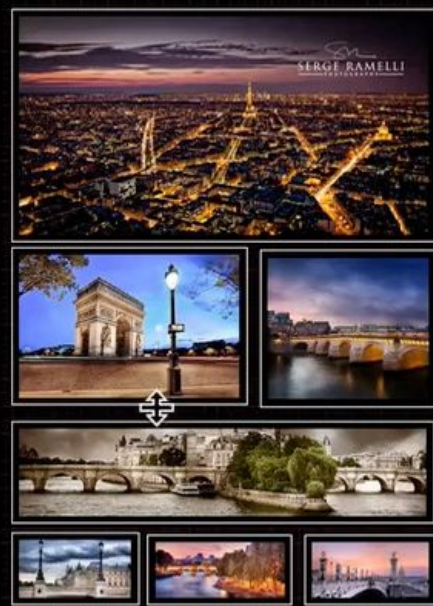
Create Saved Print



- 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:  %

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

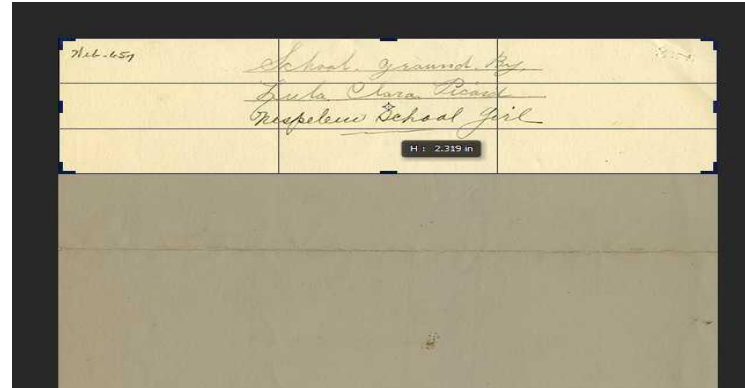
Print

Printer...



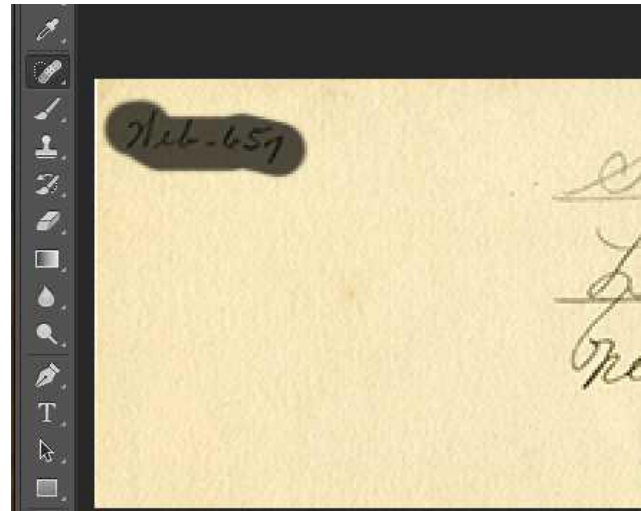
# COMMON EDITING STEPS

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



# MORE COMMON EDITING STEPS

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



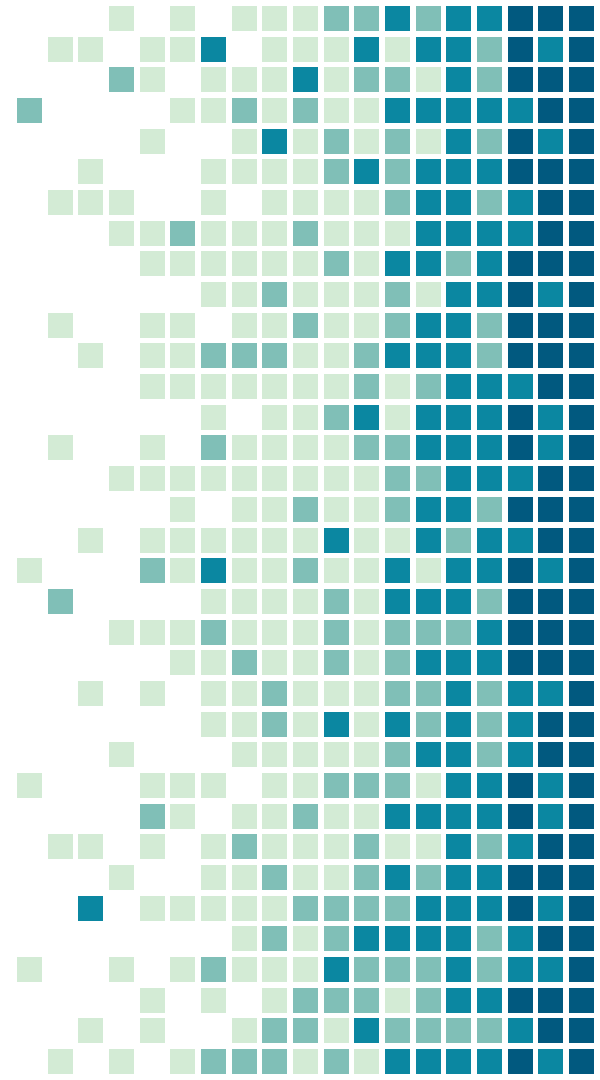
# Examples: Watermark, adding text





# Project Planning

Starting your own  
digitization projects



# SHOULD WE DIGITIZE?

- Scope and timeline
- Outcomes and benefits
- Permissions and copyright
- Legal, cultural concerns



# CAN WE DIGITIZE?

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



# ASSESSMENT - FACTORS

- 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



# 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

Database2: Database - C:\Users\naultj\Documents\Database2.accdb (Access 2007 - 2016 file format) - Access

File Home Create External Data Database Tools Tell me what you want to do...

View Paste Copy Format Painter Filter Ascending Selection - Advanced - Refresh All - Delete Records Find Replace Go To - Select - Text Formatting

SECURITY WARNING Some active content has been disabled. Click for more details. Enable Content

All Access ... Task List

Search

Tables: Contacts, Filters, Settings, Tasks, Queries: Active Contacts Ete..., Completed Tasks, Contacts Extended, Open Tasks, Overdue Tasks, Tasks Due Today, Forms: Contact Details, Contact List, Filter Details, Task Details, Task List, Tasks Subform, Welcome, Reports

Task List

New Task E-mail List Contact List Show/Hide Fields Reports ?

Open	Task Title	Priority	Status	% Complete	Assigned To	Start Date	Due Date	Completed Date
*	(New)	(2) Normal	Not Started	0%		10/3/2018		

Smithsonian Spaces People Calendars Create page tree Blogs Create ...

Paragraph Responsive

People / Nault, Jeanine / Dashboard / Nault, Jeanine's Home DRAFT

## Project Tracking

Task Name	Duration	Start	Finish	Status
Write SOW	5 days	01 Oct 2018	05 Oct 2018	COMPLETE
Hire vendor	15 days	15 Oct 2018	02 Nov 2018	IN PROGRESS
Collections Assessment	45 days	01 Oct 2018	15 Nov 2018	IN PROGRESS
Metadata Enhancement	30 days	16 Nov 2018	21 Dec 2018	IN QUEUE
Digitization	30 days	01 Jan 2019	08 Feb 2019	IN QUEUE



# WHY PROVIDE ACCESS?

- Mission driven
- Reach newer, bigger audiences
- Expectation of your community
- 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



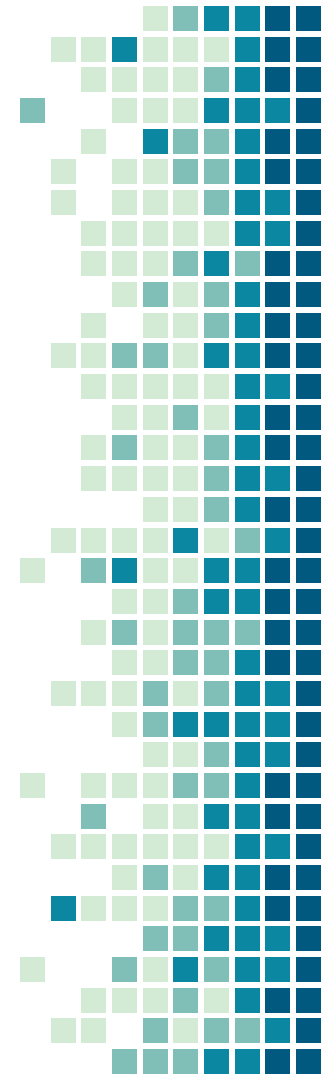
# Project Planning Discussion

## **In small groups:**

- Share one success or strength of a project.
- Share one challenge or fear.

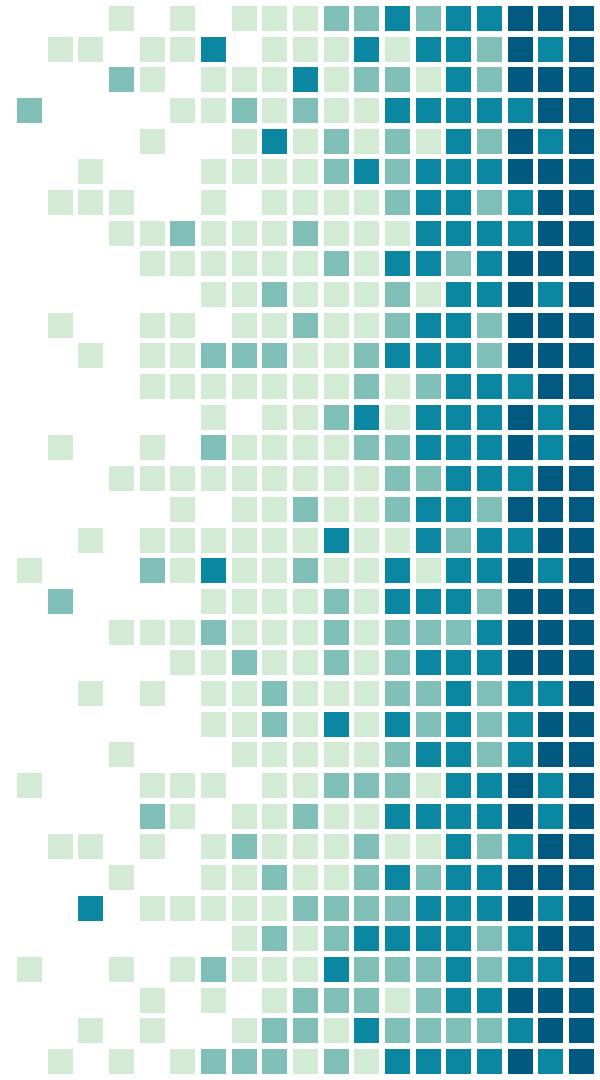
## **All together**

- Share one of each with the group.
- Note similarities or differences.

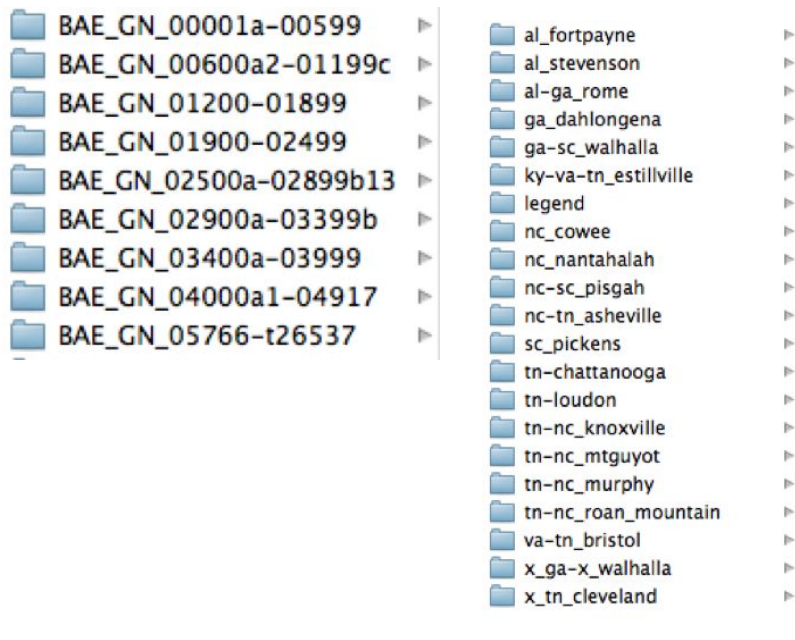


# File Management

Keeping Organized



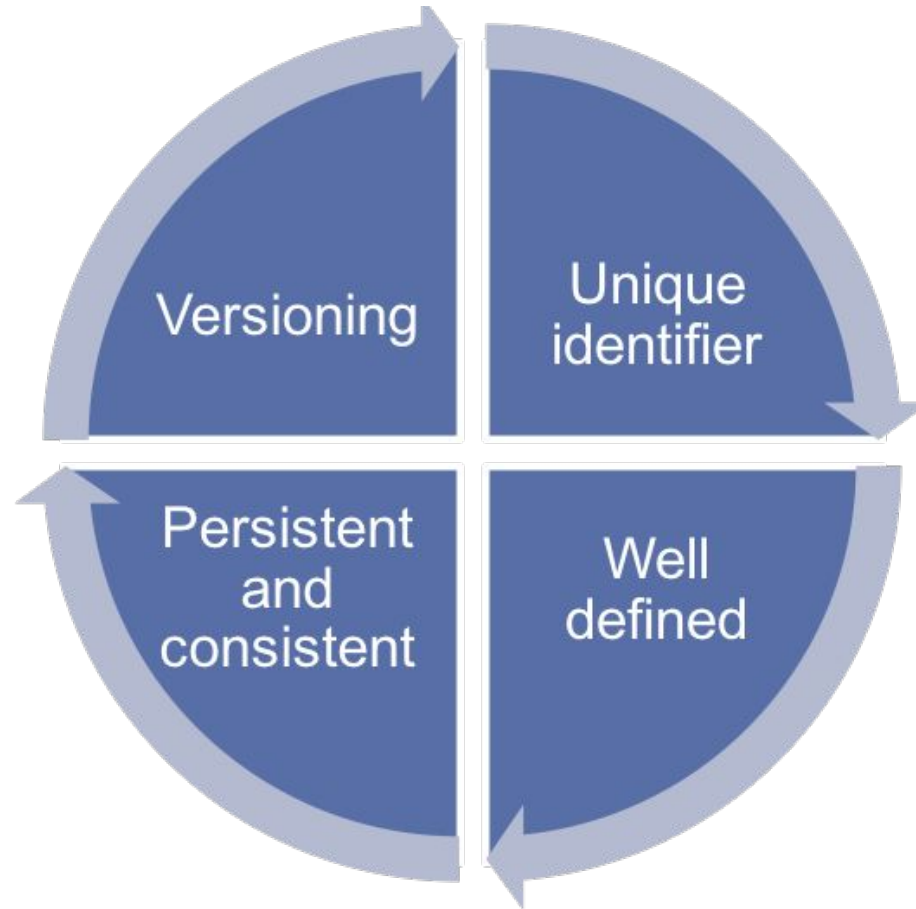
# FOLDER STRUCTURE



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



# FILE NAMING



# FILE NAMING EXAMPLES

- 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"

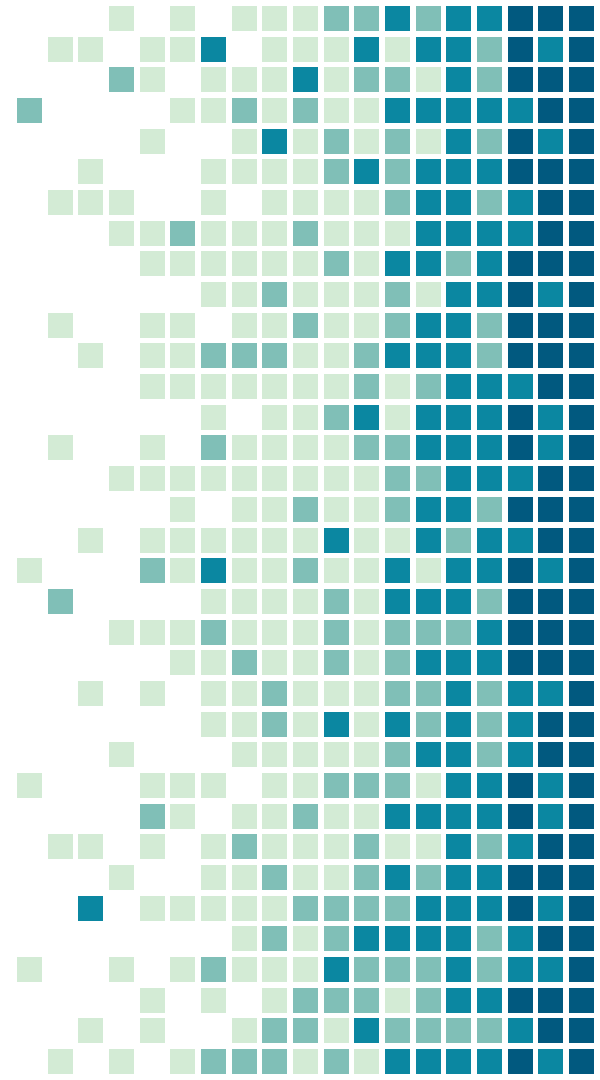


Analog Collection Name	Digital Surrogate <u>File Naming</u> Convention	Example
NAA MS 385	<u>msnumber_number.tif</u> <sup>1</sup>	385_002.tif
Notecard within NAA MS 385	<u>msnumber_notecard.tif</u>	385_notecard_1.tif (use number if sequence)
Notebook within NAA MS 385	<u>msnumber_ntbk_number.tif</u>	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 <sup>2</sup> ;
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

Saving your Work



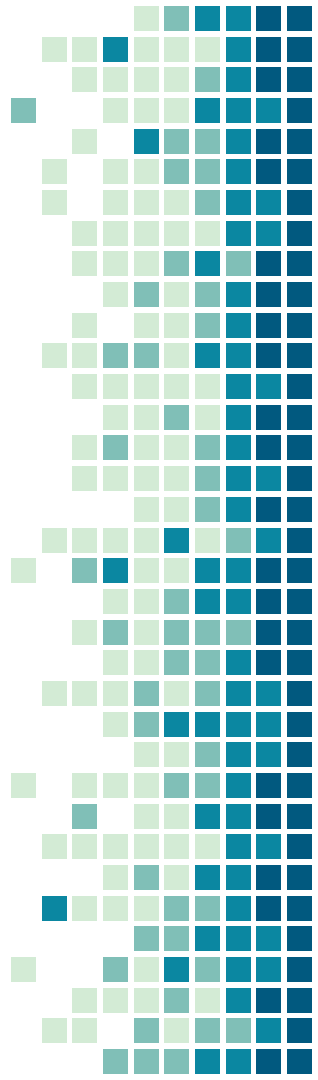
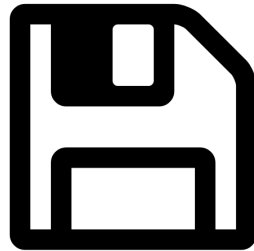
# DIGITAL FILES

- Donated, created
    - Digitized, copies
    - Recorded, captured
  - Born digital records
  - Work with donors/others to accept best possible quality files
  - Still require processing, management
  - Inventory what you have
- Storage of digital files



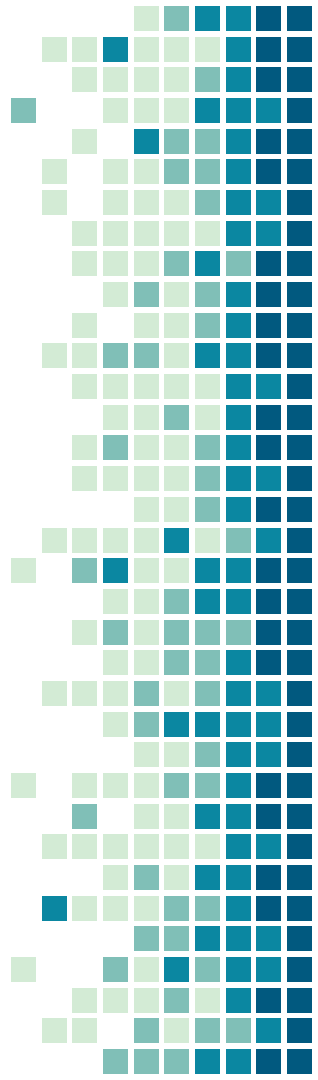
# DIGITAL PRESERVATION

- Long term storage and preservation of your digital files
- Runs through all of your digital projects



# DOCUMENT DIGITAL PRESERVATION

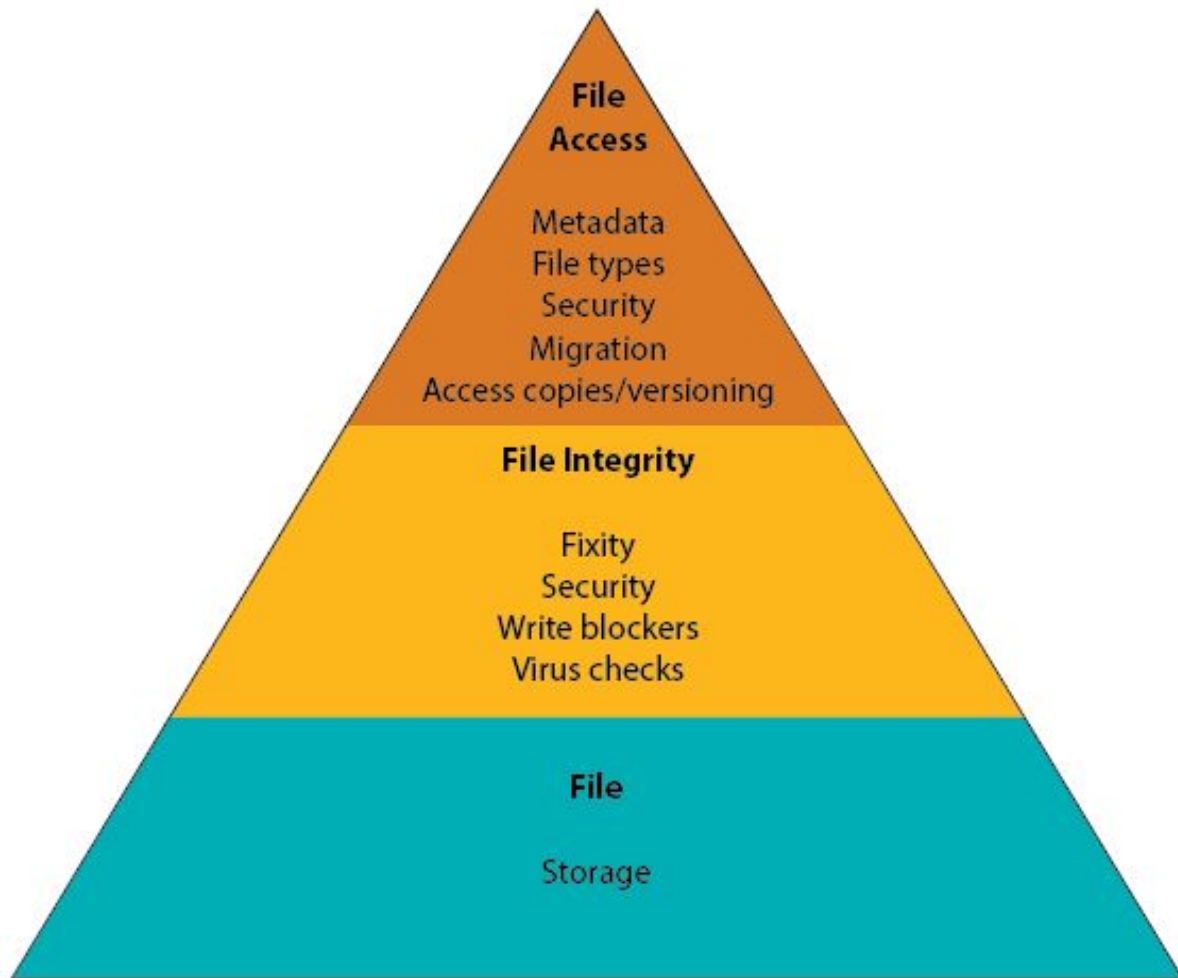
- Create a Digital Preservation Plan
- Can't just "set it and forget it"
- Update, research, monitor

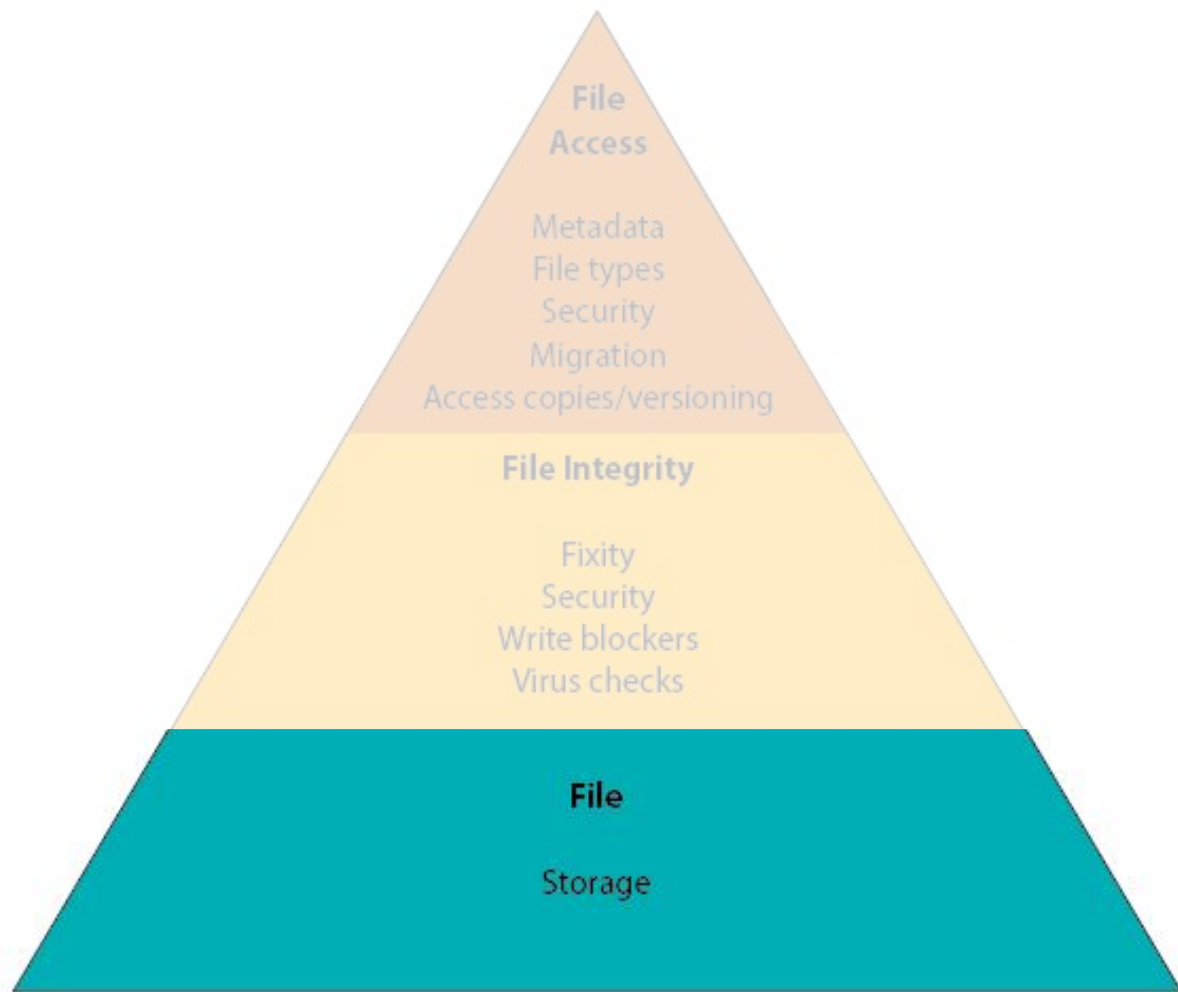


# TEAM EFFORT

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







# DIGITAL STORAGE

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







# The 3-2-1 Rule



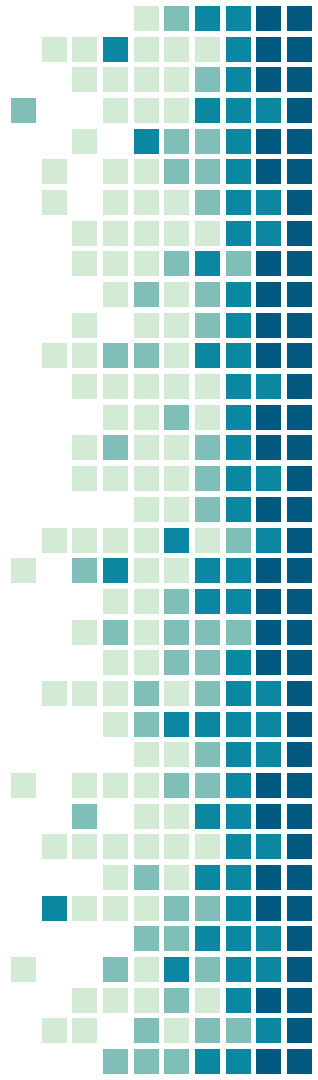
3 Copies



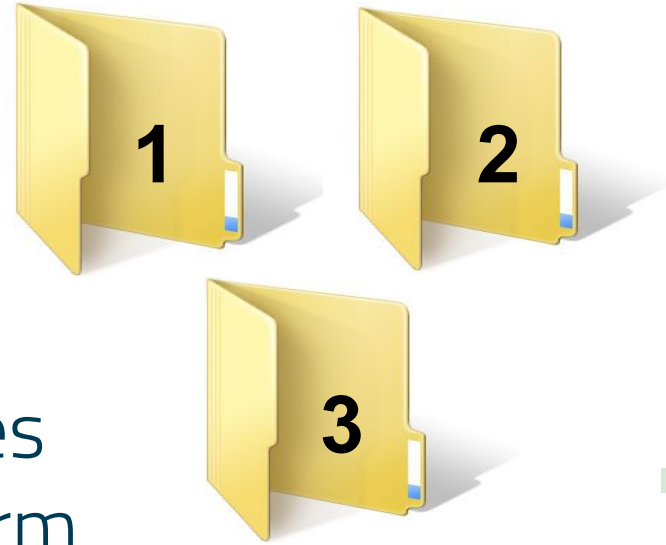
2 Types of Storage



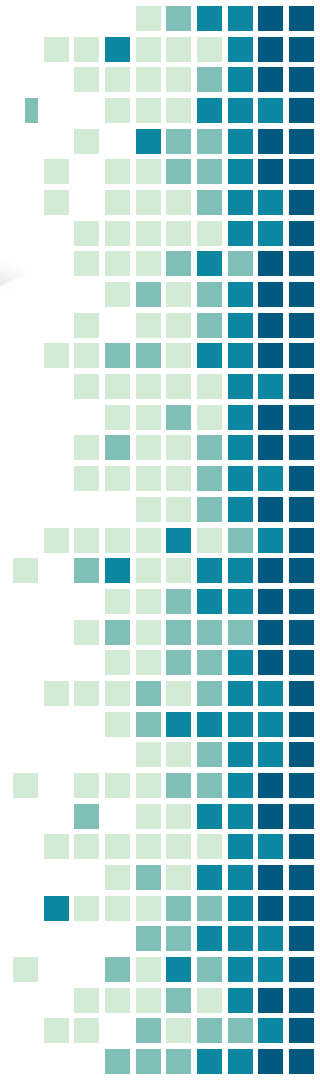
1 Different Geographic  
Location



 **3 Copies**



- Preservation quality files
- Choose files for long term preservation
- Not in active use
- Access/derivative copies usually not a priority



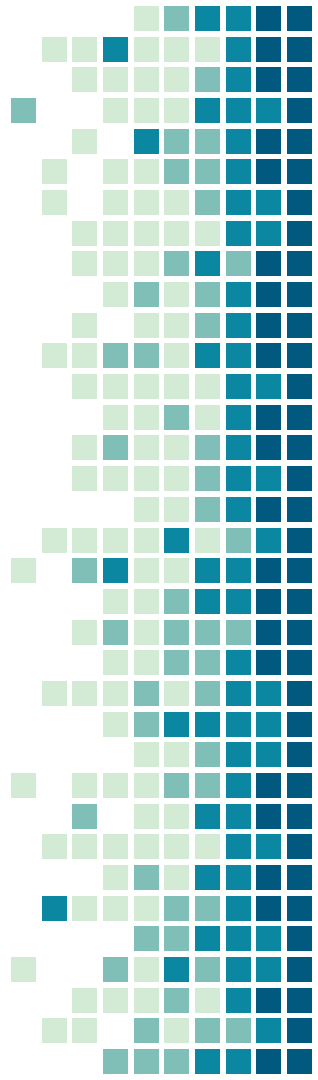
# VERSIONS OF FILES

## ■ Preservation master copies

### ■ Access copies

- Created from preservation masters
- Smaller
- Lower quality

### ■ Other derivatives



# ➔ 2 Types of Storage

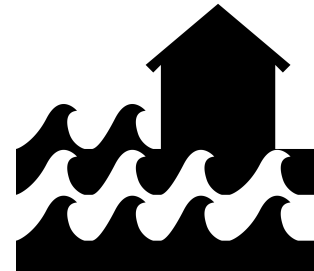
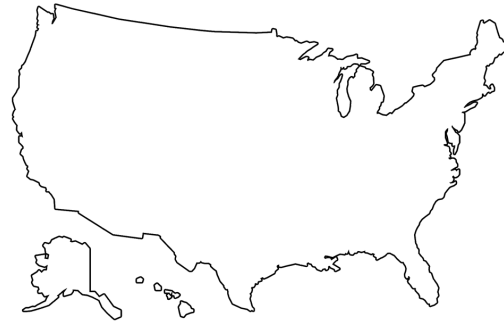
- At least two different types of storage media
- Manageable
- Fault tolerant





# 1 Different Geographic Location

- Different “disaster zone”
- Protect against natural disasters
- Option: cloud storage



# 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





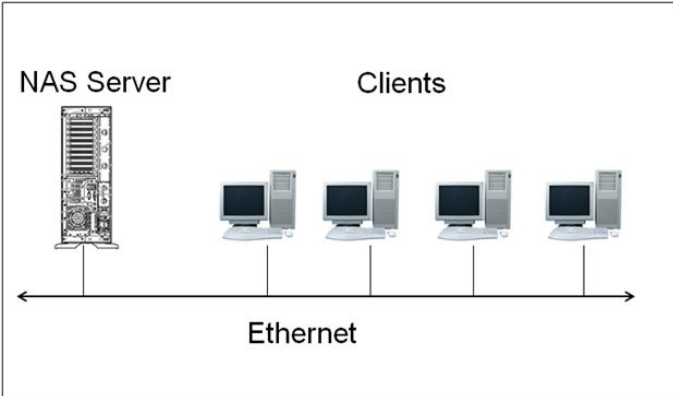
**There is no cloud**  
it's just someone else's computer











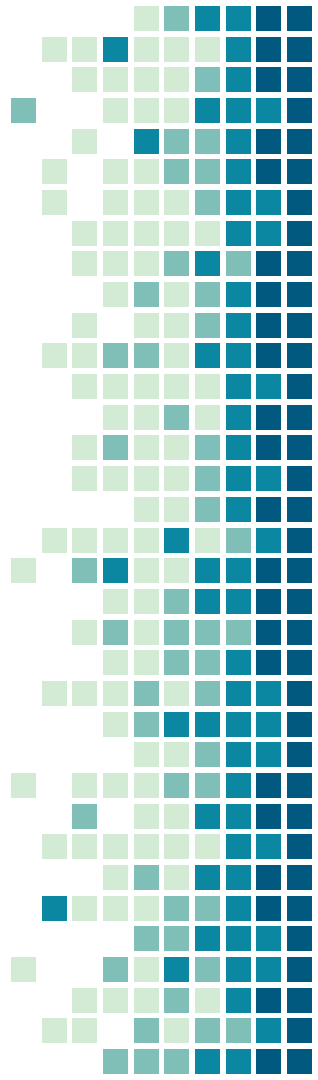
# DIGITAL PRESERVATION: First Steps

- Have at least one backup copy of important files
- Create and update an inventory of digital files
- Start talking with IT, or others
  - Storage for digital files



# DIGITAL PRESERVATION: Second Steps

- Transfer data off of outdated media
- Decide which file types you will use for various formats
- Define security of files
- Estimate future storage needs



# THREE NEXT STEPS

1. Discuss with people in your organization (or make time to plan by yourself)
2. Take stock of what you already know
3. List things that you want to find out about Digital Storage and Preservation



# STORAGE QUESTIONS

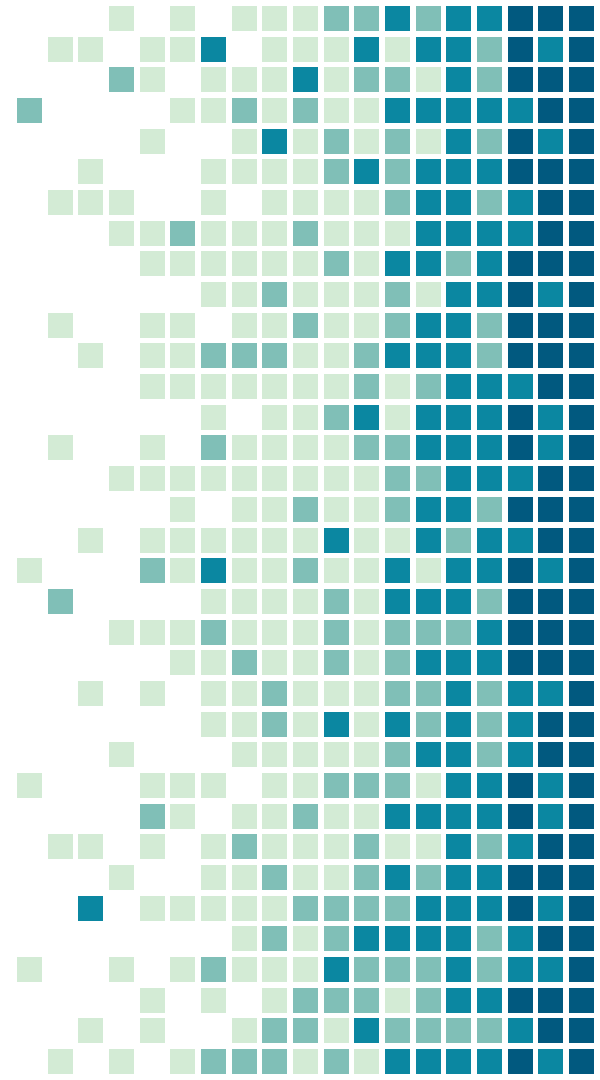
- What does IT already have in place?
- How often content is backed up?
- What types of storage devices are used, and how often storage devices are migrated?
- What risks are present in your region?





Additional Resources

Continue to Research



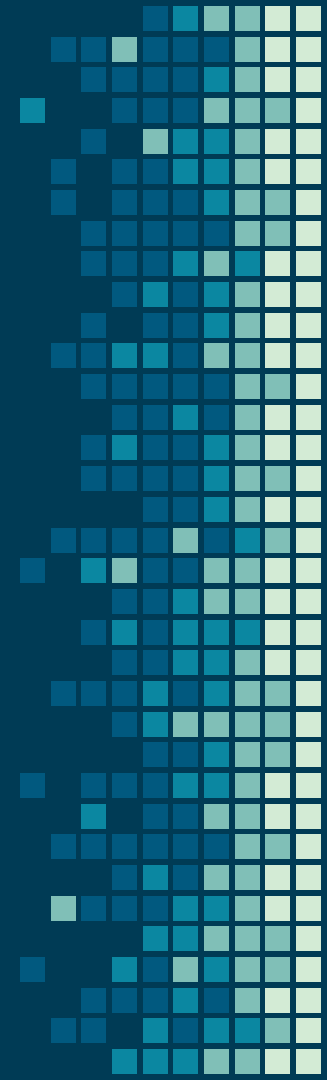
# Other Resources

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



# THANKS!

Questions?



# Contact us:

- Jeanine Nault

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- Lotus Norton-Wisla

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