

Asian Art Images
Library Digital Initiative, Round 1 Project

Final Report



Emperor Meiji and His Consort in the Plum Garden (Miyo shun'e no baien), 1942.270.A-C (Accession Number), Arthur M. Sackler Museum, Harvard University Art Museums



Green Cloud Temple, Western Hills, three stone carved Buddhas inset in wall, VSC0001.0279, Harvard Fine Arts Library, Visual Collections - Historical Photographs

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Portable Buddhist Shrine, 1943.53.71 (Accession Number), Arthur M. Sackler Museum, Harvard University Art Museums

1. Introduction

The Asian Art Images project was a cooperative venture undertaken by the Harvard University Art Museums (HUAM) and the Fine Arts Library of Harvard College Library (FAL). Originally conceived of in 1998, the primary objectives of the project, as stated in the Grant Proposal of February 21, 2001, were:

- To create a model ... [to] digitize two disparate collections;
- To provide an infrastructure and methodology that can serve the Harvard community at large.

This project was awarded grant funding in January 1999, for a total of \$108,000.

The two collections to be digitized consisted of 1,800 original art objects from the collections of the Harvard University Art Museums and 1,800 photographs from the Fine Arts Library. Specifically the HUAM collection comprised approximately 1,000 ancient bronzes, jades, and Buddhist objects from the Grenville L. Winthrop collection, and 800 ceramics ranging in date from the Neolithic period through the Qing. The Fine Arts Library's largely black and white photographs document the important Buddhist cave temples in China. Of these, 724 items are negatives and prints taken by Langdon Warner on his 1923-1924 expeditions to China.

The museum objects were photographed using digital equipment, while the photographs and negatives were scanned (see below, Methodology and Standards). Because these two processes require different equipment and environments, the decision was made to establish two separate digitization facilities; HUAM set up a photography studio appropriate for the digital capture of original works of art, while FAL set up a digitizing lab featuring a high-end flat-bed scanner. All of the digital assets created during this project now reside in Harvard's Digital Repository Service.

Intellectual access to the two collections was collected in two separate systems already in use at the Library and Museum; on the HUAM side descriptive data about the objects were already resident in EmbARK, HUAM's Collection Management System. Data about the FAL photographs were entered into the visual resources cataloging system supported by the Harvard University Library's Office of Information Systems, OLIVIA. The digitized images and accompanying data for the 3,600 total objects are all now accessible in VIA, as planned. Please see Appendix A for examples of data records with images.



Pei'ling Tomb, Living Souls, Mukden, VSC0001.0063 (accession number), Harvard Fine Arts Library, Visual Collections - Historical Photographs

2. History of the project

As mentioned above, this project was initially proposed in the fall of 1998. Between 1998 and the time that the project was concluded (February 2004), many changes to the project proposal, staffing, and original objectives occurred.

At the time it was first developed in 1998, the project proposal encompassed the same photographs from the Fine Arts Library collections, but supposed that the Art Museums images would also be digitized from existing photography, primarily color transparencies. This original proposal called for one digitization facility, to be set up in Art Museums' space with equipment to be provided by HUAM. Staffing would include a half-time technical supervisor, a full-time librarian/cataloger and student or casual assistants.

A second iteration of the project was proposed in early 1999. The configuration was essentially the same as the earlier version, with the staffing further detailed: "Digital Projects librarian, project manager ... works in [FAL] visual collections; Technical Supervisor ... works in Scanning Lab; Scanning Technician ... works in Scanning Lab; [and], Student/casual assistants."

The final project proposal is dated February 21, 2000. Award of the grant, \$108,000 was given prior to this proposal, in January 1999, based on the preliminary proposal which preceded it and further discussion about changes to be made. During this period new staff arrived at both the FAL and HUAM: a new Director of the Library and a new Deputy Director of the Museum. Many of the changes were undertaken at their behest. One major change reflected in the 2000 version is that the proposal now incorporated two separate digitization facilities, one each at HUAM and FAL. Part of the impetus for this change seems to have been the discovery that only a small number of the HUAM objects had existing photography of sufficient quality for scanning. The remaining objects, therefore, would need to be digitally photographed, and so the facility needs would be quite different. On the FAL side, it was determined that the bulk of the project would have to do with creating stub-level cataloging data in OLIVIA for the approximately 50% of the materials for which no such data existed. The other 50% had data available on catalog cards; this data would be entered into OLIVIA.

The need for a programmer was due in large part to the timing of this project. The Digital Repository Service (DRS), into which all of the digital assets created in the project were to be deposited, came on-line in May 2001. Thus at the time that this project was developing there were no existing methods for deposit into the DRS. While the existence of the DRS in the near future was assured, existence of programs with which to load images was a relative unknown. The decision was made to hire a programmer to develop a tool that the project team could use to deposit images into the DRS, at such point as the DRS was ready to accept them.

At the outset of the project, which officially began in January 2000, staffing included the following: a Project Manager; a photographer at HUAM; a scanning operator at FAL; and, a cataloging assistant at FAL. A consultant was hired to develop the deposit tool.

Two facilities were set up; the one in FAL included a high-end digital scanner and associated Macintosh computer equipment (see below, section 3, Methodology and Standards). A digital photography studio was established in HUAM, in the Sackler Museum building. Because the DRS was not yet on-line, images were burned to CD's. Meanwhile work began on the program which would allow deposit of the images into the DRS; this program was named XML Automate.

In late 2001 it became clear that the project was not progressing as expected. In particular, the development of XML Automate was extremely behind schedule, due in large part to "scope creep". As it became obvious that project management was not sufficient as originally planned, management of the project shifted to Sam Quigley, Director of Digital Information and Technology at HUAM, and Amy Lucker, then Head of Slides and Digital Imaging at FAL.

As management of the project changed hands, a complete evaluation of progress to date was undertaken. Because the previous Project Manager had spent most of his time and attention on the development of XML Automate and on the photography studio in HUAM, little attention had been paid to what was going on at FAL. As a result, the project was in a state of disarray. In addition, while the photo studio was well equipped and standards had been established, relatively little actual photography had occurred. Because the DRS was now operable, the decision was made to fast track the XML Automate program development. The scope of that development was trimmed and oversight of the programming was provided by Sam Quigley with assistance from staff at Harvard's Office of Information Systems.

One of the major lessons learned during this transition period was that continuity of project management is crucial to the timely success of a project. Much time was lost trying to re-create scenarios for which there was insufficient documentation, and in creating processes and work-flows to address issues that had not yet been tackled. This was particularly difficult in that the first project manager was no longer at the institution, and unavailable for consultation. We also learned how removable media can be the source of a lot of rework. A significant number of photographs had to be re-scanned at FAL, which also included pulling the photographs once again from where they were stored. Had the original scans been kept on a fixed disk they would have been much less likely to disappear. The other lesson which was brought home by the experience with developing XML Automate was how easy it is for projects like these to grow quickly out of bounds. Reining in the scope creep was difficult, but necessary.

With the completion of XML Automate in February 2002, attention was turned to completing the scanning, photography and deposit of images. While depositing images from the CD's created in FAL it turned out that a number of images could not be found. While images were being burned to CD, copies of the CD's had been made off-site. It appeared that at some point or another in the process some CD's had been misplaced. Thus a number of images had to be re-shot. At HUAM progress was made in photographing objects. With the approval of the LDI Steering Committee, HUAM also revised the scope of their source materials to include some non-Chinese, Asian objects, for some of which good photography already existed. Originally the proposal had indicated that all the objects being included were Chinese, however HUAM determined that there were many non-Chinese Asian objects which should be included in the project. This allowed HUAM to contribute the number of objects, 1,800, as originally planned.

While there were numerous other small bumps in the road, the project moved along apace. As of April 2003, HUAM had deposited images representing 1,800 objects of Asian Art into the DRS. These images were also linked to the descriptive data in EmbARK, and images and data were exported to VIA. In February, 2004 the FAL reported that images for 1,804 photographs had been created, deposited to the DRS, and linked to data records in OLIVIA. These records have also been loaded into VIA.



Boy Holding a Hat, 1943.53.68 (Accession Number), Arthur M. Sackler Museum, Harvard University Art Museums

3. Methodology and Standards

About XML Automate:

In essence, the tool combines text from several sources and formats it into an xml text file according to the DRS DTD (see <http://hul.harvard.edu/ois/systems/drs/doc.html>) and sends it to the “drop box” along with the images described in the text file. The sources of information assembled into the xml text file are:

- Technical metadata read from the header in the TIFF image files being loaded
- Administrative metadata read from various sources, including
 - System default data written in the configuration files
 - User-editable information encountered using the tool
 - Image creation “Methodologies”
 - Relationship mapping files for color management purposes
- Object descriptive metadata read from a text file drawn from your local collection management database

Once the text file has been created, the image files described and the xml text file are sent by FTP to the designated address either from within XML Automate or by using another FTP application. Upon a successful upload of images and metadata, the DRS sends a tab-delimited text file as an email attachment which allows the local user to manage the assets loaded into the DRS. Please note that XML Automate does not provide any data management capability for these assets once they are loaded to the DRS; this data management is the responsibility of the local user.

Methodology

FAL Holdings: Images of Photographs

Raw archival scans were captured using a Heidelberg Topaz™ flat bed scanner at 48-bit color and very high resolutions based on the size of the original photographs. Scanning operation was executed using Linocolor™ software and the resulting raw scans were cropped, color corrected, and sharpened using PhotoShop™. Debabelizer™ was used to create the cluster of derivatives, per the following table:

File name	Description	Longest Pixel Dimension
<root>_prdarc.tif	Un-cropped, uncompressed scan with color bar	6999
<root>_prdwork.jpg	Production scan compressed at max quality	3072
<root>_lgdl.jpg	Full screen deliverable file	1024
<root>_mddl.jpg	Half screen deliverable file	512
<root>_smdl.jpg	Quarter screen deliverable file	256

Prior to the DRS becoming operational, CD-ROMs were used for storage of the finished image clusters. The batch upload processing program, XML Automate, was then used for depositing the image clusters into the DRS.

FAL Holdings: Text about Photographs

Data describing the images were entered into the Olivia database and linked to the images located in the DRS. All of the records were exported into VIA.

HUAM Holdings: Images of Original Works of Art

Raw archival scans of 2-D works were digitally captured directly with PhaseOne™ FX scanning backs attached to TTI copy stand setups, and 3-D works were Sinar P-2 view camera, all at 48-bit color and extremely high resolutions based on the size of the original objects. The raw scans were cropped, color corrected, and sharpened using PhotoShop™. Both PhotoShop™ and Debabelizer™ were used to create the cluster of derivatives, per the following table:

File name	Description	Longest Pixel Dimension
<root>.tif	Raw scan with color bar	6999
<root>_prdarc.tif	Un-cropped, uncompressed scan with color bar	6999
<root>_prdwork.jpg	Production scan compressed at max quality	3072
<root>_lgdl.jpg	Full screen deliverable file	1024
<root>_mddl.jpg	Half screen deliverable file	512
<root>_smdl.jpg	Quarter screen deliverable file	256

Prior to the DRS becoming operational, CD-ROMs were used for storage of the finished image clusters. The batch upload processing program, XML Automate, was then used for depositing the image clusters into the DRS.

HUAM Holdings: Text about Original Works of Art

Data describing the images were entered into the EmbARK™ database and links to the images located in the DRS were entered into a separate SQL table which is maintained by HUAM imaging personnel. Subsequent to this data entry, all the data were combined and uploaded to VIA.



Great Wall of China, view of stonework and arched doorway entrance, VSC0001.0298, Harvard Fine Arts Library, Visual Collections - Historical Photographs

4. Budget

LDI Funds: Proposed Budget

The original budget, as awarded, covered salaries and wages only.

Project Manager, .5 FTE	\$ 37,000
Cataloger (FAL), .5 FTE	\$ 16,000
Scanning Technician, 1 FTE	\$ 45,000
Program Development	<u>\$ 10,000</u>
TOTAL	\$108,000

LDI Funds: Actual Budget

Actual LDI funds were spent as follows:

Project Manager, .5 FTE (.3 FTE, yr.2)	\$ 33,692
Cataloger, .5FTE	\$ 2,985
Scanning Technician	\$ 11,740
Photographer (HUAM)	\$ 14,663
Fringe (staff listed above)	\$ 15,215
Other Salaries and Fringe	\$ 13,330
Program Development	<u>\$ 16,375</u>
TOTAL	\$108,000

Cost Share

Additional costs were borne by the Harvard University Arts Museums and Fine Arts Library:

Program Development	\$ 27,000 (paid by HUAM & FAL)
Heidelberg Scanner + Barco Monitor	\$ 48,000 (paid by HCL for FAL)
Phase One digital photography equipment	\$ 58,000 (paid by HUAM)
Salaries	<u>\$ 29,904</u> (paid by HUAM & FAL)
TOTAL	\$162,904

Note that the XML Automate program development originally budgeted at \$10,000 actually cost \$43,375 to complete.



Jade Ornament in the Shape of an Arc, 1943.50.352 (Accession Number), Arthur M. Sackler Museum, Harvard University Art Museums


Appendix A Examples

VIA Component - Microsoft Internet Explorer

Address: http://via.harvard.edu:9080/via/deliver/chunkDisplay?_collection=via&noID=30593&recordNumber=1&chunkNumber=1&method=view&image=thumb

Harvard University Library **Visual Information Access**

Image 1 of 2



[View large image](#)

Work

Title: Willow-Branch Kwansœum Posal (Sanskrit, Bodhisattva Avalokitesvara) Seated in a Paradise Garden

Item Identifier: 1943.57.12 (Accession Number)

Work Type: Painting

Production: Korea

Date: mid 14th century

Dimensions: H. 159.6 cm x W. 82.5 cm (painting proper)

Style/Period: actual
Koryŏ dynasty, 918-1392

Nationality/Culture: Korean; Korean

Materials/Techniques: Ink, color and gold

Note: Bequest of Grenville L. Winthrop

Repository: Arthur M. Sackler Museum, Harvard University Art Museums

Record Identifier: HUAM877

Thu Jul 22 09:49:48 EDT 2004 / Copyright 2004 by the President and Fellows of Harvard College
For help contact via-support@bulmail.harvard.edu

Start | Internet | 9:47 AM

VIA Record - Microsoft Internet Explorer

Address: http://via.harvard.edu:9080/via/deliver/fullRecordDisplay?_collection=via&noID=37141&recordNumber=597&fullgridwidth=5&method=view&recordViewFormat=grid

Full Record | **Grid View** | **Search Results**

Record 597 of 2172 | <<Previous record | Next record>> | Jump to record # Go





Components page 1 of 1

Work

Title: Ritual Food Vessel (Fang ding) with Abstract Decor

Date: 14th cent. BC - 11th cent. BC

Components: 1 to 4 of 4 for record 597 from the search **winthrop in (Anywhere) and limit by repositoryName=Arthur M. Sackler Museum, Harvard University Art Museums**

Image 1 of 4	Image 2 of 4	Image 3 of 4	Image 4 of 4
			
Title: Ritual Food Vessel (Fang ding) with Abst... Date: 14th cent. BC - 11th cent. BC View Data Save this...	Title: Ritual Food Vessel (Fang ding) with Abst... Date: 14th cent. BC - 11th cent. BC View Data Save this...	Title: Ritual Food Vessel (Fang ding) with Abst... Date: 14th cent. BC - 11th cent. BC View Data Save this...	Title: Ritual Food Vessel (Fang ding) with Abst... Date: 14th cent. BC - 11th cent. BC View Data Save this...

Components: 1 to 4 of 4 for record 597 from the search **winthrop in (Anywhere) and limit by repositoryName=Arthur M. Sackler Museum, Harvard University Art Museums**

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VIA Home | Search | Browse | Search History | Portfolios | Help


Start | Internet | 1:38 PM

VIA Component - Microsoft Internet Explorer

Address http://via.harvard.edu:9080/via/deliver/chunkDisplay?_collection=via&inoID=176691&recordNumber=23&chunkNumber=1&method=view&image=thumb

Harvard University Library **Visual Information Access**

Image 1 of 1



[View large image](#)

Work

Title: Great Wall of China, view looking down onto road and guard station

Work Type: photographs

Creator: Warner, Langdon (1881-1955), United States, United States, photographer

Date: 1923-1924

Dimensions: 4 3/8 x 3 3/8 in.

Location: Subject: Great Wall of China, China

Topics: fortifications; guardhouses

Nationality/Culture: Chinese

Note: Provenance: From the collection of Langden Warner

Use Restrictions: Harvard Fine Arts Library, Visual Collections - Historical Photographs: Access to original photographs and negatives in the Langdon Warner photograph collection is restricted. Photographs in the Langdon Warner photograph collection: Copyright various dates, President and Fellows of Harvard College; all rights reserved. Digital images made from photographs in the Langdon Warner photograph collection: Copyright 2000, President and Fellows of Harvard College; all rights reserved. Photographs and images from the collection may be reproduced only with written permission. Contact Visual Collections, Fine Arts Library.

Repository: Harvard Fine Arts Library, Visual Collections - Historical Photographs
VSC0001.0296

Record Identifier: olvwork85450

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VIA Component - Microsoft Internet Explorer

Address http://via.harvard.edu:9080/via/deliver/chunkDisplay?_collection=via&inoID=179076&recordNumber=76&chunkNumber=1&method=view&image=thumb

Harvard University Library **Visual Information Access**

Image 1 of 1



[View large image](#)

Work

Title: Dulesi, Ming and Tsing portions, entrance with incense burner
Transliterated (Wade-Giles) Title: Tu-lo-ssu

Work Type: photographs

Creator: Warner, Langdon (1881-1955), United States, United States, photographer

Date: 1923-1924

Dimensions: 3 1/4 x 4 3/8 in.

Location: Subject: Beijing, Beijing Municipality, China

Topics: incense burners; temples

Nationality/Culture: Chinese

Note: Provenance: From the collection of Langden Warner

Use Restrictions: Harvard Fine Arts Library, Visual Collections - Historical Photographs: Access to original photographs and negatives in the Langdon Warner photograph collection is restricted. Photographs in the Langdon Warner photograph collection: Copyright various dates, President and Fellows of Harvard College; all rights reserved. Digital images made from photographs in the Langdon Warner photograph collection: Copyright 2000, President and Fellows of Harvard College; all rights reserved. Photographs and images from the collection may be reproduced only with written permission. Contact Visual Collections, Fine Arts Library.

Repository: Harvard Fine Arts Library, Visual Collections - Historical Photographs
VSC0001.0126

Record Identifier: olvwork88392

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Internet

Start Eudora - [Inbox (... VIA Record - Micr... LD11FinalReport... VIA Component... 9:53 AM

Appendix B

XML Automate – Users' Manual

Introduction

This Java application, called XML Automate, was developed by the Harvard University Art Museums (HUAM) to create XML files to facilitate uploads of images and metadata to the DRS – the Digital Library Service, part of the Harvard University Library Digital Initiative, see <http://hul.harvard.edu/ldi/>. The initial specification was written by Lee Mandell and Peter Siegel, with subsequent modifications by Sam Quigley and Andrew Gunther. The application was written by Eugene McGoldrick on contract for HUAM. It was first put into production in March 2002. It is distributed by HUAM free of charge within the Harvard University community under the terms of the GPL (see <http://www.gnu.org/licenses/gpl.html>).

In essence, the tool combines text from several sources and formats it into an xml text file according to the DRS DTD (see <http://hul.harvard.edu/ois/systems/drs/doc.html>) and sends it to the “drop box” along with the images described in the text file. The sources of information assembled into the xml text file are:

- Technical metadata read from the header in the TIFF image files being loaded
- Administrative metadata read from various sources, including
 - System default data written in the configuration files
 - User-editable information encountered using the tool
 - Image creation “Methodologies”
 - Relationship mapping files for color management purposes
- Object descriptive metadata read from a text file drawn from your local collection management database

Once the text file has been created, the image files described and the xml text file are sent by FTP to the designated address either from within XML Automate or by using another FTP application. Upon a successful upload of images and metadata, the DRS sends a tab-delimited text file as an email attachment which allows the local user to manage the assets loaded into the DRS. Please note that XML Automate does not provide any data management capability for these assets once they are loaded to the DRS; this data management is the responsibility of the local user.

It is recommended that a server or workstation (depending on the size of your operation) be set up to temporarily store the images before uploading them to the DRS. Specification of a logical folder structure to handle incoming images, and another parallel folder structure to handle the processing of them is beyond the scope of this document, but their existence is assumed. Critical to the successful operation is the existence of a local folder on the this machine's root named `c:\xmlAutomate\` in which XML Automate operates. (NB: Terminal Services can be used to run the program from a remote machine, but the program must reside on the machine where the images are stored before uploading.)

Setting up XML Automate

XML Automate is optimized to run on a Windows operating system (Win 2000 is recommended) and no experience is available about its performance on an Apple Macintosh operating system.

To set up XML Automate on the machine that will be used to upload the images to the DRS and to temporarily store them beforehand, you need to set up the Java 2 Runtime Environment and then set up XML Automate itself.

To set up the Java 2 Runtime Environment:

Acquire the latest J2RE installation package from www.sun.com and follow its installation instructions (not tested) OR:

1. double-click on the delivered `J2re1310.exe` (installs `c:\program files\javasoft`)
2. create folder `c:\xmlAutomate`

3. create folder `c:\xmlAutomate\Libraries`
4. create folder `c:\xmlAutomate\Templates`

To set up XML Automate:

Unzip XMLA.zip into `c:\xmlAutomate`

Your General set up is now complete.

Setting up XML Automate for your specific usage is the next step and this is done by editing several files:

- The main configuration file: `XMLAgeneric.cfg`
 - **See the file** `Configuration with Commentary.doc` **for information about this.**
- The “methodologies,” i.e., descriptions of how the images were created, and located in the folder `c:\xmlAutomate\Libraries`.
 - **See** `Huam2dob.txt` file for an example of this text pertaining to our 2-D object setup.
 - Note, the LDI staff do not require the methodology statements to be as extensive or as explicit as the one used by HUAM. There is no prescribed structure for these statements.
- The relationship files, i.e., indications of related standard target files, need to be developed with DRS personnel and then written and deposited into the DRS
 - See `HUAM.rel with Commentary.doc` for further information.
- The object descriptive metadata file which is located in the `c:\xmlAutomate\Templates` **folder**
 - **See** `Object descriptive metadata with commentary.doc` for further information.

Your Specific set up is now complete.

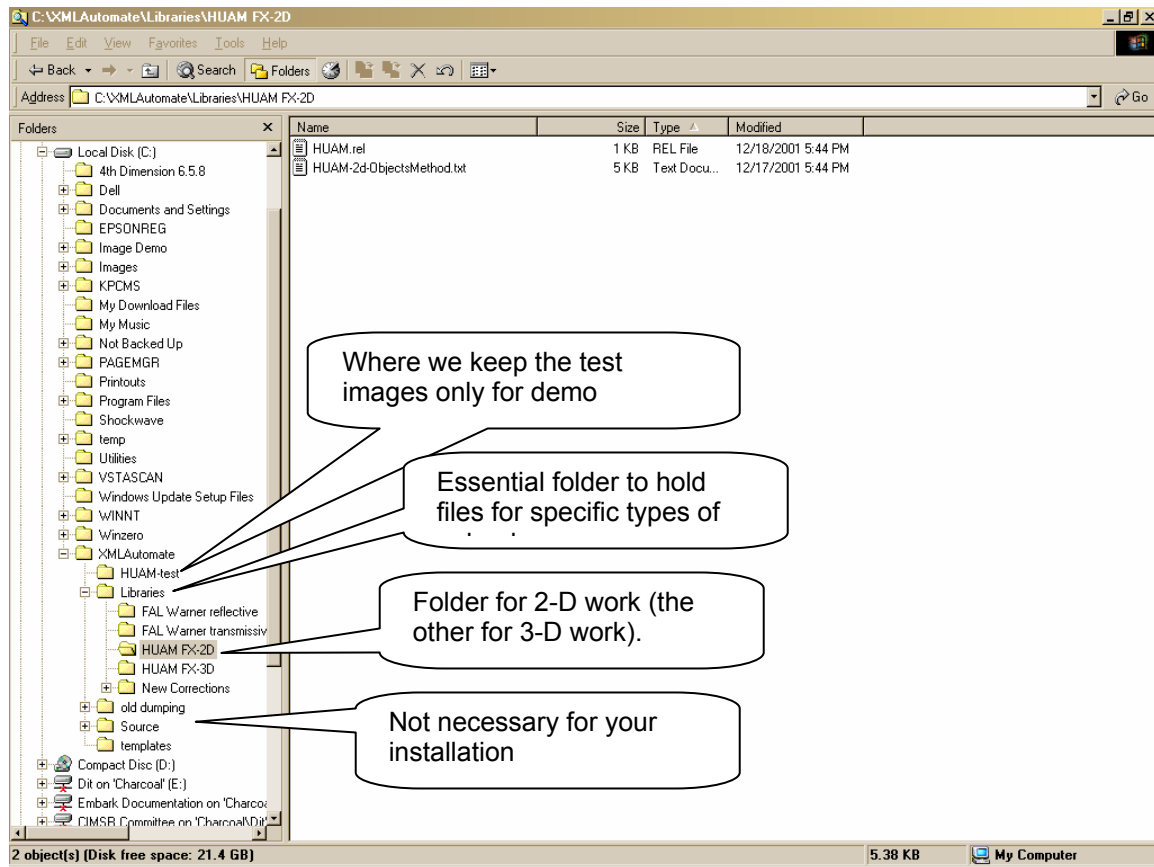
Using XML Automate

Double-click on the `XMLA.bat` file to start up the program. After a moment, the user interface with five tabbed screens should appear. Where applicable, your default information should already be in place. You must fill out the screens *in sequence* to supply the program with the additional information it needs to create the xml text file.

Revision History

The writing of this documentation was completed on June 20, 2003.

Set up of your folders should look like this:



Note: it is important to have a specific methodology .txt and a *.rel file for each kind of images you create. At the Art museums, we have kept it simple by using only two set ups, namely one for 2-D and on for 3-D works, hence the two Library folders. [FAL = Fine Arts Library and the two folders were designed for the kinds of work done there]

Once your folder structure is in place, you can use the application as per the following screen shots.

screen one

The screenshot shows the XMLAutomate application window with a green title bar. The menu bar includes 'File', 'Help', and 'About'. Below the menu bar are several tabs: 'Operator/Scanner Information Panel', 'Profile and Target Information', 'Import Data', 'Digital Information', and 'FTP Panel'. The 'Operator & File Information' panel contains the following fields:

- Image Producer: Name of scanner
- Location of Image Files: C:\XMLAutomate\HUAM-test
- Institution (FAL, HUAM, ..): HUAM
- Location of Relationship Files: C:\XMLAutomate\Libraries\HUAM FX-2D
- Billing Code: HUAM.MUSE.AAI_0001
- Owner Code: HUAM.MUSE

A 'Clear Panel' button is located at the bottom right of this section. The 'Scanner Information' panel contains the following fields:

- Scanner Optical Resolution: 12000
- TDF Target Structure: NA
- Scanning Methodology: Two Dimensional (Paintings, Works on Paper) Objects methodology
- System Description: Phase One FX

The Scanning Methodology field contains a text area with the following text: "Digital images were created by staff at the Harvard University Art Museum (HUAM) and Fine Arts Library (FAL) Digital Imaging and Photograph starting in August 2000. Our method for scanning objects with a direct capture device is as follows: Using a direct digital capture device, the device is cross balanced. Cine:". A 'Clear Panel' button is located at the bottom right of this section.

For the fields, Location of Image Files, Location of Relationship Files, and Scanning Methodology, you can double click inside the field to be prompted to navigate to the proper target folder.

For the Scanning Methodology field, assuming that you have correctly identified the location of the relationship and have located the proper *.rel file in the same Library folder, after you double click in this field, you will see the * methodology.txt file in the browse to window. Choosing the *methodology.txt file and clicking on the Open button will cause the entire methodology text to appear here.

You can now proceed to tab two

screen two

The screenshot shows the XMLAutomate software interface. The title bar reads "XMLAutomate" and includes standard window controls. Below the title bar is a menu bar with "File", "Help", and "About". A tabbed interface is visible with the following tabs: "Operator/Scanner Information Panel", "Profile and Target Information", "Import Data", "Digital Information", and "FTP Panel". The main content area is divided into three vertical panels:

- Archival Master Information:**
 - Archival Master Processing Software: Phase One 3.5.x
 - Image Enhancements: NA
- Production Master Information:**
 - Production Master Processing Software: PhotoShop 6.x
 - Image Enhancements: Color Managed in D50 Standard Observ
- Deliverable Information:**
 - Deliverable Processing Software: PhotoShop 6.x
 - Image Enhancements: Sharpened

Fill in or edit any of the values as appropriate.

You can now proceed to tab three

screen four

XMLAutomate

File Help About

Operator/Scanner Information Panel Profile and Target Information Import Data Digital Information FTP Panel

51861_reduced_pr1arc.tif
51861_reduced_raw.tif

Tiff File JPEG File

Owner Supplied Name: 1861_reduced_raw Resolution: 3

Image Height: 1575 Amount of Color in Image: 8

Image Width: 1312 Compression Algorithm: 1

X-Axis Pixel Width: 138 Orientation: 1

Y-Axis Pixel Width: 138 Images Color Space: 2

Scanning Methodology:
-small Denveraote (-<root>-small.jpg)
This image has been scaled to 256 pixels in
saved as a JPEG file at the highest quality

Image Producer: Name of scanner

Scanner Optical Resolution: 12000

Change History: [optional]

Modification Date: Feb 12, 2002 9:15:19 AM

TDF Target Structure: NA

Operator: Name of scanner

Image Type: ARCHIVAL_MASTER

Status: Finished Processing

Source Material Description:
[optional]

System Description:
Phase One FX

Previous Next

Clear All Process

On this screen you can review and edit much of the information which will be formatted in the xml file. Usually, nothing is required on this tab.

You can now proceed to tab five.

screen five

The screenshot shows the 'FTP Panel' window of the XMLAutomate application. The window has a menu bar with 'File', 'Help', and 'About'. Below the menu bar are several tabs: 'Operator/Scanner Information Panel', 'Profile and Target Information', 'Import Data', 'Digital Information', and 'FTP Panel'. The 'FTP Panel' is active and contains two main sections. The left section is titled 'FTP XML and Image Files to the DRS' and includes a checked checkbox 'Check that all files present' and a text area displaying 'All files present'. Below this text area is a 'Clear All' button. The right section is titled 'Default FTP Information:' and contains four input fields: 'Username' with the value 'humfest', 'Password' with '*****', 'IP Address' with '128.103.60.212', and 'Target Directory' with 'incoming'. Below these fields is an 'FTP the Files' button.

You can use this screen to FTP the image and xml text files to the DRS. Note that you may also use another FTP application if you so choose.

Once you have sent the DRS, the upload process is complete however, it is highly recommended that you save all of the files until you have received confirmation of a successful upload back from the DRS.