

LEGAL PORTRAIT PROJECT

Library Digital Initiative, Round 5

FINAL REPORT



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I. Introduction

About the Collection

As part of its holdings of legal art and visual materials, the Harvard Law School Library owns a collection of over 4000 portrait images of lawyers, jurists, political figures, and legal thinkers dating from the Middle Ages to the late twentieth century. Although most of these prints, drawings, and photographs depict legal figures prominent in the Common Law, a significant number portray jurists and legal educators associated with the Canon and Civil Law traditions. The collection is particularly strong in images of eighteenth and nineteenth century British and American lawyers, ranging from such well known historical figures as William Blackstone, Jeremy Bentham, John Marshall, and Joseph Story to many lesser known jurists and legal educators. The collection also contains images of many graduates of Harvard College and the Harvard Law School.

From shortly after its founding in 1817, the School has acquired portraits, sculpture, prints, and other artwork of the leading figures in the law that have instructed and inspired generations of its students. *The Centennial History of the Harvard Law School, 1817-1917* (Cambridge: The Harvard Law School Association, 1918) devoted a chapter to this resource, observing that “the School is fortunate in possessing a large number of portraits and prints which convey to the students the personality of past teachers, judges, and lawyers more vividly than printed books.... Harvard Law School has a larger collection of engraved portraits of judges and lawyers than exists anywhere else in the world.” Particularly under the direction of Librarian Eldon R. James and Dean Roscoe Pound in the first third of the twentieth century, the collection has continued to grow significantly over the years, and today constitutes a major resource for images of lawyers and jurists that have shaped our Western legal heritage.

The collection of portrait images is the most heavily used portion of the Library's visual materials. Researchers and publishers almost daily request reproductions from this collection to illustrate scholarly articles, monographs, textbooks, Web sites, and television programs. Although the most frequent request is for reproductions of the likenesses of individuals important in the history of the law, the collection has also been consulted for iconographic images (e.g., scales of justice, blindfolded justice) and for scenes depicting judicial activity (e.g., courtrooms, assizes). Researchers in fields other than legal history have also benefited; many of the images interest students of social history, costume, art history, and heraldry.

Project Background

The Harvard Law School Library actively promotes use of its historical collections of rare books, manuscripts, and visual materials. Although the Portrait Collection is the most consulted collection within the Art & Visual Materials unit, there was no direct access to the collection. Only a small portion of this material was represented in

HOLLIS, and these records were very limited. Most of the collection was listed in an in-house finding aid (person depicted, medium, size, artist/creator when known). Access to the physical collection required significant time on the part of the Curator, who would have to perform a manual search using an in-house finding aid to determine whether the requested item is within the library's holdings. This would in turn result in significant waiting time for the users before they could actually start using the collection. Many off-site patrons would be further delayed in their research while the Curator laboriously selected requested materials.

Digitizing these images and making them available through VIA and the Library's web pages would greatly facilitate their access, allowing patrons to conduct their own research with minimal intervention from the Curator, and peruse online the materials they found.

Project Scope

The Portrait Collection is the most consulted collection within the Art & Visual Materials unit of the Special Collections of the Harvard Law School Library. The Curator of Art and Visual Materials Steven Smith and Librarian for Special Collections David Warrington realized that greater accessibility would undoubtedly bring even more use to the collection. 4000 portraits of lawyers, jurists, and legal thinkers dating from the Middle Ages to the late twentieth century were selected for the project to digitize, catalog in OLIVIA, and make them available through VIA.

In 2001, Smith and Warrington began preparation of a grant proposal to be submitted to the Round Five grant cycle of the Library Digital Initiative. On September 17, 2002, the LDI Grant Review Committee informed the Harvard Law School Library that its project, *Legal Portrait Collection*, had been selected as part of the Internal Challenge Grant Program to assist in populating the infrastructure for a digital library at Harvard and to contribute to the University Library collections.

II. History of the Project

On receiving the LDI award in September 2002, the Library advertised for a project cataloger and hired Matt Ball, formerly the Digital Projects Analyst for the Library, for the position. Matt began work on November 19th 2002.

The first status report issued in February 2003 documented the rapid progress Matt was making. A series of meetings in November 2002 developed guidelines for the final selection of the portraits to be digitized; it was decided not to include portraits in copyright or surrogates of art works held by other institutions (it had become apparent by then that many of these institutions were making images of these works available on the Web). Preservation issues with the materials to be digitized turned out to be minor. Fewer than five percent needed cleaning or minor repairs; these were handled by the Library's own conservation technician, Dorothy Africa.

Matt had already attended OLIVIA training, and from his first day on the job began reviewing OLIVIA and determining cataloging standards for the project. He produced the first draft of “Harvard Law School Library Legal Portrait Digitization Project OLIVIA Cataloging Standards.”

In addition to writing the cataloging standards, Matt also cataloged 18 pieces from the collection as a means of becoming familiar with OLIVIA and testing the other procedures that were used, including creating a record “set”, creating a tracking sheet using the database generated by OLIVIA, and exporting records to VIA. With advise from colleagues (the OLIVIA listserve, Sue Kriegsman, and several members of the OLIVIA Steering Committee), Matt’s questions were quickly resolved, and cataloging began in earnest in January, 2003.

In May, Matt designed and implemented a homepage for the project that linked from the Library’s “Digitized Materials” page.

<http://www.law.harvard.edu/library/collections/special/online-collections/portraits/>


Harvard Law School Library

Legal Portraits Online

[HLSL Home](#) [Search Legal Portraits](#)



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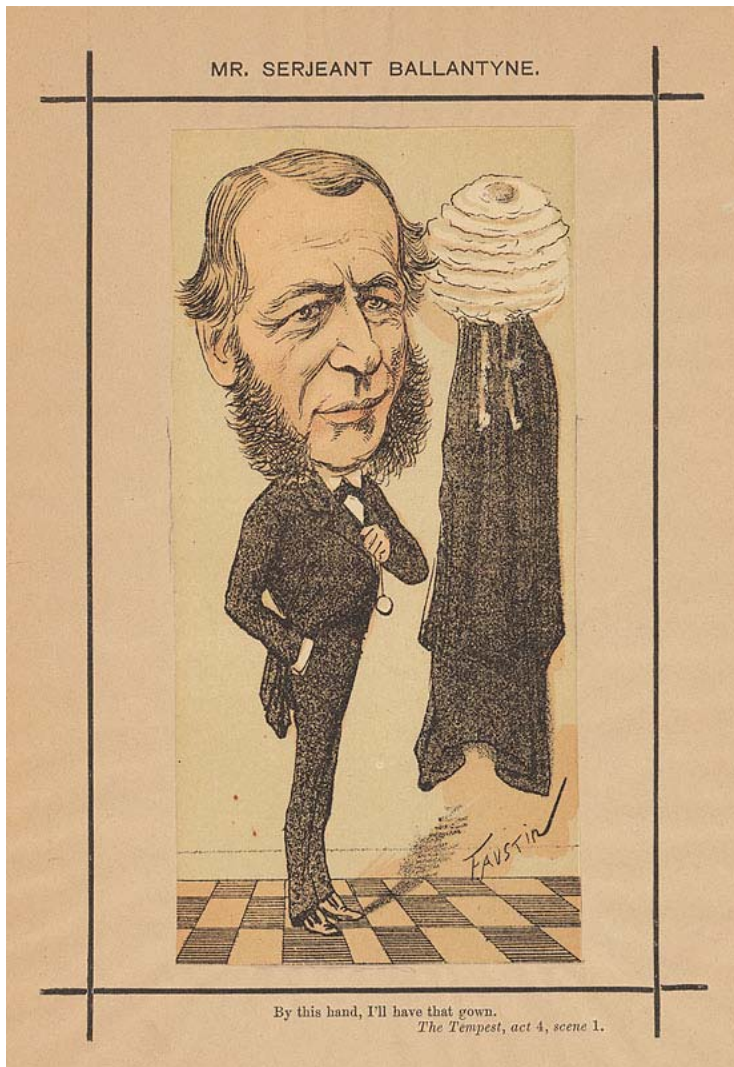
Richard Pepper Arden, Lord Alvanley

About the Collection

As part of its holdings of legal art and visual materials, the Harvard Law School Library owns a collection of over 4000 portrait images of lawyers, jurists, political figures, and legal thinkers dating from the Middle Ages to the late twentieth century. Although most of these prints, drawings, and photographs depict legal figures prominent in the Common Law, a significant number portray jurists and legal educators associated with the Canon and Civil Law traditions. The collection is particularly strong in images of eighteenth and nineteenth century British and American lawyers, ranging from such well known historical figures as William Blackstone, Jeremy Bentham, John Marshall, and Joseph Story to many lesser known jurists and legal educators. The collection

This page described the project and provided a convenient link to VIA. Four hundred images were then available in VIA, a number that rapidly grew as images were digitized and the records loaded into VIA. The decision not to include items in copyright or surrogates of works held by other institutions winnowed the count to just at 3300 portraits.

When Project Cataloguer Matthew Ball left Harvard on May 18, 2004 to accept a professional position at the University of Virginia's Clemons Library, the Harvard Law School Library's LDI project "Legal Portrait Collection" was virtually finished. After he had finished creating the OLIVIA records and sent the last batch to DIG, Matt created an exhibition in the Library's Caspersen Room that opened on March 23, 2004 to celebrate the end of the project and to show a wide range of the originals. The exhibition remained on display until after the School's commencement exercises in June.



III. Methodology

Cataloging

HOLLIS records existed for 2354 images in the collection. These are minimal level bibliographic records created for the Harvard Law School Library's old card catalogue. When the catalogue underwent retrospective conversion in the mid-1990's, the information on the cards describing a print or photograph was added to HOLLIS.

To create rich cataloging information, each of the portrait images was cataloged using the OLIVIA cataloging system designed by Harvard University Libraries for describing visual materials.

Matt Ball, project cataloger, determined cataloging standards for the project. He produced the first draft of "Harvard Law School Library Legal Portrait Digitization Project OLIVIA Cataloging Standards." Several decisions were made regarding the cataloging standards, which are noted in the standards themselves but are worth pointing out here.

- **Name authority.** The Curator of Art and Visual Materials Steven Smith decided on a priority list of authority sources with Library of Congress being at the top of the list, followed by HOLLIS, and then by ULAN (United List of Artists Names, managed by the Getty Institute). Each of these sources is a preferred source of the OLIVIA Steering Committee and is included in the drop-down list of authority sources in OLIVIA itself. In the event that a name authority cannot be determined by these sources, sources from within the library reference collection were utilized, such as the Biographie Universelle or the Dictionary of National Biography. When such sources are used they were noted in the "Authority Source" field of OLIVIA as "Local Sources" then further described in the authority note field.
- **Title of the work.** Another decision that was made was that the title of the work should be the subject of the portrait (or the sitter). The "Display Name" will also be the subject rather than the artist, which is the common practice. This convention will be used because it was felt that, regarding this particular collection, the subject of the portrait will be of more interest to the typical user than the artist.
- **Collection name:** Finally, the key words "Legal portrait collection." was included in the "General" note field. This allowed users to quickly access all of the portraits in the collection that have been cataloged. One would simply need to enter "legal portrait collection" into a keyword search in VIA to access these records.

Reformatting

Once cataloged, the portraits were transported to Harvard College Library's Digital Imaging Group (DIG) for digitization. DIG created an archival 24-bit TIFF copy of each image at 17 mb (70 mb for larger portraits), from which a JPEG version of the image is derived for Web delivery.

Small (less than 12 x 8 inches) originals were photographed with a Leaf Volare digital camera back. Archival Master images from small documents are capable of producing high-quality reprints up to 8x10 inches. Large originals were photographed with either a Betterlight Super 8k II digital camera back, or a Sinar 54 digital camera back. Archival Master images from large documents are capable of producing high-quality reprints up to a 1:1 reproduction ratio. The imaging specification for "delivery" images was designed to produce images optimized for delivery on the Web. The originals were cropped in camera to include only the portrait and relevant captions and plate marks.

Based on a review of a representative sample of the documents, "Curve", "Hue/Saturation", and "Levels" adjustments were developed in Photoshop and subsequently applied to all the images in order to attain a close tonal and color match to the originals. Archival master images were processed and saved in the DA SupraContrast Workspace.

Delivery images were created in batches by processing the Archival master files using a set of Adobe Photoshop "Actions" that resized and sharpened the images using an unsharp mask filter. All delivery images have been converted to the sRGB IEC61966-2.1 colorspace.

Naming, Storage, Discovery and Delivery

- The OIS Name Resolution Service (NRS) was used to assign persistent identifiers to all of the delivery (jpeg) files. The name takes the following form:
“URN-3:HLS:LIBR:xxxxxx”
where “URN-3:HLS:LIBR” is the NRS authority path used by the collection, and the x's represent a randomly generated number which serves as the Resource Name.
- The project resulted in 9935 files stored in DRS totaling almost 80 gig. of data.
- 1 HOLLIS record was created for the Legal Portraits Online web site as well as registering it as an e-resource in the Library Portal.
- All of the images may be discovered through VIA and are delivered by Image Delivery Service (IDS).

See **Appendix A** below for a description of the cataloging standards and procedures used in the project. **Appendix B** describes the workflows.

IV. Budget

	Proposed	Actual
Cataloging	\$84,760	\$87,941
Reformatting	\$32,000	\$31,259
LDI MAP: project management assistance	\$19,500	\$19,500
Total	\$136,260	\$138,700

The total LDI funding expended on this project was **\$68,128.00**. This was a matching LDI grant with matching contribution by the Harvard Law School Library.

V. Final Product and Outreach

The Number of Items Processed and appearing in VIA: 3304.

Before he left Harvard, Matt actively promoted the project, including creating the following:

- “Legal Portraits Online” – a web page linked to the Harvard Law School Library’s home page that describes the project and provides an easy link to VIA:

<http://www.law.harvard.edu/library/collections/special/online-collections/portraits/>

- From March to June 2004 the Special Collections Department presented *The Legal Portrait Project Online*, an exhibition Matt staged in the Library’s exhibition gallery that combined examples of portraits from the collection together with computer terminals displaying their corresponding digitized images.
- In connection with the exhibition, Matt printed bookmarks (complete with the URL for “Legal Portraits Online”) that viewers could take away with them, and memorialized the exhibition as an on-line resource:


http://www.law.harvard.edu/library/collections/special/exhibitions/portrait_exhibit/index.php

HLS Home | Exhibits Home

Legal Portrait Project Online

An exhibit of legal portraiture at the Harvard Law School Library.

[View the Exhibit](#)



As part of its holdings of legal art and visual materials, the Harvard Law School Library owns a collection of approximately 4000 portrait images of lawyers, jurists, political figures, and legal thinkers dating from the Middle Ages to the late twentieth century. Although most of these prints, drawings, and photographs depict legal figures prominent in the Common Law, a significant number document jurists and legal educators associated with the Canon and Civil Law traditions.

The collection is particularly strong in images of eighteenth and nineteenth century British and American lawyers, ranging from such well known historical figures as William Blackstone, Jeremy Bentham, John Marshall, and Joseph Story to many lesser known jurists and legal educators. (The collection contains images of many graduates of Harvard College and the Harvard Law School.)

Librarian Eldon R. James and Dean Roscoe Pound began the collection in the first quarter of the twentieth century as an adjunct to the School's "basic collection" of paintings and sculpture. It has continued to grow significantly over the years, and today constitutes a major resource for images of lawyers and jurists that have shaped our Western legal heritage.

In 2002 the Law School Library applied for and received matching funds through the LDI program to catalog and create digital images of the Legal Portrait Collection. In March of 2004 the Special Collections Department presented *The Legal Portrait Project Online*, an exhibit which combined examples of portraits from the collection together with computer terminals to allow viewing of the digitized images. This exhibition represented the culmination of efforts to bring a valuable and unique resource to the Harvard as well as the larger scholarly community. (For a more detailed description of the project and assistance in accessing records and images please go to the [Portrait Project web page](#).)

Pictures from the exhibit



Case 1, Old and New

The age of the portraits within this collection range from pre-17th century to the late 20th century. Displayed here are examples of some of the newest portraits in the collection as well as the oldest known portraits, by which we mean the oldest pieces that have associated dates. Prior to the 1600's it was not the convention for artists to sign and date their works, therefore, although there may be older pieces in the collection, these are some of the oldest that we know of.



Case 3, Notable American Subjects

Featured in this case are prominent legal and political figures from the United States. Clockwise from the upper left corner are Thurgood Marshall, Abraham Lincoln, Joseph Story, Daniel Webster, Earl Warren, John Marshall, and Rufus Choate.



Case 6, Notable Artists I

Of the many notable artists represented in our collection, several are presented here, including: photographer Mathew Brady (lower left corner), well known for his portraits of Supreme Court justices (and of Civil War figures); father and son Max and Albert Rosenthal (upper row center), who on occasion produced etchings of the same sitters; and engraver John Kay (second from the right on the lower row), whose charming portraits (usually in profile) frequently straddled the line between portraiture and caricature.

The collection today

The collection of portrait images is the most heavily used portion of the Library's visual materials. Researchers and publishers almost daily request reproductions from this collection to illustrate scholarly articles, monographs, textbooks, Web sites, and television programs. Although the most frequent request is for reproductions of the likenesses of individuals important in the history of the law, the collection has also been consulted for iconographic images (e.g., scales of justice, blindfolded justice) and for scenes depicting judicial activity (e.g., courtrooms, assizes). Researchers in fields other than legal history also benefit; many of the images will interest students of social history, costume, art history, and heraldry. Students of art also find it useful as the collection covers many centuries and styles of portraiture.

Appendix A: Cataloging Standards and Procedures

Introduction

The following cataloging standards and procedures were created for the Legal Portrait Digitization Project, for use with the OLIVIA cataloging utility. Where possible, cataloging conventions for standard book cataloging were used, i.e., those recommended through AACR2 and other generally recognized cataloging standards resources and organizations. Cataloging art and visual materials can be different from book cataloging in significant ways, however, and since the value of OLIVIA is that it allows the description of visual materials in ways that MARC format cataloging does not, there are times when new local standards are necessary. However, where possible, AACR2 standards are adhered to, such as in the use of punctuation, abbreviation, etc. Subject classification and name authority are derived from LC first. If subject classification and name authority are not present in LC then other sources are used, specifically ULAN, AAT, LCTGM I and II, and the World Biographical Index. OLIVIA requires the identification of authority sources, and if a known authority is not used then "local" or "other" are entered as the source.

1. Cataloging

Preparation

(The following can be done sequentially as each portrait is processed, or as a batch.)

Retrieve a box of portraits from the cabinet.

Match up each portrait with its catalog card, if there is one.

Starting with the small portraits first, retrieve an empty folder and place the portrait inside.

In HOLLIS, look up the portrait by its call number and print out the HOLLIS record.

Place the HOLLIS printout in the folder with the portrait.

Cataloging

Open OLIVIA.

Select New Work from Template from the Works menu.

Select the template, llaw_portrait.

Each capitalized and underlined section below corresponds to a tabbed section in OLIVIA.

BASIC INFO

Work Title The subject of the piece. (Example: "Charles Abbot".)

Alternate Title Title as it appears on the piece. (Example: "Charles Abbot, Baron Tenterden, Lord-Chief Justice of the King's Bench".)

Title Type "Variant" (if there is an alternate title)

Start Year Year the piece was produced.

End Year Year the piece was produced. (If only one year is known then that year goes in both the start and end year fields.)

Date Description Other date information such as months or approximate dates. (Example: "ca. 1931"; "May 18, 1897"; etc.)

Work Type "Portraits" (always), "engravings", "photographs", etc.
Dimensions Height x Width of the image (to the edges of the image itself) in cm to one decimal point. (Example: "22.3 x 14.7 cm.")
Description Description of the piece, usually from the catalog card. (Example: "Three-quarter length seated figure, turned and facing right, in robes of office. Printed autograph below.")

NAMES

Click on "Link Name" in order to open the Work/Name Relationship window.
Enter the last name only of the name to link to the record (not case sensitive).
A pick-list of names may appear. If the desired name appears on the resulting list, select the correct name.
Select the "Name Relationship" and then enter the "Role". (Example: "Name Relationship" - "associated name"; "role" - "sitter".)
If the "Confirm" window opens, that means the name is not already in the authority list and must be entered. To do so, click "Okay" to create a new name.
Prefix Prefix for the name. (Example: "Sir".)
Given Name First name. (Example: James Earl Jones.)
Middle Name Middle name. (Example: James Earl Jones.)
Family Name Prefix (Example: James Earl van Jones.)
Family Name Last name. (Example: James Earl Jones.) For royalty, the first name goes here. (Example: Queen Elizabeth I.)
Alternate Name Provides a place to enter pseudonyms or titled names. (Example: "Mark Twain"; "Lord Tenterden".)
Start Year The year in which the person was born.
End Year The year in which the person died.
Dates Description Any additional date information that might be necessary, such as assumed birth and death dates.
Authority Source Pick-list of authorized sources in which the name information was garnered.

NOTES & NUMBERS

Provenance Date of acquisition. (Example: "Aug. 21, 1923". Abbreviate according to MARC standards, i.e., no more than four spaces for months.)
General "Legal Portrait Collection" (to enable VIA searching).
Subject Biographical information about the person, if any exists.
Inscription Anything printed or written on the piece not mentioned in any other fields.
Associated Numbers Catalog card number. (Example: "21.30 G".)
Type What the number represents. (Example: "Card catalog number.")
For the Legal Portrait Project, two Associated Numbers are used when available, the catalog card number and the HOLLIS number.

ACCESS TERMS

Materials/Techniques "Engravings", "photographs", etc.
Support "Paper".
Index Terms "Lawyers", "judges", "legislators", etc.

LOCAL & RELATED INFO

Click "New Local Information Record"

Accession Number Catalog number without the letter. (Example: "21.30".)

Accession Date Date of accession. (Example: "Aug. 5, 1921.")

IMAGE

Click "Add Record".

Enter the Work Title of the piece as the Caption. (Example: "Charles Abbot".)

A Work ID will be assigned to the piece, located in the upper right hand of the OLIVIA screen. Write this number on the back of the piece. (Example: "W175343_1".)

Click Save.

Closing the Record

Select Set to place the record in the appropriate set. (See below for set creation.)

Click Print Full Record to print a copy of the work record. A window will open that says, "This record has been modified. It must be saved before printing or the changes will be lost. Click OK to save the record and continue with printing." Click "Okay" and proceed with printing.

Place the printout of the record in the folder with the portrait and the printout of the HOLLIS record (if available).

On the folder write:

- The set number. (Example: "011_small".)
- The number this piece occupies in the set. (Example: "21".)
- The OLIVIA ID: (Example: "175343".)
- The name of the subject, last name first in upper case, and the first name in lower case. (Example: "ABBOT, Charles".)

Finally, click Save Record.

Place the completed folder in the stack of folders for its set and proceed to the next portrait.

2. Set Management

Once a set has reached 35 to 45 pieces it is ready to be closed, meaning the no other works can be included.

In OLIVIA, from the "Works" menu select "View or Modify Works".

Select the "Sets" tab and open the set to be closed.

At the bottom of the screen, from the "Sets ..." button select "Modify attributes of a set".

Again, select the set to be closed so that the name of the set appears in the "Name" field.

Add "_batched" onto the end of the set name and click "Save changes".

(These steps will help identify the batches that have already been closed when adding records to future batches.)

3. Creating a Spreadsheet

In OLIVIA, a batch is "locked" or "closed" by creating a spreadsheet.

From the Admin menu select "Batch Image Processing".

Select the set you want to batch and click "Create Spreadsheet." This will create a text file that can then be loaded into Excel.

When prompted, save the text file, giving it the same name as the batch.

A small message will appear, "Creating spreadsheet". When that message disappears, click "done".

In Excel, open a previously created spreadsheet.

Delete all of the current fields while leaving the heading information.

From the Excel menu click "Open".

Find the newly saved text file and select it.

A 3-step import wizard will appear. In the respective 3 steps click "Next," "Next," and "Finish."

The information from the text file is now imported into a new Excel pane.

Copy all of the information from this new Excel file and paste it into the old one (to replace the deleted information).

Rename the file with the name of the new batch, including the number of pieces and the number of files in the batch (if there is more than one image for a piece (such as a verso or separate autograph) then that piece will have more than one associated file). Save the new Excel file with its new name.

Print 2 copies of the Excel spreadsheet.

4. Batch Conveyance

The following describes the procedures for conveying batches to and from DIG.

Place the portrait folders in a box checking to make sure that each folder is matched on the spreadsheet, and vice versa.

Print out 4 labels, three for the box and one for the transmittal sheet folder (in this context the spreadsheet serves as the transmittal sheet).

Place the spreadsheet printouts into the transmittal sheet folder and then place that folder in the box.

When a box is being delivered to DIG, make a notation on the tracking sheet in the third section of the Tracking Notebook.

When a batch is delivered to DIG, after counting the folders in the box to make sure that the correct number are being delivered, the person receiving the batch will sign and date both copies of the transmittal sheet indicating that the batch was delivered. DIG keeps a copy and we keep a copy. Our copy should be placed in the middle section of the Tracking Notebook for batches that are still out.

When receiving a batch, after counting the folders in the box to make sure that the correct number are being received, a person from HLSL signs and dates both copies of the transmittal sheet indicating that the batch has been received. DIG keeps a copy and we keep a copy, which goes into the front section of the Tracking Notebook.

When a batch is received from DIG, it should also be noted on the tracking sheet in the back of the Tracking Notebook.

5. Acquiring Images from DRS

When DIG has finished with their imaging and processing, they will deposit the electronic files, including all of the metadata, into the DRS. Once that happens, a DRS Report will be sent as an e-mail will be sent to a person at the library specified to receive those e-mails. The DRS Report contains all of the deposited information, including all of that information as a text attachment. This information should be saved and printed out in the event that it is needed in the future. (For example, to request a copy of an image from the DRS one needs the image's Object Code, which is included in the DRS Report.) The following describes the procedures to be followed once DRS has sent the e-mail notification that images have been deposited and are ready to be retrieved.

Open the e-mail from DRS.

At the bottom of the e-mail is the text attachment. Open that attachment and save it as a text file somewhere where it can easily be accessed (such as the desktop).

In Excel, open a previously created DRS Report spreadsheet.

Delete all of the current fields while leaving the heading information.

From the Excel menu click "Open".

Find the newly saved text file and select it.

A 3-step import wizard will appear. In the respective 3 steps click "Next," "Next," and "Finish."

The information from the text file is now imported into a new Excel pane.

Copy all of the information from this new Excel file and paste it into the old one (to replace the deleted information).

Rename the file with the name of the new report and save the new Excel file with its new name.

Print one copy of the Excel spreadsheet.

The following describes the procedures to be followed for retrieving images from the DRS and "connecting" them to their associated OLIVIA records.

In OLIVIA, from the Admin menu, select "Batch Image Processing."

Select the batch you want to retrieve then click the "Retrieve Images" button.

A window will open asking for the "Log Path File", which is just where you want the file saved. By clicking on the "Browse" button select an appropriate location for the file, such as the desktop, then click "Acquire from Depository."

(The process of acquiring images from the depository can be somewhat lengthy; a couple of minutes for batches of 40 pieces or so.)

Once all of the images have been acquired from the depository, while keeping the same batch highlighted, click on "Thumbnail Report". This will provide a printout of the images that were just retrieved for future reference.

A window will open asking for header information for the report. Enter the name of the batch, such as "Batch 083".

Click through the windows asking where the report should be printed.

Staple the images printout and the printout of the DRS report together.

6. Rehousing

Once the pieces have been retrieved from DIG and the electronic images have been acquired from the DRS, then the final post-processing can happen. The following describes those procedures.

For ease of processing, put all of the pieces in a batch in their original order, folder number 1 through xx.

From the thumbnail report printout, compare the following items to make sure that the piece in the folder and the thumbnail image on the report are a match:

The name of the work; (Example: "Henry Peter Brougham, Baron Brougham and Vaux".)

The piece's work ID (Example: "174552".)

Visually confirm that the piece and the image are the same.

The pieces are now ready for rehousing.

7. Deleting a Batch

Once a batch has been processed and the pieces have been rehousing, the batch can be deleted from OLIVIA.

From the Admin menu select "Batch Image Processing."

Select the batch you want to delete and click on "Unlock Sets in Batch."

A window will open asking for confirmation to unlock the batch; click "Okay."

Click "Done" to close the window.

From the Works menu select "View or Modify Works."

Click the "Sets" tab, select the batch you want to delete, and click "Find."

From the "Sets..." tab on the bottom tool bar, select "Delete a Set."

Select the batch you want to delete then click "Okay."

The batch has now been deleted.

Appendix B: Workplan and Workflows

Project services:

Digital Repository Service (DRS) for archiving of digital images.

Name Resolution Service (NRS) for determining naming conventions

Digital Imagine Group (DIG) for imaging, metadata creation, and deposit into DRS

Additional tools and services:

OLIVIA for image cataloging

VIA for image delivery

Preliminary work:

1. With the HUL Preservation office, assess condition of materials and determine whether items are in optimal condition for digital imaging (through consultation with HCL-DIG).
2. Specify handling requirements for digital imaging.
3. Submit "Digital object owner registration form" and "DRS space planning form".
4. Finalize Digital Imaging Specifications with HCL DIG and Reformatting advisor, including:
 - Determining the digitizing schedule with HCL DIG
 - Determining the digitizing workflow with HCL DIG
 - Determining administrative metadata information with DRS and NRS registration (that HCL DIG will need to make deposits on behalf of HSL).
5. Establish procedures & timeline for tracking, packing, transport, delivery and return of portraits.
6. Define strategies and schedule for rehousing and reshelving.
7. Determine specifications for evaluating the progress of the project.
8. Set goals for the end of year 1.
9. Hire temporary, full-time cataloger and begin training.
10. Begin developing cataloging guidelines.

Weekly workflow:

1. Consultations between Project Manager and Cataloger to determine which portraits to process.
2. Catalog approximately 80 portraits in OLIVIA, including:
 - Enter all appropriate cataloging information as laid out in the [Cataloging Standards and Procedures](#).
 - Identify an OLIVIA ID # (creating a new record will generate an OLIVIA ID#).
 - Use the OLIVIA ID # with a prefix as the Item Control Number (ex: W174538).
 - Label each item with its Item Control Number so that the digital photographer can clearly identify the item.
 - Determine the scanning views for each item being cataloged. For each view, add an associated image record with a caption or description. The caption or description clarifies the view for public users and can also assist the digital photographer while scanning.
 - Mark each image with appropriate VIA viewing restrictions according to access requirements.
 - Place record within a set, either by creating a new set or by adding it to an existing set.

3. Using OLIVIA, create an inventory-control spreadsheet for a given batch of catalog records including:
 - OLIVIA ID# w/ prefix.
 - Accession # (populated by the accession # field in OLIVIA).
 - Image File Name(s) (Image File Name is the OLIVIA ID# with its prefix and an extension automatically applied in the form "_n" where "n" is a number. Extensions are applied sequentially).
 - Restricted (Are these images restricted to the Harvard Community or open to the world?).
 - Image caption/description (Entries in this field will display in VIA).
4. Complete the form portion of the spreadsheet:
 - Owner/Collection/Batch (local repository name/collection name/local batch identification (OLIVIA batch name)).
 - Total # of originals (# of original items in this batch, used for tracking purposes).
5. Deliver source material in batches, along with the associated printed version and electronic version of the inventory-control spreadsheets to HCL-DIG.
6. Upon receipt of source materials and DRS deposit report, verify the match between the image and catalog record:
 - In OLIVIA, retrieve images in batches from DRS.
 - OLIVIA generates thumbnail images automatically and populates the Local Image URL field with the NRS name for the image.
 - Printout QC thumbnail report from OLIVIA.
 - Confirm the correct match of each image to the catalog record and confirm the correct orientation of each image.
 - Note the verification on the QC thumbnail report.

Work Plan:

Year One

Month 1

- Undergo weekly workflow as stated above in batches of 50 portraits per week.
- Evaluate workflow at month's end for problems.
- Evaluate throughput at month's end.
- Meet with Digital Library Project Liaison.

Month 2

- Undergo weekly workflow in batches of 80 portraits per week.
- Reevaluate workflow at month's end.
- Reevaluate throughput at month's end.
- Meet with Digital Library Project Liaison, and set date for next meeting.

Months 3-11

- Undergo weekly workflow in batches of 80 portraits per week.
- Complete quarterly status reports due on months 3, 6, 9, and 12.

Month 12

- Undergo weekly workflow in batches of 80 portraits per week.
- Evaluate year-end throughput of approximately 3000 images.
- Evaluate project in terms of year-end goals determined at the beginning of the project.

Year Two

Months 1-3

- Undergo weekly workflow in batches of 80 portraits per week.
- Complete quarterly status report on month 3.

Month 4

- Undergo weekly workflow of remaining portraits.
- Write and submit final report.

Harvard University Library, Library Digital Initiative
 Digital Imaging Specifications, Final
 Law Portraits Harvard Law School Library

Contacts

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 HCL DIG: Bill Comstock, william_comstock@harvard.edu, 496-5241
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Project Summary of Imaging and DRS Services

	HCL-DIG imaging costs			DRS costs (\$5/GB/year)			
	\$ per image*	# files	subtotal	size (MB)	total MB	subtotal	
Flat loose, small format							
archival_master	24-bit TIFF	\$ 7.00	3,500	\$24,500.00	17.00	59,500	\$290.53
delivery (detailed)	JPEG/JFIF	<i>included</i>	3,500		0.24	854	\$4.17
			7,000	\$24,500.00		60,354	\$294.70
Flat loose, large format							
archival_master	24-bit TIFF	\$ 15.00	500	\$7,500.00	70.00	35,000	\$170.90
delivery (screen-sized)	JPEG/JFIF	<i>included</i>	500		0.20	98	\$0.48
delivery (detailed)	JPEG/JFIF	<i>included</i>	500		0.73	366	\$1.79
			1,500	\$7,500.00		35,464	\$173.16
Grand Totals			8,500	\$32,000.00		95,818	468
					DRS storage =		93.6 GB⁺

* 1,024 MB = 1 GB

archival_master images	loose, flat originals up to 10" in the long dimension		
Functional Requirements	quality must be sufficient to generate:		
	- on-screen images for detailed study and teaching, 1:1 publication-quality reprints		
File Format	TIFF, 24-bit, RGB (color), uncompressed		
Resolution	approximately 300 dpi		
Enhancements	none		
Cropping	none		
Tone Reproduction	embedded ICC profile; associated size and tone reference		
Content (in frame)	original image, plus narrow border (DIG-supplied dark-colored background or original mount)		
Quality Control	visual inspection, MD5 checksum for 100% of images		
File Sizes	<i>per image</i>	<i>total # files</i>	<i>total</i>
est. (prelim spec)	17 MB	x 3,500	= 58.1 GB
adjusted (project final)	0 MB	x 0	= 0.0 GB
Disposition	deposit to DRS		

image metadata	
bitspersample	8 8 8
compression	1
photointerp	2
displayorient	
enhancements	
history	
imageheight	number of pixels, as extracted from TIFF header
imagewidth	number of pixels, as extracted from TIFF header
methodology	[see <i>Note</i> at end of this Specification]
modified	datetime file was saved
optres	3072x2048
orientation	
producer	Harvard College Library Digital Imaging Group
prosoftware	
resunit	2
source	
system	CreoScitex;Leaf Volare; Leaf Colorshop 6.x
targetnotes	
xres	
yres	

archival_master images	loose, flat originals larger than 10" in the long dimension		
Functional Requirements	quality must be sufficient to generate: - on-screen images for detailed study and teaching, 1:1 publication-quality reprints		
File Format	TIFF, 24-bit, RGB (color), uncompressed		
Resolution	approximately 300 dpi		
Enhancements	none		
Cropping	none		
Tone Reproduction	embedded ICC profile; associated size and tone reference		
Content (in frame)	original image, plus narrow border (DIG-supplied dark-colored background or original mount)		
Quality Control	visual inspection, MD5 checksum for 100% of images		
File Sizes	<i>per image</i>	<i>total # files</i>	<i>total</i>
est. (prelim spec)	70 MB	x 500	= 34.2 GB
adjusted (project final)	0 MB	x 0	= 0.0 GB
Disposition	deposit to DRS		

image metadata	
bitspersample	8 8 8
compression	1
photointerp	2
displayorient	
enhancements	
history	
imageheight	number of pixels, as extracted from TIFF header
imagewidth	number of pixels, as extracted from TIFF header
methodology	[see <i>Note</i> at end of this Specification]
modified	datetime file was saved
optres	8000x10660
orientation	
producer	Harvard College Library Digital Imaging Group
prosoftware	
resunit	2
source	
system	Betterlight; Super 8k-2
targetnotes	
xres	
yres	

delivery images -- derived from "small format" archival_master images

Functional Requirements	quality must be sufficient to generate: - on-screen images for study and teaching, compressed to minimize file size without introducing obvious artifacts		
File Format	JPEG/JFIF with "visually lossless" compression		
Resolution	100 dpi		
Enhancements	Photoshop unsharp mask		
Cropping	none		
Tone Reproduction	embedded ICC color profile		
Content (in frame)	original image, plus narrow border (DIG-supplied dark-colored background or original mount)		
Quality Control	visual inspection of sample, MD5 checksum for 100% of images		
File Sizes	<i>per image</i>	<i>total # files</i>	<i>total</i>
est. (prelim spec)	250 KB	x 3,500	= 0.83 GB
adjusted (project final)	0 KB	x 0	= 0.00 GB
Disposition	deposit to DRS		

image metadata

bitspersample	8 8 8
compression	6
photointerp	2
displayorient	
enhancements	Photoshop unsharp mask
history	
imageheight	number of pixels, as extracted from JPEG header
imagewidth	number of pixels, as extracted from JPEG header
methodology	[see <i>Note</i> at end of this Specification]
modified	datetime file was saved
optres	
orientation	
producer	Harvard College Library Digital Imaging Group
prosoftware	Adobe Photoshop 6.x
resunit	2
source	
system	
targetnotes	
xres	TBD, images sized to 800 pixels in long dimension
yres	TBD, images sized to 800 pixels in long dimension

delivery images -- derived from "large format" archival_master images					
Functional Requirements	quality must be sufficient to generate: - on-screen images for study and teaching, compressed to minimize file size without introducing obvious artifacts				
File Format	JPEG/JFIF with "visually lossless" compression				
Resolution	up to 800 pixels wide x up to 600 pixels high				
Enhancements	Photoshop unsharp mask				
Cropping	none				
Tone Reproduction	embedded ICC color profile				
Content (in frame)	original image, plus narrow border (DIG-supplied dark-colored background or original mount)				
Quality Control	visual inspection of sample, MD5 checksum for 100% of images				
File Sizes	<i>per image</i>		<i>total # files</i>		<i>total</i>
est. (prelim spec)	200	KB x	500	=	0.10 GB
adjusted (project final)	0	KB x	0	=	0.00 GB
Disposition	deposit to DRS				

image metadata	
bitspersample	8 8 8
compression	6
photointerp	2
displayorient	
enhancements	Photoshop unsharp mask
history	
imageheight	number of pixels, as extracted from JPEG header
imagewidth	number of pixels, as extracted from JPEG header
methodology	[see <i>Note</i> at end of this Specification]
modified	datetime file was saved
optres	
orientation	
producer	Harvard College Library Digital Imaging Group
prosoftware	Adobe Photoshop 6.x
resunit	2
source	
system	
targetnotes	
xres	TBD, images sized to 800 pixels in long dimension
yres	TBD, images sized to 800 pixels in long dimension

delivery images -- derived from "large format" archival_master images					
Functional Requirements	quality must be sufficient to generate: - on-screen images for study and teaching, compressed to minimize file size without introducing obvious artifacts				
File Format	JPEG/JFIF with "visually lossless" compression				
Resolution	100 dpi				
Enhancements	Photoshop unsharp mask				
Cropping	none				
Tone Reproduction	embedded ICC color profile				
Content (in frame)	original image, plus narrow border (DIG-supplied dark-colored background or original mount)				
Quality Control	visual inspection of sample, MD5 checksum for 100% of images				
File Sizes	<i>per image</i>		<i>total # files</i>		<i>total</i>
est. (prelim spec)	750	KB x	500	=	0.36 GB
adjusted (project final)	0	KB x	0	=	0.00 GB
Disposition	deposit to DRS				

image metadata	
bitspersample	8 8 8
compression	6
photointerp	2
displayorient	
enhancements	Photoshop unsharp mask
history	
imageheight	number of pixels, as extracted from JPEG header
imagewidth	number of pixels, as extracted from JPEG header
methodology	[see <i>Note</i> at end of this Specification]
modified	datetime file was saved
optres	
orientation	
producer	Harvard College Library Digital Imaging Group
prosoftware	Adobe Photoshop 6.x
resunit	2
source	
system	
targetnotes	
xres	TBD, images sized to 800 pixels in long dimension
yres	TBD, images sized to 800 pixels in long dimension