

# INTRODUCTION TO DMC

SCANNING, SERVING AND COLLECTIONS

# IT ALL STARTS WITH THE REAL WORLD

- An item or a collection of items needs to be digitized
- Internal and external clients and grants
- Provide access to the material or to preserve it or both

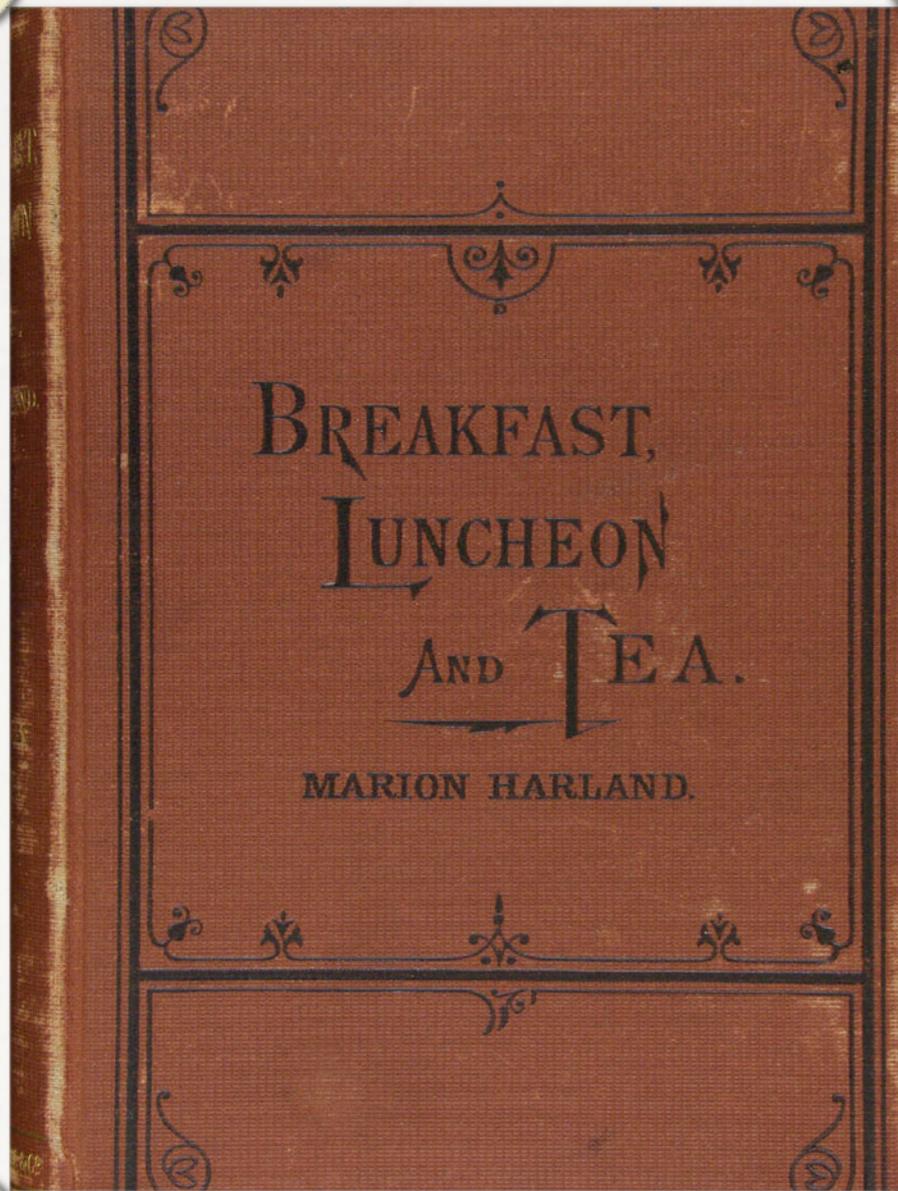


# INTRODUCTION TO SCANNING

- Three different ways to scan:
  - Overhead
  - Flatbed
  - Sheetfed
- Students trained to do the scanning



# WHAT DO WE MAKE?



- Images are scanned in and Tagged Image Files or .TIF file formats are created
- .TIF file format is non-lossy and considered to be archival quality
- Can scan up to 600 ppi depending on which hardware is used

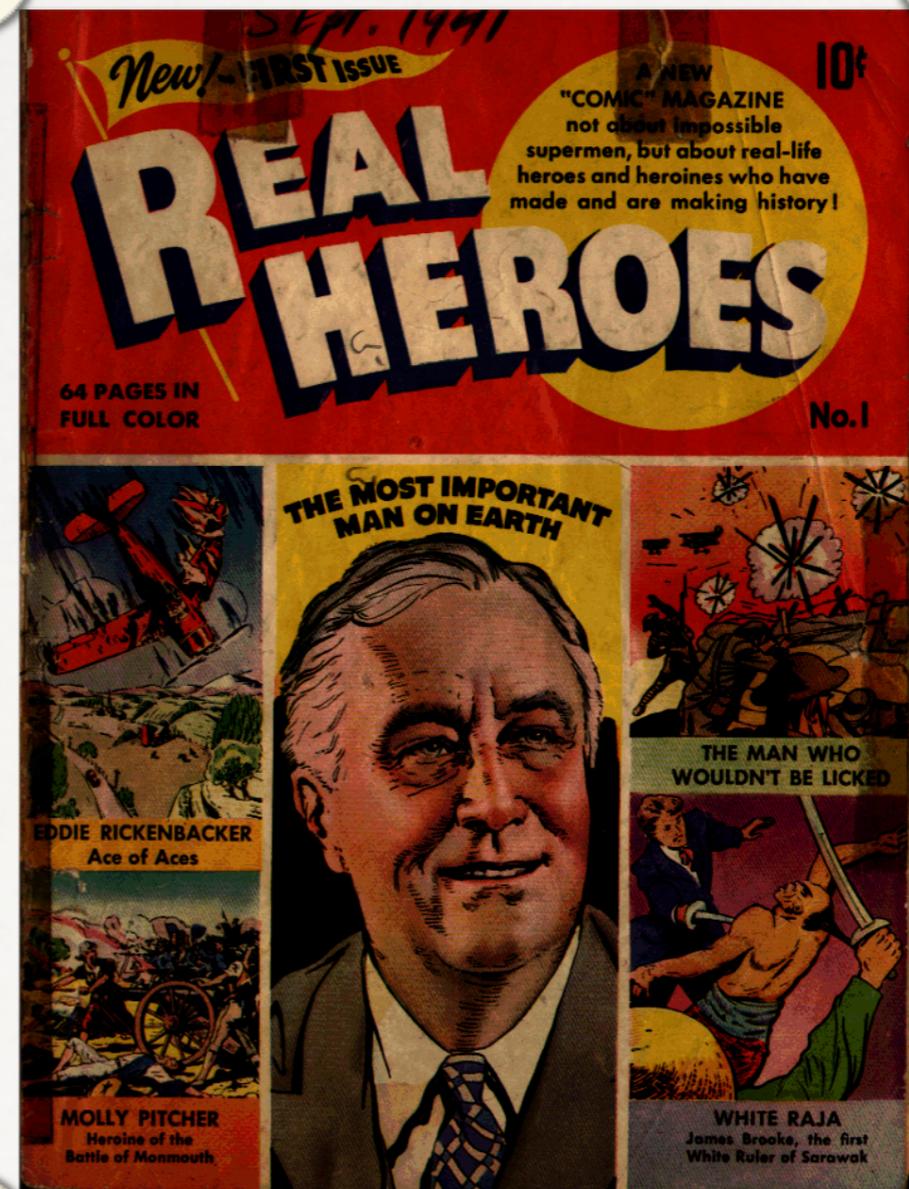
# WHAT DO WE DO WITH .TIFs?

- Using Photoshop and OPUS software we crop and rotate the .TIF files
- We can create derivatives of the .TIF files for serving including .JPG and PDF files
- We OCR the PDF files to make them searchable



# QUALITY CONTROL THE WORK

- Missing pages
- Crooked or cropped incorrectly
- Pages out of order
- Pages with the wrong settings
- Weird artifacts



# FOR EXAMPLE...

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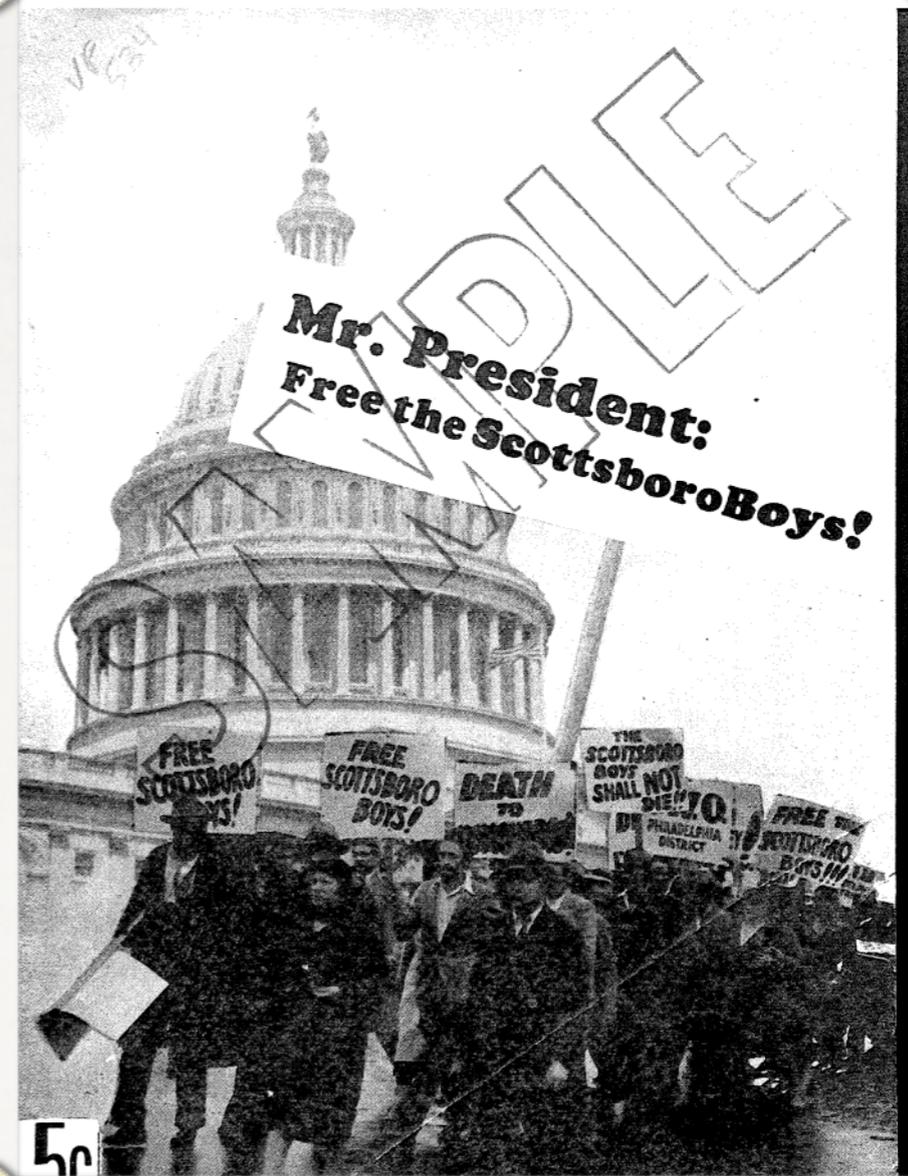
# DIGITIZATION ISSUES



- “Elizabeth, all the TIFs have disappeared.”
- “What scanner settings should we use for this book?”
- “What cropping and rotating need to be done?”

# MANAGE THE STORAGE AND SERVING SPACES

- Putting the .TIFs into our Dark Archive storage area
- Storing the servable file formats in the Serving storage area
- Making sure we have enough storage for all our projects (i.e. how much do we need for our 67,000 page scanning project)



# MULTIPLE ACCESS POINTS

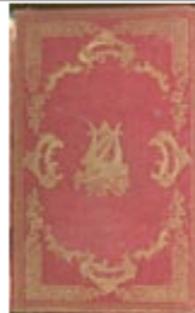
- Catalog
- Website
- External sites
- For example, the Sunday School Books



# THE CATALOG

RECORD: [VIEW RECORD](#)

**Author** [Arthur, T. S. \(Timothy Shay\), 1809-1885.](#)  
**Title** **Advice to young men on their duties and conduct in life [electronic resource] / by T.S. Arthur.**  
**Publisher** Boston : Phillips, Sampson, 1850 East Lansing, Mich. : digitized by Michigan State University Libraries Digital & Multimedia Center, 2001.



Click image to view pdf (7.1 mb) version of this title

LOCATION	CALL # (Click to browse similar items)	STATUS
MSU ONLINE RESOURCE	<a href="#">BJ1581 .A7 1850</a> Online	ELECTRONIC

**Description** 1 electronic text (178 p.) : HTML, JPEG.

**System Req** Mode of access: World Wide Web.

# SITES OF INTEREST

- <http://digital.lib.msu.edu/>
- <http://mmm.lib.msu.edu/>
- <http://digital.lib.msu.edu/projects/cookbooks/>
- <http://digital.lib.msu.edu/projects/ssb/>

# WHAT WE'VE DONE IN THE PAST YEAR:



- Scanned, processed, and quality controlled 268,701 pages
- Filled over 24 terabytes of storage
- Written over 14,000 lines of metadata for the Tribune project

# THANKS!

## Any Questions?

Graphic Section **Chicago Sunday Tribune** Graphic Section  
WORLD'S GREATEST NEWSPAPER  
—APRIL 25, 1937—



**The Rainbow in Ink**

Flourishing in the field of color printing on high-speed newspaper presses, The Chicago Tribune has met and surmounted problems never before faced in newspaper history. Tribune photographers, editors, artists, printers, have been provided with specially designed equipment, have collaborated in evolving new techniques to produce color in hundreds of thousands of papers printing nightly from rotating presses.

Yet one other set of conditions has played a vital part in the working of this modern miracle of printing. It is the technical end of The Tribune's own ink plant, whose functioning function has been the development of special inks.

All colors, no matter how strong, no matter how subtle, may be produced by the proper combinations of the three primaries—red, blue, yellow. The theory is simple, the practice bewilderingly complex, for the ink maker has his thousand problems. Together with red, blue, and yellow The Tribune uses sepia or black in four-color printing.

The picture above, taken with the Tribune color camera at the Tribune ink plant on East Ontario street, shows a skilled workman at a three-color mill, from which red ink is pouring. Inside the mill are pods of the other two primaries. These are the raw colors from which are compounded all the hues of the spectrum on both letterpress and rotogravure presses.