

## Photograph (color & b/w) Scanning Procedure for Oregon Percent for Art

**This procedure describes acquisition and post-production phases of photograph scanning.**

### Pre-scanning routine.

Photographs will be housed in a project binder. There will be a Project Inventory Sheet placed in the binder that will provide:

- An inventory of materials, including a slide count (if any), notes, a place to denote dates of scanning and a final inventory count.

For each new project an appropriately named project sub-folder will have been created in the Percent for Art Project folder (\\abigail.uoregon.edu\speccoll\$\shared\Digital Lab\Percent for Art\Projects).

- Check to see if holding location folders have been created. If not, from the Templates folder, copy 3 subfolders:
  1. “award-related”
  2. “non-award-related”
  3. “OCR”
    - –copy all into the main project folder.

These will be used for housing all digital images and corresponding OCR text files.

- Next, check to see if a spreadsheet has been set up for your project scans. If not, copy *Scan\_Worksheet OAC image template.xls* into project folder and rename as “Scan Worksheet [project name] image.” (example: Scan Worksheet OSU\_valley-library image).
  - Please note that there are two spreadsheets, one for document scans and one for image scans.

Here’s how to know where in the structural setup your scans will be saved:

<p><b>Award-related image</b> scans encompass all images that relate to a specific artwork or artist. These may be photographs of artwork, details of artwork, or pictures showing building and installation of artwork.</p>
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<p>The non-award related folder is for document or other scans that provide information about an overall building project (such as a map of a building that houses all of the artwork), Oregon Art Commission (OAC) brochures, etc.</p>
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## ALL PHOTO SCANS WILL BE SAVED IN “AWARD-RELATED” SUBFOLDERS

### Acquisition phase of scanning:

- Scanning: (there will be three image files):
  - Archive copy (TIFF)
  - Revised/OCR copy (TIFF)
  - JPEG

Open Photoshop CS2

#### 1. CAPTURE IMAGE (“Import—File--Silverfast”)

- Before first scan, check Silverfast settings –
- Adjust settings to the following as applicable:
  - 48 >24 bit color (use this for color or b/w photos)
  - 600 dpi for normal sized images (5x7 and larger)
  - 1200 dpi for images smaller than 5x7
  - Positive, Reflective, no Filters, no Histogram

- Clear previous histogram settings prior to scan.
  - Alt key will change “option” button to “reset”
  - “Reset button” resets histogram for image
- Click “Prescan” button.
- You can then marquee resulting prescan image by resizing selection frame so that it is just inside the object to be scanned, excluding any background region from the scanner.
- Use marquee tool to sample a representative tonal range in print. Make a basic adjustment to the histogram, bringing the side arrows in to the edges of the histogram.
- Once you’ve finished with the histogram adjustment, make sure you reset marquee to the edge of the image or you will crop out important information.
- Hit the scan button. Wait for image to scan via Photoshop.

## 2. DOCUMENT INFORMATION

- Copy information, if any, from photograph and put onto “description on object” spreadsheet column
  - Document the image title, dimensions, medium, artist, etc., copying information into proper spreadsheet cells
  - Name file as appropriate (see file-naming conventions)
  - Save file as archive tiff. NOTE: Please double-check to make sure file extensions match. Use lower-case “.tif” rather than .TIF

### Post-Production:

1. Open Photoshop CS2 (if not already opened)
2. Use crop and straighten tools to adjust image
3. Include the entire image. For framed artwork, you may want to leave some additional border around the frame.
4. Select Marquee tool
5. Use marquee tool to sample a smaller range of tones in image area if image area contains white space, extra-image information or an area which might be blown out or problematic.
6. Marquee entire image area if image area as a whole contains a good representative tonal range; do not include border, if any.
7. Create new layer [*Layer/New adjustment layer/levels*]
8. Adjust levels—RGB or Grayscale
  - For color images, do not make global changes to RGB layer. Only adjust individual RGB color channels.
  
  - Always evaluate for overall color balance after the individual RGB channels have been adjusted. If a cast is still apparent, this usually can be coped with by changing the mid tone sliders on the problematic channel.
9. Record input white and black levels adjusted (“XXX”) on Excel worksheet
10. Once you’ve made adjustments, delete layer mask and apply selection/adjustment to complete layer.
11. Flatten image.
12. Sharpen image: (use step 13 for color images and step 14 for b/w images)

13. For original color images:

- Convert image to LAB color  
[Image/mode/LAB color]
- Select “lightness” panel from channels tab
- Next, select unsharp mask with setting of 75-2-2
- Return to channels tab and reselect lab panel
- Convert back to RGB  
[Image/mode/RGB]

14. For images that were originally b/w:

- Convert image from 16 bit to 8 bit [Image/Mode/8 bit]
- Select unsharp mask with setting of 75-2-2

15. Next, save Image as revised tiff. Remember to add a lower-case “r” to the file name end.

(Example: 2001\_uo-lawrence\_stuff\_a03r.tif)

16. Convert color profile from Adobe RGB 1998 to sRGB IEC61966-2.1 profile. [Edit/Convert to profile] (This uses ACE engine, relative colorimetric, black point compensation and dither.)

17. Revise image size using following steps:

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|--|--|
| 1. Control/alt/i keys = image size box | 4. Recheck the resample image box and change the larger of the two pixel dimensions to 875 px. |
| 2. Uncheck the resample image box      |  |
| 3. Change resolution to 125 px         |  |



18. Save as jpeg using level 6 compression. Remember to remove the lower-case “r” from the file name end!

Please notify me ([jbarlous@uoregon.edu](mailto:jbarlous@uoregon.edu)) when scans are completed.