

Slide Scanning Procedure for Oregon Percent for Art

This procedure describes acquisition and post-production phases of 35mm slide scanning.

Pre-scanning routine.

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

- A slide count noting what number of slides originate from the binder, and what slides originate from a card file. Also provided on the inventory sheet are fields in which to denote dates of scanning for slides and documents, along with 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.

- 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 *image template.xls* into project folder and rename following established conventions.
 - Please note that there are two unique spreadsheets, one for document scans and another for image scans.

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

<p>Award-related image scans encompass all images that relate to a specific artwork or artist. These may be slides of artwork, details of artwork, or pictures showing the building and installation of artwork.</p>

<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 SLIDE SCANS WILL BE SAVED IN “AWARD-RELATED” SUBFOLDERS

Acquisition phase of scanning: (using Nikon SuperCoolScan 5000 ED)

Turn on scanner. Power-on light will blink during warm-up. Solid light means unit is ready to scan.

- Open Nikon scanning software.
- On first scan, check that Nikon is set to 8 bit, 4000 dpi, 2x setting. Enable digital ICE
 - Open tool palette [*view/tool palette*]
 - Set to 8 bit [*pixel data size/scan bit depth*]
 - 4000 dpi [*under resolution*]
 - 2x setting [*open “scanner extras,” choose “multi sample scanning” drop down box, choose mode of “Fine (2x)”*]
 - Enable digital ICE [*Digital ICE4 Advanced/check box “Enable digital ICE”*].
- **Scan all images (black/white and color) as RGB color.**
- Scan color images with “positive” setting.
- Remember to turn unsharp mask setting **on**.

Note: if you have any problems with blurry color images it may be because you scanned the image with the Kodachrome setting rather than the positive setting.

1. Clean slides before scanning with kimwipe/canned air as needed
2. Load single slide vertically into scanner with red dot located face up (if there is a red dot), in the right hand corner of the slide.
3. Capture slide via Photoshop. [*File/import/Nikon*]
4. copy information, if any, from slide and put onto applicable spreadsheet field.
5. Name file as appropriate (see file-naming convention document)
6. Save file as archive tiff.
7. NOTE: Please double-check to make sure file extensions match. Use lower-case “.tif” rather than .TIF
8. If you’re qualified to perform post-production work you may work on a set of scans in need of work while you’re acquiring new scans. Scanning acquisition may take up to five minutes.

Post-Production work for slide scanning project

Note: You may do post-production work AND capture original scan images at the same time if you acquire the original scan using the Nikon (rather than Photoshop) scanning feature. That way you can use Photoshop to edit already-scanned TIFFS, while importing new TIFFS via Nikon capture.

1. Open Photoshop CS2 (if not already opened)
2. Use crop and straighten tools to adjust image
3. Include the entire image. Leave some border around the artwork.
4. Select Marquee tool
5. Use marquee tool to sample a smaller range of tones in image area if image area contains white space from book, 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
For color images, do not make global changes to RGB layer. Simply adjust each Red-Green-Blue color channel individually.

You may need to make mid-tone adjustments to green layer, adding magenta by subtracting green. You will note that most slides have a green or cyan cast to them from the glass layer. You may correct for these casts by adjusting respective color channels.

9. Once you've made adjustments, disable layer mask and apply selection/adjustment to complete layer.
10. Flatten image.
11. Sharpen image.
 - 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*]
12. Save Image as revised tiff. **Remember to add a lower-case "r" to the file name end.** (Example: 2001_uo-lawrence_stuff_a03r.tif)
13. 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.).
14. Revise image size using following steps:

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	

15. Save as jpeg using level 6 compression. **Remember to remove the lower-case "r" from the file name end!**

When you have finished with all three formats (ARCH, REV, jpeg), please notify me (jbarlous@uoregon.edu)