## Digitization Rapid Capture Techniques



- Use of existing structured XML metadata
- Database and software supports web-based applications
- Équipment designed for speed
- Network accessible storage
- Workflow incorporates web preview, quality control and public presentation
- Teamwork
- Generous funding

## EAD XML Provides Structure for Display



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## **Finding Aids Provide Content and Context**

#### Series 7: Artwork, 1860, mid-1800s (Box 11; 4 folders)

This series contains three drawings by Hiram Powers, including a caricature of the artist Miner Kellogg, a caricature of a "Bust of a Florentine done by one of Bartolini's pupils," and a drawing of his servant "Old Annuziati". Also found is a pencil drawing, possibly by Miner K. Kellogg, of his Powers' residence in Ohio, and an ink drawing of the floor plan of the Poggio Imperiale. This series also includes a drawing of "Alext [sic] Drake singing Love and Sausage". The legibility of the signature is unclear, but it may have been drawn by the Cincinnait sculptor, Thomas Dow Jones.

This series has been scanned in its entirety.

- Box Folder
- 11 (hol) 20 Caricature and Portrait Drawings by Hiram Powers, circa mid-1800s
- 11 (hol) 21 Drawing of "First Residence of Hiram Powers in Ohio." circa mid-1800s
- 11 (hol) 22 Floor Plan of Poggio Imperiale, circa mid-1800s
- 11 (hol) 23 Drawing by T. Jones, 1860

#### Series 8: Scrapbooks and Albums, 1847-1876 (Box 14; 3 folders)

This series contains two albums and a scrapbook compiled by members of the Powers family. Included is a scrapbook containing news clippings regarding the American tour and public response to Hiram Powers' sculpture "Greek Slave" and several notices of his death in 1873. Also found is an album presented to Louiss Powers from Her mother that contains autographed poems and quotations from several notable authors, including Robert and Eiizabeth Barrett Browning, Bayard Taylor, Thomas Buchanan Read, William Cullen Bryant, and the Trollope family. Another album found here, possibly belonging to Louisa Powers, contains three pencil drawings by Preston Powers, poetry, and dried flowers collected on travels during 1867.

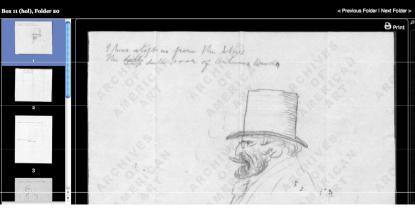
This series has been scanned in its entirety.

 Box
 Folder

 14 (hol)
 1
 Scrapbook. "Notices of Powers' Work." 1847-1849, 1873-1876

## Digital Images Presented At the Folder Level

## Artwork: Caricature and Portrait Drawings by Hiram Powers, circa mid-1800s



## Digital Collection Via Finding Aid Supports a Virtual Reading Room

# Hiram Powers papers, 1819-1953, bulk 1835-1883 Collection Summary More about the Collection A FINDING AID TO THE HIRAM POWERS PAPERS, 1819-1953, BULK 1835-1883, IN THE ARCHIVES OF AMERICAN ART, BY ERIN CORLEY

#### Download PDF Version of this page 📆

Funding for the processing and digitization of this collection was provided by the Terra Foundation for American Art.

## Table of Contents:

Biographical Information Overview of the Collection How to Use the Collection Detailed Description and Container Inventory



### **BIOGRAPHICAL INFORMATION**

American sculptor Hiram Powers (1805-1873) was born in Woodstock, Vermont, and lived and worked briefly in Washington, D.C. and Boston, before settling permanently in Florence, Italy. Powers is known for portrait busts of prominent American politicians and his idealized neo-desistical sculptures, most notably the *Greek Sizue*.

The second youngest of nine children, Powers moved with his family to Cincinnati, Ohio in 1817. When he was 18 he began working in a

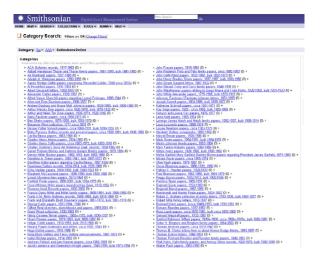
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## 2016 Managing Collections and Collection Information





## 2009- present Digital Asset Management System





## TEAMWORK

- Collectors
- Registrar
- Processing Archivists
- Cataloger
- Oral History and Audio Visual Archivists
- Curators
- Web Manager
- Digital Asset Manager
- Reference Staff
- Digital Imaging Staff

## SYSTEMS

- Archives of American Art Custom CIS
- SIRIS MARC Catalog
- Archivists' Toolkit for EAD
- DAMS Digital Asset Management System
- Aeon Reference System for Managing Patrons and Requests
- Website Content Mgmt System

## AAA CIS Delivers Collection Information to www.aaa.si.edu/collections

# **Oral History Online**





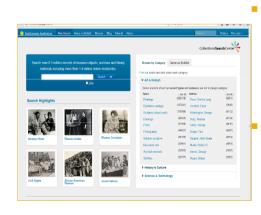
	Bacon, Henry
INTERVIEW TRANSCRIPT	Glachore, Fa
This transcript is in the public domain and may be used without permission. Quotes and encepts must be obed as follows: Oral Netroy	Oltaki, Joan C.
interview with Anni Albers, 1968 July 3, Archiver of American Art, Smithaunien Exatiliation.	Choce, William Monill,
Interview with Anni Albern	Dean Gallery (New York, N.Y.)
Conducted by Sevim Fesci	Canegie Institute. Discount of P
an are manned, some men and a second and a	Hanes, Wredow
	Cassiall, Mary
Preface	Lade, Area Columan Walts
The following and history transcript is the result of a tape recorded interview with Anni Albers on July 5, upth. The interview took place	McCoy Enter
in New Haven, Connections, and was conducted by Sevim Teaci for the Archives of American Art, Smitheonian Institution.	SEE NORE COLLECTIONS >
Intercienc	
SEVEN FERCE SEVEN FERCE	
ANNY ALBERTS: MRSPORTY ALBERTS (ANNY ALBERTS)	
SEVEN FESCE: Mrs. Albers, the first question I would like to ask you is when did your interest in waving start?	
ANYT ALHERS: Well, it wolly started when I first west to the Rashaus at Weimar in 1920. Thad been to an art school and an applied arts	
school is Germany, which I felt were very emsetisfactory. And also I was at that time interested is painting and I felt that the treasendors freedom of the spleter was orarise one and I was looking for some way to find my way a little more consult. But I didn't know how, And	
Breadon at the painter was obsering me and I was booking for some way to find my way's lette more occurrer. But I defin't have how. And when I got to the Brahams I found that every student who entered there had first to as through a preliminary course and then choose one	
when a perior the manners a round that every response was enserved three and merior as presenting outputs into the menore enserved on the workshop. And I was not all intervented in these workshops really. Recause the metal workshop I felt was mainful to the hands. The	
woodworking werkshop was so terrible hard, lifting humber and so en. The wall pointing I evolds't stand. I'd be standing on a ladder and	
ention all doty every day, In the distance I upper we hashcard in the elast specialism, in the stained elast specialism, and I thearist that you	
rather intriguing. The material and the men working and him in the distance there, you see, And I was teld that there want's a chance to	
get into that washadop because there were so very few chances to escente a stained glass window. And there was one man that was already	
there; that was all. So the only thing that was open to me was the weaving workshop. And I thought that was rather skey.	
REVENTERED: Voc server did counting before?	
ATOT ALBERS: No. 10.	
SEVEN FESCE This was before the Busham?	
ATTY ALTERS: No. there yus this searcher workshop. I didn't like the idea at all in the beginning because I thought wearing is size, but	

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## Crowdsourcing, Collaborations, and Crosswalks



## Smithsonian Collection Search Center http://collections.si.edu



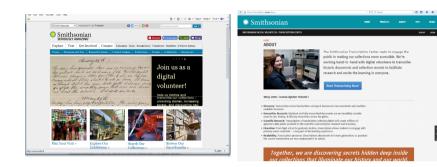
 9.3 million catalog records relating to areas for <u>Art & Design</u>, <u>History & Culture</u>, and <u>Science & Technology</u>

Over 1.3 million images, videos, audio files, podcasts, blog posts and electronic journals.

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# Crowdsourcing Transcription http://transcription.si.edu

## Expanding Access The Smithsonian Online Virtual Archive (SOVA) and



flectionstest.sLedu/sova/result?unitida "AAUmacbgall"			▼℃ ☆ 日 非 希 々	
earch Request 🧟 Most Vis	ited 🚰 Collections Online			
Smithsonian Online Virtual Archives Search SOVA		Search SOVA		
A Finding	Aid to the Macb	th Gallery Records, 1838-1968 American Art	8, bulk 1892 to 1953, in the Archives of	
Search Results 0	verview Contents		Print PDF Show EA	
Summary	Summary			
Scope and Content Note				
Arrangement	Unit ID:	AAA.macbgall		
Historical Note	Creator	Macbeth Gallery		
Administration	Dates:	bulk 1892-1953		
List of Exhibitions		1838-1968		
Using the Collection	Language:	English		
Related Material	Size	132.2 Linear feet		
Find Similar Resources	Repository.	Archives of American Art		
Repository Contact				
	correspondence files, t records document all a American pictures" thr	ancial and inventory records, printed material, scrapbooks, pects of the gallery's activities, charting William Macbeth's	ations from its inception in 1852 to its closing in 1953. Through extensive reference and research material, and photographs of artists and works of an initial intention to lease his store. You the permanent solihibition and sale of worked to American art. The collection measures 132.2 linear feet and dates I	
	Scope and Cor	Scope and Content Note		
	aspects of the gallery's over sixty years of suc	The Machalo Galaxy records pende almost complete exempte all the galaxy's spectrum. The mit is expertise in the spectra of the galaxy's spectrum of the galaxy's spectra of the galaxy's spectrum of		
	development of reputat correspondence house	ns, the rise of museums and art societies, change and resi	a sepects of American art history: the creation and sale of works of art, the stance to change in the art market, and the evolution of taste. Ninety-five feet American painters and soculptors, including older artists and younger , continue, offers gallicolo, and write.	
			mate in which the gallery operated. They include information ranging from the	

Digital Public Library of America (DPLA) (http://dp.la) EAC – Encoded Archival Context and SNAC – Social Networks in Archival Context







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## American Art Collaborative -**Publishing Linked Open Data**

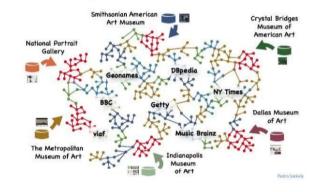


The Collaborative believes that LOD offers rich potential to locrease the understanding of and by expanding access to uturnal holding, by despensing research connections for scholar are and curators, and by creating public interfaces for students, teachers, and museum via itors. AdC members are committed to learn together about LOD, to identify best practices for publishing museum data as LOD, and to explore applications that will help scholars, educators, and the public, AAC intends to share best practices, guidelines, and lessons earned with the broader museum community, building a network of museum practition-ers to contribute quality information about works of art in their collections to the Linked

Transite to a planning grant from the Andrew W. Melion Foundation, a national leadership grant from the Institute of Nussum and Ultarya Services, and a scond grant from the An-drew W. Melion Foundation, AKC is now engaged in an implementation phase to convert the Amarchina to Handlang of partners muserums for 100 Melans mark the complex 21 month-period are described in the road map AKC created under the Melion planning grant. The

# **Making Connections Using Linked Open Data Sets**

# Linked Open Data



"Anytime, Anywhere, Archives"



## **Contact Information**

 Technical Documentation http://www.aaa.si.edu/collections/documentation

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