University of Michigan Library

Image Quality Review Manual

Overview of Image Quality Review

Personnel:

- 1 Special Projects Librarian – oversees the operation – approximately 10 hours/month
- 1 QR Coordinator – 40 hours/week - approximately 20 hours/week overseeing operation and 20 hours/week doing quality review
- 1-2 Students – 15-20 hours/week doing quality review in shifts of no more than 4 hours at a time
- Programmer time – fixing bugs, revisions to database, requests for special reporting needs – as needed (infrequent)

Image File Types:

University of Michigan is receiving:

- G4 TIFF (text-only pages) – binarized and interpolated to 600 ppi. Typical file size: approximately 50 KB
- JPEG2000* (non-text pages and covers) – 300 ppi
  Typical file size: 200-500 KB

(See Appendix A for further information on File Types, Resolution and Color Depth)

*We moved from JPEG to JPEG2000 in May of 2007.

Automated Processes:

Digitized volumes are "pulled" from the Google server on an ongoing basis. Scripts create the various files and download them to our local servers. Additional scripts perform several automated quality checks, including image validation using JHOVE, which checks that the files are well-formed and validates the compression scheme and file format. The image files are then moved to storage, and another script pulls sample sets of 20 consecutive pages (randomly chosen) from each volume and deposits them to a shared network drive. This script also creates a .csv file for each volume with a list of the 20 files. We use these sample sets for our "manual" quality review.

Manual Processes:

Under the current process, the QR coordinator selects an appropriate number of volumes to upload each day (based on how many we estimate can be reviewed for that day). She then uses a script that combines the individual .csv files for each of volumes into one large one, which is then uploaded to the QR database. The database generates a "worksheet" for each volume that is accessed via a web interface. The web interface also includes some other work tracking and reporting mechanisms. (See Appendix B)

We currently have two workstations set up for the Quality Review Coordinator and Quality Review Technicians. Each workstation has one computer connected to two monitors. One monitor is used to view and record errors in the QR database. The page images are viewed on the other monitor using the ACDSee (currently using version 8), a software program we use to view and navigate through the images.

Error Types:

We are using most of the same terminology Google is using for their own in-house quality review (blurred, cleaning, warp, crop, obscured, colorization), but we've added two additional error types related to TIFF thresholding (thick, broken). For each error type, we distinguish between critical and non-critical errors. An error is considered critical when information is lost or illegible; an error is considered non-critical when there is a problem with the image but no information is lost. An example of a non-critical error would be a page where text is difficult to read but still legible, or there may be a foreign object present but it does not obscure any information content on the page.

We consider our Error Type Definitions to relatively stable at this point, but we still review them periodically to make sure they are accurate, up-to-date and easily understood.

Reporting:

We send reports to Google with the results of our quality review on a monthly basis. The reports include the % of each error type that was found among all the sampled files, as well as the percentage of all volumes received that month that the QR personnel were able to review. Please note that our goal is not to review samples from every volume, only to review a statistically significant percentage of what we receive in a given month. We also include graphs with the percentages of each error type we've seen over time in order to identify and monitor trends. (See Appendix C)

Other Errors:

We also monitor page errors that are beyond the scope of the Page Error Types ("oddballs") and therefore do not fall under any of the categories we are tracking via the QR database. These are either errors we have not seen in the past that may be triggered by some change in Google's processing, or they may be errors we first saw in earlier months that are still showing up, and we want to keep Google informed so they can continue to work on the problem until it is satisfactorily resolved.

To track these types of errors we create a new folder each month where technicians can store the images in question. Each folder includes a form where technicians can describe the errors. Once a month the images and error descriptions are reviewed by the coordinator (and supervisor) and images with any new or significant recurring errors are compiled and sent on to Google along with descriptions.

Trends:

Overall the quality of scanning has improved continually over time, with error rates for most error types continuing to decrease to a point where they are no longer of significant concern. However we do continue to monitor in order to ensure that when any changes are implemented on Google's end (e.g., processing) we will be able to spot adverse effects on the quality of the images.

Training:

(See Appendices D and E)

Detailed Procedures for Image Quality Review

Getting Started:

You will need to access the following:

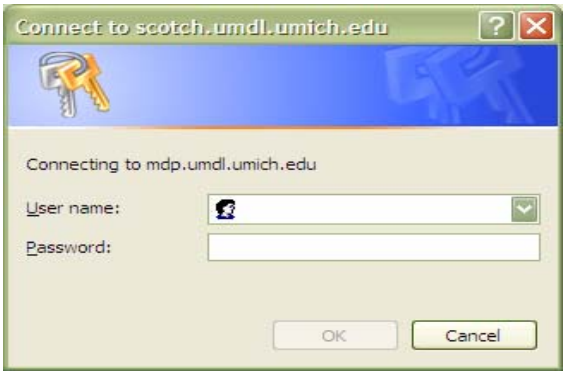
- **QR server** – provides access to sets of sample images from each volume received
- **QR database** – web interface for input of quality review data
- **ACDSee** – Software for viewing and navigating through the image files

Step 1: Connect to QR server- This has to be done each time you log in to the computer.

1. Go to: My Computer

2. Select server: qr on 'mdp.umdl.umich.edu (mdp.umdl.umich.edu)

3. Login with unique name and your quality review database specific password[1]- this is not your Kerberos password[2]!

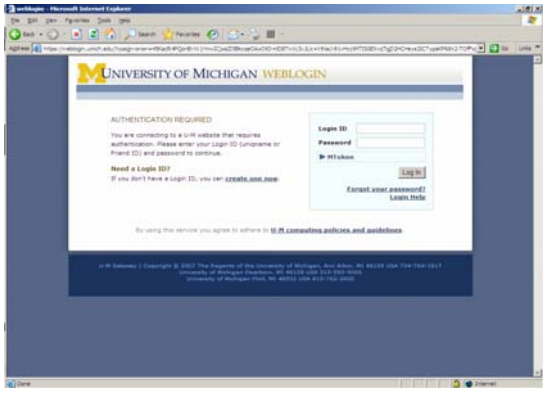


[1] Your Quality Review Database password is assigned to you at hire and allows for access to the QR server in My Computer under: qr on 'mdp.umdl.umich.edu)' (X:)
[2] Your Kerberos password allows you to log onto the University of Michigan's Kerberos realm, such as email and Wolverine Access

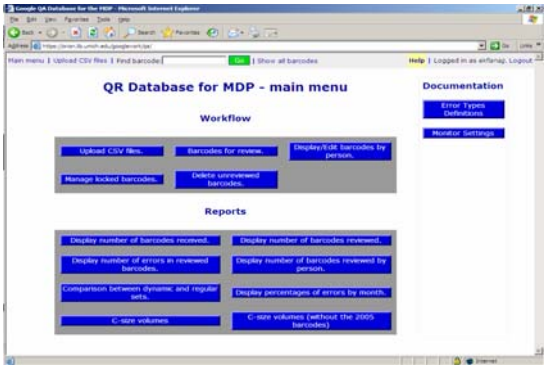
Step 2: Open QA database

1. Go to **https://orion.lib.umich.edu/googlework/qa/**

2. Login using Kerberos id and password



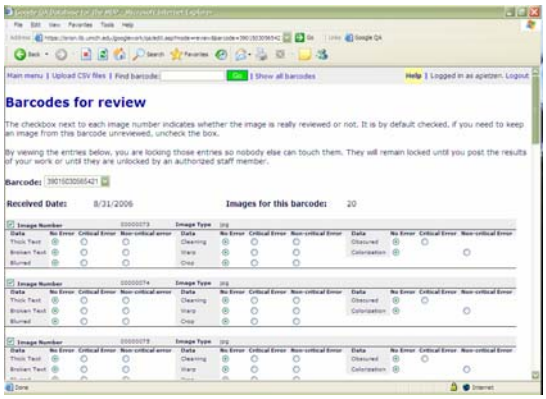
The main page of the database will appear, as seen below.



3. Click on "Barcodes for Review"

4. You will see a worksheet for a particular volume as identified by the barcode number. (e.g. 39015000566466) There are fields listing error types for each sample image (e.g. 00000203) for that volume

Worksheet will look similar to this:



Step 3: Open ACDSee

1. Double-Click on the ACDSee icon on your desktop. Hint: be patient, ACDSee can be slow and move at its own pace!

2. In the folders navigate to the My Computer folder and open it.

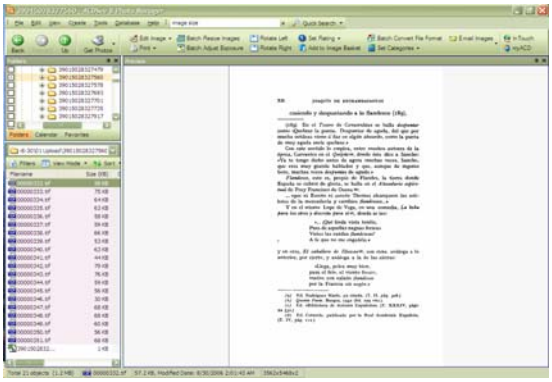
3. Double click on the qr directory on the server: qr on 'mdp.umdl.umich.edu (mdp.umdl.umich.edu)' (X:), which will already have been mapped to the X drive.

4. Open the folder containing the most recently uploaded image files (the QR coordinator sends an email to the group each time a new folder is uploaded to the database). For example: 2007-06-25

5. In the dated folder, open the upload folder you will be working from. For example: 01 upload. Once volume is open, it should contain:

- A sample of 20 images (.tif and .jp2 files) from the scanned volume
- a .xls file (which can be ignored)

6. Open the first image. This is a sample view of what the screen will look like once a volume is opened.



7. Review each of the 20 pages and mark any error types encountered (see "Page Error Types Defined" document) for each image in the worksheet.

8. Click on "**Submit changes**" button at the bottom of the page in the QA database.

   *Note: If you need to stop but you are not finished reviewing all the pages in a volume, uncheck the image files you haven't reviewed, and click on "**Submit changes**."

9. The database will automatically take you to a new worksheet for the next barcode to be reviewed.

10. In ACDSee the next barcode should be located in the same upload folder you were already working from. Most likely the barcode will be the next one listed or among the next several. If you have a problem finding a barcode, please see Appendix C: Finding a "lost barcode" in ACDSee.

11. If for any reason you ever need to go back to a file you have already reviewed – go to the main menu and click on "Display/Edit barcodes by person" and chose your unique name from the first drop down menu. When that has loaded, choose the date on which you reviewed the barcode. **This is not the date of the folder the barcode was in when you reviewed it.** Locate the barcode and edit.

12. When you are finished be sure to **Logout**!

QR Helpful Hints:

Be Patient! Especially as you are loading the system- it will work, you just have to be patient!

Be sure to take breaks so your eyes don't get too tired!

Use the navigation buttons on the website to navigate when using the database – avoid using the "back" button

If the page numbers in the database don't match with ACDSee- refresh the database page and see if that solves the problem. If the image numbers still don't match, make sure you are working on the right barcode in ACDSee. If you have done all of these things and the image numbers still do not correspond between the database and ACDSee, please inform the QR Coordinator.

Questions to ask yourself as you review pages:

Is the entire page readable or does it contain text that is thick, broken or blurry?

Are all characters legible or have they been cleaned away?

Is there anything obscuring the page?

Are any of the edges cropped off?

Is the page curved or warped?

Is there color when the page is only text (or line drawing)?

Reporting Other Errors:

For errors that don't fall under any of the standard page error types, follow the procedure outlined below.

Step 1:

In ACDSee, right click on the barcode with the problem image(s)

Copy the barcode (do not cut it)

Step 2:

Open My Computer on the Desktop

Click on the QR directory

Open folder 'Oddball Images'

Paste barcode into the folder

Step 3:

Open word doc: "Description of Oddball Images"

Type in the folder and barcode number, description of the problem, image number(s), and initials. See example report below.

Oddball Error Report

Please type the complete barcode along with the folder and its date before describing the error. In your description of the error include the image # where it occurred. Please remember to SAVE when you are done.

Barcode	Folder	Image #	Description	Initials
X:\2007-04-11\01 Uploaded\39015006105509	4/11	68	Black box	ekc
X:\2007-04-11\01 Uploaded\39015006369949	4/11	66	Black box	ekc
X:\2007-03-14\02 upload\39015006952504	3/14	167,168	Jpgs are distorted and unclear	mr
X:\2007-04-27\01 upload\39015001098246	4/27	13,14,15,17,18 20,22	Pink/green Running through pic	dm
X:\2007-03-14\02 upload\39015017078992	4/21	85	Tif that should be jpg	mr

Remember to SAVE and close the word doc when you are done.

Monitor Settings:

In order to maintain a consistent viewing environment for quality review all monitors should be set as follows:

1) Screen Resolution should be set at 1024 x 768

Go to: Start Menu
> Settings
>Control Panel
>Display
>Settings
> Screen Resolution
Slide screen resolution setting to 1024 x 768
>Color Quality
Choose Highest (32 bit)
Click "OK" to save settings

2) Monitor Calibration

To ensure the monitor is calibrated correctly so that it displays the correct range of grey-tones, go to this website and follow directions in the first paragraph.

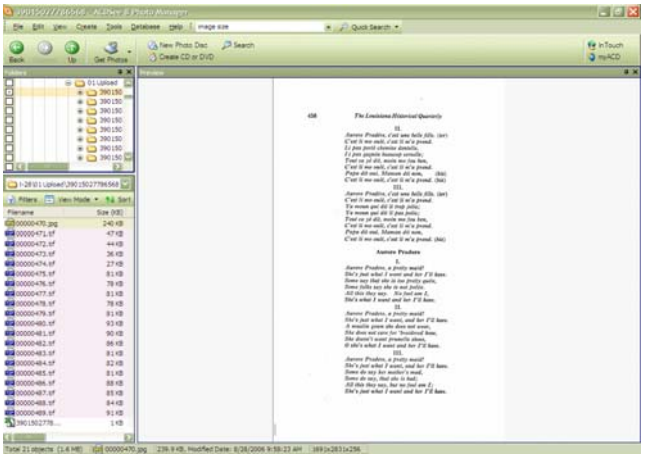
http://epaperpress.com/monitorcal/index.html

ACDSee settings:

Open ACDSee

1) Navigate to: My computer/mdp.umdl.umich.edu/
2) Select folder to work from: 2006-04-22 (or some other date)
3) Select volume: 39015000566466 (individual barcode)
   Once open, volume to review should contain:
   a) A sample of 20 images (tiffs and jp2s)
   b) ACDSee should look something like image below.
   c) Review images by using arrow keys to navigate through set of tiffs an jp2s

Always view images at 30%. Use zoom to magnify to 100% as needed.



Finding a "Lost" Barcode in ACDSee:

1. In ACDSee, click on the blue tool bar that says "folders" (this will get you the right tools at the top of your screen).

2. On the largest grey toolbar at the top of your screen, you should have a tool that says "Search" with a magnifying glass in front of it. Click on it.

3. The search tool should have replaced your "folders" menu. Type the number of the barcode into the search field.

4. **BEFORE** you tell it to "Start" your search, click the horizontal arrow to the right of the search field. For some reason, "images only" is by default selected. **DE-SELECT** "images only."

5. Start your search by clicking "Start". You can now use the buttons under the "Start" button to go back and forth from your "folders" menu and your "search" tool.

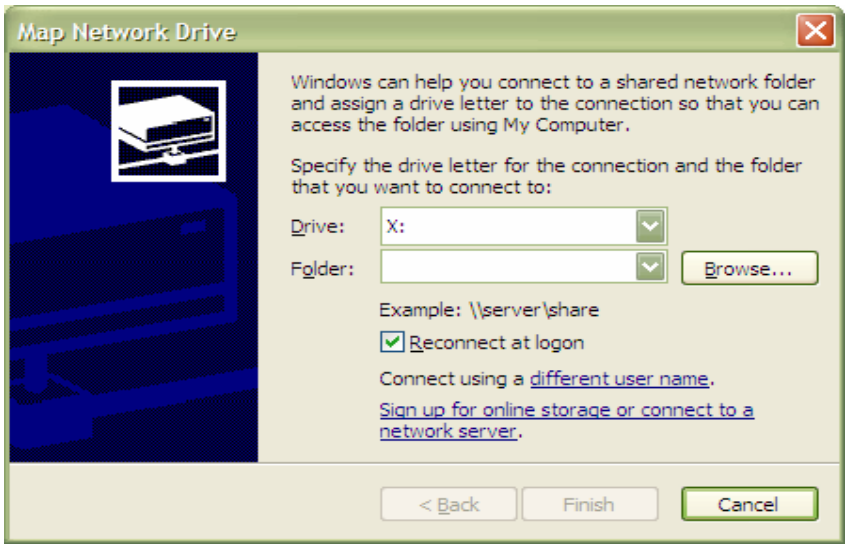
Mapping/Remapping Network Drive:

You should only have to do this the first time you try to connect to the qr server. After the drives are mapped on your computer, you should be able to connect to the server by typing your username and password. (see "connect to the qr server" instructions below)

1) Go to: My Computer

2) Choose: Tools > Map Networked drive

3) You should see a box similar to this:



a. In the Drive box, select drive to be mapped. (X:)

b. In the Folder box, type: \\mdp.umdl.umich.edu\qr

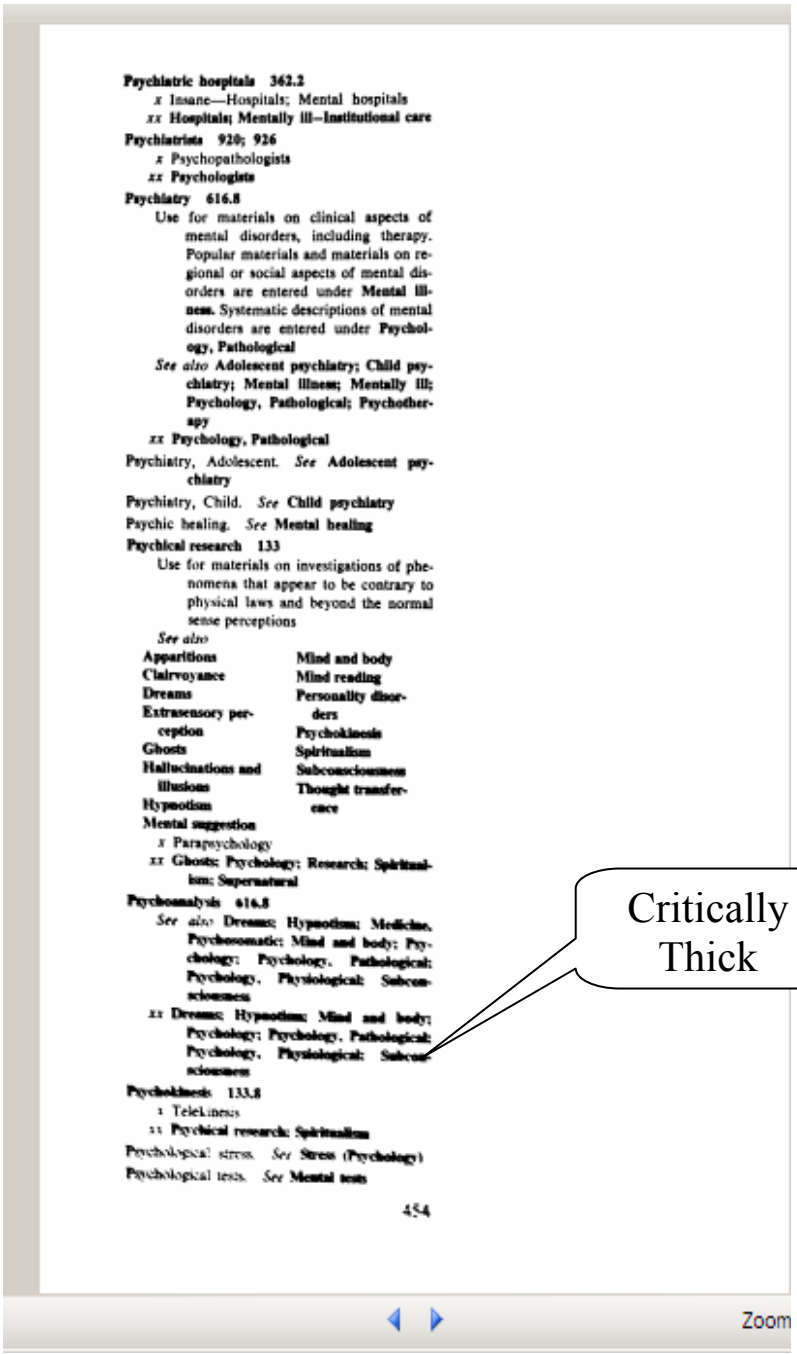
c. Check the box marked 'Reconnect at logon'

d. Click on 'Finish'

Page Error Type Definitions and Examples

Characteristic	**Critical:** *Page content is incomprehensible due to conditions not inherent in the physical book*	**Non-Critical:** *Page content is comprehensible though certain adverse conditions do exist*
Thick	Some letters are heavy, thick or dark compared to the rest of the text, resulting in an inability to distinguish individual letters and words	Some letters are heavy, thick or dark compared to the rest of the text, but letters and words are legible and there is no loss of information
Broken	Letters are substantially broken, resulting in unreadable text	Some letters are broken, but the text is readable
Blurred	Text is blurry and unreadable, image content cannot be distinguished	Text and/or image is slightly blurred, not "crisp", but all information is still legible
Cleaning	Portions of the text or image are erased from page, resulting in loss of information content	There are missing portions of the page, but there is no resulting loss of information. Or physical objects not associated with the text are visible, but do not result in a loss of information
Warp	Page is noticeably curved with portion of text/image either missing or illegible	Page is noticeably curved, but text is still readable and there is no resulting loss of information
Crop	Over-cropping has cut off a portion of an image or has caused enough text loss that information is missing or unreadable	Text/image edges have been cut off, but there is no resulting loss of information or image includes area beyond margin of the page e.g. scanning cradle is visible (under cropping)
Obscured	Text or images are covered in some way, but not erased and there is a loss of information	N/A**when part of a page is obscured but there is no loss of information, this is classified as a cleaning error*
Colorization	N/A	Black and white text, captured as color

Critically Thick:



Psychiatric hospitals 362.2
x Insane—Hospitals; Mental hospitals
xx **Hospitals; Mentally ill—Institutional care**
Psychiatrists 920; 926
x Psychopathologists
xx **Psychologists**
Psychiatry 616.8
Use for materials on clinical aspects of mental disorders, including therapy. Popular materials and materials on regional or social aspects of mental disorders are entered under **Mental illness.** Systematic descriptions of mental disorders are entered under **Psychology, Pathological**
See also **Adolescent psychiatry; Child psychiatry; Mental illness; Mentally ill; Psychology, Pathological; Psychotherapy**
xx **Psychology, Pathological**
Psychiatry, Adolescent. *See* **Adolescent psychiatry**
Psychiatry, Child. *See* **Child psychiatry**
Psychic healing. *See* **Mental healing**
Psychical research 133
Use for materials on investigations of phenomena that appear to be contrary to physical laws and beyond the normal sense perceptions
See also
Apparitions
Clairvoyance
Dreams
Extrasensory perception
Ghosts
Hallucinations and illusions
Hypnotism
Mental suggestion
Mind and body
Mind reading
Personality disorders
Psychokinesis
Spiritualism
Subconsciousness
Thought transference
x Parapsychology
xx **Ghosts; Psychology; Research; Spiritualism; Supernatural**
Psychoanalysis 616.8
See also **Dreams; Hypnotism; Medicine, Psychosomatic; Mind and body; Psychology; Psychology, Pathological; Psychology, Physiological; Subconsciousness**
xx **Dreams; Hypnotism; Mind and body; Psychology; Psychology, Pathological; Psychology, Physiological; Subconsciousness**
Psychokinesis 133.8
x Telekinesis
xx **Psychical research; Spiritualism**
Psychological stress. *See* **Stress (Psychology)**
Psychological tests. *See* **Mental tests**
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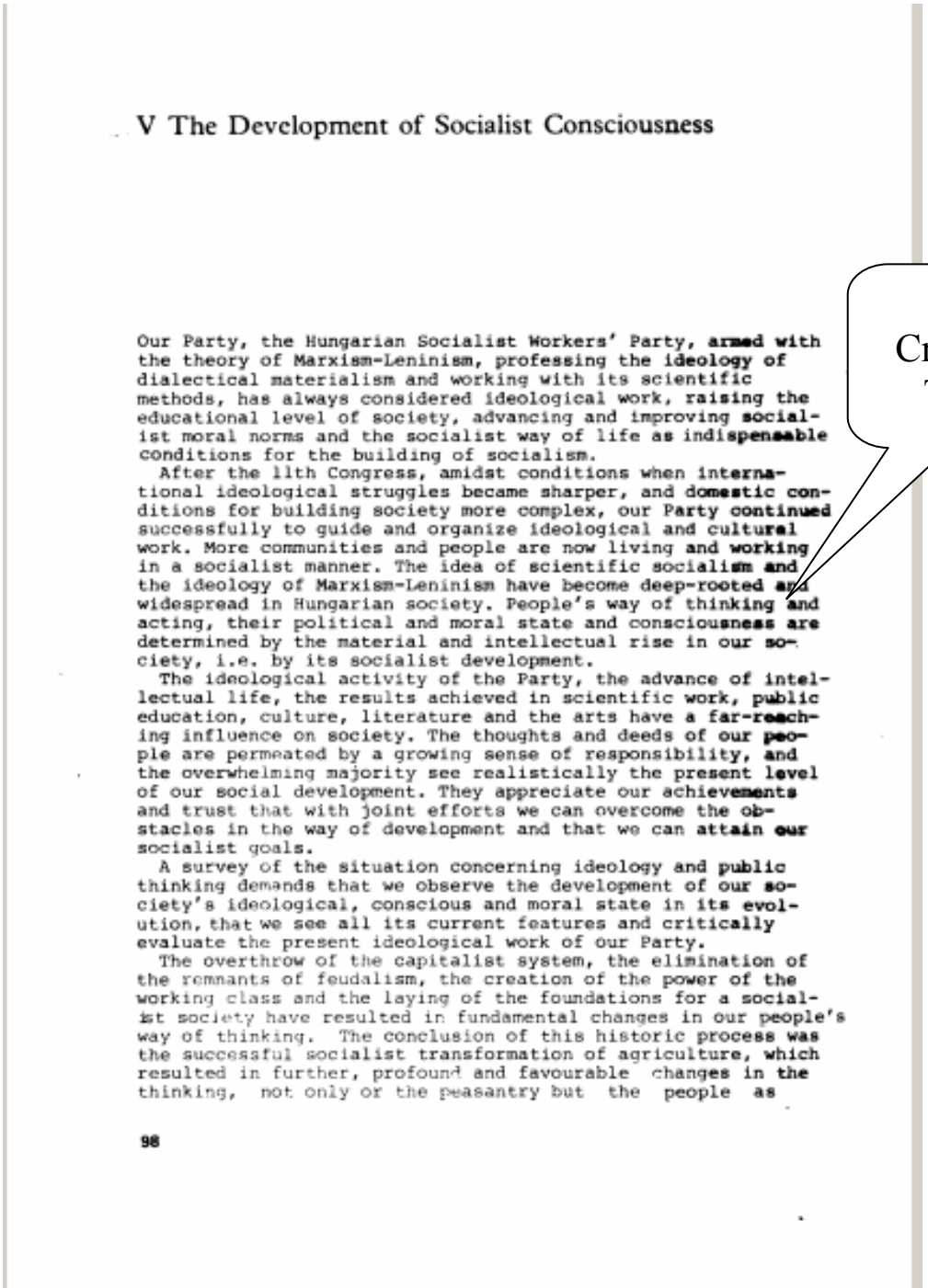
Critically Thick

Zoom

Non-Critically Thick:



V The Development of Socialist Consciousness

Our Party, the Hungarian Socialist Workers' Party, armed with the theory of Marxism-Leninism, professing the ideology of dialectical materialism and working with its scientific methods, has always considered ideological work, raising the educational level of society, advancing and improving socialist moral norms and the socialist way of life as indispensable conditions for the building of socialism.

After the 11th Congress, amidst conditions when international ideological struggles became sharper, and domestic conditions for building society more complex, our Party continued successfully to guide and organize ideological and cultural work. More communities and people are now living and working in a socialist manner. The idea of scientific socialism and the ideology of Marxism-Leninism have become deep-rooted and widespread in Hungarian society. People's way of thinking and acting, their political and moral state and consciousness are determined by the material and intellectual rise in our society, i.e. by its socialist development.

The ideological activity of the Party, the advance of intellectual life, the results achieved in scientific work, public education, culture, literature and the arts have a far-reaching influence on society. The thoughts and deeds of our people are permeated by a growing sense of responsibility, and the overwhelming majority see realistically the present level of our social development. They appreciate our achievements and trust that with joint efforts we can overcome the obstacles in the way of development and that we can attain our socialist goals.

A survey of the situation concerning ideology and public thinking demands that we observe the development of our society's ideological, conscious and moral state in its evolution, that we see all its current features and critically evaluate the present ideological work of our Party.

The overthrow of the capitalist system, the elimination of the remnants of feudalism, the creation of the power of the working class and the laying of the foundations for a socialist society have resulted in fundamental changes in our people's way of thinking. The conclusion of this historic process was the successful socialist transformation of agriculture, which resulted in further, profound and favourable changes in the thinking, not only or the peasantry but the people as

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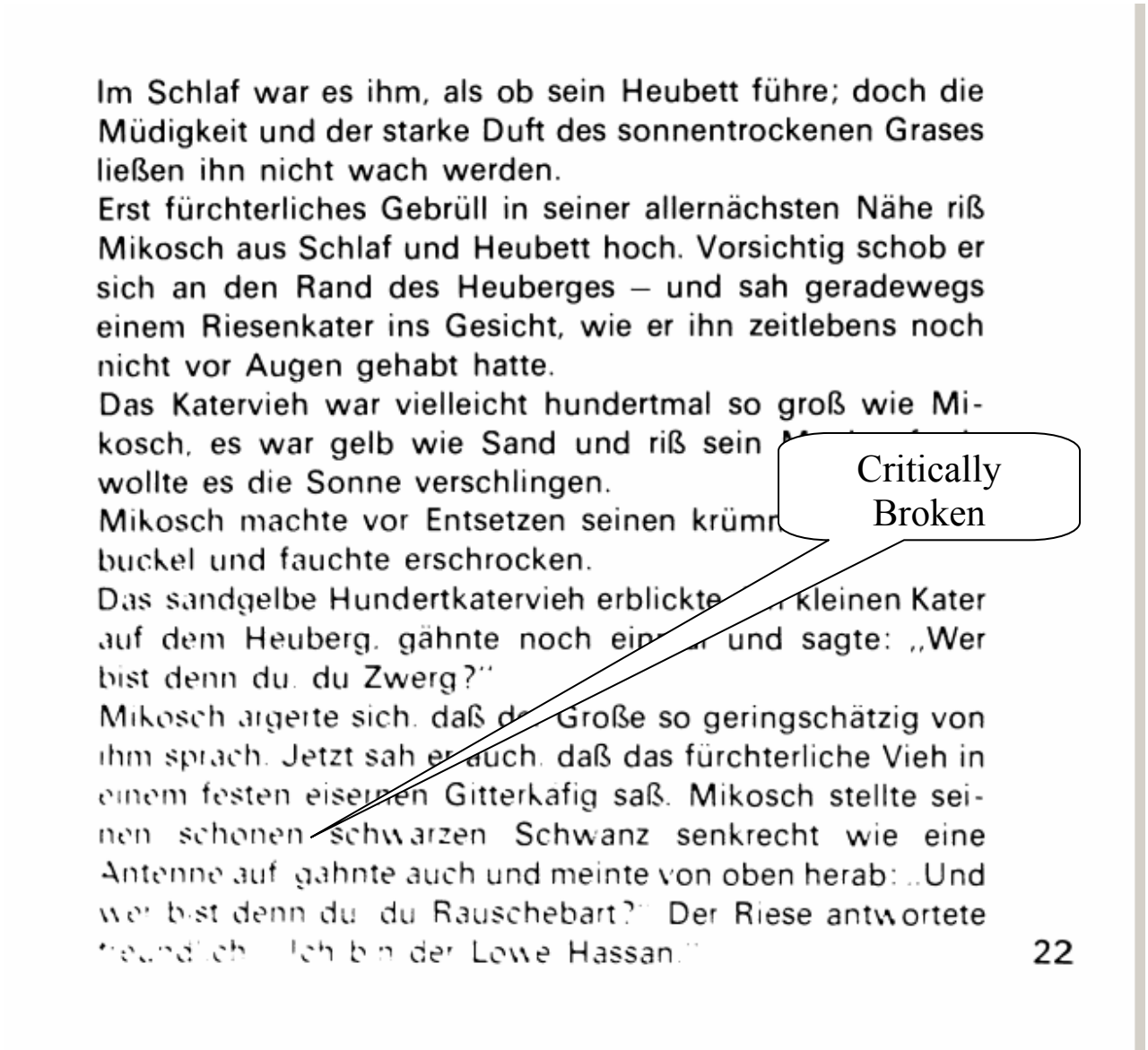
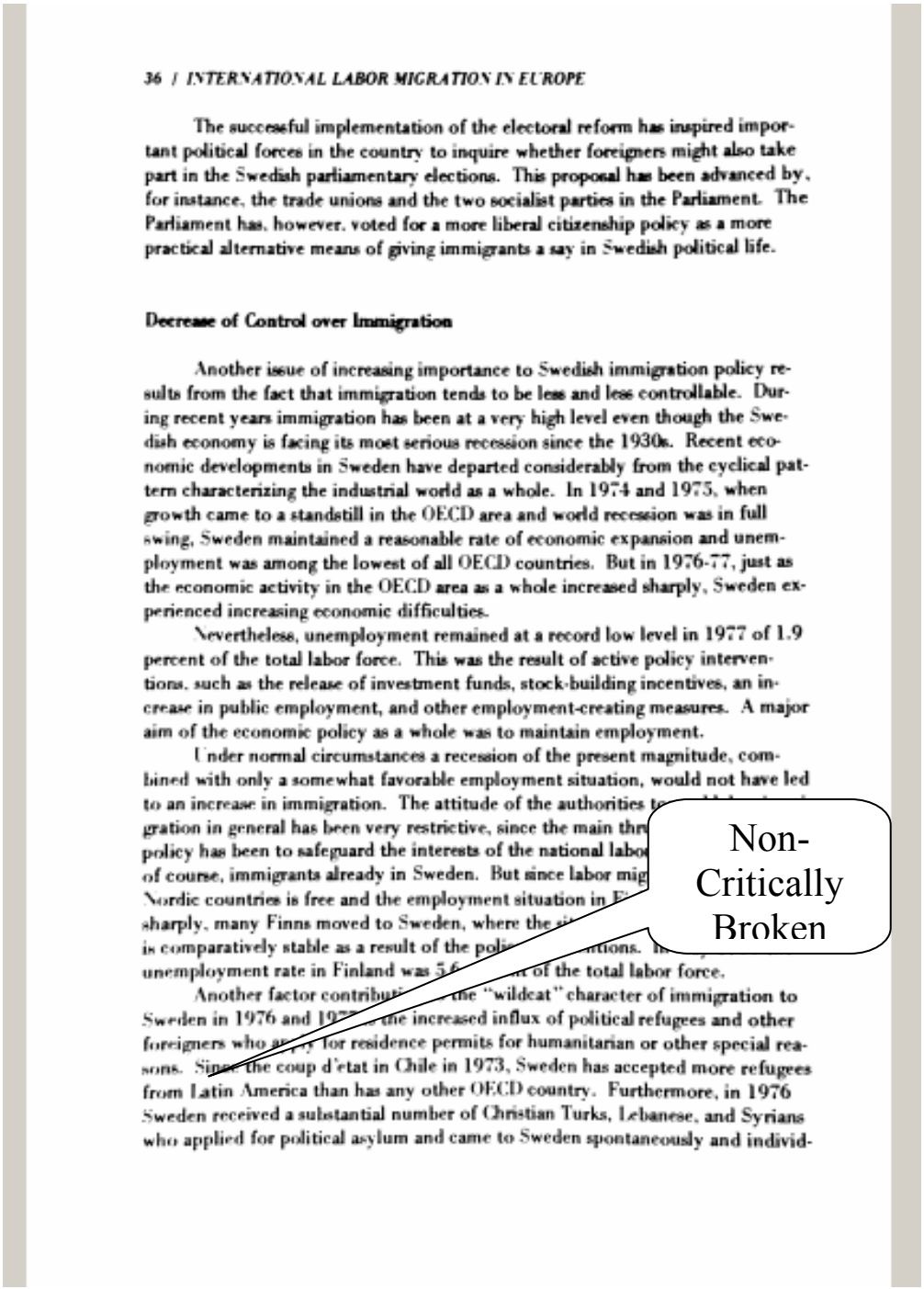
Non-Critically Thick

Critically Broken:


Im Schlaf war es ihm, als ob sein Heubett führe; doch die Müdigkeit und der starke Duft des sonnentrockenen Grases ließen ihn nicht wach werden.
Erst fürchterliches Gebrüll in seiner allernächsten Nähe riß Mikosch aus Schlaf und Heubett hoch. Vorsichtig schob er sich an den Rand des Heuberges – und sah geradewegs einem Riesenkater ins Gesicht, wie er ihn zeitlebens noch nicht vor Augen gehabt hatte.
Das Katervieh war vielleicht hundertmal so groß wie Mikosch, es war gelb wie Sand und riß sein
wollte es die Sonne verschlingen.
Mikosch machte vor Entsetzen seinen krümm
buckel und fauchte erschrocken.
Das sandgelbe Hundertkatervieh erblickte kleinen Kater auf dem Heuberg, gähnte noch ein und sagte: „Wer bist denn du, du Zwerg?"
Mikosch ärgerte sich, daß d Große so geringschätzig von ihm sprach. Jetzt sah er auch, daß das fürchterliche Vieh in einem festen eisernen Gitterkafig saß. Mikosch stellte seinen schönen schwarzen Schwanz senkrecht wie eine Antenne auf, gähnte auch und meinte von oben herab: „Und wer bist denn du, du Rauschebart?" Der Riese antwortete freundlich: „Ich bin der Löwe Hassan."
22

Critically Broken

Non-Critically Broken:



The successful implementation of the electoral reform has inspired important political forces in the country to inquire whether foreigners might also take part in the Swedish parliamentary elections. This proposal has been advanced by, for instance, the trade unions and the two socialist parties in the Parliament. The Parliament has, however, voted for a more liberal citizenship policy as a more practical alternative means of giving immigrants a say in Swedish political life.

Decrease of Control over Immigration

Another issue of increasing importance to Swedish immigration policy results from the fact that immigration tends to be less and less controllable. During recent years immigration has been at a very high level even though the Swedish economy is facing its most serious recession since the 1930s. Recent economic developments in Sweden have departed considerably from the cyclical pattern characterizing the industrial world as a whole. In 1974 and 1975, when growth came to a standstill in the OECD area and world recession was in full swing, Sweden maintained a reasonable rate of economic expansion and unemployment was among the lowest of all OECD countries. But in 1976-77, just as the economic activity in the OECD area as a whole increased sharply, Sweden experienced increasing economic difficulties.

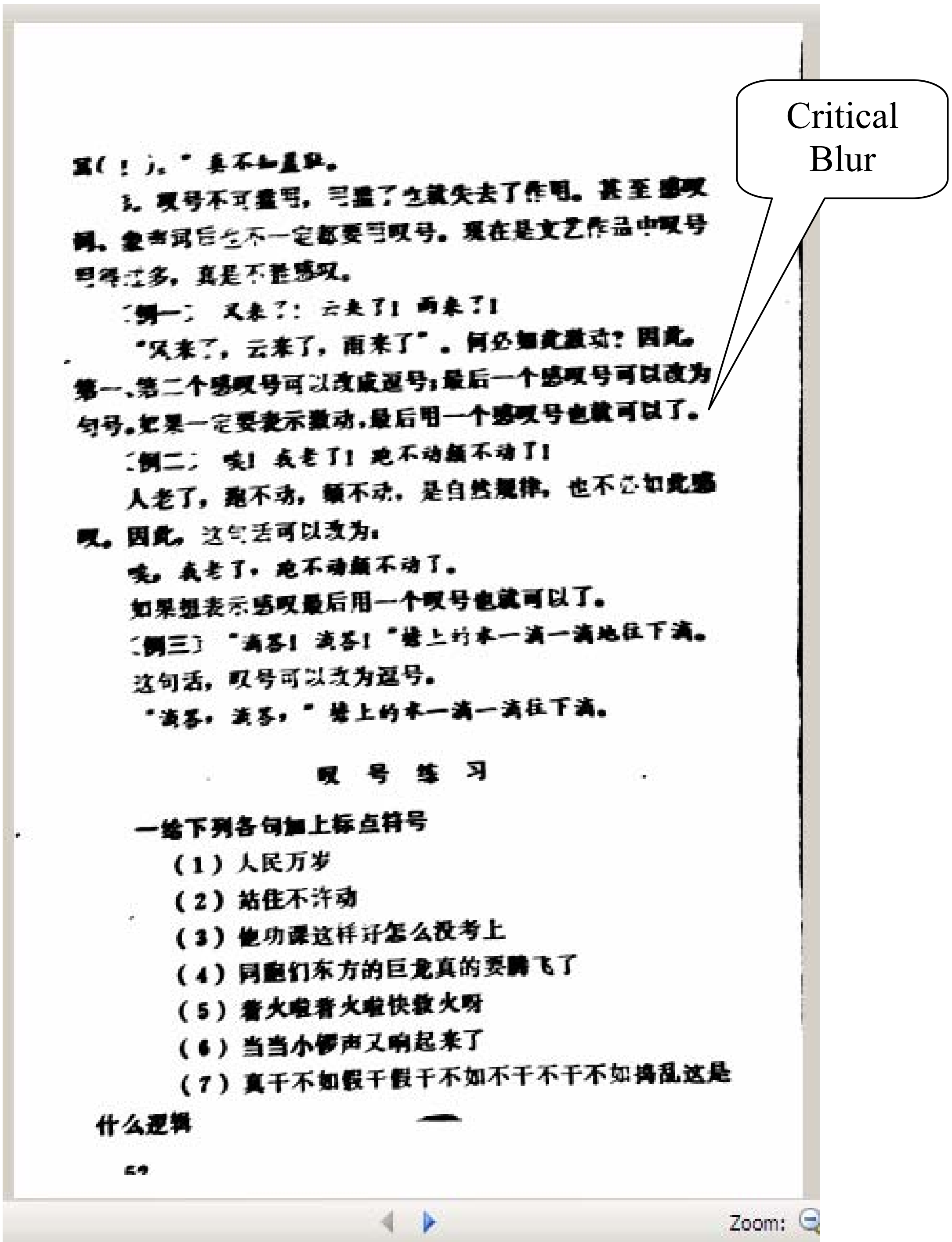
Nevertheless, unemployment remained at a record low level in 1977 of 1.9 percent of the total labor force. This was the result of active policy interventions, such as the release of investment funds, stock-building incentives, an increase in public employment, and other employment-creating measures. A major aim of the economic policy as a whole was to maintain employment.

Under normal circumstances a recession of the present magnitude, combined with only a somewhat favorable employment situation, would not have led to an increase in immigration. The attitude of the authorities t... gration in general has been very restrictive, since the main thr... policy has been to safeguard the interests of the national labo... of course, immigrants already in Sweden. But since labor mig... Nordic countries is free and the employment situation in F... sharply, many Finns moved to Sweden, where the s... is comparatively stable as a result of the poli... ntions. ... unemployment rate in Finland was 5.6 ... of the total labor force.

Another factor contribut... the "wildcat" character of immigration to Sweden in 1976 and 197... the increased influx of political refugees and other foreigners who ap... for residence permits for humanitarian or other special reasons. Since the coup d'etat in Chile in 1973, Sweden has accepted more refugees from Latin America than has any other OECD country. Furthermore, in 1976 Sweden received a substantial number of Christian Turks, Lebanese, and Syrians who applied for political asylum and came to Sweden spontaneously and individ-

Non-Critically Broken

Critical Blur:



…(！)。”真不如置泉。

3. 叹号不可滥用，滥用了它就失去了作用。甚至感叹词、象声词后也不一定都要用叹号。现在是文艺作品中叹号用得过多，真是不堪感叹。

〔例一〕 风来了！云来了！雨来了！

“风来了，云来了，雨来了”。何必如此激动？因此，第一、第二个感叹号可以改成逗号；最后一个感叹号可以改为句号。如果一定要表示激动，最后用一个感叹号也就可以了。

〔例二〕 唉！我老了！跑不动颠不动了！

人老了，跑不动，颠不动，是自然规律，也不必如此感叹。因此，这句话可以改为：

唉，我老了，跑不动颠不动了。

如果想表示感叹最后用一个叹号也就可以了。

〔例三〕 “滴答！滴答！”楼上的水一滴一滴地往下滴。

这句话，叹号可以改为逗号。

“滴答，滴答，”楼上的水一滴一滴往下滴。

叹 号 练 习

一给下列各句加上标点符号

（1）人民万岁

（2）站住不许动

（3）他功课这样好怎么没考上

（4）同胞们东方的巨龙真的要腾飞了

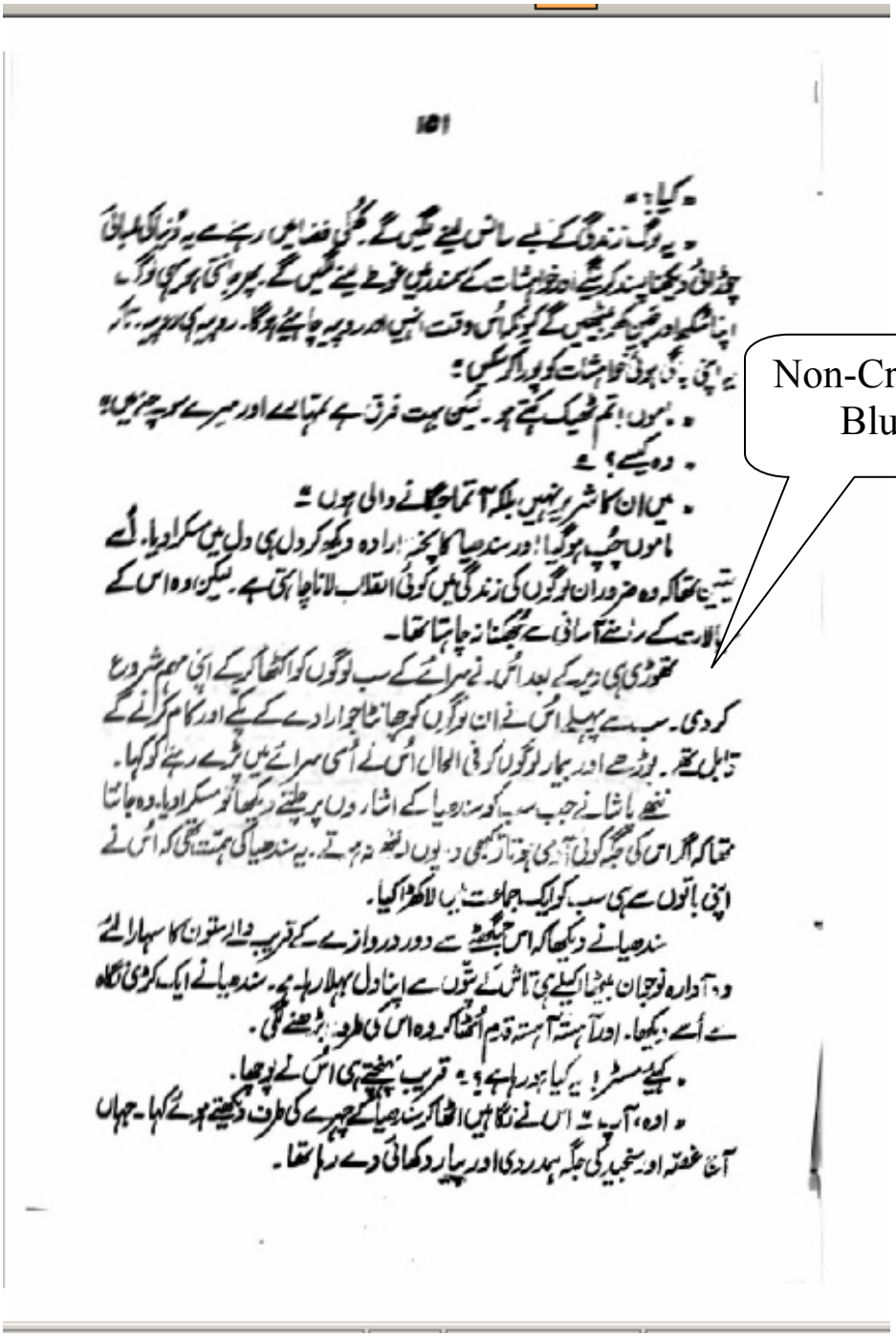
（5）着火啦着火啦快救火呀

（6）当当小锣声又响起来了

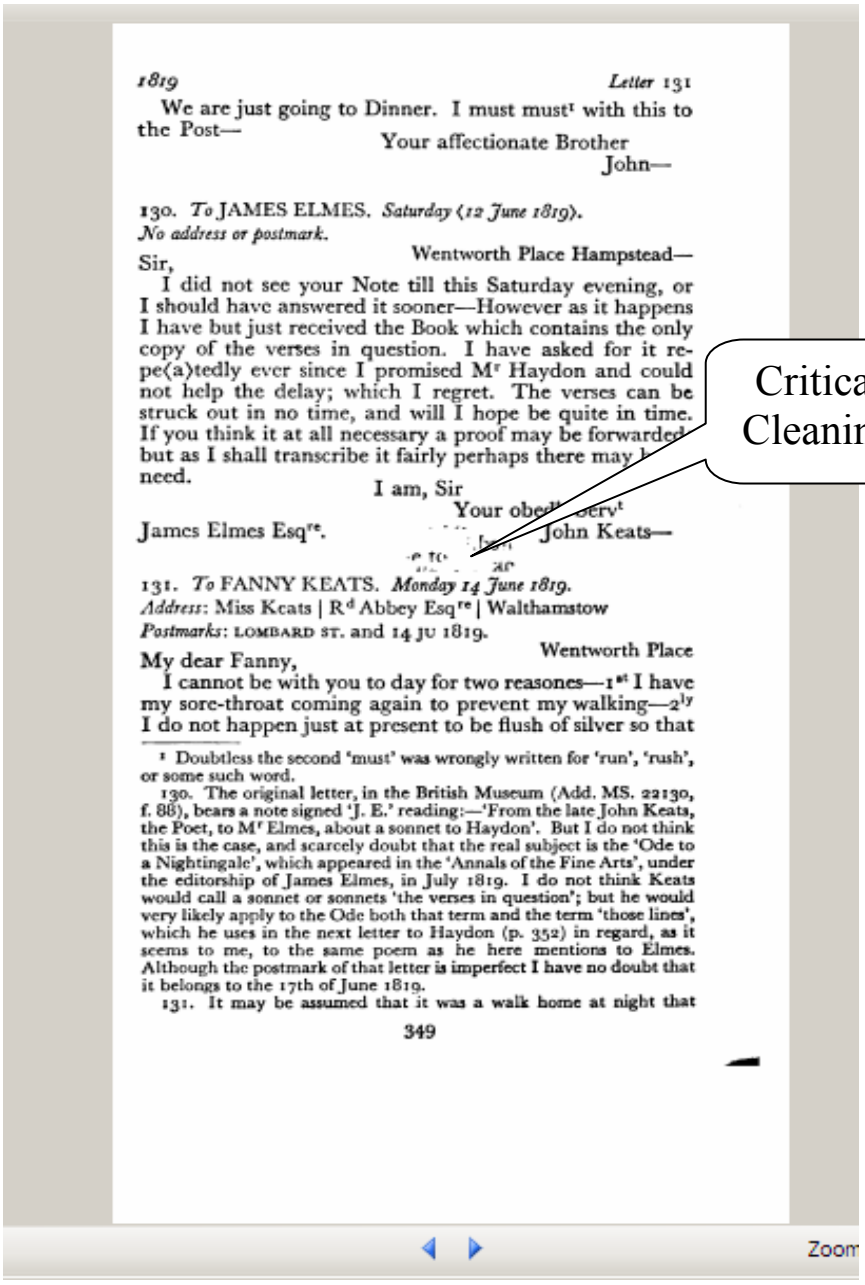
（7）真干不如假干假干不如不干不干不如捣乱这是什么逻辑

Zoom:

Non-Critical Blur:



Critical Cleaning:



1819 *Letter* 131

We are just going to Dinner. I must must[1] with this to the Post—

Your affectionate Brother
John—

130. *To* JAMES ELMES. *Saturday* ⟨*12 June 1819*⟩.
No address or postmark.

Wentworth Place Hampstead—

Sir,

I did not see your Note till this Saturday evening, or I should have answered it sooner—However as it happens I have but just received the Book which contains the only copy of the verses in question. I have asked for it re-pe⟨a⟩tedly ever since I promised Mr Haydon and could not help the delay; which I regret. The verses can be struck out in no time, and will I hope be quite in time. If you think it at all necessary a proof may be forwarded but as I shall transcribe it fairly perhaps there may b need.

I am, Sir
Your obed[t] Serv[t]
John Keats—

James Elmes Esq[re].

131. *To* FANNY KEATS. *Monday 14 June 1819.*
Address: Miss Keats | R[d] Abbey Esq[re] | Walthamstow
Postmarks: LOMBARD ST. and 14 JU 1819.

Wentworth Place

My dear Fanny,

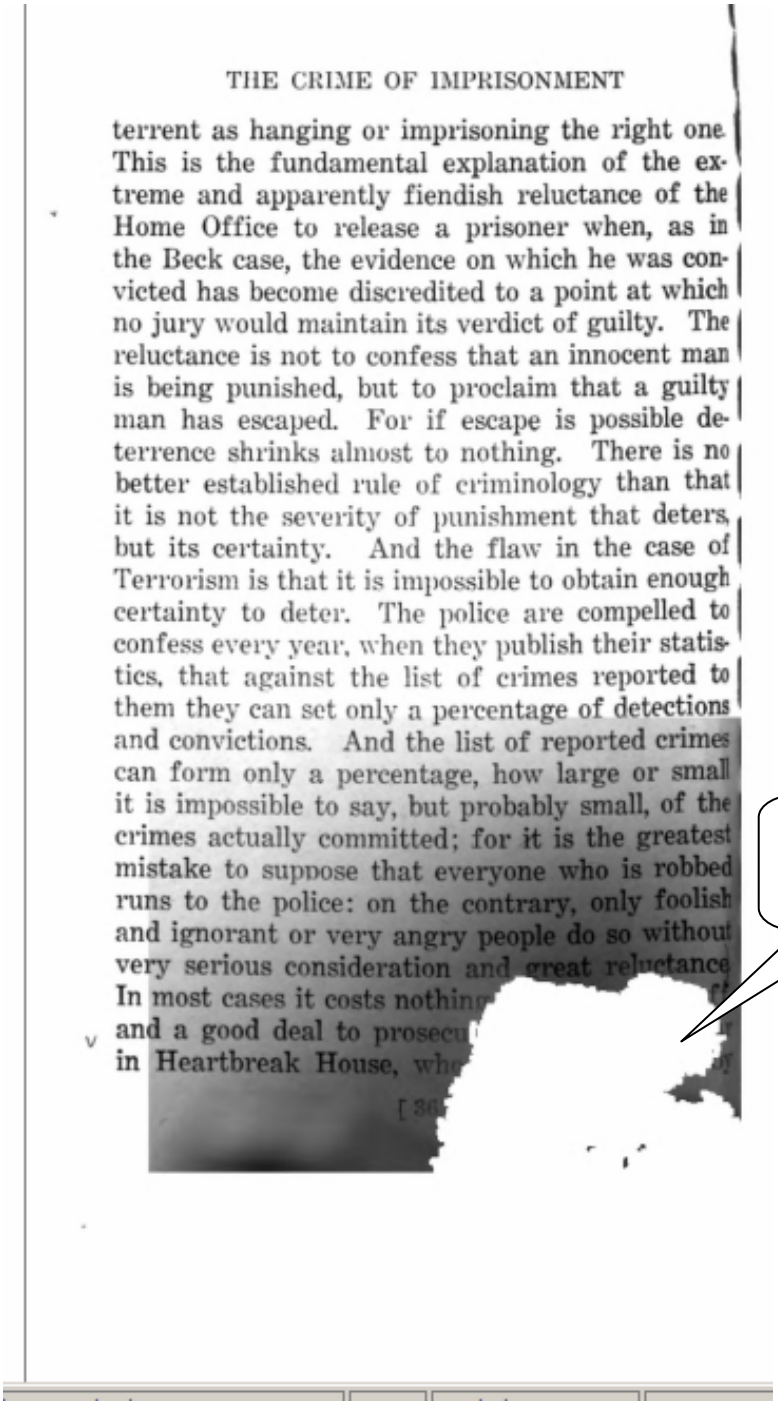
I cannot be with you to day for two reasones—1[st] I have my sore-throat coming again to prevent my walking—2[ly] I do not happen just at present to be flush of silver so that

[1] Doubtless the second 'must' was wrongly written for 'run', 'rush', or some such word.

130. The original letter, in the British Museum (Add. MS. 22130, f. 88), bears a note signed 'J. E.' reading:—'From the late John Keats, the Poet, to Mr Elmes, about a sonnet to Haydon'. But I do not think this is the case, and scarcely doubt that the real subject is the 'Ode to a Nightingale', which appeared in the 'Annals of the Fine Arts', under the editorship of James Elmes, in July 1819. I do not think Keats would call a sonnet or sonnets 'the verses in question'; but he would very likely apply to the Ode both that term and the term 'those lines', which he uses in the next letter to Haydon (p. 352) in regard, as it seems to me, to the same poem as he here mentions to Elmes. Although the postmark of that letter is imperfect I have no doubt that it belongs to the 17th of June 1819.

131. It may be assumed that it was a walk home at night that

Critical Cleaning:



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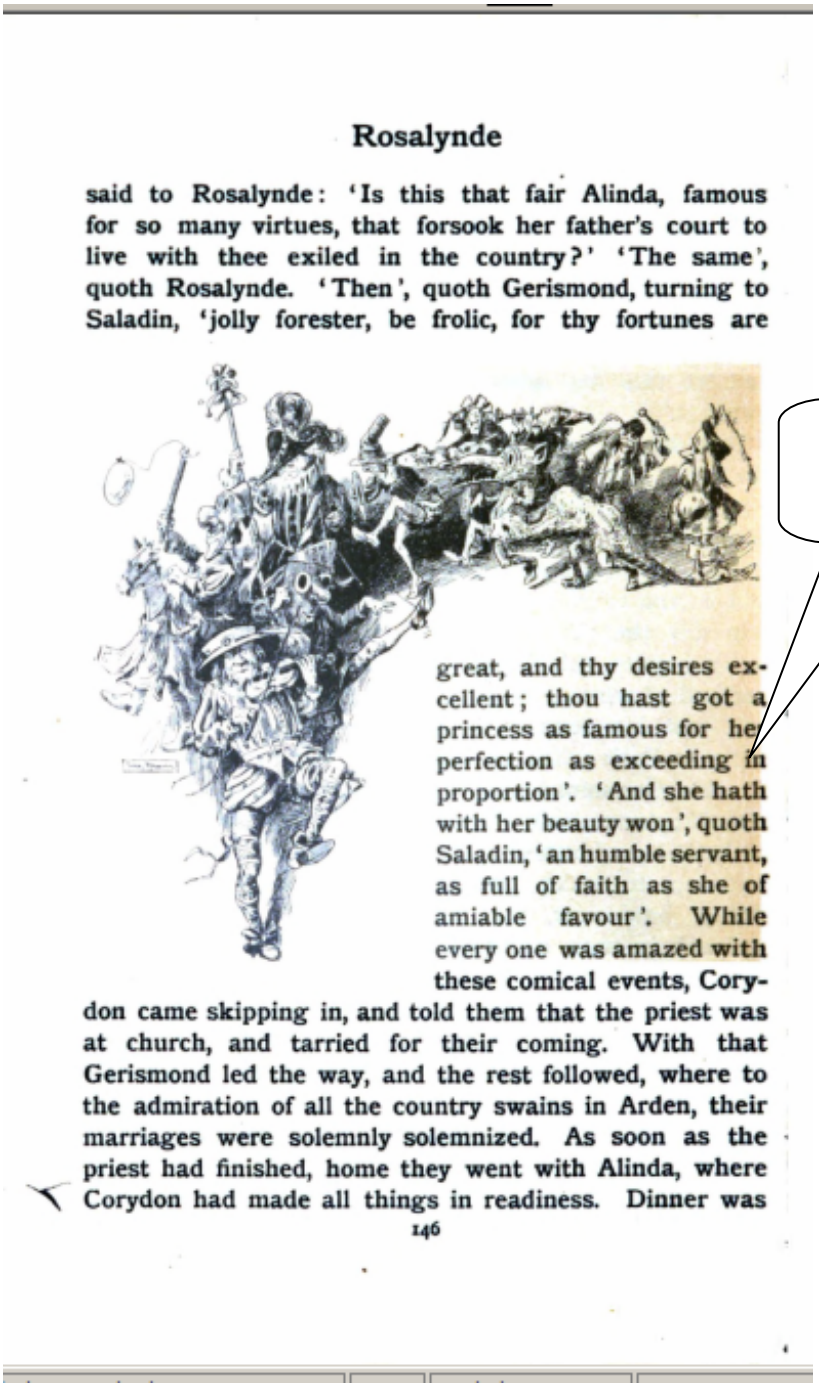
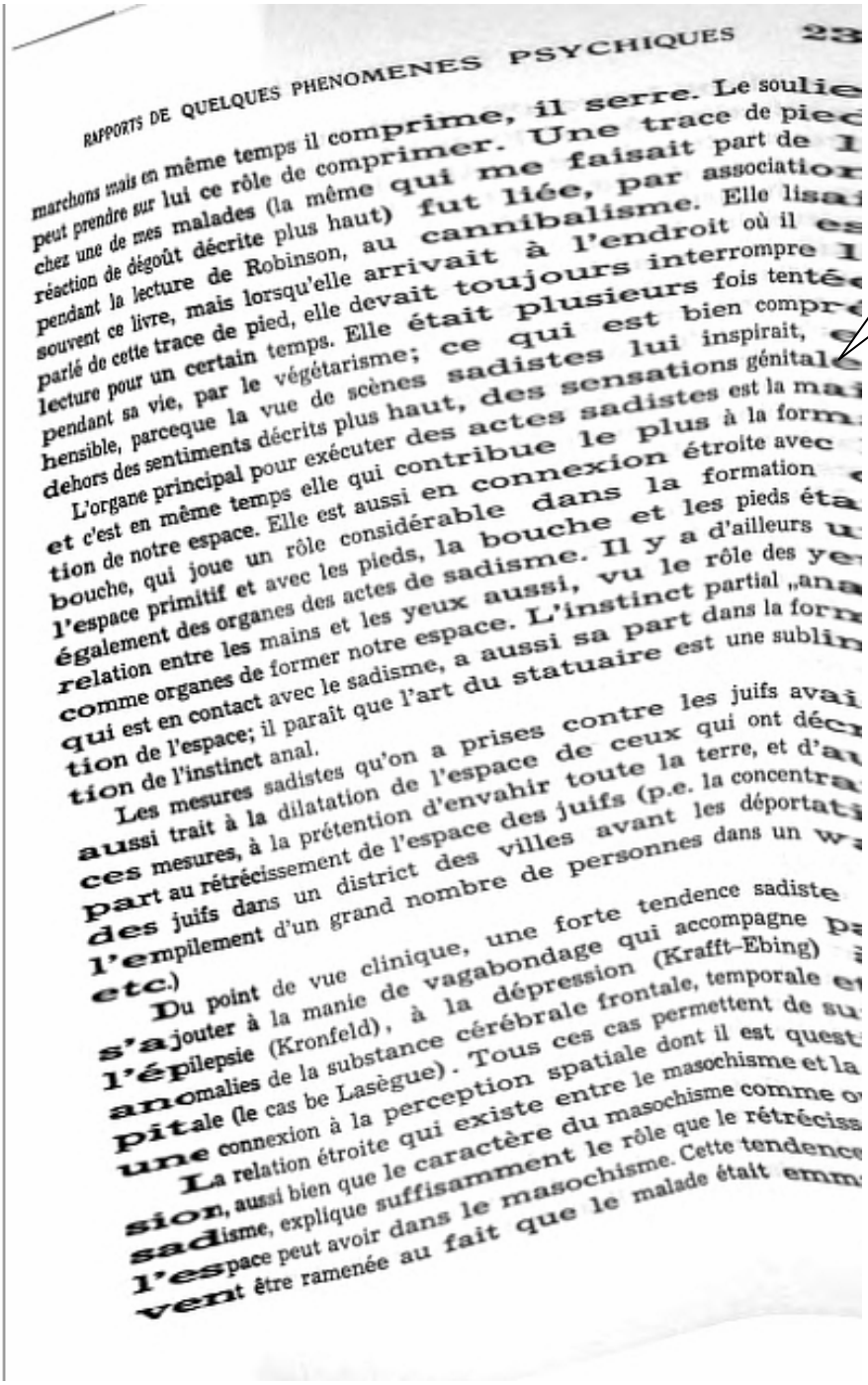
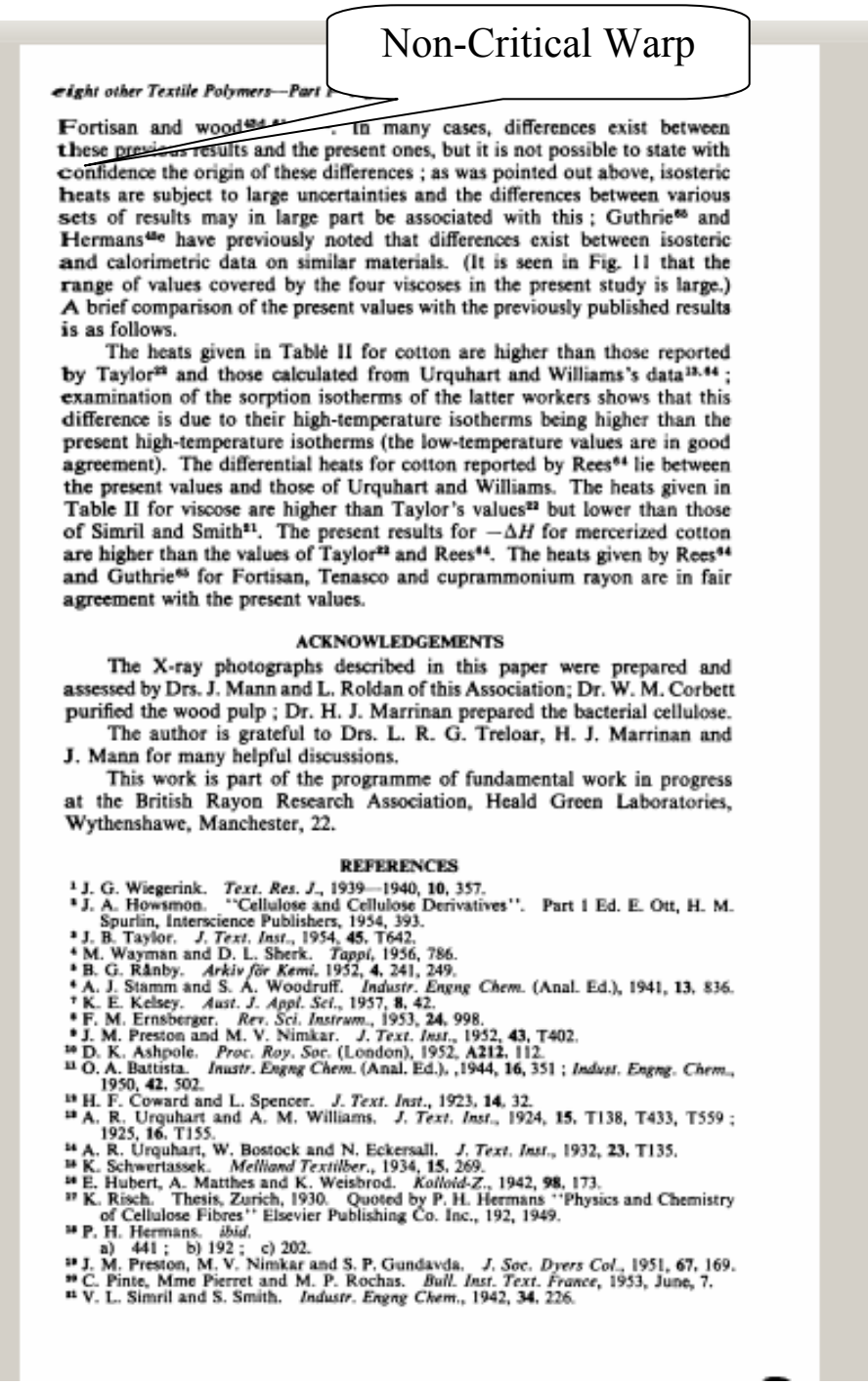


Critical Warp:



Critical Warp

Non-Critical Warp:



eight other Textile Polymers—Part

Fortisan and wood[45d,e] . In many cases, differences exist between these previous results and the present ones, but it is not possible to state with confidence the origin of these differences ; as was pointed out above, isosteric heats are subject to large uncertainties and the differences between various sets of results may in large part be associated with this ; Guthrie[65] and Hermans[45e] have previously noted that differences exist between isosteric and calorimetric data on similar materials. (It is seen in Fig. 11 that the range of values covered by the four viscoses in the present study is large.) A brief comparison of the present values with the previously published results is as follows.

The heats given in Table II for cotton are higher than those reported by Taylor[22] and those calculated from Urquhart and Williams's data[13,14] ; examination of the sorption isotherms of the latter workers shows that this difference is due to their high-temperature isotherms being higher than the present high-temperature isotherms (the low-temperature values are in good agreement). The differential heats for cotton reported by Rees[64] lie between the present values and those of Urquhart and Williams. The heats given in Table II for viscose are higher than Taylor's values[22] but lower than those of Simril and Smith[21]. The present results for $-\Delta H$ for mercerized cotton are higher than the values of Taylor[22] and Rees[64]. The heats given by Rees[64] and Guthrie[65] for Fortisan, Tenasco and cuprammonium rayon are in fair agreement with the present values.

ACKNOWLEDGEMENTS

The X-ray photographs described in this paper were prepared and assessed by Drs. J. Mann and L. Roldan of this Association; Dr. W. M. Corbett purified the wood pulp ; Dr. H. J. Marrinan prepared the bacterial cellulose.

The author is grateful to Drs. L. R. G. Treloar, H. J. Marrinan and J. Mann for many helpful discussions.

This work is part of the programme of fundamental work in progress at the British Rayon Research Association, Heald Green Laboratories, Wythenshawe, Manchester, 22.

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a) 441 ; b) 192 ; c) 202.
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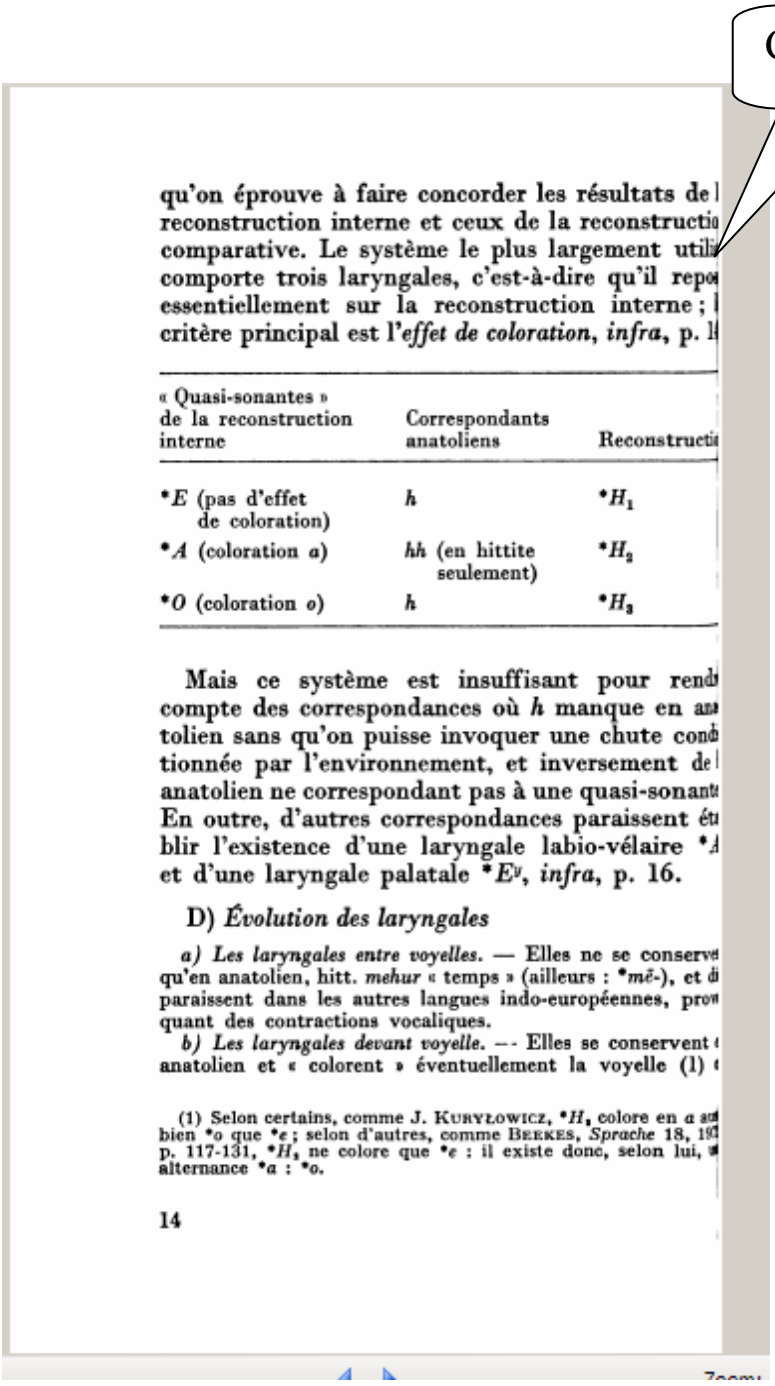
Critical Crop:



qu'on éprouve à faire concorder les résultats de l
reconstruction interne et ceux de la reconstructio
comparative. Le système le plus largement utili
comporte trois laryngales, c'est-à-dire qu'il repos
essentiellement sur la reconstruction interne ; l
critère principal est l'*effet de coloration*, *infra*, p. 1

« Quasi-sonantes » de la reconstruction interne	Correspondants anatoliens	Reconstructi
*E (pas d'effet de coloration)	*h*	*H_1
*A (coloration *a*)	*hh* (en hittite seulement)	*H_2
*O (coloration *o*)	*h*	*H_3

Mais ce système est insuffisant pour rend
compte des correspondances où *h* manque en ana
tolien sans qu'on puisse invoquer une chute cond
tionnée par l'environnement, et inversement de l
anatolien ne correspondant pas à une quasi-sonant
En outre, d'autres correspondances paraissent ét
blir l'existence d'une laryngale labio-vélaire *A
et d'une laryngale palatale *E^y, *infra*, p. 16.

D) *Évolution des laryngales*

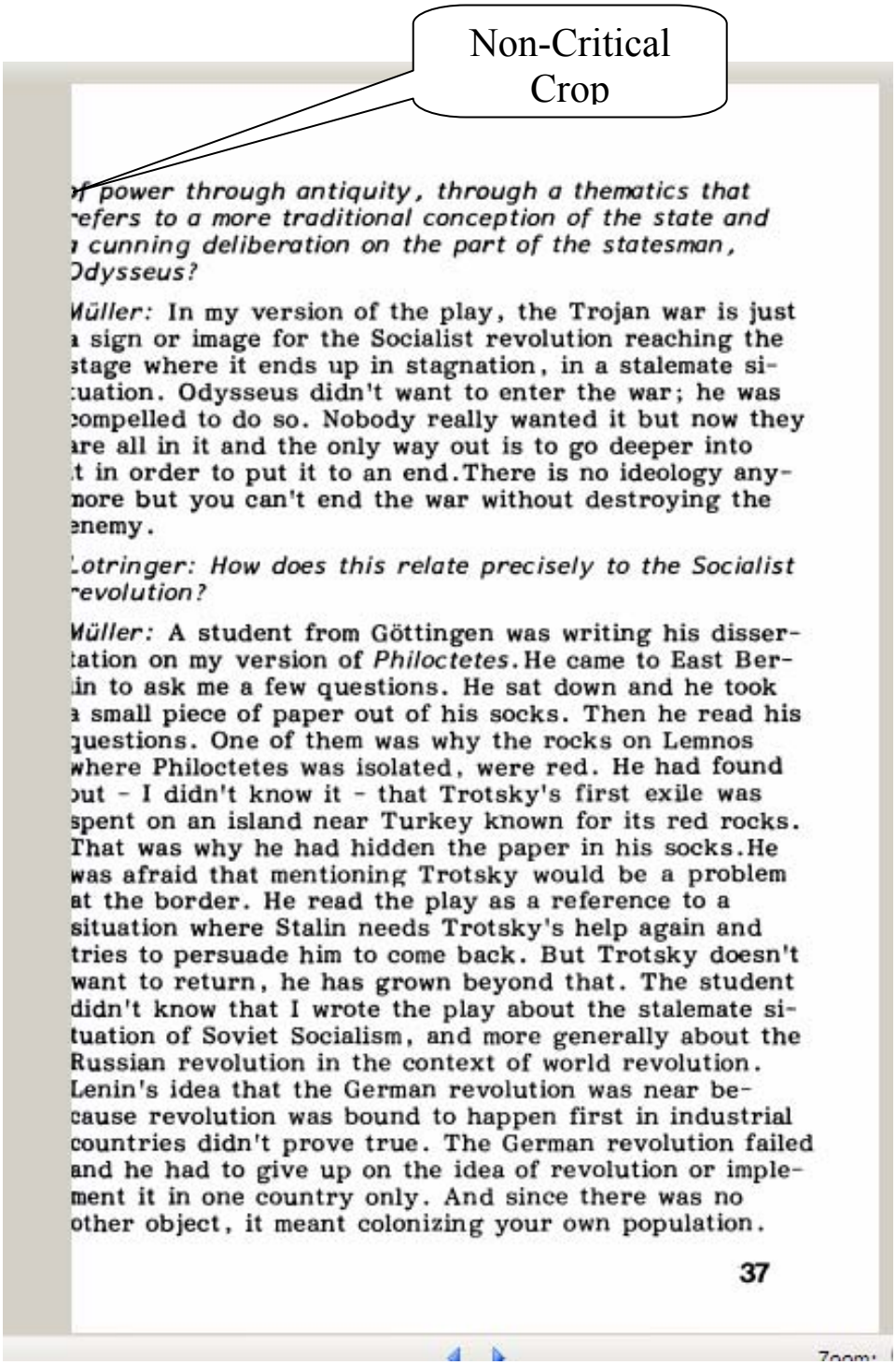
a) Les laryngales entre voyelles. — Elles ne se conserve
qu'en anatolien, hitt. *mehur* « temps » (ailleurs : **mē*-), et di
paraissent dans les autres langues indo-européennes, prou
quant des contractions vocaliques.

b) Les laryngales devant voyelle. — Elles se conservent
anatolien et « colorent » éventuellement la voyelle (1)

(1) Selon certains, comme J. Kuryłowicz, *H_1 colore en *a* aus
bien **o* que **e* ; selon d'autres, comme Beekes, *Sprache* 18, 19
p. 117-131, *H_1 ne colore que **e* : il existe donc, selon lui, u
alternance **a* : **o*.

14

Non-Critical Crop:



of power through antiquity, through a thematics that refers to a more traditional conception of the state and a cunning deliberation on the part of the statesman, Odysseus?

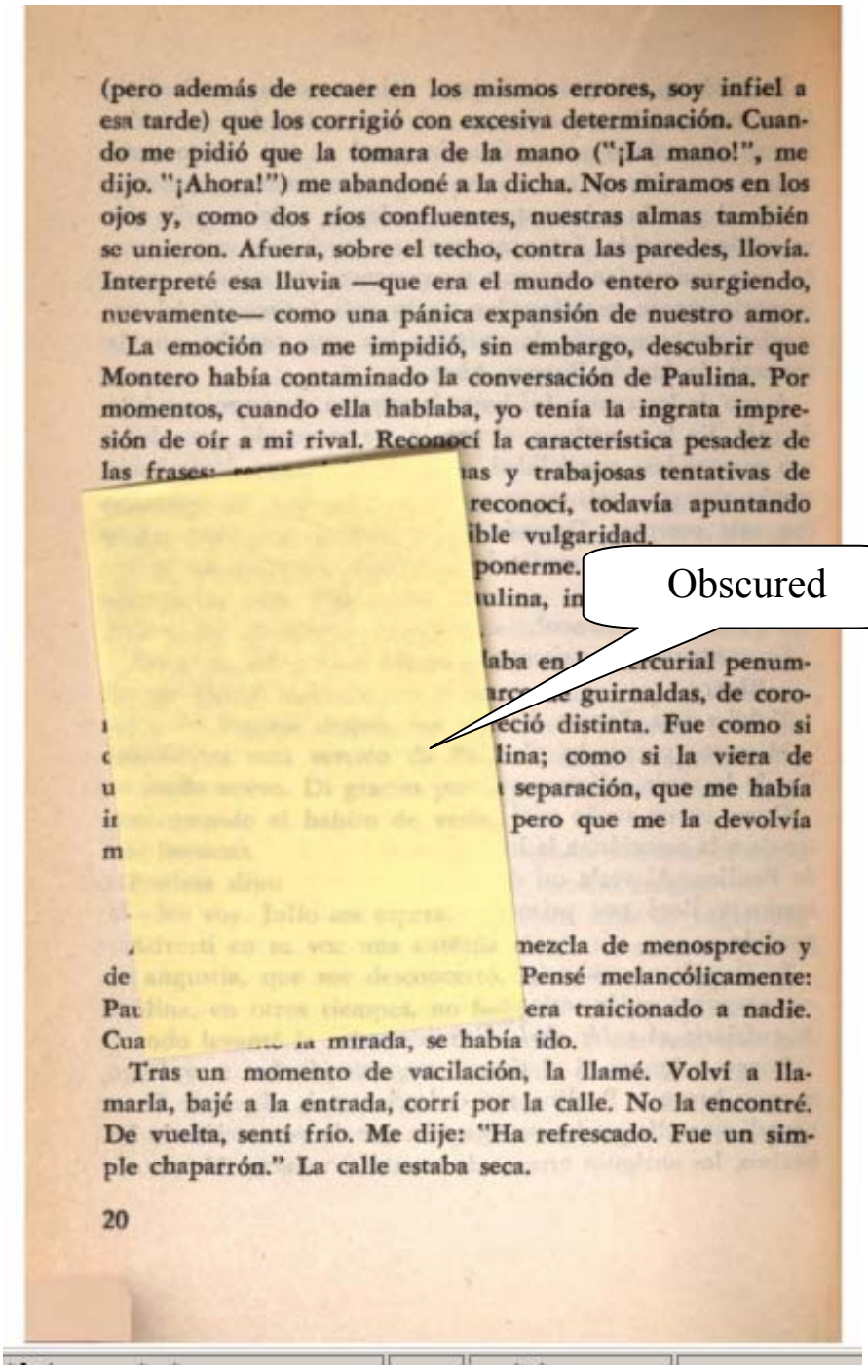
Müller: In my version of the play, the Trojan war is just a sign or image for the Socialist revolution reaching the stage where it ends up in stagnation, in a stalemate situation. Odysseus didn't want to enter the war; he was compelled to do so. Nobody really wanted it but now they are all in it and the only way out is to go deeper into it in order to put it to an end. There is no ideology anymore but you can't end the war without destroying the enemy.

Lotringer: How does this relate precisely to the Socialist revolution?

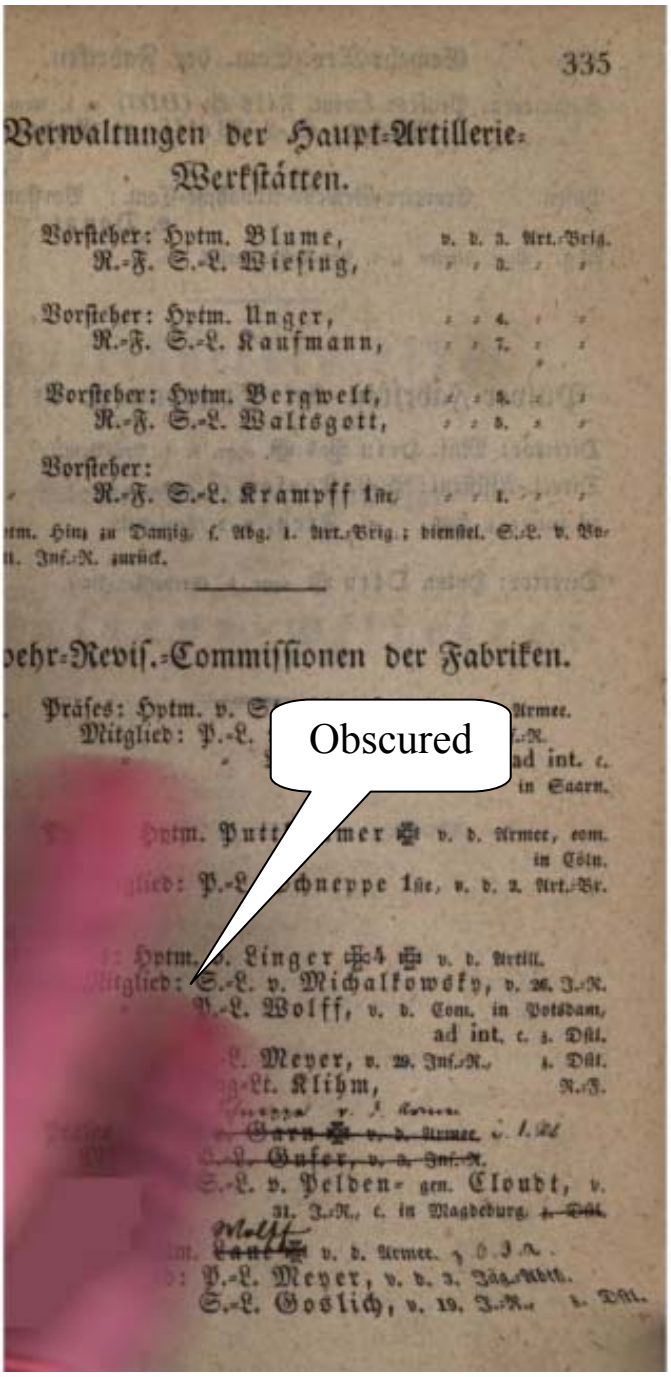
Müller: A student from Göttingen was writing his dissertation on my version of *Philoctetes*. He came to East Berlin to ask me a few questions. He sat down and he took a small piece of paper out of his socks. Then he read his questions. One of them was why the rocks on Lemnos where Philoctetes was isolated, were red. He had found out - I didn't know it - that Trotsky's first exile was spent on an island near Turkey known for its red rocks. That was why he had hidden the paper in his socks. He was afraid that mentioning Trotsky would be a problem at the border. He read the play as a reference to a situation where Stalin needs Trotsky's help again and tries to persuade him to come back. But Trotsky doesn't want to return, he has grown beyond that. The student didn't know that I wrote the play about the stalemate situation of Soviet Socialism, and more generally about the Russian revolution in the context of world revolution. Lenin's idea that the German revolution was near because revolution was bound to happen first in industrial countries didn't prove true. The German revolution failed and he had to give up on the idea of revolution or implement it in one country only. And since there was no other object, it meant colonizing your own population.

37

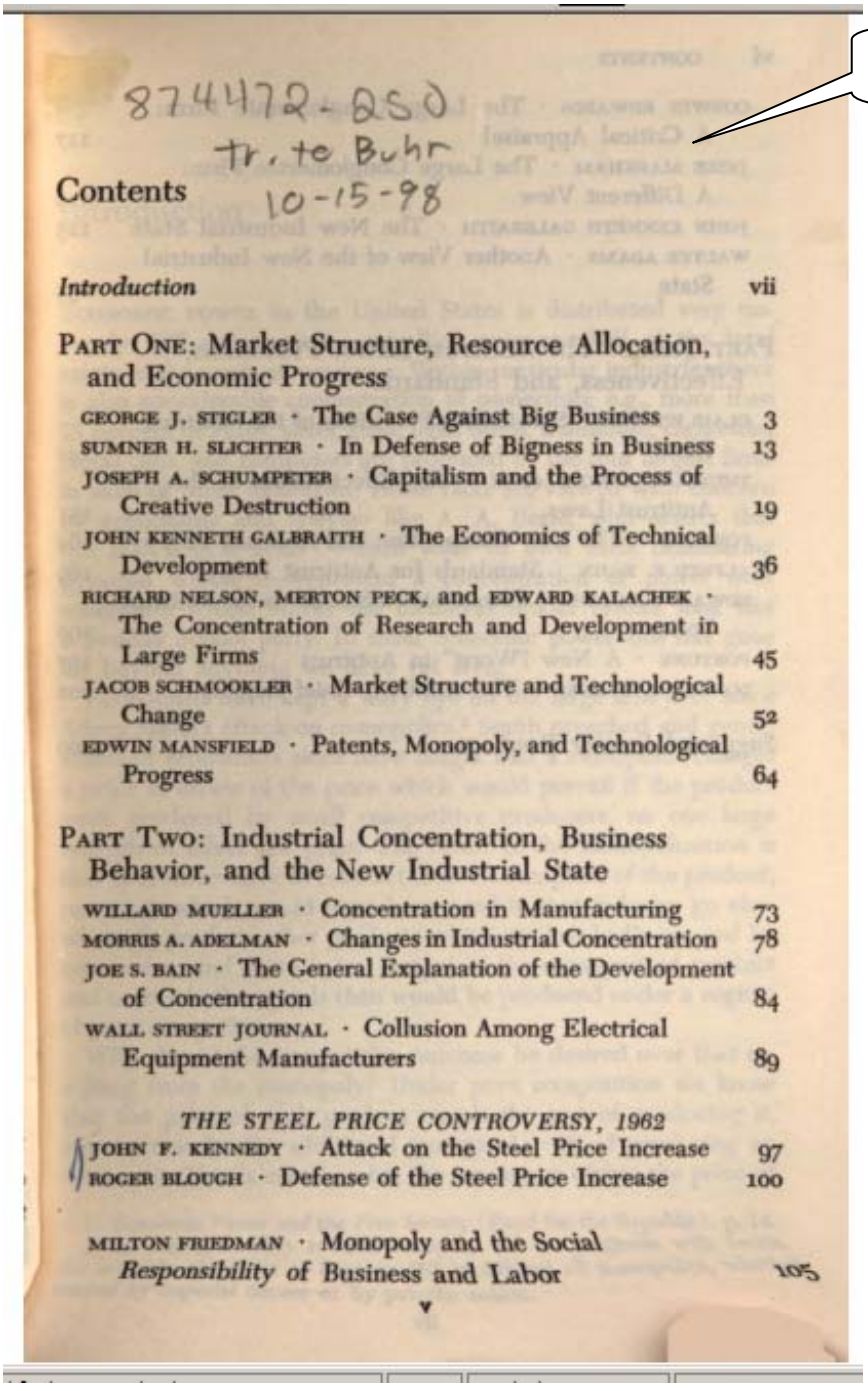
Obscured:


(pero además de recaer en los mismos errores, soy infiel a esa tarde) que los corrigió con excesiva determinación. Cuando me pidió que la tomara de la mano ("¡La mano!", me dijo. "¡Ahora!") me abandoné a la dicha. Nos miramos en los ojos y, como dos ríos confluentes, nuestras almas también se unieron. Afuera, sobre el techo, contra las paredes, llovía. Interpreté esa lluvia —que era el mundo entero surgiendo, nuevamente— como una pánica expansión de nuestro amor.
La emoción no me impidió, sin embargo, descubrir que Montero había contaminado la conversación de Paulina. Por momentos, cuando ella hablaba, yo tenía la ingrata impresión de oír a mi rival. Reconocí la característica pesadez de
reconocí, todavía apuntando
ponerme.
Obscured
guirnaldas, de coro-
distinta. Fue como si
lina; como si la viera de
separación, que me había
pero que me la devolvía
mezcla de menosprecio y
Pensé melancólicamente:
era traicionado a nadie.
mirada, se había ido.
Tras un momento de vacilación, la llamé. Volví a llamarla, bajé a la entrada, corrí por la calle. No la encontré. De vuelta, sentí frío. Me dije: "Ha refrescado. Fue un simple chaparrón." La calle estaba seca.
20

Obscured:


335
Verwaltungen der Haupt-Artillerie-Werkstätten.
Vorsteher: Hptm. Blume, v. d. 3. Art.-Brig.
R.-F. S.-L. Wiesing, " " 3. " "
Vorsteher: Hptm. Unger, " " 4. " "
R.-F. S.-L. Kaufmann, " " 7. " "
Vorsteher: Hptm. Bergwelt, " " 8. " "
R.-F. S.-L. Waltsgott, " " 8. " "
Vorsteher:
R.-F. S.-L. Krampff 1ste " " 1. " "
Obscured

Colorization:



874472-QSD
Tr. to Buhr
10-15-98

Contents

v

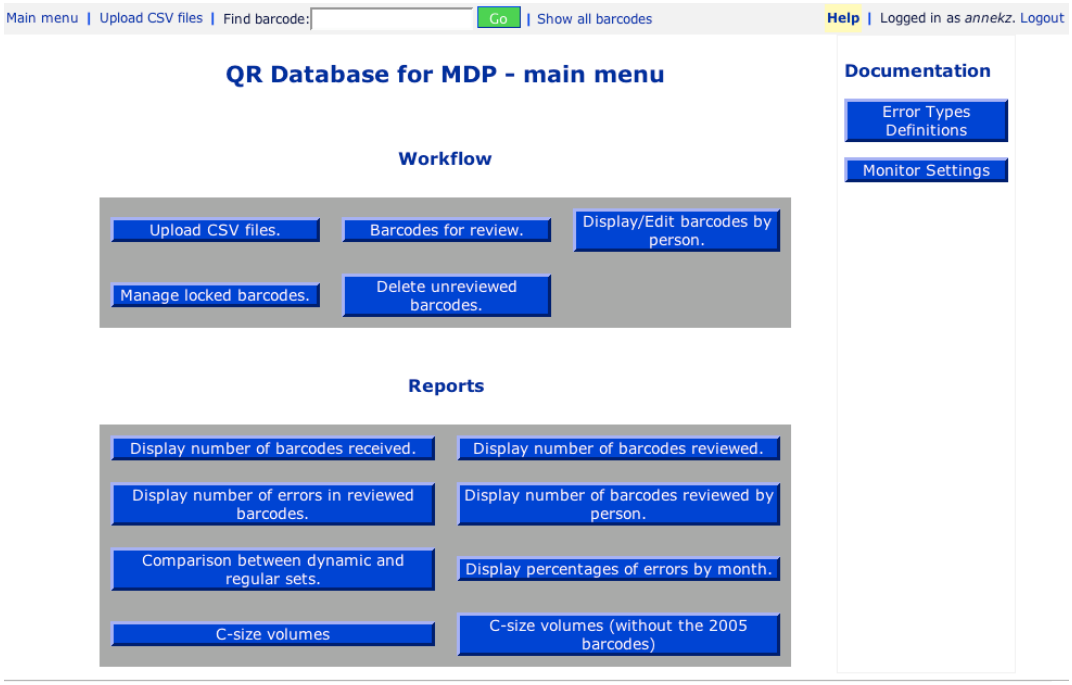
Appendixes

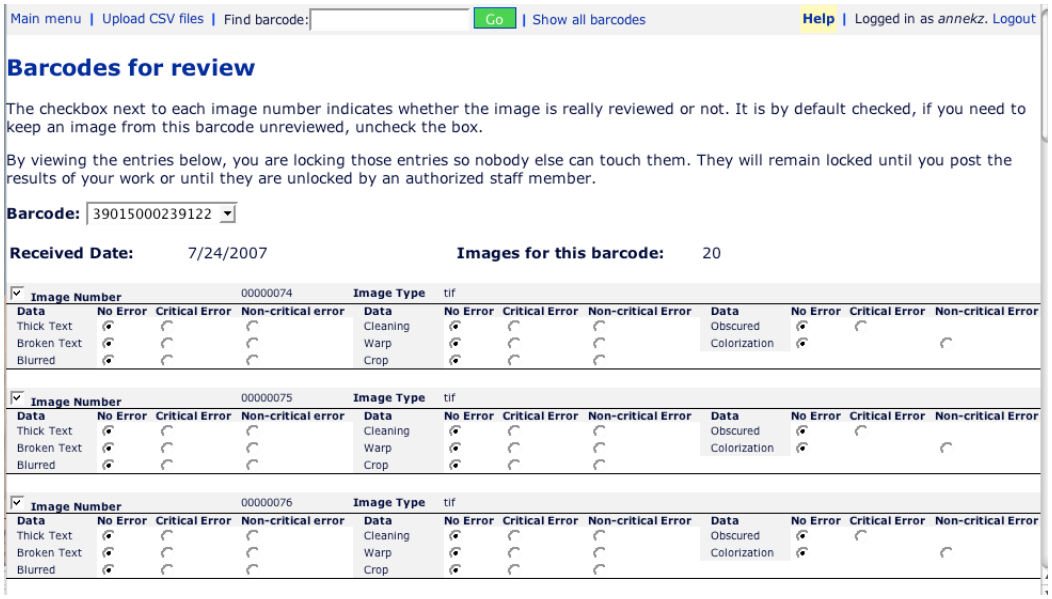
Appendix A: File Types, Resolution and Color Depth

Google is able to support a variety of file formats and allows partner libraries to choose the format(s) that they feel will best suit their needs. The University of Michigan has chosen to receive bitonal G4 TIFFs for text-only pages and grayscale or color JPEG2000 files for the non-text pages. This decision was made because we felt that TIFF's were a better choice in terms of long-term preservation and for readability. G4 TIFFs are interpolated to 600 pixels per inch and typical file size is approximately 50 KB. The JPEG2000's files (both grayscale and full color) are 300 pixels per inch.

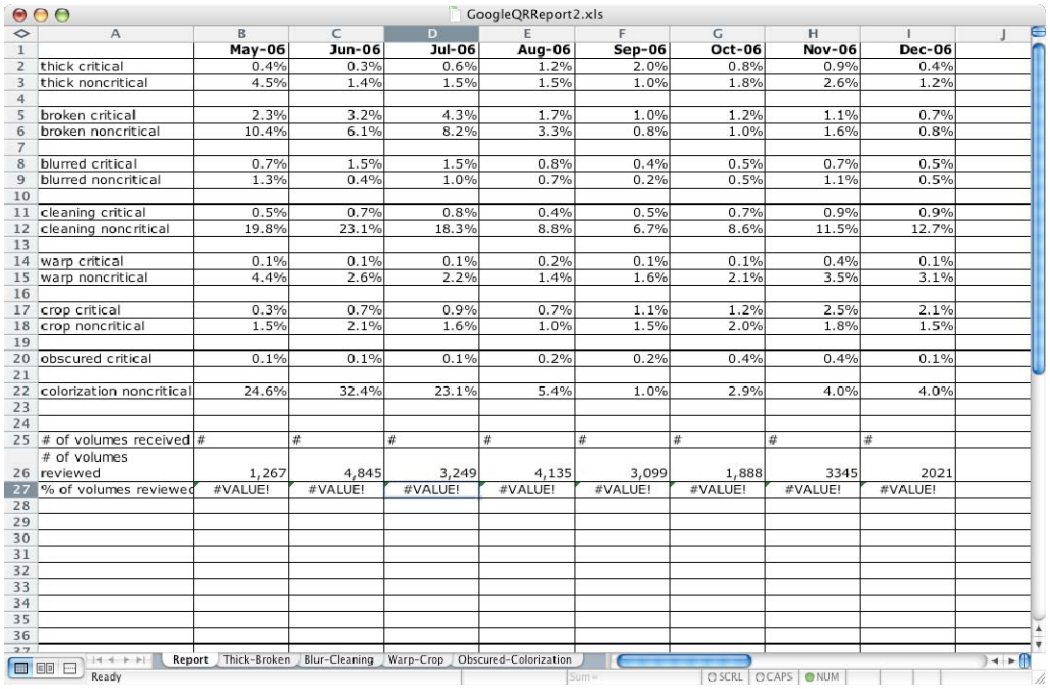
Google's process automatically checks each image for the presence of non-text imagery, meaning that they look for images that need more than black and white representation. There are 3 levels of color depth. Black and white text pages (and line-drawings, which contain only black and white lines) have a color depth of 1 bit. One-bit images allow for only 21 colors to display, and are therefore bitonal, in this case black and white. Grayscale images, or images that are black and white with shading, have a color depth of 8 bits. This allows for 28 or 256 color combinations to display, rather than only two. True color images, which are full color photographs and the like, have a color depth of 24 bits. At 24 bits, all three primary colors are combined at each pixel, allowing for 28*3 color combinations, or 16,777,216 different colors. Each bit is composed of three 8-bit color channels.

Appendix B: Quality Review Web Interface





Appendix C: Sample Quality Review Report

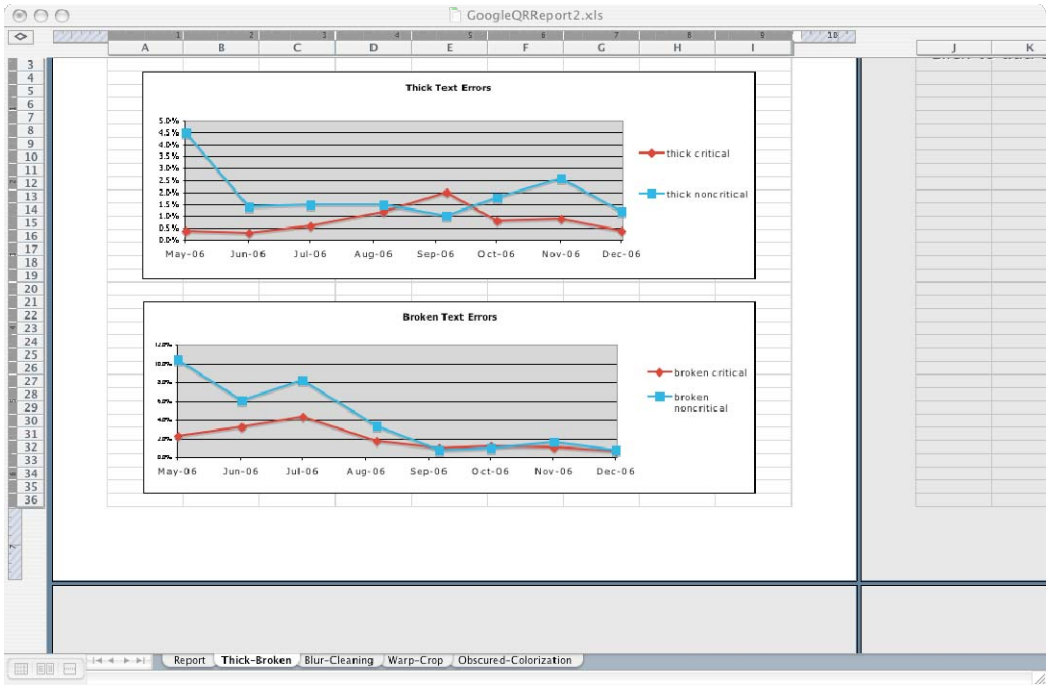


GoogleQRReport2.xls

	A	B	C	D	E	F	G	H	I	J
1		May-06	Jun-06	Jul-06	Aug-06	Sep-06	Oct-06	Nov-06	Dec-06	
2	thick critical	0.4%	0.3%	0.6%	1.2%	2.0%	0.8%	0.9%	0.4%	
3	thick noncritical	4.5%	1.4%	1.5%	1.5%	1.0%	1.8%	2.6%	1.2%	
4										
5	broken critical	2.3%	3.2%	4.3%	1.7%	1.0%	1.2%	1.1%	0.7%	
6	broken noncritical	10.4%	6.1%	8.2%	3.3%	0.8%	1.0%	1.6%	0.8%	
7										
8	blurred critical	0.7%	1.5%	1.5%	0.8%	0.4%	0.5%	0.7%	0.5%	
9	blurred noncritical	1.3%	0.4%	1.0%	0.7%	0.2%	0.5%	1.1%	0.5%	
10										
11	cleaning critical	0.5%	0.7%	0.8%	0.4%	0.5%	0.7%	0.9%	0.9%	
12	cleaning noncritical	19.8%	23.1%	18.3%	8.8%	6.7%	8.6%	11.5%	12.7%	
13										
14	warp critical	0.1%	0.1%	0.1%	0.2%	0.1%	0.1%	0.4%	0.1%	
15	warp noncritical	4.4%	2.6%	2.2%	1.4%	1.6%	2.1%	3.5%	3.1%	
16										
17	crop critical	0.3%	0.7%	0.9%	0.7%	1.1%	1.2%	2.5%	2.1%	
18	crop noncritical	1.5%	2.1%	1.6%	1.0%	1.5%	2.0%	1.8%	1.5%	
19										
20	obscured critical	0.1%	0.1%	0.1%	0.2%	0.2%	0.4%	0.4%	0.1%	
21										
22	colorization noncritical	24.6%	32.4%	23.1%	5.4%	1.0%	2.9%	4.0%	4.0%	
23										
24										
25	# of volumes received	#	#	#	#	#	#	#	#	
26	# of volumes reviewed	1,267	4,845	3,249	4,135	3,099	1,888	3345	2021	
27	% of volumes reviewed	#VALUE!	#VALUE!	#VALUE!	#VALUE!	#VALUE!	#VALUE!	#VALUE!	#VALUE!	
28										
29										
30										
31										
32										
33										
34										
35										
36										

Report | Thick-Broken | Blur-Cleaning | Warp-Crop | Obscured-Colorization

Ready



Appendix D: Quality Review Training Overview

Day 1: (2-3 hours)

- Introductions and tour of the library
- Key for office and restroom
- Schedule and procedures for changing your schedule
- Parameters of the work and the expectations
- Confidentiality
- Email- group [googlegrgroup@umich.edu]
- Passwords – to QR database and student workstation
- Logging on and setting up the system
- Description of quality review process and demonstration

Day 2: (3-4 hours)

- Page Error Types - Critical vs. Non Critical Errors
- Monitor Calibration
- Oddball Images
- Log in to computer, server and database
- Setting up ACDSee
- Standardized viewing environment- 30% to view and 100% or less to zoom
- How to find barcodes in the database and in ACDsee
- Interactive Demonstration
- In remaining time, trainee does quality review on their own; (Coordinator to review all)

Day 3: 3-4 hours

- Log in to computer, server and database
- Set up ACDsee and find barcodes
- Trainee logs in and sets up system on their own
- Trainee uses the system with the Coordinator following their work
- Reinforce the importance of oddball images and – the need to look at them for patterns and the like
- Oddball images and have trainee go through documentation process
- Coordinator and trainee go over trainee's work from day 3
- In remaining time, trainee does additional quality review on her own; Coordinator reviews trainee's work

Day 4: regular hours

- Coordinator and trainee go over trainee's work from previous day
- Trainee continues to work on her own; Coordinator continues to review trainee's work
- At end of Day 4, Coordinator evaluates whether or not trainee is ready to work on her own. If yes, continue to spot check for next week. If no, Coordinator should continue to monitor closely for a few more days until trainee is up to speed and reviewing consistently.

Appendix E: Training Checklist for Quality Review Technician

- Paperwork and Pink Card to HR
- Overview of work, workplace expectations and have them read the Quality Review manual
- Where the key is and how to access it- extra keys in 8th floor office, explain what the keys open, such as lounge and bathroom
- Set schedule and discuss process for changing the schedule
- Make sure they have passwords to the server and workstation and are allowed to log in to the online database
- Add new hire to the email list (take former employees off the list)
- Ensure they understand how to calibrate their monitors
- Open ACDsee and demonstrate how to manipulate the system
- Demonstrate how to log in to the computer, database, and ACDsee
- Review error types- examples and definitions
- Describe and show how to document instances of oddballs
- Emphasize the importance and need for Consistency and Patience
- Explain how to find barcodes in the database and in ACDsee- explain how they're dated and the various clues that can be used to find errant barcodes