(Getting Started with)
Collections as Data

Presenters

Stacy Williams, Andrzej Rutkowski (USC)
LA Arts Datathon: Setting your sights on collections as data

Cheryl Miller, Rebecca Menendez (Autry Museum)
Linked Data and Collections: Exploring the Possibilities
LA Arts Datathon: Setting your sights on Collections as Data

Andy Rutkowski, Visualization Librarian, University of Southern California
Stacy Williams, Head Architecture and Fine Arts Library, University of Southern California
1. How do we empower users as they interact with data?
2. How do we support user interpretation of data?
3. How do we support each other in our work with data?
4. What can we do to guide ethical engagement with data?

Would the AFA Library be interested in leading a small group of volunteers in an exercise or activity related to collections data for the event?
To protect and serve, 1995
by
Noni Olabisi

3406 11th Avenue
Los Angeles, CA 90018

34.025338, -118.329143
ARTIST
Mosley, David; Orr, Eddie; Maxwell, Norman; McKenzie, Michael; Hunt, Marvin

DESCRIPTION
Black Seeds, 1991, exterior of MCI Printing, 2301 West Jefferson Boulevard (at 3rd Avenue). The mural's central focus is a tree of life. A close
LA Mural Conservancy

1. Pick up a research sheet that will tell you which google sheet your team will be working on.
2. Open your google sheet and take a look at the metadata and instructions in the red cells. Each cell will have a research icon. There are also red cells with completed example records for reference.
3. Look up the address in google maps and find the latitude and longitude by "right clicking" on the map and the clicking on "what's here." A pop up will appear at the bottom of your map with lat and long.
4. Use the link in the collection sheet and go to the LA Conservancy site for the individual record for each mural.
5. On the conservancy site "right click" on the mural image and open it in a new tab. Cut and paste the image to your google sheet. This is a larger image & its will provide us with a larger image to work with.


UCLA Nancy Tovar

1. Pick a notebook that will tell you which google sheet your team will be working on.
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BACKGROUND:
The Nancy Tovar Portal is in UCLA's Digital Library and housed at UCLA's Advanced Resource Center.
www.twitter.com which was shared with us by the UCLA Digital Library team back in 2016. The
Digital Library website has a search bar on the right top menu bar and uses the Alphabetical Order of the words in the hit google search. This makes it easier to find similar words. The search bar can be used to search for words that are not in the hit google search.
How do key demographic factors such as race, class, and/or gender shape the cultural moment of your neighborhood, and why is it important to identify these factors?
Thank you!

Links:

LA Arts Datathon 2018
USC Research Guide - VisualizeLA
Mapping Los Angeles Murals
Architectural Teaching Slide Collection
Robin Dunitz Collection
Wayne Thom Collection
Linked Data and Collections: Exploring the Possibilities

March 27, 2019
ARLIS/NA Conference

Rebecca Menendez
Director, Information Services and Technology
rmenendez@theautry.org

Cheryl Miller
Head, Library Metadata and Discovery Services
cmiller@theautry.org

Case Study: Exploring the development and future of the Autry Museum’s ongoing project linking art and images with the publications in which their reproductions appear.
ABSTRACT

Initially an effort to repurpose edited metadata for publishing online, and to document the impact of the museum’s collections beyond its walls, this linked data project, utilizing multiple databases, has evolved over the years into one that has created new avenues for digital humanities research.

This implementation of linked data enables a new appreciation for how collection items are used in current research, and how researchers are interpreting art, material culture, and historical images.

Also, by providing datasets in .rdf, .xlsx, .csv and .json formats, we offer researchers the opportunity to draw upon computational means to ask and answer questions and look for patterns.
Linked Data and Collections: Exploring the Possibilities

Presentation will address:

• Linking the MIMSY XG (Collections Management System) publication records to the relevant object records and to the MARC library catalog record
• Object display in Autry’s Collections Online: Variant interpretations of the artifacts and images
• Publication display in Autry’s Collections Online: approaching a virtual exhibition, curated by the author
• How this evolved into a Collections as Data Project
• What connections might future linked data and collections as data options reveal?

  Creative work records in WorldCat and other databases
  Links in e-books and in WorldCat
  Data visualization, mapping, or image analysis
Does your institution use more than one cataloging database?

Yes

No

Total Results: 0
Linked Data and Collections: Exploring the Possibilities
Linked Data and Collections: Exploring the Possibilities
## Linked Data and Collections: Exploring the Possibilities

**Title:** West-fever / Brian W. Dippie; introduction by James H. Nottage.


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<tr>
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<tr>
<td>Resources Center LAA</td>
<td>278.D57w, 1998 (OVERSIZE) c.5</td>
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**Phys Descript:** 128 pages : color illustrations ; 32 cm.

**Note:** "Published on the occasion of the tenth anniversary year of the Autry Museum of Western Heritage."

**Bibliog:** Includes bibliographical references (pages 118-128)

**Acquisition note:** Copy 1, Autry Library Collection.

**Note:** Library's copy 3 is special edition, limited to 250 copies.


**Note:** Includes collection reproductions from Autry Museum of the American West.

**Subject:**
- West (U.S.) -- Social life and customs -- Catalogs.
- Frontier and pioneer life -- West (U.S.) -- Catalogs.
- West (U.S.) -- In art.
- Cowboys -- West (U.S.) -- History -- Catalogs.
- Material culture -- West (U.S.) -- Catalogs.
- Popular culture -- West (U.S.) -- Catalogs.
- Autry Museum of Western Heritage -- Catalogs.

**Genre:** Catalogs, Local

**Alt Author:** Autry Museum of Western Heritage. Collection reproduction.
### PUBLICATIONS

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<td>06.22.11</td>
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**Author:** Dippe, Brian W.

**In Published?** Y

**Published:** Los Angeles, CA: Autry Museum of the Western Heritage in association with University of Washington Press

**Date Published:** 2006

**Year Published:** 1996

**Place Published:**

**Volume:**

**Total Volumes:**

**Issue:**

**Section:**

**Pages/Tracks:**

**Title Statement:**

**Exhibition Catalogue:**

**Illustrated?** Color only, BW only, Both, None
## Linked Data and Collections: Exploring the Possibilities

### The Autry's Collections Online

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<td>circa 1860</td>
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<td>White Swan</td>
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<td>Cavalry presentation sword</td>
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<tr>
<td>circa 1846</td>
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<td>Ames Manufacturing Company</td>
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**Object ID**: Dippie, Brian W., author.
**Title**: West-fever Brian W. Dippie; introduction by James H. Nottage.
**Variant Title**: West fever.
**Description**: 128 pages : color illustrations ; 32 cm.
**Category**: Books and Serials.

**Subject**: Autry Museum of Western Heritage--Catalogs.
**Subject**: Frontier and pioneer life--West (U.S.)--Catalogs.
**Subject**: Cowboys--West (U.S.)--History--Catalogs.
**Subject**: Material culture--West (U.S.)--Catalogs.
**Subject**: Popular culture--West (U.S.)--Catalogs.
**Subject**: West (U.S.)--Social life and customs--Catalogs.
**Subject**: West (U.S.)--In art.
**Subject**: Catalogs--Index.

**Note**: "Published on the occasion of the tenth anniversary year of the Autry Museum of Western Heritage."
Includes collection reproductions from Autry Museum of the American West.
Includes bibliographical references (pages 118-128)
**Call Number**: 978 D57w, 1998 (OVERSIZE)
**Call Number**: F 591 .D57 1998 (FOLIO)
Linked Data and Collections:
Exploring the Possibilities

Object Name: painting
Maker: Kicking Bear
Culture: Ogalala
Place Made: Pine Ridge Agency
Title: Battle of the Little Big Horn (Custer Massacre)
Date: circa 1896
Materials: watercolor on muslin, framed
Dimensions: 36 1/4 in x 71 1/2 in (92.1 cm x 181.5 cm)
Date Collected: 1896
Credit Line: Gift of Mrs. Irvin S. Cobb, in memory of her husband Irvin S. Cobb
Object ID: 1926.6.1
Institution: Southwest Museum of the American Indian, Autry Museum of the American West
Category: Art and Artifacts

Remarks: Painting by Kicking Bear. Battle of the Little Big Horn (Custer Massacre), circa 1896. Names of principal warriors written in by the Indian Agent at Pine Ridge Reservation, South Dakota. Kicking Bear painted this personal narrative of Battle in 1896 at request of the artist Frederick Remington. He was among the bands raiding American expansion in the Black Hills, and he fought at the Battle of Little Bighorn.

Subject: Rain-in-the-Face
George Armstrong Custer
Sitting Bull
tips
horses
soldiers
Cheyenne (North American Indian tribe)
Battle of the Little Bighorn
Empire and Liberty: The Civil War and the West
Publication: Lakota noon the Indian narrative of Custer’s defeat / Gregory F. Michno. front cover
For all to see the Little Bighorn Battle in Plains Indian art / by Sandra L. Britton-Bowers. pages 156-166
Mimischlen in Geschichten und Politik Thomas Heber ... [et al.] pages 128 and 133
Montana Rita C. LaDoux page 34
Created equal a social and political history of the United States / Jacqueline Jones ... [et al.] page 521
The great American West. pages 26-29
The West in the imagination William F. Goetzmann & William N. Goetzmann. page 222
The West of the imagination William H. Goetzmann and William N. Goetzmann. page 270
American heritage (SERIAL) page 32
Visions of the Big Sky painting and photographing the northern Rocky Mountain West / Dar. Flores. page 64
Rubbing out Long Hair = Pehin Hanka kota = the American Indian story of the Little Big Horn in art and word / by Rodney G. Thomas. page 78
Montana Magazine 2011 May / June. page 68
"Why won’t you just tell us the answer?" teaching historical thinking in grades 7-12 / Bruce A. Lesh. foreword by Edward L. Ayres. page 122
History of a free nation by Henry W. Bragg. Samuel P. McCluskey, Donald G. Ritchie. page 514
Famous Indians a collection of short biographies. pages 30-31
Girl Lakota war chief / Robert W. Larson. page 142
Native North America Larry J. Zimmerman ; associate author, Brian Leigh Molyneaux. page 35
Literature and the language arts. Fish level : the American tradition. page 434
Famous Indians a collection of short biographies. pages 30-31
Sitting Bull by Susan Bivin Alter ; [Illustration by Tim Parlin]. page 34
Different travellers, different eyes : artists’ narratives of the American West. 1820-1920 / edited by Peter Wild, Donald A. Barclay, and James H. Maguire. page 146
Defiant chiefs by the editors of Time-Life Books.
Hindu Indiennes and military drees European empires and exotic uniforms / Thomas S. Abler. plate 40
Warrior art of the Little Big Horn volume II Kicking Bear / Colonel Rodney G. Thomas, United States Army. Retired. cover page 1
Sorously amazing objects [video recording (DVD)]. episode 102 - melting pot
Carlos Montezuma [video recording (DVD)]: changing is not vanishing.
Does your institution track the publications in which your reproductions appear?

Yes

No
Linked Data and Collections: Exploring the Possibilities
### Linked Data and Collections: Exploring the Possibilities

**Object Name**: painting  
**Maker**: John Gast  
**Title**: American Progress  
**Date**: 1872  
**Materials**: Oil on canvas  
**Dimensions**: 11 1/2 in x 15 3/4 in (29.2 cm x 40 cm); Framed: 17 9/16 in x 21 1/2 in x 1 7/8 in (44.5 cm x 54.5 cm x 4.7 cm)  
**Credit Line**: Museum purchase  
**Object ID**: 92.126.1  
**Institution**: Autry Museum of the American West  
**Category**: Art and Artifacts  

#### Remarks
Painting by John Gast, American Progress, 1872. Publisher George Crockett worked with illustrator John Gast to create American Progress, which he distributed as a print with his magazine, Crockett's Western World. With so many images of the western landscape already in circulation, Crockett decided to create a new design. He discussed his ideas with Gast, and together they came up with this image, which Crockett described as a "beautiful and charming female, floating westward through the air, bearing on her forehead the "Star of Empire." In her right hand she carries a book...the emblem of education and...national enlightenment...the slender wires of the telegraph...to flash intelligence throughout the land.”

#### Subject
**Manifest Destiny (Encounters exhibition)**  
Women in the American West (selected objects)  
Women and the Romance of the West (selected objects)  
Art of the West (exhibition)  
Empire and Liberty: The Civil War and the West  
Nature’s nation American art and environment / Kurt Kiesewer and Alan C. Braddock, with contributions by Miranda Belarde-Lewis [and others], page 302  
American Indian boarding schools: an exploration of global ethnic & cultural cleansing: a supplementary curriculum guide, page 3

#### Publication
- Nature's nation American art and environment / Kurt Kiesewer and Alan C. Braddock, with contributions by Miranda Belarde-Lewis [and others], page 302  
- American Indian boarding schools: an exploration of global ethnic & cultural cleansing: a supplementary curriculum guide, page 3  
- Vistas on the Canadian Pacific railway / Roger Boulou, with an essay by Terry Fenton, page 14  
- Convergence: Autry National Center Magazine, 2006 Fall / Autry National Center, Inside cover, page 67  
- California history the magazine of the California Historical Society, page 5  
- Nuggats to neutrinos the Homestake story / Steven T. Mitchell, cover  
- American art National Museum of American Art, Smithsonian Institution, page 92  
- First telegraph line across the continent Charles Brown's 1861 diary / edited by Dennis N. Milton and James E. Potter, page 2  

#### Other
- ha-Sipur ha-Amerika: A ha-Iklal, cover  
- Gibson, page 6  
- For a love of his people the photography of Horace Poolaw / Nancy Marie Mithoff, general editor, page 67  
- Meeting point, Tle anglais B3/B2 / Josette Starch : Dominique Santoni, Veronica Leibert, page 219  
- Autry Museum of Western Heritage  
- Independent spirits women painters of the American West, 1890-1945 / Patricia Fronen, guest curator, with essays by Sandra D'Elmi...[et al.], page 212
Linked Data and Collections:
Exploring the Possibilities

Title: Mountain of the Holy Cross
Date: 1875
Materials: Oil on canvas
Dimensions: 66 1/2 in x 77 1/8 in (168.7 cm x 196.1 cm); Framed: 109 in x 90 3/4 in x 9 1/4 in (276.8 cm x 230.5 cm x 23.4 cm)
Credit Line: Donated from the Collection of Jackie and Gene Axt
Object ID: 91.221.49
Institution: Autry Museum of the American West
Category: Art and Antiquities

Remarks: Painting by Thomas Moran. Mountain of the Holy Cross, 1875. Few sites embodied romantic mystery and western legend more than did Colorado's Mountain of the Holy Cross. Prior to William Henry Jackson's 1867 photo (created during a government expedition led by Ferdinand Vanderveer Hayden), the mountain was known primarily through folklore that traced its first sightings to Spanish explorers. Popularly believed to have been emblazoned on the mountain by the hand of God, the cross came to be seen as a call for Americans to renew the Christian morality required to settle the West. Mountain of the Holy Cross was thus seen as a New World embodiment of the Old Testament site where God was revealed to Moses, and was quickly deemed an "American Sinai." The mountain's role as an emblem of the religious call to Western settlement was enhanced by its position between the crucial 38th and 40th degrees of latitude, a location that Hayden had called public attention to in his annual report to Congress in 1873. Surrounded by mountains and linked with a river system, many saw Colorado Territory (which became a state within a year of Moran's painting) as the spiritual heart of the budding American Empire. Upon seeing Jackson's photo, Moran traveled to the area the following summer, where he decided to use the waterfall in the foreground to emphasize the monumentality of the scene and bring it more in line with popular conventions regarding the picturesque. With this characteristic use of artistic license, Moran completed the painting in April of 1874 from his Newark studio, and by early June arrived for the picture to go on display at the Corcoran Gallery in Washington. Perhaps due to its overtly religious message, Mountain of the Holy Cross remained unsold for several years, until it was purchased in 1880 by Dr. William Bell, a founding member of the Denver and Rio Grande Railroad consortium. Moran was market-savvy, and knew when he painted Mountain of the Holy Cross that this natural formation would be interpreted as divine favor for western expansion, a central tenet of European-American social and religious thought. Under his ownership, Bell took this symbolism one step further by selling tickets to see the painting to pilgrims visiting his home on their way to the mineral springs of the Rockies.

Subjects: Art of the West (exhibition); Mount of the Holy Cross; landscapes
Publication: Thomas Moran (1836–1926) call him "Yellowstone" / James Nottage. page 41
West-fever Brian W. Dipple; introduction by James H. Nottage. page 38
Picture framing magazine August 2000. page 37
Art of the West (annual) guidebook of Western artists. page 43
The anatomy of nature, geology, & American landscape painting. 1825-1870. Rebecca Bedell, pages 120, 140-145, 185
Know the artist Thomas Moran / Loreta W. Hubbard, vice-president.
Art at the Autry Museum by Amy Scott. front cover, page 67

Le mythe et l'œuvre dans l'art américain, 1930-1940 sous la direction de Laurent Salomé. [Auteurs, Joan Carpenter Troccoli, ... et al.] page 53
The man who gave us Yellowstone by Ciff Yudell.
Endless forms Charles Darwin, natural science and the visual arts / edited by Dana Donald and Jane Munro. page 77
The West of the imagination William H. Gostmann and William N. Siegmann. page 251
Virtual America: sleepwalking through paradise / John Opp. page 3
Convergence Autry National Center Magazine. 2006 Fall / Autry National Center. page 44
Sojourns. page 43
Craggs et tempêtes, volcans et glaciers les peintres et les sciences de la terre aux XVIIe et XVIIIe siècles. [Alexis Drahotas. page 103
Autry Museum of Western Heritage.
Powell Gallery and Library art at Philadelphia's 1876 Centennial Exhibition / Kimberly Curtiss. page 71
Homeschooling today 2008 January / February. cover
M the magazine of the Montreal Museum of Fine Arts. 2009 May / August. page 7
Masterpieces of western American art / J. Gray Sweeney. page 180
Pigment's progress in the West Moran's Mountain of the Holy Cross / by Linda C. Hills.
California State University Dominguez Hills presents OLlline 'Osher Lifelong Learning Institute' session Ten (10) November 15, 2006 Host: Mr. Leon Cohen [video recording].
Linked Data and Collections:
Exploring the Possibilities

Object Name: painting
Maker: Kicking Bear
Culture: Oglala
Place Made: Pine Ridge Agency
Title: Battle of the Little Big Horn (Custer Massacre)
Date: circa 1896
Materials: watercolor on masonite, framed
Dimensions: 36 1/4 in x 71 1/2 in (91.4 cm x 181.6 cm)
Date Collected: 1896
Credit Line: Gift of Mrs. Irvin S. Cobb, in memory of her husband Irvin S. Cobb
Object ID: 1926.G.1
Institution: Southwest Museum of the American Indian Collection, Autry Museum of the American West
Category: Art and Artifacts

Remarks: Painting by Kicking Bear. Battle of the Little Big Horn (Custer Massacre), circa 1896. Names of principal warriors written in by the Indian Agent at Pine Ridge Reservation, South Dakota. Kicking Bear painted this personal narrative of battle in 1895 at request of the artist Frederic Remington. He was among the bands resisting American expansion in the Black Hills, and he fought at the Battle of Little Big Horn.

Subject: Rain-in-the-Face
George Armstrong Custer
Sitting Bull
Hunkpapa
horses
soldiers
Cheyenne (North American Indian tribe)
Battle of the Little Big Horn
Empire and Liberty: The Civil War and the West

Publication: Lakota noon the Indian narrative of Custer’s defeat / Gregory F. Michno, front cover
For all to see the Little Bighorn Battle in Plains Indian art / by Sandra L. Britzke-Boen, pages 158-160
Müschensteiner in Geschichte und Politik Thomas Heber ... [et al.] pages 128 and 133
Montana Rita C. LeDoux page 34
Cheyanna (North American Indian tribe)
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Rubbing out Long Hair = Fehlin Hanska kisata : the American Indian story of the Little Big Horn in art and word / by Rodney G. Thomas: page 78
Montana Magazine 2011 May-June page 58
"Why won’t you just tell us the answer?" teaching historical thinking in grades 7-12 / Bruce A. Lesh; foreword by Edward L. Ayres: page 122
History of a free nation by Henry W. Bragdon, Samuel P. McCutchen, Donald A. Ritchie: page 514
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Literature and the language arts. Fine level: the American tradition: page 434
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Different artists, different eyes artist's narratives of the American West, 1820-1970 / edited by Peter Willm, Donald A. Bardsey, and James H. Maguire: page 146
Dreadful chiefs by the editors of Time-Life Books.
Hindern scientists and military dress European empires and exotic uniforms / Thomas S. Adler: plates 48
Waco art of the Little Big Horn volume II Kicking Bear / Colonel Rodney G. Thomas, United States Army: Retired: cover page 1
Seated native american objects [video recording (DVD)]: episode 102 - melting pot.
Carlos Montezuma [video recording (DVD)]: changing is not vanishing.
## Linked Data and Collections: Exploring the Possibilities

**Collections-as-data**

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Painting by Thomas Moran, *Mountain of the Holy Cross*, 1875. Few sites embodied romantic mystery and western legend more than did Colorado’s Mountain of the Holy Cross. Prior to William Henry Jackson’s 1873 photo (created during a government expedition led by Ferdinand Vanderveer Hayden), the mountain was known primarily through folklore that traced its first sightings to Spanish explorers. Popularly believed to have been embazoned on the mountain by the hand of God, the cross came to be seen as a call for Americans to renew the Christian morality required to settle the West. Mountain of the Holy Cross was thus seen as a New-World embodiment of the Old Testament site where God was revealed to Moses, and was quickly deemed an “American Sinai.”
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OBJECTS AT CRYSTAL BRIDGES MUSEUM OF AMERICAN ART (2)

- Commumwaw, N.J.
  (Thomas Moran, 1854)
- Valley of the Catawissa in Autumn
  (Thomas Moran, ca. 1850)

OBJECTS AT PRINCETON UNIVERSITY ART MUSEUM (2)

- Venice: The Lagoon Looking toward Santa Maria della Salute
  (Thomas Moran, 1854)
- Study for "Conway Castle": Venice Sketch of an Unidentified Subject
  (Thomas Moran)

OBJECTS AT AUTRY MUSEUM OF THE AMERICAN WEST (2)

- Mountain of the Holy Cross
  (Moran, Thomas, 1931)
- Green River
  (Moran, Thomas, 1932)
THOMAS MORAN

At age seven, Moran and his family emigrated from England to Philadelphia, where he was apprenticed briefly to a wood engraver. Although best known as a painter, Moran was also a prolific illustrator. In 1862, after a trip to Lake Superior, which inspired a series of views related to Henry Wadsworth Longfellow’s Hiawatha, he and his brother Edward traveled to England. In 1871 Moran accompanied F. V. Hayden’s geological survey of Yellowstone as a guest artist, with funding from Scribner’s and railroad financier Jay Cooke. During the expedition Moran worked closely with photographer William H. Jackson. In 1872 Moran visited Yosemite and in 1873 joined John Wesley Powell’s geological survey of the Grand Canyon and Colorado River. In 1874 he was again with Hayden in Colorado, where he visited the newly discovered Mount of the Holy Cross. Although most of his life was spent in the East, he traveled west frequently, often as a guest artist of the Santa Fe Railway.

American progress

Author: John Gast
Publisher: United States, 1872.
Edition/Format: Image: Original artwork: Picture: No Linguistic Content
Summary: Publisher George Crockett worked with illustrator John Gast to create "American Progress," which he distributed as a print with his magazine, "Crockett's Western World." With so many images of the western landscape already in circulation, Crockett decided to create a new design. He discussed his ideas with Gast, and together they came up with this image, which Crockett described as a "...beautiful and charming female."

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United States -- Territorial expansion -- Pictorial works.
Manifest Destiny -- Pictorial works.

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| Reproduced in: | Emerson bicentennial essays — Boston : Massachusetts Historical Society ; Charlottesville : Distributed by the University of Virginia Press, 2006. |
| Reproduced in: | California history the magazine of the California Historical Society — San Francisco : California Historical Society. |

| Description: | 1 painting : color ; 30 x 40 cm. |
| Responsibility: | John Gast. |

**Abstract:**
Publisher George Crockett worked with illustrator John Gast to create "American Progress," which he distributed as a print with his magazine, "Crocket's Western World." With so many images of the western landscape already in circulation, Crockett decided to create a new design. He discussed his ideas with Gast, and together they came up with this image, which Crockett described as a "beautiful and charming female... floating westward through the air, bearing on her forehead the "Star of Empire," in her right hand she carries a book... the emblem of education and... national enlightenment, while with the left hand she unfurls and stretches the slender wires of the telegraph, that are to flash intelligence throughout the land."

Oil on canvas in gilt wood frame. Depiction of geographic and chronological movement of people to west. Chief figure of women in white robe floating through air. Beneath her are people moving in covered wagons, in stagecoach, farmers, miners, Indians, buffalo, railroads, the coming of the telegraph, the Pony Express, and the Brooklyn Bridge.
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American Indian Boarding Schools
An Exploration of Global Ethnic & Cultural Cleansing
By 1902 there were 25 federally funded non-reservation schools across 15 states and territories with a total enrollment of over 25,000 American Indian students. Although federal legislation made education compulsory for American Indians, removing students from reservations required parent authorization. Officials forced parents into releasing a quota of students from each reservation.

“Compulsory”
Anadarko, Okalahoma
"Anishinabe"
The Anishinabe people are descendants of the Ojibwe nation

“Achipaho”

during the war

“The Three Fires Confederacy”
Chippewa (Ojibwe), Dakota (Minne), and Potawatomi (Ottawa–Wieno, Tribes, known collectively as the Three Fires Confederacy, are all Anishinabe.

Resistance: Parents and Students Fight Back
Across the nation, American Indian parents responded in strikingly similar ways to the American Indian Boarding School concept. They often refused to surrender their children to governmental officials. Parents taught their young children a “hide and seek game” to avoid capture by authorities. A painful story of resistance involved the Hopi Indians in Arizona. In 1895, a group of 19 Hopi men endured imprisonment in the United States Military Prison on Alcatraz Island rather than giving up their children to boarding school agents.

Once incarcerated in the American Indian Boarding Schools; American Indian students resisted by running away, sometimes hundreds of miles back to their families. While attending American Indian Boarding Schools the children endured beatings for speaking their language, but many secretly “talked Indian” with their fellow

"Hopi Prisoners on Alcatraz Island" by Tibet
*Courtesy of the Research Library Collection, Autry National Center; P-4628*
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Object Name: photograph
Maker: Taber
Place Made: Alcatraz
Title: Hopi Prisoners on Alcatraz Island
Date: circa 1895
Materials: card mounted; published
Dimensions: overall: 8 in x 10 in
Date Collected: 1895
Credit Line: The George Wharton James Collection
Object ID: P.4028
Category: Photographs and Visual Imagery

Subject: pipe
Beephongva?
Hahvema
Karshongnewa
Kochadah
Kochventewa
Kochyouma

Click an image to view it in the Image Organizer.
Illustrations

Figures

Gall during his reservation years
The first photograph taken of Gall
Oil painting of Gall
David F. Barry advertisement, including Gall image
Gall's widowed mother, Walks-with-Many-Names
Brigadier General Alfred Sully
Gall at Fort Buford, appearing ready for battle
The site of the Battle of Killdeer Mountain as it appears today
Lieutenant Colonel George Armstrong Custer, his officers, and their wives
Red Cloud
Arikara scout Bloody Knife and Custer
Kicking Bear’s pictographic account of the Battle of the Little Bighorn
Brigadier General Edward S. Godfrey
Brigadier General George Crook
Rain-in-the-Face, Gall, Sitting Bull’s camp, Sitting Bull, Crow scout Curly, and John Grass
Colonel Nelson Miles
Major James Walsh
One Bull
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Object Name: painting
Maker: Kicking Bear
Culture: Oglala
Place Made: Pine Ridge Agency
Title: Battle of the Little Big Horn (Custer Massacre)
Date: circa 1896
Materials: watercolor on muslin, framed
Dimensions: 36 1/4 in x 71 1/2 in (92.1 cm x 181.6 cm)

Date Collected: 1898
Credit Line: Gift of Mrs. Irvin S. Cobb, in memory of her husband Irvin S. Cobb
Object ID: 1924.6.1
Institution: Southwest Museum of the American Indian Collection, Autry Museum of the American West
Catalog: Art and Artifacts

Remarks: Painting by Kicking Bear. Battle of the Little Big Horn (Custer Massacre), circa 1896. Names of principal warriors written in by the Indian Agent at Pine Ridge Reservation, South Dakota. Kicking Bear painted this personal narrative of battle in 1895 at request of the artist Frederic Remington. He was among the bands resisting American expansion in the Black Hills, and he fought at the Battle of Little Bighorn.

Subject: Rain-in-the-Face, George Armstrong Custer, Sitting Bull, shells, horses, soldiers, Cheyenne (North American Indian tribe), Battle of the Little Bighorn, Emile and Liberty, The Civil War and the West

Publication: Lakota noon the Indian narrative of Custer’s defeat / Gregory F. Michno
For all to see the Little Bighorn Battle in Plains Indian art / by Sandra L. Britzler-Rowe, pages 156-160
Mitsch, in Geschichte und Politik Thomas Heber ... [et al.] pages 128 and 133
Montana Ruta C. LaDouss page 34
Created equal a social and political history of the United States / Jacqueline Jones ... [et al.] page 52
The great American West, pages 28-29
The Western, in the imagination William H. Goetzmann's & William H. Goetzmann, page 222
The West in the imagination William H. Goetzmann and William H. Goetzmann, page 270
American Heritage (SERIAL) page 32
Visions of the Big Sky, painting and photographing the northern Rocky Mountain West / Dan Flores, page 84
Rubbing out Long Hair = Fahlin Hanska kisosa, the American Indian story of the Little Big Horn in art and word / by Rodney G. Thomas, page 78
Montana Magazine 2011 May/June, page 58
Why won’t you just tell us the answer?® teaching historical thinking in grades 7-12 / Bruce A. Lesh, foreword by Edward L. Ayers, page 122
History of amERICAN nation by Henry R. Dragont, Samuel P. McCutchen, Donald A. Ritchie, page 514
Famous Indians a collection of short biographies, pages 30-31
Gall Lakota war chief / Robert W. Larson, page 142
Native North America Larry J. Zimmerman, associate author, Brian Leigh Molyneaux, page 30
Literature and the language arts. Fine level : the American tradition, page 4:34
Famous Indians a collection of short biographies, pages 30-31
Sitting Bull by Susan Elwin Aler, [Illustrations by Tim Parlin], page 34
Different stories, different eyes: artists and the American West, 1820-1920, edited by Peter C. H. Barlow, Donald A. Barlow, and James H. Maguire, page 146
Explain the need for the editors of Time-Life Books.
Frontiersmen and military dress European armies and exotic uniforms / Thomas S. Alloway, page 40
Warrior art of the Little Big Horn volume II Kicking Bear / Colonel Rodney G. Thomas, United States Army, Retired, cover, page 1
Serious looking objects [videorecording (DVD)] : episode 102 - melting pot.
Carlos Montezuma [videorecording (DVD)] : changing is not vanishing.
To recap:

- Linking the MIMSY XG (Collections Management System) publication record to the relevant object records and to the MARC library catalog record
- Object display in Autry’s Collections Online: Variant interpretations of the artifacts and images
- Publication display in Autry’s Collections Online: approaching a virtual exhibition, curated by the author
- What connections might future linked data and collections as data options reveal?
  - Creative work records in WorldCat and other databases
  - Links in e-books and in WorldCat
  - Data visualization, mapping, or image analysis
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Resources and Sources Cited

- https://collectionsasdata.github.io/
- https://github.com/american-art/autry
- https://groups.google.com/forum/#!forum/collectionsasdata
- https://www.zotero.org/groups/2171423/collections_as_data__projects_initiatives_readings_tools_datasets
- https://www.youtube.com/watch?v=ENaPV2XmO9I
- https://datacurationnetwork.org/
- https://guide.dhcuration.org/
(Getting Started with)

Collections as Data

Resources

Autry: github.com/LA-Autry/Collections-as-data

USC: (handout/community notes),

Collections as Data: collectionsasdata.github.io

Part to Whole: collectionsasdata.github.io/part2whole/