

# The Practical Applications of IIF: Project Outcomes and Future Directions

## Simple Site in Practice

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29 April 2022

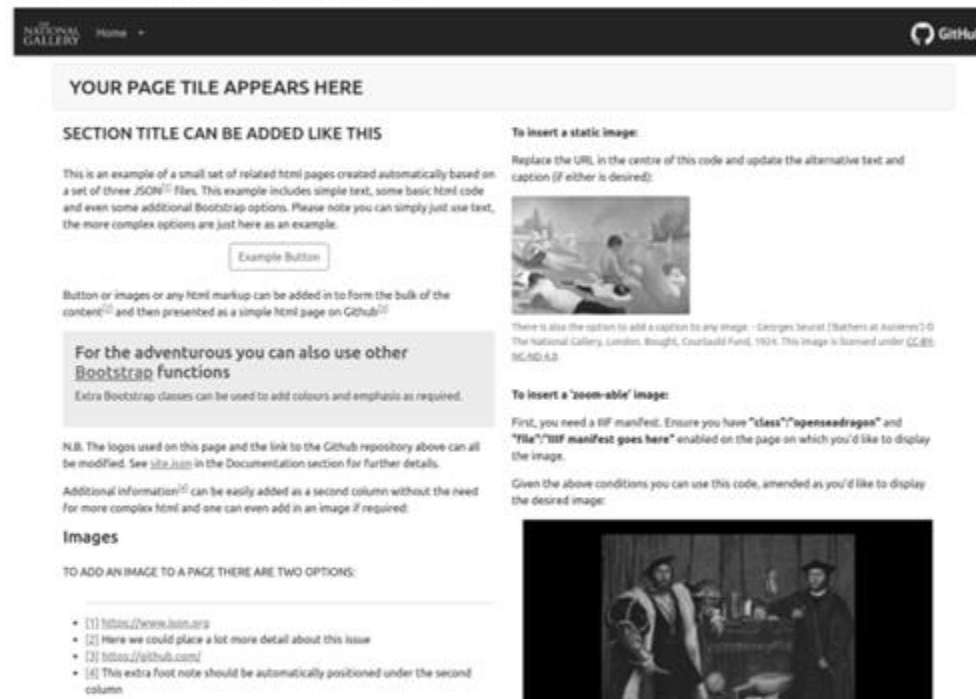
Dr Anne McLaughlin

## Simple Site - HowTo

To set-up this system it is recommended that you

- [Join GitHub](#)
- [Copy/Fork](#) the repository.
- Re-enable [GitHub Actions](#), which are disabled during the Fork process:
  - Click on the **Actions** option at the top of your repository page.
  - A warning message will appear indicating that workflows have been disabled during the fork process.
  - Click on the green "I understand..." button to re-enable the GitHub Actions
- Enable GitHub Pages:
  - Click on the **Settings** tab, which should be towards the upper right corner of the page.
  - Select **Pages** in the new menu down the left.
  - Select **master or main** in the **Source Select branch** dropdown.
  - Select **/docs** in the new **Select folder** dropdown.
  - Click on the "Save" button to continue.
  - There will be a slight pause and the screen should be updated to indicate the URL for your website.
- Edit and then save the [pages](#) and [site](#) JSON files found in the **build** folder of your GitHub Repository and your new project will be automatically updated.

## An example Home page



## To make changes t

- Edit and then save the g  
GitHub Repository and

## You may have to

Although the process of up  
and site JSON files, can ta  
internal processes of Gith

Born out of a collaboration with the SSHOC project, as well as other Towards a National Collection Projects (TaNC) we have driven the development of an Github-based web presentation, called Simple Site, to allow small institutions or even individual IIF researches to freely and openly share and present their images, content, or scholarly product openly on the web.

Simple Site: (<https://github.com/jpadfield/simple-site>)

# SHOWCASING THE PRACTICAL USE OF IIIF

**FRIDAY 19 MARCH  
16:00 - 18:30 GMT**

*EXPLORE THE RAPHAEL CARTOONS*  
LUCA CARINI (V&A)

*EMBEDDING IIIF RESOURCES INTO  
TEACHING AND COURSE WORK*  
ANDREW WILSON (ST. ANDREWS UNIVERSITY)

*RE-USING IIIF RESOURCES IN DOCUMENTATION SOLUTIONS*  
JOE PADFIELD (THE NATIONAL GALLERY)

*TUDOR PORTRAIT DEMONSTRATOR*  
CHARLOTTE BOLLAND (THE NATIONAL GALLERY)

*IIIF MANIFEST BUILDERS*  
TOM CRANE (DIGIRATI LTD)

*USER EVALUATION: MAKING USE OF IIIF RESOURCES*  
MELISSA TERRAS (UNIVERSITY OF EDINBURGH)



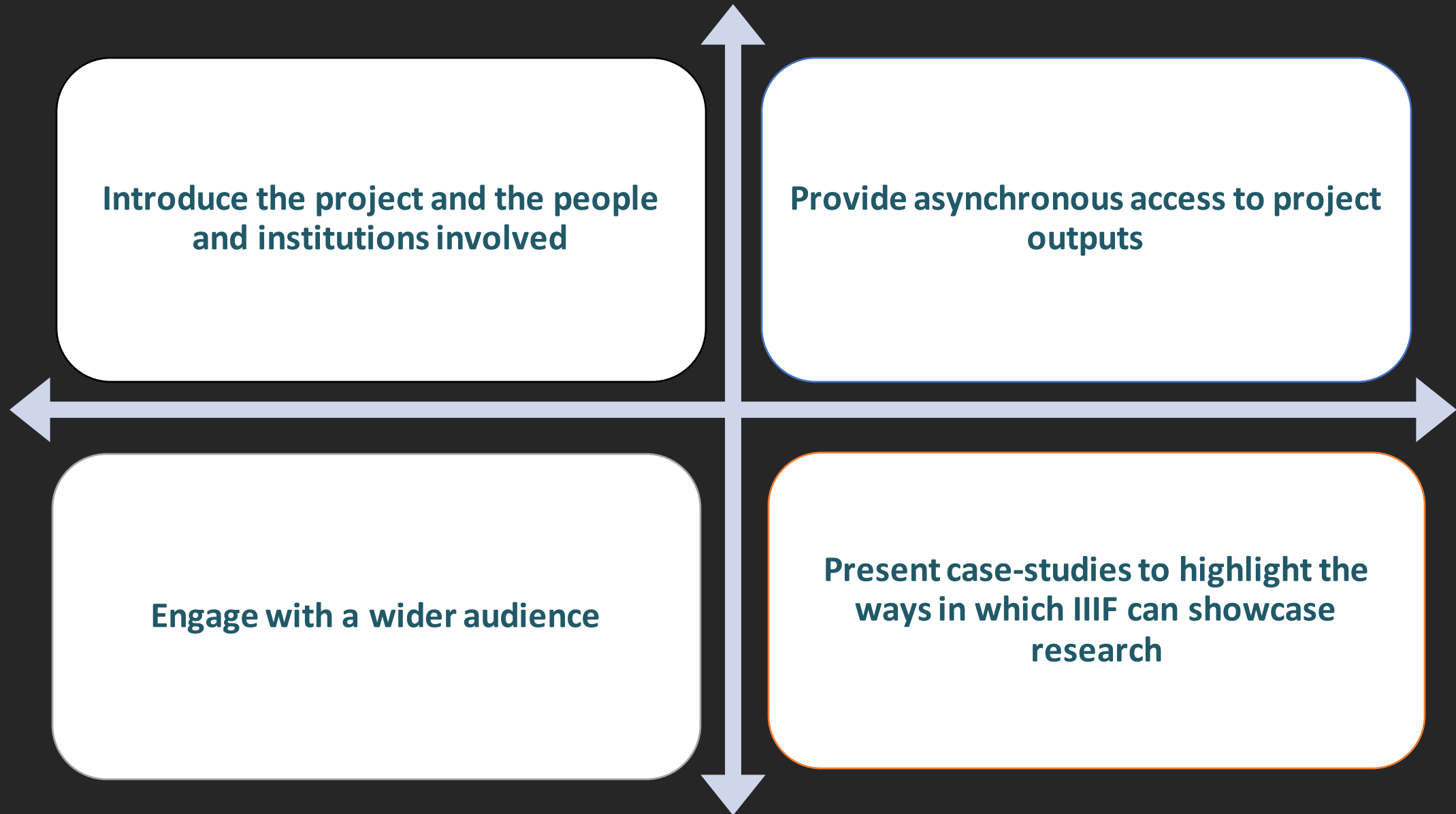
**TOWARDS  
A NATIONAL  
COLLECTION**



**Arts and  
Humanities  
Research Council**

<https://doi.org/10.5281/zenodo.4633183>

# Practical applications of IIF – Simple Site



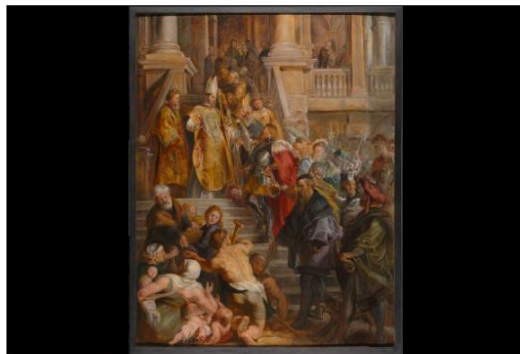
## Practical applications of IIF as a building block towards a digital National Collection

### The Question

How can we best build a common infrastructure for sharing high quality images from heritage collections and sites?

This project will explore and demonstrate the possibilities of the [International Image Interoperability Framework \(IIF\)](#) to support the dissemination of born digital and digitised heritage images for research and engagement. IIF, along with a wide range of freely available [IIF compliant software](#), represents a flexible, standard approach to providing reliable access to such images. However, though well described, setting up and re-using such IIF resources can still be complex, particularly for smaller institutions or individual researchers. Also, a better understanding of how to combine IIF resources across multiple institutions and present a National Collection, to diverse audiences, is needed.

This project aims to demonstrate the opportunities and benefits that IIF offers, to a wide audience of users and help to define more robust use cases of IIF, for institutions, but also for individual researchers who want to re-use and exploit IIF resources to carry out new research, create new opportunities and tell alternative stories. This work will highlight existing software and resources and identify what new tools, services or training might be required to maximise the potential of IIF within the



Peter Paul Rubens, Saint Bavo is received by Saints Amand and Floribert © The National Gallery, London. Holwell Carr Bequest, 1831. This image is licensed under [CC-BY-NC-ND 4.0](#).

This project is a Foundation project within the the [AHRC](#) funded [Towards a National Collection Programme](#).

### Project - Team

#### Principal Investigator



#### Joseph Padfield

Principal Scientist at the National Gallery

Joseph Padfield is a conservation scientist at the National Gallery in London, with a degree in Chemistry from Edinburgh University, an MA in Easel Paintings Conservation from the University of Northumbria and a postgraduate diploma in the conservation of paintings at the Hamilton Kerr Institute. His main research interests include generating/sharing digital images, the semantic web, digital documentation and museum lighting.

#### Senior Research Fellow



#### Anne McLaughlin

Senior Research Fellow, The National Gallery

Dr Anne McLaughlin is the Senior Research Fellow on the TANC-IIF project based at the National Gallery. She is active in the IIF community having previously curated the digital assets of the Parker Library at Corpus Christi College, Cambridge. She holds an MSt. in Medieval Studies from the University of Oxford and a

# Practical applications of IIF – Simple Site



**Provide asynchronous access to project outputs**

**Engage with a wider audience**

**Present case-studies to highlight the ways in which IIF can showcase research**

# Practical Applications of IIF – Webinar Resources

## IIF SERVICES & TOOLS

FRIDAY 11 JUNE 2021  
15:30 - 18:00 BST

### SESSION 1: PRESENTATIONS

IIF FOR ALL THE THINGS  
TOM CRANE (DIGIRATI LTD.)

TITLE TBC (THE NOMAD PROJECT)  
ABIRA HUSSEIN (UCL)

"COULD IT HELP US TO...?: THE ROYAL COLLECTION OF IIF  
ANDREW DAVIS (ROYAL COLLECTION TRUST)

IIF, OPEN DATA, CROWDSOURCING & THE NATIONAL LIBRARY OF WALES  
JASON EVANS (NATIONAL LIBRARY OF WALES)

### SESSION 2: PANELLISTS

DAVY VERBEKE (UNIVERSITY OF GHENT)  
ANDREW PRESCOTT (UNIVERSITY OF GLASGOW)  
MARY-ANN CONSTANTINE (UNIVERSITY OF WALES)  
PIA ECKHART (UNIVERSITY OF FREIBURG)  
BEN BAKELAAR (HUMAN EXPERIENCE SYSTEMS LLC)  
MIA RIDGE (BRITISH LIBRARY)



Credit: The Tower of Babel, L. Bassano, 1660. NG60. © The National Gallery

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TOM CRANE (DIGIRATI LTD)

USER EVALUATION: MAKING USE OF IIF RESOURCES  
MELISSA TERRAS (UNIVERSITY OF EDINBURGH)

USING EXISTING IIF RESOURCES TO  
CREATE YOUR OWN IIF PRESENTATIONS  
JOE PADFIELD (THE NATIONAL GALLERY)



Credit: Saint Jerome, Carlo Crivelli (c.1430-c.1495). NG788.10. Photo: © The National Gallery |  
Saint Lucy, Carlo Crivelli (c.1430-c.1495). NG788.12. Photo: © The National Gallery |  
Saints Peter and Paul, Carlo Crivelli (c.1430-c.1495). NG3923. Photo: © The National Gallery

## IIF IMAGE REGISTRATION

MONDAY 26TH JULY  
16:00-17:45BST

### PANELLISTS INCLUDE:

GILES BERGEL (UNIVERSITY OF OXFORD)  
ANDREW BRUCE (NATIONAL GALLERY, UK)  
JOHN CUPITT (IMPERIAL COLLEGE LONDON)  
JOHN DELANEY (NATIONAL GALLERY OF ART, USA)  
JOANNE DYER (BRITISH MUSEUM)  
ADAM GIBSON (UCL)  
CATHERINE HIGGITT (NATIONAL GALLERY, UK)  
RICHARD PALMER (V&A)  
MARIA VILLAFANE (IMPERIAL COLLEGE LONDON)  
KEATS WEBB (SMITHSONIAN INSTITUTION)  
CHARLES WILLARD (UCL)



Credit: Giovanni Bellini, A Portrait of a Dominican with the Attributes of Saint Peter Martyr, NG608. A composite of the visible light, infrared and x-ray images. © The National Gallery

## Persistent Identifiers in IIF Webinar

Tuesday 26th October  
16:00 - 17:30 BST

Ben and Sara Brumfield (FromThePage)

Andy Irving (Bodleian Libraries)

Rachael Kotarski (British Library)

Joseph Padfield (National Gallery)

and more to be announced



Credit: The National Gallery; Raphael, St Catherine of Alexandria, NG168. Print, Victoria & Albert Museum; engraving by Auguste Gaspard Louis Desnoyers, DYCE.2649.





## Practical applications of IIIF - Events

### Webinar: Practical applications of IIIF

Presenting IIIF and some of the key areas of research in this AHRC funded project.

This Zoom Webinar took place on Friday 19<sup>th</sup> March 2021 at 16:00 – 18:30 GMT

[About This Event](#)

### Webinar: IIIF Services and Tools

Discuss the Potential of Shared IIIF Services.

This seminar took place on Friday 11<sup>th</sup> June 2021 at 15:30 - 18:00 GMT

[About This Event](#)

### Webinar: Project Results

The IIIF-TNC Project & the Future.

This webinar will take place on Friday 29<sup>th</sup> April 2022, 16.00 - 18.00

[About This Event](#)



### Co-creating Archival Spaces with IIIF

[Abira Hussein](#)

Abira Hussein will be exploring the challenges faced, and the potential for IIIF to support more independent community-based archives to exist digitally and sustainability online.

The transcript for this presentation can be downloaded [here](#)



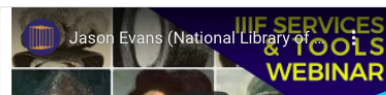
### 'Could it help us to...?': The Royal Collection and IIIF

[Andrew Davis](#)

Andrew Davis will present a paper centred around how focusing on small-scale, tangible benefits set The Royal Collection Trust on the path to IIIF adoption.

The slides for this presentation can be downloaded [here](#)

The transcript for this presentation can be downloaded [here](#)



### IIIF, Linked Open Data, and Crowdsourcing a the National Library of Wales

[Jason Evans](#)

Jason Evans will present details of how IIIF has facilitated access to documents at the National Library of Wales.



# Practical applications of IIF – Simple Site



**Engage with a wider audience**

**Present case-studies to highlight the ways in which IIF can showcase research**



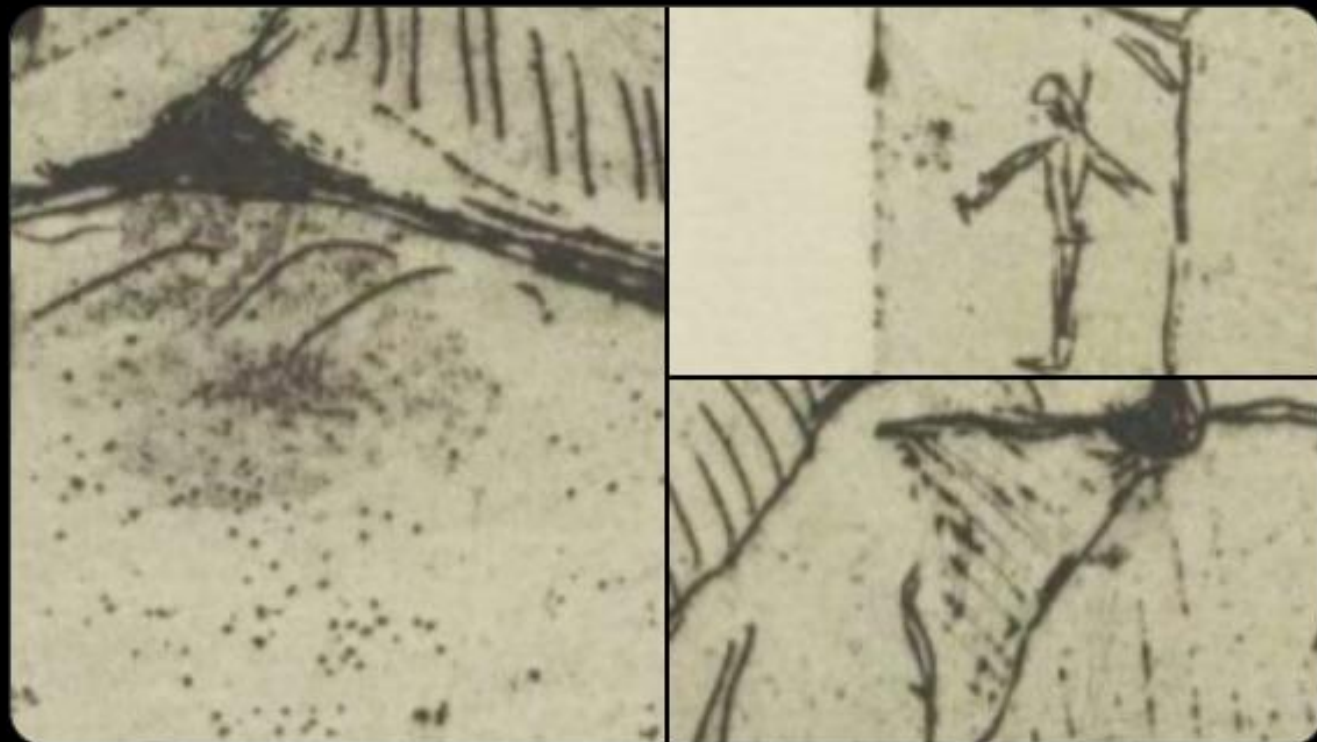
Tweet



Practical IIF  
@practicalIIF



In the hubbub of the beginning of another week, I almost forgot to post our next [#DetailOfTheWeek!](#) Check out these three [#IIF](#) deep-zooms!!!  
[@nat\\_collection](#)



7:37 PM · Sep 27, 2021 · Twitter for iPhone

## The Detail of the Week

Each week of the project we'll be highlighting a deep zoom image from one of our project partners' collections. On this site you can explore the full image via the [IIF image viewer Mirador](#), find links to related IIF content and additional information about the image selected each week. The most recent three items are listed in the blue boxes below, with the corresponding items displayed in the viewer. Links to all of the previous 'Details of the Week' can be found in the bottom of the page, beginning with the first, Hans Holbein's *The Ambassadors*, and culminating with the most recent. As we've been building a chain in which each item connects to the subsequent week's item, and explanation of these connections as well as additional resources can be found on each item's dedicated page.

### Week 18, October 1<sup>st</sup> 2021

*Cézanne's Guillaumin au pendu.*

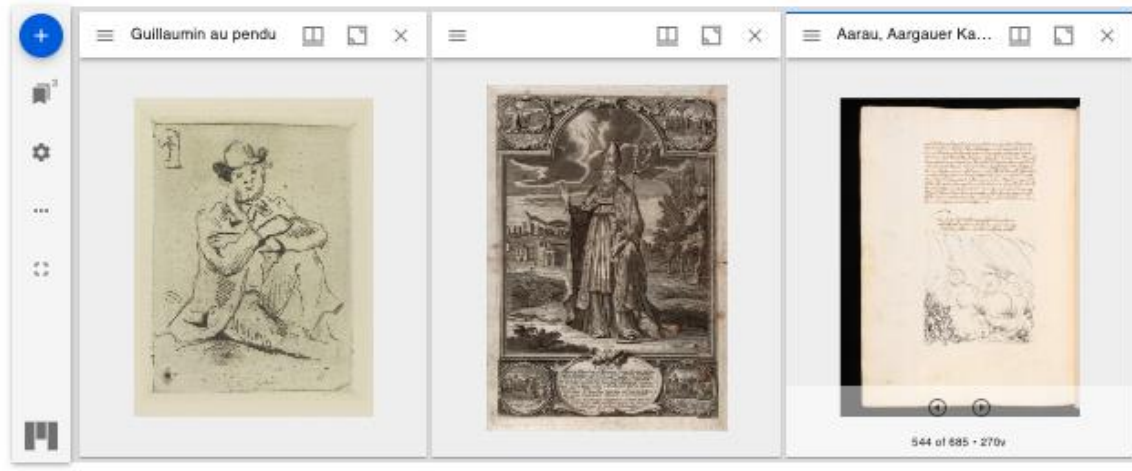
### Week 19, October 21<sup>st</sup> 2021

*Riva's Saint Gothard in Episcopal Dress*

### Week 20, October 29<sup>th</sup> 2021

*The Federal Chronicle of Werner Schodoler*

## Viewer



## Cézanne | Guillaumin au pendu

[Detail of the Week](#) > Cézanne | Guillaumin au pendu

## About this Object

Simply described by the V&A as an 'image of a man sat on the ground with his arms crossed. He wears a hat, jacket, trousers and neck-tie. In the top left corner is a sketch of a hanged man', this enigmatic etching is one of five completed by Cézanne at Dr Gachet's press during the summer of 1873 when Cézanne and Guillaumin were staying in Pontoise at the invitation of Pissarro.

To see this object on The V&A Website please click [here](#).

**Connection to last week's item:** This week's item and last week's share an artist, despite being vastly different in terms of their method, materials, purpose, and size.

## Viewer



# Practical applications of IIF – Simple Site



Present case-studies to highlight the ways in which IIF can showcase research

## Connected Collections

In celebration of reaching 500 followers on [Twitter](#), as well as our partners' collections and their work and engagement with IIF. In this post, we are presenting just one image of what a potential 'national collection' could look like across the UK.

- The National Gallery: The Virgin and Child Enthroned, with Narrative Scenes
- The Royal Botanic Garden Edinburgh: *Rhododendron augustinii*
- The National Portrait Gallery: King Edward VI and the Pope
- The British Library: The Sherborne Missal
- The V&A: The Tomb of Cecilia Metella
- The University of Edinburgh: The Mahābhārata Scroll
- Stanford University: An Antiphonal from the parish at Santa Maria sopra Porta
- Digirati: The Royal Academy Summer Exhibition: A Chronicle, 1769–2018
- The Science Museum Group: Sokol Space Suit
- IIF: The IIF Community

...the highlights of our partners' collections over the coming days, from different collections from all over the UK.

## Viewer



Connected Collections > The IMA: The Tomb of Cecilia Metella

## About this Object

The Tomb of Cecilia Metella in the Via Appia in Rome was probably built around 10–20 BC. This prominent location, on one of the most important roads connecting Rome to the south of Italy, became a site for monumental tombs of the ancient Roman elite. The inscription on the tomb, also visible on the horizontal plaque, reads as follows: CAECILIAE Q. CINCTICII F. METELLAE CRASSI, or "To Cecilia Metella, daughter of Quintus Cincius, (and wife) of Crassus". She was the daughter of Quintus Cincius, an important political figure, and the wife of Marcus Licinius Crassus. It is generally agreed that the tomb was likely commissioned by her son. Although little else is known about her, the name and significance of the tomb suggest she was an established member of the social elite.

The site of this tomb was carefully chosen for its prime location in a well-known area and its high elevation which ensured the building would be viewed from afar. Due to this advantageous position, the site was much desired by nobility and church alike. In the 1820s, Pope Pius VIII donated it to his family, the Cenci. They subsequently used it as a fortress from which they tried a last but unsuccessful defence against the troops of the French, leading to their execution.

One of the most visible and famous archaeological sites, the tomb is also known as the Capo di Bene because of the Place of the Head of a Bull (bœuf têté) running beneath the battlements.

This panel is based on a painting by Ferdinando Petrucci, who, between 1784–1787, was instructed to prepare the plans of the monuments of Rome by Luigi Valeri (brother of the Quirinale Pope Pius Sixtus, Popevent). These were commissioned for a palace dome room, to be included in the Palazzo Pitti for the Grand Duke of Tuscany, Ferdinando III.

With the exception of the first panel, under Pius's direction, the design for the other five landscape views, including the composition, architecture, wall scheme, and these decorating the tomb, were largely taken from drawings by Stanetti and Pannini of 1782. Compare the framed plate shown on Pannini's existing inventory of Rome (currently in the cabinet below). The first two paintings, Petrucci's view from the base of the Palazzo (1784) and the Tomb of Cecilia Metella (1786), two others by Schiavoni, the View of the Temple of Peace (1786) and the Arch of Janus (1788).

Four of the paintings were completed in palace dome – The View of the Palazzo and the Tomb of Cecilia Metella were both completed by the autumn of 1787. However, the Arch of Janus was in Florence in 1789 before reaching Rome on the road, of the series, which was left incomplete. Both of these paintings were owned by Napoleon's brother from the Palazzo Pitti where they were displayed and later sent to France. After the fall of Napoleon's empire in 1815, they were returned to the Palazzo Pitti in Florence.

In 1887, the Tomb of Cecilia Metella was presented as a gift by Leopold II to Pope Pius IX during a papal visit to the Palazzo Pitti. This later came up for sale and was subsequently acquired by Sir Arthur Clifton. In 1907, a copy of this set was commissioned to be presented at the International Exhibition in London in 1902. It entered the collection and was indeed presented at a later exhibition, probably the 1907 Paris Exhibition instead. This second version is now kept in the Musée de Cluses after Pierre Dur in Florence.

Sir Arthur Clifton and his wife Rosalinde, fascinated by the evolution of palace dome and personally acquired 18th-century masterpieces as well as 20th-century originals, and formed one of the world's great decorative art collections, including silver, mosaic, enamelled porcelain miniatures and gold boxes. He donated his extraordinary collection to Britain in 1999. See our entry of the [UKA](#).

## Viewer:



## Making and Materials

The traditional paper is found in a vast array of colours, with natural patterns and made of varying such as handmade or recycled. This paper, which is composed almost entirely of paper, is an excellent example of the versatility of this stone. Some papers used are from different parts of what was once the Holy Roman Empire, probably from its western borders (Italy to Berlin) and from the Holy Roman Empire in the East. Sunlight is often by using bright and clear papers and they are the best, while the pasted materials include various types of silk.

The sky is made of a very fine panel of transparent white stone, referred to by ancient stone masons as 'alabaster'. The name 'alabaster' is commonly used, yet increasingly confusing for its definition differs depending on the field of study and is defined as a group of rock-like stones. For geologists, alabaster is a type of fine-grained evaporite mineral. In botanical and stone work, 'alabaster' is the fine type of gypsum and a type of fine-grained limestone. To communicate further, the white type – the material used for this panel – was described by ancient masons as 'Egyptian Alabaster' or 'Oriental Alabaster' for its ancient provenance from Egypt). On the other hand, modern masons call it 'Upper marble' for its banded appearance, which is similar to soap and marble, even though they are completely distinct.

Click on the IMA's video below to see four panel stone panels are created using:



The video is courtesy of the UKA and was created as part of a project to provide a short history journey around Italy's sites, which is available [here](#).

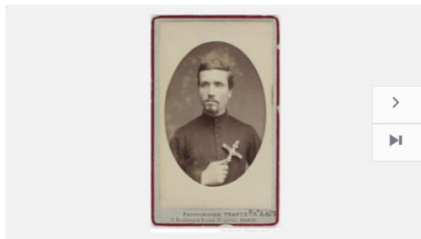
## Rhododendron augustinii Hemsl. ssp. chasmanthum (Diels) Cullen

Connected Collections > The Royal Botanic Garden Edinburgh: Rhododendron augustinii

## About this Object

Unlike most of the botanical specimens held by the Royal Botanic Garden Edinburgh that consist of single sheets with sparse notes, this Rhododendron sample is accompanied by 8 pages of text which detail its collection in Tsekou (Haut Mekong) in China's Yunnan Province by Jean André Soulié in 1895.

Born in 1858 in in Saint-Juéry, Aveyron, on October 6, 1858. Père Jean André Soulié was ordained July 5, 1885, for the Paris Foreign Missions Society and sent in October 1885 to the Apostolic Vicariate of Tibet (now Diocese of Kangding).



As a missionary, he based at Tatsienlu, western Szechuan, in the late 1800s. From 1889 onwards he sent plant specimens to the Paris Museum of Natural History.

Outside of his missionary and medical work in Tatsienlu, which served as a gateway between China and Tibet, Soulié's main interest was botany and he collected plants with zeal, for example on the peak of Jarra, to the north-west of Tatsienlu. In 1891 he was transferred to Dango, even closer to Tibet, by which time he was fluent in the border dialects, making travelling much easier.

In order to not attract attention in this politically turbulent region, Soulié disguised himself as a native merchant, and in this way travelled along the course of the Mekong River through part of Tibet, reaching Tseku. He was later transferred to Yaregong, where he earned a good reputation for his medical work.

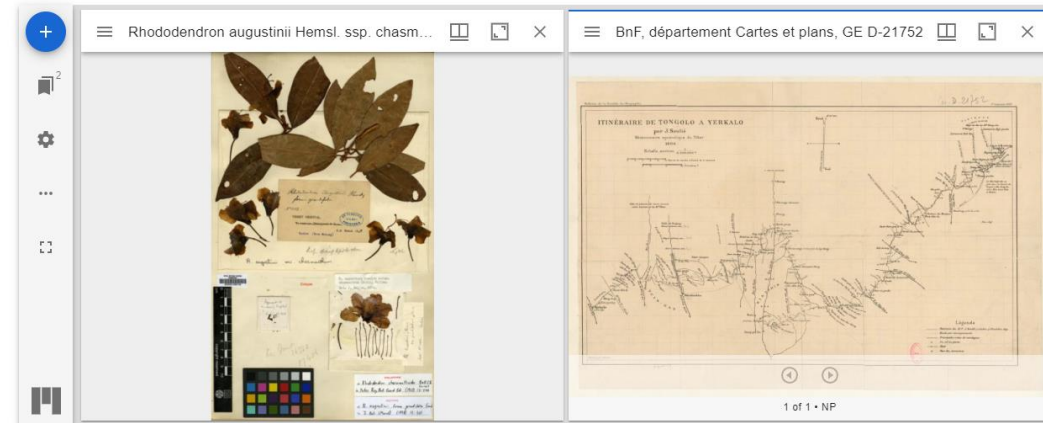
In ten years, Soulié collected more than 7,000 specimens from the high altitude Tibetan region and was the last of the great French missionary collectors to work in western China, following on from the likes of Père Armand David and Père Delavay. Species named in his honour include Rosa soulieana Crép., Primula souliei Franch. and Frillilaria souliei Franch.

Soulié was a victim of the violent reprisals of the Batang monks in 1905. After two weeks of torture, he was shot by his captors. His co-worker, Bourdonnet, was murdered a few months later, as was their successor in Yaregong, in 1914.<sup>[1]</sup>

On December 15, 1895, he gave an account of his travels to Henri d'Orléans who returned to France and published the account in the *Bulletin of the Geographical Society* 7th series, v. 18 (1897), pp. 36–80 along with the map shown below.<sup>[2]</sup>

This specimen was later given to the RBGE by Cullen in 1976, click here to see it on the [Royal Botanic Garden Edinburgh Website](#)

## Viewer:



- [1] <https://plants.jstor.org/stable/10.5555/alap.person.bm000327123>
- [2] [https://data.bnf.fr/fr/see\\_all\\_activities/15366413/page1](https://data.bnf.fr/fr/see_all_activities/15366413/page1)

# Practical applications of IIF – Simple Site



IIF SERVICES & TOOLS WEBINAR

Andrew Davis (RCT)

'COULD IT HELP US TO...?'  
ROYAL COLLECTION TRUST AND IIF

TOWARDS A NATIONAL COLLECTION

IIF

Guillaumin au pendu

+

☰

📄

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✕

Rhododendron augustinii Hemsl. ssp. chasm...

+

☰

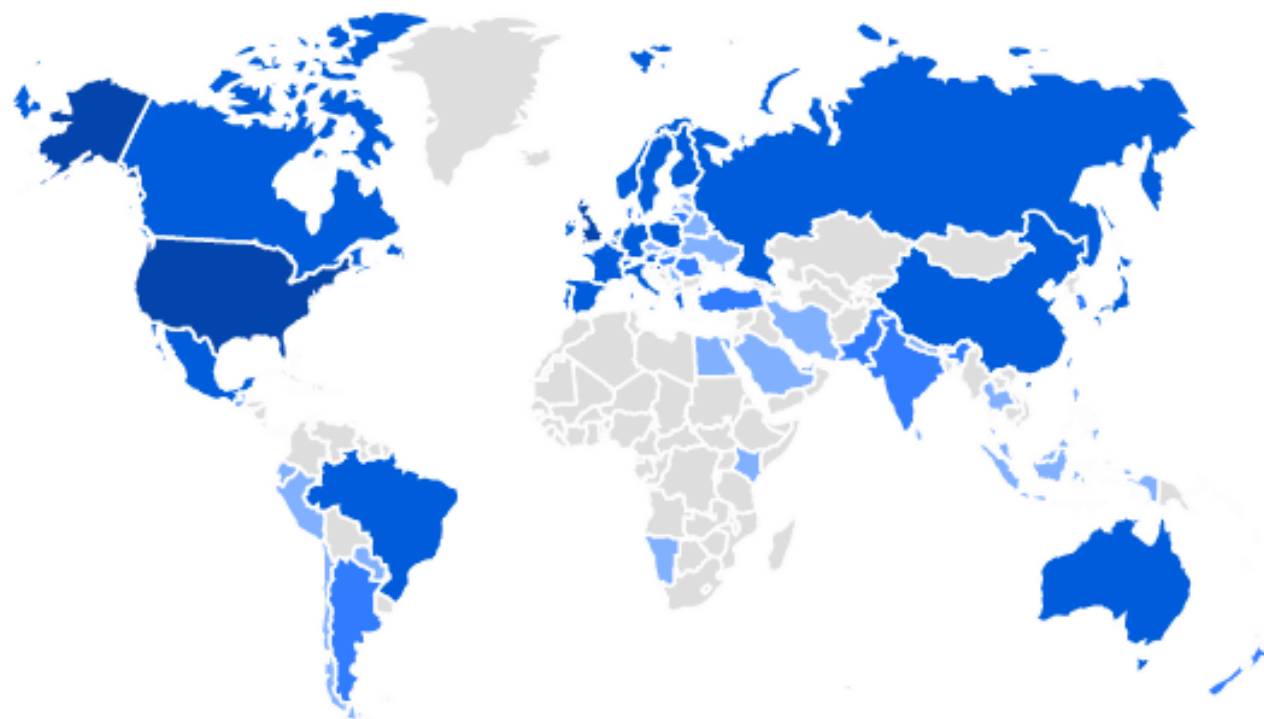
📄

🔍

✕

*Rhododendron Augustinii Hemsl. ssp. grandifolia*

## Users ▼ by Country



COUNTRY	USERS
<u>United Kingdom</u>	1.1K
<u>United States</u>	617
Netherlands	65
Germany	61
Canada	59
Italy	51
Belgium	38

[View countries](#) →



## From Cottonopolis to Metropolis: Manchester Communities & Institutions

### Teaching Resource

#### From Cottonopolis to Metropolis: Manchester Communities and Institutions

Designed to support the MA module, 'From Cottonopolis to Metropolis: Manchester Communities and Institutions', this short digital resource presents three items from the John Rylands Library to explore the way in which the movement of goods, people and ideas shaped the city of Manchester, specifically addressing theme 5, examining how 'Manchester grows during the industrial revolution as a Cottonopolis that gradually transforms into a cosmopolitan city - a metropolis - in the twentieth century'.

Dr Anne McLaughlin (CC-BY-NC)

