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Layer Upon Layer: Starting Small, Thinking Big, and Building Sustainable Digital Projects

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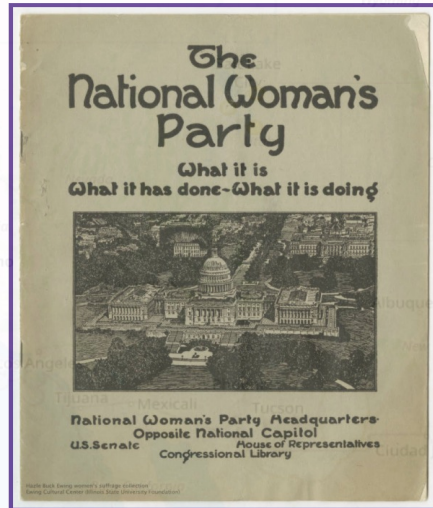
Fitzsimmons, Rebecca, "Layer Upon Layer: Starting Small, Thinking Big, and Building Sustainable Digital Projects" (2022). *Faculty and Staff Publications – Milner Library*. 181.

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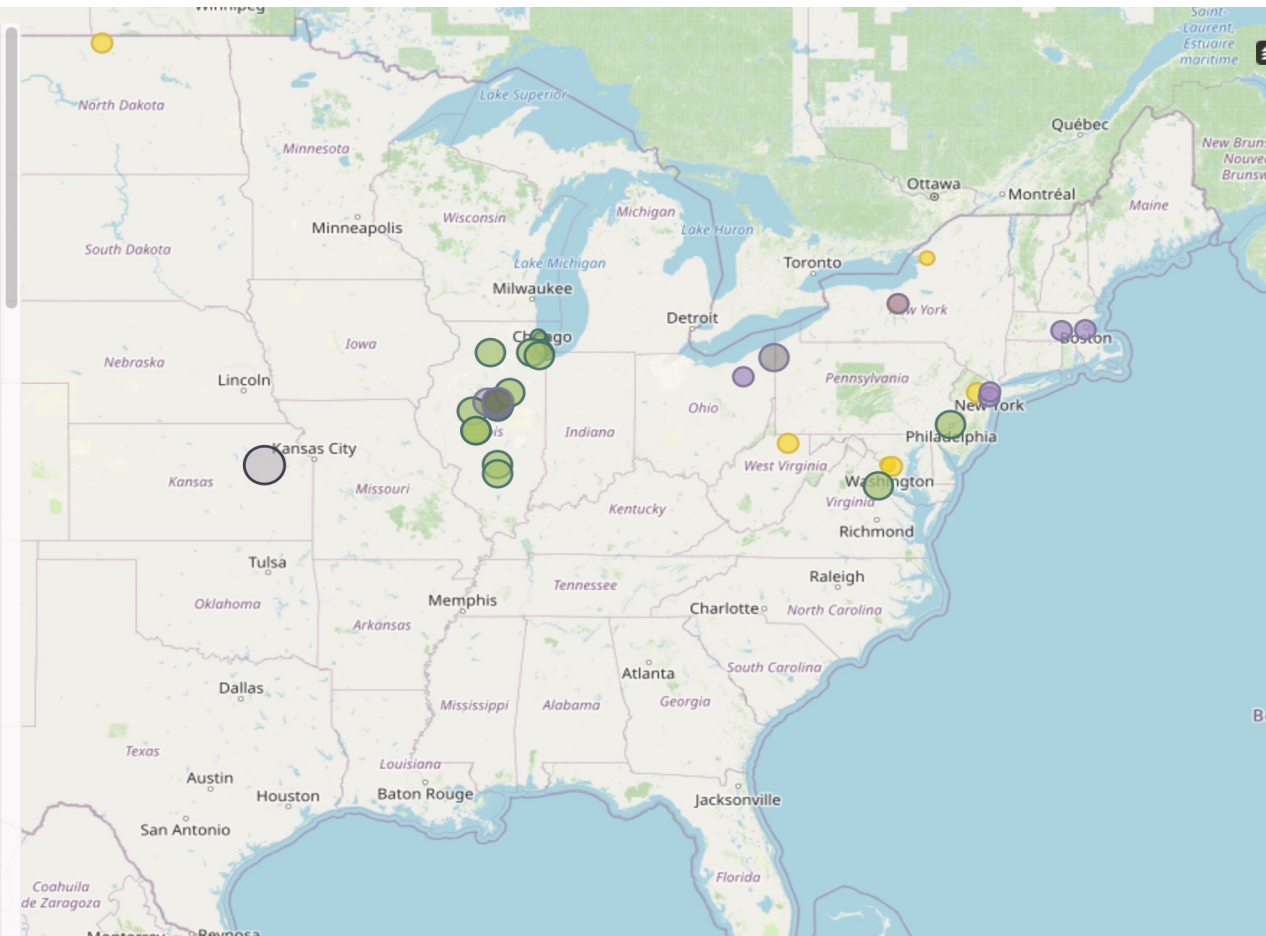
Underpinnings and Equal Terms

How the Suffrage Movement Changed American Women and American Women Changed the Nation



Hazle Buck Ewing Women's Suffrage Collection, Ewing Cultural Center, Illinois State University

On June 4, 1919, the United States Senate



Underpinnings and Equal Terms

A Legacy of Local Voices

Celestia Rice Colby

June Rose Colby

Rachel Crothers

Florence Fifer Bohrer

How Women Changed the Nation

Sojourner Truth "Ain't I a Woman?" speech

LAYER UPON LAYER:

STARTING SMALL, THINKING BIG, AND BUILDING SUSTAINABLE DIGITAL PROJECTS

WOMEN'S SUFFRAGE EXHIBIT

Ida B. Wells forms the Alpha Suffrage Club

Ida B. Wells-Barnett was a journalist who wrote extensively about lynching and injustices.

Portrait of Ida B. Wells-Barnett c. 1895

Ida Bell Wells-Barnett and Belle Squire founded the Alpha Suffrage Club, the first African-American suffrage organization in Chicago. Wells-Barnett felt the time was right for African American women to both advocate for voting power and use their voices for political influence. The activities of the club were instrumental in the election of Oscar DePriest, the first African

Timeline: 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919

Map Markers:

- Illinois grants partial suffrage (1913)
- Ida B. Wells forms the Alpha Suffrage Club (1913)

Exhibit List:

- Florence Fifer Bohrer
- How Women Changed the Nation
- Sojourner Truth "Ain't I a Woman?" speech
- Ida B. Wells forms the Alpha Suffrage Club
- National to Local
- Suffrage Quarters Open Circus Day
- Suffragists in Convention
- Suffrage Efforts in North Dakota
- After the 19th: Still Moving Toward Democracy
- The Construction of a Play
- First Fruits of Suffrage

EXHIBITS

Browse Home | Browse Collections | **Timeline** | Browse Exhibits | About

FLORENCE FIFER BOHRER

UNDERPINNINGS AND EQUAL TERMS

A Legacy of Local Voices

After the 19th: Still Moving Toward Democracy

- Florence Fifer Bohrer
- First Fruits of Suffrage
- A Woman's Place in the Senate
- Florence Fifer Bohrer and the League of Women Voters
- The League of Women Voters of McLean County
- On the Issues
- A Community Resource

Timeline:

- After the 19th: Still Moving Toward Democracy
- After the 19th: Still Moving Toward Democracy
- First Fruits of Suffrage

This exhibition was organized by Mirer Library. The images featured are from the collections at Illinois State University.

Browse Home | Browse Collections | **Timeline** | Browse Exhibits | About

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RESPONSE AT FIRST REPUBLICAN CAUCUS OF 54TH ILLINOIS GENERAL ASSEMBLY, CIRCA JANUARY 1925

Response made at caucus, in Chicago at Morrison Hotel. 54th Session of Republican members of house 1925.

I am not ungrateful of the high honor of having a place in this distinguished group. As the first woman member of the State Senate I have something of the feeling of a pioneer. So in behalf of the women I want to say that in entering political life we have no desire to run the government nor to displace the men but we do believe men and women working together can give better service than men alone or women alone.

Since the beginning of civilization we have worked out our problems together in the home, in the church, and in the school, and now with your great gift of the franchise fresh in our hands we undertake this new responsibility seriously, believing that when men and women together bring into our daily lives and our homes a free discussion and a more earnest study of matters pertaining to our government, there will begin to radiate from the American "freedom" an intelligent influence for good that will help us solve the problems of our changing world.

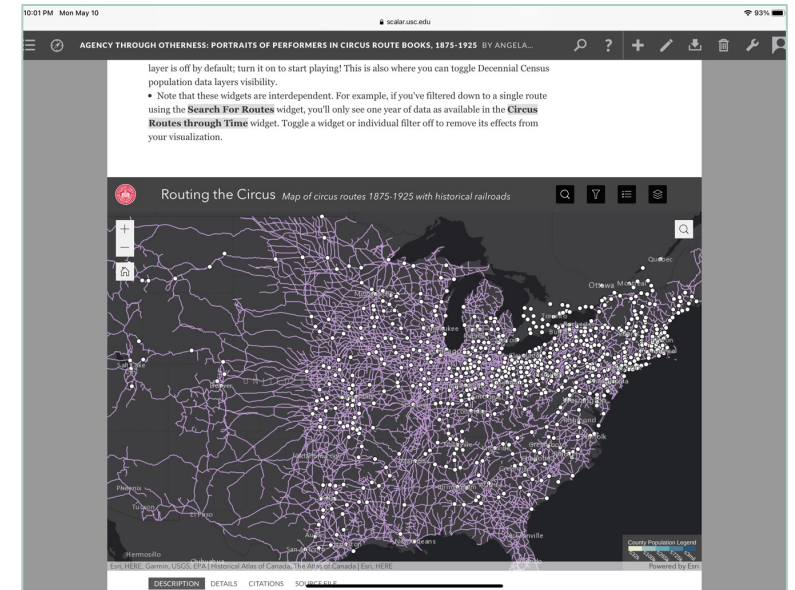
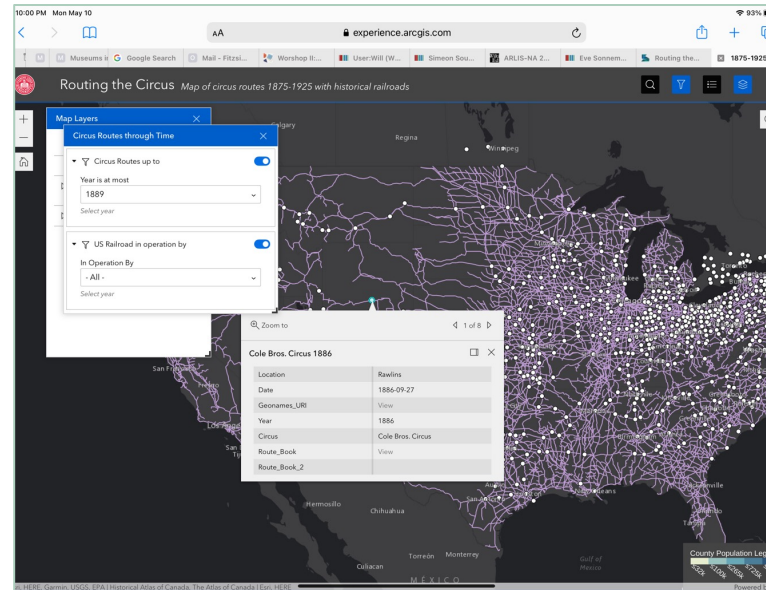
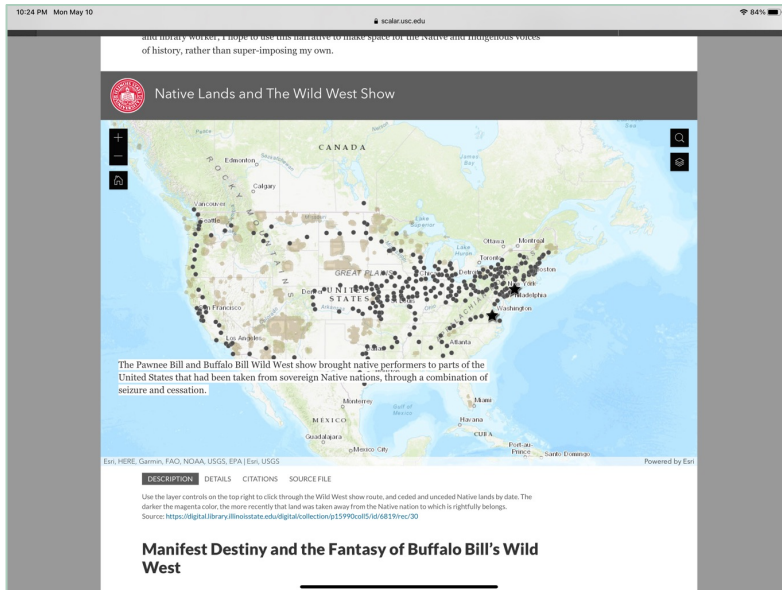
Dublin Core

Title
Response at first Republican caucus of 54th Illinois General Assembly, circa January 1925

Creator
Bohrer, Florence Fifer, 1877-1960

<https://library.illinoisstate.edu/exhibits/2020/suffrage/>

CIRCUS ROUTE PROJECT



<https://scalar.usc.edu/works/circus-route-books-project/index>

- Embedded maps
- Timelines
- Annotations

OMEKA EXHIBIT

The screenshot shows the Omeka exhibit homepage. At the top, there is a navigation bar with 'EXHIBITS' and a search icon. Below this is a secondary navigation bar with 'Browse Items', 'Browse Collections', 'Neatline', 'Browse Exhibits', and 'About'. The main content area features the title 'A LEGACY OF LOCAL VOICES' and a sub-section 'UNDERPINNINGS AND EQUAL TERMS'. There are three portrait images of women, with the first one being Celestia Rice Colby. Below the images is a list of names: 'A Legacy of Local Voices' and 'Celestia Rice Colby...'. At the bottom, there is a footer with 'This exhibition was organized by Miner Library. The images featured are from the collections at Illinois State University.' and 'Proudly powered by Omeka.'

The screenshot shows the exhibit page for 'A WOMAN'S PLACE IS IN THE SENATE'. The page has a navigation bar with 'EXHIBITS' and a search icon. Below this is a secondary navigation bar with 'Browse Items', 'Browse Collections', 'Neatline', 'Browse Exhibits', and 'About'. The main content area features the title 'A WOMAN'S PLACE IS IN THE SENATE' and a sub-section 'UNDERPINNINGS AND EQUAL TERMS'. There is a quote: 'State housekeeping is not different from other housekeeping.' followed by a reference to Florence Filmer Bohrer. Below this is a paragraph of text about the 'Cottage Hill Bill'. There are three images: a book cover, a group photo, and a document. Below the images are captions: 'Florence Filmer Bohrer's copy of 1870 Constitution of the State of Illinois', 'Florence Filmer Bohrer and American League officers at Illinois Soldiers' Dughters Home, Normal, Illinois, March 1925', and 'History of dance hall bill, January 19, 1925'. At the bottom, there are three links: 'First Fruits of Suffrage', 'After the 19th: Still Moving Toward Democracy', and 'A Century of Progress'.

The screenshot shows the exhibit page for 'CELESTIA RICE COLBY'. The page has a navigation bar with 'EXHIBITS' and a search icon. Below this is a secondary navigation bar with 'Browse Items', 'Browse Collections', 'Neatline', 'Browse Exhibits', and 'About'. The main content area features the title 'CELESTIA RICE COLBY' and a sub-section 'UNDERPINNINGS AND EQUAL TERMS'. There is a portrait of Celestia Rice Colby with the caption 'Portrait of Celestia Rice Colby, 1827-1900'. Below this is a paragraph of text about her life and work. There is a link to 'Celestia R. Colby diary, 1858-1859'. Below this are two images of diary pages with captions: 'Page 43, 1858-1859' and 'Page 44, 1858-1859'. At the bottom, there is a quote from the diary: 'Yet perhaps it were better if I never touched the pen, and one minute I wish I did not love to, the next a stronger, wild and vehement wish, gushes up from my tormented soul, that I had time and leisure to use it at my will.'

- Easy navigation options
- Builds on Omeka database
- Simple to use plugin, but limited design options out-of-box

NEATLINE

Underpinnings and Equal Terms

How the Suffrage Movement Changed American Women and American Women Changed the Nation

The National Woman's Party
What it is
What it has done-What it is doing

National Woman's Party Headquarters
Democratic National Capital
U.S. Senate
Congressional Library

Hazel Buck Ewing Women's Suffrage Collection,
Ewing Cultural Center, Illinois State University

On June 4, 1919, the United States Senate approved the 19th amendment to the Constitution. On August 18, 1920, Tennessee became the 36th state to ratify the amendment.

Underpinnings and Equal Terms

A Legacy of Local Voices

Celestia Rice Colby

June Rose Colby

Rachel Crothers

Florence Fifer Bohrer

How Women Changed the Nation

Sojourner Truth "Ain't I a Woman?" speech

Ida B. Wells forms the Alpha Suffrage Club

National to Local

- Builds on Omeka database to include maps and timelines
- Extremely detailed, flexible navigation and great map creation
- Harder to organize thematic content in a user-friendly way

Suffrage Quarters Open Circus Day

Suffrage Quarters Open Circus Day

MEMBERS OF ORGANIZATION WILL SERVE A LIGHT LUNCH AT DAY

Suffrage Quarters Open Circus Day

MEMBERS OF ORGANIZATION WILL SERVE A LIGHT LUNCH AT DAY

Work was begun today preparatory to moving into the new quarters which will occupy the U. N. Armist residence at the corner of Main street and Cleveland avenue. The organization extends a cordial invitation to their friends from the country to watch the parade from their headquarters and to otherwise partake of their hospitality.

Newspaper clipping from The West Virginian, 20 May 1916.

Suffrage Quarters Open Circus Day

Suffragists in Convention

Suffrage Efforts in North Dakota

After the 19th: Still Moving Toward Democracy

The Construction of a Play

First Fruits of Suffrage

Florence Fifer Bohrer Campaign

Republican Mass Meeting flyer

7:56 AM Tue May 11

AA onlineexhibits.library.illinoisstate.edu

Worshop B... User:Will (W... Simeon Sou... ARLIS-NA 2... Eve Sonnem... Chalmers Sc... Routing the... TimelineJS E... Celestia Ric... How Americ...

Florence Fifer Bohrer Illinois' First Female State Senator

Florence Fifer Bohrer Illinois' First Female State Senator

Florence Fifer Bohrer congratulated by Gertrude Fifer on her first day in office, January 7, 1925

Florence Fifer Bohrer congratulated by Gertrude Fifer on her first day in office

January 7, 1925
A.P. Risser, photographer

First Fruits of Suffrage

Senator Florence Fifer Bohrer shakes hands with her mother, former First Lady of Illinois Gertrude Fifer, on the floor of the Illinois Senate chamber on January 7, 1925. Florence's daughter Gertrude Ann Bohrer is standing between them. Florence became Illinois' first female state senator in the election of

Florence Fifer Bohrer, Illinois' First Female State Senator

Florence Fifer Bohrer, Illinois' First Female State Senator

Women Senators' Jubilee Dinner

Florence Fifer Bohrer's Response at First Republican Caucus of the 54th Illinois General Assembly

A Woman's Place is in the Senate

Florence Fifer Bohrer copy of 1870 Constitution of the State of Illinois

Florence Fifer Bohrer and her fellow state senators at Illinois Soldiers' Orphans Home, Normal, Illinois, March 1925

History of dance hall bill, January 13, 1926

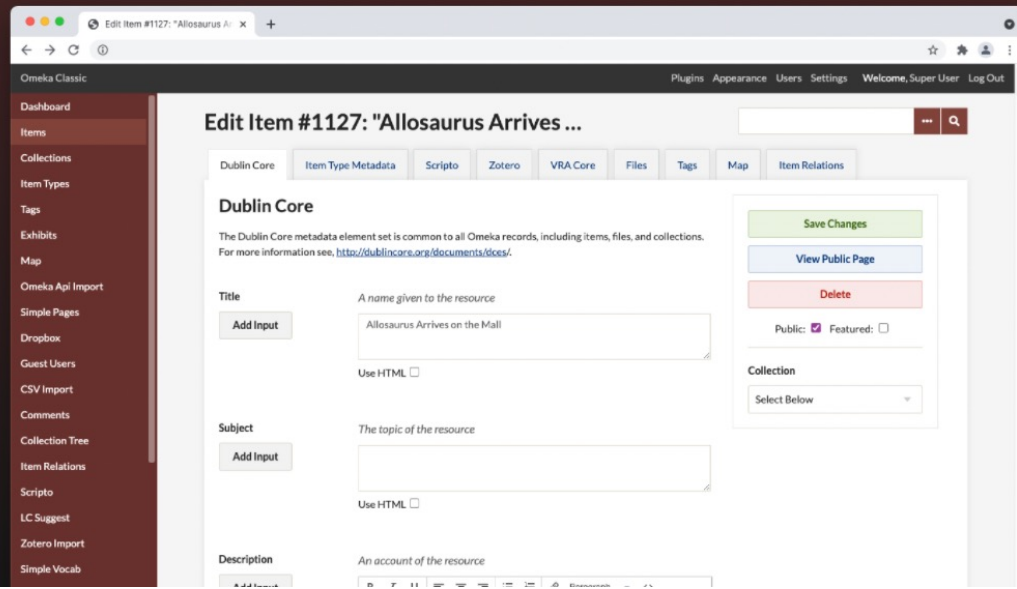
WHICH OMEKA?

OMEKA CLASSIC

For individual projects and educators.

Download v3.0.1

Learn more

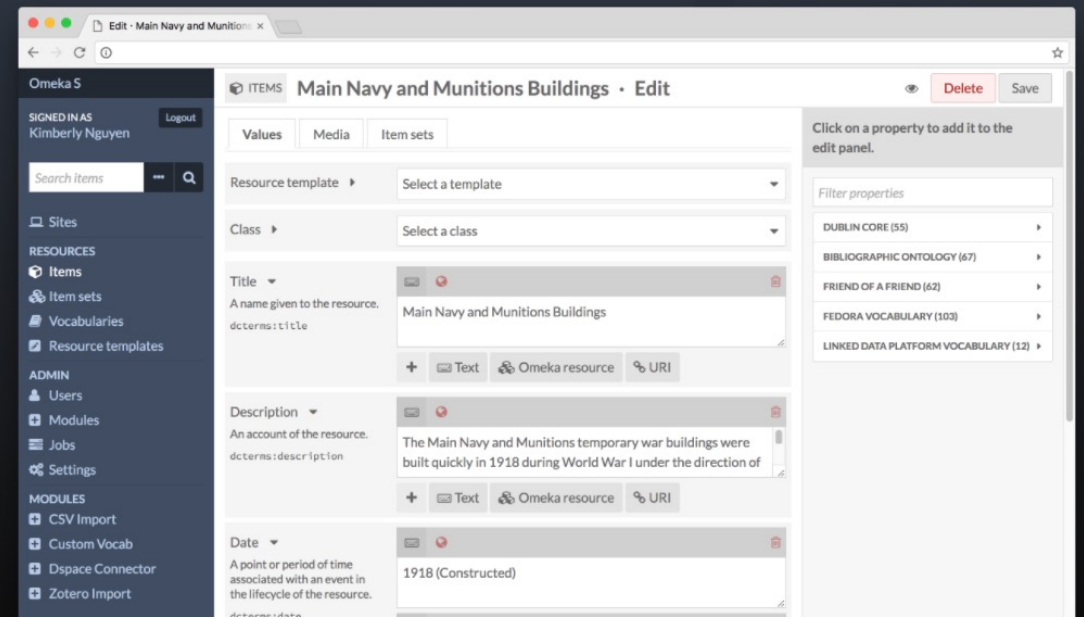


OMEKA S

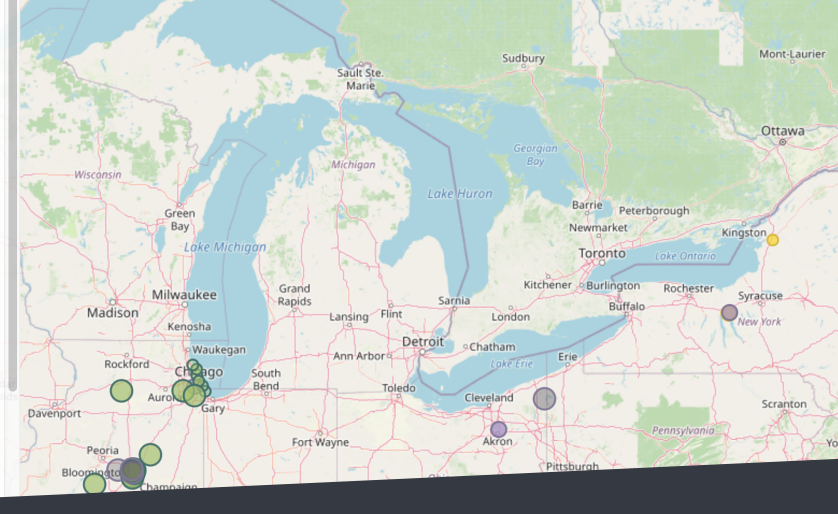
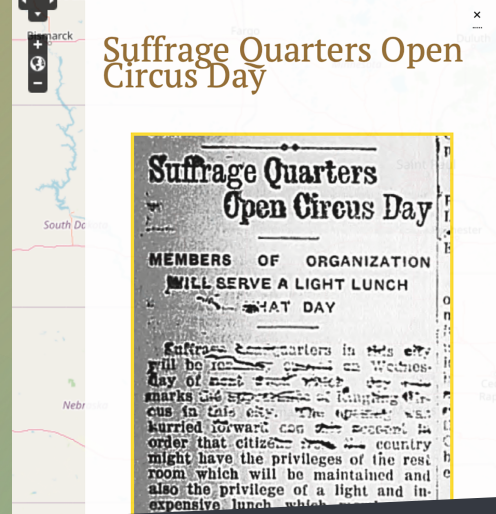
For institutions managing a sharable resource pool across multiple sites.

Download v3.1.1

Learn more



HOW DO I STILL USE THIS EXHIBIT?



In **unpacking the research process** required to create the exhibit, students learned about **evaluating visual materials** and **understanding their value** apart from and alongside written sources.

Introduction

The exhibit *Underpinnings & Equal Terms* was used as a starting point to engage undergraduate students in explorations of the research process.

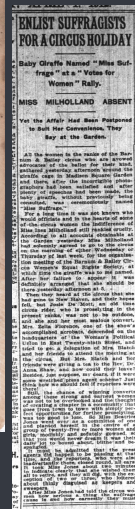
Students in an introductory Women's, Gender, and Sexuality Studies course explored how the overarching exhibit theme and subnarratives were developed. Specifically, students were asked to consider the sections of the exhibit focused on intersections between women's suffrage activities and circuses.

During two 50-minute class sessions students had a chance to explore the exhibit, view and analyze photographs, posters, books, and newspapers, and learn about refining research directions in response to information discoveries.

Worksheets on visual analysis, document analysis, and research process diaries were used to guide student explorations.

Teaching Methods

A short reflective essay on the process was completed after the class sessions.



- Students worked in groups to explore and discuss the exhibit
- Librarian demonstrated starting with a research focus related to the Barnum & Bailey Circus Women's Equal Rights Society, but refining it after finding sources about local groups leveraging circus crowds for suffrage activities
- Class analyzed newspaper accounts of suffragist activities at or related to the circus and compared these to photos and autobiographical accounts
- Students worked individually or in pairs to examine photos, posters, and other special collections materials and find a relevant newspaper article
- Worksheets were used to document research and primary source analysis
- Short reflective essays on process were completed after second class session

Student Research Examples

Photo from the collection: 1932 news photograph of Mrs. Charles (Edith) Ringling. Associated caption notes she did not think women should be involved in business, despite running the 1,600 employee Ringling Bros. Circus.

Student research directions: Found newspaper articles associated with image. Articles also noted that Mrs. Ringling did not think women should have been granted the right to vote.



Students thought an interesting research direction would be the comparison to an earlier suffrage newsletter noting that Ringling Bros. allowed a

local suffrage group to distribute flyers on the circus lot, specifically stating that two Ringling wives were members of the suffrage group.

Underpinnings & Equal Terms: Using an Exhibit as an Entry Point for Engaging Undergraduate Students in the Research Process

Rebecca Fitzsimmons, Special Collections Librarian, Milner Library, Illinois State University



CIRCUS ROUTE PROJECT

<https://scalar.usc.edu/works/circus-route-books-project/index>

10:04 PM Mon May 10 scalar.usc.edu

AGENCY THROUGH OTHERNESS: PORTRAITS OF PERFORMERS IN CIRCUS ROUTE BOOKS, 1875-1925 BY ANGELA...

Ethnological Congresses and the Spectacle

by Rebecca Fitzsimons

DESCRIPTION DETAILS CITATIONS SOURCE FILE

The Barnum & Bailey greatest show on earth... The peerless prodigies of physical phenomena & marvelous living human curiosities

Perhaps the circus seems to stand outside the culture only because it is at its very center.

— Paul Bouissac, in *Circus and Culture: A Semiotic Approach*

INTRODUCTION

The Golden Age of Circus is deeply embedded in the cultural history of the United States during the

10:03 PM Mon May 10 scalar.usc.edu

Social Constructions

SOCIAL CONSTRUCTIONS AND THE SPREAD OF IDEAS

The sideshow relied on a presentation of the authentic body—or at least a claim to authenticity—that was in reality a highly staged encounter. While it's troubling to think about the display of human beings as passive exhibits—or indeed to read earlier language describing them as displays—objectification and commodification of people was a central part of marketing sideshow performances in the mid-nineteenth through the early twentieth centuries.

Further reading

See also Janet M. Davis, "The Circus Americanized" in *The American Circus*, for a discussion of how performers who were women of color were advertised and the areas of the circus show where they most often performed, and see Bernth Lindfors' descriptions of Barnum's approach to presenting performances of people from non-Western cultures in the "Circus Africans" chapter in *Early African Entertainments Abroad*.

Go to note

10:23 PM Mon May 10 scalar.usc.edu

The Barnum & Bailey greatest show on earth... The peerless prodigies of physical phenomena & marvelous living human curiosities

Annotations of this media

Citations of this media

Details

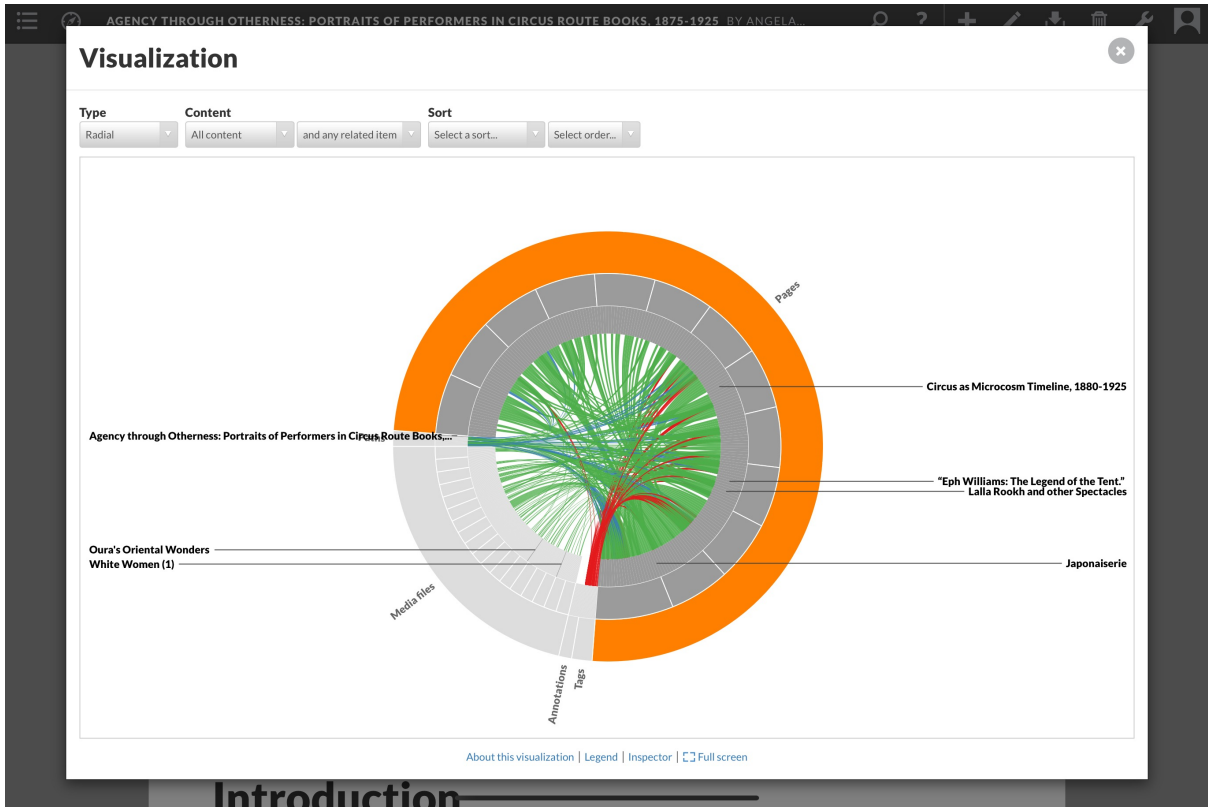
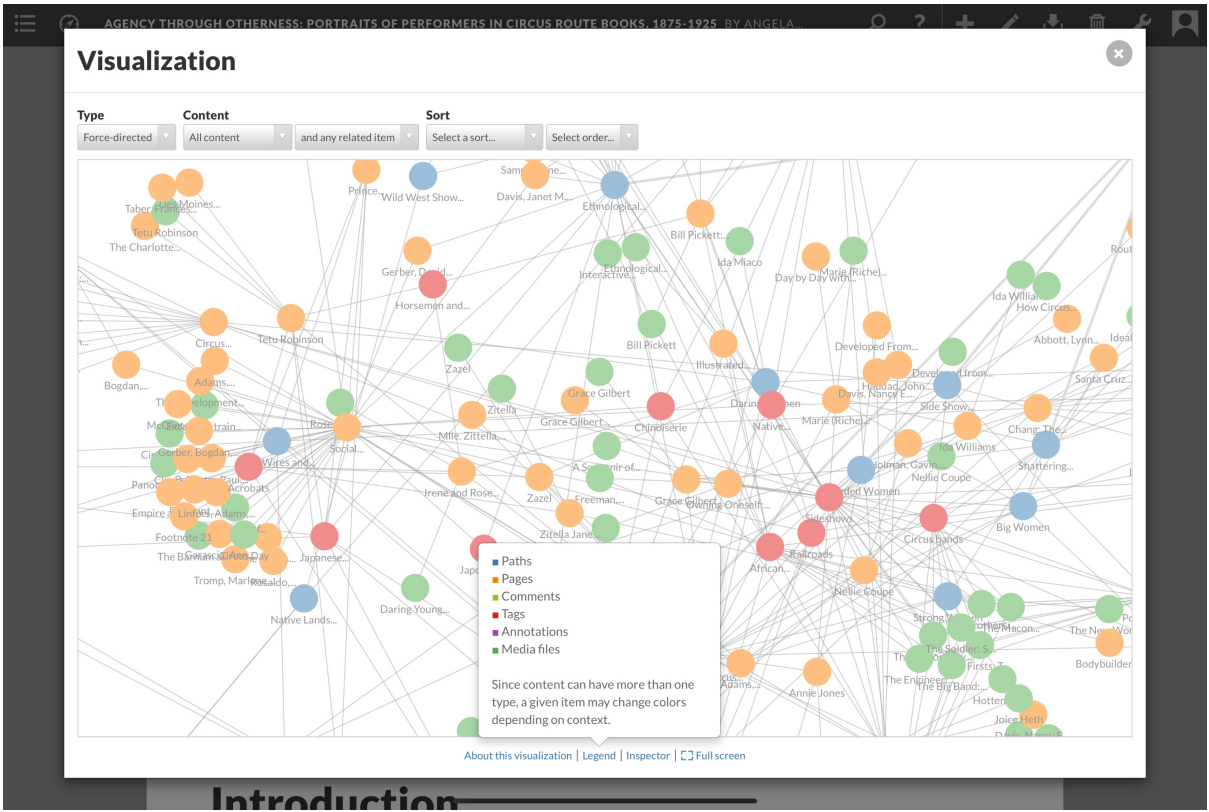
Scalar URL

Source URL

dcterms:title

dcterms:description

- CLIR Grant to digitize 100 years of circus route books (recently ended)
- Scalar book to include narrative content along with route information
- Tools used: Scalar, ArcGIS, Timeline JS, Histropedia JS, along with transcription work



<https://scalar.usc.edu/works/circus-route-books-project/index>

CIRCUS ROUTE PROJECT

10:10 PM Mon May 10
cdn.knightlab.com

1889
THE GREAT AMERICAN MENAGERIE
Children's book page spread showing a procession of Algerians, along with other performances featured as part of a visit to a circus menagerie.

ADVERTISEMENT FOR ONE OF CARL HAGENBECK'S ETHNOLOGICAL DISPLAYS, HELD IN GERMANY, 1886
1886

Bridgeport History Center, Bridgeport Public Library

TimelineJS

THROUGH OTHERNESS: PORTRAITS OF PERFORMERS IN CIRCUS ROUTE BOOKS, 1875-1925 BY ANGELA...

and justice for all. Are the democratic principles of equal rights and government by a majority, capable of being carried into practical operation to the whole country and all people? Was it working and how was it working for circus performers?

In the timeline, view the exhibit's highlighted performers in the context of events during the period to understand the confines and space in which they lived.

Search the Timeline The American Experiment

Colour Code: Event

- Performer (43)
- Government, Law, Politics (35)
- Arts and Literature (32)
- Violence, Conflict, War (30)
- Society and Culture, Social Movement (30)
- Land, Economy, Technology (26)

Interactive Histropedia Timeline featuring circus performers and happenings contextualized within world events.

- Timelines

ROUTE BOOKS ONLINE:

The screenshot shows a web browser window displaying the Milner Library Digital Collections website. The URL in the address bar is <https://digital.library.illinoisstate.edu/digital/search/collection/p15990coll5>. The page features a red header with the Milner Library logo and navigation links: Library Home, Browse Collections, Search All Items, Digitization Center, and Log in. A search bar is located in the top right corner.

The main content area is titled "Circus" and displays a grid of 24 route book covers. The left sidebar contains filters for "Circus", "Performer/Stage Name", and "Decade". The "Circus" filter shows a list of categories with item counts, such as "ringling brothers barnum and bailey combined shows (26)" and "al g. kelly & miller bros. circus (16)". The "Performer/Stage Name" filter lists names like "alpert, paul (21)" and "bell, charlie, 1886-1964 (20)". The "Decade" filter shows ranges like "1890-1899 (54)" and "1910-1919 (49)".

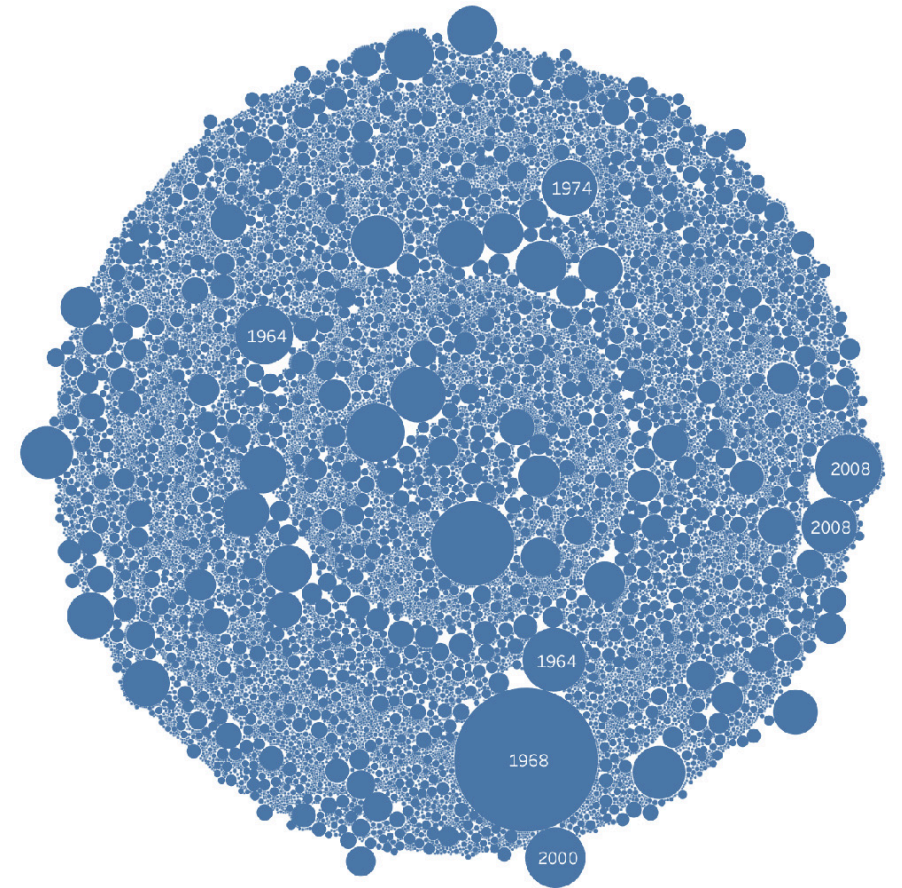
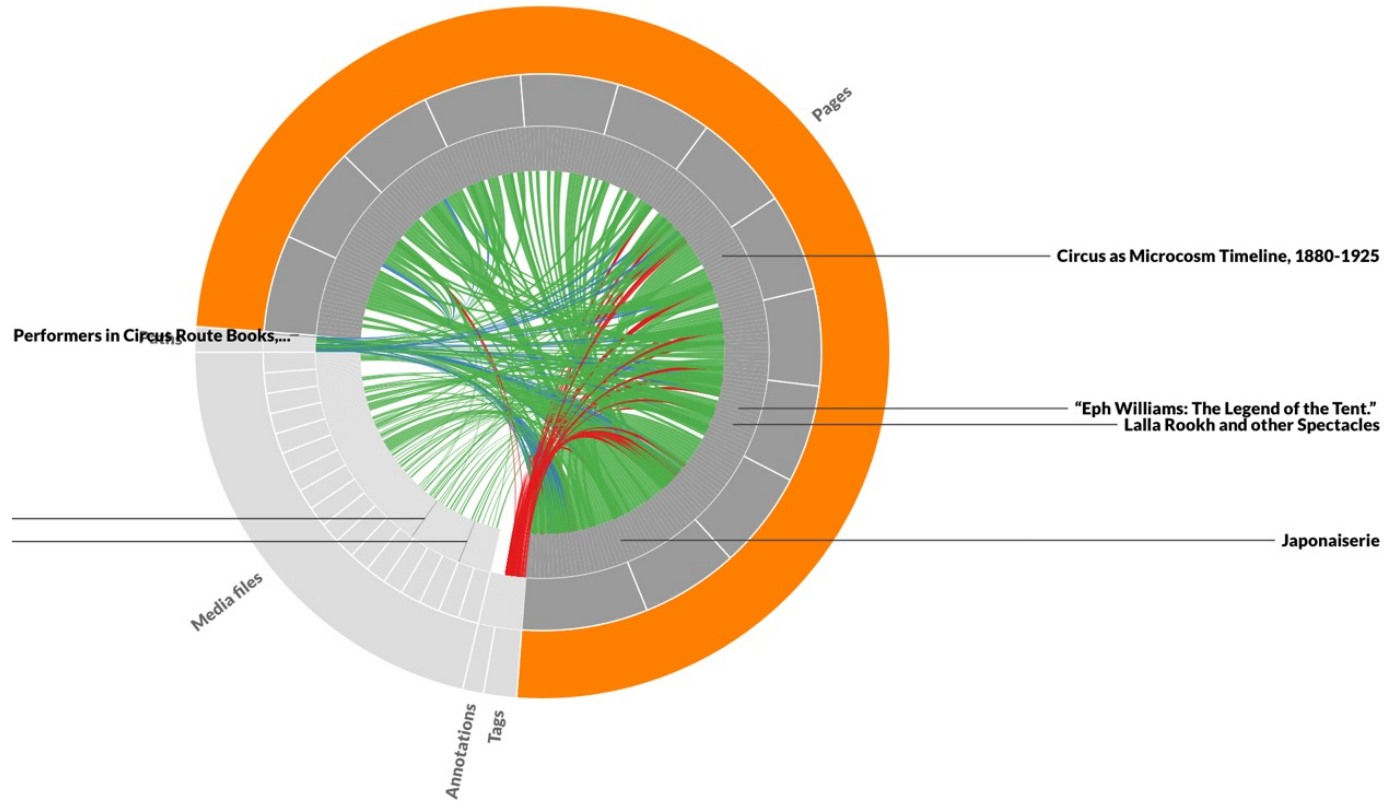
The grid of route books includes the following titles and descriptions:

- 1921 Sells Floto Circus Official Season Route Bo...
- 1924 Souvenir of John Robinson's One Hundred an...
- 1995 Official Route Book Carson & Barnes 5-Ring...
- 33rd Annual Tour Frank A. Robbins' All Feature Show 188...
- A History of Hunting's N. Y. Cirque Curriculu...
- A Record of the Successful Tour of Adam Forepaugh'...
- A Route Book of the Great Wallace Show Season 1895
- A Souvenir of the Season of 1900 Adam Forepaug...
- Al G. Kelly & Miller Bros. Circus Official Route Book Seas...
- Al G. Kelly and Miller Bros. 2nd Largest Circus Season 19...
- Al G. Kelly and Miller Bros. Circus Official Route Book Seas...
- Al G. Kelly and Miller Bros. Largest Wild Animal Circus...
- Al G. Kelly and Miller Bros. Largest Wild Animal Circus...
- Al G. Kelly and Miller Bros. Largest Wild Animal Circus...
- Al G. Kelly-Miller Bros. Circus Official Route and Progra...
- Al. G. Barnes Big 3 Ring Wild Animal Circus Season 1911
- Al. G. Barnes Big 3 Ring Wild Animal Circus Season 1914

<https://digital.library.illinoisstate.edu/digital/search/collection/p15990coll5>

GATHERING ONLINE

LEVERAGING TOOLS FOR
INSTRUCTION AND GROUP WORK
IN THE CLASSROOM AND BEYOND



WHERE WE STARTED

3 main objectives

- Promote and increase use of Milner Library digital collections
- Create projects that could be incorporated into classroom instruction and other types of outreach
- Encourage collaboration and rethinking assignments using a variety of tools and methods

Timing

- Built courses with the findings of a working group assessing digital humanities needs and activities on the Illinois State University campus in mind
- Rapid transition to online instruction (including a drop in Special Collections instruction)
- Need articulated by faculty for quality digital materials to enhance/transform classes for online environments

COLLABORATION & GOALS

Focus on practical implementation in the classroom

Reggie.net interface showing a digital exhibit titled "Troubling the Field in 20th Century Architecture" by Rebecca Fitzhums and Savannah Hurley. The exhibit features a map of Savannah, Georgia, with various locations marked and a list of related items. The interface includes a search bar, navigation tabs, and a list of items with their respective run times.

Digital exhibit titled "Illustrated History of the Ethnological Congress" featuring an advertisement for Carl Hagenbeck's ethnological displays held in Germany in 1886. The exhibit includes a historical illustration of a man in a suit and a text block describing the event. The interface includes a search bar, navigation tabs, and a list of items.

Data visualization tool showing a bubble chart titled "Top artists, highlighted by number of works and by years acquired." The chart displays various artists and their corresponding number of works and years acquired. The interface includes a search bar, navigation tabs, and a list of items.

Digital exhibit titled "Underpinnings & Equal Terms" by Rebecca Fitzhums. The exhibit features a historical document titled "Celestia R. Colby diary, p. 44 (August 22, 1858)" and a list of annotations. The interface includes a search bar, navigation tabs, and a list of items.

Data analysis tool showing a word cloud and a line graph. The word cloud includes terms like "students", "digital", "data", "research", and "museum". The line graph shows a curve representing a relationship between two variables. The interface includes a search bar, navigation tabs, and a list of items.

Digital exhibit titled "Together | We: Troubling the Field in 20th Century Architecture" featuring a map of Savannah, Georgia, and a list of related items. The exhibit includes a search bar, navigation tabs, and a list of items.

Workshops developed by Special Collections Librarian and Scholarly Communications Librarian

TRANSCRIPTION

scribe/42/2805#transcription

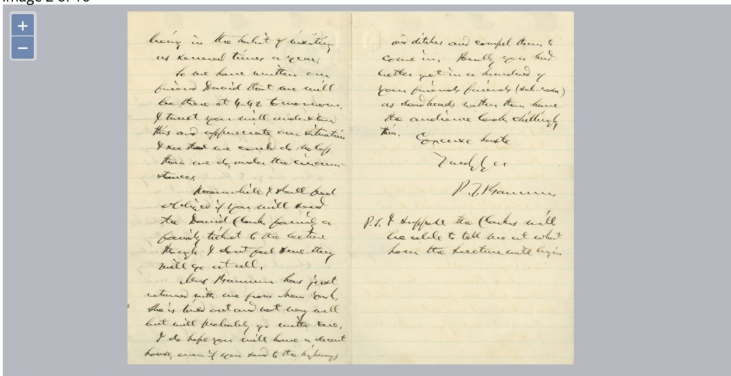
MILNER LIBRARY | **DECIPHER HISTORY**
Illinois State University

Decipher History / / Lectures letters /

Scripto | Transcribe Page

Differences Log in to Scripto Recent changes View item View file

Lectures letters
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image 2 of 16



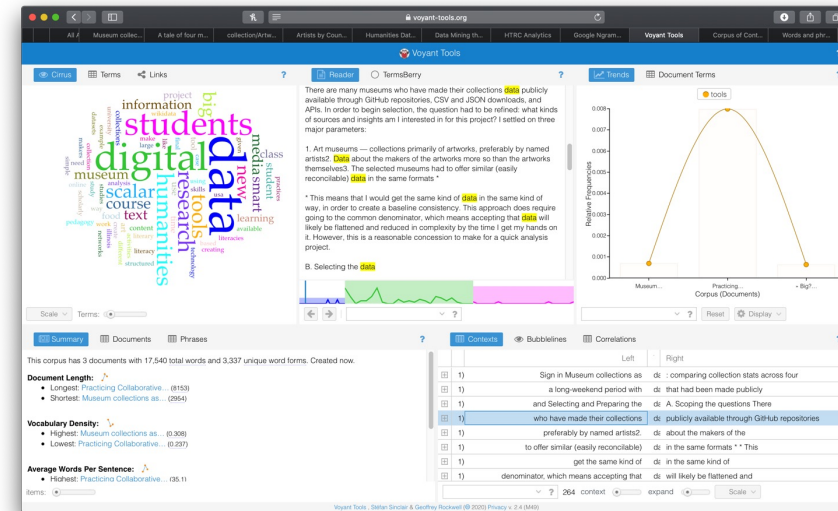
being in the habit of visiting us several times a year. I have written our friend David that we will be there at 4-42 tomorrow. I trust you will understand this and appreciate our situation & see that we could do no less than we do, under the circumstances. Meanwhile I shall feel obliged if you will send the David Clarkes family a family ticket to the lecture through I dont feel sure they will go at all. Mrs. Barnum has just returned with me from New York. She is tired out and not very well but will probably go with me.

« previous page | next page » | show discussion
You don't have permission to transcribe this page.

Current Page Transcription [history]

- Scripto (with Omeka)
- Oral History Metadata Synchronizer
- From the Page
- ISU's Decipher History
- Finding existing projects

TEXT ANALYSIS



Voyant Tools

There are many museums who have made their collections publicly available through GitHub repositories, CSV and JSON downloads, and APIs. In order to begin selection, the question had to be refined: what kinds of sources and insights am I interested in for this project? I settled on three major parameters:

1. Art museums — collections primarily of artworks, preferably by named artists.
2. About the makers of the artworks more so than the artworks themselves.
3. The selected museums had to offer similar (easily reconcilable) in the same formats.

* This means that I would get the same kind of in the same kind of way. In order to create a baseline consistency, this approach does require going to the common denominator, which means accepting that will likely be flattened and reduced in complexity by the time I get my hands on it. However, this is a reasonable concession to make for a quick analysis project.

B. Selecting the

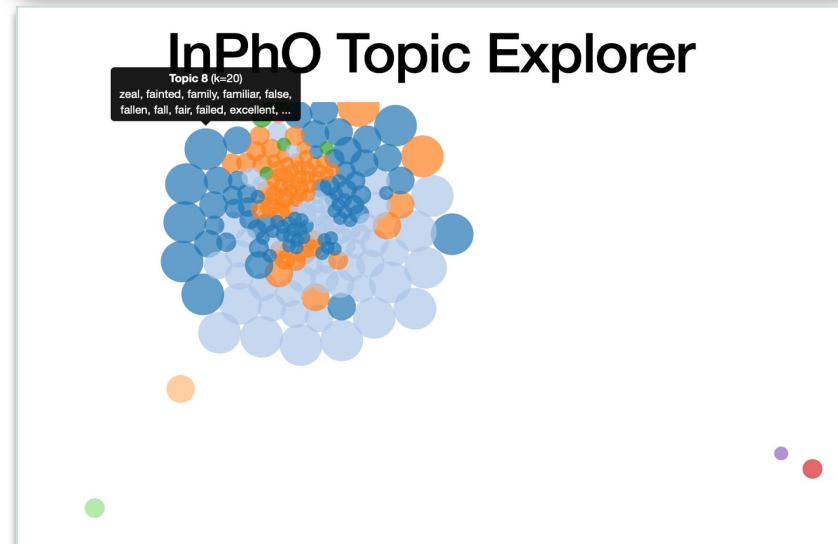
Document Terms

Left	Right
Sign in Museum collections as	de : comparing collection stats across four
a long-weekend period with	de that had been made publicly
and Selecting and Preparing the	de A. Scoping the questions There
who have made their collections	de publicly available through GitHub repositories
preferably by named artists.	de about the makers of the
to offer similar (easily reconcilable)	de in the same formats. * This
get the same kind of	de in the same kind of
denominator, which means accepting that	de will likely be flattened and

InPhO Topic Explorer

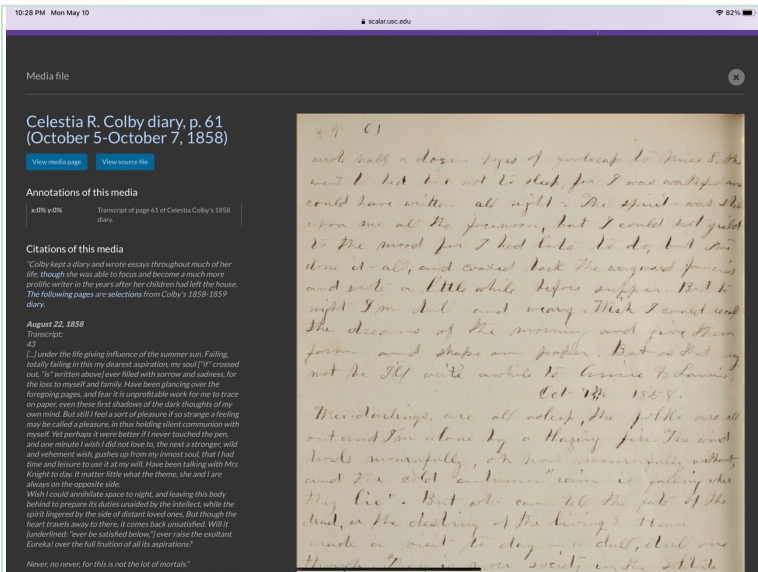
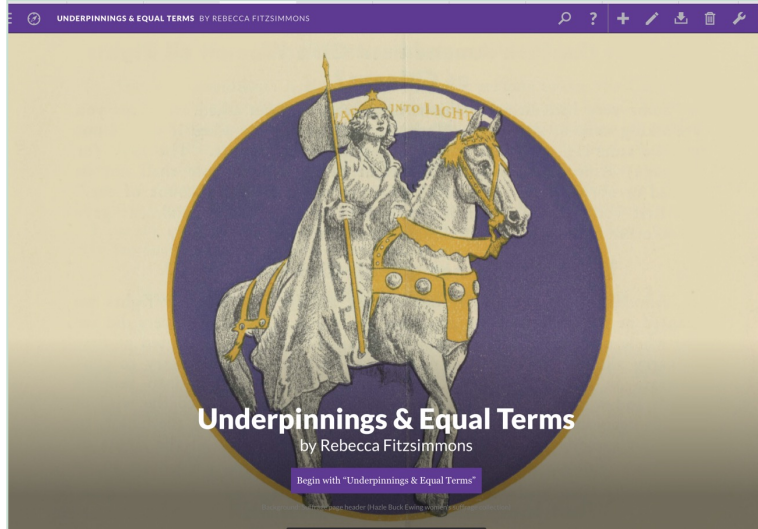
Topic 8 (k=20)

zeal, fainted, family, familiar, false, fallen, fall, fair, failed, excellent, ...



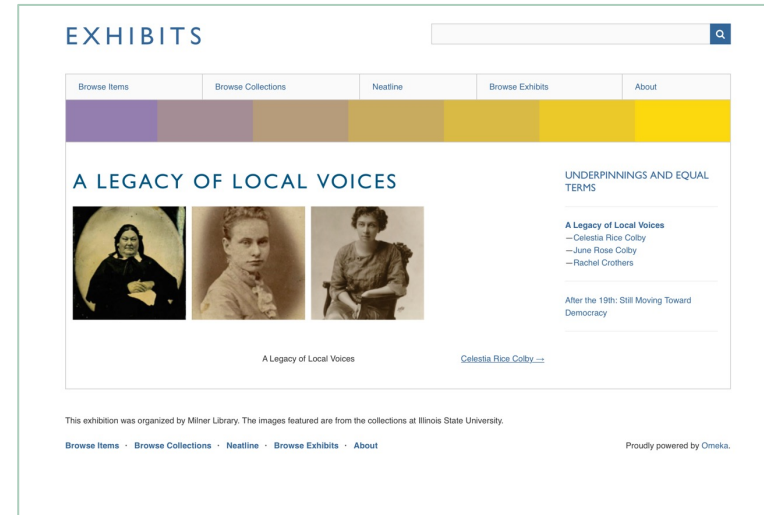
- Voyant
- HathiTrust Research Center Analytics
- Word and Phrase

DIGITAL PUBLISHING



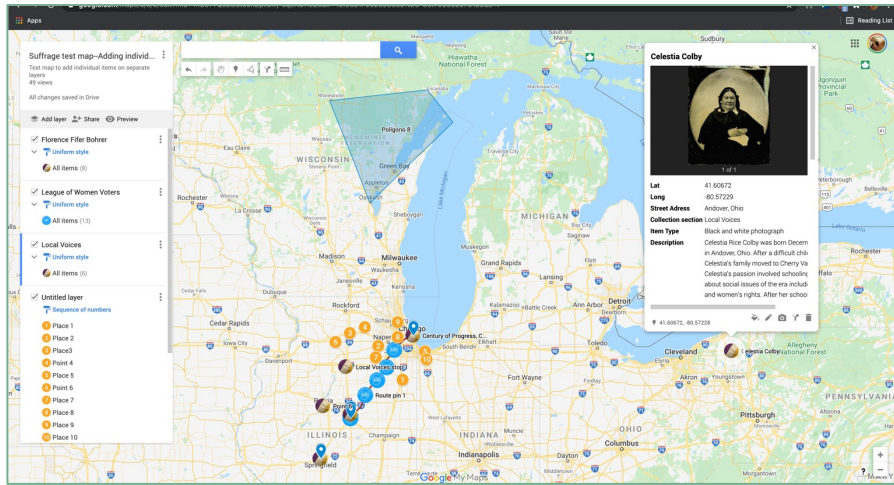
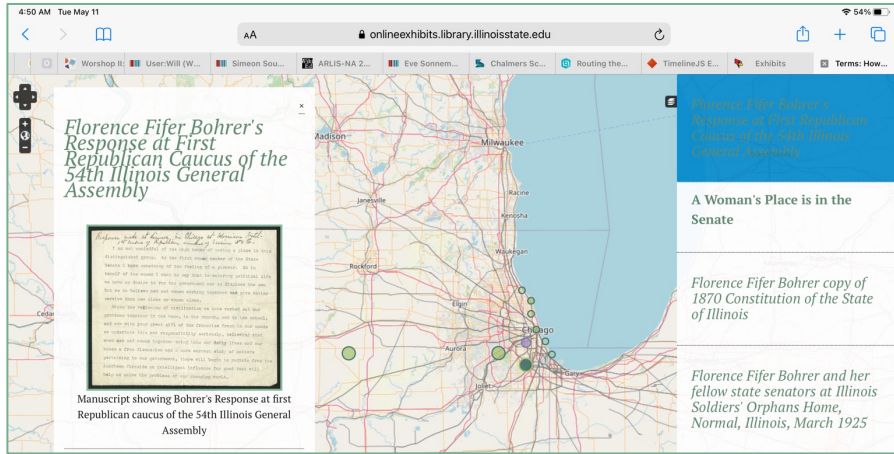
- Scalar
- Open license images and media

EXHIBITS



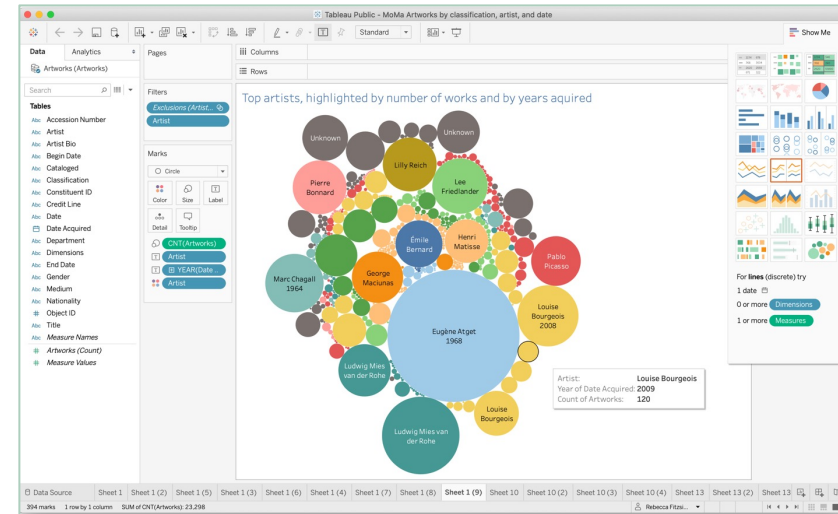
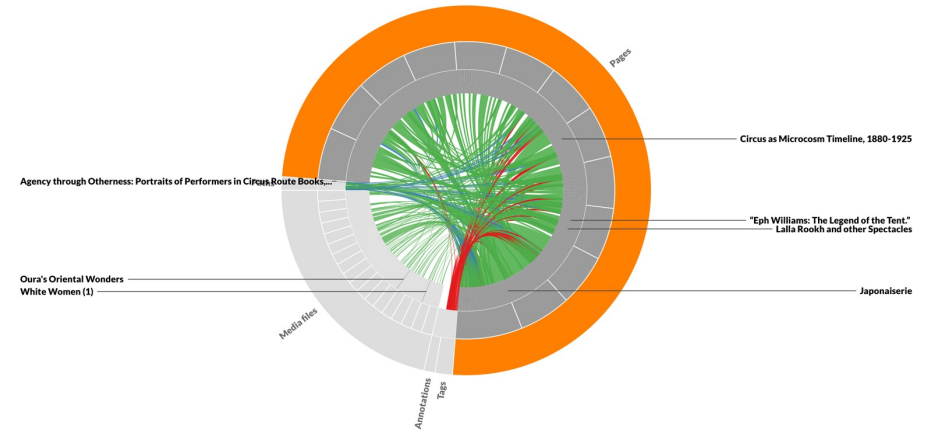
- Omeka
- Dublin Core

MAPPING



- Neatline
- Google Maps
- StoryMap JS
- MapWarper.net
- Circle Plot
- Finding maps

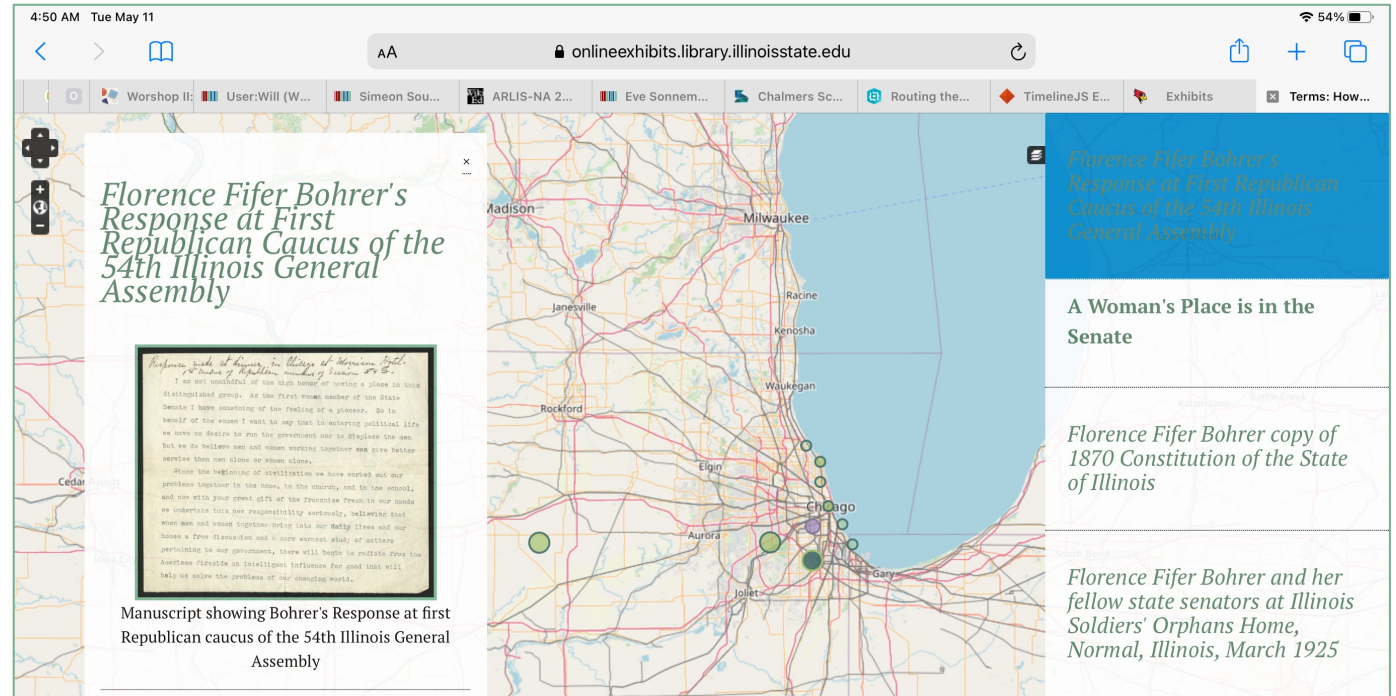
DATA VISUALIZATION



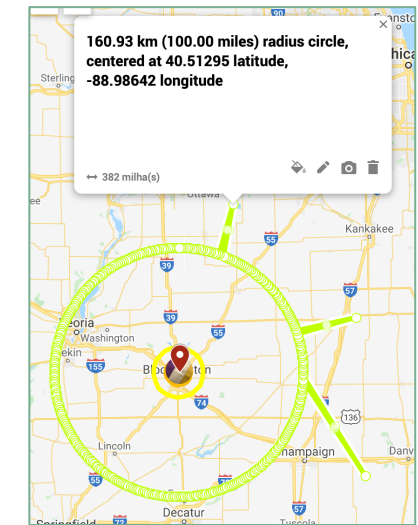
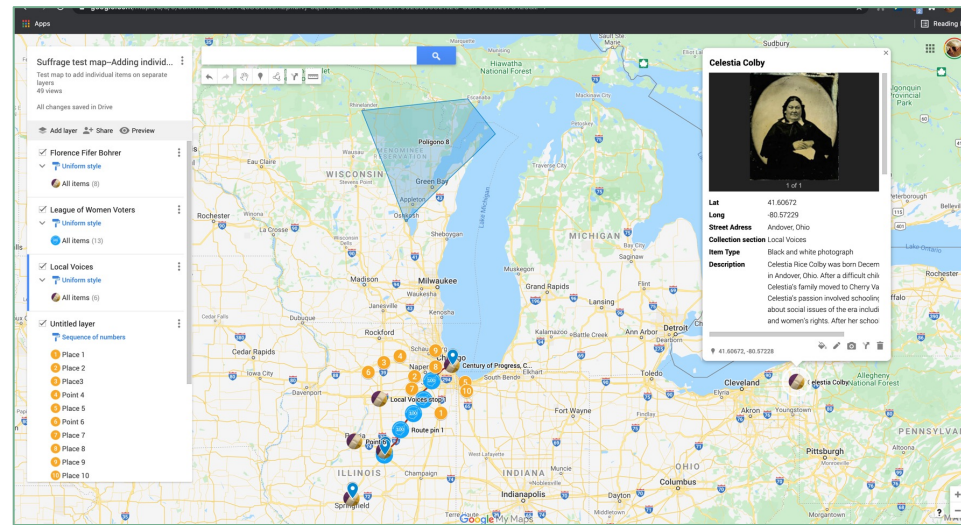
- Tableau Public
- Data Wrapper
- Open Refine/Excel
- Finding open data sets

MAPPING

- Neatline
- Google Maps
- StoryMap JS
- MapWarper.net
- Circle Plot (for KML files)
- Resources for finding maps



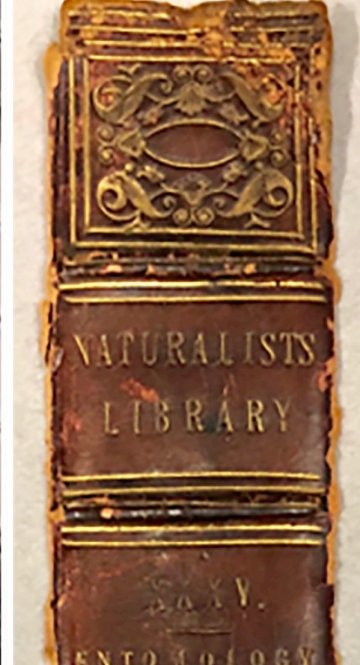
Country	Male	Female	BeginDate	EndDate	WIKI QID	ULAN
1 Robert Amel American, 11 American	1	0	1930	1992		
2 Donatoe Am Spanish, ben Spanish	1	0	1936	0		
3 Bill Arnold American, 11 American	1	0	1941	0		
4 Charles Arno American, 11 American	1	0	1946	0	Q1063586	500027998
5 Per Arnold Danish, born Danish	1	0	1941	0		
6 Danilo Ascoli Italian, born Italian	1	0	1925	0		
7 Bill Aron American, 11 American	1	0	1941	0		
8 David Aron American, 11 American	1	0	1923	0	Q12318070	500003163
10 Irene Annon American, 11 American	0	1	1918	0	Q19748568	500042413
11 Jean (Jean) J. Aron, born French	1	0	1886	1966	Q1515739	500030500
12 Jim Aronk Estonian, 11 American	1	0	1936	0		
13 J. Aronson J. French, born French	1	0	1911	1995		
14 15 Folke Axel Swedish, 11 American	1	0	1907	1997		
15 Olof Axel Swedish, 11 American	1	0	1900	1964		
18 Arto 0	0	0	0	0		
19 Richard Arta American, 11 American	1	0	1913	2013	Q568262	500114981
21 Ruth Arava American, 11 American	0	1	1936	2013	Q1918294	500077806
22 Nidora Aucht Israeli	0	1	Female	0		
23 Charles Robt British, 1863 British	1	0	1863	1863	Q614071	500090367
24 Donald Ador American	1	0	Male	1927		
25 E. M. Aube American, 11 American	1	0	1867	1941		
26 Gustav Aulin Swedish, 11 American	0	0	0	0		
27 Erik Gunnar Swedish, 1885 Swedish	1	0	1885	1940	Q1312070	500011232
28 Genevieve A. French, born French	1	0	1913	0	Q19178192	500025324
30 Sergio Aulic Italian, born Italian	1	0	1926	0		
31 Oiva Aulio American, 11 American	0	1	1941	2000		
32 Anatole Eggen French	0	0	0	0		
33 A.A.P. American	1	0	0	0		
34 Aker Aho Finnish, 1889 Finnish	1	0	1890	1970	Q82840	500000517
35 Aino Aho Finnish, 1891 Finnish	0	1	1894	1940	Q273511	500024110
36 Aaro Aalto Finnish, born Finnish	1	0	1892	0	Q1207025	500270610
37 Aale Aarons American, 11 American	1	0	1921	2008		
38 Magdalena J Polish, 1920 Polish	1	0	1930	2017	Q150880	500084577
39 James Abner American, 11 American	1	0	1883	1973	Q1231301	500001671
40 Yusuf Abba Palestinian, 11 American	1	0	1888	1953		





Architecture 15
Modern Residences: -
Plan: - Art of arranging the building to best use of occupants
Planning is nearly an exact science
Two facts: (1) How the well planned house is best adapted to needs of those for whom it is House Planning designed.
It perfectly provides for: - Greatest amount of comfort
- convenience
- constructional strength
- safety from fire
The two parts of a Plan: (1) These separate parts called rooms, in which the people eat, sleep & live
(2) These separate parts called halls or corridors which serve for communication between the different rooms of the house.

Monday



QUESTIONS?

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Layer Upon Layer

Slide and demonstration notes

Slide 1:

Layer upon layer: Starting small, thinking big, and building sustainable digital projects

- I'm thrilled to be here to talk about digital humanities projects with you
- We're going to look at a few different projects that involve exhibits and mapping, but that also incorporate a lot of other resources
- We'll also talk a little bit about getting started with projects and I'll mention some things that I'm working on with colleagues to help support digital scholarship in research and in teaching
- We should have time for questions at the end of the presentation, but you can also feel free to unmute and ask me questions as we go along

Slide 2:

- The first exhibit I'm going to talk about is a project I headed, called *Underpinnings and Equal Terms: How the Suffrage Movement Changed American Women and American Women Changed the Nation*
- Medium-scale Neatline mapping exhibit and a smaller Omeka exhibit focused on materials from various collections at ISU
- The online exhibit was originally intended to be a companion to a physical exhibit, but COVID closed the university and tabled any plans for in-person events
- Created to mark the anniversary of the certification of the 19th amendment

Slide 3:

- The second project that we'll look at is a digital publication built using Scalar, and includes embedded multimedia content that was created using ArcGIS, Knight Lab's
- There was a Council on Library and Information Resources (CLIR) *Digitizing Hidden Special Collections and Archives* grant about halfway completed that was

digitizing, cataloging, and compiling geographic information for about 100 years worth of circus route data—around 300 books—pulling materials from ISU Special Collections, the Ringling Museum circus collections, and Circus World Museum. The cataloging department was already experimenting extensively with Wikidata around this project, and there were opportunities to select and digitize many supplemental circus collections.

Slide 4:

- Before we jump into the Omeka platform, I want to mention a few things
- First, why use Omeka for exhibits?

Slide 5:

- Why Neatline?
- Builds on work you have already done using Omeka, which we'll look at a little closer in a few minutes
- Detailed, flexible, and you can create great layering options using historical maps, google map layers, and base layers that are paintings or photographs
- Can include timelines that interact with the map content
- Using Neatline you can create simple interactive exhibits with just a few plot points or complex maps with thousands of entries.
- Neatline display can present a single item, such as a diary; pull materials from a single collection, such as the papers of architect Beverly Willis; or use many collections that showcase a topic, such as women architects working in the mid-20th century.
- Can also add a static base layer and turn off available map layers to create an image-based exhibit (for example, use a painting or photograph as the base

layer)

- If you need to use a really high resolution image, for Zooming in on very small image details, you can create a custom WMS layer (Web map service) out of the image by adding meaningless spatial coordinates and loading it to Geoserver. When you import it Neatline will think it's an actual map and allow much more responsive zooming.
- It can be hard to organize thematic content in a way that is user-friendly, so planning is definitely required to manage your materials

Slide 6:

- Which Omeka?
- S: Better for setting up multiple different sites from a single installation (each site can have a different theme or style)
More controlled vocabulary fields available
More available controlled vocabularies
Support for linked open data

Classic:

Better for single projects (but can have many different collections within the project)
Uses only Dublin Core Element set for metadata
Has more plugins available (for example, Neatline has been in beta version on Omeka S for several years)

Classic and S are open source and can be installed and managed in-house

- More flexibility on customizing (through the optional CSS plugin or by editing an individual themes' cascading style sheets)
- Probably greater storage capacity than one of the Omeka.net hosted plans because server space depends on your available infrastructure
- Both require ongoing maintenance and manual updates after initial installation
- Users and admin permissions can be managed easily and changed depending on ongoing project needs

Omeka.net –hosted plan, easy to get started, basic plan is \$37 per year

- File size limit on Omeka.net is 64MB (smaller depending on plan storage allotment)
 - Omeka Classic or Omeka S
 - Not all themes and plugins available for Omeka Classic in this hosted version, including the Neatline plugin, Scripto transcription plugin, or any of the available oral history plugins out there
 - Customization of only certain elements of a theme, and only using the CSS plugin (which is not available with the most basic hosting plan)
- This project was created using Omeka Classic with the Neatline plugin
- Already Omeka Classic in use at Milner, no stable Neatline version yet for Omeka S
- It's important to note that there is currently no production version of Neatline available for Omeka-S. The development was severely delayed by the pandemic, so it's not clear when it will be available for use. A development version is available though, so you can test it out.

Navigate to Omeka Platform

- Show Collection
 - organization
- Show exhibit
 - Organization—Smaller selection of local to ISU materials and people
 - Anniversary of the 1920 certification of the 19th amendment
 - **From National to Local:**
 - The women's suffrage movement was built over the course of decades and included different ideologies, approaches, and tactics. As it gained momentum over the years, the movement relied on central organizing, protests, and media, but also on the

actions of women all over the country who worked to further the cause.

- The movement depended on the changing visibility and manner in which women appeared in a larger social context, with a focus on their careers, teaching, and social reform activities. Women increasingly demanded to be recognized as autonomous individuals whose rights and responsibilities in society necessarily meant that they should vote.
 - The women's suffrage movement was a national endeavor and this exhibit examines what women's rights organizations and women in the workforce looked like in places outside of New York and Washington. The scope of the exhibit covers the activities of circus stars who used their fame and mobility to advance the cause of suffrage to suffrage-era scholars and activists affiliated with Illinois State Normal University.
 - Specifically, the exhibit examines two significant aspects of the suffrage movement—the active organization and support of the cause and the ways that women were exemplifying the ideals championed by the movement through their own work and scholarship. And since the fight for fair elections goes on, selections also highlight the important work that continues through groups such as the League of Women Voters.
- Show Neatline
 - Talk about Waypoints and organizing with color coding
 - **Navigation:**
 - The color of the points on the map and timeline corresponds to the exhibit sections on the side of the screen. Clicking on the map points and the timeline entries will expand those records, which have a color coded title to indicate the exhibit section where they belong. The

navigation bar on the side of the screen also opens section labels and items in the exhibition.

- The overall view of the points plotted on the map helps to give a big picture sense of women's suffrage activities across the nation and related media coverage of these activities. The timeline helps to place some of the significant moments in the history of the suffrage movement alongside content showing activities, events, and people who contributed to the changing view of women in society.
- Timeline intended to highlight a small selection of significant national events that form a backdrop of the overall picture of the exhibit.

Examples from Virginia Tech

- International Archive of Women in Architecture
 - Show organization and map points
 - Click “Shaping and Reshaping”
 - Example of free text (then close waypoint)
 - Click Brown bubble near San Jose (Blonde designs. Builds houses...)
 - Example of a record imported directly from the underlying Omeka database
- Special Collections Student Project: John Holiday diaries
 - Single resource
 - Plotted with date and location

Slide 7:

Talk about how I'm still using the exhibit in classes

Slide 8: Scalar: Agency Through Otherness

Scalar: Created and hosted by Alliance for Networking Visual Culture (multiple University collaboration)

Open source, so can be installed and managed by your IT department (easier control, esp. in adding and managing user permissions)

Hosted option—completely free and no restrictions on functionality

Slide 9:

Here's a quick overview of the complexity of this Scalar project, which you can see with the connections in this visualization

Slide 10:

Slide 11:

Before we jump into the site, here's a view of the digital collection that provides the starting point for this project

What the route book is

GO OUT SCALAR

Main page

Then

The American Experiment: Circus in Context

Discuss the timeline with filter, and clicker performer

Find Bill Pickett and show Wikidata, etc. Talk about the project

Ethnological Congresses and the Spectacle

Wild West Show

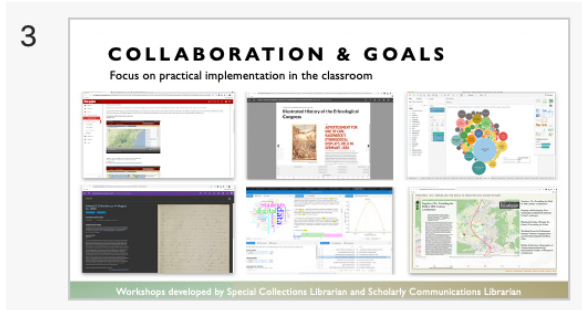
Back to slideshow

For just a little background on what led up to this project, when I came to ISU about two years ago there was a decent digital library platform in place and an increasing amount of digitized material, much of which was predictably from Special Collections.

There was the *Digitizing Hidden Special Collections and Archives* grant that we already talked about, and it was about halfway done.

There wasn't any current digital exhibit work going on in the library, but there was interest from the library administration to start really supporting a digital exhibits program and increasing promotion and use of the digital collections.

Additionally, the digital scholarship librarian completed a report for a working group focused on surveying digital humanities work and resources going on around campus and we were starting a series of informal discussions on supporting projects, teaching, and other topics to start building a more inclusive and supportive community around creative work and scholarship.

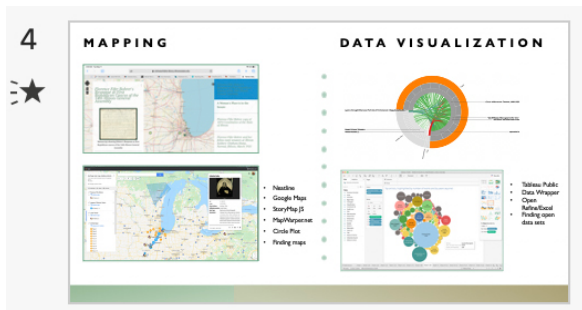


Slide 3:

There was a lot of interest in making connections, finding collaborators, and creating learning opportunities. There was also a lot of momentum and projects already taking shape, but some of these were pushed forward by the sudden transition to exclusively online interaction forced by the pandemic, which highlighted the need for supporting access to digital resources, tools, and outreach—especially in a multidisciplinary way.

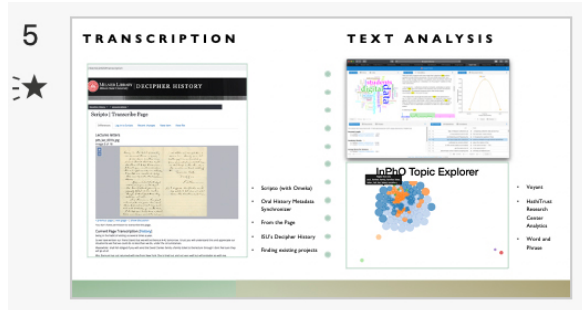
With all this in mind, Anne and I taught two week-long summer professional development workshops, with the goals of encouraging the use of a variety of digital humanities tools and methods in classrooms, developing relationships with faculty members, and looking toward how the contents of the workshops could support additional projects and outreach.

The next few slides show an overview of what we covered.



Slide 4:

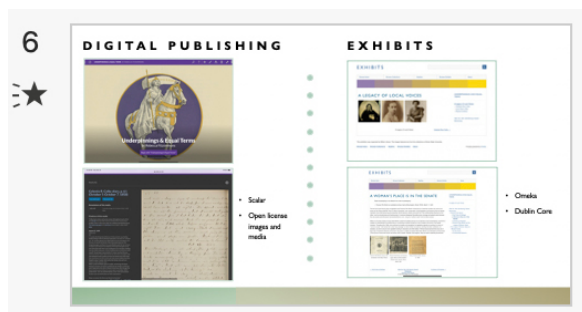
Using ideas captured by the DH working group report, we decided that a focus on accessible, easy-to-use tools and methods was the best approach to support teaching. Our goal was to encourage experimentation and focus not just on finished projects, but on rethinking how tools and methods might encourage further exploration of ideas or reveal areas of further research.



Slide 5:

The workshops were a mixture of asynchronous and synchronous content. There was required work and optional work, leaving some flexibility for faculty to explore as much content as they wanted. There was also plenty of reflection and sharing built into the class so we had opportunities to learn from each other.

The focus was on free, open source, or inexpensive hosted resources, with practical discussions of use cases, along with benefits and limitations of various tools. We offered broad coverage, but encouraged people to skim some sections, focus on what really piqued their interests, and think about applying a new method to an existing classroom assignment.



Slide 6:

We also focused on a balance of analyzing and breaking down large digital humanities projects to reveal the individual components, methods, and tools used to complete them and covering smaller, defined, standalone research and creation tools and methods. There was a lot of time for exploration in order to encourage participants to rethink existing classroom lessons and assignments. We always came back to practical implementation in the classroom. **Most importantly**, we emphasized the need to avoid a sense of paralysis that's often reached through trying to design the perfect finished project—or just not starting anything because of a fear of not knowing *every* DH tool or method out there.

END

Getting started with DH projects and planning for sustainability

Using Neatline you can create simple interactive exhibits with just a few plot points or complex maps with thousands of entries. A Neatline display can present a single item, such as a diary; pull materials from a single collection, such as the papers of architect Beverly Willis; or use many collections that showcase a topic, such as women architects working in the mid-20th century. The possibilities for curation using this tool are extremely flexible and pretty limitless.

Can add a static base layer and turn off available map layers to create an image-based exhibit (for example, use a painting or photograph as the base layer)

If you need to use a really high resolution image, for zooming in on very small image details, you can create a custom WMS layer (Web map service) out of the image by adding meaningless spatial coordinates and loading it to Geoserver. When you import it Neatline will think it's an actual map and allow much more responsive zooming.

Geonames for gathering location data

<http://www.geonames.org/>

Map Warper

Open Source, often out of storage space now, but still usable for georectifying maps
Can also view maps that have already been completed

Georectification refers to the process of adding points to a historical map to align it as closely as possible with contemporary maps. Once enough anchor points are added Map Warper will warp the historical map to align with [OpenStreetMap](#), which is an open-source, [editable map](#) of the world.

Other:

StoryMapJS from Knight Lab at [Northwestern University](#)

[Underpinnings & Equal Terms: How the Suffrage Movement Changed American Women and American Women Changed the Nation](https://onlineexhibits.library.illinoisstate.edu/exhibits/neatline/fullscreen/suffrage100#records/1)

<https://onlineexhibits.library.illinoisstate.edu/exhibits/neatline/fullscreen/suffrage100#records/1>

Exhibit project developed for the anniversary of the ratification of the 19th Amendment using timeline and mapping elements and built using Neatline and Omeka Classic.

Examples:

TOGETHER | WE: TROUBLING THE FIELD IN 20TH CENTURY ARCHITECTURE

THE JOHN HARVILLE DIARIES (STUDENT PROJECT IN SPC)

Omeka:

Omeka is "a free, flexible, and open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions" and is a project of the Corporation for Digital Scholarship.

Active support communities and development and updating of plugins

Example: Neatline was developed by the [Scholars' Lab](#) at the University of Virginia Library.

- showcase online collections and create digital exhibits Omeka.net: A hosted instance where individuals and groups can create Omeka sites that do not require any installation and are published on Omeka's server. The free trial plan is limited to 500 mb of storage. Multiple plans are available at cost for additional storage and functionality options.
- Omeka Classic: For individual projects and educators. Omeka Classic is open source but is not hosted and so requires a server and installation for use.
- Omeka S: For institutions managing a sharable resource pool across multiple sites. This instance of Omeka is hosted by the institution and allows for customizations that are made available to all users at that institution. Self-described as "a next-generation web publishing platform for institutions interested in connecting digital cultural heritage collections with other resources online."