Advances in the International Image Interoperability Framework (IIIF) Community

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with contributions from Sheila Rabun and additional IIIF community members
A Community that develops **Shared APIs**, implements them in **Software**, and exposes interoperable **Content**
Not Interoperable:
Interoperability:
IIIF Community
Communication Channels

- [http://iiif.io/community](http://iiif.io/community)
- IIIF-Discuss email list
- Recurring calls
- Slack
- Twitter @iiif_io #IIIF
- IIIF YouTube channel
- GitHub: [http://github.com/iiif](http://github.com/iiif)
IIIF Community Newsletter

IIIF Community Newsletter, Volume 1 Issue 4

Date: 30 Aug 2017
Author: Sheila Rabun

Community Snapshot

- IIIF-Discuss = 737 members
- IIIF Slack = 492 members
- IIIF images online = 345+ million

- IIIF Consortium: 46 institutions. The IIIF Consortium (IIIF-C) continues to welcome founding members through December 2017 (please email admin@iiif.io or see the IIIF-C FAQ for more information). Welcome to our newest founding members:
  - École polytechnique fédérale de Lausanne (EPFL)
  - Folger Shakespeare Library
  - National Gallery of Art
  - Smithsonian Institution
  - Walter J. Ong, S.J. Center for Digital Humanities at Saint Louis University

Announcements and Actions

IIIF Technology Coordinator Hired

http://iiif.io/news
IIIF Global Community
IIIF Consortium (IIIF-C)

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[http://iiif.io/community/consortium](http://iiif.io/community/consortium)

- 47 institutional members
- Sustainability and steering for IIIF
- Additional Founding Members – **through 2017** - join now!
IIIF Community Groups

http://iiif.io/community/groups

• Manuscripts
• Newspapers
• Museums
• Software Developers
Technical Specification Groups

As needs arise within the community, new technical specification groups are formed. Current groups include:

• IIIF A/V
• IIIF Discovery
• IIIF Text Granularity

New use cases considered as IIIF evolves:

• https://github.com/IIIF/iiif-stories
Shared APIs
Community Process for Making Progress on Specifications

- Technical Specification Group Recommendations / Options
- Test Implementations
- Working Meeting Discussions and Ratifications
- Update and Version API Specification

IIIF Editors
Image API - Version 2.1.1, Released June 2017

1.1 Clarify availability of width and height

1.2 Clarify the canonical form of max

1.3 Typo in @context for Complete Response example

1.4 Update @context for GeoJSON example

1.5 Use better URIs for example rights/licenses
Presentation API - Version 2.1.1, Released June 2017

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1.1 Clarify use of viewingHint
1.2 Clarify if Canvas id should be dereferencable
1.3 Use better URIs for example rights/licenses
1.4 Clarify use of non-rectangular region annotations
1.5 Update references to other specifications
1.6 Clarify ranges without children are permitted
1.7 Expand thumbnail examples to promote good practice
1.8 Update deprecation warning for Ranges
1.9 Typos for ContentAsText
1.10 Typos for Image Profile URI
Presentation API 3.0 - Coming Spring 2018 with AV!!!
This specification lays out the interoperability mechanism for performing these searches within the IIIF context.

Searching for metadata or other descriptive properties is not in scope for this work.
now drawn, and the disadvantage resulting from a sudden change in the nature of the wicket would be distributed. After all, when first the one and then the other of two elevens declares with five or six wickets down, we are not so very far from a direct application of that principle.

FORCE OF HABIT.

As the old mythology evolved the legend of the centaur or man-horse, so we may expect the new school of scientific romance to evolve an androcycle or man-wheal. Anyhow the centaur is entirely played out. For example, a friend of mine (says a writer in the Londoner) who rides a certain amount during one month of the year and bicycles a good deal during the remaining eleven, told me that the other day, having gone out on horseback after a long interval, and wishing to pass some obstacle in a narrow lane, he found himself instinctively feeling for his bell on his horse's neck!
Login
- The user will be required to log in using a separate window with a UI provided by an external authentication system

Click through
- The user will be required to click a button within the client using content provided in the service description

Kiosk
- The user will not be required to interact with an authentication system, the client is expected to use the access cookie service automatically

External
- The user is expected to have already acquired the appropriate cookie, and the access cookie service will not be used at all.
Kiosk Pattern at Getty
1. Crawling and Harvesting
2. Context Indexing
3. Change Notification
4. Import to Viewers
Software
IIIF Servers and Clients - Mix and Match Technologies

- Cantaloupe
  - High-performance dynamic image server in Java
- go-iiif
- FSI
- Mirador
- UV
- IIP
- LORIS
- Internet Archive
- OpenSeadragon
- LUNA Imaging
- dhlab-basel / Sipi
- Riiif
  - A Ruby IIIF image server as a rails engine
- CONTENTdm
- Klokant Technologies
- uoregon-libraries / rais-image-server
Museum Community Letter to DAMS Vendors - Signatories

- The Andy Warhol Museum, Pittsburgh, Pennsylvania, US
- The Art Institute of Chicago, Chicago, Illinois, US
- Balboa Park Online Collaborative, San Diego, California, US
- Bodleian Libraries, University of Oxford, Oxford, UK
- Boston Public Library, Boston, Massachusetts, US
- The Corning Museum of Glass, New York, US
- De Vlaamse Kunstcollectie, The Flemish Art Collection, Belgium
- Europeana Foundation, The Hague, Netherlands
- The Frick Collection and Frick Art Reference Library, New York City, New York, US
- Georgia O’Keeffe Museum, Santa Fe, New Mexico, US
- Glencairn Museum, Bryn Athyn, Pennsylvania, US
- Harvard Art Museums, Cambridge, Massachusetts, US
- Indianapolis Museum of Art, Indianapolis, Indiana, US
- The J. Paul Getty Trust, Los Angeles, California, US
- The Jewish Museum, San Francisco, California, US
- Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA), Antwerp, Belgium
- Lukas - Art in Flanders, Ghent, Belgium
- Marvin Lipofsky Studio Archive, Berkeley, California, US
- The Metropolitan Museum of Art, New York City, New York, US

http://iiif.io/news/2017/05/01/letter-to-dams/
Additional Signatories

- Minneapolis Institute of Art, Minneapolis, Minnesota, US
- Museum of Contemporary Art Chicago, Illinois, US
- National Library of Sweden, Stockholm, Sweden
- National Historical Museums, Stockholm, Sweden
- Nationalmuseum, Stockholm, Sweden
- PACKED - Centre of Expertise in Digital Heritage, Brussels, Belgium
- Portland Art Museum, Portland, Oregon, US
- Princeton University Art Museum, Princeton, New Jersey, US
- The Royal Armoury, Skokloster Castle and the Hallwyl Museum, Sweden
- Royal Institute for Cultural Heritage (KIK-IRPA), Brussels, Belgium
- Royal Library of Belgium, Brussels, Belgium
- Royal Museums of Art and History (KMKG-MRAH), Brussels, Belgium
- San Francisco Museum of Modern Art, San Francisco, California, US
- SMK - The National Gallery of Denmark, Copenhagen, Denmark
- Swedish National Archives, Stockholm, Sweden
- The Walters Art Museum, Baltimore, Maryland, US
Awesome International Image Interoperability Framework (IIIF)

A list of lists of awesome IIIF resources.

The International Image Interoperability Framework (IIIF) is a group of standard APIs around sharing and reuse of media. It is also a growing community of galleries, libraries, archives, museums, companies, and others who develop the standards and interoperable software implementations. Content includes helpful links around each of the standards, demonstrations of their use, and tutorials and presentations. The list is especially helpful for orienting new community members and developers.

https://github.com/IIIF/awesome-iiif
Interoperable Content
**Newspaper Comparison**

**The Salt Lake Tribune. [1911-09-17]**

**A Confidential Talk on Corsets**

Ladies, the most important garment worn is the corset. Stop and consider what it means. Think of it ladies, its the foundation of health, comfort and appearance and the beauty of it is all three combined can be readily given when you put yourself in the hands of an expert corsetier.

When properly corseted one can always be well gowned. Your dressmaker or tailor only will not give you the graceful and stylish lines unless properly corseted. Your corset is what moulds your figure and shows your gown off to best advantage.

The first lines to grace is to appear thoroughly comfortable. Your corset should be so well fitted and strike every line of your figure so correctly, that you are absolutely comfortable.

No matter how stout the lady may be, it is not necessary to wear a heavy corset, it is not the weight that holds the figure in place, it’s the cut, and that cut must be suitable to the figure.

Corsets like everything else changes according to the different styles and fads which makes it all the more necessary to understand what model to give and what alterations to make in order to give a stylish and up-to-date figure and at the same time comfort.

Corsetry is an individual study. An expert corsetier is one who has given a long time in study. She has to be thoroughly well versed before she attempts to fit a lady to a corset. HER EXPERIENCE IS NOT GAINED by selling corsets over a counter. Its from her long study and thorough expert.

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**Western Mail (1874-07-08)**

**A CRUSADE ON CORSETS.**

Somewhat more than two months ago, says the *Brooklyn Argus*, a number of Brooklyn ladies, many of them prominent in social life—organized a war against corsets, garters, and high-heeled shoes, false hair, and the numerous other articles which are generally supposed to add beauty and injure health. The crusade on rum having proved a success, these ladies determined pluck the mote from the feminine eye before tempting to remove the beam from the optic. Their brothers. The ladies most prominent in
The Sun of Faith That Shines in One Hundred Directions: A Brief Account of the Acts of the Blessed Lord and Glorious Victor Śākyamuni, Lion of the Śākyas, King of the Śākyas, that is Delightful and Meaningful to Behold
Eons upon eons ago, when human life could last up to twenty thousand years, a bhagavan buddha named Kashyapa ('Od srung) appeared in Jambudvipa (Dzam bu gling). On what we call the Earth, or Land of the Plum-rose Trees.

Our teacher, the future Shakyamuni, was a young brahmin named Uttar (Bla ma) then.

At the close of his very long life, Uttar was reborn in the pure realm of Tushita (Dga’ ldan) as the bodhisatva Svetaketu (Tog dkar po), and became the spiritual teacher of that celestial realm’s gods.

Similar in his actions to all the bodhisattvas living through their penultimate life [before becoming a Buddha], he taught the authentic Dharma to the powerful gods and the other inhabitants of Tushita so as to lead them to perfect spiritual maturity.

And so, from then until the time when humans in the Jambudvipa world lived no more than a hundred years, Svetaketu sojourned in the realm known as Tushita in that one and same divine body.
Coming Soon
2018 IIIF Conference: May 21-25, 2018 - Washington, DC

Co-hosted by the Smithsonian Institution, the Library of Congress, and the Folger Shakespeare Library
Thank You!

For more information:
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