

Designing a Research Poster for the Humanities/Social Sciences

Elizabeth Tobey, Spring 2015,

Maryland Center for Undergraduate
Research, 2100D McKeldin Library,
ugresearch@umd.edu

www.ugresearch.umd.edu

The logo for the Maryland Center for Undergraduate Research (MCUR) is a vertical rectangle with a red background and white text. The letters 'M', 'C', and 'U' are stacked vertically, with 'R' at the bottom. The 'R' is partially cut off by the bottom edge of the logo.

MCUR

MARYLAND CENTER FOR UNDERGRADUATE RESEARCH

www.ugresearch.umd.edu

- This information session geared towards students participating in Undergraduate Research Day in late April
- Poster traditional to STEM fields but some humanities' conferences have adopted it
- Purpose of the research poster:
 - Visual prop for talking to visitors at conference
 - Stand-in for when you are not there
- What skills do you use in making a research poster?
 - Presentation of ideas visually
 - Public speaking
 - Summarizing complex topic concisely
 - Will use these skills again-and-again academically and professionally



Undergraduate Research Day 2014, photo courtesy Thai Nguyen

- Good design is important to attract attention
- Colin Purrington says that it takes only five seconds for someone to decide whether to read your poster
- Don't leave planning and design of your poster to the last minute—plan ahead!



Undergraduate Research Day 2014, photo courtesy Thai Nguyen

Format for your Research Poster:






STEM disciplines traditionally follow IMRaD format (Introduction, Methods, Results, and Discussion)

Some potential humanities formats :

- Modified IMRaD: Introduction, Research & Methods, Discussion/Topic Summary, and Conclusions
- Thematic: Group sections of your poster according to sub-themes
- Narrative: Tell a story about your topic; particularly useful for a specific event (i.e. World War II)
- Questions and Answers: Summarize your main research questions and how you answered them

Labor and Trade in Elite Roman Society: Recording a Connection to Commerce for Posterity

Faculty Advisors: Professor [REDACTED]
Department of Classics, The University of Texas at Austin

Research & Methods	Dalmatia and Moesia Inferior	Spain and Gaul	Conclusions
<p>This project challenged the assumption that Roman elites did not publicly associate themselves with labor by examining material evidence as well as literary evidence. Both funerary and honorary monuments were used as lenses through which to reveal the construction of identities. I evaluated material evidence (dated 1st century C.E. - 3rd century C.E.) from the Roman provinces of Gaul, Spain, Dalmatia, and Moesia Inferior.</p> <p>Background</p> <p>Roman Elites in Italy: The only proper method of maintaining the minimum wealth requirement for political status was through owning land. Despite the fact that many elites actually are thought to have owned businesses or to have been associated with them in some way, their roles were publicly down-played and others performed the actual work.</p> <p>Roman Elites in the Provinces: There was an overarching ideology dictating how elites in the provinces should model their behavior and yet there appears to have been a reason for some provincial elites to highlight pride taken in their own work - labor they performed before or perhaps even during the time they held office.</p> 	 <p>A man, who identified himself as a member of the local aristocracy, is shown holding the tools of the shoemaker trade. He chose to identify himself as a tradesman, yet his rank meant that he would have been aware of the expectations for men of his own status.</p>  <p>An important member of the elite within his province, this man had himself depicted tilling a field with a yoke of oxen.</p> <p>In the context of the Roman provinces, direct involvement in a trade may have been an advantage for holding certain magistracies.</p>	 <p>This magistrate was publicly honored by a group of "fishermen and retailers," suggesting that he was probably involved in the fish trade himself.</p>  <p>This inscription honors an aristocrat who was both a wholesale trader of wine and a shipper, and a patron of the professional guilds for both activities.</p> <p>These local elites held their involvement to be just as valuable as their civic distinctions, regardless of what elites from Italy might believe.</p> <p>This suggests that "status" was locally defined.</p>	<p>The result has been to show that within some of the provinces a significant number of elites, who were supposed to have been Romanized, were comfortable celebrating this aspect of their success.</p> <p>Being very much in contact with elites from Italy (as is evidenced by the contemporary literature, which mentions and often mocks them), these local nobles seem to have made the decision to be willfully in denial of social restrictions on their actions. Perhaps this was done because they cared more about connecting with their community or they may have needed to maintain commercial ties to exercise political power locally or regionally.</p> <p>Local nobles, having been made a part of Roman society, were redefining what their positions as elites meant. They were not simply assimilating to an ideal, but were restructuring the implications of their status to reflect the complex circumstances in which Roman power was negotiated. In short, this evidence suggests that even in a society as hierarchical and as full of possible stigmas as Rome's, there was room for many different types of elites.</p> <p>Citations:</p> <p>Clarke, John R. <i>Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Factors in Italy, 100 B.C. - A.D. 313</i> (Berkeley: University of California Press, 2005). Print.</p> <p>Mattingly, D. J. <i>Imperialism, Power, and Identity: Exploring the Roman Empire</i> (Princeton, NJ: Princeton University Press, 2011). Print.</p> <p>Woolf, Greg. <i>Romans: The Origins of Provincial Civilization in Gaul</i> (Cambridge: Cambridge University Press, 2006). Print.</p>

Sample of a Classics poster, University of Texas at Austin, Office of Undergraduate Research, <http://www.utexas.edu/ugs/our/poster/samples>

Software For Poster Design:

- Both proprietary and open source software can be used to make a research poster
- Microsoft Power Point is a popular software to use and MS Office suite can be downloaded for free with a UMD ID and login through Terpware (<http://terpware.umd.edu/>)
- See additional resources section at end of presentation for other software programs and links



Poster size and orientation:

- For Undergraduate Research Day, dimensions should be 36 x 48 inches (3 x 4 feet)
- Can use portrait or landscape orientation
- You can create your poster from scratch in Power Point or other software or use/modify an existing template
- It is easy to adjust slide size in Power Point— go to Design>Slide Size>Custom Slide Size

The screenshot shows a PowerPoint presentation titled "The Festival of St. John the Baptist in Renaissance Florence" by Elizabeth Tobey. The slide is a poster layout with various text boxes, images, and a central dialog box for "Slide Size".

Slide Size Dialog Box:

- Slides sized for: Custom
- Orientation: Slides (Portrait/Landscape), Notes, Handouts & Outline (Portrait/Landscape)
- Width: 48 in
- Height: 36 in
- Number slides from: 1

Poster Content:

- Introduction:** San Giovanni Battista, or Saint John the Baptist, was adopted by the city of Florence, Italy as its patron saint in the thirteenth century. Each year on the saint's day (June 24), festivities & processions are held in St. John's honor.
 - Festival once included horse race (palio)
 - Prize for race was a silk palio banner
 - Florence is a renowned center for textiles
- Race to the Finish:** The finish of the St. John palio race (right) in Florence's Piazza San Pier Maggiore. Jockeys pilot their horses (barberi) towards the cart bearing the prize palio banner.
- The palio banner:** The palio banner was displayed on a cart bearing city officials at the finish (left). The first horse and rider to reach the palio was declared the victor.
 - Made from gold or red brocade silk and velvet fabric
 - Lined with a thousand fur pelts
 - Embroidered
 - Expensive to produce
- On the money:** St. John the Baptist, a Christian saint, was celebrated by Florence from the 13th c. onwards during a period of economic growth and prosperity. St. John appeared on the city's currency, the florin, or gold coin.
- Woven gold:** Silk fabric (left) was often interwoven with gold thread.
 - In 1478, 220 gold florins spent on the palio (twice the cost of an altarpiece!)
 - Banners recycled to make clothing and altar cloths
 - Gold thread embroidery on luxury fabrics (right) sometimes commissioned from nuns at area convents
- Presenting tributes to the Baptistery:** This 15th-century painting (above) shows citizens presenting palii (tribute banners) to the 11th-century Baptistery of San Giovanni (far left). The main palio banner (awarded to the winner of the horse race) is depicted in front of the façade of the *duomo* (cathedral of Santa Maria del Fiore) (left).
- Conclusions:**
 - Festival of St. John the Baptist was not only a religious observance but a display of civic wealth
 - High expenditures recorded for festival art (palio banners, floats, and costumes)
 - Italian society valued festival art as much as painting, sculpture, architecture
- Selected literature cited:**
 - Tamara Borochovitz and Paola Marchelli, eds. *Segno Ogni Sesto di Drappone...* "Tipologie decorative e tecniche usate nella produzione liturgica del Cinquecento e Seicento." Firenze: Maria Cristina de' Romagnolo Editore, 1995.
 - Christen, Heidi L. *The Festival of San Giovanni: Imagery and Political Power in Renaissance Florence.* American University Studies IX, Vol. 158. New York: Peter Lang, 1994.
 - Landini, Roberto Otti. *Velluti e Mode tra XIV e XVII secolo.* Milano: Pirelli Pirelli, 1999.
 - Paroni, Paolo, ed. *La festa di San Giovanni nella storia di Firenze.* Rio, associazione e personale. Firenze: Edizioni Polistampa, 1997.
 - Stanley, Tim. *Palace and Mosque. Islamic Art from the Florence and Albert Museum.* Washington: National Gallery of Art, 2004.
 - Trevis, Richard. *Public Life in Renaissance Florence.* 1980, Ithaca, NY: Cornell University Press, 1996.
- Acknowledgments:** Poster template adapted from Colin Puriang blog. <http://colinpuriang.com/blog/academic/posterdesign/>
- Further information:** Created by Elizabeth Tobey (etobey@umdnj.edu) in January 2015 as an example of poster design for the Maryland Center for Undergraduate Research (M-CUR) at the University of Maryland. Images downloaded from ArtNet (<http://www.artnet.com>) through the University of Maryland Libraries' Research Port unless otherwise noted.

Design for the Venue and Presentation Style:

- Check with the conference organizers for any requirements for poster size & orientation
- Undergraduate Research Day—Posters pinned to fabric display panels; can also use adhesive Velcro dots
- (Other conferences may ask you to mount posters on foam core board and display on standing or tabletop easels)
- Most posters are oriented as landscape (horizontal), although some people use portrait orientation (vertical)



Layout for your Research Poster:

- Most people read posters from left to right, top to bottom
- Place logo, title of project, and your name at top
- Can use two or three column format, or none at all
- Text used in main body of poster should not exceed 800 words
- Avoid long, unbroken expanses of text; use phrases and bullet points
- Left-align your text blocks; justified text leaves awkward gaps
- Set a thin black border (1-2pt) around images; include captions
- Whenever possible, align your text boxes and images
- Leave space for works cited and acknowledgments at bottom
- Include your full name and contact information

Thanks for reading my poster. This is a summary of my research project which I worked on this summer as a Maryland Summer Scholars project.

Justified text

Thanks for reading my poster. This is a summary of my research project which I worked on this summer as a Maryland Summer Scholars project.

Left-aligned text

Font, Font Size, and Color

Remember, keep style elements consistent

Font and font size:

- Sans-serif font for headings (Arial, Helvetica, etc.)
- Serif fonts for text (more readable), Times New Roman, Palatino
- Avoid exotic fonts like Comic Sans
- Use no more than two font faces—don't let your poster look like a ransom note!
- Poster needs to be legible from 4 to 6 feet away
 - Headings 36-54 pt.
 - Text 24-36 pt.
 - Captions and data labels on charts and graphs 18-20pt

Color:

- Avoid light text over dark background-wastes ink and hard-to-read
- Avoid red text on green or vice versa
- **those with color blindness can't read it**

DON'T get

CARRIED

AWAY

With *Exotic*

and Hard-to-

read Fonts

Finding Images for Your Poster:

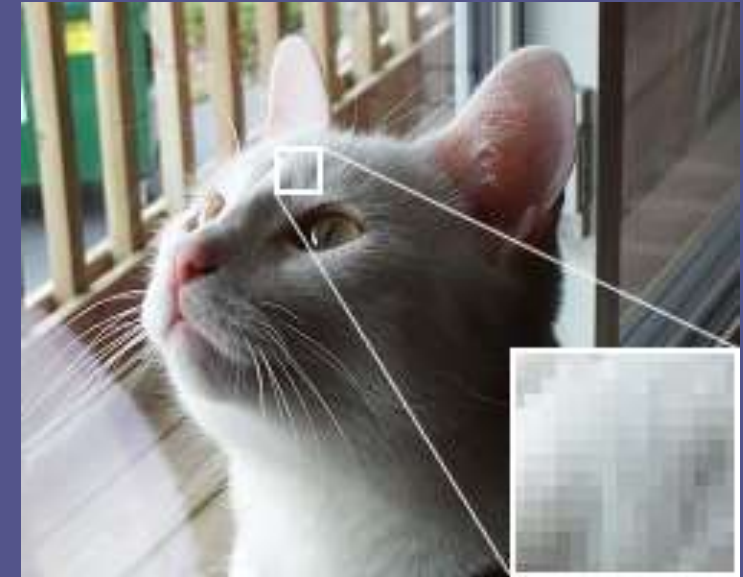
- When possible, use images in the public domain, without copyright restrictions, or where you own the copyright
- Copyright Law allows some “fair use” of copyrighted works for educational purposes
- ArtStor (art/architecture database available via UMD Libraries Research Port with UMD login (<http://www.lib.umd.edu>))
- Museums such as the British Museum have images from collections online for download
- Libraries and archives have online digital collections
- For more ideas and links, see “Further Resources” section at end of this presentation



Horsemen from the West frieze of the Parthenon, marble relief sculpture, Greek, 438-432 BCE, British Museum, London

Technical Tips for Dealing with Images:

- Ideally, images that are printed should have at least 300 dpi (dots-per-inch) resolution
- Find/scan the highest resolution image possible. When scanning, save image in TIFF format
- Use Adobe Photoshop to adjust resolution, resize, and crop images
- Screen-captures of webpages may be used in poster:
 - Hit CTRL + PRINT SCREEN buttons simultaneously and paste into graphics editor (Photoshop or MS Paint)
 - Check to make sure that image does not become “pixelated” when enlarged



Example of pixilation, from
“Pixilation” entry, Wikipedia.org

**PIGS IN SPACE:
EFFECT OF ZERO GRAVITY AND
AD LIBITUM FEEDING ON WEIGHT
GAIN IN CAVIA PORCELLUS**

Colin B. Purrington
6673 College Avenue, Swarthmore, PA 19081 USA

ABSTRACT:
One ignored benefit of space travel is a potential elimination of obesity, a chronic problem for a growing majority in many parts of the world. In theory, when an individual is in a condition of zero gravity, weight is eliminated. Indeed, in space one could conceivably follow ad libitum feeding and never even gain an gram, and the only side effect would be the need to upgrade one's stretchy pants ("exercise pants"). But because many diet schemes start its very good theories only to be found to be rather harmful, we tested our preconceptions with a long-term experiment in a colony of Guinea pigs (*Cavia porcellus*) maintained on the International Space Station. Individuals were housed separately and given unlimited amounts of high-calorie food pellets. Fresh fruits and vegetables were not available in space so were not offered. Every 30 days, each Guinea pig was weighed. After 3 years, we found that individuals, on average, weighed nothing. In addition to weighing nothing, no weight appeared to be gained over the duration of the protocol. If space continues to be gravity-free, and we believe that assumption is sound, we believe that sending the overweight — and those at risk for overweight — to space would be a lasting cure.

INTRODUCTION:
The current obesity epidemic started in the early 1990s with the invention and proliferation of elastane and related stretchy fibers, which released wearers from the rigid constraints of clothes and permitted monthly weight gain without the need to buy new outfits. Indeed, exercise today for hundreds of million people involve only the act of wearing stretchy pants in public, presumably because the constrictive pressure forces fat molecules to adopt a more compact tertiary structure (Xavier 1985).
Luckily, at the same time that fabrics became stretchy, the race to the moon between the United States and Russia yielded a useful fact: gravity in outer space is minimal to nonexistent. When gravity is zero, objects cease to have weight. Indeed, early astronauts and cosmonauts had to secure themselves to their ships with seat belts and sticky boots. The potential application to weight loss was noted immediately, but at the time travel to space was prohibitively expensive and thus the issue was not seriously pursued. Now, however, multiple companies are developing cheap extra-orbital travel options for normal consumers, and potential travelers are also creating new ways to pay for products and services that they cannot actually afford. Together, these factors open the possibility that moving to space could cure overweight syndrome quickly and permanently for a large number of humans.
We studied this potential by following weight gain in Guinea pigs, known on Earth as fond of ad libitum feeding. Guinea pigs were long envisioned to be the "Guinea pigs" of space research, too, so they seemed like the obvious choice. Studies on humans are of course desirable, but we feel this current study will be critical in acquiring the attention of granting agencies.

MATERIALS AND METHODS:
One hundred male and one hundred female Guinea pigs (*Cavia porcellus*) were transported to the International Space Laboratory in 2010. Each pig was housed separately and deprived of exercise wheels and fresh fruits and vegetables for 48 months. Each month, pigs were individually weighed by duct-taping them to an electronic balance sensitive to 0.0001 grams. Back on Earth, an identical cohort was similarly maintained and weighed. Data was analyzed by statistics.

RESULTS:
Mean weight of pigs in space was 0.0000 +/- 0.0002 g. Some individuals weighed less than zero, some more, but these variations were due to reaction to the duct tape, we believe, which caused them to be alarmed push briefly against the force plate in the balance. Individuals on the Earth, the control cohort, gained about 240 g/month (p = 0.0002). Males and females gained a similar amount of weight on Earth (no main effect of sex), and size at any point during the study was related to starting size (which was used as a covariate in the ANCOVA). Both Earth and space pigs developed substantial dewlaps (double chins) and were lethargic at the conclusion of the study.

CONCLUSIONS:
Our view that weight and weight gain would be zero in space was confirmed. Although we have not replicated this experiment on larger animals or primates, we are confident that our result would be mirrored in other model organisms. We are currently in the process of obtaining necessary human trial permissions, and should have our planned experiment initiated within 80 years, pending expedited review by local and Federal IRBs.

ACKNOWLEDGEMENTS:
I am grateful for generous support from the National Research Foundation, Black Hole Diet Plans, and the High Fructose Sugar Association. Transport flights were funded by SPACE-EXES, the consortium of wives divorced from insanely wealthy space-flight startups. I am also grateful for comments on early drafts by Marians Athletic Club, Corpus Christi, USA. Finally, sincere thanks to the Guy Foundation for generously donating animal care after the conclusion of the study.

LITERATURE CITED:
NASA, 1982. Project STS-XX: Guinea Pig. Leaked internal memo.
Sekula, S.R., D. D. Lukač, and N. M. Naumović. 2005. The Fetus Cannot Exercise Like An Astronaut: Gravity Loading Is Necessary For The Physiological Development During Second Half Of Pregnancy. Medical Hypotheses, 64:221-229.
Xavier, M. 1985. Elastane Purchases Accelerate Weight Gain in Case-control Study. Journal of Obesity, 2:23-40.

copyright colin purrington
<http://colinpurrington.com/tips/academic/posterdesign>

What's wrong with this poster?
Example of a bad poster layout
from [Colin Purrington's blog](#):

- Background image distracting
- Dark background wastes ink
- Title perspective annoying
- Logos too large
- Light text on dark background hard to read
- Background color and sizes of text boxes inconsistent
- Text boxes not aligned
- Too much text!
- Results presented in sentences rather than charts
- Text in boxes is justified, leaving awkward space
- Bad graphic of guinea pig

The Festival of St. John the Baptist in Renaissance Florence

Elizabeth Tobey, [PhD, Art History & Archaeology, University of Maryland (2005)]

Introduction

San Giovanni Battista, or Saint John the Baptist, was adopted by the city of Florence, Italy as its patron saint in the thirteenth century. Each year on the saint's day (June 24), festivities & processions are held in St. John's honor.

- Festival once included horse race (*palio*)
- Prize for race was a silk *palio* banner
- Florence is a renowned center for textiles

Race to the Finish

The finish of the St. John *palio* race (right) in Florence's Piazza San Pier Maggiore. Jockeys pilot their horses (*barberi*) towards the cart bearing the prize *palio* banner.

Image and detail on right: Giovanni Toscani, *Palio in Florence*, 1413, tempera and panel on wood, Cleveland Museum of Art, ArtLink



The *palio* banner

The *palio* banner was displayed on a cart bearing city officials at the finish (left). The first horse and rider to reach the *palio* was declared the victor.

- Made from gold or red brocade silk and velvet fabric
- Lined with a thousand fur pelts
- Embroidered
- Expensive to produce



Image: Florin coin with image of St. John the Baptist, 1365 c., gold, Museo nazionale del Bargello (Florence, Italy), ArtLink

On the money

St. John the Baptist was a Christian preacher & hermit who baptized Jesus of Nazareth. Florence placed an image of St. John the Baptist on its florin, or gold coin.

The Festival as a Display of Wealth

During the late Middle Ages, Florence emerged as a major economic power in Europe in banking as well as production of luxury silk woven textiles. Originating as a religious procession to the Baptistery on the saint's day, the festival of St. John the Baptist became an opulent annual spectacle in which the whole city participated.

- City of Florence spent lavish amounts annually on the *palio* banner
- Officials, guilds, and confraternities constructed floats for the procession
- Culminating event—traditional horse race with winner receiving *palio*
- In 1563, Grand Duke Cosimo I de' Medici added a Roman-style chariot race in Piazza Santa Maria Novella



The *Palio* Cart

The *palio* banner was transported on a special horse-drawn cart or *carro* (left). The banner's luxury fur lining (*fodera*) is visible draped across the cart's edge.

Image on left: Cart of the Palio of St. John the Baptist, fol. 39v in L. Chiaro, *Pravente*, c. 1830-1640, Biblioteca Nazionale, Florence (reproduced in *Pravente, La Festa di San Giovanni*, 122, fig. 28)



Woven gold

Silk fabric (left) was often interwoven with gold threads. In 1478, 220 gold florins spent on the *palio* (twice the cost of an altarpiece!). Banners recycled to make clothing and altar cloths. Gold thread embroidery on luxury fabrics (right) sometimes commissioned from nuns at area convents.

Image (left & right): Silk velvet, Italian, 15th c., Victoria & Albert Museum, London, from Stanley, *Palace and Mosque*, 124, Palazzo (Atracchi), Venetian, 15th c., Museo Poldi Pezzoli, Milan, from Landini, *Feltri e Moda tra XV e XVII secolo*, 51-52



Research Sources

- Research conducted in 2002-2004 in the following collections:
- Archivio di Stato (State Archives), Florence, Italy
 - Biblioteca Nazionale Centrale, Florence
 - Museo Nazionale del Bargello, Florence
 - Uffizi Gallery, Florence



Image on right (L to R): "Baptistry (San Giovanni), exterior, with the Campanile (bell tower), tower on right." Florence, ArtLink. Detail and full image of Baptistery of S. Giovanni, a view of S. Giovanni (front of St. John), 1410, tempera on panel, Museo nazionale del Bargello, Florence, ArtLink. (Detail photographed by Elizabeth Tobey with permission of museum.)



Presenting tributes to the Baptistery

This 15th-century painting (above) shows citizens presenting *palii* (tribute banners) to the 11th-century Baptistery of San Giovanni (far left). The main *palio* banner (awarded to the winner of the horse race) is depicted in front of the façade of the cathedral (left).

Conclusions

- Festival of St. John the Baptist was not only a religious observance but a display of civic wealth
- High expenditures recorded for festival art (*palio* banners, floats, and costumes)
- Italian society valued festival art as much as painting, sculpture, architecture

Selected literature cited

Tamara Boccherini and Paola Marabelli, eds. *Sopra Ogni Sorta di Drapperia... Tipologie decorative e tecniche tessili nella produzione fiorentina del Cinquecento e Seicento*. Florence: Maria Cristina de Montemayor Editore, 1993.

Chretien, Heidi L. *The Festival of San Giovanni: Imagery and Political Power in Renaissance Florence*. American University Studies IX, Vol. 138. New York: Peter Lang, 1994.

Landini, Roberta Orsi. *Feltri e Moda tra XV e XVII secolo*, Museo Poldi Pezzoli, Milan: Skira Editore, 1999.

Pastore, Paolo, Ed. *La festa di San Giovanni nella storia di Firenze. Rito, istituzione e spettacolo*. Florence: Edizioni Polistampa, 1997.

Stanley, Tim. *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*. Washington: National Gallery of Art, 2004.

Trexler, Richard. *Public Life in Renaissance Florence*. 1980. Ithaca, NY: Cornell Paperbacks, 1996.

Acknowledgments

Poster template adapted from Colin Purrington blog. <http://colinpurrington.com/3ips/academic/posterdesign/>.

Images downloaded from ArtStor (<http://library.artstor.org/>) through the University of Maryland Libraries' Research Port unless otherwise noted.

Further information

Created by Elizabeth Tobey (etobey@verizon.net) in January 2015 as an example of poster design for the Maryland Center for Undergraduate Research (MCUR) at the University of Maryland (<http://www.ugresearch.umd.edu/>). The content is based upon Tobey's doctoral dissertation, "The *Palio* in Italian Renaissance Art, Thought, and Culture" (University of Maryland, 2005).

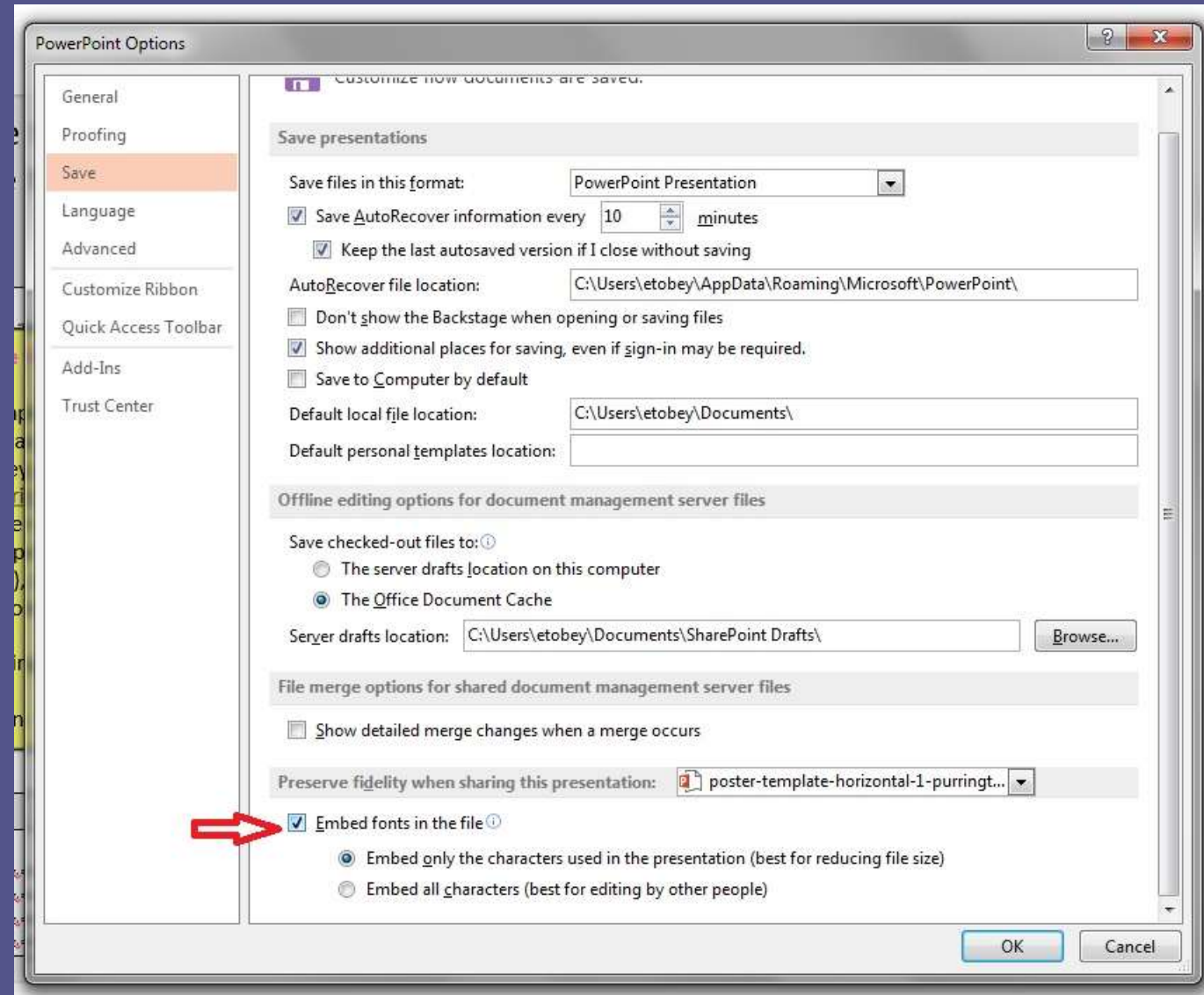
View and download a sample humanities poster (thematic format), "The Festival of St. John the Baptist in Renaissance Florence" by Elizabeth Tobey:

- tobeypaliosample.ppt (Power Point)
- tobeypaliosample.pdf (PDF)

Template for this poster was adapted from poster template downloaded from [Colin Purrington's blog](http://colinpurrington.com) on poster design

Saving and Exporting Your Poster

- Look at your poster at 100% resolution to make sure there is no pixilation of images; in PPT, go to View>Zoom>100%
- Be sure to spell-check your poster and have someone else proof it
- Embed your fonts in the file: go to File>Options>Save>Embed fonts in the file
- Save your project as a PDF (Portable Document Format) for printing—this will preserve your layout
- Save for maximum print resolution (not web resolution)



Printing your poster:

- Don't leave printing to the last minute, especially during crunch periods—print at least 5 days before the UG Research Day
- McKeldin Library, 2nd floor, printer in Learning Commons, <http://www.lib.umd.edu/tlc>
- The Engineering Copy Center in Glenn Martin Hall will also print posters, <http://www.copycenter.umd.edu/>



Prepare for the Poster Session:

- Write out and practice versions of a “poster talk” of various lengths : i.e. a 30, 90 second, and 3 minute speech
- Dress in neat and clean clothing; does not need to be “interview” clothing but you should be dressed more formally than what you normally wear to class
- Wear comfortable shoes—you may be standing for a long time without a break
- Bring a plastic bag to protect your poster in transport in case the weather is bad—poster ink can streak in the rain



Don't dress this casually—and remember a plastic bag for your poster!

During the Poster Session:

- Speak clearly and at a moderate pace
- Maintain eye contact with your visitor
- Keep your language simple—don't overwhelm your listener with jargon
- Use your hand to direct your listener to your poster
- Do not wear sunglasses or chew gum
- Thank people for their interest and remember to smile!



Undergraduate Research Day 2014, photo courtesy Thai Nguyen

Further Resources:

MCUR Creating a Research Poster page, <http://www.ugresearch.umd.edu/current-createresearchposter.html>

See following slides for links to more research poster websites
and links to sources for images and software

Humanities Posters:

David Forrest, Presenting Conference Papers and Posters in the Humanities, Teaching, Learning, and Professional Development Center, Texas Tech University,

<http://www.tltc.ttu.edu/teach/TLTC%20Teaching%20Resources/PresentingConferencePapersAndPostersInTheHumanities.asp>

Stephanie Krom, “Poster Tips for Humanities Conference Posters,” May 13, 2014, Archives and Public History Digital,

<http://aphdigital.org/2014/05/13/poster-tips-for-humanities-conference-posters/>

Mark McDayter, “Design Tips for Creating an Arts and Humanities Poster,” February 21, 2013, Electronic Textuality and Theory at Western, Western University, <http://rgettatwestern.wordpress.com/2013/02/21/design-tips-for-creating-arts-and-humanities-poster/>



MARYLAND CENTER FOR UNDERGRADUATE RESEARCH

www.ugresearch.umd.edu

General Websites on Research Posters:

- Designing a Research Poster by Colin Purrington, <http://colinpurrington.com/tips/poster-design>, includes downloadable templates in PowerPoint, Open Office Draw
- Research Poster Samples, Office of Undergraduate Research, University of Texas at Austin, <http://www.utexas.edu/ugs/our/poster/samples>
- Presentation by Tracy Volz (Rice University), April 11, 2012, National Library of Medicine Training Center/National Network of Libraries of Medicine, handouts on [Poster Checklist](#) and [Presenting your Poster](#) available.



Downloading University of Maryland Logos

The University of Maryland at College Park has on its communications website a page where you may download high-resolution official university logos. These are in EPS format (encapsulated post script), and you will need a graphics editing software such as Adobe Illustrator to open and edit them:

<http://www.brand.umd.edu/downloads.cfm>

The cloud version of the Adobe Creative Suite can be installed for free from Terpware (<http://terpware.umd.edu/>) using your UMD student ID.



Software:

Proprietary

- Microsoft (MS) PowerPoint a commonly-used software for poster design-some departments have templates available with logo
- MS Publisher
- Adobe InDesign, part of Adobe Creative Suite
- Download MS Office & Adobe Creative Suite for free with UMD login at Terpware (<http://terpware.umd.edu/>) – look under “Design and Production”

Free/Open Source:

- Apache Open Office Draw, <https://www.openoffice.org/product/draw.html>



More Resources: Finding Images for Your Poster:

- ArtStor (art/architecture database available via UMD Libraries Research Port with UMD login (<http://www.lib.umd.edu>))
- Museums (art, history, and anthropology collections)-here's just a few:
 - Smithsonian Institution, Collections Search Center (<http://collections.si.edu/search/>) searches across multiple collections
 - National Gallery of Art, <http://www.nga.gov/content/ngaweb/Collection/collection-search.html>
 - Metropolitan Museum of Art, The Collection Online, <http://www.metmuseum.org/collection/the-collection-online>
 - The British Museum Collections Online, (http://www.britishmuseum.org/research/collection_online/search.aspx) sign up for free account and receive emails of high-resolution images for research and study



Horsemen from the West frieze of the Parthenon, marble relief sculpture, Greek, 438-432 BCE, British Museum, London

Finding Images for Your Poster, cont'd:

Online libraries, archives, historical societies; many have digitized archival materials online; look under “collections”

- Internet Archive (<http://www.archive.org>)-many out-of-copyright books as well as archival materials; many institutions contribute
- Creative Commons (<http://creativecommons.org/>)—online archive with images in the public domain or where creator has given permission for others to use
- Library of Congress (<http://www.loc.gov/collections/>) has thousands of images in the public domain; browse its digital collections
- National Archives DocsTeach online primary sources (<http://docsteach.org/>)

The screenshot shows the Library of Congress Digital Collections page. At the top, there are navigation links for "Discover", "Services", "Visit", "Education", "Connect", and "About". A search bar is present with the text "All Formats" and "Search Loc.gov". Below the search bar, there are links for "Print", "Subscribe", "Share/Save", and "Give Feedback". The main heading is "Digital Collections" with a sub-heading "1 - 25 of 209". A description reads: "Access online collections; view maps & photographs; read letters, diaries & newspapers; hear personal accounts of events; listen to sound recordings & watch historic films." There is a "Sort By" dropdown menu set to "Title" and a "Go" button. Below this, there are five collection cards, each with a representative image and a "View" button:

- Aaron Copland Collection**: The first release of the online collection contains approximately 1,000 items that yield a total of about 5,000 images. These items date from 1899 to 1961, with most from the 1920s through ...
- Abdul Hamid II Collection**: This collection contains 51 large-format albums date from about 1880 to 1893. They portray the Ottoman Empire during the reign of one of its last sultans, Abdul-Hamid II and ...
- Abraham Lincoln Papers at the Library of Congress**: Items in the collection date from 1833 through 1916, but most of the approximately 20,000 items are from the 1850s through Lincoln's presidential years, 1860-65. Treasures in this collection include Lincoln's draft ...
- African American Perspectives: Pamphlets from the Daniel A. P. Murray Collection, 1818-1907**: A panoramic and eclectic review of African-American history and culture, spanning almost one hundred years from the early nineteenth through the early twentieth centuries, with ...
- African American Photographs Assembled for 1900 Paris Exposition**: The Paris Exposition of 1900 (Exposition universelle internationale de 1900) devoted a building to matters of "social economy." The United States section of the building featured an exhibit that, according to ...