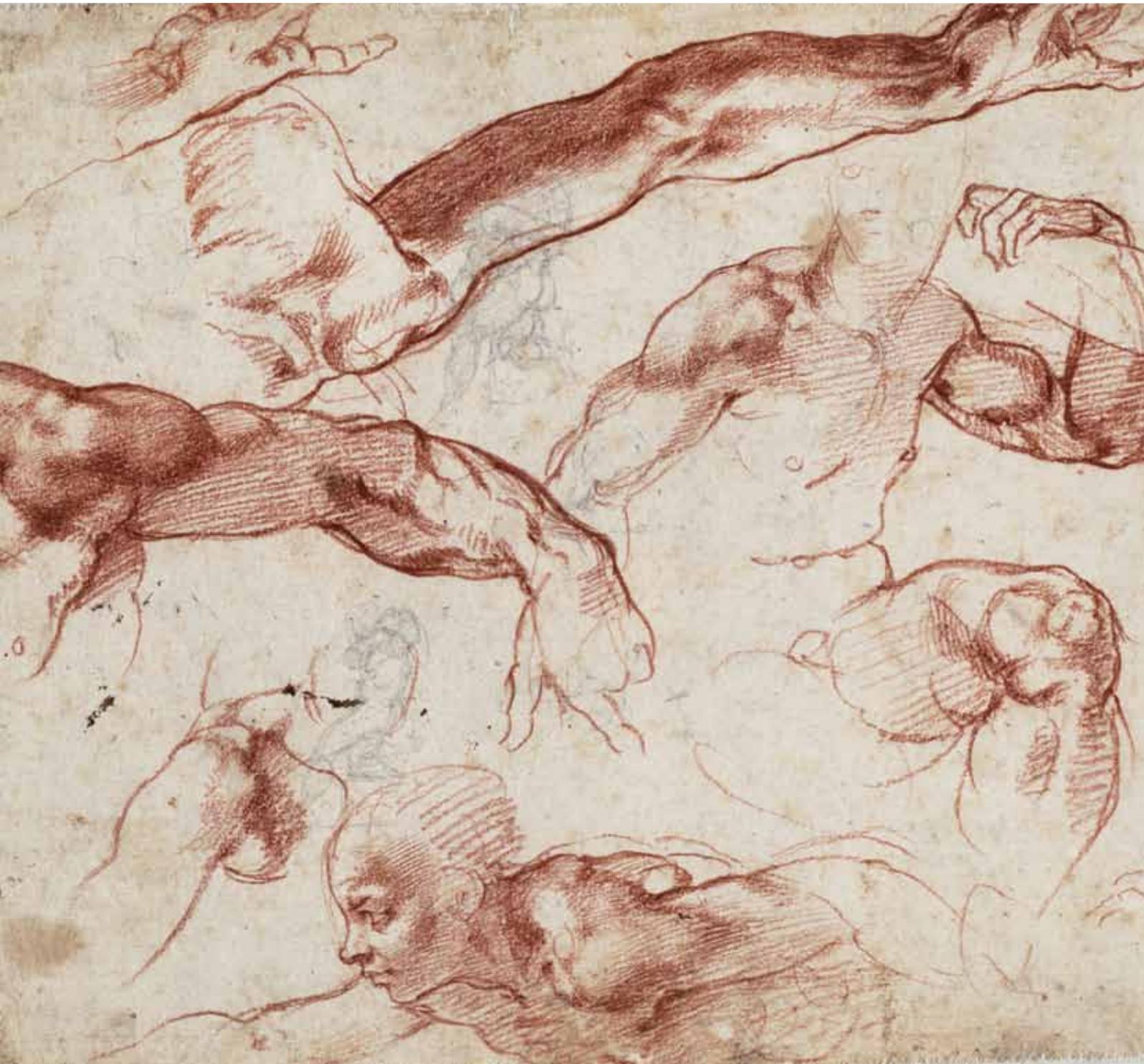


# DIGITISING 2D

Digitally preserving cultural heritage





## Amsterdam and New York

The Kapitaal Amsterdam exhibition (1609-2009)



[www.picturae.com](http://www.picturae.com)

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### Colophon

The images are a reference to the collections that have been digitised. We would like to thank our customers for making this beautiful image material available.

text: Job Janssens/Picturae  
design: Michiel de Boer  
repros: Picturae employees  
lithography: Picturae  
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[www.picturae.com](http://www.picturae.com)

Hoefsmid 11-13-15  
1851 PZ Heiloo - NL  
T +31(0)72 53 20 444

Paintings, prints, drawings, photos, newspapers...

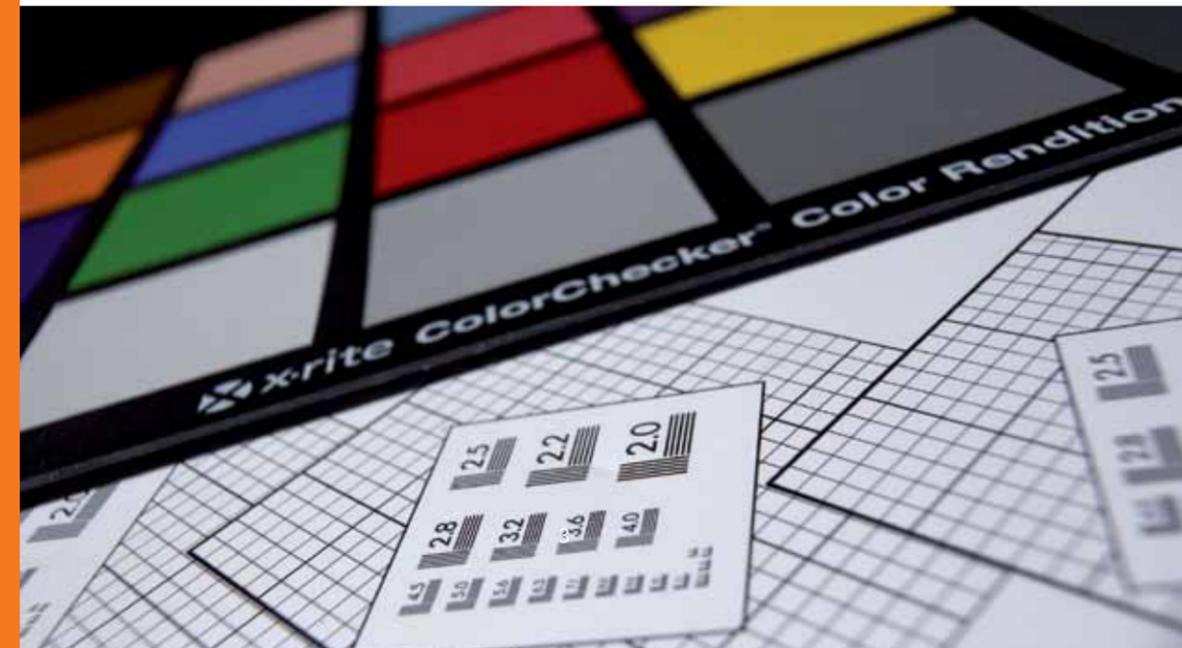
# The world presented as a surface

**A 2D scan is a one-to-one copy of an original. The copy contains the most accurate possible colour and texture reproduction of the material. Original information ought not to be lost in reflection or shadow. The process actually concerns digitising 'flat things' that contain information.**

Here, 'flat' is both factually as well as figuratively misleading, because the objects to be scanned can be very small or can be extraordinarily large and thick, such as the adjacent book. 'Flat' in the sense of superficial certainly doesn't apply to this folio: a notarial register which includes the settlement of the transfer of New York, including the signatures of John Adams, the second US President.

Flat, thick, thin, minuscule, you name it... Picturae scans it. With extreme accuracy; and with the focus on exceptional precision. You don't digitise for the sake of it or just for fun. There is a motive behind this.

The objective can simply be conservation. Perhaps the original is valuable for whatever reason, and is therefore irreplaceable.



**You don't want the original to be exposed unnecessarily to damaging influences.**

However, the objective can also be substitution. If the original is disintegrating it will eventually have to be destroyed, such as with newspaper archives. In such cases it is the information density (completeness) that has priority, with all information-containing details from the original needing to be copied exactly.

**Why is our fixation on 'exact' so essential? In the transfer of information from one medium to another, information is lost, or the information changes.**

There is a known experiment involving a long media chain (a number of people in a queue). The first person gets the information on paper with the assignment to pass on the information verbally and precisely to the next person, and so on through the entire chain.

In this experiment, it appears each time that the information has changed by the end of the chain. However minimal the change, accumulated minuscule changes can lead ultimately to a crucial change of meaning. Not everyone has the technology and skills needed to strive for such a high level of exactness, especially when large quantities of objects need to be scanned.

**Speed is often at the expense of precision, but not at Picturae.**

Publishing archives can also be an objective; for example in book, brochure or other printed form, or made accessible on the internet, for example via a website. As far as the latter is concerned, it also becomes important to be able to digitise well in low resolution. What's more, good links to databases can make or break 'electronic accessibility'. We pay a lot of attention to this.

Of course, it is often the case that there is a combination of the above objectives. For each

customer-dictated priority regarding these objectives, aspects such as sustainability and economy also play a role in the background.

This leads to fascinating dilemmas. Choosing low resolution results in lower storage costs, without loss of accessibility. However, concessions may need to be made as far as sustainability is concerned.

**The challenge here is about achieving the most advantageous balance.**



**Connections, links and technology**

We touched on another favourite Picturae subject earlier: linking digitised objects to a database.

This link actually needs to be made before we start scanning. Consideration in advance saves time and money afterwards.

**Those who later have to adapt several records manually, increase the margin of error considerably.**

As scanning can involve astronomical quantities, good organisation is vital. Picturae has developed a standard for this, involving a bar-code procedure.

We translate the database into file names and then, in turn, convert these into bar-codes.

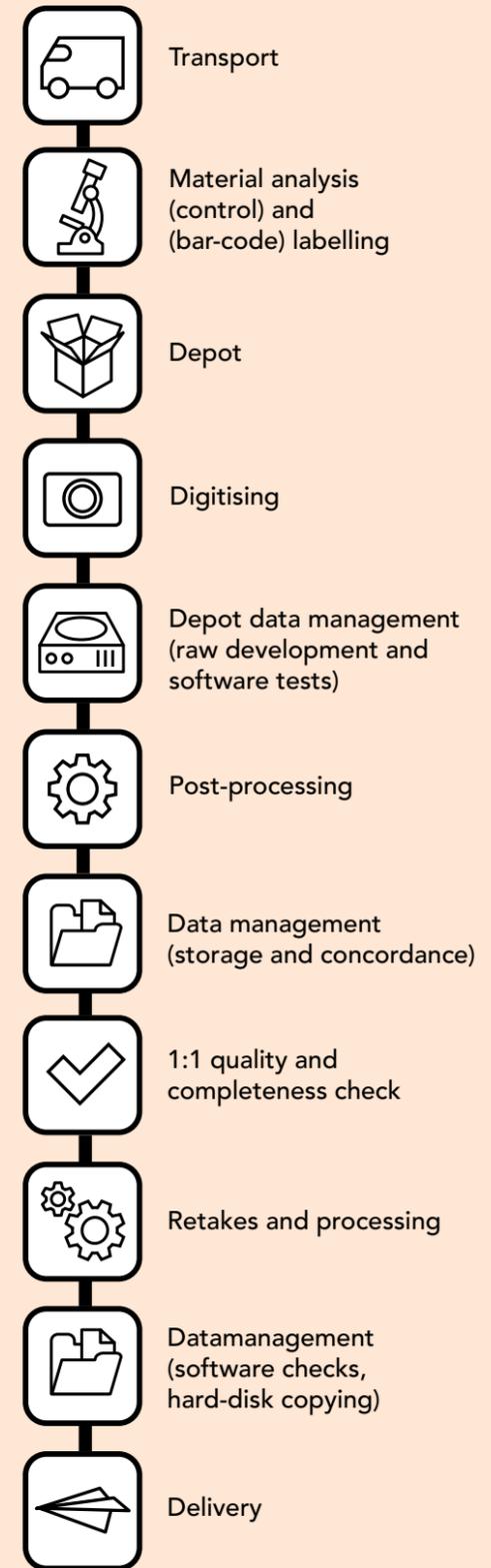
**The operator then doesn't need to worry about an inventory or be concerned about links to the database, but can focus entirely on the scan.**

This saves a huge amount of time (which can, of course, also be expressed in monetary terms) and the chance of operator error is also reduced, which increases quality.

And, since we're discussing 'time' and 'money': costs are dependent on the number of steps in the process and the attention given to each step. Here too, we're searching and finding the correct balance between speed (costs) and attention (quality). ▶



*We do this with a bar-code procedure.*



At the end of the entire scanning process, there is always a one-to-one quality control: Was it cropped well? Is the link correct? Has the correct file name been used?

We regard this approach and working method as a distinguishing principle of our quality; you could say that it's typically Picturae.

Of course, this doesn't mean that we lose sight of other aspects of digital preservation and the opening up of information. Know-how is nothing without the technical infrastructure to back this up.

For example, Picturae has its own hardware for storage, such as a fibre optic network and its own storage park.

The primary system is on site in Amsterdam. This storage park is provided with Globalswitch Tier 4: a bank vault under storage systems. The secondary system is used as a backup and fail-safe system and is located at our own storage park in Heiloo.



Heiloo holds a complete copy of the Amsterdam primary system. A replication application ensures that all data on the Amsterdam system is replicated to the Heiloo system. The replication takes place via Picturae's own fibre optic network.

This means that in the (highly unlikely) event that the system in Amsterdam fails, the Heiloo system takes over all tasks.

fear of losing things that you may later really need. That's why similar facts have been archived in numerous different ways throughout the centuries. We are now at the point in history in which we no longer actually even need the originals. The database combines facts and, with the intelligent search systems above this, you are taken where you need to be in seconds.

We can scan everything stored in analogue archives, and these contain almost infinite amounts of data. From maps to registers of births, marriages and deaths, notarial deeds, books, newspapers, company archives, financial reports, genealogical archives...

Our forefathers have recorded volumes of information of staggering size and much of this is important enough to be saved. It involves thus really huge amounts. For Picturae, this means ten to twenty thousand scans per week. We are working at a colossal speed, particularly if you take into consideration the high-quality of the output. A metre of archives can consist of some three

thousand takes. If we keep going at the same rate, we'll be busy for a thousand years just digitising the Amsterdam city archives. Bear in mind that archives at national level are much bigger and you can imagine what lies on the horizon: scanning until the end of time.

## Digitally-originated documents live on in e-depot

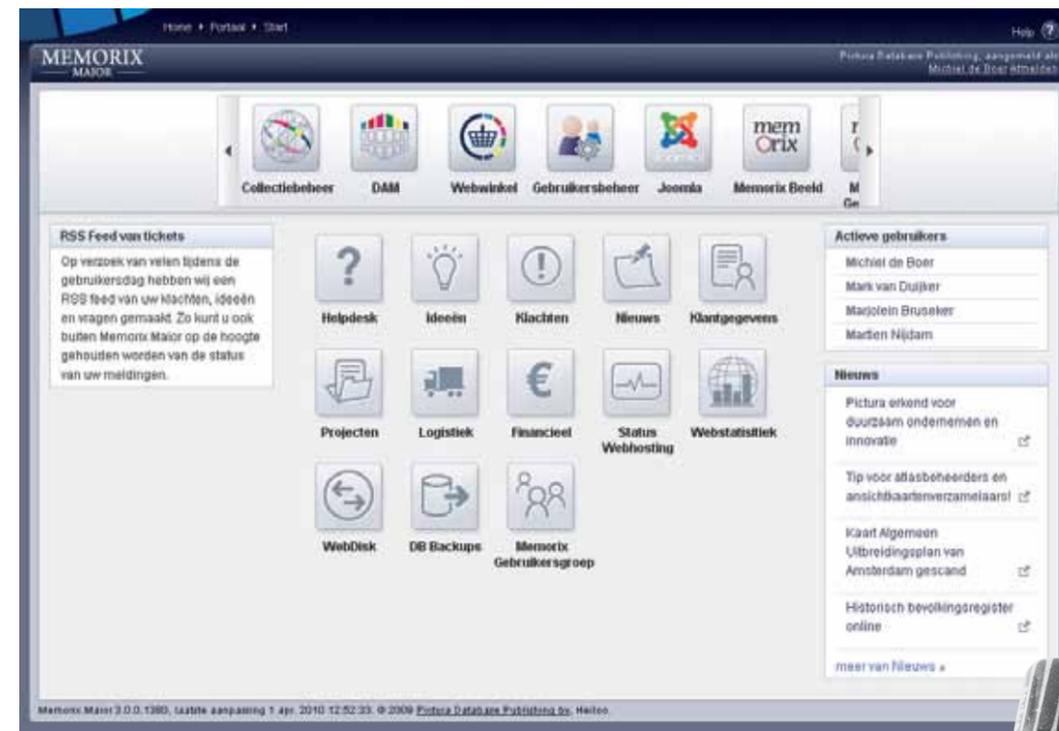
The really big challenge is still to come; because until now we've been talking about stored analogue information (paper). The legal transfer of documents to the archives is 25 years. Digital documents first started to be made approximately 25 years ago in 'pre-historic'-sounding programs such as Wordstar and Wordperfect. The question now is thus, how we are going to store sustainably the digitally-originated 'things' so that it is possible to continue to consult them now that Wordstar is no more. Picturae now has an e-depot, which meets the stringent requirements of the archive act and in which the above-stated 'digitally-originated' documents can be archived.

We meet the critical standards of Metamorfoze, the national program for the preservation of heritage.

Incidentally, we satisfy the strict Metamorfoze standard, the national programme for the preservation of paper heritage. This is a cooperative agreement between the Royal Library and the National Archives and is an initiative of the Ministry of Education, Culture and Science.

## Scan huge quantities until the end of time

The history of archiving is extraordinarily fascinating because it exposes a part of the human psyche: the



## The customer portal

Memorex Maior has a customer portal in order to work more efficiently and to optimise communication between the customer and Picturae.





# 190,000 photos and maps for [Africamuseum.be](http://Africamuseum.be)

Picturae was recently awarded a new, large European contract. It concerns a digitisation and input project for the Royal Museum for Mid-Africa (RMMA). This is not only the leading scientific institute for research on Africa but also one of the most visited museums in Belgium. Here Picturae is demonstrating the strength of its efficient work flow and organisation.

The contract concerns an anthropological, scientific collection.

All texts were formulated in French, as was customary at the start of the last century. That is why Picturae has placed a significant emphasis on the final control of the entered data.

The Royal Museum for Mid-Africa is housed in the Koloniënpaleis (Colonial Palace), less than half an hour from the centre of Brussels. The palace was built by King Leopold II as a Congo showroom for the world exhibition in 1897.

A year later it was expanded and renamed the Congo Museum. In 1910, following the name-change of the Colony, the museum was renamed the Museum of the Belgian Congo. In 1960, when the Belgian Congo became independent, the museum was rechristened Royal Museum for Mid-Africa. Since then, the collections have comprised materials from a much bigger area than only the Congo.

The museum has the richest collection of ethnographic objects from Central Africa and is a leading institute for scientific research on Africa. The museum would like to become more contemporary and up-to-date, improving the accessibility of its collections through digitisation.

An RMMA collection, comprising some 190,000 photos and index cards including those from the Museum of the Belgian Congo, has been digitised and organised into a database by Picturae.

MUSÉE DU CONGO BELGE  
TERVUEREN

Section de Photographie et de Vulgarisation  
SERVICE DE LA PHOTOGRAPHIE

Provenance: District Equateur/Lulunga Classement: \_\_\_\_\_  
Territoire \_\_\_\_\_  
Localité Lulunga  
Nom de l'opérateur Ferraris  
Nom du donateur ou expéditeur \_\_\_\_\_

Ethnologie: Race \_\_\_\_\_ Numéros { du répertoire général: \_\_\_\_\_  
Tribu \_\_\_\_\_ du cliché: 11171  
Chef \_\_\_\_\_ du dossier: \_\_\_\_\_

Descriptions et renseignements  
Le vieux chef de Lulunga (a connu Stanley)

1913

du dossier: \_\_\_\_\_

8

2

Descriptions et renseignements  
Pont suspendu à des chaînes sur la rivière Lufu, construit par le lieutenant du Génie Canton pour l'ancien route baraxanes (kilom. 80 de B. P. B.)





	N: 30	N: 31
Jelland, Glibbe	1	22
Wolterman, Aank	7	14
Wolterman, Boudat	29	42
Wolterman, Miert	13	7
Wolterman, Jan	34	17
Wolterman, Inge, Mied	11	1
Wolterman, Schied	27	19
Wolterman, Suidje	40	
Wolterman, Suidje	16	
Wolterman, Suidje	21	
Wolterman, Suidje	1	
Wolterman, Suidje	2	



# Digital genealogy Allefriezen.nl

Genealogical sources are plentiful and extraordinarily diverse. Such sources are, in fact, everything on which a name appears, such as prayer cards, christening registers, burial registers, notarial archives or registry deeds of births, marriages and deaths. Not only scientists but also a steadily growing public find it increasingly important to know who their forefathers were and under which circumstances they lived. A good example of a genealogical project made more accessible by Picturae, is Allefriezen.nl, which recently became operational.

Almost all the municipalities in Friesland participated in this project. Picturae placed all their archived registers of births, marriages and deaths online.

The digital links between the different municipal archives and the integrated searchability make this a unique project of substantial genealogical value. From now on everyone with Frisian blood in their

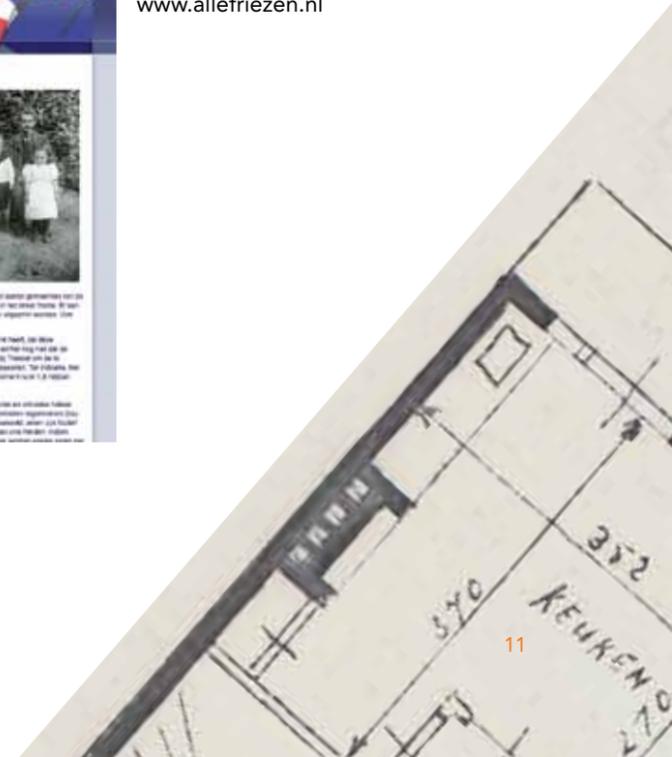
veins, wherever in the world, will be able to search for their forefathers in the 'fatherland', Fryslân.

What also makes this project special is that Picturae has developed and produced 'Allefriezen' as one concept. Nobody else needed to be involved. Of course, the entire project is controlled and coordinated by Tresoar, the Frisian archive service and the Archive Inspection.

[www.allefriezen.nl](http://www.allefriezen.nl)



[www.allefriezen.nl](http://www.allefriezen.nl)



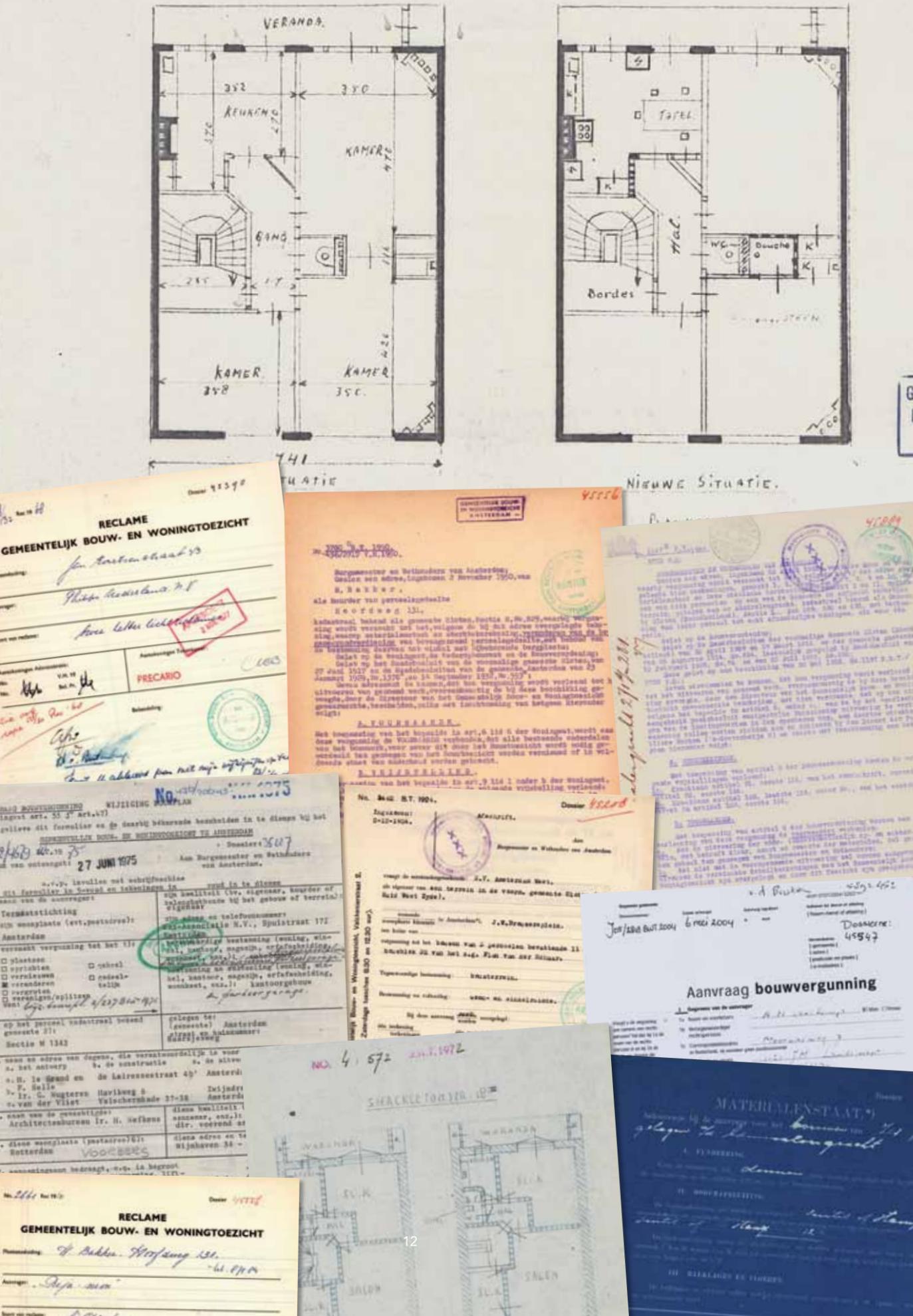
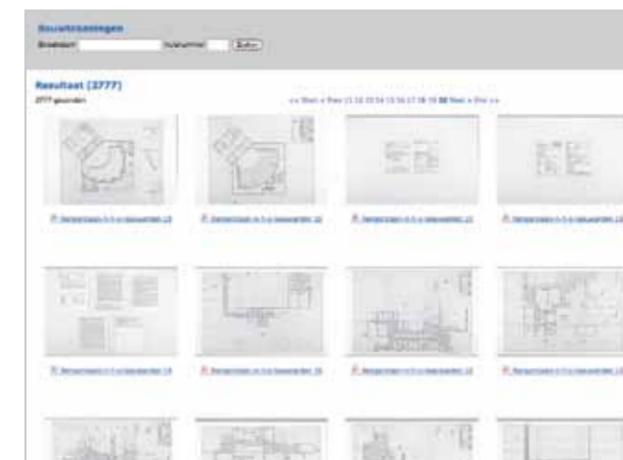
# Building documents Access per address

Documents have been produced in all sizes and forms in recent centuries. Governments, companies and organisations all have their own past in the form of often kilometres of paper archives. How can you store all this information in an organised way? How can you make it accessible for everyone?

Take building documents for example. Picture developed an accessible database for clerks in De Baarsjes district of Amsterdam, from which building documents and any

included environmental information can be viewed and retrieved.

This means that if you want to purchase a house in De Baarsjes, you can review the history of this specific address on the basis of the permits issued. The corresponding drawings are also accessible. The stratification of the information is extremely deep as all information is available for each address, even if it is a hundred years old.



**DE EEMLANDER**  
Dinsdag 11 September 1922, 6de Jaargang No. 30252

**Vaist**  
Wilt u een...  
Dinsdag 11 Sept. 1922

**Staatssecretaris Hendriks**  
**Ingrijpen**

**DE ADVERTENTIEPRIS BEDRAAG**  
op Dinsdag 11 Sept. per regel Overige dagen 80 cent per regel  
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**De Eemlander**  
Dinsdag 3 Juli 1922

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**De Eemlander**  
Dinsdag 19 Juni 1922

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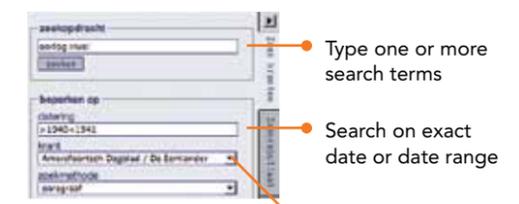
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# Newspaper archive old paper as well as online

An extremely interesting development is taking place in the digital archiving of newspapers. Picturae has been digitising and making available the paper volumes from different newspaper titles for some time. The emphasis is on retaining complete searchability of the digital pages for a large audience. Lifting gigantic ledgers from the archives is now a thing of the past.

A relatively new development is that the 'modern newspaper' is no longer stored as paper but as a digital file. It is already included in the digital archive the next day, or at another desired moment. We're reaching the crucial moment here, in which the storing of paper newspapers is no longer necessary. Picturae has now prepared itself for this new phase of digitising 'paper media carriers'. Soon the digitally-

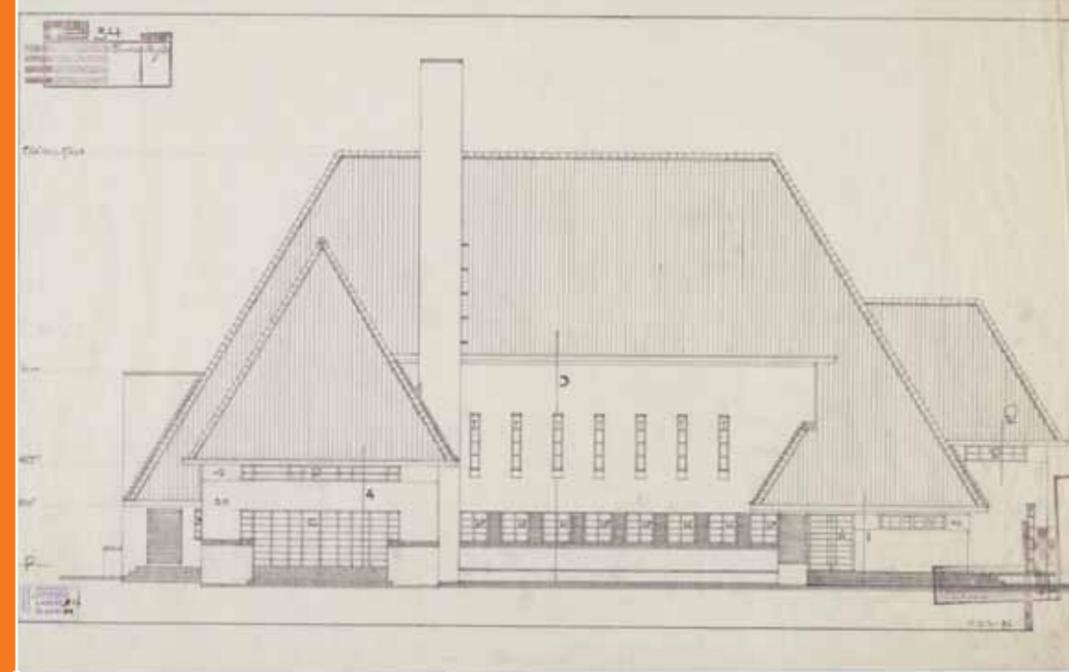
originated newspaper page for an e-reader will need immediate digital preservation; this will be the moment when paper will no longer be found anywhere.





Maria Austria

Heritage conservation



Nederlands fotomuseum  
(Dutch Photographic Museum)  
Nieuwezijds Voorburgwal  
Photographer: Hans Aarsman

World Press Photo  
Photographer: Fritz Pölking



War Museum  
Delft

Amsterdam University  
Library



The heritage of Magnum digital and archived

# History in images

Magnum Photos is a legendary photography collective, established just after the Second World War (1947) by no less than the legendary photographers Henri Cartier Bresson, Robert Capa, George Rodger and David Seymour.

Since then, Magnum has become the most prominent photographic press agency in the world.

The photographers connected to this collective describe history in the most literal terms.

They recorded moments that are imprinted in the memories of those post-war generations that grew up before the internet and digital photography; a time that ended around twenty years ago.

Havana. Ministry of Industry. Ernesto Guevara (Che), Cuba 1963  
© Rene Burri, Magnum Photos

The Magnum photographers have in fact illustrated modern history, for example, Josef Koudelka, in August 1968. Russian troops, accompanied by fighting units from the Warsaw pact, invaded Czechoslovakia and made an end to the Prague Spring, a low point in the history of the Cold War that held the whole of Western Europe in its grip.

In the attack, the then 30-year-old Koudelka risked his camera and his own life by recording the commotion of tanks rolling in and the desperation of the population. A year after the invasion, prints from Koudelka's photos were smuggled out of the country and, via Magnum, were published anonymously in the Sunday Times Magazine. Koudelka and Magnum made the world witness to an historic drama.

Numerous historic moments have been illustrated by Magnum photographers: a close-up of boxer, Muhammad Ali's fist, photographed by Thomas Hoepker; the super-sensual black and white photograph taken by Eve Arnold of a relaxing Marilyn Monroe in 1955;

Steve McCurry's world-famous 1984 photograph of the young Afghani asylum-seeker with vivid green eyes; and Stuart Franklin's shot of Tiananmen Square in Beijing, where one man forced five tanks to stop. These were the Magnum photographers who provided our collective remembrances of exciting or dramatic images.

Considering the technical changes that have taken place in photography, including digitised images, a collection of prints such as those sent

throughout the world via Magnum will never exist again. The photographers sent their shots to Magnum from hotbeds across the world. Magnum selected and distributed these to the big magazines.

This method of working meant that there was never a central, adequate archiving of all these films, prints and contact prints. Some papers archived according to the photographer's name, others according to the event and others still according to date. The diversity of media (film rolls, various formats of prints, contact prints), often furnished with personal annotations from the photographer concerned, created a fragmented and inconsistently described extraordinary collection of analogue data.



© Abbas, Magnum Photos



© Larry Towell, Magnum Photos



© Raymond Depardon, Magnum Photos



© Leonard Freed, Magnum Photos

Picturae in Heiloo was given the assignment of digitising the existing analogue Magnum material. Picturae also took on the challenge of making the descriptions entirely logical, clear and accessible by using the company-developed Memorix software infrastructure.

70,000 Magnum images have now been processed by Picturae and a huge number still needs to be done. Jeroen Bloothoofd, Account Manager at Picturae, is extremely enthusiastic about the materials he has been given. "The prints we get from the Magnum photographers are generally of top quality. Magnum had its own lab and that has produced prints that are still in an unprecedentedly good condition: real craftsmanship."

In addition to digitising originals and archiving them using the above-mentioned Memorix, there is still a huge process within the Magnum project requiring special handling. Bloothoofd explained: "All the newspapers and magazine editors who used the

Magnum photographic agency over the years didn't always return the photos they printed to the central Magnum warehouse in Paris, but stored them themselves. When all these differently formatted prints, contact prints and films from across the world were brought back together, of course they weren't delivered as a neatly ordered package.

All these valuable prints arrived in poor-quality boxes and were unsorted. Everything needed to be unpacked, sorted, investigated and described. In the end, all information had to be repackaged in acid-free envelopes to allow the analogue, original material to withstand the test of time.

A recent inventory shows that the entire collection contains approximately 800,000 prints.



# tong & tong

HET ENIGE INDISCHE BLAD TER WERELD



(Foto: Rogier)



The periodical viewer: search results on right, detailed reproduction on left

## Magazines/periodicals 27,266 and counting

The landscape of periodicals and magazines is extremely diverse. There aren't many governments, companies and organisations that don't issue their own publications. Picturae has digitised periodicals for Moesson, the monthly magazine on the former Dutch East Indies.

Moesson is the magazine for readers with connections to the former Dutch East Indies and current Indonesia. The magazine has been going for more than fifty years and the first fifty years of publications can now be viewed and searched thanks to Picturae's Memorix Periodical Viewer.

Picturae digitised and created some 27,266 pages full of evidence of what is known as the most silent minority of the Netherlands. The magazine describes the special history of the previous fifty years in which the community from the former Dutch East

Indies colony has gone through tremendous development.

In form, Moesson has also moved with the times, from a simply-published monthly on newspaper to a full-colour magazine. By making available the editions of the first fifty years, a new milestone has again been reached. As monthly magazine, Moesson was able to be published without any form of subsidy, but was able to accomplish this mega project thanks to a subsidy from the Het Gebaar foundation.

### OCR is quick and saves money

After the originals have been digitised, the content is converted into a result that can be read and searched by a computer. This occurs via OCR (Optical Character Recognition). A powerful computer searches the scanned images, converting the text from image to text. This method is probably not as exact as data entry by people, but the result is so good that, certainly for large quantities such as the Moesson project, it delivers huge cost-savings.

The text read by the computer is subsequently indexed. This process ensures that the text can be searched quickly and easily, as online search engines need to be fast in order to ensure user-friendliness.



Digitising books:

# For viewer and e-reader

The scanning of books is a specialised area. They roll from the press in so many different formats and sizes.

Making them accessible digitally happens after printing. Picturae does this with help of a specially-developed viewer that makes it possible to 'leaf', search or jump quickly through the book. All information can be viewed in the context of the book.

Also here, Picturae has prepared itself for the next big future step. This means that the books will be scanned in such a way that they are produced in the format of the 'outcome equipment', for instance to fit an e-reader such as iPad. Eventually, Picturae will be able to display the scanned book from the database in an e-reader format as well as in its original print. Books digitised by Picturae include those by Naturalis.



Nederlands Fotomuseum

## 'Historische Bronnen Brugge'

is a platform for digital publishing and for making available Bruges' important historical sources. These sources form its cultural heritage and are of irreplaceable significance for the city's history. Digital publication via the website allows the original archives to be preserved in optimum conditions. [www.historischebronnenbrugge.be](http://www.historischebronnenbrugge.be)

Here are some books from the collection.

Ovide moralisé



Oyster album



About birds

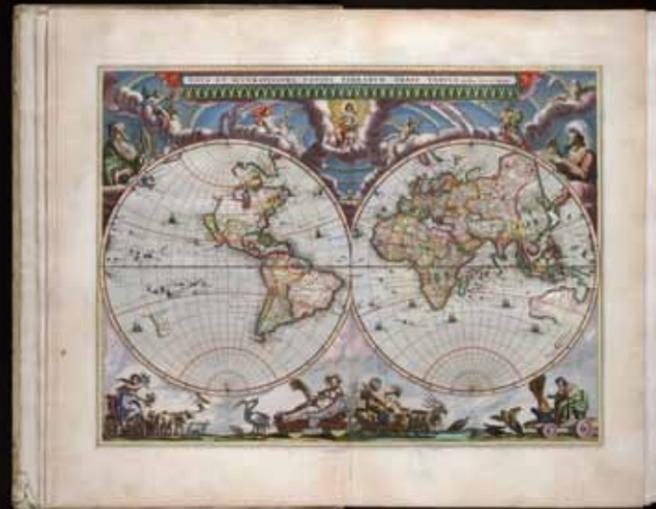


# Atlases form the world

As far as size and exceptional forms are concerned, we can't forget Atlases. Picturae has now processed hundreds, such as all the European city atlases owned by the University of Amsterdam.

Atlases form a world in themselves. The atlases of Amsterdam cartographer, publisher and printer, Joan Blaeu are, of course, world-renowned. In the Golden Age, he was able to develop his specialism into an extremely successful business. At that time (17th Century), each atlas differed from the other because they were composed to order.

The atlas was a kind of status symbol. If you could afford one, you were, in fact, showing that you had the world in your own hands. If you had money left over, you expanded it with another section; so across the world there are many parts.





# Art prints, 8,000 circus posters

Posters have been made through the years to announce or give notice of something. It is printing for a specific purpose; not produced with the idea of long-term storage, let alone being placed on a museum wall as a cultural expression. However, you wouldn't say that if you'd seen how these copies have been able to withstand the test of time. They are often of extraordinarily original design and layout and, furthermore, from a historical point of view, are interesting because they give express information about a 'here and now' moment in history.

Picturae has produced an image bank for circusmuseum.nl with posters, photos and prints from the Jaap Best collection, the largest circus collection of Friedländer posters in the Netherlands. This means that almost 8,000 circus posters were put online; from 1880 to today, from the Netherlands to America, from A2 to some square metres. The high point was almost 3,500 colour lithographs by Adolph Friedländer, a printer from Hamburg from 1880 - 1930.

This was expanded with some 7,000 circus photos and postcards. Unique here is the sizeable search system that contains hundreds of search terms from number to artist and from developer to circus business, as well as in the areas of fairs, theatre and variety.

Posters of various sizes are ordered from the Picturae poster web shop from across the world.



Stadsarchief Amsterdam  
Sint Lucas Jubilee  
exhibition

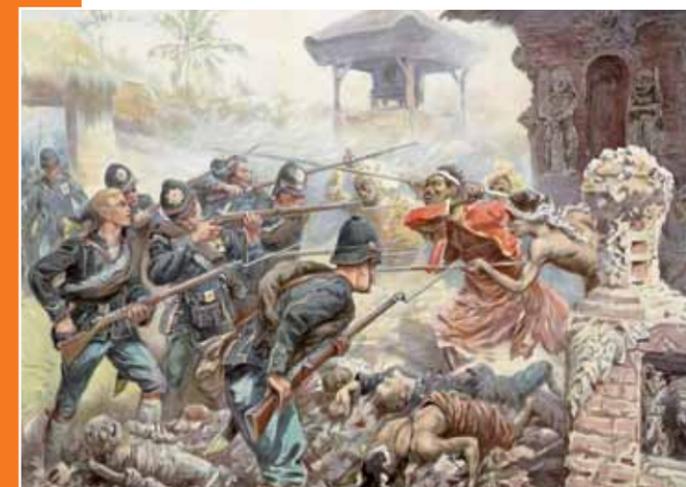


Jaap Best circus archives  
Willi Fontaine, 1922



Mid-Holland area archive  
Anti-allied propaganda  
following the allied  
bombings, 1944

Westfries Museum  
Schoolplaat



Westfries museum  
soldiers fighting with population 1910 -  
illustration for visual aids teaching



City archives Amsterdam





Sketch Michelangelo



Sketch Rembrandt van Rijn



Hoogheemraadschap Schieland

Spaarnestad Photo  
Sketch Koningin Emma

## Sketches/drawings Birth of 'the thing'

A different act altogether. Sketching and drawing is the preparation phase of a piece of art or an object. The ultimate 'thing' is brought into being through a series of design drawings. These are often worthy of saving. Many artists and designers drew their first idea or concept on paper, often freehand, in order to later expand or refine it.

It is interesting to bring together digitally all kinds of preliminary sketches. Chronologically arranged, they expose the creative history of the ultimate object.

Picturae has digitised the letters of Vincent van Gogh. These letters, often also with sketches of ideas, can certainly be viewed as preliminary sketches of much of his art and are unique from the point of view of the history of art.

This also applies to the preliminary drawings and sketches of 'Il divino Michelangelo'. As small boy at the end of the fifteenth century, this icon of the Renaissance spent almost all his time sketching and drawing.

Later, as known artist, he used his phenomenal drawing talent for designing his unparalleled sculptures and paintings. Numerous sketches were first made involving the movement of an arm with an accurate reproduction of the anatomy, before the final work was produced. Picturae had the honour of being able to digitise these.



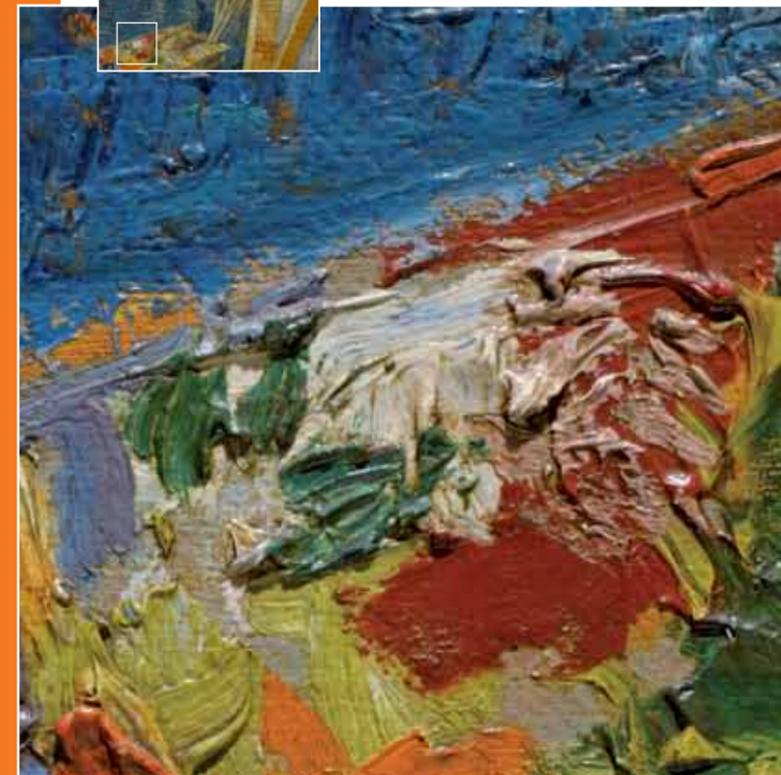
Sketch  
Michelangelo

# Paintings: Real colour and structure

In recent years, Picturae has digitised paintings for numerous museums at home and abroad: from old masters to contemporary art. What appeals to the imagination here is to make the copy indistinguishable from the generally extraordinarily expensive original.

The most difficult part is transferring the original structure of a painting onto the copy. Picturae has acquired a name as far as this is concerned. This certainly applies to retaining and transferring the correct colour

of the original to its digital twin. Management of colour, particularly important for paintings, is a specialism in itself. Picturae applies a painstaking procedure to this.



Van Gogh museum



City Museum  
Alkmaar  
Ceasar Boetius  
van Everdingen



City Museum  
Alkmaar  
Frans Huijsman



Westfries Museum

Westfries Museum

## Colour management.

This is a standard principle for Picturae. Here it concerns arranging the right conversion from the one colour space to the other (for example from input equipment such as a scanner to output equipment such as a screen or printer), so that the correct colour is reproduced in all cases. It sounds logical, but you have to keep a close eye on everything. The colour calculation takes place mainly in the CIE lab colour space. 'CIE' comes from Consortium International d'Eclairage and stands for the colour space of the average human observation. This term makes it possible to calculate colour values.

Jack-of-all-trades that sits well in the hand

# The marvellous world of Memorix Maior



It sounds a bit strange to say that Memorix can do everything. But it seems that way. Memorix is an integrated environment in which everyone can manage his or her collection and prepare his or her website.

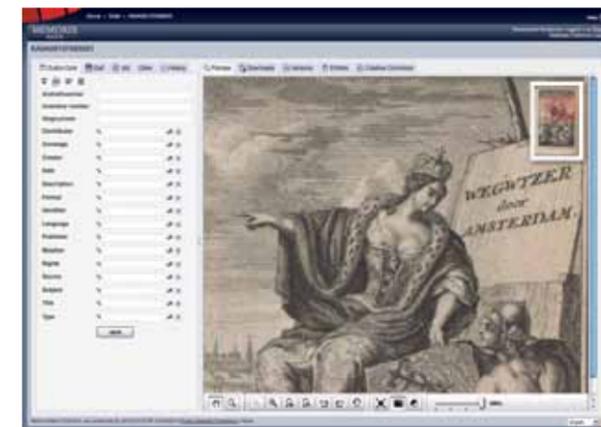
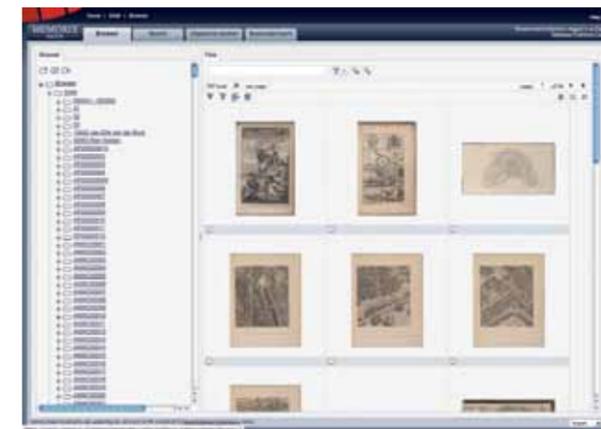
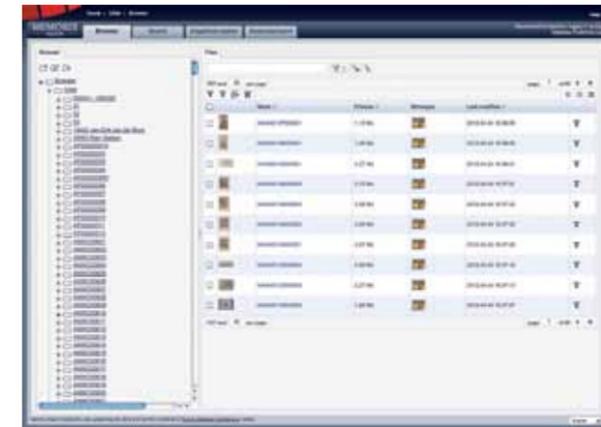
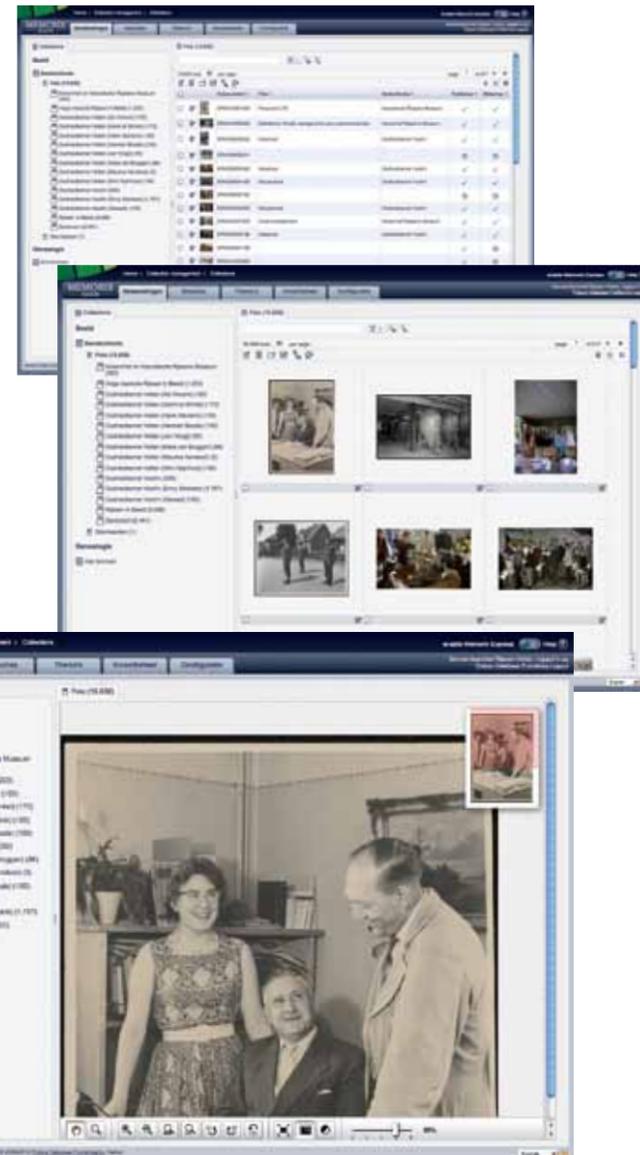
But this description is not conclusive. Memorix is not only a description tool but also an infrastructure underpinned by software.

In this way, the customer portal forms a part of Memorix Maior, but also the content management system for the website. Whoever logs on to Memorix can thus be authorised for numerous actions: on the archive side, but also on the level of the website, web-shop and digital asset management.

In other words: those operating in Memorix can manage an entire digital environment from behind one dashboard. Its flexible infrastructure means that other applications can be included later and can also be managed via Memorix.

The beauty of a program that can do everything is also its Achilles heel. Since so much can be managed, you have to keep an overview. 'What am I doing exactly'? Users could become lost in the jungle of possibilities.

The challenge was thus to design the human interface in such a way that you can work in a clear way; it remains of course just a tool that needs to 'sit well in the hand'.



# Digital Asset Management

It sounds technical and it is, but DAM includes simply the storage, management and distribution of digital files.

All files scanned by Picturae and all information that has been made digital and linked to each other must of course be retained. So we place this information in the digital asset management system. There, the information is retained and is made searchable.

Thanks to DAM, our customers have an entirely comprehensive digital collection in addition to any already existing analogue collections. Previously, items in the archives had to be stored with the necessary care, such as climate control, fire safety etc. Of course, the same also applies to DAM, because digital files should also be preserved safely.

It may be that you will want to give a further description to the files saved in the DAM. Let's say that there is a register for the register of births, marriages and deaths. All scans and meta data remain in the DAM. It then remains possible to make a further item description per deed.

To realise this we have a control environment into which the new data can be entered, called Memorix Maior.





**Designer**  
COPIER, Andries Dirk (1901-1991)



**Sketches**



**Factory or Studio**  
Royal Leerdam Crystal

Relations



**Related Objects**



**Perspective**



**Object**

Romanda Crockery  
Items from Romanda crockery designed by Royal Leerdam Crystal



**Linked Media**



www.nationaalglasmuseum.nl

**Webbased Collection management**

www.picturae.com