

**FINAL LIST OF PRESENTATIONS, PRESENTERS AND WORKSHOPS**

2and3D Photography–Practice and Prophecies 2019, Rijksmuseum, Amsterdam

**Wednesday and Thursday, 8-9 May 2019**

**Presentations**

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**Sotirios Alpanis**, Head of Digital Operations & **Renata Kaminska** Digitisation Studio Manager, The British Library, London, United Kingdom

**Imaging Hack Days on the BL/QFP**

**Roy S. Berns**, Professor Color Science, Appearance, and Technology, Rochester Institute of Technology, USA

**High-resolution Multispectral Photography**

**Andrew Bruce**, Digitization Officer, The Postal Museum & Chair AHFAP Imaging Standards Working Group SIG, London, United Kingdom

**Shifting Standards**

**Naomi Dines**, Senior Lecturer, University of the Arts, London, United Kingdom

**Cumulative lessons in more accessible photogrammetry**

Professor **Robert G. Erdmann**, Senior Scientist, Rijksmuseum, Amsterdam, The Netherlands

**The Big Picture: Data Fusion and Machine Learning for Large Cultural Heritage Collections**

Professor **Marco Gaiani** & Professor **Fabrizio Ivan Apollonio**, Alma Mater Studiorum Università di Bologna, Italy

**ISLe a solution to understand Leonardo da Vinci drawings using 3D techniques**

**Scott Geffert**, General Manager for Advanced Imaging, The Imaging Department, Metropolitan Museum of Art, New York

**Panel discussion The future of imaging standards: learning from past mistakes**

**Carolina Gustafsson**, Supervisor, Department of Digitization, Centre for Conservation of Cultural Property, Kiruna, Sweden

**20 years 200 km north of the Polar Circle**

Dr. **John Hindmarch**, Professor Dr. **Mona Hess** & **Max Rahrig**, Institute of Archaeology, Heritage Sciences and Art History, University of Bamberg, Germany

**3D Digitisation of Baroque Ceilings**

**Felix Horn**, Head of the 3D section, Bavarian State Library, Munich, Germany

**3D scanning of art with colour management for bavarikon**

**Karl Koch**, CEO, basicColor GmbH, Penzberg, Germany & **Franz Herbert**, CEO, Chameleo Color Consulting, Bregenz, Austria

**Cobalt Blue – Does It Look Right?**

**David Larsen**, Managing Director Africa Media Online, Pietermaritzburg, KwaZulu-Natal, South Africa  
**Digitisation, Preservation + Presentation of the ANC Archive**

**Erik Lernestål**, Photographer, National Historical Museums, Stockholm, Sweden  
**When the community gives back**

**Viktor Lindbäck**, Enterprise developer, Riksantikvarieämbet (Swedish National Heritage Board), Visby, Sweden  
**Museums – share your 3D models!**

**Jay Muhlin**, Photographer, Science History Institute, Philadelphia, USA  
**Ordinary Toxicity: Photographing Mid-20th Century DDT**

**Paul Messier**, Pritzker Director, Lens Media Lab, Yale Institute for the Preservation of Cultural Heritage, West Haven, CT, USA  
**The development and use of the UV Innovations reference target for documenting UV-visible fluorescence.**

**Clara Molina Sanchez**, Director, Spectrum Heritage & **Shona Hunter**, Paper Conservator, National Library of Scotland, Edinburgh, Scotland  
**Digitizing a giant pop-up book**

**Vince Rossi**, 3D Program Lead, **Jonathan Blundell**, 3D Program Officer, The Smithsonian Institution & **Ralph Wiedemeier**, 3D Software Architect, Frame Factory GmbH, Dietikon, Switzerland  
**The Smithsonian Open Source 3D Pipeline – from Preservation and Processing to Authoring and Delivery**

**Millard Schisler**, Director for preservation & **Patricia de Filippi**, Vice-Director, Instituto Brasileira, Digital Culture Center, São Paulo, Brazil  
**The Digitization Kit**

**Susan Smelt**, Paintings conservator & **Carola van Wijk**, Staff Photographer Image Department, Rijksmuseum, Amsterdam, The Netherlands  
**High-Resolution Imaging in the Rijksmuseum: Pushing the Limits**

**Keats Webb**, Digital Imaging Specialist, Museum Conservation Institute, Smithsonian Institution, USA  
**Spectral and 3D Object Documentation Using a Modified Camera**

Dr. **Lyn Wilson**, Digital Documentation Manager, Historic Environment Scotland, Stirling Scotland  
**3D Imagery for Interactive Apps: The ALApp Case Study**

**Joumana El Zein Khoury**, director, Prince Claus Fund  
**Against the odds; safeguarding and digitizing collections with minimal means**

Friday, 10 May 2019

**Workshops**

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**Henni van Beek**, Staff Photographer Image Department, Rijksmuseum, Amsterdam, The Netherlands  
**Beyond the guidelines of Metamorfoze and Fadgi**

**Roy S. Berns**, Professor, Program of Color Science, Rochester Institute of Technology, Rochester, New York, USA

**Multi-channel visible spectrum imaging (MVISI) with a modified DSLR camera and four screw-on filters**

**Robert G. Erdmann**, Senior Scientist, Rijksmuseum, Amsterdam, The Netherlands

**Online and Offline Strategies for Stitching, Registration, and Enhanced Viewing of Cultural Heritage Images**

**Andrew Fortune**, Collections Photography Department Manager, The Corning Museum of Glass, Corning, New York, USA

**Photographing Highly Reflective Black objects**

**Adam Frost**, Senior Digital Documentation Officer, Historic Environment Scotland, Stirling, Scotland

**Digital (3D) documentation of historical sites and monuments**

**Scott Geffert**, General Manager for Advanced Imaging & **Wilson Santiago**, Imaging Production Manager, The Imaging Department, Metropolitan Museum of Art, New York, USA

**An overview of 3D digitization technologies for cultural heritage**

**Rik Klein Gotink**, Staff Photographer Image Department, & **Manon Schooneman**, Cataloguer CC NL-project, Rijksmuseum, depot Lelystad, The Netherlands

**Photographing damask woven fabrics - a highly dedicated photographic solution**

**Paul Messier**, Pritzker Director, Lens Media Lab, Yale Institute for the Preservation of Cultural Heritage, West Haven, CT, USA

**The development and use of the UV-Innovations UV color chart**

**Frans Pegt**, Staff Photographer Image Department, Rijksmuseum, Amsterdam, The Netherlands

**The challenges of photographing a silver ewer; every cloud has a silver lining**

**Vince Rossi**, 3D Program Lead, **Jonathan Blundell**, 3D Program Officer, The Smithsonian Institution, Washington & **Ralph Wiedemeier**, 3D Software Architect, Frame Factory GmbH, Switzerland

**The Smithsonian Open Source 3D Pipeline - from Preservation and Processing to Authoring and Delivery**

**Carla Schroer**, Founder & Director & **Mark Mudge**, Founder & President, Cultural Heritage Imaging, Cultural Heritage Imaging (CHI), San Francisco Cultural Heritage Imaging (CHI), San Francisco, USA

**Introduction to Scientific, Practical Photogrammetry Methods**

**Carola van Wijk**, Staff Photographer Image Department, Rijksmuseum, Amsterdam, The Netherlands

**Moving easel – capture a painting in tiles**

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**Round Tables**

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**Chris Edwards**, Imaging and Digital Media Architect, & **David Newbury**, Software Architect, J. Paul Getty Trust, Los Angeles, California, USA

**IIIF for digitization practitioners: what the 2and3D photography community should know about IIIF**

**Iris Labeur**, Accountmanager Image Department, Rijksmuseum, Amsterdam, The Netherlands

**Daily life with a DAM**

**Froukje van der Meulen**, Accountmanager Image Department, & **Anna van Lingen**, Accountmanager and project coördinator Printroom Online, Rijksmuseum, Amsterdam, The Netherlands

**High quality, large quantities - Managing large digitization projects**

**Tony Nathan**, Photographer, Print Room Online, Rijksmuseum, Amsterdam, Director, Studio-OPPA, Rotterdam, The Netherlands

**Visualising Colour profiles in Digitisation and Printing**

**Deborah Stolk**, Manager of the Cultural Emergency Response Programme, Prince Claus Fund. in association with the International Federation of Library Associations and Institutions (IFLA)

**Cultural Emergency Response; first aid to document heritage under immediate threat worldwide**

**Contact**

Website: <https://www.rijksmuseum.nl/en/2and3d>

Registration: <https://flame.firebird.systems/Rijksmuseum/2and3D/MyRegistrations>

Conference Secretary: [2and3dphotography@rijksmuseum.nl](mailto:2and3dphotography@rijksmuseum.nl)

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