

“Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography.”

George Eastman

“What makes photography a strange invention is that its primary raw materials are light and time.”

John Berger

“Photography is the simplest thing in the world, but it is incredibly complicated to make it really work.”

Martin Parr



Image workflows, protocols, equipment, and techniques

By
Paul Mayer

The Field
Museum

Two things to do before you decide to image 10,000 specimens

1. Why are you taking the photographs?

2. Experiment

“Photography is more than a medium for factual
communication of ideas.

It is a creative art.”

Ansel Adams

Why are you imaging the specimen?

Research

Print

Education

Web Public

Archive record

Exhibition

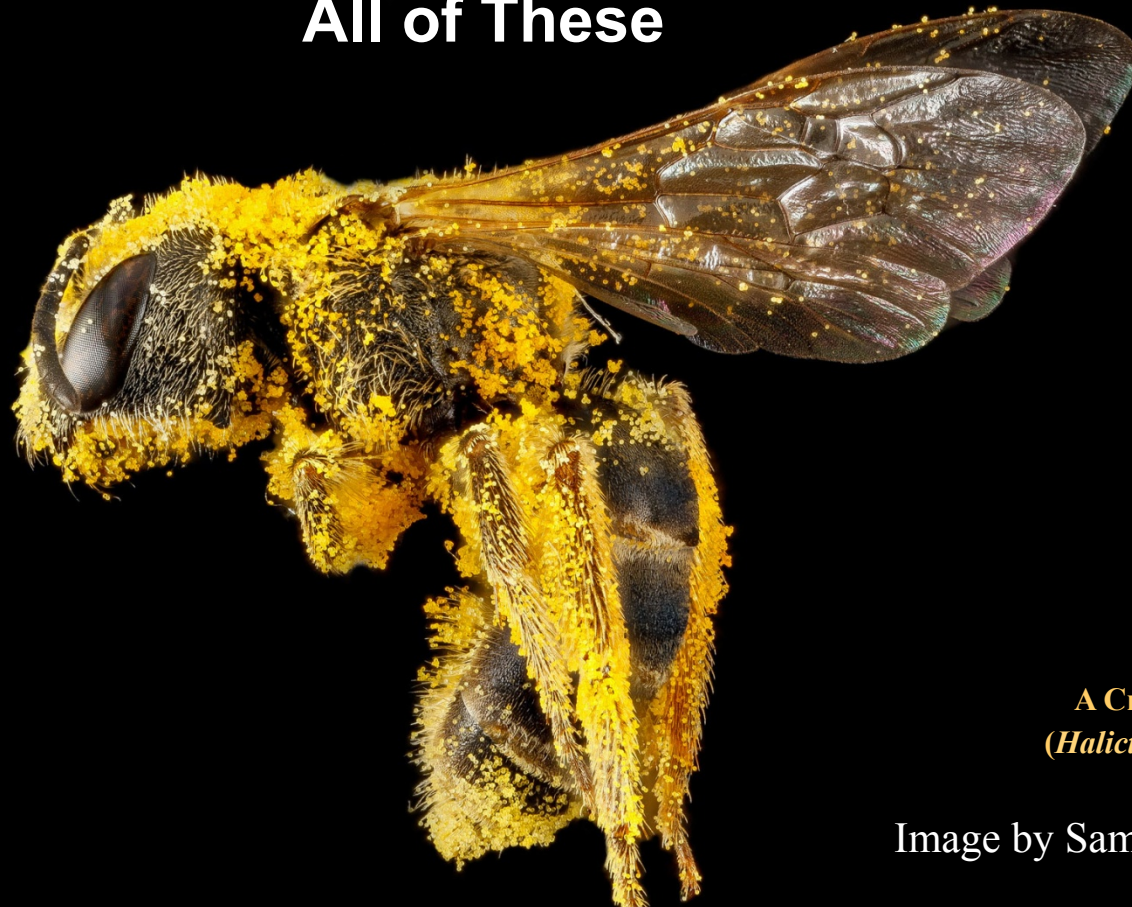
Facebook post

Inventory

All of These

Conservation

Assessment



A Crow Bee
(*Halictus ligatus*)

Image by Sam Droege, USGS

The Camera Body

Megapixels

vs

Sensor Size

“Photography is the simplest thing in the world, but it is incredibly complicated to make it really work.”

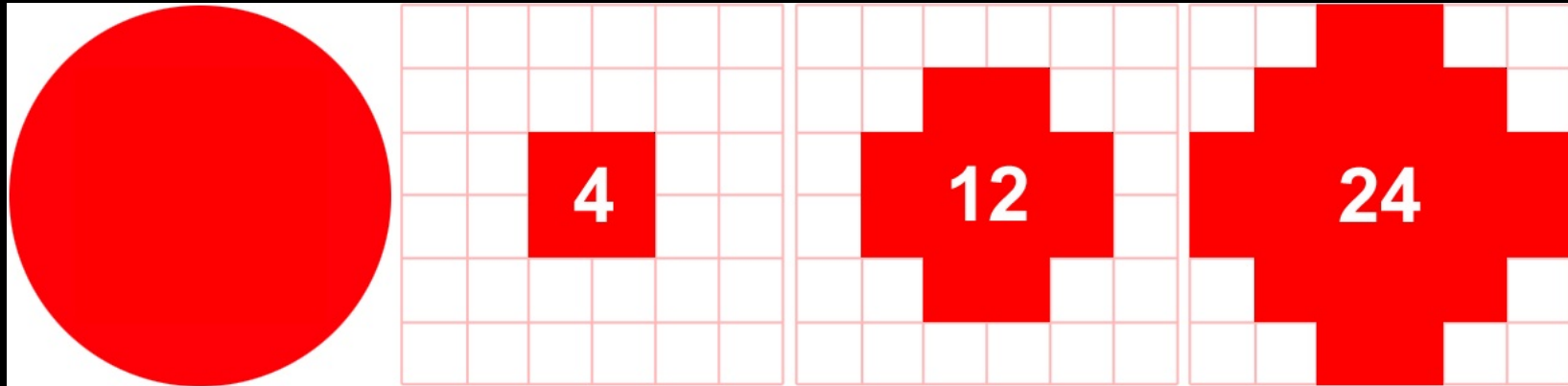
--Martin Parr



A Crow Bee (*Halictus ligatus*)

Image by Sam Droege, USGS

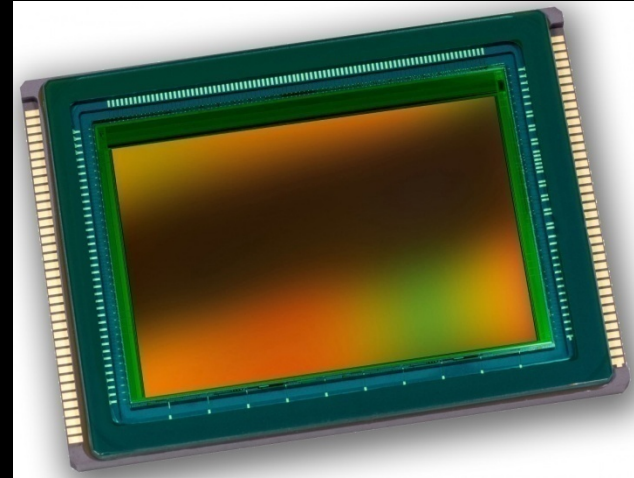
What is a Pixel?



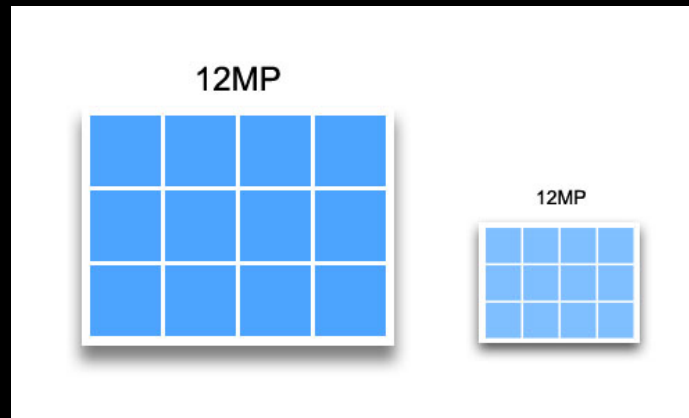
- Digital photographs are actually mosaics of millions of tiny squares called “picture elements” —or pixels.
- Pixels are just a number they have no shape or size.
- One million pixels equal one Megapixel
- Sensor size, image format, lens quality, ISO, and megapixels all are important for resolution.
- High megapixel count sensors render high resolution files
- More pixels, more problems
 - Huge files
 - Expensive lenses needed
 - More noise at higher ISO settings

Sensor Size

- The larger the sensor
 - the more light used
 - the more information stored
 - better dynamic range
 - less noise
 - improved low light level performance
 - increase resolution
- Why? Because photosites on larger sensors are general larger than on smaller sensors.
- Needs a larger lens, costs more, crop factor
- Balance between efficiency of sensor technology, lens quality, and image sensor size,



What is a Sensor's Photosite?



- A camera's sensor has millions of small pores or photosites that record photons.
- Photosites on larger sensors are generally larger than on smaller sensors.
- When you take a picture, each photosite on the sensor records the amount or brightness of the light striking it.
- The more light that strikes a photosite, the more photons it records and the brighter the pixel it creates.
- In general there are more photosites on a sensor than pixels, but each pixel is formed from one photosite.

Name	Full Frame	APS-C	Four Thirds	1/1.7"	1/2.3"
Area					
Size	36 x 24 mm	23.6 x 15.8 mm	18 x 13.5 mm	7.6 x 5.7 mm	6.1 x 4.6 mm
Relative size	31	13	8.6	1.5	1
Camera type	High End DSLRs	Entry level DSLRs Midrange DSLRs	Olympus DSLRs Large Compacts	High End Compacts	Low-mid Compacts
Examples	 Nikon D700	 Canon D500	 Olympus E-420	 Canon G11	 Nikon S640
	 Canon D5 MK II	 Nikon D40x	 Panasonic GF-1	 Nikon P6000	 Canon SX120

The Crop Factor

Full Frame sensor vs APS-C sensor



- Crop factor is 1.6x
- Advantages for APS-C
 - Uses center of lens, less distortion
 - Depth of field better on cropped sensor because with full frame you need to be closer.
 - Wide angle lens vs macro

Canon EOS 5D Mark III, Full Frame Sensor, 22.3 Megapixels Mark III ISO =100 from DP Review



**Canon Powershot SX260, 1/2.3" (6.1 x 4.6 mm) Sensor,
12.1 megapixels, ISO =100 from DP Review**



Canon Powershot G7 X, 1 inch (13.2 X 8.8mm) Sensor, 21 Megapixels, ISO =125 from DP Review



Canon EOS 5D Mark III, Full Frame Sensor, 22.3 Megapixels Mark III ISO =100, from DP Review





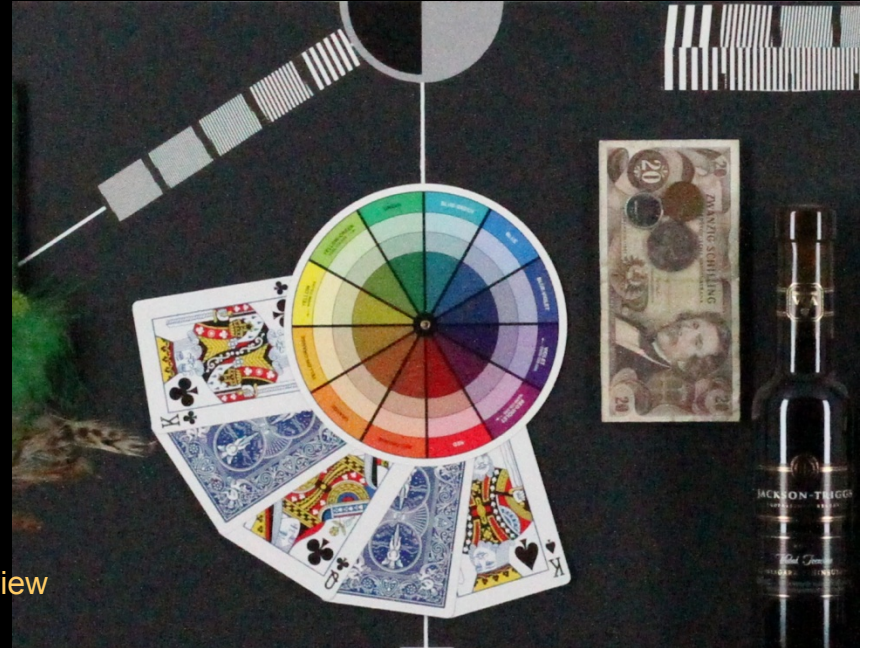
Canon EOS 5D Mark III, 22.3 megapixels ISO =100



Canon EOS 7D, 18 megapixels, ISO =100



Canon EOS 5D Mark III, ISO =12800



Canon EOS 7D, ISO =12800

From DP Review

Macro Lens

- 1:1 ratio or larger
- No Zoom
- Fixed Focal Lengths
50mm, 60mm,
100mm, 180mm



Macro Lenses: how much magnification do you need?

0.2x

At the bottom end, some zoom lenses only give an image on the sensor that is a fifth of life-size, when focused as close as possible.



1:5



0.34x

Some kit lenses do rather better, and can produce an image that's one-third of life-size of the object shot at the minimum focus level.



1:3



0.5x

Lenses like the Canon 50mm f/2.5 and Zeiss 100mm f/2 are both 0.5x macro lenses, offering a half-size image.



1:2



1.0x

The vast majority of macro lenses produce a life-size image on the sensor when focused as close as possible.



1:1

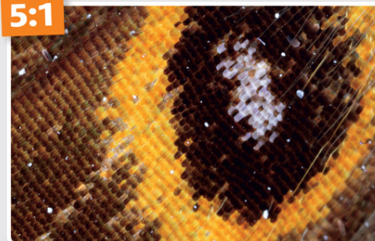


5.0x

Canon's MP-E 65mm gives a bellows-like magnification, giving images on the sensor that are up to five times life-size.



5:1



Camera at same distance



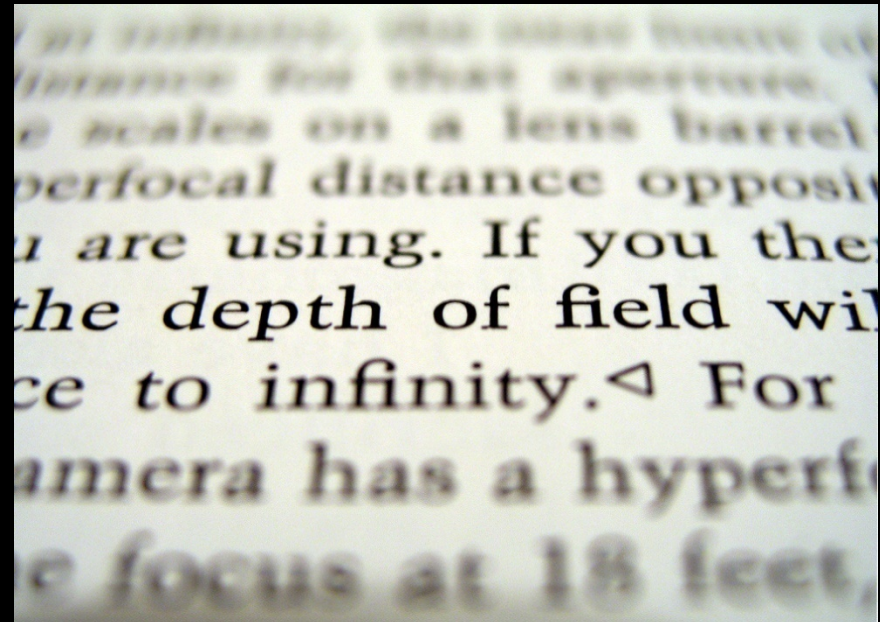
100mm, F/16



60mm, F/16

Depth of Field Determined by Three Factors

- Aperture Size
 - Larger the aperture opening the smaller the depth of field
- Distance from Lens
 - Closer the lens to the subject the smaller the depth of field
- Focal Length of Lens
 - The bigger the focal length the smaller the depth of field



Stacked Images

Camera mounted and moves on rails

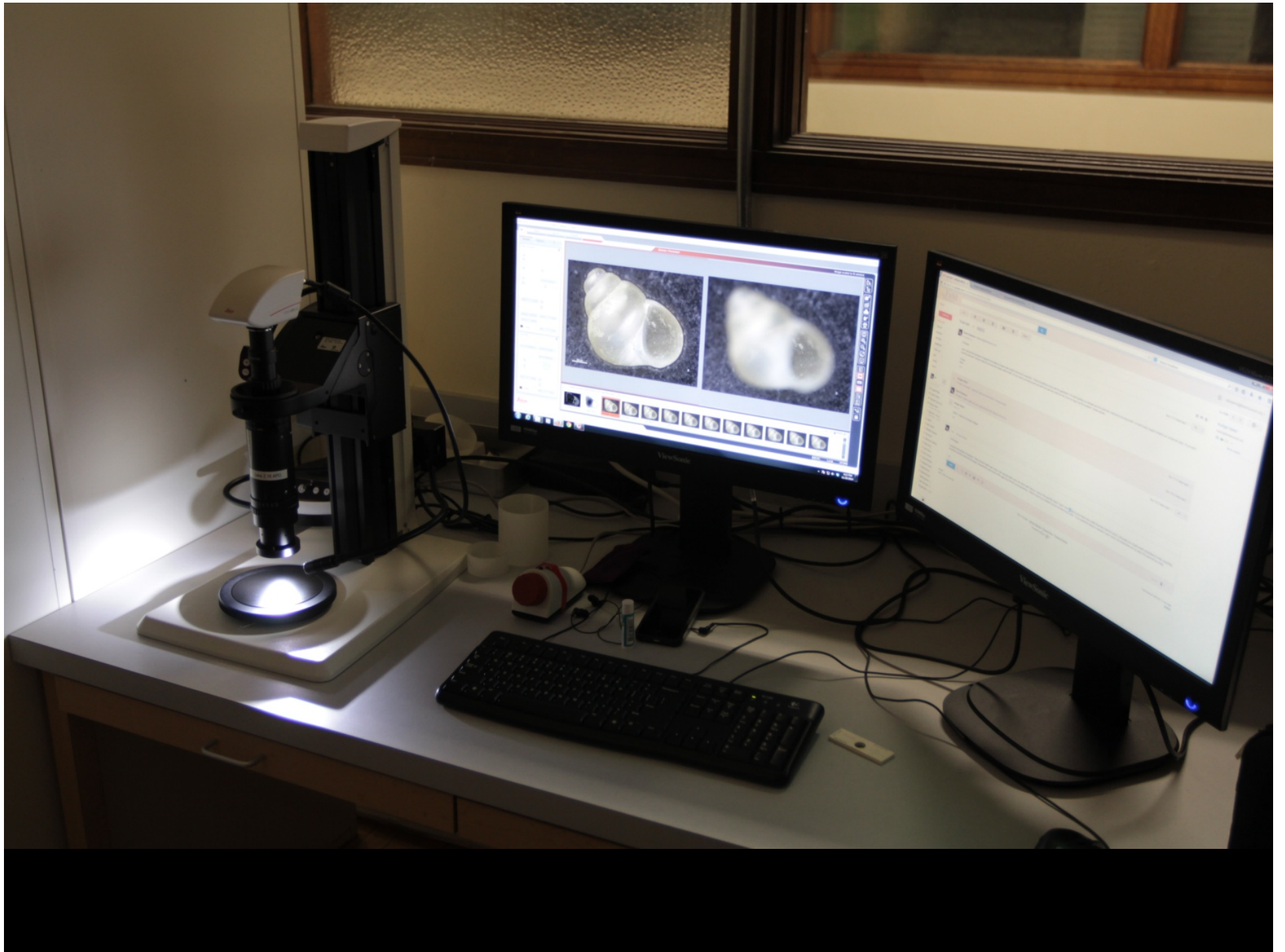
Small f-stop allows lots of light, but small depth of field

Multiple images (20-100) taken as camera moves through the focus of the highest and lowest parts of the specimen

Images stacked (stitched) together with software (Helicon Focus)

Final image of entire specimen in focus





Lighting

- Equipment
 - Even lighting
 - Ring Lights
 - Light boxes
 - Diffusers
 - Flash
 - Copy stands
 - Low angle lighting
- Techniques
 - UV lighting
 - Cross Polarized

“Light makes photography.
Embrace light. Admire it. Love it.
But above all, know light. Know it
for all you are worth, and you will
know the key to photography.”

-- George Eastman --

“The evening was hot, and the thrust of light still flowed up from the western horizon. And without any signal the family gathered by the truck, and the congress, the family government, went into session.

The film of evening light made the red earth lucent, so that its dimensions were deepened, so that a stone, a post, a building had greater depth and more solidity than in the daytime light; and these objects were curiously more individual —a post was more essentially a post, set off from the earth it stood in and the field of corn it stood out against. All plants were individuals, not the mass of crop; and the ragged willow tree was itself, standing free of all other willow trees. The earth contributed a light to the evening. The front of the gray, paintless house, facing the west, was luminous as the moon is. The gray dusty truck, in the yard before the door, stood out magically in this light, in the overdrawn perspective of a stereopticon.”

John Steinbeck *Grapes of Wrath*
1939, Page 68





High-Angle, 'High' Noon Lighting



Low-Angle, Sunrise Lighting

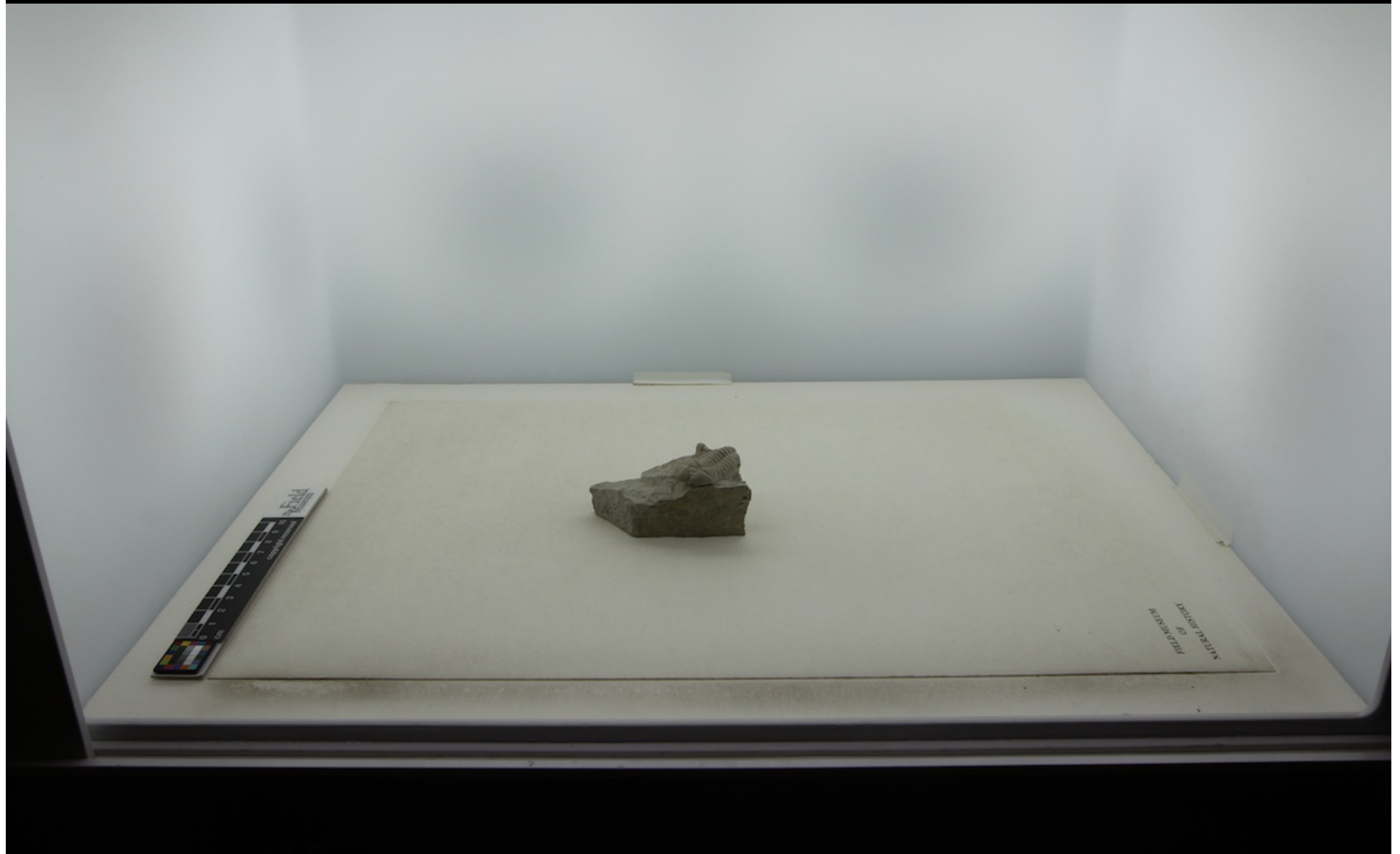




Light Box



Inside the Light Box



Light Box Image of Trilobite



PE 6110

***Calymene celebra* Raymond**

Wenlock, Silurian

Chicago, Illinois

Low-Angle Lighting Setup



Low-Angle Lighting



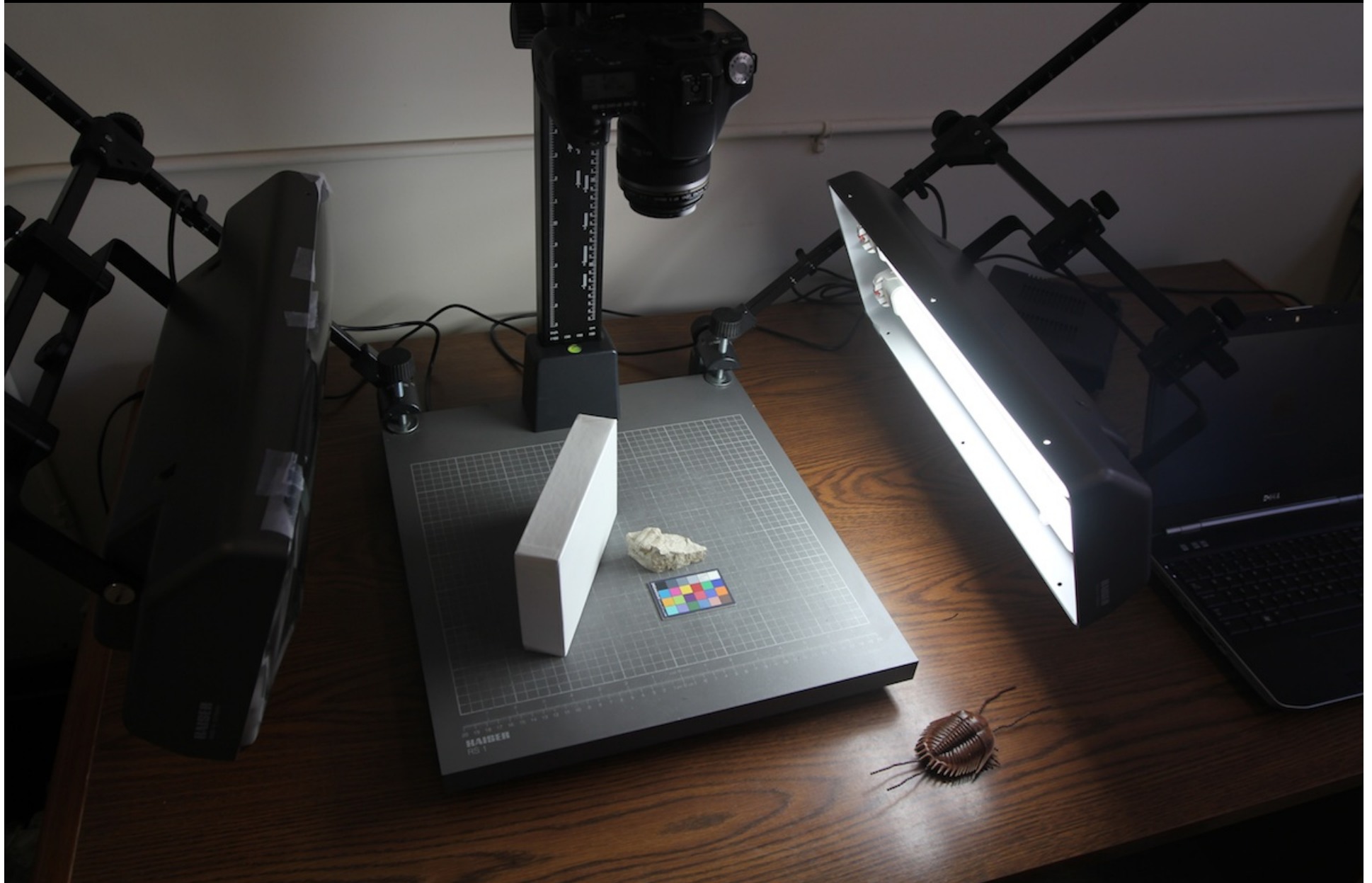
PE 6110

Calymene celebra Raymond

Wenlock, Silurian

Chicago, Illinois

One-Directional, Low-Angle Lighting Setup



Low-Angle, One-Directional Lighting



PE 6110
Calymene celebra Raymond
Wenlock, Silurian
Chicago, Illinois

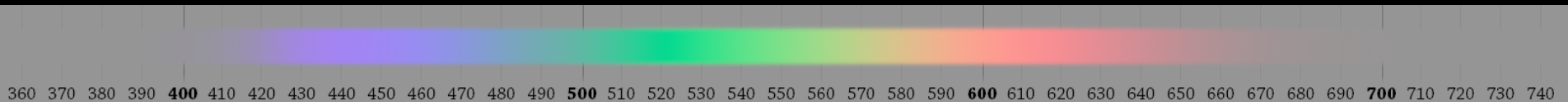
Macrofossil Photography Techniques Designed to Enhance Contrast and Emphasize Detail

- **Ultraviolet Lighting**
- **Low-Angled (Textural) Lighting**
- **Polarized Lighting**
- **Color Filters**
- **Immersion in Water (or Alcohol)**

(Lund, 1980)

UV Lamps

- Ultraviolet light is electromagnetic radiation with wavelengths between 10 nm to 400 nm. Its wavelength is shorter than that of visible light (390 to 700 nm), but longer than X-rays (10 nm to 0.1nm) in the range.



- Artificial Ultraviolet lights are typically divided into three groups:
 - Longwave ultraviolet (UV-A) (Black Lights) 320 - 400 nm
 - Midwave ultraviolet (UV-B) 280 - 320 nm
 - Short wave ultraviolet (UV-C) 100 - 280 nm

“The use of ultraviolet fluorescence in the study and photographing of fossils has scarcely received the attention it deserves. By its use, it is said, obscure sutures can be traced, determinations of delicate structures can be made and many other applications are possible.”

CAMP, C. L. & HANNA, G. D. (1937): Methods in Paleontology. – 151 pp.; Berkeley, California (University of California Press).

Normal Lighting



Ultraviolet Light Fluorescence



PE9277

Normal Lighting



Ultraviolet Light Fluorescence

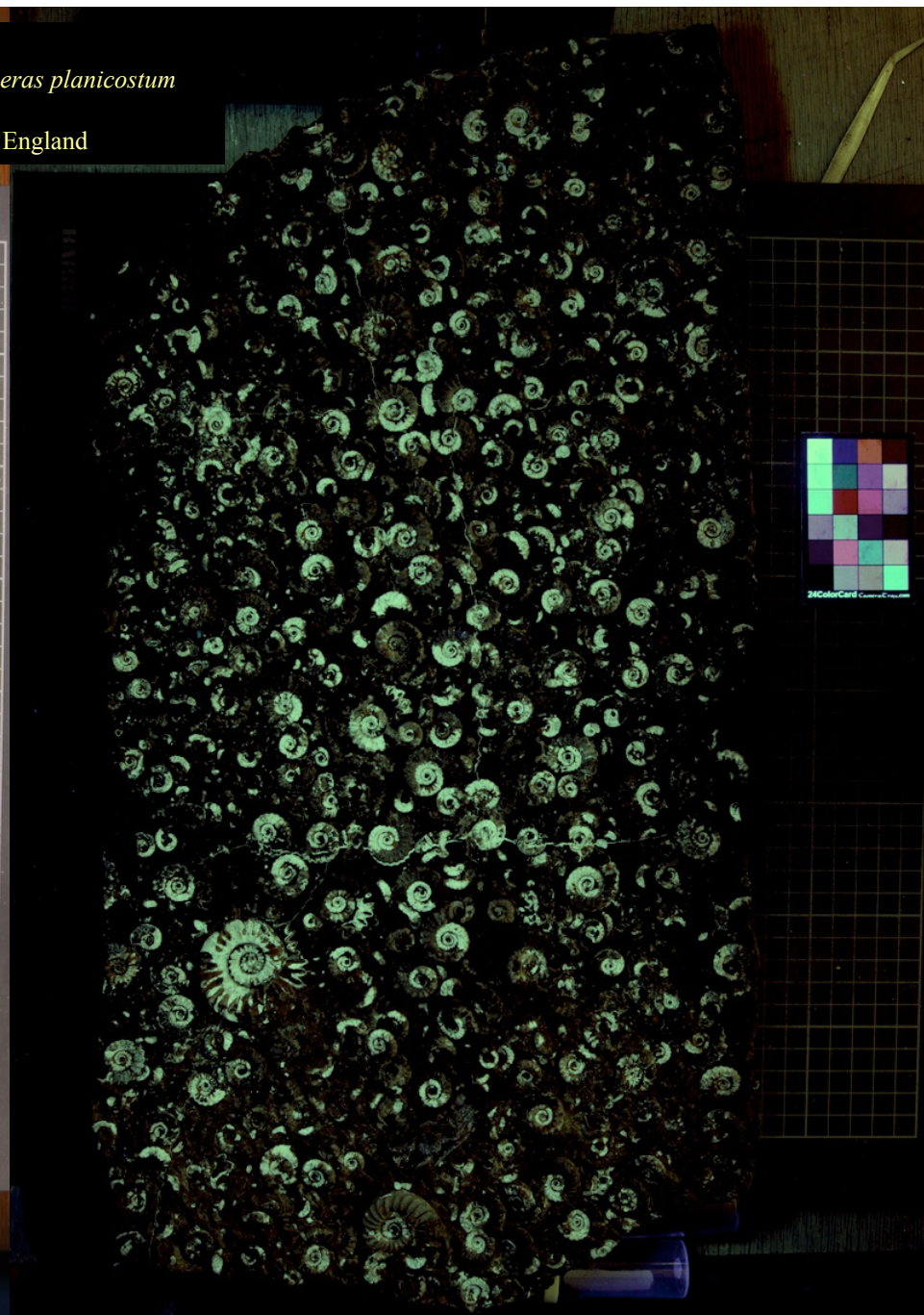


PE 7210
Terebra sp. and *Scaphella floridana*
Pleistocene
Loxahatchee, Florida

P 2499
Hemimicroceras planicostum
Jurassic
Charmouth, England



Normal Lighting



Ultraviolet Light Fluorescence

Normal Lighting



Ptychoparia striata
Middle Cambrian
Jince Formation
Czech Republic

Ultraviolet Light Fluorescence



Ptychoparia striata
Middle Cambrian
Jince Formation
Czech Republic

Normal Lighting

PE 21921

Mamayocaris jaskowskii

Mazon Creek, Pennsylvanian

Carbondale Formation, Francis Creek Shale



Normal Lighting



PE 23336

Euproops danae

Mazon Creek, Pennsylvanian

Carbondale Formation, Francis Creek Shale

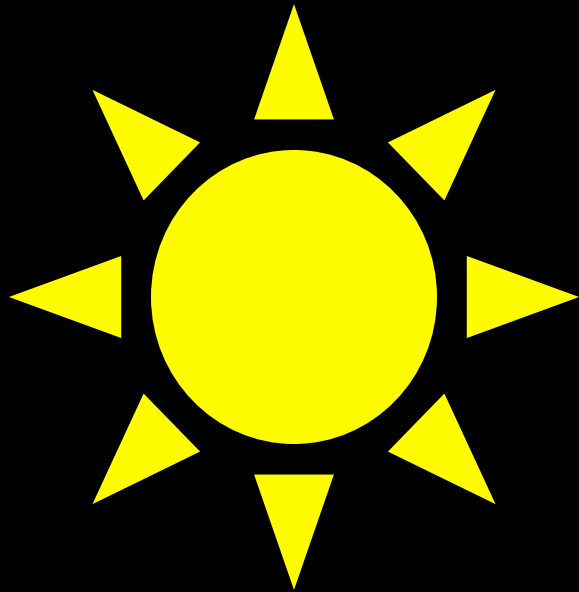
Ultraviolet Light Fluorescence

10 out of 683 specimens of *Euproops danae* fluoresce

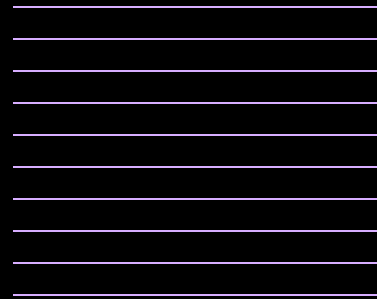


PE 23336
Euproops danae
Mazon Creek, Pennsylvanian
Carbondale Formation, Francis Creek Shale

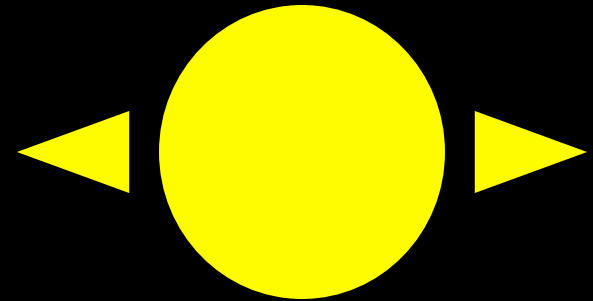
Normal Light



Polarizing Filter

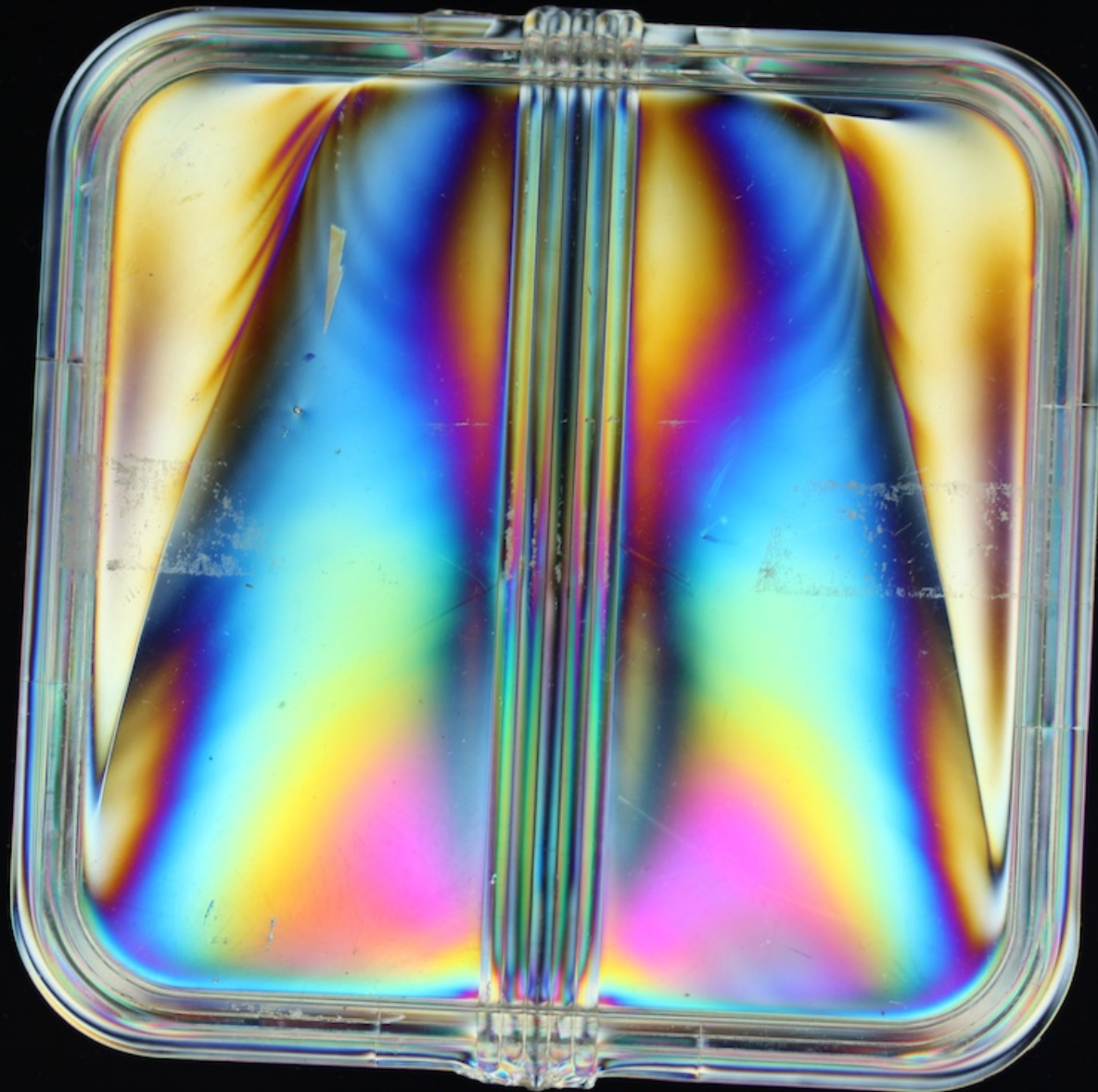


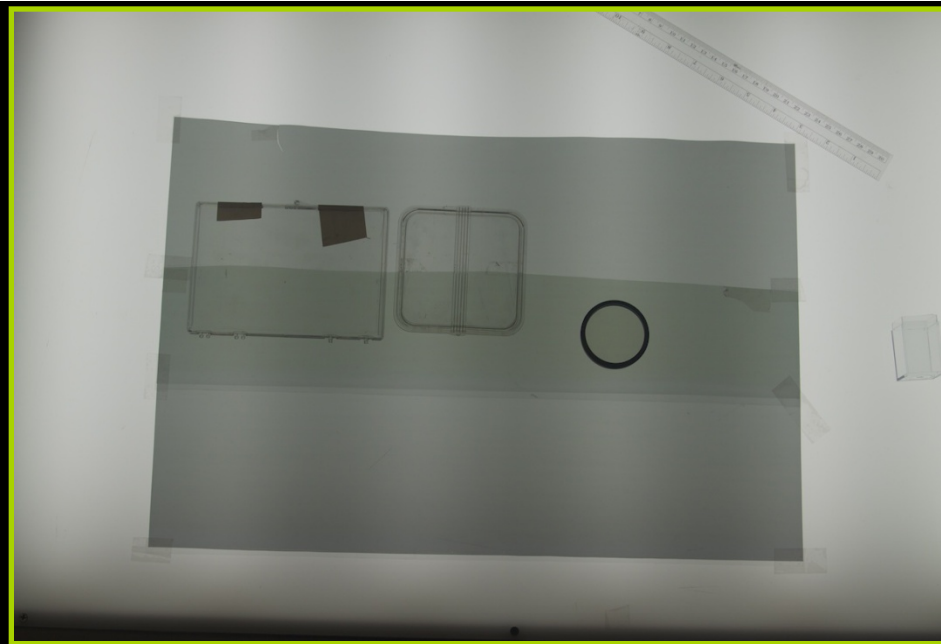
Polarized Light



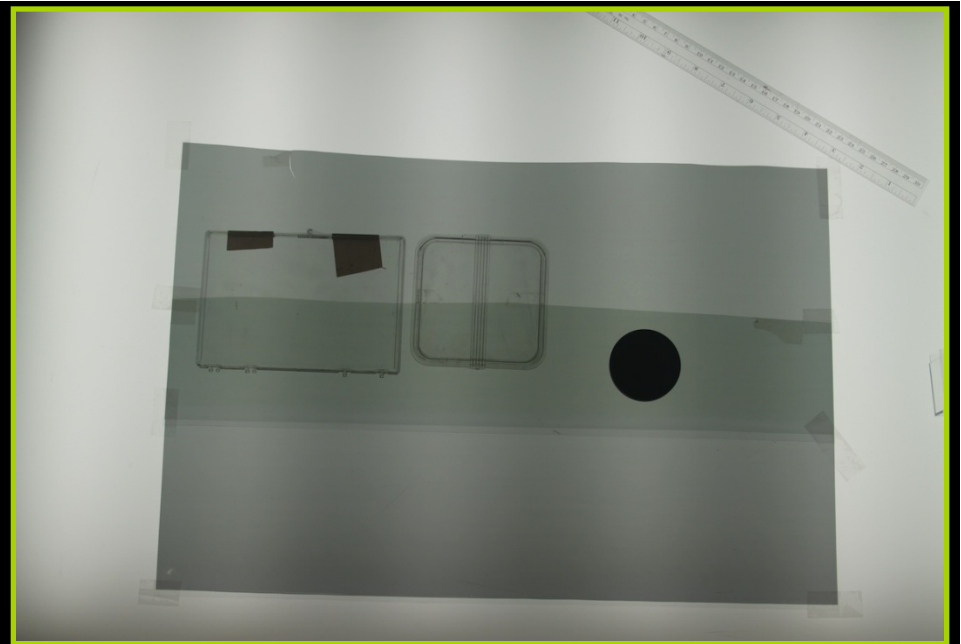
Light from the sun or a light bulb is non-polarized. This means that the waves of light vibrate in all directions perpendicular to the axis of its path. Light is partly polarized when reflected off objects. Light can be completely polarized when it passes through an optical filter, The polarizing filter only allows light waves vibrating in one plane to pass through it.

Crossed Polarizing Filters

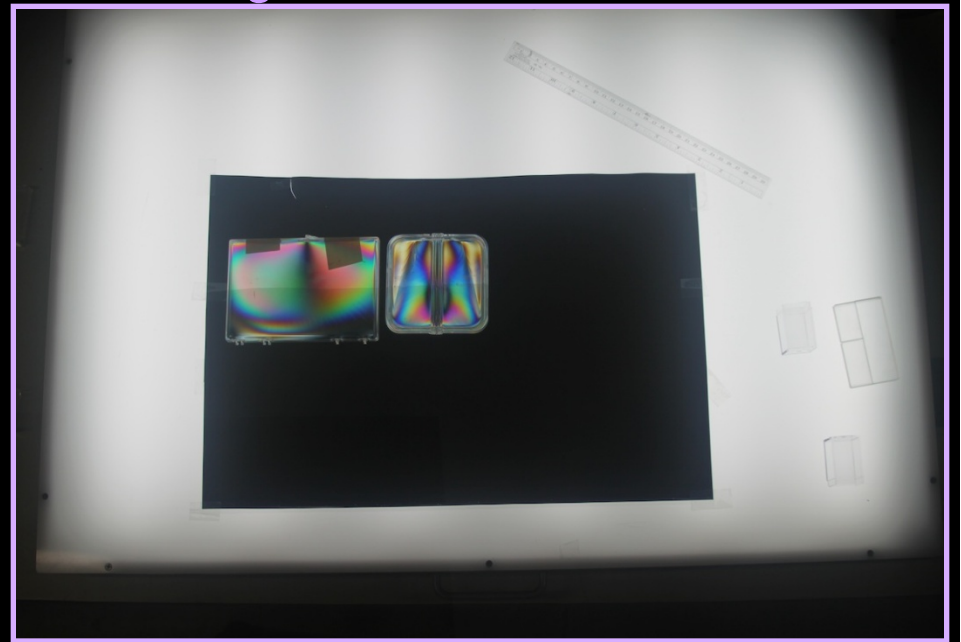
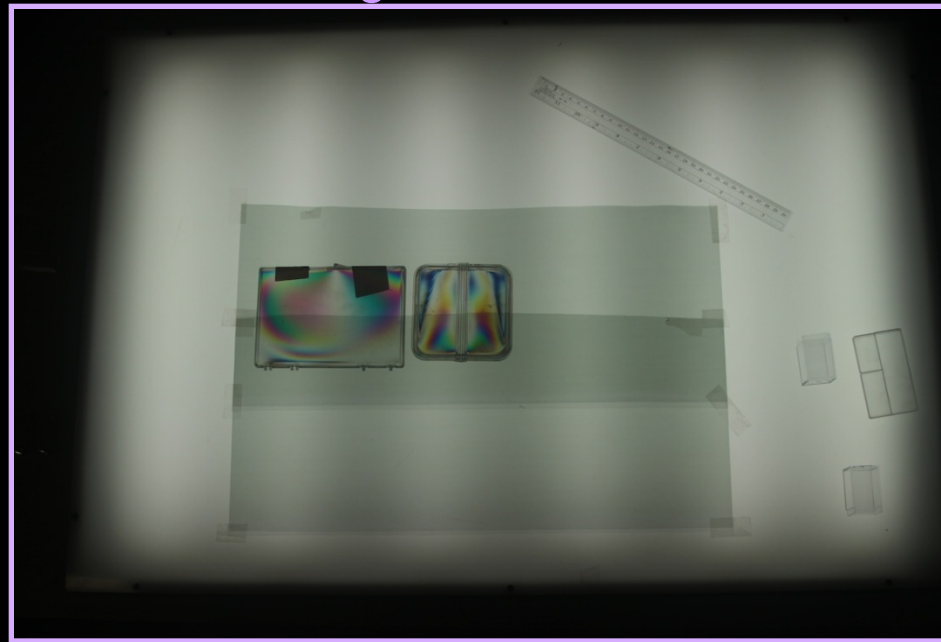




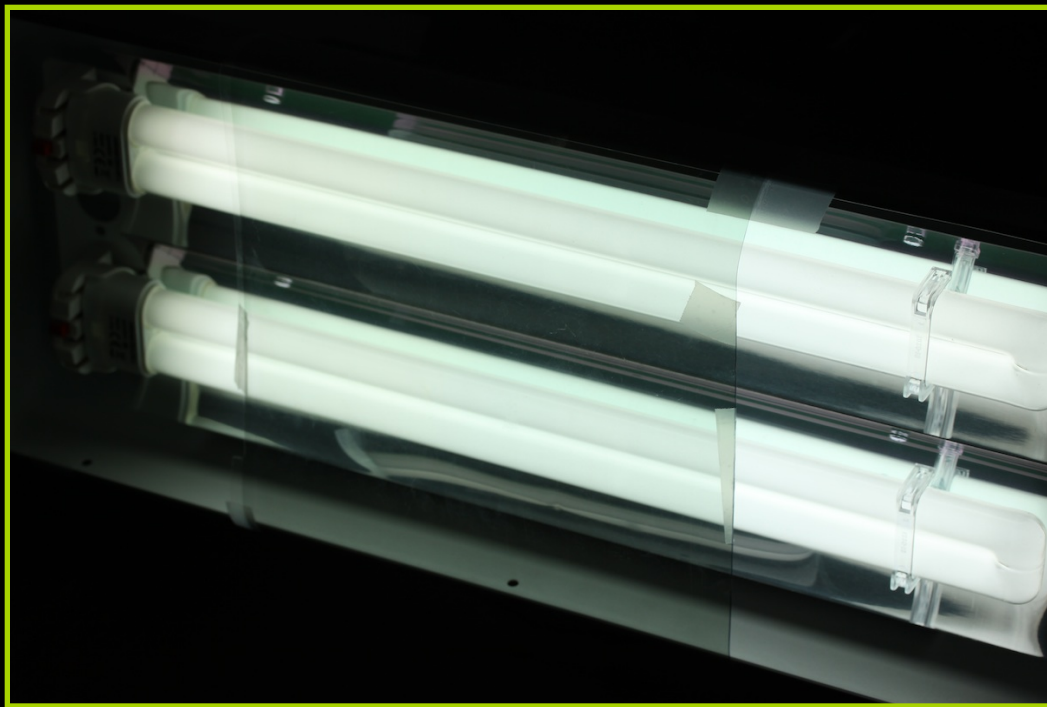
No Polarizing Filter on camera
Polarizing Filter on camera



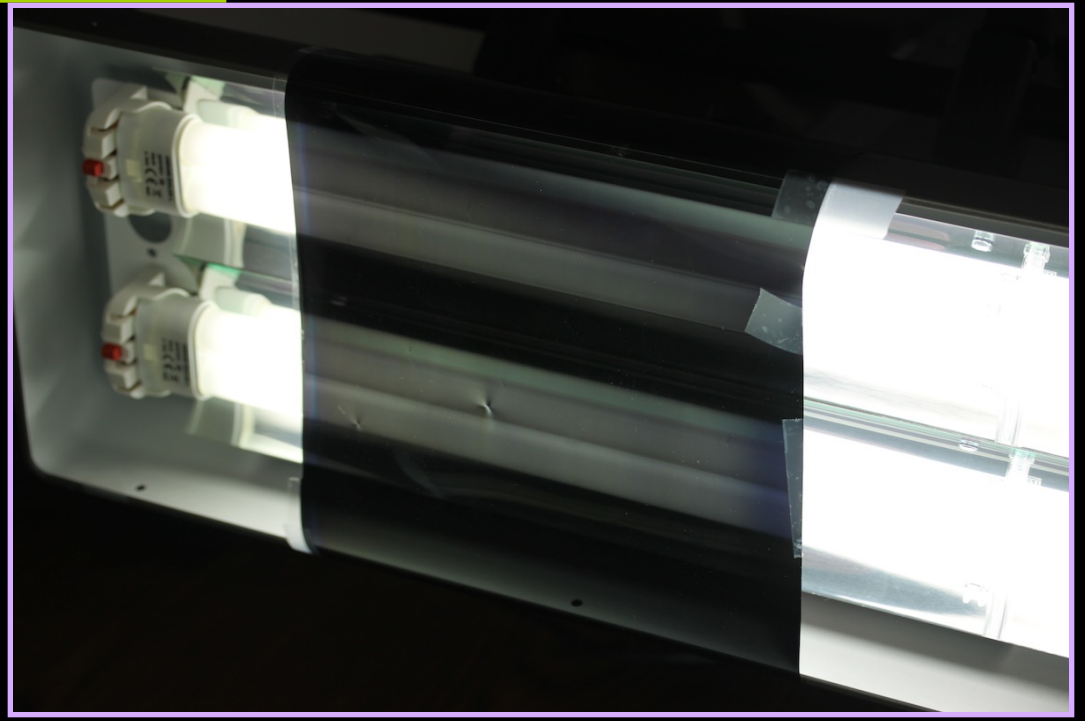
No Polarizing Filter on camera
Polarizing Filter on camera turned 90°



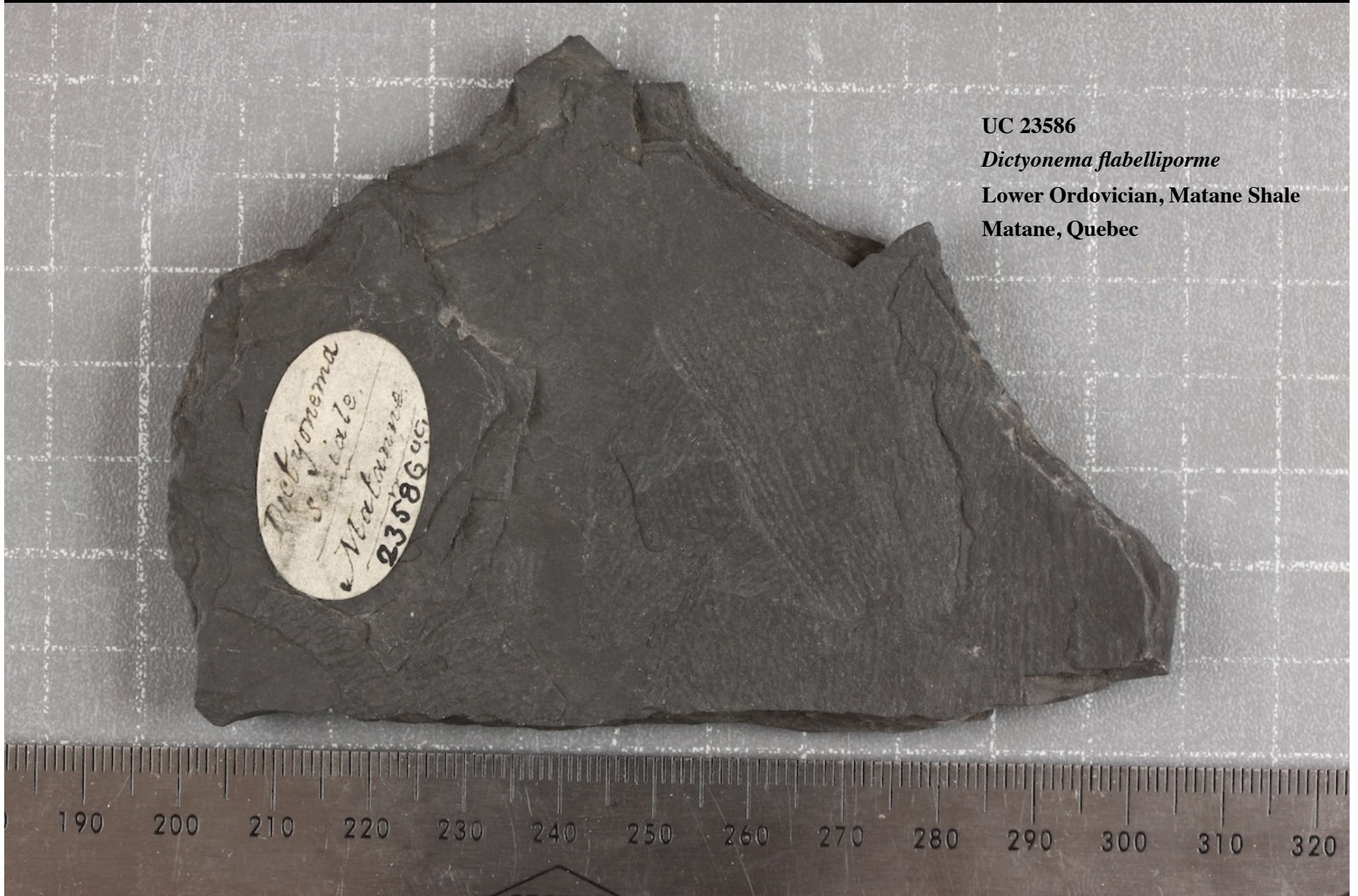
**Lights with
Aligned Polarizing
Filters**



**Lights with
Crossed
Polarizing Filters**



Non-Polarized Light



UC 23586

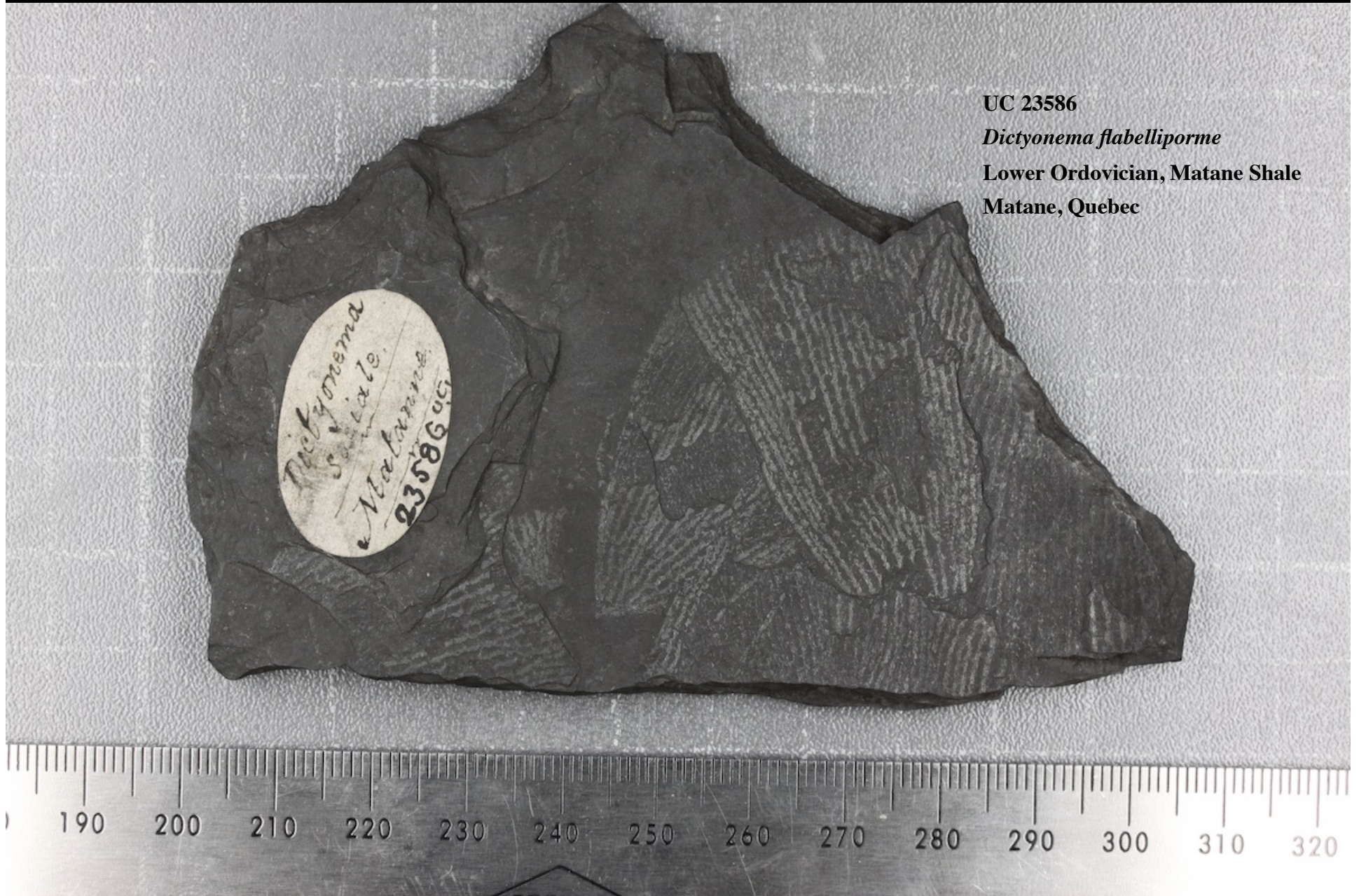
Dictyonema flabelliporme

Lower Ordovician, Matane Shale

Matane, Quebec

Dictyonema
flabelliporme
Matane
23586 UC

Polarized Light with Crossed Polarizing Filters



UC 23586

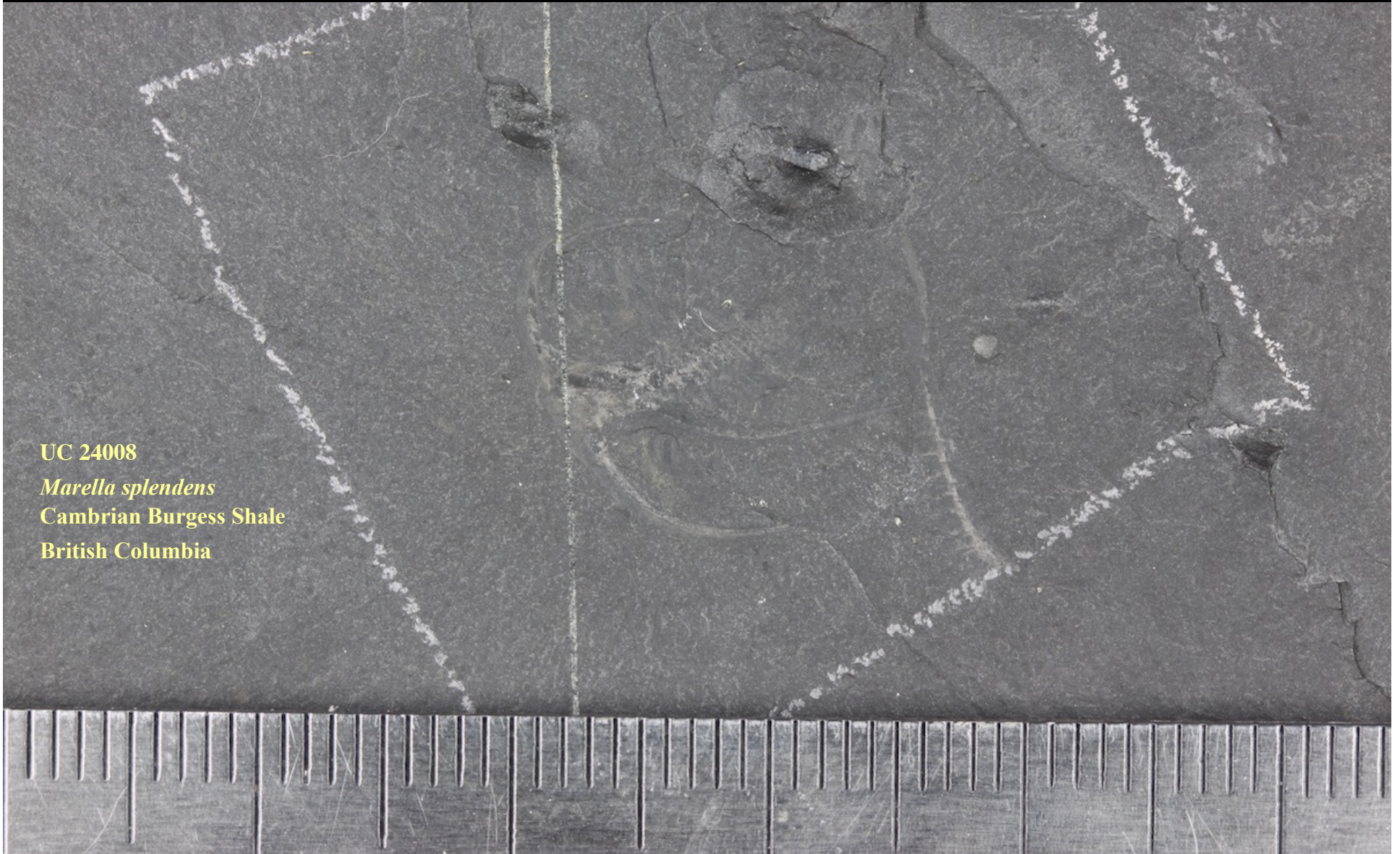
Dictyonema flabelliporme

Lower Ordovician, Matane Shale

Matane, Quebec

Non-Polarized Light

UC 24008
Marella splendens
Cambrian Burgess Shale
British Columbia



Polarized Light with Crossed Polarizing Filters



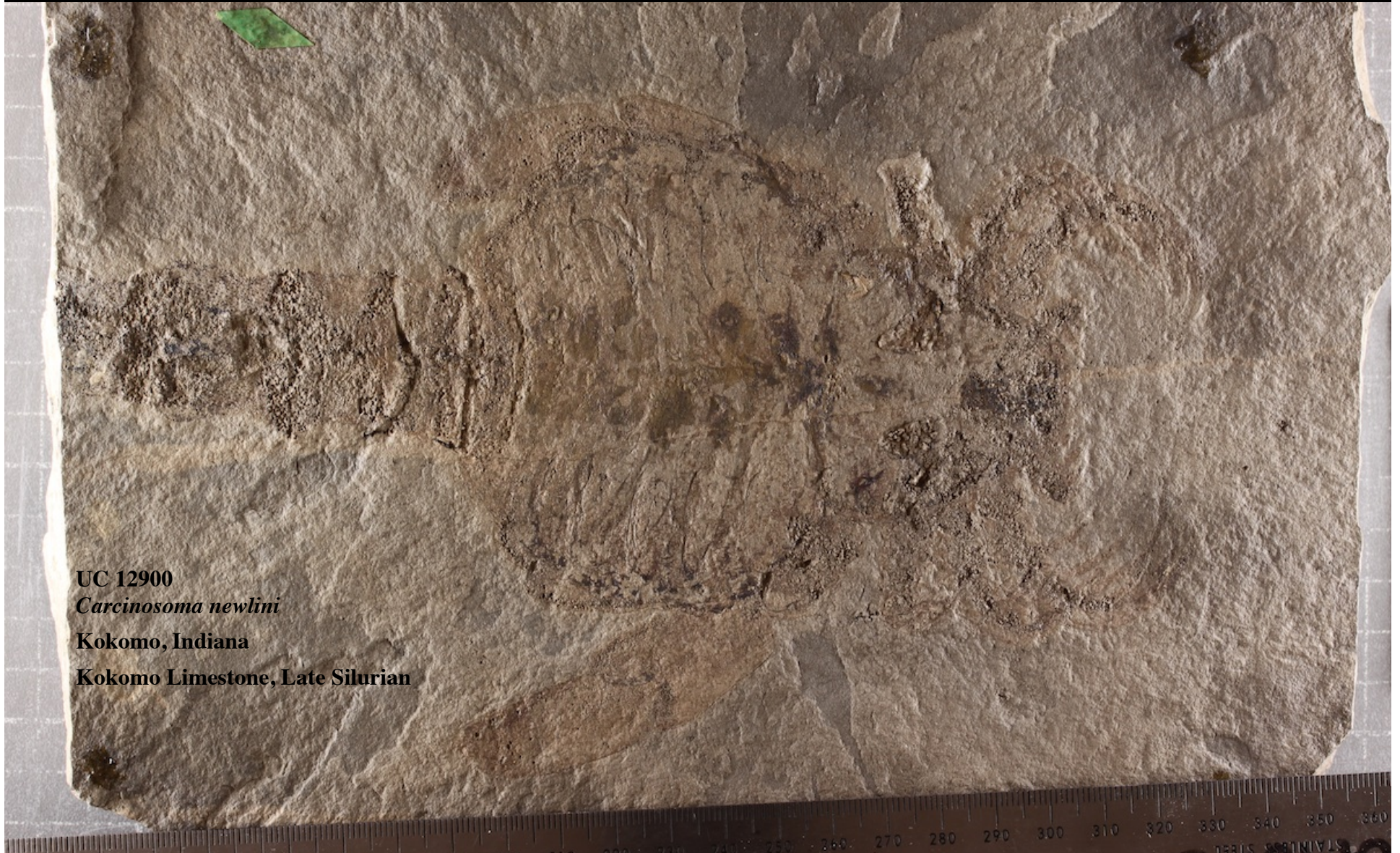
UC 24008

Marella splendens

Cambrian Burgess Shale

British Columbia

Low-Angle, Non-Polarized Light



UC 12900

Carcinosoma newlini

Kokomo, Indiana

Kokomo Limestone, Late Silurian

Polarized Light with Crossed Polarizing Filters



UC 12900

Carcinosoma newlini

Kokomo, Indiana

Kokomo Limestone, Late Silurian

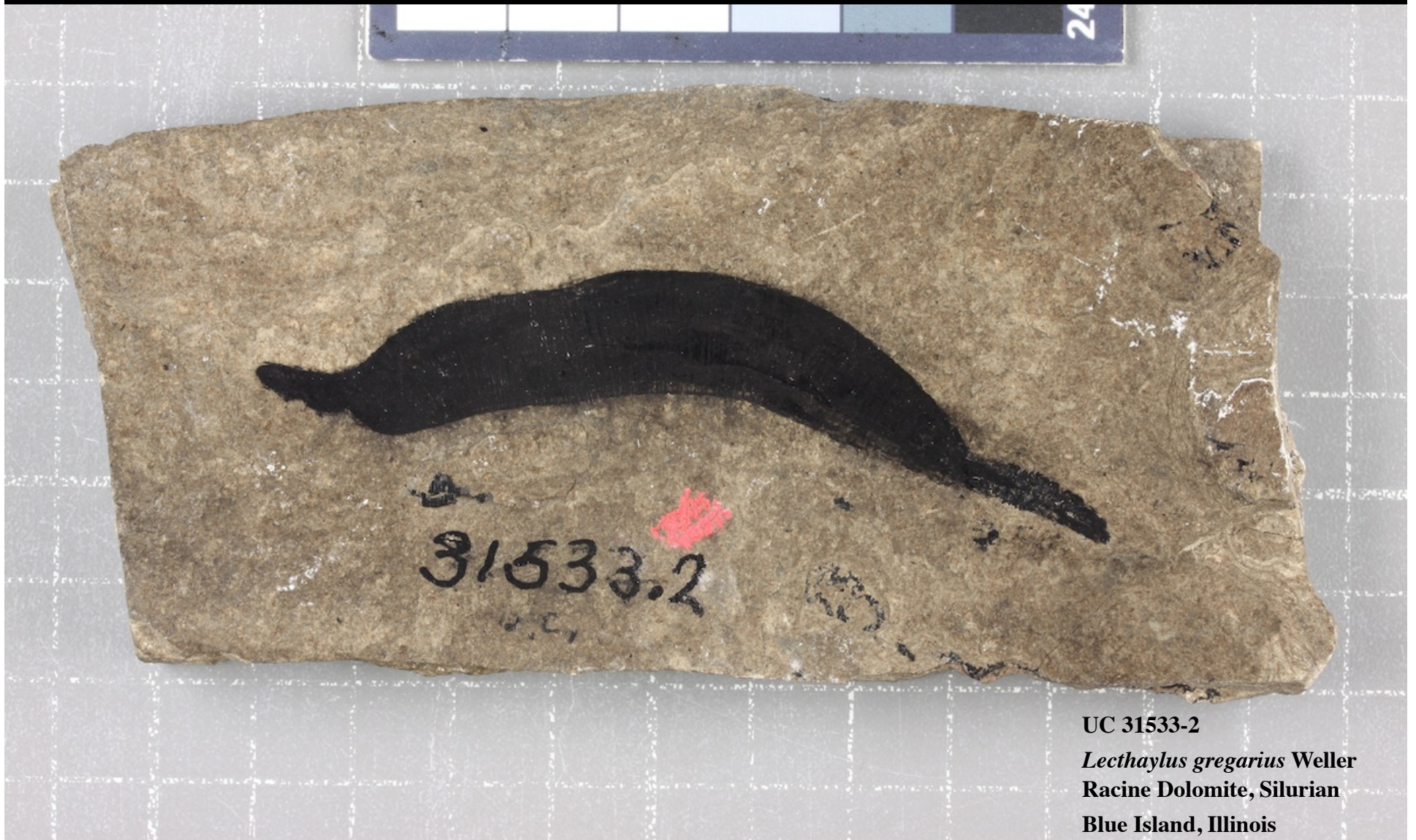
One Directional, Low Angle, Non-Polarized Light



UC 31533-2

Lecthaylus gregarius Weller
Racine Dolomite, Silurian
Blue Island, Illinois

Polarized Light with Crossed Polarizing Filters



UC 31533-2

Lecthaylus gregarius Weller
Racine Dolomite, Silurian
Blue Island, Illinois



Non polarized Light
100mm macro lens
F/10, ISO 100

Long-Horned Beetle
Prionus pocularis



Polarized Light
100mm macro lens
F/10, ISO 100

How/Why Does Polarized Lighting Work?

“Polarized light is reflected back directly by the fossil material while the matrix reflects a more chaotic form of light, enabling the second polarizing filter to increase the contrast between the fossil and the matrix.”

THE USE OF POLARISED LIGHT IN PHOTOGRAPHY OF
MACROFOSSILS

by PHILIP CRABB, 2001,
Palaeontology Volume 44 issue 4



Low- Angle Lighting

PE 22816
Polychaete worm
Rhaphidiophorus hystrix
Pennsylvanian
Mazon Creek
Carbondale Formation
Francis Creek Shale

Polarized Light with Crossed Polarizing Filters

- High Contrast
- Increase saturation
- Reduced reflection
- Flat light

PE 22816
Polychaete worm
Rhaphidiophorus hystrix
Pennsylvanian
Mazon Creek
Carbondale Formation
Francis Creek Shale






Low Angle,
Non-Polarized Light

A photograph of a fossil specimen, likely a trilobite, embedded in a reddish-brown rock matrix. The specimen is viewed from a low angle under non-polarized light. The fossil shows a central body with a distinct head and tail. The rock matrix is textured and slightly uneven.

PE 57188
Eubleptus maculosus
Mazon Creek, Pennsylvanian
Carbondale Formation, Francis Creek Shale

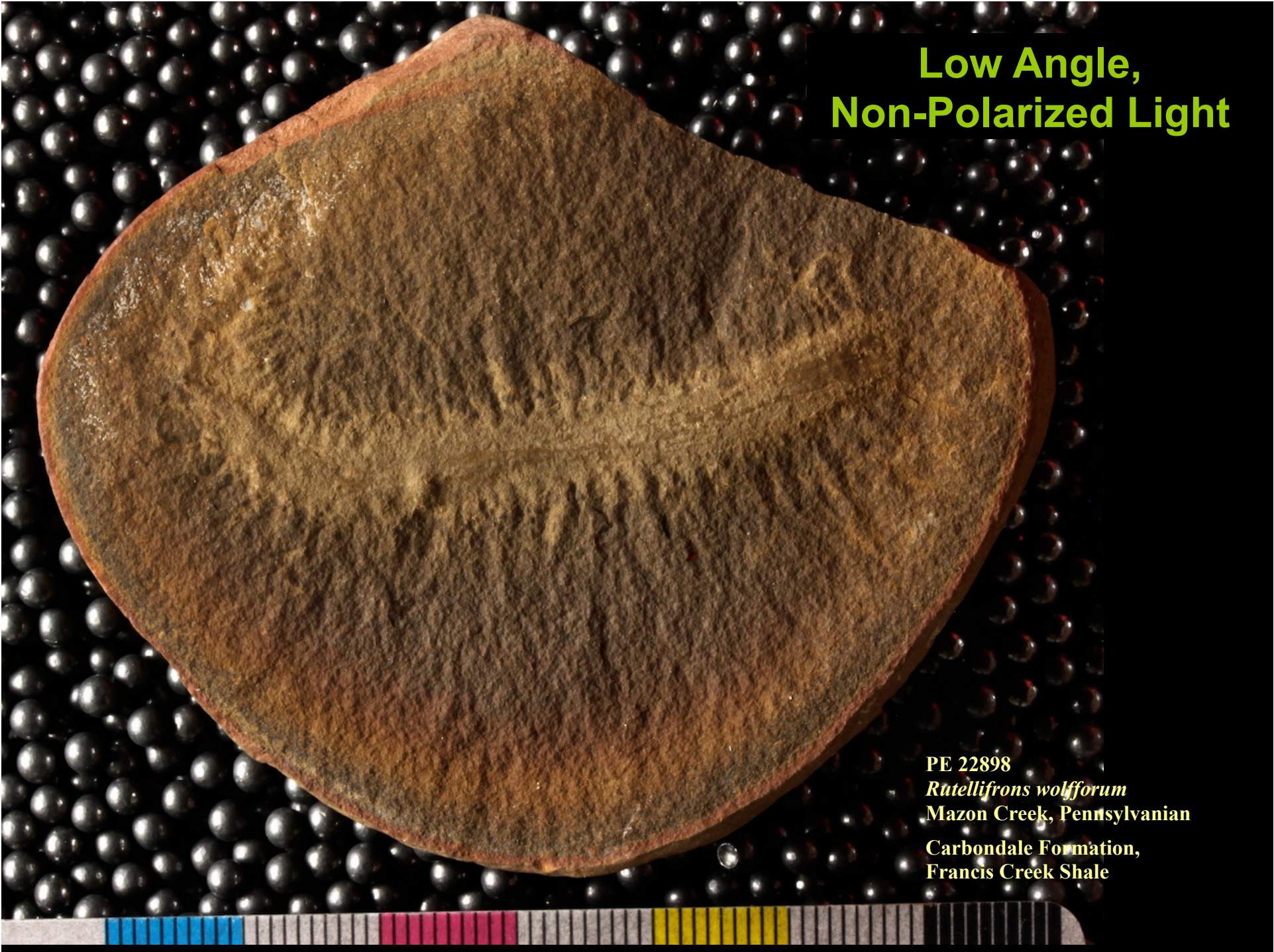


Polarized Light
with Crossed
Polarizing Filters

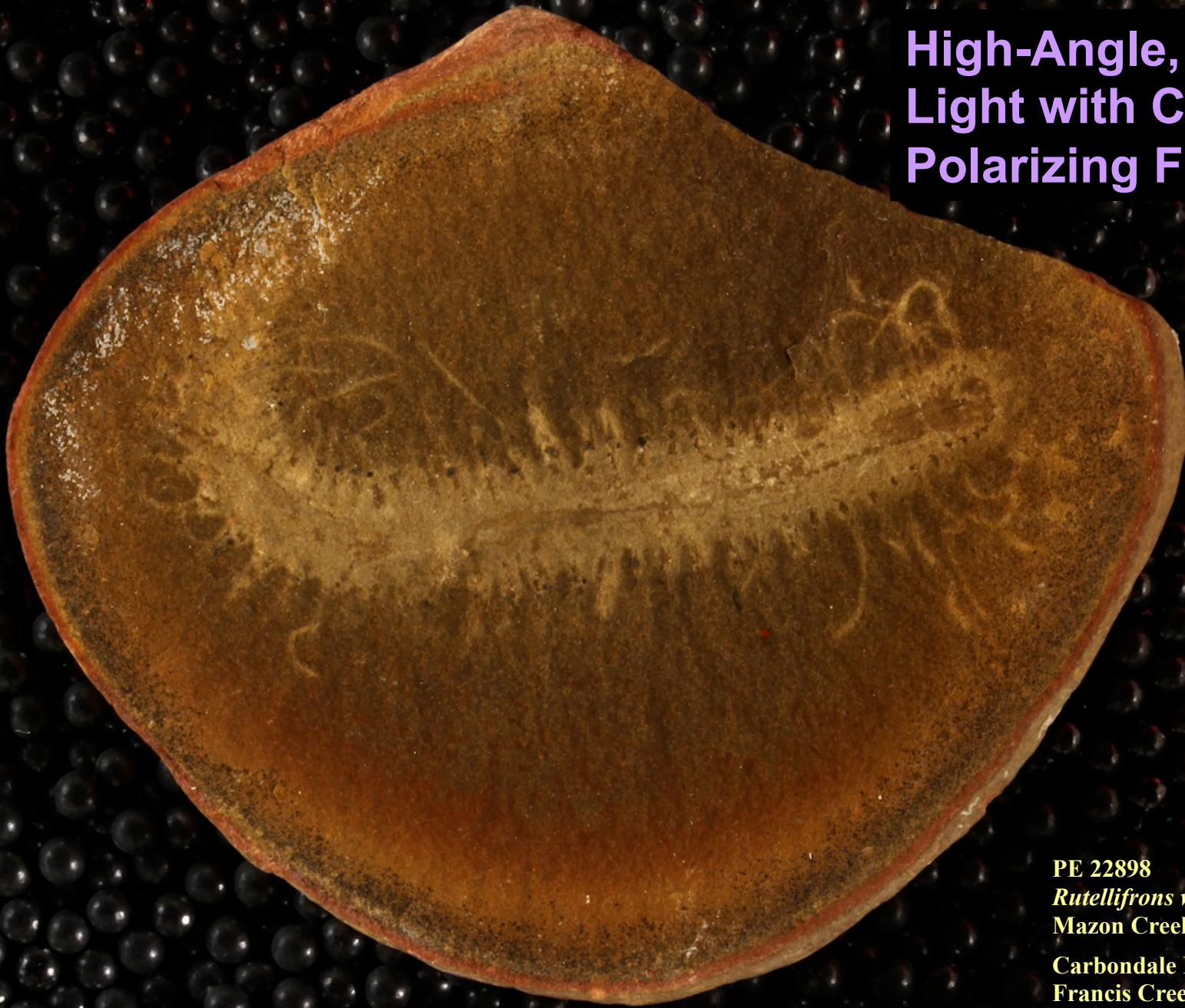
A photograph of the same fossil specimen as above, but viewed under polarized light with crossed polarizing filters. The fossil's features are more clearly defined and appear darker against the lighter, more uniform rock matrix. The texture of the rock is also more pronounced.

**Low Angle,
Non-Polarized Light**

PE 22898
Rutellifrons wolfforum
Mazon Creek, Pennsylvanian
Carbondale Formation,
Francis Creek Shale



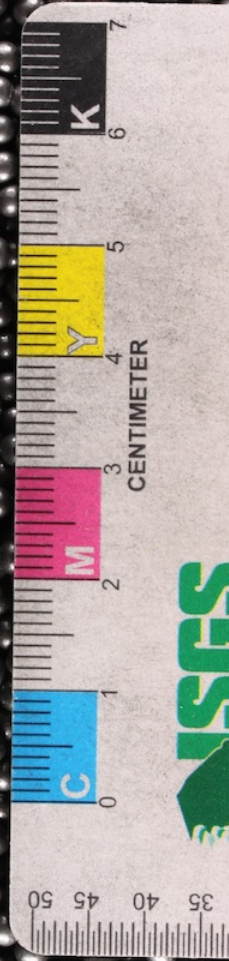
**High-Angle, Polarized
Light with Crossed
Polarizing Filters**



PE 22898
Rutellifrons wolfforum
Mazon Creek, Pennsylvanian
Carbondale Formation,
Francis Creek Shale



Low Angle,
Non-Polarized
Light



Polarized Light
with Crossed
Polarizing
Filters



PE 10504
Tullimonstrum gregarium
Mazon Creek, Pennsylvanian
Carbondale Formation, Francis Creek Shale



**Low Angle,
Non-Polarized
Light**

**Polarized Light
with Crossed
Polarizing
Filters**

PE 10504
Tullimonstrum gregarium
Mazon Creek, Pennsylvanian
Carbondale Formation, Francis Creek Shale

**Low Angle,
Non-Polarized
Light**

PE 39222
'Dasyleptus'
Mazon Creek,
Pennsylvanian
Carbondale Formation,
Francis Creek Shale



**Polarized Light
with Crossed
Polarizing Filters**



PE 39222
'Dasyleptus'

**Mazon Creek,
Pennsylvanian
Carbondale Formation,
Francis Creek Shale**

Summary

Experiment with lighting,
it makes all the difference.



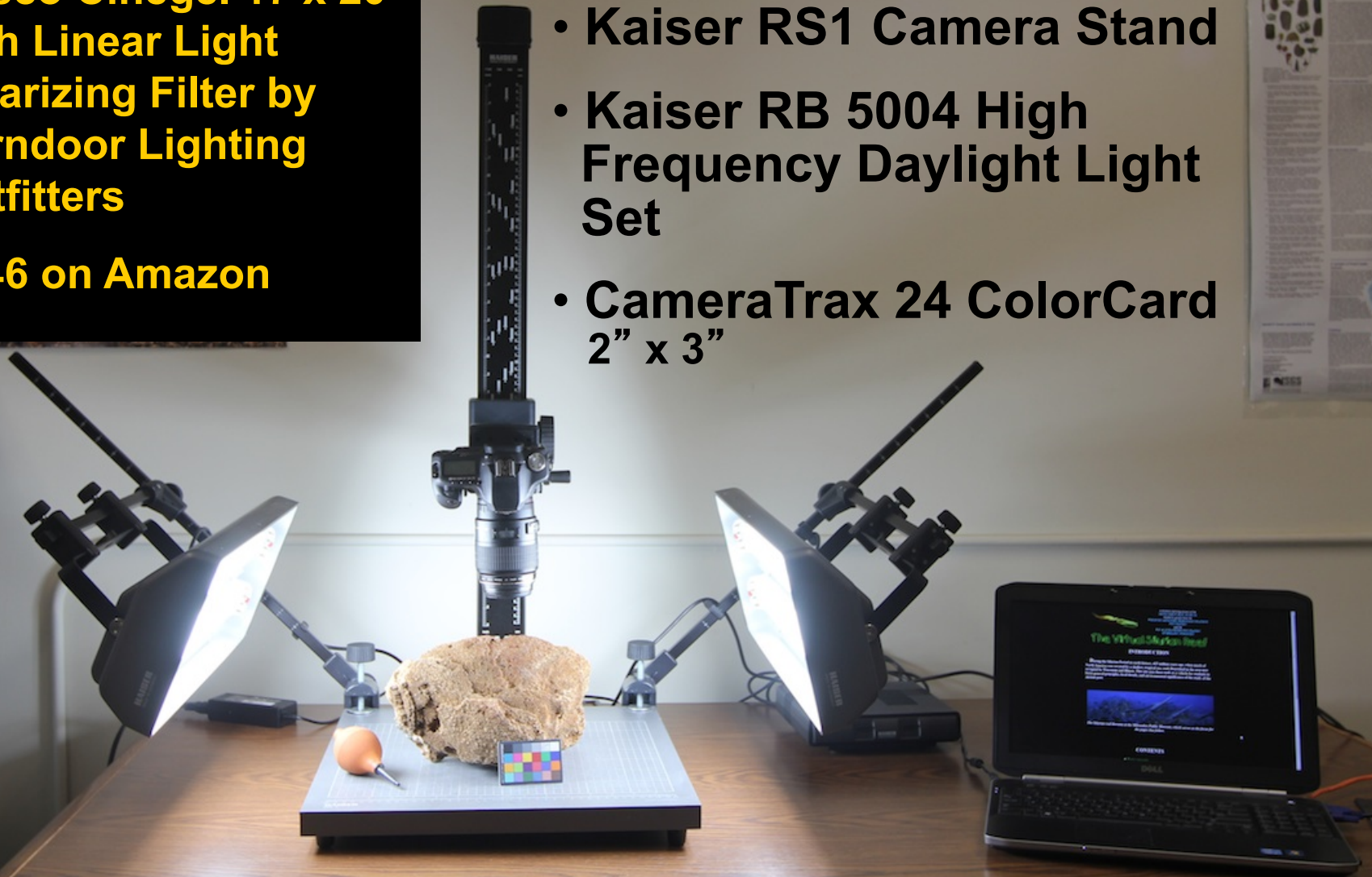
- **Ultraviolet lighting** may reveal color patterns, adhesives, and fossils and structures normally not visible.
- **Low-angle lighting** highlights topography and textures with shadows.
- **Polarized lighting** increases contrast and saturation, and reduces reflections, but is a flat light.

My set up

**Rosco Cinegel 17 x 20
inch Linear Light
Polarizing Filter by
Barndoor Lighting
Outfitters**

~\$46 on Amazon

- Canon EOS 60D + lenses
- Kaiser RS1 Camera Stand
- Kaiser RB 5004 High Frequency Daylight Light Set
- CameraTrax 24 ColorCard 2" x 3"



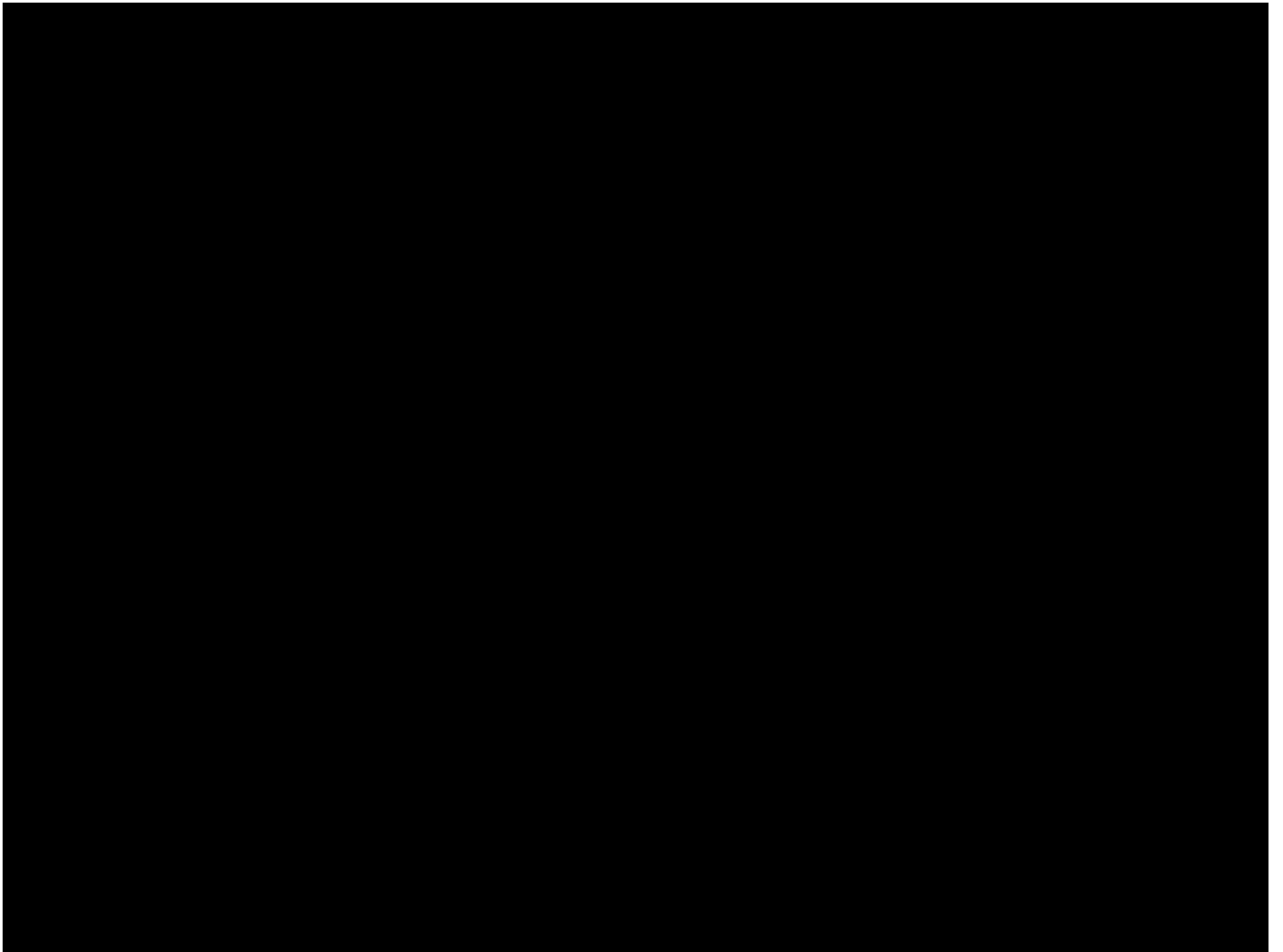
Articles on Polarized Light and Fossil Photography

- Rayner, R.J. 1992. A method of improving contrast in illustrations of coalified fossils. *Palaeontologia Africana*, 49.
- Boyle B. 1992. Fossil detail leaps with double polarization. *Professional Photographers of Canada*, 22: 10-12.
- Bengtson S. 2000. Teasing Fossils out of shale with Cameras and Computers, *Palaeontologia Electronica*, 3(1):14pp.
http://palaeo-electronica.org/2000_1/fossils/issue1_00.htm

Jean-Bernard Caron
Royal Ontario Museum

Video on polarizing light photography and submerged Burgess Shale fossils in water.

<http://burgess-shale.rom.on.ca/en/science/fieldwork-collections/labwork-collections/02-photographing-fossils.php>



Workflow and Design

IMLS Silurian
Reef Project

Goal to digitize 15,000 Silurian specimens in three summers, with three interns per summer and share data with MPM thru online database.

Intern
Workflow

Interns selected fossil group, pull 6 drawers from collection, photograph labels, enter label data in KE EMu catalog module, then photograph fossils. Interns record their times for each task

My Workflow

Edit images, batch upload images to KE EMu Multimedia module, then batch connect each Multimedia record to correct KE EMu catalog record.

Data Inspection
&
Error Detection

Connecting multimedia records to catalog records is perfect time to check for errors. EMu generates error report for unconnected records, and I visual inspect catalog records in a tabular format, and multimedia records one at a time

Digitizing the collection: Intern workflow



IMLS Silurian Reef Digitization Project

Each intern has a set of fossils that they cycle through the three work stations.

Goal: to digitize 31,000 Silurian reef fossil invertebrates from the FMNH and MPM collections.

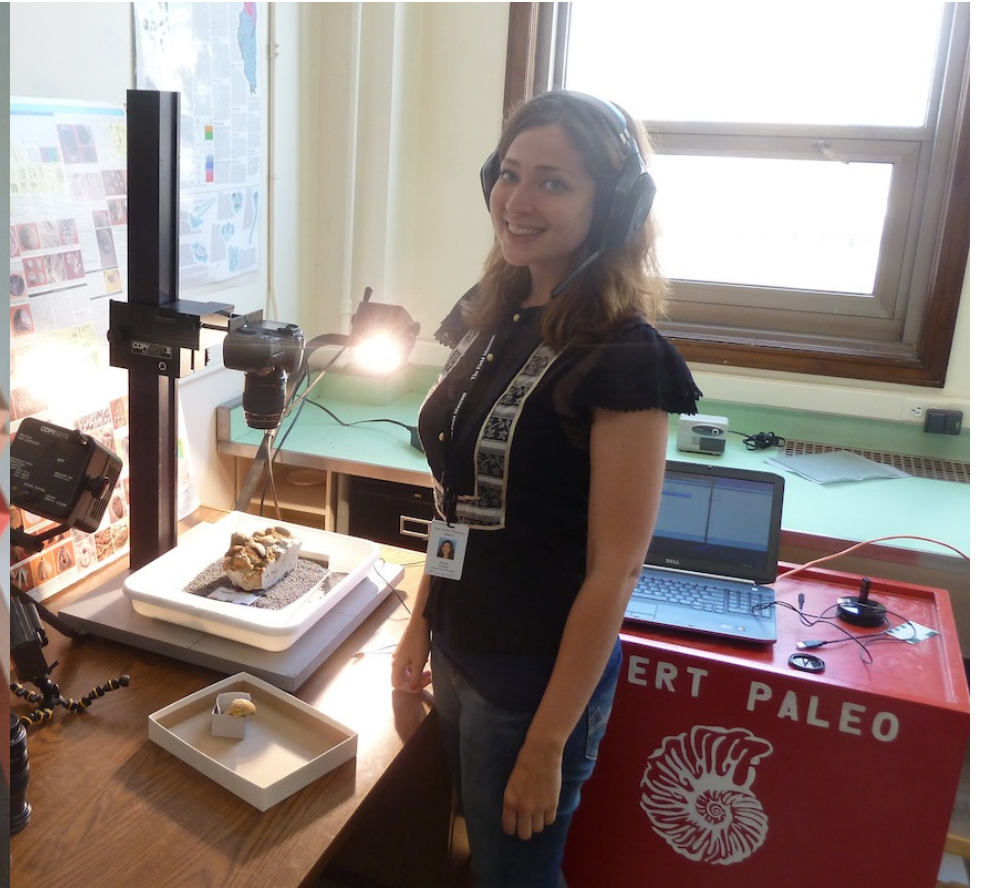


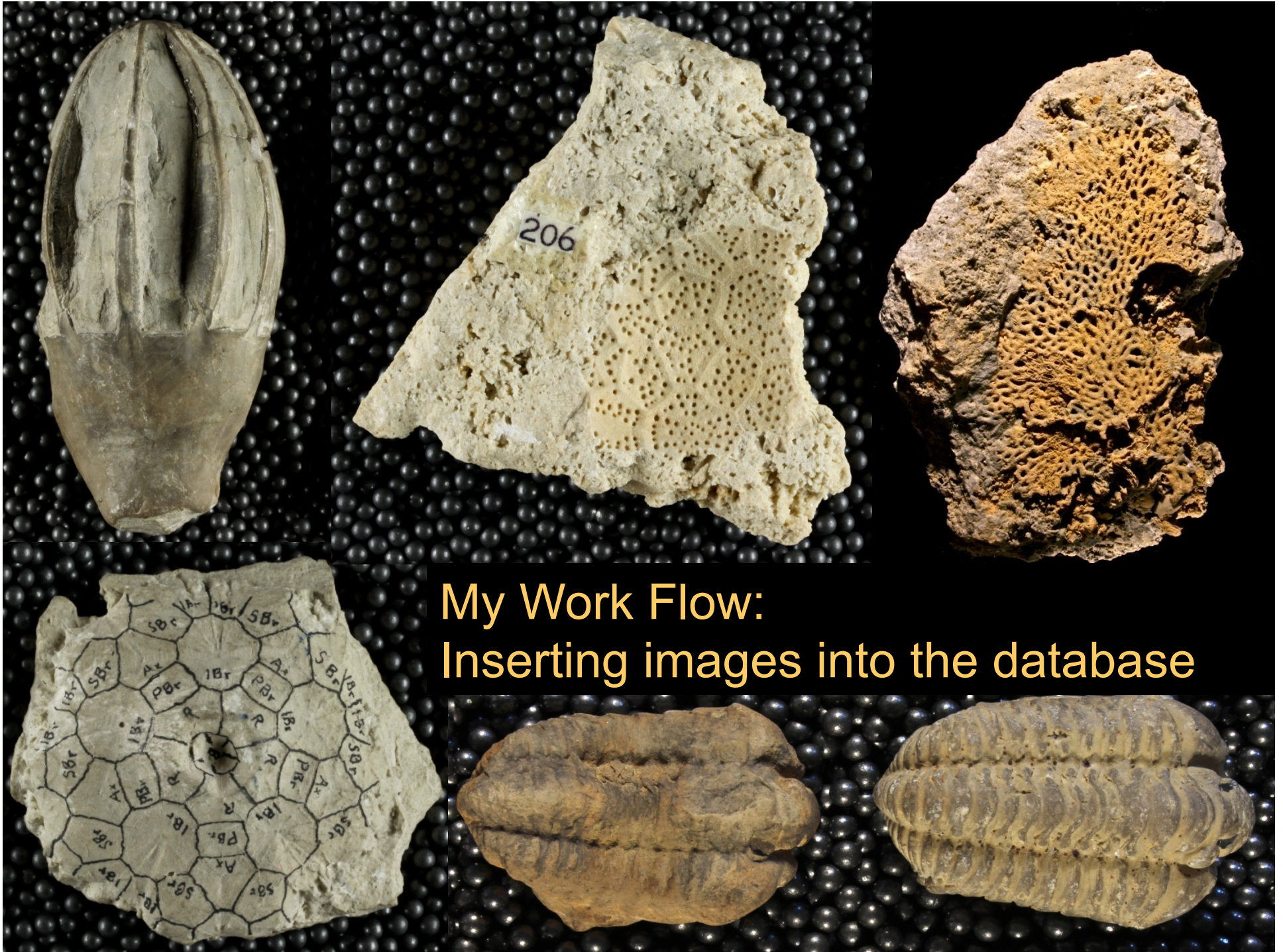
2. Fossil Photography Station

3. KE EMu Data Entry Station

1. Label Photography Station








My Work Flow:
Inserting images into the database

Example of a KE EMu multimedia record

Multimedia (1) - Edit

File Edit Select View Tools Tabs Multimedia Window Help

P 11369 (image/jpeg) 616916



Resource Information

Title: P 11369

Creator: 1 Alex Layng

MIME Type: image MIME Format: jpeg

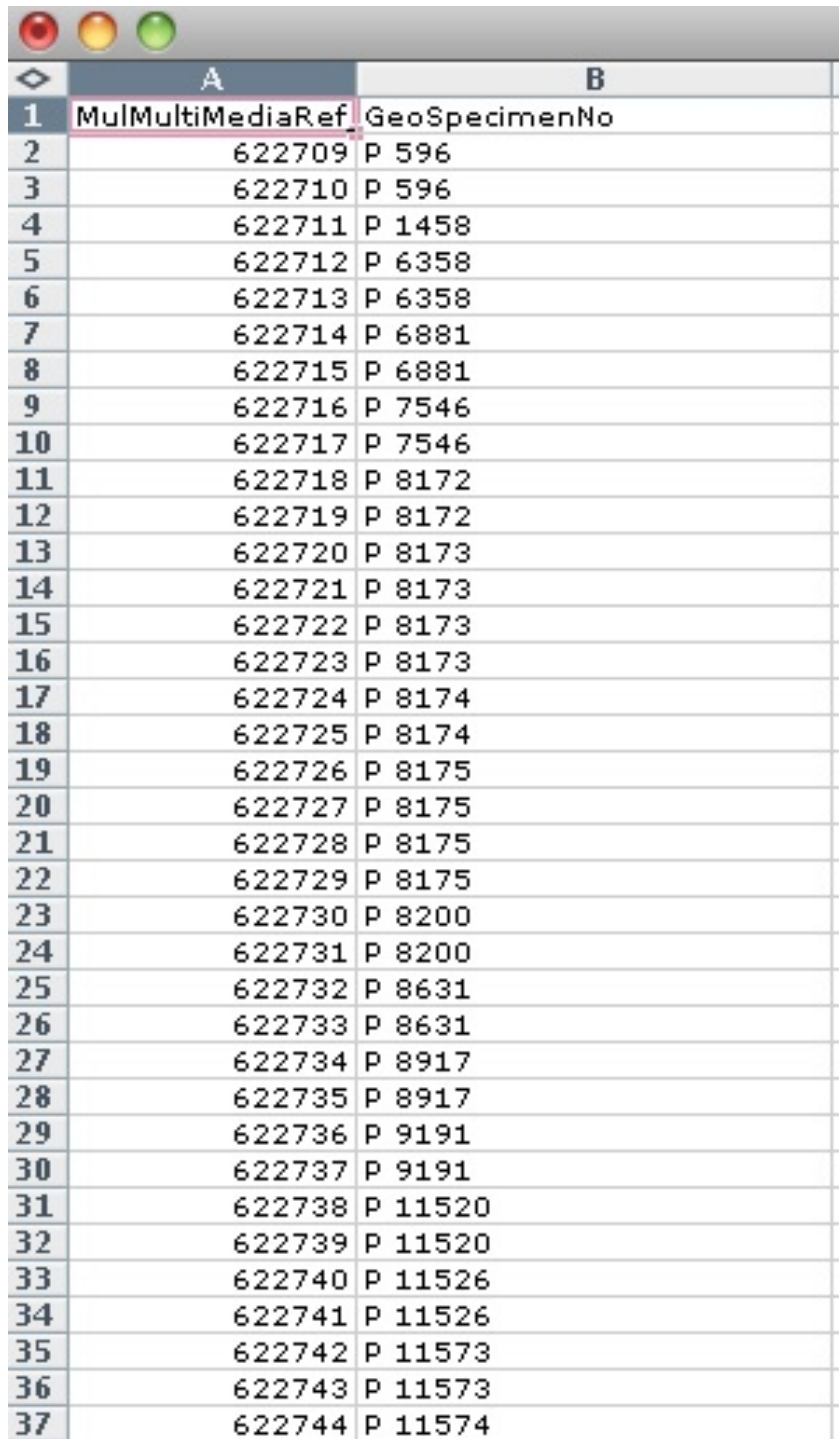
Identifier: P11369_fossil.jpg

Description

IMLS Silurian Reef digitization Project 2013, image of fossil stromatoporoid specimen P 11369.

Multimedia Details Characteristics EXIF IPTC XMP Resolutions Supple

Edit Item 3 of 5 pmayer FossilInvertsMgr emufmnh



	A	B
1	MulMultiMediaRef	GeoSpecimenNo
2	622709	P 596
3	622710	P 596
4	622711	P 1458
5	622712	P 6358
6	622713	P 6358
7	622714	P 6881
8	622715	P 6881
9	622716	P 7546
10	622717	P 7546
11	622718	P 8172
12	622719	P 8172
13	622720	P 8173
14	622721	P 8173
15	622722	P 8173
16	622723	P 8173
17	622724	P 8174
18	622725	P 8174
19	622726	P 8175
20	622727	P 8175
21	622728	P 8175
22	622729	P 8175
23	622730	P 8200
24	622731	P 8200
25	622732	P 8631
26	622733	P 8631
27	622734	P 8917
28	622735	P 8917
29	622736	P 9191
30	622737	P 9191
31	622738	P 11520
32	622739	P 11520
33	622740	P 11526
34	622741	P 11526
35	622742	P 11573
36	622743	P 11573
37	622744	P 11574

Next step

Upload a second .CSV file with the Multimedia IRN and the specimen's catalog number to the catalog module.


This links the image to the catalog entry.

Example of a KE EMu catalog record with an attached multimedia record

Catalogue (1) - Display

File Edit Select View Tools Tabs Parts Multimedia Window Help

2365747
UC 28805 [HS, M] *Callonema elevatum* Wing, 1925 Niagaran, United States of America, Illinois, Cook



Collection Details
Catalog subset: Main Catalogue Object Kind: Hand Specimen No. of pieces: Lot Count:

Identification
Taxon: *Callonema elevatum* Wing, 1925 Type Status:

Locality
Locality: North America, USA, Illinois, Cook, Chicago: Bridgeport Quarry

Stratigraphic Interpretations

	Stratigraphy	Kind
1	Silurian, Niagaran. NAS	Chronostratigraphy
2		Lithostratigraphy

Accession Details

Indicators
On Loan: P/C:
MM: notes:

Notes
Collection Notes: Lithology:

Catalog Specimen Stratigraphy Identification Associations Preservation Loan History Condition Deaccession References

Display Object 7 of 2877 pmayer FossilInvertsMgr emufmnh

AL_IMLS_connect_Aug05labels.log - Notepad

File Edit Format View Help

```
Import of C:\Users\pmayer\Desktop\AL_IMLS_connect_Aug05labels.csv started 25 Mar 2014 17:02:08
error: record 12, line 13: you do not have permission to insert into column "GeoSpecimenNo"
error: record 43, line 44: you do not have permission to insert into column "GeoSpecimenNo"
error: record 71, line 72: you do not have permission to insert into column "GeoSpecimenNo"
error: record 78, line 79: you do not have permission to insert into column "GeoSpecimenNo"
error: record 84, line 85: you do not have permission to insert into column "GeoSpecimenNo"
error: record 103, line 104: you do not have permission to insert into column "GeoSpecimenNo"
error: record 142, line 143: you do not have permission to insert into column "GeoSpecimenNo"
error: record 146, line 147: you do not have permission to insert into column "GeoSpecimenNo"
Import of C:\Users\pmayer\Desktop\AL_IMLS_connect_Aug05labels.csv finished 25 Mar 2014 17:10:52
```

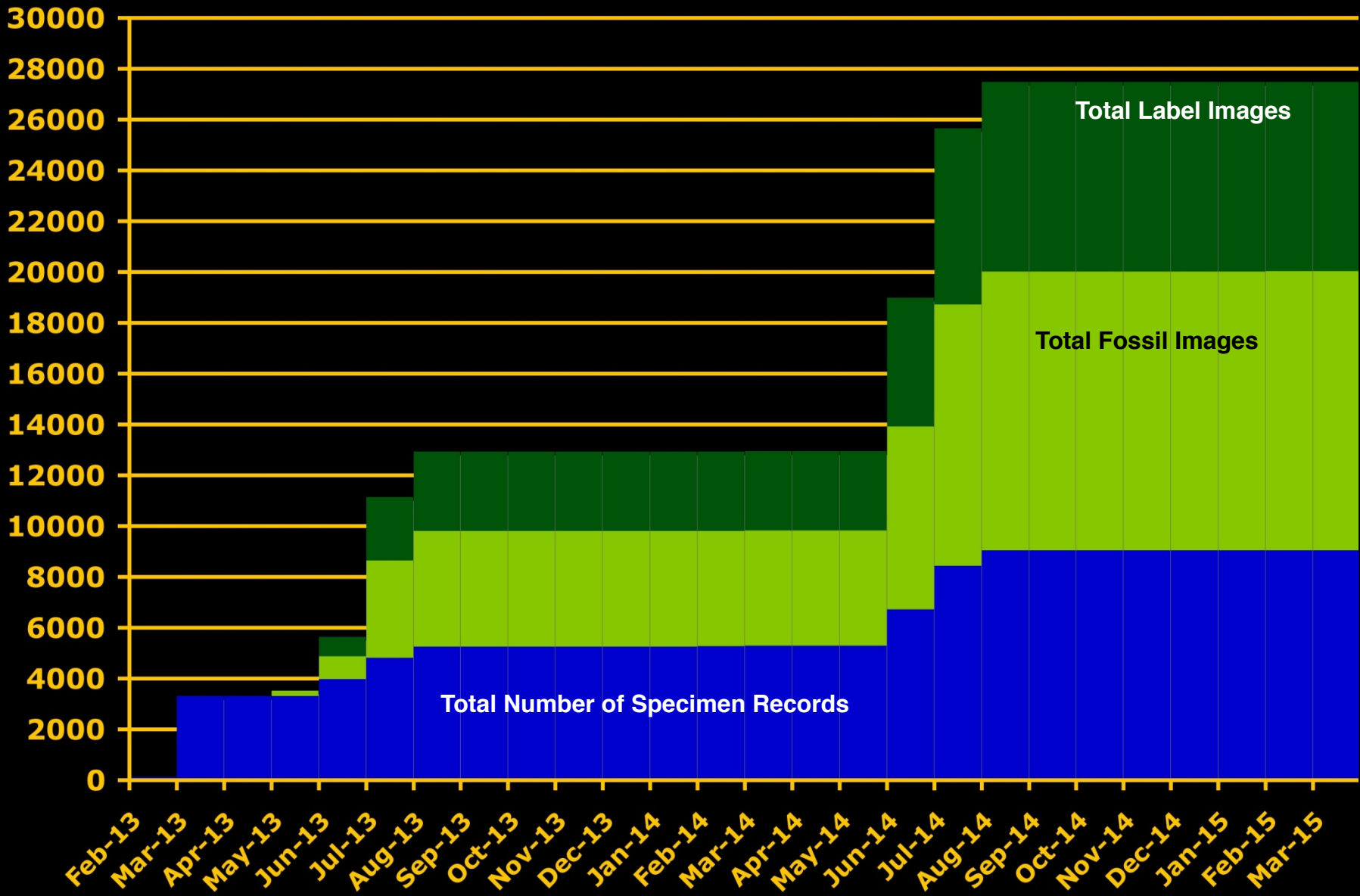
Import Summary

```
Records Processed: 146
Import Identifier: AL_IMLS_Aug05labels
System Identifier: pmayer-140325-1702
```

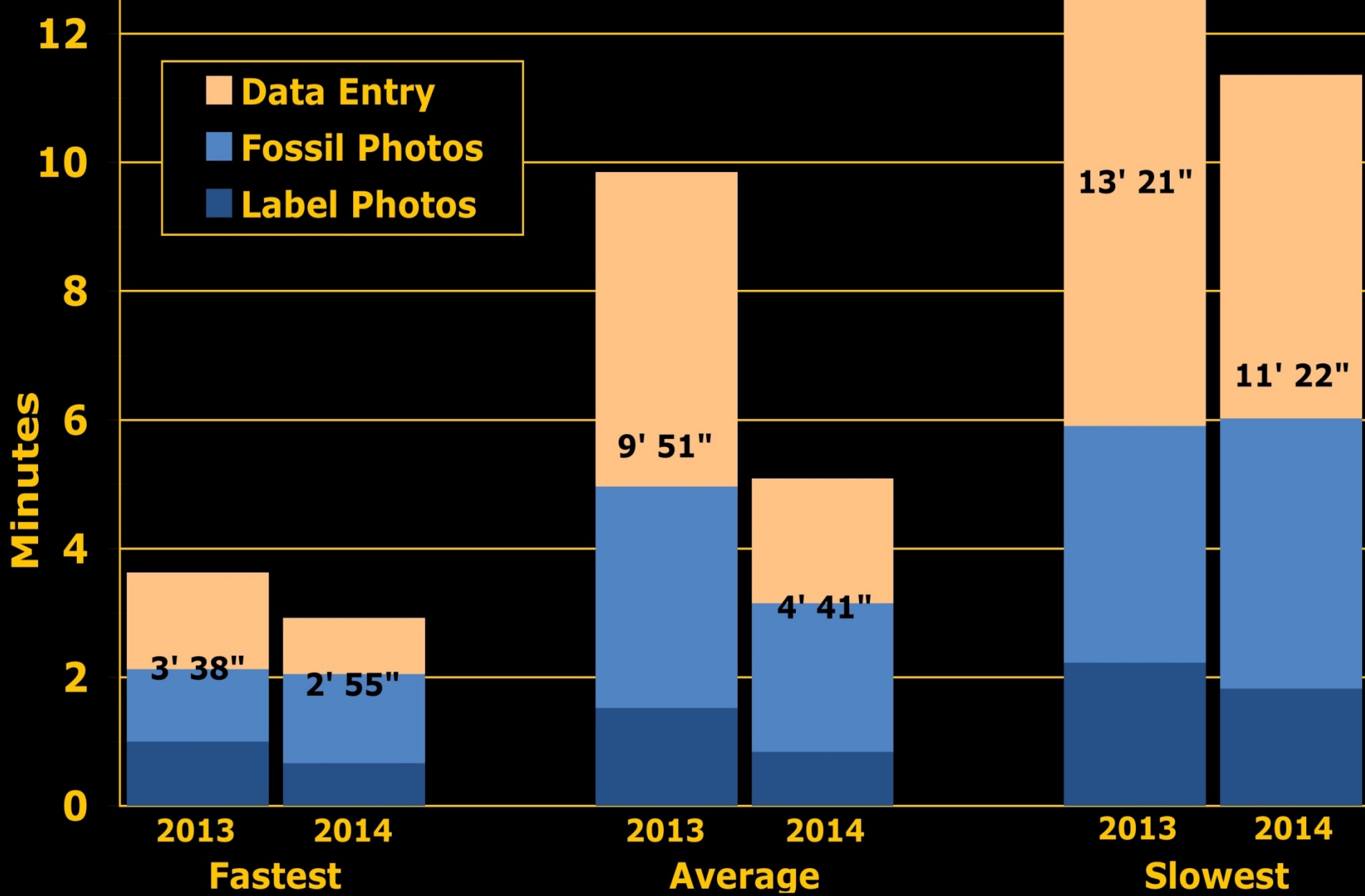
Module Summary

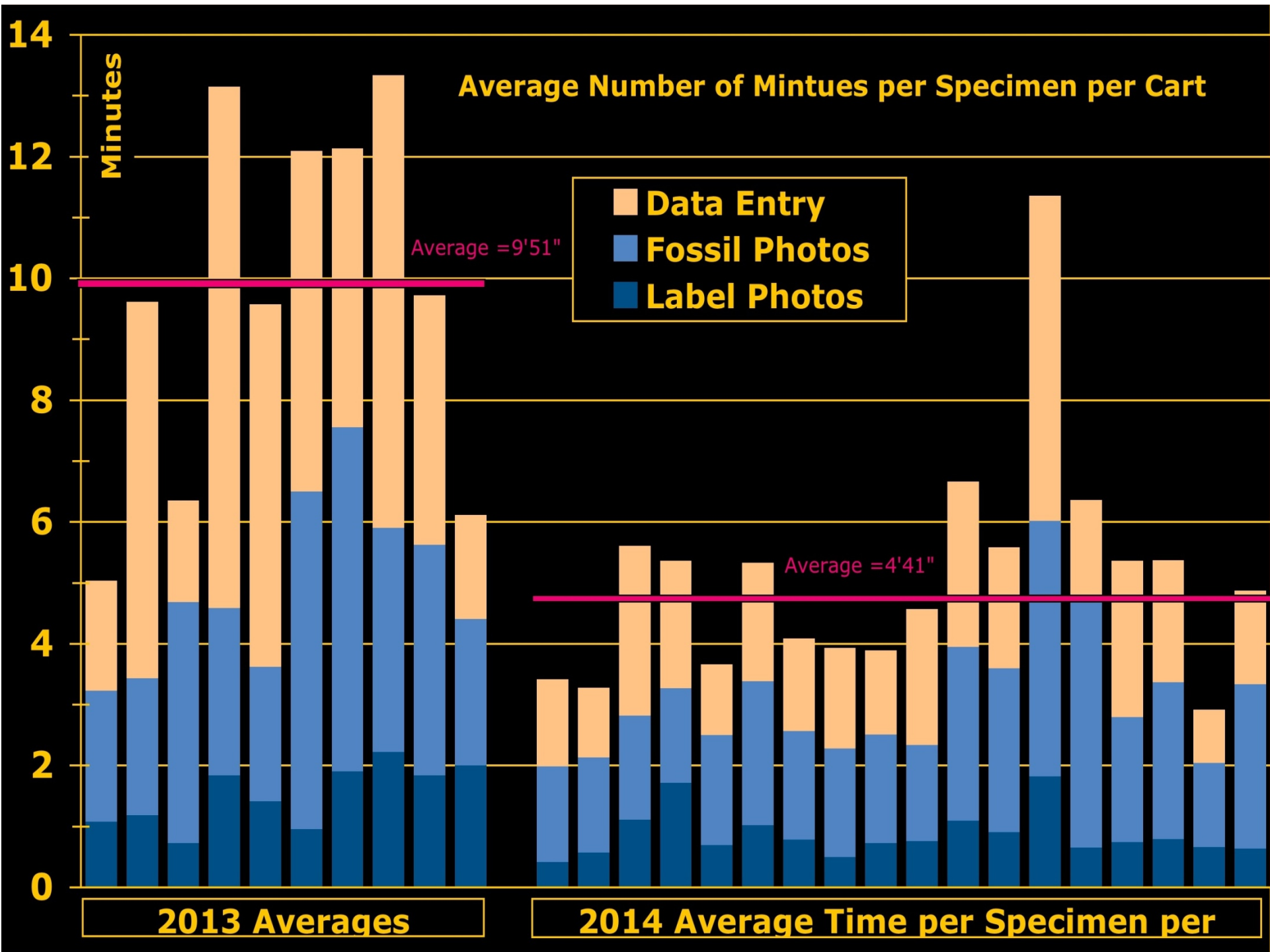
```
Catalogue (ecatalogue): 0 created, 138 updated, 0 attached, 8 error(s)
Multimedia (emultimedia): 0 created, 0 updated, 146 attached, 0 error(s)
```

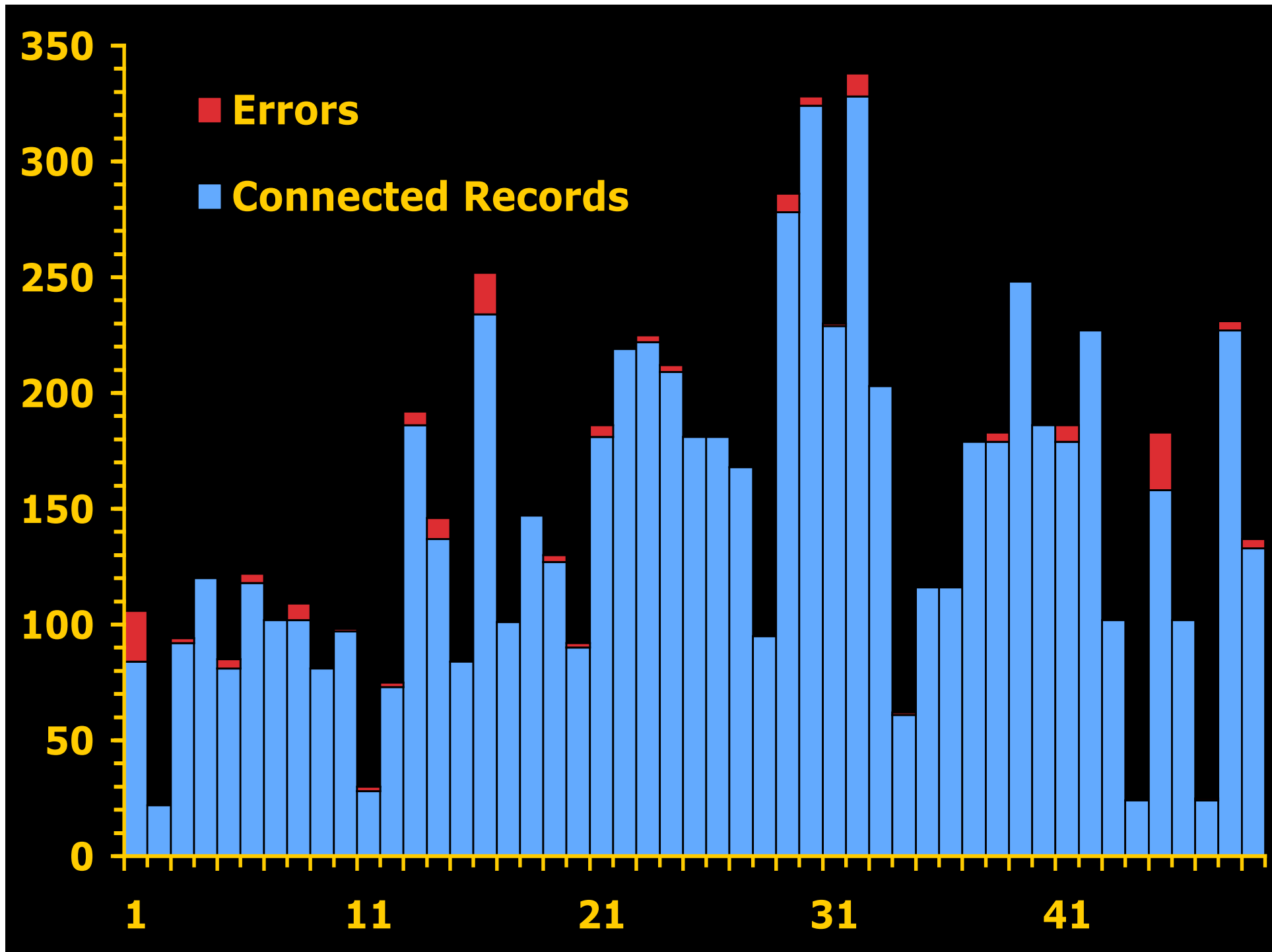
Digitization Progress at FMNH



Average # of Minutes per Specimen



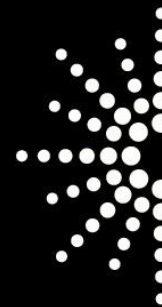




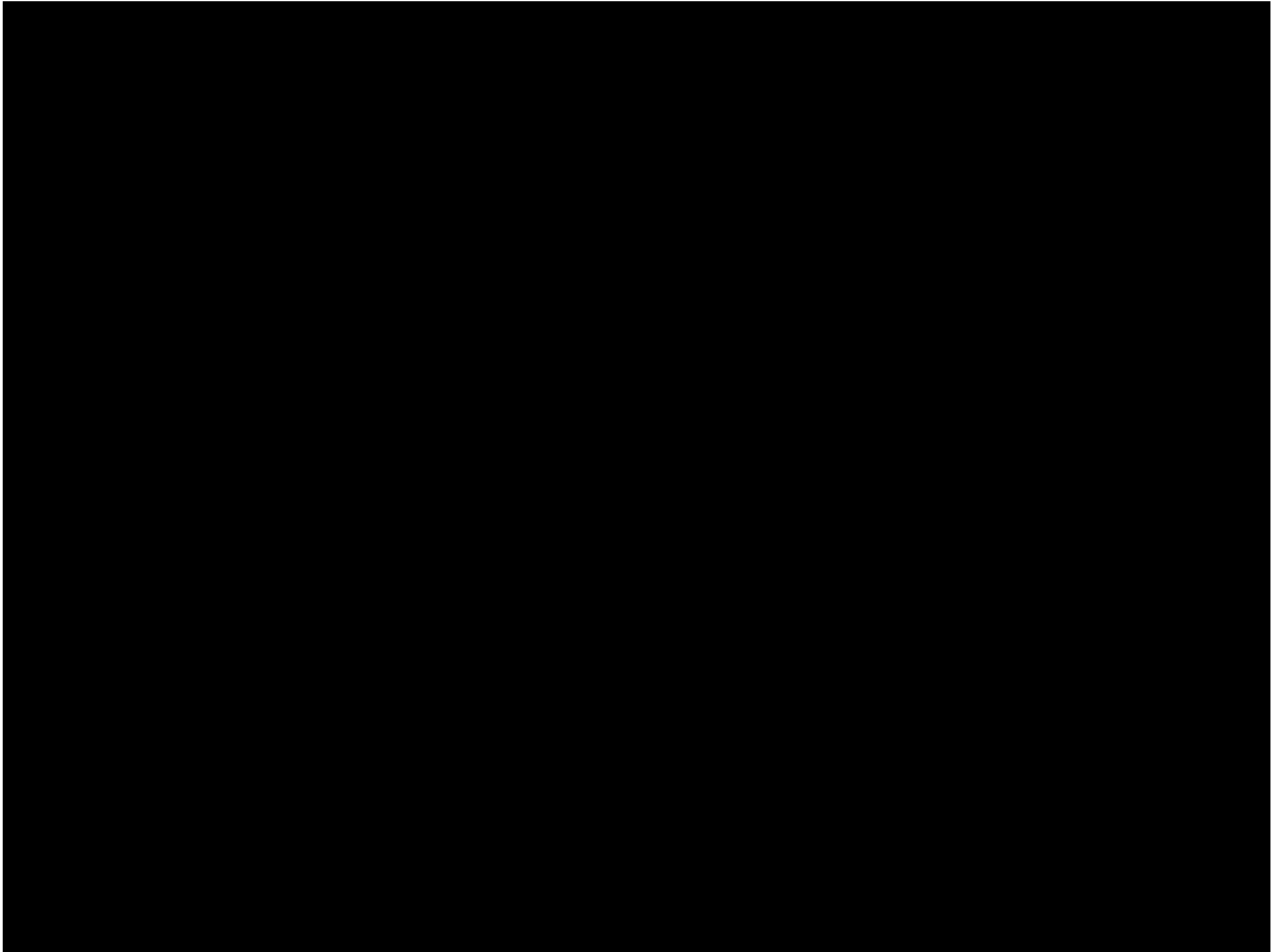


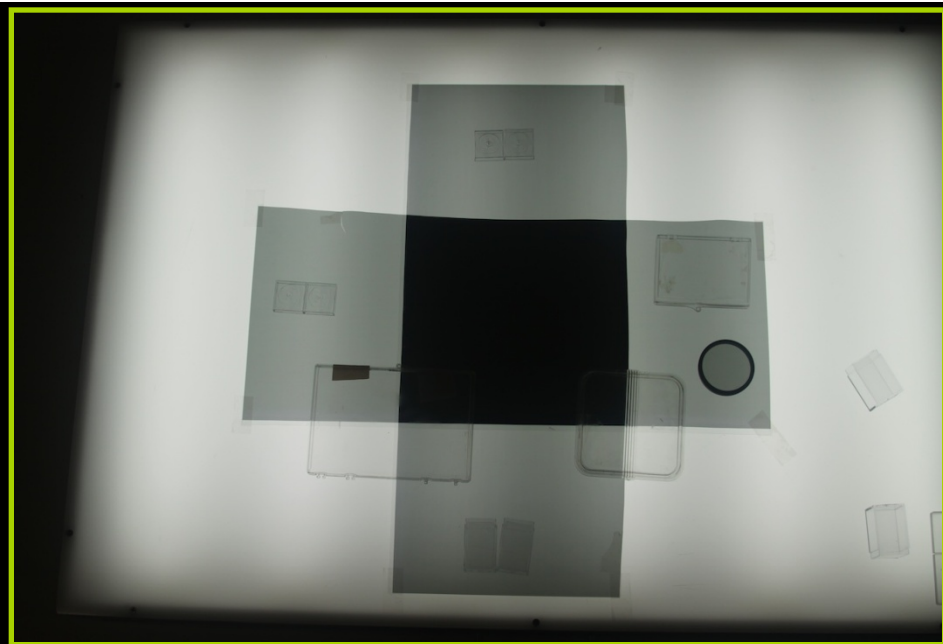
Acknowledgements

- IMLS Grants For America
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- Sharon Grant
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- Peter Sheehan
- Kate Webbink
- Ian Glasspool
- Scott Lidgard

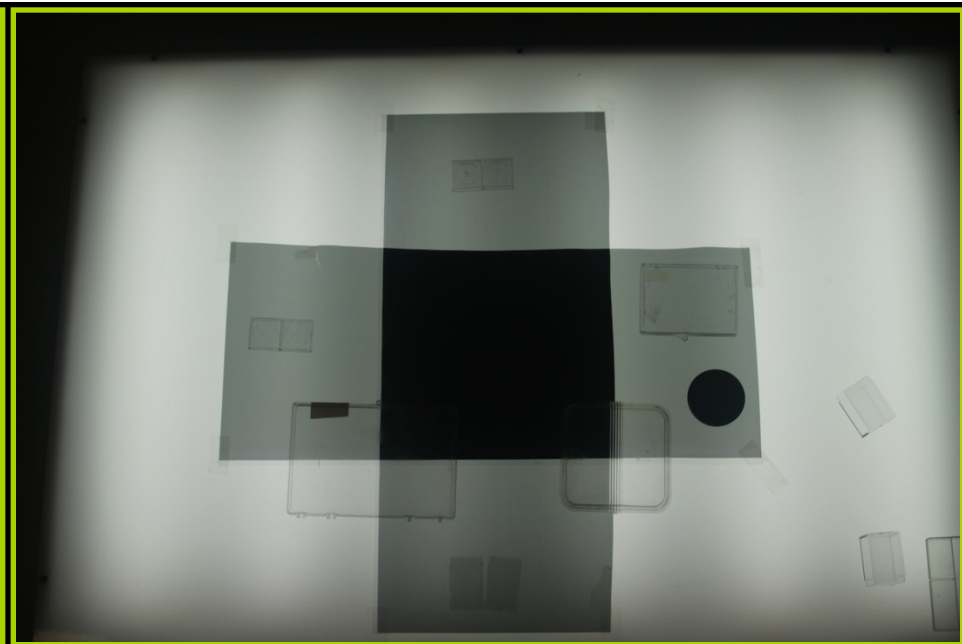


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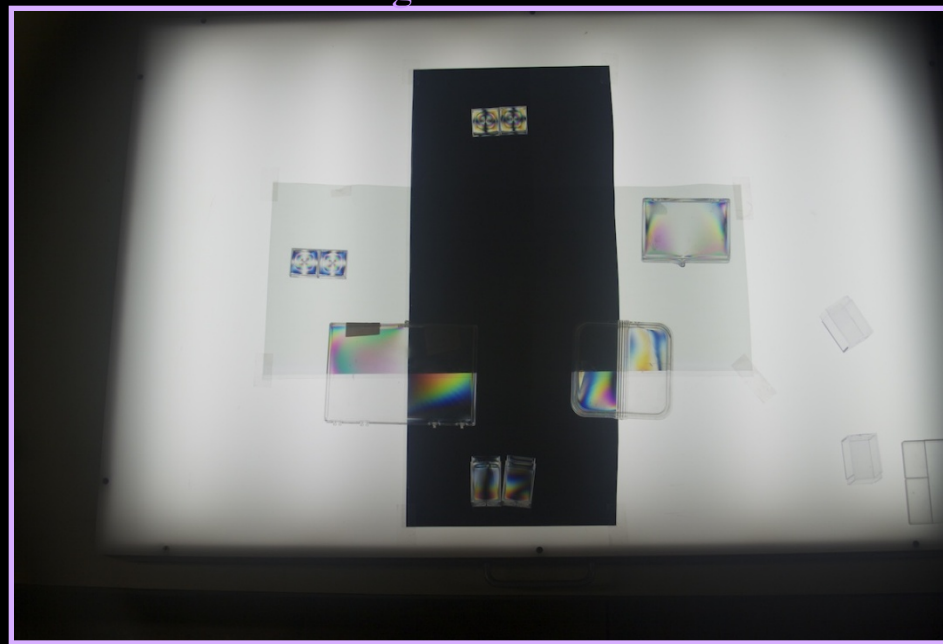


No Polarizing Filter on camera

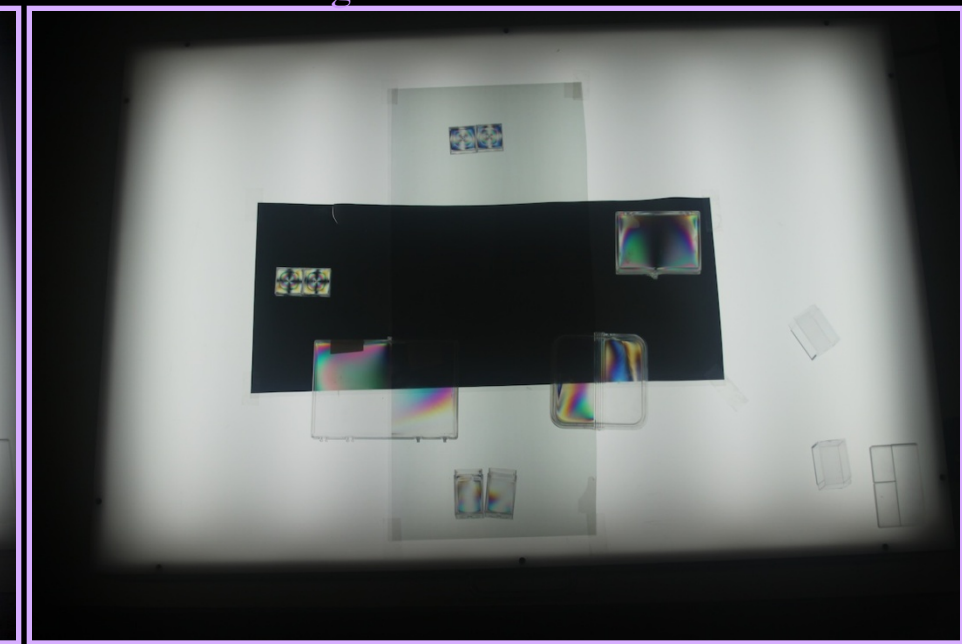


No Polarizing Filter on camera

Polarizing Filter on camera



Polarizing Filter on camera turned 90°





Normal Lighting



Ultraviolet Light Fluorescence

“Photography is more than
a medium for factual
communication of ideas.
It is a creative art.”

--Ansel Adams

“Light makes photography. Embrace
light. Admire it. Love it. But above
all, know light. Know it for all you
are worth, and you will know the key
to photography.” -- George Eastman

“... in photography everything is
so ordinary; it takes a lot of
looking before you learn to see
the extraordinary.

--David Bailey

“What makes photography a
strange invention is that its
primary raw materials are
light and time.”

-- John Berger

“In the right light, at the right
time, everything is extraordinary.”

-- Aaron Rose

“Photography is the simplest
thing in the world, but it is
incredibly complicated to
make it really work.”

--Martin Parr