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Welcome

Welcome to Westlight's Creative Freedom CD, the most powerful image CD in the world. This disc contains version 2.0 of **QUESTock Image Search & Comp System**™**,** the most advanced search system available on any stock photography CD. This Ideas-to-Images™ system is the place to start when you want to convert your creative ideas into visual solutions in seconds. It provides a vast selection equal to more than 10 print catalogs. For information on licensing QUESTock for use in organizing the rest of your image library, refer to the license agreement.

You must have at least 24MB of RAM to run Westlight's Creative Freedom CD. If you don't have that much RAM but have virtual memory, set your virtual memory to 24 MB.

Free technical support for this CD is available in the U.S. by calling (800) ART-BUYER.

Using Help

For help using Acrobat Reader, press Command-?

Using Help

This Help file contains hundreds of pages of useful information that goes far beyond simply using Westlight's Creative Freedom CD.

To use Help most effectively, please familiarize yourself with the six arrow buttons on the Acrobat™ Reader toolbar above. The ⏮ button will take you back to the main menu on page one. The ⏪ button will backtrack through all the pages you have seen previously. The ▶ button will take you to the next page in the document. You also can use your Page Up and Page Down buttons or click on the scroll bar at the right to move through the pages.

Clicking on any underlined portion of text will take you to a page related to that topic. For example, click here to return to the main menu.

For more details on how to use Acrobat Reader, click on the question mark in the upper right of your Macintosh screen or press ⌘?

The mouse symbol (⌁) indicates the end of a topic. If it does not appear when you reach the bottom of a page, move to the next page using one of the methods described above. Most topics related to disc operation take up no more than one page. ⌁

License Agreements

How you may use these images

Westlight's Creative Freedom CD License Agreement

Eastman Kodak Company Software License Agreement

For help using Acrobat Reader, press Command-?

How You May Use These Images

The following conditions that apply to Westlight's Creative Freedom CD will apply to most of the discs you acquire that contain quality stock photography.

Registration

Restrictions on use

Ownership of the photographs

What you purchased

Image manipulation and derivative works

Acquiring additional usage rights

Model and property releases

Selling your CD to another party

Registration

With each copy of Westlight's Creative Freedom CD comes a registration form that you should read, fill out, and return. Registration is required before you may <u>use the images,</u> either for publication or in a comp. 🖱

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Before licensing an image, you should read the image's caption to be aware of any other possible legal issues. 🖱

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When you are interested in determining the availability of additional rights for a particular image---including the availability of model or property releases or a license to use for derivative use, advertising use or another special use---simply call us toll-free and give your registration number and the ID number next to the image contained on Westlight's Creative Freedom CD. Our experienced staff of photo researchers can assist you in assembling a broader selection of photographs that are not contained on the CD. ☝

For help using Acrobat Reader, press Command-?

Model and Property Releases

There are model and property releases for many of the images. The status of releases must be confirmed in writing. Unless there is confirmation, no model, property, or other such release exists for any image. Tell Westlight the image number for review.

Model and property release issues are often complicated and always depend upon the context of use. Consult your legal advisor if you have any doubt or questions about a particular image.

Selling Your CD to Another Party

You may transfer your copy of Westlight's Creative Freedom CD and its accompanying documentation to another party, provided the other party reads and agrees in writing to accept the terms and conditions of the license agreement and provided you notify Westlight in writing about the transfer. 🖰

Westlight's Creative Freedom CD License Agreement

You have been provided with a CD-ROM (the ''CD'') on which are photographs in the <u>Photo CD</u> format (the ''Images''). In addition, the CD includes data fields and a database created by Westlight (collectively, the ''Database''). Among other things, the Database includes <u>catalog fields,</u> values lists, image search menus, and the data contained therein. You are licensed to use the Database only to assist in browsing and selecting photographs.

YOU MUST CAREFULLY READ THIS AGREEMENT, AND THEN SIGN, DATE AND RETURN THE REGISTRATION EVIDENCING YOUR UNDERSTANDING OF THIS AGREEMENT. A copy of the Registration will be dated and stamped by Westlight and returned to you, at which point you will be registered (collectively, the ''Registration'').

We provide Customer Support, updates, <u>model and property release</u> information, and research assistance ONLY to those who have a valid Registration Number. THERE IS NO COST FOR THIS SERVICE, BUT IT IS IMPORTANT THAT YOU REQUEST IT.

Prior to Registration, you have the right to review the Images on your computer or television screen using the browser software, solely for the purpose of evaluating the Images (the ''Test View''). Prior to Registration, you may not store or copy any data derived from any Image on your hard drive or other media. You have 15 days from the date you obtained the CD for your Test View. Nothing you do during the Test View gives you the rights of a license hereunder, and you are not to publish, distribute, or otherwise use (including by transmission) any of the Images. If you are dissatisfied with the Test View or the CD, you may return the CD and its *original* sales receipt, packaging and manuals to the seller for a full refund of your purchase price up to 15 days after the date of purchase. After that time, if you have not returned the CD, you will be deemed to have agreed to be bound by all the terms and conditions of this agreement, and there will be no refunds. If you return the CD for a refund, you may not retain or store any kind of data derived from the CD or any Image.

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Changing the Opening Display

Westlight's Creative Freedom CD is ready to use immediately upon loading with no further configuration, but you may wish to take advantage of the following options.

Changing background and text colors

Adjusting the display for larger monitors

Improving performance

Changing Background and Text Colors

QUESTock Image Search & Comp System is preset to show white text on a blue background. We find the deep blue to be the most soothing color against which to view images. You may, however, change these settings to any other colors you wish by going to the **File** menu and selecting **Settings, Thumbnail layout.** This option lets you select:

- The background color.
- The text color.
- The tile size (size at which you want to display the images).
- The tile width (amount of space between images).
- The database information you wish to display under each image. The default is to show only the filename, but you can choose up to three data items to show. (Note: changing this default may slow the image display speed.)

Because the CD is read-only, you will not be able to save any changes you make to the thumbnail layout unless you save the image catalog to your hard disk. This option is not available on all systems. 🖰

Adjusting the Display for Larger Monitors

The default settings for QUESTock Image Search & Comp System™ were chosen to fit a 13″ monitor. When the QUESTock image catalog finishes loading, it will display three rows of five images, which, if you have a 13″ monitor, will completely fill the screen. If your screen is larger than 13″, the following steps will produce the ideal display format.

- Move the QUESTock window to the upper left of the screen, then resize the window by pulling on its bottom right corner until it fills the entire left half of the screen.
- Display the Find window (⌘F) and put it anywhere in the right half of the screen. Click the zoom button in the upper right corner of the window to expand it to the full height of your screen. Pull on the bottom right corner to resize if necessary.

The final display allows you to construct searches in the right window and see the results displayed in the left window. This is easier than having to close the search window to see the images that appear in the catalog window.

Each QUESTock image has been carefully selected and quality controlled for the optimum reproduction possible from the digital scan. However, due to the inherent resolution limitations of computer monitors, your display may vary. Also keep in mind that image contrast tends to be exaggerated on the computer screen.

Improving Performance

You can make QUESTock run faster by doing either or both of the following:

- Run the <u>QUESTock 2.0 Browser</u> from your hard disk. You will find it in the **Other Items** folder on the CD. Drag it onto your desktop, double-click to launch it, then choose **Open** from the **File** menu to open the **Westlight CD Catalog.** Having the browser on your hard disk also means you can allocate more RAM to it to make it run faster. Allocating 10 MB (10,240 KB) of preferred memory is usually sufficient.

- Copy the **Westlight CD Catalog** file (also in the **Other Items** folder) to your hard disk. (This option is not available on all systems.) A hard disk will always run faster than any CD. The catalog will take up about 260 MB. Only the thumbnails will be copied; if you want to be able to blow up the images, leave the Creative Freedom CD in your CD-ROM drive.

If you copy the catalog to your hard disk, you can increase speed still further by reducing the number of colors from millions (24-bit) to thousands (16-bit). For this setting to take effect, however, you will have to rebuild the thumbnails, which requires a lot of time and RAM. If you still want to make this change, go to **File—Settings—Thumbnail Options.** Change the color setting, then choose **Build.**

Search Browsers Contained on the CD

Westlight's Creative Freedom CD contains two versions of the image catalog, each with its own browser software.

Fetch: One version was constructed in Adobe Fetch™ and resembles image catalogs on other stock photography CDs you may have used. It is very simple to learn, but does not allow as many different kinds of searches. Click here to view Adobe's instructions for using Fetch.

QUESTock: The other version uses Westlight's proprietary QUESTock Image Search & Comp System™. Unlike Fetch, which lists all keywords in a single field, the QUESTock search language categorizes different kinds of search terms into separate data fields. This Ideas-to-Images™ system allows more sophisticated searches on graphic criteria for which there are no corresponding terms in Fetch.

Both browsers include features for searching, selecting and saving images, but not for creating new image catalogs or databases.

Tips on performing searches with QUESTock ⏚

Search and Retrieval with QUESTock™

There are two ways to enter search choices in an image browser: You can select words from a list, or you can type them in freehand. Whereas Fetch provides only minimal support for the first method, QUESTock is designed to make it easy to enter search choices by either method.

It is helpful to be able to select from a list because if you spell a word in a way the browser doesn't recognize, the browser will not find any images, even if they are there. Remember, when a computer is conducting a search, it is reading binary code, and not English. It doesn't know that ''teenagers'' are the same as ''teens,'' or even that ''decision-making'' and ''decision making'' are the same.

To perform a search in QUESTock, select **Display---Search** or press ⌘F.

Simple searches (one criterion)

Complex searches (multiple criteria)

Choice Link (Boolean operators)

Search scope/marking images

Exporting the images you've chosen

Descriptions of the QUESTock search fields ⌐

Simple Searches (One Criterion)

When you begin a search with ⌘F, a list of **Catalog Fields** appears on the left side of the screen. You scroll through the list and select a data field on which you want to search.

Let's assume you want to see every image on the disc that features executives. The easiest way to do this is to click on A-Z Major Subjects.

At the bottom of the window, as soon as the field has been selected, there appear the words, ''A-Z Major Subjects equals…'' At the same time, a list of the available keywords appears on the right side of the window. You scroll through the list to find EXECUTIVES and click on it. The words at the bottom now say ''A-Z Keywords equals EXECUTIVES.''

When you click on **Display,** the browser will call up all the executive images. This is all that is required to perform a simple search.

Complex searches (multiple criteria)

Complex Searches (Multiple Criteria)

After setting up a simple search, if you want to narrow the selection further, you now select **Add Choice.** There will appear at the bottom of the window, below ''A-Z Major Subjects equals EXECUTIVES,'' the words ''and A-Z Major Subjects equals…'' and those words will remain there unless you scroll through the list of data fields and select another field on which you want to search.

Suppose your layout is for a magazine cover, and you can use only verticals. For the second choice, you might select ''and Layout, orientation equals VERTICAL.'' As soon as you've selected Layout, orientation as your data field, the list of keywords on the right side of the screen will be replaced by a list of choices for orientation. A third choice might give you ''and People, gender equals BOTH.'' You can add as many choices as you want.

Choice Link (Boolean operators)

Choice Link (Boolean Operators)

In the search window is a popup called **Choice Link** with three possibilities in it: **And, Or** and **But Not.** These determine how the choices in a complex search will be combined. Here is how they work:

You are creating a layout in which you need photos of dogs and cats. Your first choice is ''A-Z Keywords equals DOGS.'' If your second choice is ''and A-Z Keywords equals CATS,'' you will retrieve only the images in which *both* dogs and cats appear together. If you want to see *either* dogs or cats, but not necessarily both, you change **And** to **Or.** Thus the two queries would read, ''A-Z Keywords equals DOGS,'' followed by ''or A-Z Keywords equals CATS.''

If you want to see *only* dogs and no cats, you change the link to But Not, thus: ''A-Z Keywords equals DOGS,'' followed by ''But Not A-Z Keywords equals CATS.''

To see images of only dogs *plus* images of only cats, and no images with both, see search scope.

Search Scope

There will be times when you call up a selection of images and decide you have found either too few or too many. The browser offers you three options for altering the results:

- **Search entire catalog,** which will have the browser start over and search the entire catalog again. This is the default selection.
- **Search displayed list,** which will search only those images that are currently displayed.
- **Add to displayed list,** which will add more images to those currently displayed.

Suppose, for example, you use three different choices in your search, avoiding a fourth for fear the selection will be too narrow; but the search turns up so many images that you decide you can use that fourth choice after all. You add the fourth choice and choose **Search displayed list.** The search will be faster than if you searched the entire catalog over again.

Use **Add to displayed list** to combine the results of different kinds of searches. For example, to find images of dogs without cats *plus* images of cats without dogs, perform the first search as described under Choice Link. Then clear your choices, change the scope to **Add to displayed list,** and perform the second search.

Marking images to redisplay later: For a project that uses many images, you might have to perform several searches, each of which calls up some useful images and some that are not useful. In this case, after each search, you use the **Mark Selected** option in the **Display** menu (⌘M) to mark those images you want to consider further. When you are finished searching, you use the **Display Marked** option to show the marked images from all the searches. As you eliminate photos, you simply unmark them using **Unmark Selected,** and then redo the Display Marked option.

Exporting the images you've chosen

Descriptions of the QUESTock search fields

QUESTock™ Search Fields

QUESTock Image Search & Comp System contains a set of up to 50 data fields that allows for image searching on virtually any criteria. This Help file describes all the QUESTock search fields that exist; different editions of QUESTock may contain different combinations of these fields.

These search methods evolved from years of client guidance through focus groups, tests, and our experience in licensing tens of thousands of image uses.

A-Z search fields	Image fields	Reads easily small?
Action	Layout fields	Setting fields
Agency	Location	Sound value
Caption	Mood	Style fields
Copy placement	People fields	Title
Filename	Photographer	Westlight ID

A-Z Search Fields

A-Z Backgrounds

A-Z Keywords

A-Z Major Subjects

A-Z People Doing

A-Z Power Concepts

A-Z Backgrounds

This very useful field displays selected backgrounds that are strongly representative of the subject listed. You also could use one of the special background keywords. For a broader search, use Layout, background instead. ☜

A-Z Keywords

In general, anything that relates to content rather than graphic criteria will be found in A-Z Keywords. Thus, this field contains all the terms found in the other A-Z fields and in the Location fields. It also includes many words that originate in other fields, such as SUNSETS (from Image, lighting look) and CHILDREN (from People, age). Having certain search terms in more than one field allows for greater flexibility when performing complex searches.

Altogether, the Keywords list contains roughly 5,000 terms (about one third of which are locations)----far more than any other field.

To jump to a part of the Keyword list quickly, click on the list once, then type the first letter (or more, depending on how fast you can type) of the word you are looking for. Practice finding keywords this way before typing them in freehand. (This method also works with any other field.)

If you type keywords in freehand, use the plural form of nouns where applicable.

Common objects ⌐

Keywords for Common Objects

Many things that are part of the world around us appear in a great many images, such as people, trees, clouds, buildings, mountains, water, etc. Sometimes these things are the main subject of the photo, sometimes not; and sometimes you will want them to be the main subject, sometimes not. To account for both situations, QUESTock qualifies these elements by using additional keywords containing the word ONLY or BACKGROUNDS.

For example, the base keyword TREES will call up all images containing trees, whether or not they are prominent. This enables you to conduct searches when trees are only one of several elements you want, such as a house surrounded by trees with people outside. If, however, you specifically want a picture of trees by themselves, search on TREES ONLY. If you will be using the shot as a background, search on TREE BACKGROUNDS, a subset of TREES ONLY; or use the field A-Z Backgrounds.

A-Z Major Subjects

Together these terms account for every image on the disc. All are also included under the A-Z Keywords option and some are accessible through a third field. This shorter list is for convenience should you wish to view only major subjects.

The QUESTock system is designed to allow a much broader approach to image solutions than is possible when only the subject is considered. Therefore, we recommend browsing the other fields before making a quick decision based solely on subject.

Reasoning: Our list reflects the way images are normally categorized in a stock agency catalog, with the added benefit of being able to show the same image under more than one category. The subjects are broad enough that each word will yield a large selection. We have not found an image that does not fall under at least one of these subjects.

Icons

Icons/Symbols

The keywords ICONS and SYMBOLS give identical responses. These are images of objects that have a great many psychological associations attached to them. This makes them highly conceptual and versatile. Most still lifes and famous landmarks fall under this category. Examples include:

airplanes, Arc de Triomphe, arrows, babies, Big Ben, briefcases, calculators, Capitol, compact discs, computers, confetti, dollar signs, eagles, eggs, Eiffel Tower, eyeglasses, fences, flags, floppy disks, gavels, gears, globes, gold, Golden Gate Bridge, golf balls, Great Wall of China, handshakes, hard hats, Hollywood sign, keyboards, Leaning Tower of Pisa, light bulbs, lilies, lions, maps, marble, message in a bottle, microscopes, Mt. Everest, Mt. Fuji, Mt. Rushmore, New York skyline, newspapers, oil platforms, palettes, palm trees, paper, pens, prisms and spectrums, Pyramids, roads, Roman Colosseum, roses, saplings, satellite dishes, skylines, statue of David, Statue of Liberty, stethoscopes, suitcases, syringes, Taj Mahal, targets, teddy bears, telephones, tennis balls, test tubes, timepieces, tools, trophies, Uncle Sam, Venus de Milo, water drops, wheat. �

A-Z People Doing

This field contains a short list of gerunds (words ending in -ING) that pertain to distinctly human activities and interactions. This field will find only images containing people; if you want to include animals, search on these same words in A-Z Keywords instead of using this field.

For best results when searching, start with a major subject such as FAMILIES, BUSINESS, COUPLES, or INDUSTRY, then add choices from this category to narrow the selection.

In addition, in A-Z Keywords you will find the following words describing posture and gestures: CROUCHING, HOLDING HANDS, LEANING, LYING DOWN, POINTING, REACHING, SITTING, STANDING.

Reasoning: These words are concrete rather than abstract, for searches where it is essential to have people in the shot; for example, TRANSPORTATION and RECREATION will not necessarily produce images with people in them, but RIDING and HAVING FUN will. ⌐

A-Z Power Concepts

Ads and graphic designs that win awards often have a common visual element based upon an abstract concept rather than a concrete subject. Thus, many keywords refer to the concept being expressed by the photograph. This field contains 200 of the more than 300 conceptual words found in A-Z Keywords.

Reasoning: Few photo requests are as simple as looking up one specific subject. Examples obtained from a specific subject search may not always be the ideal solution for your project. Also, the more specific the keyword, the smaller the selection will be. Often, stepping beyond literal interpretation to consider other subjects might suggest the desired effect.

We already had been studying conceptual usages for years before designing QUESTock, so we knew which concepts had come up in discussions with clients in the past. We noted the frequency with which clients had used each word and chose the 200 most used concepts for this list.

Symbols

Action

BLUR ACTION: Either the subject or the background behind the subject is blurred. Note that not all blurred shots are necessarily blur action shots. A separate keyword BLURS exists to find blurred shots that do not indicate action.

STOP ACTION: The subject is clearly moving but is not blurred.

OTHER OPTIONS: Images with little or no movement, or where movement cannot be determined from within the frame.

Any image that is either Blur or Stop Action also has the words ACTION, MOTION, and MOVEMENT in A-Z Keywords.

Reasoning: Different ways of photographing action have different emotional effects. Blurs create a feeling of restlessness and urgency, while stop action shots capture the poignancy of a moment. ᕕ

Agency

The agency that directly represents the image, either Westlight or one of Westlight's affiliates.

Caption

This field includes:

- A copyright notice.
- Westlight's phone number.
- Miscellaneous facts about the image, if not already revealed by A-Z Keywords.
- Model or property release numbers when available.
- A reminder, if applicable, that the image is a digital composite when this may not be obvious (though this fact also is revealed by Style, composite).

The field can only be viewed, not searched. To see it, select the desired images, choose **Image---Image Information** (⌘I), and click on the small box at the top of the information window to select **Caption.** 🖰

Copy Placement

Copy, negative space

Copy, reverse out

Copy, Negative Space

Often images will be combined with other elements. This option delineates where in the frame there is room for type, product, or other graphic elements. To specify a larger area of negative space, choose a combination of answers. For best results, use this option after defining layout options such as Background, Cover and Orientation. It can also be used with the Reverse Out option if needed.

TOP AREA
MIDDLE AREA
BOTTOM AREA
RIGHT SIDE
LEFT SIDE

ALL AREAS: The entire image is open to type or products, as in the case of textures.

Reasoning: While there are any number of ways to divide a frame into smaller areas, we find that dividing it in half vertically and into thirds horizontally suffices for most uses. ☝

Copy, Reverse Out

If you are planning to use white or light-colored type, use this option to display only those images dark enough for the type to read easily. Combine with the Negative Space option to specify the location of the type.

Reasoning: This option in effect doubles the number of colors by dividing each into light and dark hues. ᠿ

Filename

When you load QUESTock off the CD, below each image is a number that looks like this: 073--54321. The first part is for sequencing and the second part is the Westlight ID number.

We chose to display the filename because it is a system-generated field that displays faster than do the catalog fields. You can change this default setting, however. To display other fields, see the page on customizing the display. ⌐

Image Fields

Any time two or more images will be combined, it is desirable that they have graphic elements in common, even if the subject content is completely different. These fields all can be used for the purpose of combining images in ways that preserve graphic continuity.

Image, component   Image, horizon line   Image, point of view

Image, dominant color   Image, lighting angle

Image, environment   Image, lighting look

Reasoning: It is reasonable to suppose that if you are using a computer to find images, you also may use a computer to combine them. These fields make it easier to mix images, so finished products look better. This feature is helpful to multimedia productions and complex image composites. ⌖

Image, Component

This feature finds images containing elements that are easy to extract as components using an image manipulation program. These elements can then be dropped into a background or combined with other elements to produce a composite image.

Please call regarding the special licensing issues relative to composite and derivative works.

For best results, also search on other component tools, such as Lighting Angle, Lighting Look, and Point of View, or with outdoor conditions, such as Season and Weather.

Image, Dominant Color

This option lets you build balanced <u>layouts</u> that match the colors of your product or logo. Many images have two colors indicated, a few have three. Those judged to have more than three strong colors are marked MULTICOLORED. Those where no one color is particularly strong, including images where flesh tones dominate, are marked NEUTRAL.

Reasoning: This may simply be the color that occupies the most space in the frame, or it may be a striking color that attracts attention. We asked ourselves, ''What colors, if any, does this image seem to emphasize and why?'' ☝

Image, Environment

INDOOR
OUTDOOR

The above also appear in <u>A-Z Keywords.</u>

OTHER OPTIONS: Anything not clearly indoor or outdoor, as an <u>abstract</u> or <u>close-up.</u>

Reasoning: We assumed that no one would ask for indoor or outdoor unless it were clearly relevant to the look one was after, so we went solely by what was apparent from looking at the image. ⌐

Image, Horizon Line

The location of horizon lines can be an important determination in how an image is used. In the multimedia environment, common horizons allow for smoother transitions. In print media, consistent horizon lines make for continuity across page turns, or can line up with other graphic elements.

TOP
MIDDLE
BOTTOM

OTHER OPTIONS: Images shot indoors or where the horizon line is not clearly visible.

ANGLE/TILT: A small selection of unusual and experimental horizons.

Reasoning: For graphics purposes, horizon line is best defined as where a large area of available space begins, rather than where the ground or floor is. For example, with an image of trees on a hill, we might show the horizon line as being where the trees meet the sky, and not where the trees emerge from the hill. ᐤ

Image, Lighting Angle

Position of the light source. Refers to an obvious effect created by the lighting. Combine this option with Lighting Look to narrow the selection.

BACKLIT/SILHOUETTE: For silhouettes only, search on SILHOUETTES in A-Z Keywords.
FRONTLIT
SIDELIT
FLAT
TOPLIT

SUBJECT: The subject or key element is also the brightest source of light, such as lasers, neon, or the sun.

OTHER OPTIONS: Anything not clearly recognizable as one of the above or where the lighting angle is immaterial, as most textures.

Reasoning: In some cases the photographer who created the image might give a different answer from ours as to exactly where the lights were placed. We felt the only relevant criterion was what the average person would conclude by looking at the image. ᐦ

Image, Lighting Look

Nature of the light source; sunlight or artificial light. Combine this option with Lighting Angle to narrow the selection.

INTERIOR
DAY
SUNRISE/SUNSET
TWILIGHT
NIGHT

All of the above except INTERIOR also show in A-Z Keywords.

OTHER OPTIONS: Anything not clearly recognizable as one of the above or where the light source is immaterial, as most textures.

Reasoning: While there are differences in the kinds of light given off by sunrises and sunsets, the difference is not always obvious or relevant. Rather than attempt to draw a distinction, we have made them synonymous. ⌐🖰

Image, Point of View

For best results, combine with other component tools, such as Lighting Angle, Lighting Look, and Component, or with outdoor conditions, such as Scenics and Weather.

AERIAL: This also shows in A-Z Keywords.

HIGH: Above the subject, but not as high as aerial.

LEVEL
LOW

CLOSE-UP/DETAIL: These also show in A-Z Keywords.

OTHER OPTIONS: Anything where the point of view is indistinguishable or that has multiple points of view, as a composite. 🖱

Layout Fields

Layout, background

Layout, cover

Layout, orientation

Layout, texture

Layout, Background

Images that are all or mostly <u>negative space.</u>

This field works best when your needs are broadly defined. For example, if you want a scenic background but otherwise don't care what is in the image, this field <u>combined</u> with <u>Setting, scenics</u> will give you a variety of scenics to choose from. If, on the other hand, you specifically want a tree background, you can combine this field with the keyword TREES, but the images you get will include many that are not primarily trees. For a cleaner search, use <u>A-Z Backgrounds</u> or one of the special background <u>keywords</u> instead.

Reasoning: Backgrounds are an extremely common way of requesting images. They may be of any subject. The only thing they have in common is that they are suitable for <u>placement of type,</u> products or other images. ⌐⊕

Layout, Cover

Vertical images (and horizontals that could be cropped vertically), with room for type at the top and elsewhere.

Reasoning: Many users ask for images that are graphically suited for full-bleed covers for magazines, annual reports, or brochures. They are also suitable for full-page ad layouts. ✋

Layout, Orientation

We recommend using Orientation only when absolutely necessary as it will reduce selections by a minimum of one third.

HORIZONTAL
SQUARE
VERTICAL

HORIZONTAL+CROPS: All horizontals plus verticals that can be cropped to become horizontal.
VERTICAL+CROPS: All verticals plus horizontals that can be <u>cropped</u> to become vertical.

ALL CROPS: The layout allows all orientations to be considered; the photo can easily be cropped or rotated to fit any format. Generally refers to <u>textures.</u>

Reasoning: We realized that having only vertical and horizontal options would be needlessly restricting because of the many ways of cropping images. The crop options enable you to consider images that currently are of a different orientation from the use you have in mind. ☞

Layout, Texture

Backgrounds that are more or less two-dimensional and have a consistent surface. Generally refers to close-ups of fabric, metal, stone, leaves, etc., but also includes longer shots that have a distinct texture, such as desert sands.

Reasoning: Textures are not separate from backgrounds, but are a special kind of background that does not convey a strong sense of place or depth. We broadened the classification somewhat to include images that have some depth but where the emphasis is on rough and smooth surfaces. ◻

Location Fields

Where the photograph was shot, if relevant to content.

QUEStock limits its location fields to continent, country, state/province, city, and region. All terms are also in A-Z Keywords.

- The **country** field includes dependencies that are geographically far removed from their ruling countries, such as French Polynesia and British Virgin Islands. These locations will not appear when searching on the ruling country.
- The **state/province** field sometimes includes the individual islands making up a dependency, such as Tahiti and Bora-Bora.
- The **region** field consists of selected areas that are (1) larger than a country but smaller than a continent, such as the Middle East and Benelux, or (2) divisions of the United States and Canada consisting of two or more states or provinces, such as New England and the Maritime Provinces.

All other geographic units---islands, parks, mountains, deserts, buildings, whatever---appear only in A-Z Keywords.

The keyword LOCATIONS, appearing in both A-Z Keywords and A-Z Major Subjects, identifies all images that have information in one or more Location fields.

Abbreviations used in location fields

Generic locations

Abbreviations Used in Location Fields

When searching on locations, keep in mind that QUESTock makes use of the following abbreviations when they occur in specific place names:

INDIAN RESERVATION . . .	IR	NATIONAL FOREST	NF	REPUBLIC	REP.
ISLAND	I.	NATIONAL MONUMENT . . .	NM	SAINT	ST.
ISLANDS	IS.	NATIONAL PARK	NP	STATE FOREST	SF
MOUNT	MT.	NATIONAL WILDLIFE REFUGE	NWR	STATE PARK	SP
MOUNTAINS	MTS.	RECREATION AREA	RA	WILDERNESS AREA	WA

These abbreviations enabled us to use proper names that otherwise would have been too long to fit into list fields. 🖑

Generic Locations

In A-Z Keywords are terms beginning with the word GENERIC or ending with a plus sign (+). These will give you a broad generic selection when all you want is the 'feel' of a place, not necessarily the place itself.

For example, ALASKA+ will call up images that were not shot in Alaska but that you still might be able to use, either because (1) they contain something commonly associated with Alaska such as snowy mountains, or (2) they do not strongly suggest any particular location.

GENERIC TROPICS will call up generic beaches that were shot in Florida or other nontropical locations. GENERIC SPORTS will call up sports images that do not suggest any particular location.

Mood

The most obvious or apparent emotion (if any) an image may evoke in the person who sees it.

NEUTRAL: Does not evoke an immediate emotional response. This will produce the largest selection.

BRIGHT/FRIENDLY: Evokes a warm or happy emotional response.

DARK/SOMBER: Evokes a more serious response. This will produce the smallest selection.

Reasoning: This broad classification, useful for multimedia, allows for a more intuitive search when specific concepts do not come to mind or seem too restricting. 🖰

People Fields

People, age

People, clothing

People, ethnicity

People, gender

People, models/real

People, number of

People, pose/candid

People, Age

More than one can be selected. These are generalized categories with no exact age implied. All terms also appear in A-Z Keywords, along with BOYS, GIRLS, MEN and WOMEN.

BABIES
CHILDREN
TEENS
ADULTS: Youngish models may say both TEENS and ADULTS in reference to the same person.
SENIORS

INDISCERNIBLE: It is impossible to tell the person's age, such as an extreme close-up or long shot, or certain silhouettes.

The field indicates only whether something is represented in the shot, not how many times it is represented. For example, it does not matter whether an image shows two adults and one child, or one adult and two children---the field will simply show ADULTS and CHILDREN. The other People fields, A-Z People Doing, and keywords such as COUPLES and FAMILIES, plus the three kinds of choice links, together provide any number of ways of arriving at the desired distribution of human attributes. ☞

People, Clothing

More than one can be selected. Generalized categories only.

BUSINESS: Professional attire, such as a three-piece suit for a man or a blazer and skirt for a woman.

CASUAL: Comfortable clothing such as jeans and T-shirts or beachwear.

COSTUME: Unusual or flamboyant styles of dress that are often associated with a specific culture or occasion, such as Taiwanese dancers or Mardi Gras. It would also include any situation with an element of make-believe, such as a boy dressed as a fireman or a girl in her mom's wedding gown.

FORMAL: Tuxedos or long gowns.

INDISCERNIBLE: It is impossible to tell what the people are wearing, such as an extreme close-up or long shot, or certain silhouettes.

SEMI-FORMAL: Similar to business, but where the people are in a non-business setting, such as dining.

UNIFORM: Clothing worn by people for a specific job or function, such as police officers, professional athletes, or lab technicians.

COSTUMES and UNIFORMS also appear in A-Z Keywords, as do BATHING SUITS, HEADGEAR, and other specific clothing items.

The field indicates only whether something is represented in the shot, not how many times it is represented. For example, it does not matter whether an image shows two business suits and one uniform, or one business suit and two uniforms---the field will simply show BUSINESS and UNIFORMS. The other People fields, A-Z People Doing, and keywords such as COUPLES and FAMILIES, plus the three kinds of choice links, together provide any number of ways of arriving at the desired distribution of human attributes.

Reasoning: We have found that COSTUME and UNIFORM are sometimes confused. While the other terms generally call to mind specific kinds of clothing items, COSTUME and UNIFORM have more to do with the reason for wearing something. COSTUME implies an entertainment or play environment. The person would dress differently in an everyday social situation. UNIFORM is more indicative of a work situation (other than performing), and implies that everyone is wearing more or less the same thing due to an outer-imposed requirement. ⌐⊕

People, Ethnicity

While QUESTock does not include a separate field for ethnic descriptions, it includes in A-Z Keywords the following terms to describe non-Caucasian peoples, based on popular usage in the United States.

AFRICAN-AMERICANS (also BLACK AMERICANS)
AFRICANS (includes both blacks and Arabs)
ARABS
ASIANS (includes Americans)
BLACKS (includes Americans, Africans, and native Australians)
HISPANICS (also LATINOS) (includes Americans)
NATIVE AMERICANS (also INDIANS)
POLYNESIANS

The catchall keyword ETHNIC identifies all photographs having any of the above keywords, plus shots of whites at certain culturally specific events, and a few still lifes. The keyword ETHNIC+ works the same way as INDISCERNIBLE or OTHER OPTIONS to call up images such as silhouettes, which may work regardless of the specific ethnicity you require. ᕳ

People, Gender

FEMALE ONLY
MALE ONLY
BOTH

INDISCERNIBLE: Most baby shots, silhouettes, computer-generated likenesses of people.

BOYS, GIRLS, MEN and WOMEN also appear in A-Z Keywords.

The field indicates only whether something is represented in the shot, not how many times it is represented. For example, it does not matter whether an image shows two males and one female, or one male and two females---the field will simply show BOTH. The other People fields, A-Z People Doing, and keywords such as COUPLES and FAMILIES, plus the three kinds of choice links, together provide any number of ways of arriving at the desired distribution of human attributes. ☞

People, Models/Real

Should the people be professional models, or should they be more ordinary in appearance?

MODELS: ''Glamor'' shots, or more commercialized in style.

REALISTIC: ''Everyday'' people, or photojournalistic in appearance.

OTHER OPTIONS: Computer graphics, close-ups of body parts.

People, Number of

NONE
ONE: The keyword ALONE will call up images of one person where the presence of others is not implied.
TWO: The keyword PAIRS will call up all images with two people in addition to other meanings.
CROWD (10+): CROWDS also shows in A-Z Keywords.

The keyword PEOPLE ONLY will call up images in which the people are the main subject of the photo.

Reasoning: We did not require that people's heads or faces be visible. Thus, we include handshakes or still lifes containing hands. If the subject is not actually human but only appears human, whether we included it depends on whether it is intended to substitute for a model. For example, people depicted in a computer graphic would be included. A painting or statue in a museum would not, because the subject is being presented as an inanimate object and not as a substitute for a human subject. 🖑

People, Pose/Candid

How much control did the photographer appear to have over the subject's actions at the time of exposure?

POSED: The people are aware of and usually facing the camera, as in a portrait.

CANDID: The people appear to have been ''caught in the act,'' as in work situations or sports.

OTHER OPTIONS: Computer graphics, close-ups of body parts. ☝

Photographer
Photographer, Portfolio

Find the work of a specific photographer by searching on his or her name. The Photographer field will bring up all of that photographer's work. The Portfolio field will bring up a smaller selection that best represents that photographer. Add a choice from A-Z Major Subjects to narrow the selection further. ✧

Reads Easily Small?

This feature identifies images that are easily discernible at small sizes (2″×3″ or smaller).

Reasoning: For many projects, the use of an image depends on whether it can be read at sizes ranging from 2″×3″ to 4″×5″. This restriction can be especially problematic with location images, which tend to contain much detail. This field is useful for finding simple images in such categories.
⌐

Setting Fields

Setting, scenics

Setting, season

Setting, weather

Setting, Scenics

If the photograph is a scenic, this option describes the surroundings. If it is not a scenic, this field is empty.

ALL NATURE: Landscapes----or the ''great outdoors''----with no sign of humans or their influence. The keyword SCENICS, in both A-Z Keywords and A-Z Major Subjects, corresponds to this option.

NATURE WITH MANMADE: Natural surroundings with some human element present, such as a fencepost before a meadow, a boat at the edge of a lake, or a hiker.

ALL MANMADE: Contains only elements that have been created or manipulated by people, such as distant shots of cities, factories, and buildings.

Reasoning: Most people think of natural settings when they hear the word scenic. A broader definition would include any extreme long shot. The above options help to define more clearly what is meant. ᗧ

Setting, Season

We recommend that you use this option only when the look of a season is absolutely critical.

WINTER FEELING
SPRING FEELING
SUMMER FEELING: This will produce the largest selection.
FALL FEELING

OTHER OPTIONS: The season is immaterial or impossible to determine, as with textures and most interiors.

Reasoning: We looked for characteristics associated with the time of year, regardless of when the photo was actually shot. The idea was to create a feeling, rather than to be specific. When possible, we took the quality of light and surroundings into account when judging those images where the season was not obvious. ◌

Setting, Weather

CLEAR: Includes most exterior twilight and nighttime shots.
HAZY/FOG
OVERCAST

RAIN: Includes most rainbows.

SNOW: Includes only shots where snow is falling or could be falling, not just where it is on the ground.

STORMY: Electrical storms or threatening conditions where it is not obviously raining.

SUNNY
OTHER OPTIONS: The conditions are not clearly recognizable, or the shot is an interior where outside conditions are not apparent.

OTHER OPTIONS and SUNNY will produce the largest selections, RAIN and SNOWthe smallest.

Sound Value

If you were present at the location where the image was captured, what would you hear? How loud would that sound be? The louder the sound value designated, the smaller the selection produced. Most images are classified as either SILENT or QUIET.

SILENT: Computer graphics, maps, still lifes, etc.

QUIET: At or below normal hearing levels, but not silent.

LOUD: Crowds, traffic, brass instruments, etc.

VERY LOUD: Trains, lightning, waves, etc.

Reasoning: This option is ideal for interactive multimedia or audio-visual presentations where images will be combined with sound. 🖱

Style Fields

Style, abstract

Style, composite

Style, contemporary

Style, eyestopper

Style, gallery

Style, graphic

Style, progressive

Style, still life

Style, Abstract

Images with a loosely defined structure or subject matter. The content may be <u>conceptual</u> or <u>avant-garde.</u> This includes <u>color</u> fields, geometric patterns, extracts and <u>details</u> or abstractions of a larger subject. The word ABSTRACTS also appears in <u>A-Z Backgrounds,</u> <u>A-Z Keywords,</u> and <u>A-Z Major Subjects.</u>

Reasoning: We defined an abstract as any image in which the subject itself did not seem as important as a pattern created by the subject. ☝

Style, Composite

Multiple exposures and computer-manipulated images in which two or more photos or exposures were combined to produce something that is separate and unique. ⏚

Style, Contemporary
Style, Progressive

Experimental images that take stylistic risks, challenging visual conceptions, are marked as progressive, everything else as contemporary. ''Style, contemporary equals YES'' is the same as ''Style, progressive equals NO'' and vice versa. ⌐⊕

Style, Eyestopper

If the image is captivating or seems to jump off the page to catch the eye, it can be found in this category. This option will produce a very select group of images.

Reasoning: These are images that will arrest viewers' attention and increase the chances of their reading your message. ⌐⊖

Style, Gallery

Images with noticeable artistic elements that make them suitable for display as wall posters or gallery art. ⌕

Style, Graphic

Images with strong symmetry or graphic elements that stand well on their own. This option is useful if you want to make a design statement. You also can search on GRAPHICS in A-Z Backgrounds. ☝

Style, Still Life

Close-ups of inanimate objects attractively and graphically arranged. (May contain a human hand to illustrate scale.) The term STILL LIFES also appears in both A-Z Keywords and A-Z Major Subjects. 🖱

Title

Though searchable, this is a concise description of the photo intended for display purposes only, to aid in quick subject identification on screen. For a more detailed description, turn to Caption or A-Z Keywords.

Note: In QUESTock 2.0, the Title is not part of the default display. Changing the default may slow image display speed.

Reasoning: We limited our titles to 15 characters so that even at the smallest image size, the entire title would appear. Where possible, we tried to make the title informative by mentioning what may not be obvious (geographic location rather than PEOPLE or TREES). ☜

Westlight ID

This is the number you should use when ordering usage rights to an image. This disc contains most of the numbered images found in the Westlight®, Backgrounds®, Get Real,™ and Pacific Rim™ sections of the first nine editions of the *Stock Workbook.* If you have any of these editions, you can find specific images on the disc by using the numbers listed below them in the book. 🖱

Loading an Image into Your Comp

How to export an image for use in page layout software.

QUESTock version

Fetch version

Loading an Image into Your Comp (QUESTock Version)

- Double-click on the desired thumbnail to bring up the larger preview image. (If you have copied the image catalog to your hard disk, you must have the Creative Freedom CD in your CD-ROM drive.)

- If you wish, you can crop the image before saving it. Drag the cursor from the upper left to the lower right of the desired area. The box that appears can be moved or resized as necessary until it includes only the area you want. The selected area is all that will be saved.

- Go to the **Comp** menu.

- Choose **Save Comp Image As.**

- Choose a file format appropriate to your application (PICT, TIFF, or EPS).

Fetch version

⌐⇪

Loading an Image into Your Comp (Fetch Version)

- Click on the image in the Gallery or Pasteboard window. You do not have to enlarge it by double-clicking.

- The <u>crop option</u> is not available.

- Go to the **Item** menu.

- Choose **Copy Original** or **Move Original.** (If the catalog file is locked, as when you are viewing it off the CD, either option will copy the image.)

- In the file directory dialog box, find and open the folder where you want the image to go.

- Click **Folder.** Fetch will then move or copy the image into the opened folder. ⌐

Tips on Preparing Photo CD Images for Print Reproduction

These prepress guidelines are intended to be just that—guidelines. Users must make their own personal assessments by experimenting with their systems.

Advantages of using Photo CD images in prepress

Summary of prepress steps

Photo CD conversion software

Calibrating your monitor

Choosing a resolution

Larger reproduction sizes

Opening the image

Contrast

Color enhancement

Sharpness

Saving your work

What makes a good scan

The Photo CD Advantage

Photo CD offers you ease, convenience, and a cost-effective entry into digital imaging.

- Kodak's revolutionary Image Pac system lets you work with smaller file sizes---you choose only the file size necessary for your project.
- Photo CD can be used instead of drum scans on most projects, enabling you to meet tighter deadlines and save drum scan costs.
- You have more control over the printing process.
- You don't have to worry about a separator or printer damaging a costly original transparency.
- Finally, Photo CD lets you perform functions yourself that you had been distributing to service bureaus.

All these factors open new profit centers.

For the vast majority of applications, there is no need to send a Photo CD image to a professional separator. Acceptable separations can be made in house on any computer equipped with image manipulation software. You can exercise your creative freedom by making the necessary adjustments to the image yourself. The result is comparable to what you would get from a midrange scanner.

Traditional drum scans can cost more than $100 depending on volume and urgency. A non-rush job can take an entire work week or longer. If you oversee the process, it can cost hundreds of dollars an hour to make creative enhancements. In-house Photo CD separations not only let you save on these expenses but may even enable you to charge others for your services. The necessary skills are quickly learned and begin paying for themselves immediately. Most are finding the digital experimentation exciting and full of opportunity.

Summary of prepress steps

Prepress Steps

When you order a high-resolution Photo CD file from Westlight's Creative Freedom CD or any other source, there are a few steps to follow to achieve quality results. Whether you are using the image for print or for video, the steps are the same:

Calibrate your monitor.

Choose the resolution level you need.

Load the image into your software.

Do any desired cropping or resizing.

Enhance the colors as desired.

Sharpen the image.

Save your work in an appropriate file format.

The whole process should take less than 10 minutes with practice.

Photo CD conversion software

Photo CD Conversion Software

Unlike drum scans, Photo CD images use special acquire and image management software to achieve correct <u>color</u> and <u>sharpness.</u> Using the proper conversion software will automatically convert Photo CD digital files from Photo YCC format to printer-ready CMYK.

Because of the popularity of <u>Adobe</u> **Photoshop**™ for the Macintosh, we will use it as an example in describing the steps taken to load and manipulate an image. If you are using another image manipulation program, the specific menu options may differ, but the basic principles are the same. **Photostyler**™ 2.O SE or higher, **Fractal Design Painter®,** and **Corel Draw!**™ are among the many other software packages suitable for converting Photo CD images into formats usable for basic publishing applications.

Conversion software is necessary because Photo CD images are stored in Kodak's own proprietary color space format, called Photo YCC. This format was specially designed to extend the color range in certain parts of the spectrum, providing a greater number of hues for the boldest colors. Your output device, however, requires the color space to be either RGB (for video) or CMYK (for print). A Photo CD plug-in contains color tables that read the Photo YCC color information and convert it to the format recognized by your output device.

Any version of Photoshop later than 2.5 should have a Photo CD plug-in already built in. If you are a licensed owner of Photoshop 2.5, contact Adobe and request the latest **Kodak CMS Photo CD Plug-in.** (CMS stands for Color Management System.) We recommend this system as providing the best color management capabilities for desktop prepress.

There are numerous other Photo CD conversion utilities available, and virtually all of them are designed to be compatible with Photoshop. Recommended is Kodak's Photoshop Starter Kit, which allows you to convert a Photo YCC color file directly to CMYK color ready for color separation.

The Human Software Company provides a Photoshop plug-in called **CD-Q** that does automatic conversions from Photo YCC to CMYK. It can be set up for batch processing with preprogrammed color correction, unsharp masking and black level adjustments.

DayStar **ColorMatch** is based on the Kodak CMS technology. If you have Photoshop 2.5, DayStar will include the necessary upgrade. With ColorMatch, you have the option of converting images to RGB or directly to CMYK. We recommend ColorMatch for images that have areas of gradation from a light to a dark hue of one color, especially blue. ColorMatch includes a calibration utility that enables you to establish a single standard setting among multiple work stations.

Calibrating your monitor ⏻

Calibrating Your Monitor

Be sure that your monitor is calibrated so it accurately shows how the color will look in your final reproduction. In Photoshop's **File** menu, go to **Preferences** and try the following settings to start:

- **General:** CMYK Composites: Faster; Channels in Color: On.
- **Monitor Setup:** Gamma: 1.60; White Point: 5000K; Ambient Light: Medium. (If you are using DayStar ColorMatch, you may not need to make these settings.)
- **Printing Inks Setup:** Set dot gain to 14% for sheetfed coated, 22% for webfed coated, 20% for sheetfed uncoated, 30% for webfed newsprint.
- **Separation Setup:** Separation Type: GCR; Black Generation: Medium; Black Limit: 100%; Total Ink Limit: 300--320%; UCA[20] amount: 0%.

If you will be printing the image, send something to your output device and hold it up next to your monitor for comparison. If you intend to get slide output rather than printing on paper, your settings will be different Also, if you use more than one service bureau, you may have to make different adjustments for each.

You need to know at what size the image will be printed and what the halftone screen ruling will be. From these, you can determine which resolution to pull off the disc.

Using the Powerful Photo CD Image Pac

Photo CD images can be reproduced at both small and reasonably large sizes with no loss in quality or system efficiency. This is possible because the images are stored on the disc in compressed form at five or six levels of resolution. You use only the resolution level appropriate for your project.

All the levels taken together constitute the **Image Pac.** Resolution equal to that of a TV monitor is called **base** resolution. The five standard levels are:

Resolution	File size	Pixels
base/16	72 KB	128 × 192
base/4	288 KB	256 × 384
base	1.1 MB	512 × 768
4base	4.5 MB	1024 × 1536
16base	18 MB	2048 × 3072

The Pro Photo CD scan adds a sixth higher resolution, 64base, 72 MB, 4096 × 6144 pixels. This scan is most often used when the original image is larger than 35mm, up to 4×5 format.

Which resolution you use is determined by the intended image reproduction size and the line screen level. It is better to err on the side of larger than smaller; you can always size a large file downward, but you can't make a small file bigger.

The table below shows ideal reproduction sizes and line screens for each Photo CD resolution.

Maximum intended repro size	Required resolution	Halftone screen ruling (LPI)
Comp	Base/16 (128 × 192 pixels, 72KB)	All
0.8"×1.1"		175
1"×1.5"	Base/4 (256 × 384 pixels, 288KB)	150
1.3"×1.9"		133
1.5"×2.2"		175
1.7"×2.5"	Base (512 × 768 pixels, 1.13MB)	150
2.5"×3.8"		133
3"×4.5"		175
3.5"×5"	4Base (1024 × 1536 pixels, 4.5MB)	150
5"×7.5"		133
6"×9"		175
7"×10"	16Base (2048 × 3072 pixels, 18MB)	150
10"×15"		133
Larger	Professional services are recommended	

Another way to determine the resolution you need is to use what in the printing industry is known as the 2× rule: Multiply the dimensions of the image (on the printed page, in inches) by twice the halftone screen ruling. The formula is **Output Size** × **Screen Ruling** × **2.** (With larger print sizes, this can sometimes be lowered to 1.25.)

> **Example:** Image output size 4″×6″ - Screen ruling 150 LPI
> $4 \times 150 \times 2 = 1200; 6 \times 150 \times 2 = 1800$
> The resolution must be at least 1200 × 1800 pixels. The smallest Photo CD resolution that meets the requirement is 16base (2048 × 3072).

An even easier way to determine the resolution is to refer to Westlight's **Prepress Photo CD Chart.** It will quickly guide you to the appropriate file. The four arrows represent four different screen rulings. Just look up the larger of the two image dimensions below the appropriate arrow. Using the above example, if you look up 6 inches below the arrow for 150 LPI, you see that the portion of the arrow above the inch mark is blue, which corresponds to 16base.

Generally, you will need RAM in an amount three times the size of the resolution you will be using. For example, base resolution will use about 3.5 megabytes of RAM. Any computer that can run QUESTock should also be able to handle Photo CD resolutions up to at least 4base.

You will save time and effort by using only the minimum resolution necessary for your use. The high-resolution 18-megabyte file from the standard Image Pac should be sufficient for most print uses up to 8½"×11" reproduction at 133 lines. Even at 200 lines, you should be able to print as large as 5"×7" with a good original <u>scan.</u> 🖰

Larger Reproduction Sizes

If your usage is very large, you may determine that only the very highest resolution will do. This is the 72-megabyte **64base** resolution (4096×6144 pixels) from the Pro Photo CD scan.

Pro Photo CD, as its name implies, is designed to be used with high-end professional equipment. Whenever 64base is indicated, you may want to consider sending the file to a service bureau, or requesting a conventional drum scan, instead of working with the 72-megabyte file yourself. There are several reasons for asking a professional to work with the Pro Photo CD scan.

- 64base requires tremendous amounts of **computer memory** to load and work with at acceptable speeds. It is sometimes possible to open a 64base image with as little as 64 MB of RAM, but this can be time-consuming (as much as one hour). Unless you have a sophisticated in-house system, you may find it a more efficient use of your time to let a service bureau do the work on the large files. You can use a smaller resolution to make a rough layout, then ask a service bureau to recreate it using the correct resolution.

- The difference between the 18- and 72-megabyte files is most apparent with **large-format originals** that were not converted to or from 35mm before scanning. Unless you are certain that the scan was made directly from large-format film, you may not gain anything in quality by going to a higher resolution.

- The relatively small number of test cases mean that it will take longer for **standards** to be established at the high end. Your results may be unreliable, even if you have followed all the instructions in this document.

- **The 18-megabyte scan may still be sufficient** for your needs. Depending on the image, it is often possible to go down one resolution level and still get acceptable printed results by manipulating the image in Photoshop.

Opening the image

Opening the Image

Photo CD images are accessed through Photoshop's **File** menu. The KCMS plug-in that comes with Photoshop is listed under the **Open** option. Other third-party plug-ins will be listed under the **Acquire** option.

In addition to **Open,** Photoshop 2.5.1 has an **Open As** option, which will also work. In 3.0, this option has been eliminated. **Open** automatically recognizes the format in which a file has been saved and opens it accordingly.

- Go to your CD-ROM drive (some plug-ins will go directly to the drive). Double-click on the disc volume title, which usually is in the form PCD####.
- Find the folder that contains the image files. Usually, you will double-click on **Photo CD,** then **Images.**
- Double-click on the image filename, which usually is a sequence number in the form IMG####;#.
- Choose the resolution you want.
- Click on **Source** and choose **Photo CD—Universal Ektachrome,** then OK.

- Click on **Destination** and choose **Photoshop RGB,** then OK twice. (Some plug-ins let you specify CMYK and have their own color separation tables for making adjustments, before you even pull the image up. If your plug-in does this well, then it is always better to convert directly to CMYK, rather than convert to RGB in order to bring the image into the program, only to convert it to CMYK later.)

Wait for the image to load; the larger the resolution, the longer it will take. To minimize the amount of work the loading software has to do, wait until after the image is opened before performing any other operations.

First steps after opening

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First Steps after Opening

ROTATE: If the image is vertical, it is stored sideways on the Photo CD. Choose **Image---Rotate** and the appropriate rotation angle.

CROP: Use Photoshop's cropping tool, in the toolbox, to crop off the slide border, if any.

- Click and drag the crop cursor to select the part of the image you want to use.
- This tool also brings up an **Options Palette** that lets you define the height-to-width ratio for the cropping marquee and the cropping resolution.
- When you release the mouse button, the selected area appears with four adjustable handles.
- To perform the crop, click inside the selected area (the cursor will change to a scissors). To cancel the operation, click outside the area or press ⌘-period.

RESIZE: Choose **Image---Image Size.** A dialog box appears. Select the units of measurement you want and the **Constrain** options:

- The **Proportions** option changes the image dimensions without changing the height-to-width ratio. When you enter a new value for the height or width, the program automatically adjusts the other value to maintain the image proportions.

- The **File Size** option changes the dimensions and resolution of the image without changing the file size; the number of pixels in the image remains the same. When you enter new dimensions or a new resolution, the program automatically adjusts the other parameters so that no information is added or deleted from the image file. If you turn off this option, the resolution is independent of the width and height values. The number of pixels increases or decreases in proportion to the height, width, or resolution.

DESPECKLE: If the image is grainy, choose **Filter—Noise—Despeckle.** This option corrects graininess by deliberately introducing blur. It also reduces moiré patterns.

Because Resize and Despeckle both affect the sharpness of an image, you should perform them before making any adjustments to contrast or sharpness. ⊕

Adjusting Contrast

A Photo CD scan has a dynamic range of 2.8, compared to 3.2 for a drum scan. To create the effect of a wider dynamic range, you can intensify the contrast using **Levels** in Photoshop.

Choose **Image---Adjust---Levels** or press ⌘L. This will display a histogram, or a graph of how many pixels the image contains at each level of brightness. The darkest pixels are plotted at the left, the brightest at the right. **Input Levels** shows the current values, **Output Levels** the desired values.

Now you can intensify the contrast by defining the black point and white point using the eyedropper symbols in the Levels box. ᝈ

Black Point Setting

Any scanned image contains a wider range of tones than it is possible for a traditional printing press to reproduce. An offset press can achieve about 70% of the density of the blackest black from a digital scan. A newspaper press can achieve only 35%.

Even on a calibrated monitor, an area may appear pure black when in fact it is a very dark hue of some other color. To be sure the image contains black, you should set the black point according to the numbers in the color palette. Do this before defining white or any other color. **Note:** Some images that show no black areas do not need a black point.

In Photoshop, pull up Levels (⌘L) and double-click on the black eyedropper. The color palette will appear and the cursor will change to an eyedropper. Move the cursor to a spot in the image that should be black and click there. The numbers in the color palette will change to show the values for that spot. In RGB, black is defined by setting all three values to zero. In CMYK, a good printable black is 65% cyan, 53% magenta, 50% yellow, and 98% black.

A good black point will bring richness back to the image and give better results if you plan to put a screen over the image later. ☝

White Point Setting

After setting the <u>black point,</u> it is equally important to establish a white point to get a good high range of density. Find a spot on the image that should be white but may be affected by a color cast.

Pull up <u>Levels</u> (⌘L) and double-click on the white eyedropper. Then click on the lightest point in the image.

In RGB, white is defined by setting all three values to 255. In CMYK, a good printable white is 2% cyan, 1% magenta, 1% yellow, and 0% black. Photoshop will measure the discrepancy between the color of the area and pure white, and adjust that tone out of the entire image.

If there is a yellow cast, but the image lacks areas of pure white, click on the **foreground color** square in the Photoshop toolbox to bring up the color wheel. Select a color that is 30% yellow and 7% cyan. Create a temporary spot of that color in a flat area of the image and make that spot your white point. After making the adjustments, erase the spot with the **rubber stamp** tool.

After setting both black and white, make any desired adjustments to the <u>midrange tones.</u>

Midtones

After setting the black point and white point, make any desired adjustments to the midrange tones. This is the best way to make changes to the brightness and contrast, because it will not affect extremes of highlight and shadow.

Pull up Levels (⌘L) and use the Input slider controls directly below the histogram to increase contrast. The black triangle controls the shadows, the gray triangle controls the midtones, and the white triangle controls the highlights. Or you can enter values directly into the **Input Level** text boxes.

Sliding the gray triangle lets you change the brightness of the midtones without dramatically altering the shadows and highlights. For example, suppose your image contains pixels that cover the enter 0–255 range, and you want to increase the contrast. Drag the black triangle to 23, the white triangle to 233, and the gray triangle to 103. This darkens the image and increases the contrast in the shadow areas. You can adjust the midtones in each separate color channel as well.

Color enhancement ⍚

Creative Opportunities through Color Enhancement

Like the Levels dialog box, the **Curves** dialog box lets you adjust the tonal range of an image. However, instead of making the adjustments using only the three variables----highlights, midtones, and shadows----you can make adjustments at any point along the gray-level scale, while keeping up to 15 other values constant.

Choose **Image----Adjust----Curves** or press ⌘M. The Curves dialog box appears. The x-axis of the graph represents the original brightness of pixels (Input levels); the y-axis represents the new brightness (Output levels). The diagonal line that appears by default shows the current relationship between the Input and Output values. Since no pixels have been mapped to new values, all pixels still have the same value for Input and Output.

- **In RGB mode,** by default the curve moves from shadows on the left (black with a value of zero) to highlights on the right (white with a value of 255), and the Input and Output values match the RGB brightness values. Each square on the graph represents 64 steps on the scale.
- **In CMYK mode,** the curve moves from the highlights on the left (0%) to shadows on the right (100%). Each square represents 25% on the scale. The Input and Output values appear as percentages to match the CMYK values.

Identify the area to adjust: Hold down the mouse button and move the cursor to an area of the image you want to adjust. A circle appears to mark the pixel's position on the graph, and the Input and Output values are displayed at the bottom of the dialog box. This step identifies the portion of the curve you want to adjust.

Identify areas not to adjust: Click on any parts of the curve that you want to remain fixed. For example, if you want to adjust the midtones while minimizing the effect on the highlights and shadows, click the one-quarter and three-quarters points on the curve. You can add up to 15 points to the curve, locking those values, as you make adjustments. To remove a fixed point from the curve, drag it off the graph.

Drag the curve until the image looks as you want it. One of the most common tonal adjustments results in an S-curve (in CMYK) or inverted S-curve (in RGB). This curve increases contrast. Another common adjustment is that made to the curve of an overexposed original where detail is lacking in the highlights and quartertones. This curve darkens the image and allocates a wider range of tones to the highlights.

Other color adjustment tools

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Other Color Adjustment Tools

The **Color Balance** command enables you to change the mixture of colors in a color image. (For precise control over individual color components, use <u>Levels</u> or <u>Curves</u> or one of the specialized color correction tools in the **Adjust** menu.)

Choose **Image---Adjust---Color Balance** or press ⌘Y. The Color Balance dialog box appears. Click **Shadows, Midtones,** or **Highlights** to select the part of the selection on which you want to focus the changes.

Drag the triangle toward a color if you want to increase that color in the image, or away if you want to decrease it. Click **Preserve Luminosity** if you want to prevent changing the brightness value in the image as well as changing the color. This option maintains the tonal balance.

Hue Saturation (⌘V): This command lets you adjust the hue, saturation and lightness of all or individual color components.

Selective Color: This lets you modify colors by changing the amount of ink used to make a specific color, a technique performed by high-end scanners. Choose the color you want to adjust from the color pop-up. The color sets are the primary additive and subtractive colors, plus whites, neutrals and blacks.

Brightness/Contrast (⌘B): This is the easiest way to make generalized adjustments to the tonal range of an image. You cannot work in individual color channels with this command.

Common color problems

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Common Color Problems

Blues: In CMYK, make sure that the cyan is at least 20% greater than the magenta to keep your blues from shifting to purple.

Skin tones: If you want to saturate colors throughout the entire image, but do not want skin tones to be affected, we recommend using Photoshop's lasso tool to isolate such areas.

Banding is most visible in gradations, especially from a very light color to a very dark color. To correct banding:

- Inspect each color channel.
- Determine which color channels show the most banding.
- Then, within the color channels with banding, apply a **Gaussian Blur** to smooth the bands.
- Next, apply the **Add Noise** filter (amount: 2, Gaussian Distribution).

Controlling sharpness

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Controlling Sharpness

A high-end drum scanner performs sharpening operations at the time of scanning---a service you pay for. A Photo CD scan, on the other hand, is sharpened after scanning. In Photoshop, you can sharpen an image in seconds, saving money and controlling the result at the same time.

The **Unsharp Mask** filter sharpens an image by looking for areas of high contrast and eliminating the intermediate tones between them. This makes edges appear sharper without affecting areas of subtle tone graduation. This filter can be useful for refocusing an image that has become blurry from interpolation or scanning.

Unsharp Mask provides the same effect as the conventional method used to sharpen images on film. In this method, a blurred positive film is sandwiched with a sharp negative file, and the result is shot on high-contrast photographic paper. The filter produces a lighter and darker line on each side of an edge, giving the edge an added emphasis.

- Choose **Filter---Sharpen---Unsharp Mask.**
- Enter a value in the **Amount** box to specify the percentage of the filter's effect, from 1 to 500. The higher the percentage, the stronger the filter's effect.

- Enter the **Radius** value in pixels. The radius determines the depth of pixels that will be affected at the edge. The value can range from 0.1 to 250. If you specify a high value, more of the pixels surrounding the edges are sharpened. If you specify a low value, only the edges are sharpened. For low-resolution files, use a lower radius.

- Enter a value in the **Threshold** box to specify the level of brightness to be used for differentiation. This option allows you to specify a tolerance range to prevent overall sharpening that might generate noise or other unexpected results. It defines the required range of contrast between adjacent pixels before sharpening is applied.

Our recommendations: If the image size is 4base or below, use 50% at .5 pixel; if 16base or above, use 75% at one pixel.

You may have to sharpen two or three times to get the effect you want. The results will be better than if you attempt to do all the sharpening at once at a higher setting.

Unsharp mask should be done sparingly to avoid a polarization or haloing effect in areas of graduated tones.

Saving your work

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Saving Your Work

When you are done, go to the **File** menu and choose **Save As.** You probably will need a service bureau to create film, Cromalin® or other proof. Can the bureau accept Photoshop or QuarkXPress files? It's usually best to save in TIFF or PICT format, either of which is widely accepted.

Service bureaus charge $50--$100 per page for Cromalin proofs. Be sure the bureau matches colors to whatever will be the final output device. Gain an understanding with your bureau about other variables such as trapping, and from this make a checklist to go over with them. It is very important that communication between you and your service bureau (who is outputting your film separations) is constant and thorough.

We look forward to working with you as we enter this new digital era. As always, we welcome any comments or suggestions. For more detailed information, see ''Using Photo CD for Desktop Prepress'' by Frank Cost, published by RIT Research Corporation. ᐸᐤ

What Makes a Good Scan

Any transparency up to 4×5 can be converted into a Photo CD scan. Since not all transparencies are of equal quality, it follows that neither are all scans. When you use scans ordered from Westlight's Creative Freedom CD, you are always assured of getting the best possible quality.

Not every photograph is a suitable candidate for scanning. Long before the scanning process begins, there are many factors to consider. What happens during the actual conversion to digital format is minor compared to the preparation involved.

- The original photograph must not be too **grainy.** When the analog image is converted to digital, the photographic grain will be replaced by pixels. To retain sharpness, the original units of grain must be smaller than the pixels. Usually, this requires an ASA of 100 or less. We use professional 8-power loupes on a large light table to check each image for sharpness.

- The photograph must be perfectly **clean.** When we check for sharpness, we also notice any dust and blemishes and clean each image thoroughly.

- An **original** transparency will scan better than a duplicate transparency. Most of the film you handle has been artificially flattened, because the film used to make duplicates has a flatter emulsion, for convenience in the lab. Other photo agencies make Photo CD scans from these duplicates. Even with a 4×5 transparency, you have no way of knowing how many generations removed you are from the original. Virtually all QUESTock scans are made from original transparencies.

- The scanning process affects the **color range** and **contrast,** making the image somewhat flatter. Images that contain extremes of both highlight and shadow do not scan as well. Some intense colors are at risk. We are careful to select imagery that is still successful after the changes scanning introduces. Even after scanning, we sometimes will make enhancements in Adobe Photoshop----changing contrast, modifying intensity, or altering colors, such as making green grass less bright. When we do this, we draw on years of professional experience with both print and digital applications.

We treat each scan as an artistic opportunity. Every step of the way offers creative choices. Our photographers participate in the process to preserve their original creative vision. We consider our scans to be not just a repository but a gallery of digital accomplishment. If you're not using QUESTock scans, you need to consider all these factors yourself. ☞

Digital Image Management Guidelines

This information will help you to evaluate what you need an image management system to do for you, so that you can make informed software choices. It also addresses some of the human issues that arise when people work together to create a search language for their collective benefit.

[Photo CD's impact on image management](#)

[Benefits of an image database](#)

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[Articulating your visual goals](#)

[Tips on customizing data fields](#)

[Coordinating your image management team](#)

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Photo CD and Image Management

With the increasing acceptance of CD-ROM and other electronic means of displaying information, many images today are published using methods that bypass traditional printing altogether.

Photo CD and other electronic imaging tools can be used in a variety of industries. As a means of storing and viewing photographs, they can form the basis of a professional image library, including the cataloging and the delivery system for getting images to clients. As a format for multimedia products, they can be a vehicle for entertainment or education.

In-house picture research

Multimedia uses

Storage capacity

Need for management software

Use of Photo CD for In-house Picture Research

Photo CD revolutionized the use of digital images by making it possible for professionals outside the photography industry to create their own image libraries in house. Up to now, these professionals had to farm out their picture research to stock houses or freelancers. Today, image management programs can automate picture research so that creatives can involve themselves in it directly.

By bringing image libraries in house and offering fast, economical access to large volumes of still photography, Photo CD opens new possibilities to desktop publishers and other producers of low-cost, low-distribution projects who up to now could not afford most professional image resources.

Multimedia uses

Use of Still Photographs in Multimedia

Multimedia producers are especially likely to want to amass large in-house collections of still photographs because of the volume they require, and because of the limitations of full motion video.

- Professional full motion video is **expensive** and time-consuming to produce and rent; yet in the end, quality still imagery may be just as effective.
- Full motion video can command tremendous amounts of **disc space,** even at low resolution and 15 frames per second; stills require only a fraction of that space.
- Finally, whereas full motion is the least **interactive** element in multimedia, the modular nature of stills allows for dynamic interactivity, supplying a vast array of responses that add depth to the viewing experience.

For all these reasons, building a digital library of stills for multimedia purposes is a wise investment that will remain viable well into the future.

Photo CD's storage capacity ⍓

Photo CD's Storage Capacity

Photo CD introduced two new features that greatly expanded the usefulness of CD technology: the **Image Pac** and the **multisession** feature.

- The Image Pac stores multiple resolutions of a photograph in a single file.

  Advantage: The choice of resolutions allows multimedia producers to create one disc with 100 reproduction-quality images and another with 10,000 low-resolution catalog images, both from the same source. Producers can choose how much space will be devoted to sound, motion video, or text; they can define the medium around their own projects.

- The **multisession** feature makes it possible to write to a disc more than once, adding images to it until it is full.

  Advantage: Picture researchers can combine images from various sources on a single customized disc focusing on a specific subject or project---reducing their need to remember which images are in which catalogs.

Furthermore, Photo CD can be stored in **''jukeboxes''** that contain as many as 100 discs. A ''jukebox'' completely filled with Photo CD Master discs provides online access to 10,000 or more full-resolution images. Once an image is selected from the system, it can be exported at any of its Image Pac resolutions to another application or output to various peripherals such as printers or film recorders.

Such developments create the need for a single image management system to handle images from multiple sources, one that uses a consistent search and retrieval procedure. ᠙

Need for Image Management Software

Right now most people who need to manage large numbers of images do not need an elaborate hardware setup; they need a way to manage their library using their desktop system.

Art directors, graphic designers, textbook publishers, greeting card and calendar publishers, and other businesses and individuals need software designed around many of the needs of the old, established users of professional photography. Those who already make extensive use of professional photography are a ready-made market for image management software.

Indeed, **for anyone who wants electronic access to a collection of images, a good image management application is essential.**

Image management applications are sophisticated database programs that pinpoint the location of specific images. Most of these applications locate and retrieve not only Photo CD images but images saved in other conventional formats as well (PICT, TIFF, EPS, DCS, JPEG, and so on). Such programs can scan the image library by means of keywords----short descriptors used singly or in combination----to call up custom selections of images.

Photo CD sufficiently opened up the possibilities for electronic image management that a number of software manufacturers have produced new applications based on Photo CD standards. New ways of moving and retrieving images, and using them in various image manipulation programs, have been developed at a reasonable cost. They provide a fast bridge onto the information superhighway for images.

By pushing the limits of existing thinking on how CD imaging can be used, Photo CD standards define how image management applications will proceed in the immediate future.

Benefits of an image database

Features of image management software

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How You Benefit from Creating Your Own Image Database

By filing images electronically, you can identify them in ways that simply are not possible with transparencies and paper catalogs.

The difference lies in the way the computer handles text. In a paper catalog, the best you can hope for is a printed index, which is bound to be incomplete, is cumbersome to use, and cannot be changed. On the computer, searching software can process textual information in any number of ways.

This ability has five major benefits:

- **An image is not restricted to a specific location** in a layout the way it is in a paper catalog. It can be viewed in any number of different contexts.

- **The computer is totally consistent** in its results. Once it has been programmed to look for an image in a certain place, it will never forget to look there. It is both faster and more thorough than a person.

- **Information never needs to become separated from an image**----eliminating the logistical problems inherent in paperwork that can be easily detached or lost. This makes it easier for you to conduct business, both with the image provider and with others in your own office.

- **The entire image resource is always available** for any search. No matter what is done with an image after it is found, the original database remains unchanged. There is no danger of one user's making an image unavailable to another user, or of losing or damaging irreplaceable photographs.

- **The system can be made user-friendly** so that once it is in place, it does not require an extensive photo research background to operate.

In a single resource, you can combine your own images and portfolio with your favorite images from many other CDs, then organize them all under one consistent, convenient system. This system will save you time every time you use it, even when your needs are not clear at first.

Features of image management software

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Features of Image Management Software

At a minimum, the image management software you choose should contain the following:

- Handy mechanisms for **searching** image databases, **finding** needed files, **copying** them to where you need them, and then finding them again when you need them for another application.
- Methods for you to **preview** and **edit** selections of images before manipulating them or exporting them to page layout, multimedia or image manipulation programs.
- The ability to display an **abbreviated** version of the image that doesn't require retrieval of the entire image file.
- The ability to accommodate other types of files----sound, text, video----in addition to images.

There is at present no image management software that will give you all desirable features that make up perfect image management. Some programs are advertised as capable of managing tens of thousands of images, yet slow down unacceptably after only a few thousand are put into the system. Some corporate- or library-level programs can manage hundreds of thousands of images but lack many efficient and useful features that smaller-scope systems contain, and they also lack modules that work well with Photo CD.

A multi-tiered software that integrates the advantages of both large-scale and small-scale applications is an immediate goal for virtually every serious image management software manufacturer, but such software is still several years in the future. In the meantime, here are some factors that you should take into consideration when evaluating an image management program.

- How much **hard disk space** and **RAM** does it require? (Will you be dedicating an entire hard drive to image management?)

- How many **images** is it capable of handling? (Will you be creating small customized catalogs?)

- How many keywords and other data fields will it let you add? Many developers continue to seriously underestimate their clients' needs in this area.

- How does it read keywords that contain spaces or punctuation?

- How fast is the **screen display?** Remember, no operation can proceed any faster than its slowest step.

- Will you be pressing your own Photo CD discs? If so, does the system accommodate adequate **authoring** software?

- Can it **encrypt** high-resolution files?

- Do you intend to put the system on a **network** so that several members of a creative team can have access to the same files from different workstations? If so, are the system's **security** features (such as passwords) adequate to prevent team members from accidentally altering each other's work? This could be a real asset to creative teams in which there are more decision makers than designers.

- Can it transmit or receive images over a **modem?** Some software is set up to work with online digital transmission services and can access files both on and off line.

- Does its delivery system permit your clients, vendors, or colleagues to **comp** images?

- Does it include the most basic layout features of **zooming** and cropping images? Some programs are intended for layout and manipulation in addition to image management. Others support project and client management. Still others are for image management only, and require that Photo CD images be exported to an image manipulation program for more complicated editing and layout work.

- Does it have an option to control onscreen display? If you spend hours at a time in front of your computer screen, you'll appreciate this feature. You can modify the **size** of the thumbnails, and you can change the **background color** and **text color** at will.

- Is it **compatible** with all your computer platforms, CD-ROM drives, scanners, printers, and any other hardware or software with which it must interface? Can it handle the kinds of files with which you work most often?

That last factor may affect how much image data you can include on your discs. The more platforms and formats the software accommodates, the less space will be available for storing images. On catalog discs, where only lower-resolution images are used, few users will mind if the catalog contains only 2,000 images instead of 5,000. But on high-resolution discs----those that will be used to print high-quality artwork larger than 8$\frac{1}{2}$"×11", for example----the difference in image capacity will be noticeable.

Data field capacity

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Data Field Capacity

When evaluating image management software, ask if it will let you add other data fields of your choice on which you can search in addition to keywords.

Not all your image searches will be strictly keyword-based. If you were seeking images for packaging, for example, or for an advertising background, the color scheme or the mood-setting qualities might matter more than the subject. Or you may want to find images for which type will fit in a certain area. So it's definitely an advantage to be able to define your own fields for search and retrieval, fields that cover the kind of information you would commonly include in picture requests.

Keyword-based search systems tend to demand that the user memorize what keywords are available. Any standard list of keywords will be extremely long, and few users will scroll all the way through in defining search parameters. **User-defined data fields, on the other hand, can prompt memory.** Their very presence can remind picture researchers of important considerations for any given search. Structuring these data fields may involve more time and money up front, but the time-saving and idea-stimulating benefits in later work should not be underestimated.

Once you begin analyzing the possibilities among user-defined data fields, searching by keywords alone may seem very primitive.

Multiple-field capability is what made development of the QUESTock language possible. Though we believe the use of multiple fields makes it easier to implement these recommendations, the basic principles can be adapted for use with any software.

Tips on planning user-defined fields

Customized catalogs

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Customized Catalogs

In addition to searching through images on commercially produced discs, you may want to create customized catalogs---designed around individual projects, or around individual team members' favorite photo sources, or what have you. With this possibility, you can retrieve digitized images from different sources---several discs, online services, and so on---and copy them to a file on the computer's hard drive or other storage medium.

This approach gives you three advantages:

- You can **consolidate** in one catalog the images you would like to consider seriously.
- With your customized catalog on the hard drive, you have the option of **opening more than one catalog** at a time. This feature can be particularly helpful if you tend to work on several tasks at once.
- The built-in flexibility in creating customized catalogs allows team members to share their catalogs (by putting them on CD-ROM discs) without having to set up a computer network. Not all image management software supports networking.

File formats ⌐

File Formats

You will want to know what kinds of files a software package supports, to be sure it is compatible with your existing applications. The following are common formats currently recognized by one image management program or another.

- **Graphics:** BMP, 8BIM, 8BPS, EPS (many kinds), GIF, JPEG, PCD (Photo CD), PCX, PICT, RIFF, TGA, TIFF (many kinds), WPG (WordPerfect).

- **Video:** MooV (QuickTime), PICS.

- **Audio:** AIFF, SFIL, SND, SoundEdit

Articulating your visual goals

Articulating Your Visual Goals

How often have you thought something like the following when trying to find an image for a project?

- ''I'm tired of looking at models. I want something that looks more realistic.''
- ''My client is conservative, so I don't want to see anything that is too far out.''
- ''I need something for wall display.''
- ''I want to break up my text with a lot of small images, so they need to be simple.''
- ''I like this photographer's work. I'd like to see more from just this person.''
- ''This will be part of a presentation that will have audio. I need images that reinforce the sound track by appearing calm when the volume is low and tense when the volume is high.''
- ''I need a group of people of both sexes in a meeting in business attire.''
- ''This is for an annual report cover, so it must be very graphic and have room for the title.''
- ''I need still lifes that represent professions: business, medicine, construction.''
- ''This is a testimonial ad. I need someone facing the camera in a friendly pose, as if they were speaking the words in the caption.''

- ''I want to express the <u>concept</u> of winning, but I don't want to use <u>sports.</u>''

- ''I need <u>two people</u> <u>talking,</u> dressed professionally, with <u>room for type</u> above and below.''

A well-managed digital image system can solve these and other problems in seconds. It is possible because of <u>how each image is analyzed.</u> ⏏

Tips on Customizing Data Fields

Once you have images in digital format, organizing them and then being able to retrieve them easily is very heavily dependent upon having an internally consistent and broadly used search language. To demonstrate why, let's consider the most elementary method of searching for images, keywording.

The simplest approach to keywording is to look at an image and enter the most obvious subjects it contains. But consider the following hypothetical uses of a search and retrieval system:

- Someone might request photographs of **dogs** to illustrate the concept of **faithfulness.** It would be much more efficient to cross-reference the keywords ''dog'' and ''faithful,'' rather than to weed out by hand all the images of guard dogs attacking burglars or packs of wild dogs on the African savanna. This would require keywording on more than just the obvious subjects.

- A graphic designer might need only photographs in which type would fit in a certain area, or in which certain colors predominated, or in which the lighting angle was compatible with another image being dropped in. Keywording alone would not offer the right options to narrow this search. There would need to be the option of adding user-defined fields to cover lighting angle, color scheme, negative space and reverse out capability.

- Someone might want an image of a <u>sunset</u>---an image in which <u>the sunset itself was the main subject.</u> Another person might want a photograph of sailing at sunset---an image in which sailing was the main subject, and <u>the sunset was merely the time of day.</u> The keywords and data fields would have to be structured so that both retrieved only the sunsets that were appropriate.

- A **landscaping** service might install a <u>Photo CD</u> display to show clients what types of plants they could obtain. How many data fields would prospective clients use to search through the system? One that showed the seasons in which the plants bloom? Another that sorted perennials, annuals and semiannuals? What about a data field that separated trees, shrubs and ground cover? Herbs, fruit-bearing and other edible plants? Plants favored for color and plants favored for scent?

Before you attach data to any images, it is necessary to ask just what sorts of qualities you will be likely to search on. Every such generalized statement that you can make suggests a <u>field to add</u> to your database. **User-defined data fields can be a corporation's electronic version of making multiple copies of a document and cross-filing them in different categories.**

A predefined language structure such as QUESTock is designed to accommodate a variety of different needs. Most applications will not use them all, at the same time that they may require other fields not included in QUESTock.

You should give a lot of forethought to what fields you want to add before you start entering images. If you think of a new field to add after you've already entered 5,000 images, you'll have to go back and enter new data on those 5,000 images.

Start by examining how you would normally ask for photographs if there were no database. At the outset, you should set no limitations on the number of variables. Write down all that comes to mind, being as specific as you need to be. Once the data entry has already begun, it will be easier to consolidate small categories than to split up large ones.

For example, if you are a graphic arts professional setting up a database of your own, you might include other fields such as:

- Your **client** for whom the image was purchased.
- The **product** with which the image was associated.
- The **media** in which the image was published.
- The **branch office** through which the project was coordinated.

If you are a merchandiser organizing photographs of items for sale, you would want to include one or more fields for prices. An automobile dealership would need fields for make and model, year of manufacture, and standard features. A nursery would need fields for taxonomic name, planting season, and feeding instructions.

Images can be categorized by all conceivable criteria, including compositional qualities, colors, and styles---properties that have always been important in judging the usefulness of photographs, but until now have had to take second place to the more obvious consideration of subject matter.

The ability to break up keywords into multiple fields allows you to be as **thorough** as you want to be in describing images. Since you are not restricted to having a single long list of keywords, you can choose to have a number of shorter lists that go into further detail than you might otherwise feel you can manage. Consequently, the number of possible categories suddenly expands.

Multiple fields also let you use **shorter keywords** to express complex ideas. For example, instead of using unwieldy keywords---''Horizon line top,'' ''Horizon line middle,'' etc.---a separate Horizon line field can just list ''top,'' ''middle,'' etc. Breaking keywords into user-defined fields allows the use of shorter terms that would not be self-explanatory if they did not appear under a heading.

There should be a field to accommodate ''leftover'' or free text, for miscellaneous background information that will differ radically from image to image, when it exists at all.

Anticipating all possible criteria from the very beginning allows for **continued growth.** A criterion that does not seem well represented now may turn up later when new images are added. Plus, the mechanics of the search function will always work the same whether there are 4,000 images or 400,000. This saves you time in the long run.

Let's assume that somewhere in your library, you have at least one disc whose search language you would like to use throughout your image files. Before attempting any complex additions or modifications to the existing search language, it would be advisable to spend some time working with the images on the original catalog disc, in order to **understand the logic** of the language.

If you will be incorporating new images in your database---images that have not already been keyworded in the search language you've selected---it will be important to remember that keywording images is a very **repetitive** process; yielding to the temptation to take shortcuts may have undesirable consequences.

A search language, like a language between peoples, must be **inclusive** enough to take in all anticipated communication between the user and the computer's search and retrieval system. And whatever rules you develop for the search language must be applied to each and every image you have digitized. If consistency is not maintained, the search and retrieval process will quickly become arbitrary. This is the most often heard complaint from users of catalog discs that do not include good search languages.

Using search fields in combination

Using Search Fields in Combination

When you use your structured database to conduct searches, you will probably find that certain fields work well in combination.

For example, if there are several fields related to the composition of the photograph (lighting and camera angles, dominant colors, and so on, as opposed to subject matter or concept), these fields often will be combined in the same search. They also will combine well with fields that describe outdoor conditions, such as weather and season.

Fields having to do with copy placement (negative space and reverse out capability) combine well with fields having to do with layout (orientation, background and texture uses) as well as with each other.

Fields containing selected major keywords, such as major subjects, concepts, and activities, work well together to narrow a search without having to get too specific.

Coordinating your image management team

Coordinating Your Image Management Team

If you will be the only person using your image database, it won't matter if anyone else understands your system. But if you are part of a team, you will have to have ways of arriving at agreements so the system works to everyone's benefit.

- **Get more than one point of view.** Brainstorming with other people may bring out important ideas and perceptions you never considered before.

- **Define terms exactly** and make sure everyone agrees to the definition. Set the rules and stick to them. With more abstract words, it may not be possible to agree in advance, but only after some experimentation has been done. Realize that a certain amount of trial and error is normal, and be prepared to deal with it, but always with the goal of arriving at a clear understanding.

- **Don't make snap judgments**. If you come across a new situation the group didn't foresee, stop what you're doing and call a conference. Discuss it openly and make sure everyone contributes to the discussion. Don't go any further until everyone agrees to the new policy.

- **Appoint specialists.** Have each participant be in charge of a specific group of search fields. The person in charge will have the responsibility of enforcing the previously agreed-upon standards. When disagreements arise, this person will remind others of their commitment.

- **Quality control several times.** There are always going to be little mistakes----typos, judgment errors, etc.----so create a system to find and correct them before you're done.

- **Draw the line somewhere.** No keyword system is ever going to be perfect, especially if some of the categories are very subjective. Fine-tuning is a never-ending process. At some point you just have to say, ''This is good enough,'' and move on, or you'll never get anywhere.

Developing a language for electronic searches is a highly democratic process. Like any other form of communication, keywords work only if they are understood. It is necessary to check and recheck keywording methods by observing their effects on many people. Dictionary definitions may not always apply to your industry, where everyday words are sometimes restricted in their meanings.

Adopting rules of keywording style

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Adopting Rules of Keywording Style

Number of keywords

Words with many spellings

Ways to control keyword growth

Plural vs. singular

Noun vs. adjective

Precombined search phrases

Negative searches

Using a thesaurus to add words

Using a spell checker

Number of Keywords

A major issue to consider when keywording images is whether you need to place any upper limit on the number of keywords one image can have. This may seem a non-issue; surely, the more keywords the better. However, the number of possible ways to enter the same information can be staggering.

Ideally, you should be able to use every keyword that applies, spelled every possible way with no arbitrary limitations. This is theoretically possible in programs that place no upper limit on how many different values a single field can have. In practice, however, **having many thousands of different keywords can tax your computer's memory.** It may simply not be possible to give each image hundreds of keywords and be able to process the result.

Whether you choose to allow or forbid a keyword, the same problem exists of how to ensure consistency. Usually, this can be achieved only with the help of automatic spell checkers and thesauri. As a database grows, it is not humanly possible to keep track of every keyword to be sure it is spelled right. Spell checking software can free you from having to keep track of all your own rules, but only if it is customized.

Ways to control keyword growth 🖱

Words with Many Spellings

Below are selected examples of words that have six or more possible spellings----and there may be more spellings we didn't think of.

- adolescence, adolescent, adolescents, teen, teen-age, teen-aged, teen-ager, teen-agers, teenage, teenaged, teenager, teenagers, teens.
- African-American, African-Americans, Afro-American, Afro-Americans, black Americans, blacks.
- America, American, U.S., U.S.A., United States, United States of America, US, USA.
- automobile, auto, autos, automobiles, car, cars.
- bicycle, bicycles, bicycling, bike, biker, bikers, bikes, biking.
- Big Apple, N.Y.C., New York, New York City, NYC; N.Y., New York State, NY.
- businesspeople, businessperson, business exec, business execs, business executive, business executives, exec, executive, executives, execs.
- C.I.S., CIS, Commonwealth of Independent States, ex-Soviet Union, ex-U.S.S.R., ex-USSR, former Soviet Union, former U.S.S.R., former USSR.

- cab, cabs, taxi, taxicab, taxicabs, taxis.
- chip, chips, computer chip, computer chips, microchip, microchips.
- coast, coastline, coastlines, coasts, shore, shoreline, shorelines, shores.
- D.C., DC, District of Columbia, Washington, Washington D.C., Washington DC.
- Formosa, Nationalist China, R.O.C., Republic of China, ROC, Taiwan.
- racket, rackets, racquet, racquets, tennis racket, tennis rackets, tennis racquet, tennis racquets.
- Saint Christopher and Nevis, Saint Christopher & Nevis, Saint Christopher-Nevis, Saint Kitts and Nevis, Saint Kitts & Nevis, Saint Kitts-Nevis, St. Christopher and Nevis, St. Christopher & Nevis, St. Christopher-Nevis, St. Kitts and Nevis, St. Kitts & Nevis, St. Kitts-Nevis.
- stoplight, stoplights, traffic light, traffic lights, traffic signal, traffic signals.
- teepee, teepees, tepee, tepees, wigwam, wigwams.
- television, television set, television sets, televisions, TV, TV set, TV sets, TVs.

Ways to control keyword growth ⌐

Ways to Control Keyword Growth

After considering <u>all the many ways a single keyword can be entered,</u> you may choose not to attempt to provide multiple spellings of the same word, but to include each word in only one or two forms. If this is your goal, you may want to adopt easily remembered rules such as the following:

- **Use the <u>plural</u> form of common nouns, except for mass nouns.** *Examples:* boats, dogs, families (*not* boat, dog, family); *but* food, religion, science (*not* foods, religions, sciences).

- **Use <u>nouns</u> rather than adjectives unless the noun ends in ''-ness.''** *Examples:* <u>elegance, medicine, tropics</u> (*not* elegant, medical, tropical); *but* <u>fresh, old, soft</u> (*not* freshness, oldness, softness).

- **Use British terms only if the first two letters differ from American spelling** (or vice versa). *Examples:* aeroplanes, lorries, torches (*in addition to* airplanes, trucks, flashlights); *but* harbors, highways, organization (*not* harbours, highroads, organisation). ⏻

Plural vs. Singular

At some point you will have to decide whether all common nouns should be singular, plural, or both. This issue may seem trivial, but **your decision will affect hundreds and possibly thousands of words,** so users need to know where you stand. If you're not consistent, users will never know which form of the noun to try first.

To apply your choice consistently, you probably will need to use an electronic thesaurus or spell checker. This is especially true if you plan to include both singulars and plurals. You can enter one form and have the thesaurus add the other, saving you time.

Probably more than half the descriptors you use will be common nouns that can be either singular or plural. Omitting one form is an easy way to save space and still include all important information.

Among photo agencies, the current standard is to use singulars in an online network or other shared environment. This standard may or may not be observed on an agency's own published discs.

You could choose to distinguish between singular and plural. An image would have the keyword ''tree'' only if it showed one tree and <u>''trees''</u> only if it showed more than one. This approach is impractical because it cannot be automated; it requires individual inspection of every image. It requires constant monitoring to correct inconsistencies, with no way of doing this correction automatically. **In practice, the distinction between singular and plural usually is important only with images of people.** This is easily taken care of by including a separate <u>Number of people</u> field. An image of one woman can be found by searching on ''women'' and ''Number of people equals one.''

Because it affects so many words, the singular-plural issue is the most visible example of the unavoidability of stylistic decisions. It is not the decision that is important, but the act of deciding. So long as you make your choice known and apply it consistently, users will always know what to expect from your system, no matter what your choice is.

<u>Noun vs. adjective</u>

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Noun vs. Adjective

Though singular/plural is the most numerous kind of variant spelling, it is not the only one. Probably the second most problematic kind is noun/adjective: medicine/medical, elegance/elegant, safe/safety, and so on. With these, it is harder to adopt a blanket rule that applies in all cases. One reason for this is that, in English at least, it is not always the same part of speech that is the most basic form of the word.

Usually nouns are considered stronger than adjectives, but there are exceptions. Sometimes the adjective is the word root and the noun is formed simply by adding ''-ness'': old, new, hard, soft. In this case, the noun can sound weak and contrived---but not always.

Sometimes, the noun and adjective forms carry a subtle **idiomatic distinction,** at least when viewed by themselves out of context, and this can influence your choice. For example, ''togetherness'' has an emotional connotation that ''together'' lacks---a meaning that does not always translate well into other languages. ''Colorful'' is more emphatic and unmistakable in its implications than simply ''color.''

Precombined search phrases ⍟

Precombined Search Phrases

In indexing terminology, ''precombination'' is the use of a phrase as a single keyword, even though the separate words are also valid keywords. For example, if you were to use ''health education'' as a single keyword, and you did not also use ''health'' and ''education'' as separate keywords, you would be said to have precombined those two words.

Such a term can be handled by the software in one of two ways:

- **The software can search on each word in the phrase separately.** Thus, if you attach ''health education'' to an image, you automatically also get ''health'' and ''education'' as keywords without having to enter them separately. This is because the software treats anything preceded by a space as a separate keyword. This approach is the one used by Adobe Fetch.

- **The software can treat the phrase as an inseparable string of characters.** Thus, if you want to have ''health'' and ''education'' as well as ''health education,'' you have to enter them all in three separate operations. This approach is the one used by QUESTock.

The first method encourages the use of phrases because it results in more keywords with less effort. The second method encourages an approach that favors the smallest units, so that one does not attempt to introduce terms such as ''health education.'' Users can combine ''health'' and ''education'' in the same choice list if they want both.

Neither method is better than the other. Sometimes precombination is desirable and sometimes it isn't. Therefore, both methods are necessarily incomplete in this respect, since neither makes exceptions.

The problem with the first method is that **the words making up a phrase don't necessarily work as keywords individually.** For example, if you use ''sand dollar'' as a keyword in Fetch, you will also get ''dollar'' as a keyword. Furthermore, Fetch does not have a ''not'' search option, so there is no way to exclude sand dollars from a search on dollars. A user who searches on ''dollar'' expecting to see money cannot avoid getting images of sand dollars as well. In QUESTock, the two subjects are kept separate.

The problem with the second method is that **you may become so accustomed to avoiding phrases that you overlook the times when they would improve response.** An example is ''car phone.'' An image can have both a car and a telephone in it, but the telephone is not necessarily in the car. Only the combined phrase ''car phone'' guarantees that the search will retrieve the right kind of phone. Another such example is ''dog sled.'' In these cases, there is a good reason for using the phrase as a keyword in addition to the separate words, even though such usage would run counter to normal practice. 🖰

Negative Searches

Almost all image management software allows search queries to be linked by ''and'' and ''or.'' The third such common link, ''not,'' is supported by some systems but not by others. The QUESTock catalog on Westlight's Creative Freedom CD contains a ''not'' option; the Fetch catalog doesn't.

The presence or absence of a ''not'' option greatly affects the kinds of keywords that are needed to perform certain searches. ''Not'' effectively enables each keyword to pull up two sets of images: those that have the keyword and those that don't. Without a ''not'' search option, only the images that have the keyword can be pulled up. The only way to identify the images that don't have the keyword is to give them another keyword of their own.

For example, search software that allows a construction such as ''nature *not* people'' makes it easy to find pristine nature images with no people in them. If the ''not'' link is not allowed, then the database requires a special keyword for images with no people, as in ''nature *and* no people.''

A "not" option makes it possible to do much more thorough keywording. You can hide all the images that already have a keyword, then scroll through the remainder to find more images that should have the word. In fact, such thoroughness becomes not only possible but necessary: If you fail to take advantage of this capability, users who perform "not" searches will see where you have fallen short in your keywording. 🖲

Using a Thesaurus to Add Words

Some words naturally go together: All birds are animals, many <u>mountain</u> shots contain snow, etc. There are so many such associations that the use of thesaurus software can greatly reduce data entry time. A thesaurus program can automatically generate keywords without your having to think of them.

Some image management software lets you export the keyword data to a text file. This allows you to run it through word processing and database software, then reimport it. By making such use of customized thesauri and <u>spell checkers,</u> keywords can be made thorough and consistent.

There are thesaurus programs on the market that are specifically written to aid in image keywording, but they are expensive.

Absolutely essential to any thesaurus program is the ability to customize it to match your individual situation. There is no way a generic thesaurus can address all your personal needs right out of the box, without adjustment. Each user's goals are different. There will be entire categories of words that you do not need at all, and other categories that you will want to break down further than someone else would. There will be times when you want the program to add a particular word in all cases, and other times when you will want to make exceptions.

Although one normally thinks of a thesaurus as supplying only synonyms, for the most part you are concerned with words that are associated in other ways, such as the group to which something belongs (called a **hierarchical,** or vertical, relationship), or a concept that describes an object (which may not apply in all cases). You can carry this as far as you want, to include associations that would not exist at all for other users.

A good thesaurus can distinguish among **different meanings** of the same word. For example, ''stars'' could mean celestial bodies, pointed figures, or movie actors. Suppose that when *you* use the word ''star,'' you mean it in the first sense 80% of the time and in the second sense the rest of the time. A generic thesaurus, even if it recognized all the various definitions of ''stars,'' would have no way of knowing which definitions *you* use, and how often. A customized program could produce two separate lists of optional words for each of your two uses, ignoring all other definitions.

It is unlikely that a generic product could adequately deal with concepts. A customized program can suggest ''vast'' as a probable concept for ''stars'' and ''patriotism'' as a less probable concept---a fairly sophisticated application.

A thesaurus can be of tremendous help in entering locations. For example, it should never be necessary for you to enter continents, because the thesaurus can be made to enter these automatically based on the country. (This won't work with Russia and Turkey, the only countries that lie on two continents, but with these you can use the city to determine the continent. In the case of the U.S., you have to use the state to determine the continent because of the lone exception, Hawaii.) A complete thesaurus can do a lot with a single entry; for example, simply by entering ''Grand Canyon,'' you can automatically get ''Arizona,'' ''locations,'' ''National Parks,'' ''North America,'' ''parks,'' ''Southwest,'' and ''United States.'' A customized program can even recommend concepts based on the location, such as ''romance'' for the Eiffel Tower. 🖱

Using a Spell Checker

The same factors that make a generic <u>thesaurus</u> ineffective are true of spell checkers. **You will find that most of the corrections you want to make to words do not involve spelling at all, but style.**

You may want a device that:

- Changes <u>singulars to plurals</u> (or vice versa).
- Changes <u>adjectives to nouns</u> (or vice versa).
- Allows the use of shorthand terms for quicker data entry; for example, ''US'' would automatically be changed to ''United States.''

These functions are all accomplished by using the basic operating principles of a spell checker, but no generic spell checker would do them. A generic product would have no reason to treat a singular noun as a misspelling.

Together, a customized spell checker and thesaurus can be used to achieve editorial consistency among many data entry people----even people who don't know your rules. And because you created the rules, you have the freedom to change them.

Suppose, for example, you always want to include both ''medicine'' and ''medical'' as keywords. You put both terms in the thesaurus, so that whichever spelling you enter, the thesaurus will automatically put in the other as well. But what if, after entering hundreds of images this way, you change your mind and decide you want only ''medicine''? You can then delete these words from the thesaurus and put them in the spell checker instead, telling it to ''correct'' the unwanted spelling wherever it appears. ⏏

Photographers' Biographies

Adams, Mark

Adamsmith Productions

A.G.E. FotoStock

Angelo, M.

Aurness, Craig

Australian Picture Library (APL)

Bagshaw, Cradoc

Bartholomew, Gary

Bear, Brent

Birnbach, Allen

Bobbe, L.

Boddenberg, I.

Bonderud, Trevor

Brent, Frederick

Burkhardt, Bruce

Callis, C.

Campbell, Charles

Cangialosi, Charles Philip

Carnemolla, John

Chenn, Steve

Chmielewski, David

Clarke, Chandra

Clevenger, Ralph

Cochrane, Jim

Cody, W.

Cohn, R.

Conger, Cydney

Copeland, Robert

Corey, Carl

Cornfield, Jim

Courbet, Yves

Cozad, Kevin

Curtis, Edward S.

Degnan, Dennis

Dickman, Jay & Becky

Digital Art (Tim Alt)

Ding, D. Mann

Dow, Bill

Dow & Hedren

Dunson, Dean

Enting, Brian

Faris, Randy

First Light

Fotografia

Frank, Lois Ellen

Freund, Bud

Frontino, Starlene

Fukuhara, Richard

Gardey, Jon

Garrett, Kenneth

Gervais, Lois

Gray, William

Green, Lee

Griffiths Belt, Annie

Habel, Julie

Harriger, Kelly

Hartmier, Richard

Heaton, Dallas & John

Hodges, Walter

Houck, Julie

Huber, Vic

Imagin Foto

Jämsen, J.

Jones, R. W.

Kalt, G.

Kaplan, A.

Karageorge

Kitchin, Thomas

Landau, Robert

Lee, Larry

Lehman, Danny

Leng, Brian

Leng/Leng

Lisenby, Bill

Lloyd, R. Ian

Mangold, Steve

Manlee, Wil

Manning, Lawrence

Mapfile

McLoughlin, J.

McLeod, Peter

Mels, Ferdinand

Mendelsohn, D.

Milne, Brian

Moore, Tom

Morgan, Scott

Morgan, Warren

Morrow, Pat

Motil, Guy

Murray, Charles

Neveux, Michael

Nikas, Greg

Nunuk, David

O'Brien Productions

O'Rear, Chuck

Patterson, Brett

Peebles, Douglas

Pelton, Robert Y.

Premium Stock

Price, Richard

Rappaport, Rick

Reede, Dave

Richardson, Jim

Ril

Roda

Ross, Bill

Seawell, H. David

Short, Steve

Siteman, F.

Skycraft, Peggy

Slenzak, Ron

Smith, Steve

Standfield, Donald

Starkweather, Ralph

Stein, Gene

Steiner, G.

Stephenson, Mark

Stier, Kurt

Stoll, Patrick

Swift, Chase

Sylvester, John

Tecmap (Eric Curry)

Thoreau, H. D.

Tiedge, K.

Trubia, Robert

Truckshots

Urie, Walter

Valder/Tormey

Vanderschuit

Vanuga, Jeff

Varie, Bill

Vloo

Warren, William

Waterman, Bob

Watts, Ron

Weir, R.

Werner, T.

Wheeler, Nik

White, Lee

Wiggett, Darwin

Wilson, Doug

Wong, How-Man

Yamashita, Mike

Zobel, Conrad

Zuckerman, Jim

Zuckeross, Cydney

Adams, Mark

Specialty: Corporate and advertising, catalogs and collateral.

Education: B.A. from Art Center College of Design, 1978.

Residence: Long Beach, Calif.

One of the partners of Adamsmith Productions, Mark is known for extreme versatility: he shoots model-released people, small- and large-scale products, location, studio---you name it. With over 15 years of professional experience, he is equally at home working on location and in the studio. Clients include *California* magazine, *Esquire,* Kenwood, *Los Angeles Times Magazine,* McDonald's, Mitsubishi, Nissan, the *Queen Mary,* Toyota, and Yamaha.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ⌐

Adamsmith Productions

Specialty: Known for <u>model-released</u> photography that captures the essence of high-demand situations.

Location: Los Angeles.

<u>Mark Adams</u> and <u>Steve Smith,</u> the partner-photographers of Adamsmith Productions, have more than 30 years combined photo experience. They began working together in 1985, and quickly developed a high-energy synergy between themselves, allowing them to create together what a single photographer could not create. As partners, they shoot exclusively for stock. They are good at anticipating which subjects will be in high demand, and favor <u>business, industrial</u> and <u>interpersonal situations.</u> Their <u>indoor</u> shots are generally simple and uncluttered, allowing designers to combine Adamsmith images with <u>backgrounds</u> of their own choosing.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ✆

A.G.E. FotoStock

Specialty: Spain, <u>contemporary</u> <u>European</u> <u>industry, travel and lifestyles.</u>

Location: Barcelona, Spain.

Named after its owner, Alfonso Gutiérrez Escera, A.G.E. Fotostock is one of Spain's premier stock photo libraries. Based in the commercial and publishing hub of Barcelona, A.G.E. has built an enviable reputation throughout the European Economic Community. It is one of Europe's most sophisticated agencies in its use of computers.

For more information or to contact, call (800) ART-BUYER. ☝

Angelo, M.

Specialty: <u>Textures,</u> primarily <u>stone</u> surfaces. Special collection produced under Westlight's direction.

The M. Angelo collection offers an extraordinary variety of textured surfaces, suitable for product backgrounds, elegant presentation, and mood-setting enhancement. Each image in this collection was especially selected for its ability to evoke various <u>concepts</u> without distracting from the focus of our clients' overall designs. Agents for the photographer have sought the subject matter throughout North America and Europe, in some cases buying promising stone or <u>wood</u> and having it cut to their specifications.

For more information or to contact, call (800) ART-BUYER. ☝

Aurness, Craig

Specialty: Natural-light documentary and landscape photography.
Education: B.A. from Prescott College, Prescott, Arizona; former apprentice to *Look* magazine photographer Earl Theisen.
Awards: NPPA Award for Best Photo, Magazine Pictorial Division, 1979.
Publications: *Iowa, The American Heartland; Colorado; California, The Golden State* (all Skyline Press, division of Oxford University Press).
Residence: Los Angeles.

Craig Aurness, artist and entrepreneur, founded Westlight with Bill Ross and Chuck O'Rear, and today is its sole proprietor and director. Throughout most of the 1970s he freelanced for *National Geographic* (where he was known for his ability to repair troubled stories) and for *Sunset.* He was especially sought for western U.S. and Canadian subjects. He also worked for several years as a corporate communications photographer for Arco. In recent years he has worked almost exclusively as a stock photographer. He taught stock photography at the Santa Fe Photographic Workshop in 1992 and 1993, and is a frequent guest lecturer.

For more information or to contact, call (800) ART-BUYER. ᐞ

Australian Picture Library (APL)

Specialty: <u>Australian</u> sea life and <u>model-released</u> <u>leisure</u> subjects, especially beaches.

Location: St. Leonards, Australia (near Sydney).

With favorable access to the publishing, industrial and international markets, Australian Picture Library has built an enviable reputation both at home and abroad. In Australia, it is known as one of the country's foremost stock photography agencies. Internationally it is known as a premier source of images of Australian natural history, especially the Great Barrier Reef; its leisure activities, <u>lifestyles, and travel.</u>

Photographers contracted with APL include P. Caram, John Carnemolla (founder, director and leading photographer), Evan Collis, Sean Davey, Richard Eastwood, Flying Photos (a substantial part of APL's ''<u>tropical</u> <u>paradise</u>'' collection), Roger Garwood, L. Hemming, Dick Hoole, Michael Lees, Gary Lewis, Lightstorm, Jonathan Marks, Aureo Martelli, Leo Meier, John Miles, J. Murray, H. Parkin, J. Peniston, Nick Rains, D. Shaw, P. Solness, Stephen Sanders, Max Tilley, Cherie Vasas, Gerry Whitmont, and Bill Wood.

For more information or to contact, call (800) ART-BUYER. ᗡ

Bagshaw, Cradoc

Specialty: Editorial and corporate.
Residence: Vancouver, B.C.

Cradoc has been a major photographer for over 30 years. Corporate clients include Polaroid Corp., J. C. Penney, Gates, and Lear Jet. In the 1980s, he photographed three entire issues of *Los Angeles Times Magazine* and was a major photographer for *Forbes.*

He lived for over 20 years in Santa Fe, where he built a strong portfolio of Southwestern photographs. The widower of American Indian artist Helen Hardin, he had close ties with both the artistic and the ethnic communities of northern New Mexico. He has also lived and worked extensively in the Pacific Northwest and in Europe. He and his second wife, Therese, travel together wherever in the world his assignments take him.

Cradoc is extremely knowledgeable in the application of computer technology to commercial photography, and he has authored two major pieces of software. **Cradoc Captionwriter** (1985) was the first program to streamline the process of labeling slides. It is now used by over 10,000 professional photographers. **FotoQuote** (1991) was introduced to help agencies and photographers with pricing in the rapidly changing field of stock photography. It is now used by over 70% of the major stock agencies in the United States, and by thousands of photographers. **For more information or to contact, call (800) ART-BUYER.** 🖱

Bartholomew, Gary

Specialty: Special effects, photocomposites, computer, tabletop.

Education: American Academy of Art, 2 years.

Residence: Des Plaines, Ill. (near Chicago).

Gary uses a Kirlian technique in which electricity is applied directly to the film. He invents his own equipment; one invention, the Lightright Professional Reflector System for tabletop photography, is on the market, selling well, and imitated by several competitors. His techniques have been the subject of articles in *Professional Photographer* and *Photomethods.*

For more information or to contact, call (800) ART-BUYER.

Bear, Brent

Specialty: Corporate and magazine photography, ranching.

Education: Brooks Institute, B.A. 1975; studied under Ansel Adams.

Awards: Norman Jobst Award, given by Israeli government for best photo documentary showing Israel favorably; South Korean International Photo Contest winner, 1985.

Publications: Commissioned by Los Angeles Olympic Committee to do the official book and poster series for the 1984 Olympics.

Residence: Morgan Hill, Calif. (near San Jose).

Brent began his career working for *Playboy*, where for some years he was Hugh Hefner's personal photographer. Later he did numerous world travel documentaries for the *Los Angeles Times.* From 1984–89 he was photographer for about 60% of Xerox Corporation's advertising, and for all of their equipment brochures. South Korea hired him to do the photography for their pre-Olympic Games publicity in 1988. He currently owns and operates a cattle ranch, which is often used for assignments and for locations for film and still photography. The ranch, located in northern California, has 3,100 acres and over 700 head of cattle.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ☝

Birnbach, Allen

Specialty: Annual reports, advertising, location, people, editorial.

Awards: New York Art Director's One show.

Residence: Boulder, Colo.

Allen has established an enviable reputation among the industries of his state, particularly mining. He has extensive knowledge of location lighting of interior and on-site subjects. His images have a strong sense of color and design, and celebrate the human experience within a given environment. Stories on his work have been published in *Photo/Design* and *Photo District News.*

For more information or to contact, call (800) ART-BUYER. 🖰

Bonderud, Trevor

Specialty: Conceptual photography.

Affiliated with the widely respected Canadian stock and assignment agency First Light Associated Photographers, Trevor brings a highly contemporary style to their collection. He combines simple objects and graphics to suggest the impact of different themes on people, business, society, and civilization. Time is a common theme, as are reward, stress, refinement, competition, success, and many other principles that are sometimes difficult to illustrate.

For more information or to contact, call (800) ART-BUYER. ☝

Brent, Frederick

Specialty: International documentary subjects.

Education: Self-taught with newspaper background.

Residence: St. Helena, Calif. (in Napa Valley).

Frederick began his career as a staff newspaper photographer, and later branched out to self-assigned, large-scale documentary projects. He is noted for taking universal themes and showing how they affect people throughout the world. His coverage of international finance is especially noteworthy and includes a large collection of images on the world's currencies. From his home near San Francisco, he maintains a constant awareness of world events, especially as they affect the prosperous Pacific Rim region.

For more information or to contact, call (800) ART-BUYER. ᕦ

Burkhardt, Bruce

Specialty: <u>Scenics</u> and <u>travel,</u> multimedia, computer enhancement.

Education: B.A. in color technology, Brooks Institute of Photography, 1988; American College of Switzerland; Ohio University.

Residence: Santa Barbara, Calif.

Bruce has a background in painting and sculpture. He is trained on <u>Macintosh prepress</u> and photo retouching programs and has taught related seminars. He owns and operates a small publishing company, for which he does all the photography and prepress work, specializing in regional California greeting cards and posters. He has traveled extensively, is fluent in French, and has tutored in English for Toyota in Japan and for the American College of Switzerland.

He worked as an independent contractor for Brooks Institute, 1991--92; wrote and produced a computerized multi-projector, audio-visual show, ''Brooks on Location,'' sponsored by Kodak, Nikon and Sinar/Braun; has worked as a layout artist and multimedia specialist; and produced and photographed a computer-operated multimedia video and slide show for 1993 Aramco and for the Saudi Arabian Pavilion at the 1993 World Expo in South Korea. Other photography clients include Celite Corp., Tamron Inc., City of Sunnyvale, City of Santa Barbara, and Lowe Alpine Systems.

For more information or to contact, call (800) ART-BUYER. 🖰

Campbell, Charles

Specialty: Outdoor, wilderness and landscapes.
Publications: *Wisconsin, Images of Wildness; The Backpacker's Photography Handbook.*
Residence: Littleton, Colo. (near Denver).

Charles is a former instructor for Outward Bound School in Colorado, where he taught mountaineering and leadership skills. He also is certified as a ski instructor and was a sales representative for ski equipment. He has made a 150-mile solo run from Death Valley to Mount Whitney's summit; a one-day, round trip traverse of the Grand Canyon, from the rim to the river and back; and has participated in 13 international mountaineering expeditions. Most of his expeditions are done with camera equipment on his back, and he has photographed many places that other photographers can't even reach. He produced a video series, ''How to Photograph Nature''; worked as a photography workshop instructor and a faculty member of the Denver Center for Fine Photography; photographed the ''Eloquent Light'' exhibit at the Grand Canyon's South Rim Visitors Center; and was Artist-in-Residence, 1992, at Rocky Mountain National Park.

For more information or to contact, call (800) ART-BUYER. ᗡ

Cangialosi, Charles Philip

Specialty: Wildlife, nature, scenics, travel, medicine.

Education: Medical doctor and surgeon by training.

Publications: Both photographed and wrote the text for hundreds of articles and four textbooks.

Residence: Elmwood Park, N.J. (near Paterson).

Charles was trained as a surgeon, and in the medical field he is able to photograph situations in which a non-medical professional would be unwelcome. Now primarily a natural history photographer, he favors subjects that require tremendous patience, stillness, and sensitivity to the environment. He approaches all photography discreetly, so that the photographer becomes almost invisible to the subject, and events unfold as they would if he were not there. He is a member of the National Wildlife Photographers Association, the National Press Photographers Association, and other trade associations. His work has been featured in numerous natural history and conservation publications, and has been favored for calendars.

For more information or to contact, call (800) ART-BUYER.

Chenn, Steve

Specialty: Corporate, <u>industrial,</u> advertising, <u>sports, location, aerial.</u>

Education: Photographic engineering at St. Cloud State University.

Awards: AR 100 award for photography.

Residence: Houston.

Steve has built a reputation as one of the best annual report photographers in the country. He has done extensive coverage of petroleum industries, especially in Texas. He is known for his sports and <u>action</u> photography, with high use of dramatic <u>color</u> and unique <u>angles.</u>

For more information or to contact, call (800) ART-BUYER. 🖰

Chmielewski, David

Specialty: High tech and conceptual, highly graphic photography.

Residence: Los Gatos, Calif. (near San Jose).

David worked for E&A Design Corp. in Liverpool, New York, from 1973–76. In 1977 he moved to California's Silicon Valley and began working through Melgar Photographers, Inc., in Santa Clara, which he did until 1981. Since then he has freelanced for many of the high-tech companies for which Silicon Valley is famous. He specializes in conceptual designs with colorful graphic backgrounds and 3-D imaging. He has had selected corporate collections with Adobe Systems in Mountain View and Lifescan, Inc., in Milpitas. His work has been exhibited in Smith Andersen Gallery and Photographer's Gallery in Palo Alto, and in Gordon Biersch Gallery in San Jose. He was photographer for the Calypso Imaging/Online Design Digital Show at Calypso Imaging in Santa Clara, and for the Digital Image Show at San Jose City College Gallery.

For more information or to contact, call (800) ART-BUYER.

Clarke, Chandra

Specialty: People/lifestyles, production/tabletop.
Education: Academy of Art in San Francisco, major in illustration.
Awards: 1993 Northern California Addy Awards for: self-promotion----supplier, photography; advertising arts, photography; and best of division----advertising arts, photography. Western Art Directors Club Award of Merit for 1994 Giga-tronics Annual Report.
Residence: San Francisco.

Chandra has a background as a freelance illustrator and graphic designer. In 1987 he started his own business as a freelance photographer. He works primarily with advertising agencies and graphic designers, producing promotional images for point of purchase and print advertising. In his shooting style, he emphasizes strong graphic elements and dramatic lighting. He developed his own selected-diffusion print manipulation technique in photography. Corporate clients include Bank of America, Tandem, Hewlett-Packard, Econoday, Levi Strauss, Foote Cone Belding, Logitech, Union Bank, PC Computing, and Lady Foot Locker.

For more information or to contact, call (800) ART-BUYER. ⌐

Clevenger, Ralph

Specialty: Wildlife, underwater, <u>outdoor,</u> <u>science.</u>
Education: B.S. in Zoology from San Diego State; B.A. in Photography from Brooks Institute.
Awards: First place, Sea 80 Photo Competition; grand prize, National Marine Sanctuary Photo Competition, 1989.
Residence: Santa Barbara, Calif.

Ralph is head of the audio-visual and natural science photography departments at Brooks Institute. He led their expedition to the Gulf of California to photograph wildlife for a book project. He also led the Institute's workshop to New Zealand to launch the New Zealand Center for Photography. He participated in the National Science Foundation's expedition to the Bering Sea to study walrus and whale feeding. He owns and operates Wild Shots Company, specializing in environmental, expeditionary, wilderness <u>sports</u> and undersea photography. His work has been featured in natural history journals such as *Audubon*, *Islands*, *Oceans*, *Sea*, *Outside*, and *Orion Nature Quarterly*, and in National Geographic Books, Smithsonian Books, Sierra Club Books, Reader's Digest Books, and The Nature Conservancy.

For more information or to contact, call (800) ART-BUYER. 🖑

Cody, W.

Specialty: Textures and still lifes. Special collection produced under Westlight's direction.

Whereas our M. Angelo collection emphasizes natural textures, the W. Cody collection consists largely of synthetic subjects such as artists' materials and computer components.

For more information or to contact, call (800) ART-BUYER. ᜑ

Conger, Cydney

Specialty: People and animals, travel.

Education: B.A., Brooks Institute, photographic illustration; two years at University of California, Santa Barbara.

Residence: Ketchum, Idaho (near Sun Valley Ski Area).

Cydney has lived and worked in southern California, where she received her photographic education; and in Idaho and Italy, where she expanded her travel and scenic work. She is one of the partners working under the pseudonym Cydney Zuckeross.

For more information or to contact, call (800) ART-BUYER. ⑁

Copeland, Robert

Specialty: Corporate portraits.

Education: Brooks Institute.

Awards: Gold Medal Award, 1988; Kodak Gallery Award, 1989; Photographer of the Year, Chattanooga Professional Photographers Guild, 1990; CHAD Award, Chattanooga, 1990.

Residence: Chattanooga, Tenn.

Bob is a leading annual report photographer in Tennessee. He is Portraiture Organizer of the Chattanooga Chapter of Professional Photographers of America; a member of the Alumni Board of Directors and Advisor to the Planning Committee for Brooks Institute; and leader of Boy Scouts/Explorer Photography Post.

For more information or to contact, call (800) ART-BUYER. ⏏

Corey, Carl

Specialty: Advertising, real people, location, documentary, portraiture.

Education: BSFA in cinema and photography from Southern Illinois University in Carbondale, 1976.

Awards: Over 50 awards for work, plus one-man shows.

Residence: Minneapolis.

Born in Chicago in 1954, Carl started shooting in 1970, and in 1979 opened a photo studio specializing in advertising photography. There he shot for numerous Fortune 500 companies. He moved to Los Angeles in 1989, where he specialized in location photography and directed many commercials. He moved again, to Minneapolis, in 1994 and there started Carl Corey Ltd., a film and print production company. Most recent clients include Kodak, Northwest Airlines, Sears, Magnavox, Harley Davidson, U.S. West, State Farm, Mellon Bank, Case International, and IBM.

For more information or to contact, call (800) ART-BUYER.

Cornfield, Jim

Specialty: People, tabletop, film/video.

Publications: *Guide to Electronic Flash Photography* and *Basic Photographic Exposure*, Petersens Publishing; *Biography of Bert Stern*, T.Y. Crowell Publishing Co. (first book in their *Masters of Contemporary Photography* series).

Residence: Calabasas, Calif. (part of Los Angeles).

Jim is a leader in contemporary photographic education. He is author of numerous photographic textbooks and ''how-to'' videos for novice photographers. He has worked as feature editor for *Petersen's Photographic* magazine and as director of photography for East/West Network.

For more information or to contact, call (800) ART-BUYER.

Courbet, Yves

Specialty: Conceptual photographs and abstracts.

Residence: Los Angeles.

Yves employs colorful abstracts to create deceptively simple, mood-setting images. He is especially noted for combining everyday objects with computer graphics to give his subjects a futuristic appeal. The communications revolution and high tech industries are common themes in his work.

For more information or to contact, call (800) ART-BUYER. 🖱

Cozad, Kevin

Specialty: Still lifes, people.

Education: Brooks Institute.

Residence: Kearney, Mo. (near Kansas City).

Kevin has worked since the late 1970s as a successful professional photographer, primarily for corporate reports, movie stills and paper products. He currently operates O'Brien Productions.

For more information or to contact, call (800) ART-BUYER.

Curtis, Edward S.

Specialty: <u>American Indians</u> of the late 19th and early 20th centuries.

Edward Sheriff Curtis (1868–1952), who lived in Seattle, spent most of his career creating an exhaustive photographic documentary of American Indian traditional life west of the Mississippi. His work set the standard by which other documentary photography of the American West would be judged. The best of his life's work was collected into a mammoth 20-volume set that took 23 years to produce; unfortunately, its completion coincided with the start of the Great Depression, and only 272 sets were issued out of an intended 500. Though his work is often sought for contemporary publications, few collections of Curtis originals remain intact today.

For more information, call (800) ART-BUYER. ☝

Degnan, Dennis

Specialty: Model-released people, teenagers, locations, studio.

Residence: Bryn Mawr, Penn.

Dennis has a background in both advertising photography and photojournalism. He has earned recognition for his mastery of complex photographic situations, both in his studio in Philadelphia and on location. His portfolio is impressively varied, including land and water sports, fashion and entertainment, stylized food, social and family situations, product and advertising photography, documentary work, and international travel. He is especially noted for his ability to communicate concepts photographically. He has a well-staffed photo studio on the East Coast, and travels extensively in Europe, Middle East, Africa, and the Caribbean.

For more information or to contact, call (800) ART-BUYER.

Dickman, Jay and Becky

Specialty: Corporate, advertising, documentary and photojournalism.

Education: Jay: English Literature, University at Arlington; Becky: B.A., history, University of Texas.

Awards: Associated Press Sweepstakes Award, 1977 and 1982; Sigma Delta Chi Distinguished Service Award/News Photography, 1983; Pulitzer Prize in Journalism for Feature Photography, 1983; World Press Photo Competition Gold Medal 1983; many other national and regional awards.

Publications: Almost all *Day in the Life of…* books; *Game Day*, book on NAA Football, 1989; *The Jews in America, Christmas in America; Passage to Vietnam*, book and CD-ROM.

Residence: Littleton, Colo. (near Denver).

This husband and wife team has had numerous articles in *National Geographic*, *Life*, *Time*, *Sports Illustrated*, *Fortune*, *Newsweek*, *Bunte*, *Stern*, *Geo*, and others. Both were staff photographers for the *Dallas Times Herald* (where Jay won his Pulitzer), and Jay briefly did special projects for the *Denver Post.* Of the 70 photographers who contributed to *Passage to Vietnam*, the Dickman team was one of only four to be chosen for the CD-ROM. Jay has been freelancing since 1987.

For more information or to contact, call (800) ART-BUYER. ᗺ

Digital Art (Tim Alt)

Specialty: <u>Computer graphics.</u>

Education: B.F.A., California Institute of the Arts.

Location: Palmdale, Calif. (near Los Angeles).

Tim has years of experience as a graphic designer. He created Digital Art in 1984 because of his fascination with computer graphics as a distinctive illustrative medium. Digital Art has won considerable recognition for its <u>conceptual, futuristic</u> views. Tim's subject matter is market-driven, evoking the collective emotional responses of <u>people</u> and <u>industries</u> to the opportunities and uncertainties of their futures. He is one of the photographers working under the pseudonym <u>D. Mann Ding.</u>

For more information or to contact, call (800) ART-BUYER. 🖰

Ding, D. Mann

Specialty: Computer graphics.

D. Mann Ding is a partnership of two computer graphics and special effects specialists, Tim Alt and Lawrence Manning. Together they use the computer to transform photographic and illustrative elements into extraordinary, futuristic artwork.

For more information or to contact, call (800) ART-BUYER. 🖱

Dow, Bill

Specialty: <u>Animals,</u> especially exotic cats; celebrity portraits.

Residence: Van Nuys, Calif. (part of Los Angeles).

Bill has worked for years as a production still photographer for movie and television studios. In partnership with <u>Tippi Hedren,</u> he is involved in conservation efforts to protect endangered animals.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER.

Dow and Hedren

Specialty: Wildlife, some endangered.

Dow and Hedren is a partnership of photographer <u>Bill Dow</u> and conservationist Tippi Hedren. The images were all taken on a southern California wildlife preserve maintained by Ms. Hedren. The collection is particularly noted for its portraits of big cats, a category of animal that is not noted for its cooperativeness.

For more information or to contact, call (800) ART-BUYER. ☜

Dunson, Dean

Specialty: Model-released families, lifestyles, business; wildlife in natural light and settings; some conceptual imagery.

Residence: Marcola, Ore. (near Eugene).

Dean worked as a general contractor with photography as a hobby for 20 years. In 1994 he decided to try stock photography full-time. His images have an emotional appeal ranging from warmth to high drama.

For more information or to contact, call (800) ART-BUYER. 🖰

Enting, Brian

Specialty: Natural history and <u>New Zealand</u> subjects.
Education: Fellow, Advertising Institute of New Zealand; Fellow, New Zealand Institute of Professional Photographers.
Awards: Wilderness V Exhibition; Academy of Fine Arts Gold Medal 1994, New Zealand Pride-In-Print.
Publications: *'Neath the Mantle of Rangi; Maori Herbal Remedies; The Ancient Islands; Maori Herbal and Healing* (all Viking Seven Seas); *Seasons in the Forest* (Random Century). Contributing photographer to: *Focus on New Zealand* (Collins), *New Zealand* (Passport Books), *Salute to New Zealand* (Weldon).

The late Brian Enting had an advertising and publicity background. He was the founder, director and chief photographer for Key-Light Image Library, a photo agency promoting photography and writing, plus marketing consultancy, in New Zealand. He also was a managing director of DDB Needham in Wellington, a founding trustee and the first director of the New Zealand Center for Photography, and a photo representative on the New Zealand Copyright Council. He contributed photography to *Life* and *Reader's Digest* (Australia and U.K.).

For more information, call (800) ART-BUYER. 🖑

Faris, Randy

Specialty: Travel, commercial, documentary.

Education: B.A. color technology, Brooks Institute, 1991; Semester at Sea, University of Pittsburgh.

Awards: Houston Business Association Gold Lantern Award, 1994; *Petersen's Photographic* Focus on the Caribbean Award, 1994.

Residence: Boca Raton, Fla. (near Fort Lauderdale).

Randy has lived in Mexico City, where he is a partner and photographer for Grupo Explora S.A. de C.V. His travel and tourism photography is distributed to Acapulco, Puerto Vallarta, Taxco, and Mexico City. He travels and works extensively in North America, the Pacific Rim and Eastern Europe. In 1991–92 he was a photographer for the California-Siberia Photographers Exchange Project, documenting life in the former Soviet Union. From 1992–94 he worked as a commercial photographer in Texas, notably for geophysical and petrochemical firms.

For more information or to contact, call (800) ART-BUYER. 🕹

First Light Associated Photographers

Location: Toronto and Vancouver.

This stock agency is owned and operated by partners Pierre Guevremont, Julia Day, and photographer Ron Watts. Other photographers represented include Trevor Bonderud, Jim Cochrane, Richard Hartmier, Thomas Kitchin, Peter McLeod, Ferdinand Mels, Brian Milne, Pat Morrow, David Nunuk, Dave Reede, Steve Short, Donald Standfield, John Sylvester, and Darwin Wiggett.

For more information or to contact, call (800) ART-BUYER. ☝

Fotografia

Specialty: Travel, lifestyles, people on location.

Location: Boston.

This stock photography production company is a partnership of Julie Houck and Sue Freihofer. Julie is a professional location photographer since 1982. Sue has worked in the high fashion industry in Milan and Rome, and also maintains a marketing consultancy. Together they organize large-scale photographic productions of glamorous travel and lifestyle situations in North American and European cities.

For more information or to contact, call (800) ART-BUYER.

Frank, Lois Ellen

Specialty: Food and tabletop photography, locations.

Education: B.A. Brooks Institute, 1985.

Awards: Food Illustration Award, Brooks Institute; Betty Brooks Scholarship Award.

Publications: As photographer and author: *Native American Cooking: Foods of the Southwest Indian Nations* (Clarkson N. Potter, 1991). As photographer: *The Great Chile Book; Tommy Tang's Modern Thai Cuisine* (Doubleday) … *Celebrate, Traditional Ethnic Entertaining in America* (Crescent Books) … *Roy Yamaguchi's Feasts of Hawaii; Philip B's Blended Beauty; Mark Miller's Indian Market Cookbook; La Casa Sena Cookbook* (Ten Speed Press).

Residence: Santa Fe, N.M.

Before studying photography, Lois worked as a chef, caterer and organic gardener, and performed as a traveling chef with Epicurean Cooking School. She also toured the United States as a guest chef in many restaurants, promoting Native American cuisine. Since the mid-'80s, she has spent a great deal of time visiting and living on many Southwestern Indian reservations, where she studied food rituals and traditions from tribal elders. In many cases, she has been granted extremely rare permission to photograph Native American food rituals.

Her work is widely sought for advertising of food products, for editorial coverage of foods and their preparations, and for art books and posters featuring regional and exotic food. She now lives in Santa Fe, where she is food photographer for *Chile Pepper* magazine. Western States Museum held an exhibition of her American Indian photography, ''Under the Spell of the Piñon Smoke.''

For more information or to contact, call (800) ART-BUYER. ⍟

Freund, Bud

Specialty: Corporate and industrial, people, architecture, some digital.

Education: B.S. from Ithaca College School of Communication, 1978.

Residence: Stamford, Conn.

For more information or to contact, call (800) ART-BUYER.

Frontino, Starlene

Specialty: <u>Travel</u> and <u>scenics.</u>

Residence: Los Angeles.

Starlene is a 20-year veteran and pioneer in the stock photography industry in Los Angeles. After receiving her education in art and accounting, she worked for several years for the first two successful, general-subject stock photography agencies to be based entirely in southern California. At Westlight, she founded the agency's international division, building a network of affiliated agencies around the world. With this experience, she honed her sense of which images sell in which countries, and began shooting for stock. In addition to her stock shooting, she operates a service to organize photo files for individual photographers and corporations.

For more information or to contact, call (800) ART-BUYER. ⏚

Fukuhara, Richard

Specialty: Studio photography, food, model-released people.

Education: Attended UCLA, Art Center, Long Beach City College, Los Angeles Trade Tech, East Los Angeles Community College.

Awards: New York Art Director Award; numerous Orange County ad awards.

Residence: Orange, Calif. (near Anaheim).

Richard is widely regarded as one of the foremost studio photographers in the country and is self-taught. He was assigned as a photographer and typist for a construction battalion during his military service in the Vietnam War era. He learned photography by doing it, getting help with early composition from an illustrator and from his mother, who taught him Japanese flower arranging (ikebana).

His distinctive style, based upon a strong sense of design combined with simplicity and vivid color, has a strong emotional appeal. In December 1990 he was featured in a Peter Jennings ABC Network News story on food photography. He also has been featured in *Studio* and *Nikon World* magazines and in an ASMP traveling show. His studio has 3,000 square feet dedicated to shooting, plus kitchen facilities for food photography, dressing room for models, conference and office space.

Clients include General Electric, Occidental Petroleum, IBM, Allergan Pharmaceutical, AST, PDA, Ingram Micro, Manwich, Rosarita, Swiss Miss, La Choy, Pet Foods, *Ieee, Modern Maturity*, etc.

For more information or to contact, call (800) ART-BUYER.

Gardey, Jon

Specialty: Still photographer for documentary films, also writer, editor.

Education: Degree in Meteorology from UCLA, 1954; trained to fly Bush aircraft, C-123, C-47.

Publications: *Alaska---The Sophisticated Wilderness*, Stein and Day, N.Y.

Residence: London.

Jon is a U.S. citizen who has a work permit for the United Kingdom. He has also lived and worked in Alaska and southern California. He can fly small aircraft for aerial photography, and has often worked amid hardship conditions, such as famine and insurrection in the regions he was documenting.

Documentary film work includes: *As still photographer, location script editor, post production editor and scriptwriter:* ''Ethiopia,'' filmed during the famine and revolution of 1977--78. *As still photographer and scriptwriter:* ''Across the Sahara,'' about hot air balloons crossing the desert; ''The Jura,'' about a boy taking his prize horses to a fair in Switzerland; ''Mauritania,'' about famine among remote tribes along the Atlantic coast of North Africa; ''Transalpino,'' about crossing the Alps in winter by hydrogen balloon. *As still photographer:* ''First Eden,'' directed by Sir David Attenborough, about the Mediterranean. *As scriptwriter:* ''Linkworkers,'' by the Royal College of Nursing/BBC, Healthcare Productions (three episodes); ''Mount Etna,'' about a sculptor who works with molten lava; ''Pushkar,'' about the camel fair in Rajasthan, India.

Production and special photography for the following television specials: ''Boys from the Bush,'' Cinema Verity; ''Capital City II,'' Euston Films; ''Covington Cross,'' ABC Television; ''George Washington---The Forging of a Nation,'' MGM; ''The Listening,'' Michael Howes Prod.; ''Running Late,'' Cinema Verity/BBC; ''The Singing Voice,'' Michael Howes Prod.; ''Sudden Death,'' Rowland Co.; ''The Talking Show,'' Open Media; ''Voice of the Heart,'' Portman Prod.; ''Work,'' Punch and Judy Films.

Unit and special photography for the following feature films: **1986:** ''Castaway,'' United British Artists; ''Eye of the Tiger,'' Scotti Bros. **1987:** ''The Lonely Passion of Judith Hearne,'' HandMade Films; ''Maurice,'' Merchant-Ivory. **1988:** ''Buster,'' Hemdale; ''Feds,'' Heathdale Productions. **1989:** ''Checking Out,'' HandMade Films; ''Diamond Skulls/Dark Obsession''; ''Highway to Hell,'' Hemdale. **1990:** ''The Handmaid's Tale,'' Cinecom; ''Strike It Rich.'' **1991:** ''Life is Sweet,'' Thin Man Films.

For more information or to contact, call (800) ART-BUYER. ☝

Garrett, Kenneth

Specialty: Journalism/travel, corporate/industrial, science/high tech.

Publications: *Washington D.C.*, Skyline Press (division of Oxford University Press).

Residence: Broad Run, Va. (near Washington, D.C.).

Kenneth grew up around photojournalism and documentary photography, in a family where the artistic demands were very intense. Clients include *Fortune* magazine, General Electric, Science 84, Marriott, *National Geographic*, *Forbes*, and many others. He has been the photographer for photographic books for the President of Mexico.

For more information or to contact, call (800) ART-BUYER. ☝

Gervais, Lois

Specialty: Corporate communications, advertising and interpretive, conceptual still lifes.

Education: B.F.A. photography, University of New Hampshire, 1973; B.S. Industrial Photography, Brooks Institute, 1977.

Awards: Silver Awards from *Photo/Design* and Art Directors Club of Houston; APA Award; Award of Excellence from *California Design Annual.*

Residence: Sedgwick, Me. (near Acadia National Park).

Lois worked six and a half years as photographic illustrator for Atlantic Richfield. Articles published about her work include ''The Right Stuff'' in *Photo District News,* and the cover story of the January-February 1989 issue of *ASAP,* the journal of American Society of Advertising and Promotion. For her photographic illustrations, she was profiled in Barbara London's book, *Photography.*

For more information or to contact, call (800) ART-BUYER. ☝

Gray, William

Partnership of <u>Ralph Clevenger,</u> scientific and expeditionary photographer and head of the audio-visual and natural science departments at Brooks Institute; <u>Richard Price,</u> studio and <u>nature</u> photographer now based in Utah; and <u>Warren Morgan,</u> Oregon-based <u>sports</u> photographer. The partnership was formed in order to do a documentary study of the city of Los Angeles.

For more information or to contact, call (800) ART-BUYER. 🖰

Green, Lee

The late Lee Green built his career as a still photographer for the movie and television industry, and as a wildlife photographer. He earned particular recognition for his work with big cats in <u>natural</u> settings.

For more information, call (800) ART-BUYER. ⌐

Griffiths Belt, Annie

Specialty: Journalism, natural history, people, landscapes. Especially known for Midwestern and aerial subjects.

Education: B.A. in Photojournalism, University of Minnesota.

Awards: National Press Photography Association, Associated Press, National Organization of Women, White House News Photographers Association.

Publications: *Heartland of a Continent*, *The Power to Heal*, *Baseball in America;* contributing photographer to *A Day in the Life of Italy*, *A Day in the Life of Ireland*, *A Day in the Life of Hollywood*, *Odyssey*, *Excursions to Enchantment*, *Discovering Britain and Ireland.*

Residence: Silver Spring, Md. (near Washington, D.C.).

Annie has earned an impressive reputation as a photojournalist and documentary photographer. Married to documentary writer Donald Belt, she has done a number of photo stories with him. She worked as a staff newspaper photographer for the *Minnesota Daily* while still in school, and later joined the staff of the *Worthington Daily Globe.* She has been a contract photographer for many years for *National Geographic.* Other prominent clients include *Newsweek*, *U.S. News and World Report*, *Smithsonian*, *Geo*, *Fortune*, *Life*, *American Photo*, *Merian*, *Stern.* She teaches and lectures in photography on the university level (Visiting Professor of Photography at Ohio University in 1987; featured speaker at NPPA's Flying Short Course in autumn 1991).

Her *Geographic* articles include ''The American Red Cross: A Century of Service,'' ''Ancient Ashfall Creates a Pompeii of Prehistoric Animals,'' ''Savannah to Charleston----A Good Life in the Low Country,'' ''North Dakota----Tough Times on the Prairie,'' ''To Scotland Afoot Along the Pennine Way,'' and ''England's Lake District: Beauty Besieged''; also stories on Baja California, Vancouver, and Israel.

For more information or to contact, call (800) ART-BUYER. ☜

Habel, Julie

Specialty: Americana, Midwestern American farm and small town life, realistic model-released. Some international and ethnic photography.
Awards: Won numerous photography awards at Iowa county fairs, first as an amateur photographer and later as a professional.
Residence: Luxemburg, Ia. (near Dubuque).

An Iowa farm wife who gave up her amateur standing in photography when she discovered the economic and educational value of her work, Julie is probably one of the best female photographers in the U.S. today. During the economic downturns that hit many Midwestern farm families hard, she used her earnings from photography to help her family and put her children through college. Most of her work is taken within 40 miles of where she lives, and involves real-life situations. Julie captures intimate moments that happen every day, but usually not in front of the camera. Though most of her work is model-released, she uses no professional models. Her work is published regularly by Reiman Publications and *Farming* magazine.

For more information or to contact, call (800) ART-BUYER. 🖰

Harriger, Kelly

Specialty: <u>Action</u> <u>sports</u> photography.

Education: Degree in advertising design from Art Institute of Philadelphia, 1987.

Residence: Los Angeles.

Kelly is knowledgeable in all aspects of the photographic industry. He has worked as a photographer, designer, book publisher, and picture editor. He is gifted at working with all manner of people, which gains him access to situations that might not be open to other photographers. His sports images are executed with a strong design sense. He staged a photography exhibition at the Jett Gallery in Hollywood, entitled ''L.A. Underground,'' a documentary of the Metro subway construction.

For more information or to contact, call (800) ART-BUYER. ⊕

Hartmier, Richard

Specialty: Yukon Territory.

Publications: *Yukon----Colour of the Land,* Lost Moose Publishing, 1995.

Residence: Yukon Territory (since 1978).

One of the photographers represented by First Light, Richard is the Yukon's leading commercial photographer.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. 🐭

Heaton, Dallas and John

Specialty: <u>Model-released,</u> large-scale productions.

Residence: Hong Kong.

John and Dallas are brothers, Australian by birth and citizenship, who treat the entire world as their studio. They are especially known for their coverage of <u>travel</u> destinations and <u>exotic</u> locations, and their use of professional <u>models</u> in regional <u>costumes</u> and colorful situations.

For more information or to contact, call (800) ART-BUYER. ᗏ

Hodges, Walter

Specialty: Model-released, family life, working in industrial landscape.

Education: Degrees in engineering from Michigan State University and in photography from Brooks Institute.

Residence: Seattle.

Walter's images have an earthy, natural feeling that is very much in demand today. In the Pacific Northwest, where he lives, his work is used by corporations and design firms. He is able to work with models so that they do not appear to be posed. He has a newspaper background, and was chief photographer for Expo '74 in Spokane, Wash.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ⌐

Houck, Julie

Specialty: Corporate locations, urban graphics.

Education: B.S. from Indiana University, 1971.

Residence: Kahaluu, Hawaii (south of the Big Island).

Julie works largely with biotechnical and pharmaceutical companies and is well known for her annual reports. She has also earned a reputation for tightly composed, colorful urban graphics of New England and foreign locations. When she lived in New England, she was active in photographic associations, including serving as co-president of the New England chapter of ASMP; and taught a class in location photography at the New England School of Photography.

For more information or to contact, call (800) ART-BUYER.

Huber, Vic

Specialty: Automotive.

Residence: Huntington Beach, Calif.

Vic has built a solid reputation on his photographic studies of the motor vehicle as an object of glamour, elegance, and futuristic appeal. With a focus on details, he makes use of strong graphics and special effects to bring out a myriad of concepts implied by the nation's love affair with the automobile. His work has been featured in numerous automotive magazines, and in corporate and advertising publications.

For more information or to contact, call (800) ART-BUYER. ⊕

Jones, R. W.

Specialty: Model-released people in realistic situations.

Location: Portland, Ore.

The R. W. Jones collection covers subject matter such as couples, families, lifestyles, business, industry and leisure activities. Created by the photographic team of Warren Morgan and Rick Rappaport, the collection focuses on many possible views of success and the good life.

For more information or to contact, call (800) ART-BUYER. 🖑

Landau, Robert

Specialty: Documentary, people, locations and travel, corporate.

Education: B.F.A. in Photography/Design from California Institute of the Arts.

Awards: Silver Medalist, Nikon International Photography Contest, 1978; featured in New Faces '79 in *American Photographer* magazine; First Place in 1987 Sierra Club Photo Contest.

Publications: *Outrageous L.A.* and *Billboard Art* (Chronicle Books); *Airstream* (Peregrine Smith Books).

Residence: Inglewood, Calif. (near Los Angeles).

Robert grew up in a family that owned and managed an art gallery in Los Angeles. He studied sociology, and his photography today is highly sociological, with a strong tendency toward humor and absurdity. Los Angeles popular culture is a favorite subject.

His work was featured at the inaugural exhibition for the American Advertising Museum in Portland, Oregon. He has images in the Oakland Museum's Permanent Collection of California History, and has contributed to many gallery exhibits and a number of one-man shows. Recent work includes lifestyle, retail, and restaurant coverage for the city of Pasadena; corporate and commercial architecture for Cushman and Wakefield; and coverage of the Conrad Istanbul Hotel in Turkey for Hilton International.

For more information or to contact, call (800) ART-BUYER. ☞

Lee, Larry

Specialty: Corporate/<u>industrial,</u> especially petroleum, <u>energy, environmentalism,</u> and <u>construction.</u>

Education: A.A. in photography from Santa Monica College.

Residence: Valencia, Calif. (near Simi Valley).

Born in 1938, Larry was a motion picture photographer for the Army during his military service, and since 1969 has freelanced successfully. He has traveled extensively in the Middle East, Europe and Asia, as well as the United States and Canada, photographing the petroleum industry. His collection of offshore and onshore oil photographs is very extensive. A past president of the Southern California Chapter of ASMP, he teaches seminars in photography through UCLA extension, and has lectured at Photo West and at ASMP.

For more information or to contact, call (800) ART-BUYER. 🖑

Lehman, Danny

Specialty: Documentary and commercial <u>locations, aerials.</u>
Education: B.A. in business administration/economics, Chapman College, 1972; B.A. in photography, Brooks Institute, 1976.
Awards: *American Photographer* 1988, one of Best Magazine Photos of the Year.
Publications: Major contributing photographer to Graphic Art Center's ''Alaska's Arctic''; *National Geographic's* ''Lost Empires, Living Tribes'' and ''Story of Archaeology.''
Residence: Santa Fe, N.M.

Danny's work has been particularly favored by travel companies and cruise lines working throughout the western parts of North and South America. He has done numerous projects for National Geographic Society, for both the main magazine and *Traveler* magazine, as well as for the book division. Major articles include the following subjects: U.S.-Mexico Border, Panama, New Mexico, Mexico's Bajio region, Denali National Park.

For more information or to contact, call (800) ART-BUYER. 🖑

Leng, Brian

Specialty: Model-released business, travel, lifestyles, children, entertainment.

Education: B.A. in photo illustration from Brooks Institute, 1974; Art Center College of Design.

Residence: Los Angeles.

Brian is a versatile photographer whose special love is photographing people in all environments, both in the studio and on location. His photographs most often portray ''quiet fantasies.'' They exhibit a strong sense of design, combined with a keen sense of lighting. Brian has maintained a photo studio in Hollywood for 20 years.

He has shot for advertising, corporate and editorial clients such as Avis, Carnation, Disneyland, Hewlett Packard, Hilton Hotels, IBM, Lockheed, Mitsubishi Electronics, the NFL, Nintendo, J. C. Penney, R. J. Reynolds, and Sony.

He is a past president of the Los Angeles chapter of ASMP, has served on the Board of Directors of the Advertising Photographers of America, and has taught classes at UCLA. He has been a guest speaker at Brooks Institute, and at numerous Kodak-sponsored events, including programs in Arizona and Hawaii. He has been an independent consultant for Eastman Kodak and Polaroid in film research and development. He is currently a participating professional in the Santa Monica College Mentor's Program for aspiring photographers, and teaches advanced commercial photography there.

For more information or to contact, call (800) ART-BUYER. ᐦ

Leng/Leng

Specialty: Model-released humor, advertising, corporate, entertainment.

Partnership of photographer Brian Leng and his photo rep-turned-wife, Jill Youmans Leng. Brian acts as photographer, and Jill as art director. Their style reflects an affectionate and mischievous look at American life, both surprising and emotionally appealing, with a strong sense of stage direction.

For more information or to contact, call (800) ART-BUYER. 🖱

Lisenby, Bill

Specialty: Corporate, advertising and public relations, audio-visual.

Education: B.A. in economics, Georgia State University, 1976, minors in photography and mathematics.

Publications: *A Hospital Without Walls*, 1995.

Residence: Atlanta.

Bill has more than 20 years' experience as a commercial photographer in the Atlanta area. Before starting his own independent studio, he worked as corporate, in-house photographer for Hefner Productions, Graphic Associates, and Davison's (Macy's), all in Atlanta. His work has been featured for the films ''Top Gun'' and ''Free Jack,'' and for Burger King and Ridgeview Psychiatric Hospital. Other clients include BellSouth, IBM, Oglethorpe University, Sea-Ox Boats, Osborne Travel, and Kentucky Fried Chicken.

For more information or to contact, call (800) ART-BUYER. ☝

Lloyd, R. Ian

Specialty: Pacific Rim industry, technology, travel, lifestyles, culture.

Education: Graduate of Rochester Institute of Technology and Brooks Institute.

Awards: Australian Library Council Award, 1978; N.Y. International Film and Television Festival Bronze Award, 1982; Chicago International Communication Festival Silver Award, 1983; Pata Grand Award, 1985 and 1989; Communication Arts Photography Annual, 1991 and 1994; Photo of the Year Honorable Mention, Missouri School of Journalism, 1991; Pata Gold Award, 1991.

Publications: *Guide to Hong Kong, Guide to Sri Lanka*, Insight; *Pastel Portraits, Chinatown---A Personal Portfolio, Singapore From the Air*, Select Books; *Bangkok, Hong Kong, Malacca, Singapore, Bali---The Ultimate Island, Jakarta, Taipei*, Times Editions Series; *Singapore, Bali*, Chartwell Books Golden Souvenir Series; *Collins Illustrated Guide to Singapore, Collins Illustrated Guide to Malaysia, Reflections of Taiwan, To Know Malaysia, Bangkok's Waterways: An Explorer's Handbook, The Taj Mahal and Fatehpur Sikr, Kathmandu---The Forbidden Valley.* Participating photographer in *A Day in the Life of Japan, A Day in the Life of America, One Moment in the Life of the World.*

Residence: Hong Kong.

Ian was born in Canada and educated in Canada and the USA. He worked in Australia, New Zealand, southeast Asia, Africa, and Europe before settling in Singapore. He is now photographer, owner and managing director of his own photo library and book publishing concern in Singapore, and has earned an international reputation. He is building the definitive collection of photographs of Pacific Rim subjects. His style uses vivid colors and strong graphics to convey the spirit of the Orient with elegance and drama.

For more information or to contact, call (800) ART-BUYER. ✋

Mangold, Steve

Specialty: Multi-image shows, corporate.

Awards: Silver Award, Association for Multi Image; Silver Cindy, Information Film Producers of America; 1981 Award for Excellence from *Communication Arts* magazine for his coverage of gray whales off Baja California, a project he did for Nature Expeditions International; 1982 Award for Excellence from San Francisco Multi Image Festival for ''The Nature of Stress'' and ''Six O'Clock and Hot''; 1983 Award for Excellence from *Communication Arts* for an exhibit at Montalvo Center for the Arts; Gold Medal from the Miami Film Festival for ''Radiance''; his public relations work for Second Harvest Food Bank won them a ''Silver Anvil'' award from the Public Relations Society of America for their Holiday Food Drive in 1992.

Residence: San Jose, Calif.

Steve began in photography creating multi-image shows for educational documentaries, especially covering nature and macrophotography. He expanded into documentary-style coverage for corporations. He taught workshops with Ansel Adams at Foothill College.

He is a founding member of Multi-Image Showcase and member of the photo faculty of UC Santa Cruz Extension. He has been Second Harvest's development coordinator since 1989, is responsible for annual giving, foundation funding, special events and public relations, and produces all their publications. Since 1987 he has been founder and chairman of Project Hogar, an all-volunteer organization to help abandoned children in Oaxaca, Mexico. Other multi-image shows: ''Do Saints Really Glow?'' and ''The Inner Journey---The Death-Rebirth Experience'' for Esalen Institute; ''The Joy of Stress.''

For more information or to contact, call (800) ART-BUYER. ☝

Manlee, Wil

Specialty: Los Angeles subjects.

Partnership of Larry Lee, Lawrence Manning and Doug Wilson to document the city of Los Angeles.

For more information or to contact, call (800) ART-BUYER. ☜

Manning, Lawrence

Specialty: High tech, industry, special effects, computer graphics.

Education: B.A. in English literature and M.S. in instructional technology, both from Indiana University; numerous workshops.

Residence: Redondo Beach, Calif.

Lawrence is very much in demand for advertising and annual reports for high tech companies, especially for lasers, microelectronics and satellites. He is also knowledgeable about processing equipment and clean rooms. His work with the simplest electronic components has futuristic appeal. He is experimenting with computer enhancement of images and advanced optical manipulation, which he applies particularly to astronomical and space exploration subjects. He also does public relations shooting and executive portraiture. He works extensively for TRW and is one of the partners of D. Mann Ding.

For more information or to contact, call (800) ART-BUYER.

Mapfile

Specialty: Historical maps.

The Mapfile collection contains reproductions of authentic maps dating from the Age of Explorers to the Enlightenment. The maps are colorful and artistic and achieve a level of craftsmanship that few mapmakers attempt today. At the same time, they show the world in as accurate and as detailed a manner as was possible at the time of their creation. Many reflect a level of geographical knowledge that is remarkably close to that of the modern era.

For more information or to contact, call (800) ART-BUYER. ☝

Mels, Ferdinand

Specialty: Computer graphics, maps.

Residence: Toronto.

Ferdinand has developed strongly the concept of internationalism. Whether working with maps, globes, flags, or other objects, his images suggest the dynamic possibilities of global interchange. He is a member of First Light Associated Photographers.

For more information or to contact, call (800) ART-BUYER.

Moore, Tom

Specialty: Travel destinations, aerials.

Education: UCLA Extension courses in photography.

Tom has over 20 years experience as a travel and aerial photographer. During the 1970s he and his brother, an airline pilot, founded Moore Air, a company that created aerial photographs of popular destinations for a poster series. The posters were marketed in boutiques along the southern California coast. When his brother's airline schedule prevented further work on the project, Tom struck out on his own as a travel photographer throughout the Southwest. More recently, he has expanded his repertoire to include Europe and Hawaii. He lives in Los Angeles and is also a full-time attorney.

For more information or to contact, call (800) ART-BUYER.

Morgan, Scott

Specialty: Advertising, corporate and editorial.

Education: Studied painting and sculpture at University of California.

Awards: Awards from the Art Directors Clubs of Los Angeles and New York, AIGA, *Graphis,* AR 100 and *Photo/Design* magazine.

Residence: Santa Fe, N.M.

Scott has had numerous feature articles done about his work, and is considered a trend-setter. Articles have appeared in *Communication Arts* and *Photo/Design,* and one was a cover story for *L.A. Style.*

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ⏏

Morgan, Warren

Specialty: Sports and recreation.

Education: Intern and later photographer for the *Eugene Register-Guard* in Eugene, Ore.

Residence: Portland, Ore.

Whether for corporate advertising use or for editorial subjects, Warren's work focuses with equal skill on action, athletes and equipment, capturing the drama and excitement of the moment. He maintains a freelance business in Oregon. Clients include *Sports Illustrated*, *Time*, *Newsweek*, *Runner's World*, *USA Today*, *National Geographic*, and Nike, Inc.

For more information or to contact, call (800) ART-BUYER. ⌐

Morrow, Pat

Specialty: Mountain climbing.

Publications: *Himalayan Passage* (writer, Jeremy Schmidt), The Mountaineers, Seattle, 1991.

Awards: Barbara Savage ''Miles from Nowhere'' Memorial Award for *Himalayan Passage.*

One of the photographers represented by First Light, Pat led an expedition to Mt. Logan in the Yukon and has photographed Mt. Vinson in Antarctica.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ⊕

Motil, Guy

Specialty: Surfing, ocean <u>scenics</u> and ocean <u>sports.</u>

Awards: Creativity Certificate of Distinction from *Art Direction* magazine.

Residence: San Clemente, Calif.

Guy began working for *Surfer* magazine in 1976 as a darkroom assistant, and worked his way up to senior staff photographer and eventually production director. He also worked for years as director of photography for *Breakout* magazine. Portfolios of his work have been published in *Surfer*, *Windsurf*, *H₂O*, *Sailboarder*, *Windrider*, and *Rollerskating* magazines. Eventually he left magazines to freelance.

For more information or to contact, call (800) ART-BUYER. ☝

Murray, Charles Michael

Specialty: Corporate, optical, <u>high tech,</u> computer, <u>sports</u> products, <u>food.</u>
Education: M.S. in Photographic Illustration, Brooks Institute, 1984; Lifetime Instructor Credential, Art and Design, Community College.
Residence: Tustin, Calif. (near Irvine).

Serving local, national and international corporations with advertising and trade promotions, Charles is a specialist in advanced and experimental <u>lighting</u> techniques. He is especially known for lighting patterns and <u>silhouettes</u> of people. His studio is equipped with a full kitchen, entertainment room, gallery, and computer room, and employs a food stylist, a location specialist, a computer specialist, and others. His studio was selected as a beta test site for ''Lighting,'' a computer lighting system by KEW Productions. He also manufactures his own prototype lighting equipment to expand the possibilities for repeatable lighting control. He has three Macintosh portfolio discs in circulation to prospective clients, including one on products and another on food. He has taught advanced lighting techniques at California State University, Northridge, and beginning photography at Cypress College. He was also teaching assistant in advanced photographic illustration at his alma mater, Brooks Institute.

For more information or to contact, call (800) ART-BUYER. 🖑

Neveux, Michael

Specialty: General subjects; <u>health and fitness,</u> <u>sports</u> and <u>recreation, leisure</u> fashion and <u>beachwear.</u>

Residence: Gardena, Calif. (near Los Angeles).

Michael has over 15 years experience as a general-subject photographer for both editorial and corporate use. He has done considerable annual report and advertising work. In addition to his photography, he has years of experience in picture editing, having been the design director of a popular bodybuilding magazine.

For more information or to contact, call (800) ART-BUYER. 🖑

Nikas, Greg

Specialty: Corporate/advertising, medicine, travel.

Education: 1969 graduate of Ipswich High School, Mass.; studied liberal arts at Northeastern University and North Shore Community College.

Publications: Currently photographing for a book on the Massachusetts coast.

Residence: Newburyport, Mass. (at mouth of Merrimack).

Greg won numerous photo contests in the U.S. Air Force. As a crewmember on C-130 tactical aircraft (loadmaster/weight and balance technician), he was responsible for loading and offloading cargo and passengers, medical evacuation flights, and the airdrop of troops and equipment. Today he is a location photographer for corporate clients, especially healthcare, banking, industry, and travel. He shoots for design firms for annual reports, capability brochures, trade ads, AV, and executive portraits. He travels for clients throughout the U.S. and in Mexico, Jamaica, Greece, Istanbul and Rome. He is a member of the New England branch of ASMP and a past advertising manager for its newsletter. In 1992 he was on ASMP's Hospitality Committee for Big Picture Show, and in 1993 for the Awards Show.

Clients include Applied Learning, Batterymarch Financial Management, Benes Communications (design firm), Boston Consulting Group, Boston University Medical Center, Continuum Care Corp. (building development company for health care), Greek Archdiocese of New York, Gunn Associates (design firm), KOA Campgrounds, Lance Hidy Associates (design firm), Leading Edge Computer Co., Masscomp, Medical Management and Development Corp., Mediplex (health care rehab), Meditrust (largest health care real estate trust in the nation), Muro Pharmaceutical, New England Critical Care, New England Telephone, New Hampshire Yankee, New Medico Head Injury System, Polaroid, Shawmut National Corp., Suffolk Construction Co., Whittier Health Network, W. E. Andrews Printing Co., Zymark (robotics).

For more information or to contact, call (800) ART-BUYER. ☝

O'Brien Productions

Specialty: Still lifes, people.

Location: Kearney, Mo. (near Kansas City).

Company headed by Kevin Cozad, providing photography for corporate reports, movie stills and paper products.

For more information or to contact, call (800) ART-BUYER. 🖑

For help using Acrobat Reader, press Command-?

O'Rear, Chuck

Specialty: <u>High tech</u> subjects, corporate, *National Geographic* editorial.

Education: Kansas State Teacher's College.

Awards: *Communication Arts* National Press Photographer's Association.

Publications: *Napa Valley*, *Silicon Valley.*

Residence: St. Helena, Calif. (in Napa Valley).

One of the founders of Westlight, Chuck started in photography at the age of 13, as a copy boy for the *Kansas City Star*, and sidelined selling high school sports.

He has photographed 21 articles for *National Geographic* and has become a high-tech specialist for them. Stories include ''The Chip,'' ''Silicon Valley,'' ''Lasers and Holography,'' ''Advanced Materials,'' ''Money,'' and ''Bacteria.'' He also photographed their stories on Indonesia, the 1988 flight of Daedalus in the Greek islands, High-Tech France, Vancouver, the California Delta, Mexico's West Coast, Alaska Russian Village, America's Gulf Coast, America's Lower Colorado River, and cave paintings in Baja California. The August 1983 cover of *National Geographic* shows him flying an ultralight for their ''Birdmen'' story, a photo he took by rigging a camera to the aircraft.

He lives in Napa Valley, an area that was subject of another photo story. He is extremely knowledgeable about the wine industry, and has amassed an encyclopedic collection of photos on the subject.

For more information or to contact, call (800) ART-BUYER. ☝

Patterson, Brett

Specialty: People on location, travel scenics.

Education: B.A. photography from Brooks Institute, 1987.

Residence: Camas, Wash. (near Portland, Ore.).

Brett has worked for the last ten years as a travel and location photographer for both industrial and editorial clients, including Northwest Airlines, Nike, *Tennis* magazine, Portland Trail Blazers, and Drake Construction. He is also adept at studio work.

For more information or to contact, call (800) ART-BUYER.

Peebles, Douglas

Specialty: <u>Hawaii,</u> <u>travel</u> and editorial.

Education: B.A. from Florida State University, 1973.

Awards: 1987 Best Color Portfolio, Society of American Travel Writers 1993; First place color, Nikon International Photo Contest.

Publications: *From the Skies of Paradise* series for Mutual Publishing: Hawaii (1990); Kauai, Maui (1991); Oahu, Island of Hawaii (1992). Also *Christmas in Hawaii*, *Majesty*, *The Exceptional Trees of Hawaii*, *Baskets of Polynesia*, *Hawaii*, *The Electric Century*, *Maui Viewbook*.

Residence: Kailua, Hawaii (on Oahu).

Douglas has been a resident of Hawaii since 1974, after graduating from college. He has been president and a board member of the Hawaii chapter of ASMP, and is a member of the Society of American Travel Writers.

Editorial clients include *Airone* (Italy), *Aloha*, *America West Air*, *American Way*, *Backpacker*, *Better Homes and Gardens*, *Brides*, *Chicago Sun Times*, *Condé Nast Traveler*, *Discover*, *Diversion*, *Elle*, *Endless Vacation*, *Esquire*, *Ford Times*, *Fort Lauderdale News*, *Geo* (Germany), *Glamour*, *Golf*, *Guest Informant*, *Hawaii*, *Hawaii Air*, *Islands*, *Los Angeles Times*, *Mature Outlook*, *Meeting and Conventions*, *Modern Bride*, *Motorland*, *National Geographic Traveler*, *National Parks*, *Newsday*, *Off Duty*, *Orange County Register*, *Outside*, *Pacific Art and Travel*, *Physician's Travel*, *Privilege* (Canada), *Quark* (Japan), *Reader's Digest*, *Relax*, *Rocky Mountain News*, *Rotary*, *Saturday Night* (Canada), *Spirit of Aloha*, *Stern* (Germany), *Successful Meetings*, *Time*, *Travel Holiday*, *Travel Life*, *Travel & Leisure*, *TWA Ambassador*, *Vis a Vis*, *Vista* (Canada), *Vogue*, and *Westways.*

For more information or to contact, call (800) ART-BUYER. 🖰

Pelton, Robert Young

Specialty: Advertising, multimedia, travel/adventure.

Education: Attended St. John's Cathedral Boys' School in Canada, which combined adventure trekking with academics.

Awards: Nominated to Fellowship in the Royal Geographical Society of London. Numerous awards for design, audio-visual, photography.

Publications: *Borneo,* an illustrated adventure book with CD.

Residence: Redondo Beach, Calif.

Robert has over 20 years' experience in product design, advertising and marketing. He first worked as a copywriter at age 16 for BBDO in Toronto, and later for Kates Advertising, also in Toronto. He traveled around the world at age 18 and lived with the Dogon people of western Africa; competed in the Camel Trophy, an off-road endurance competition through Third World wildernesses; trekked through Borneo; and drove a Land Rover 1,000 miles from Dar es Salaam, Tanzania, to Bujumbura, Burundi.

Since 1981 he has had his own advertising and design agency, Pelton and Associates, and he also is the founder of Optical Artists. He created Great Toronto Adventure, a 64-projector audio-visual presentation, which ran for six years in Toronto. Later he moved to the U.S., and created large-scale multimedia presentations for major U.S. corporations. He has acquired the rights to the Fielding Travel Guides, and is working as a photographer, a publisher and a marketing director to update them. He worked as a producer for NATEC Audiovisual in Sydney, Australia. In 1988, he helped develop the strategy, the product design and the advertising campaign that launched The Upper Deck Company, a start-up company that became one of the most successful sports trading card business in the world.

For more information or to contact, call (800) ART-BUYER. ☝

Premium Stock

Location: Düsseldorf, Germany.

This agency represents L. Bobbe, I. Boddenburg, C. Callis, R. Cohn, Imagin Foto, J. Jämsen, G. Kalt, A. Kaplan, Karageorge, J. McLoughlin, D. Mendelsohn, Ril, Roda, F. Siteman, G. Steiner, K. Tiedge, Truckshots, Valder/Tormey, Vanderschuit, Vloo, R. Weir, and T. Werner.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ⏏

Price, Richard

Specialty: Product, studio and <u>nature</u> photography.

Education: Brooks Institute of Photography.

Residence: Midway, Utah.

Richard began working in the stock photography industry shortly after graduating from Brooks. He is a highly versatile photographer, noted for his work in both studio and <u>outdoor</u> situations. He has expertise in numerous <u>lighting</u> techniques, and uses his skill to capture unique views of common objects. His attention to detail has caused him to be highly sought for tabletop photography. He has also built an extensive collection of images showing the remarkable details of nature.

For more information or to contact, call (800) ART-BUYER. ☝

Rappaport, Rick

Specialty: People in corporate, lifestyle, sports and medical settings.

Education: University of Michigan, B.A. economics cum laude, 1969; Northwestern School of Law, J.D. cum laude, 1977.

Awards: Numerous awards from National Press Photographers Association; Communication Arts Photography Annuals; New York Art Directors Awards; *Print* magazine Photography Annuals; IABC First Place Awards; Society of Technical Communication; Seattle Design Association Awards; International Association of Business Communication First Place Awards; CASE (Council for Advancement and Support of Education) Gold Awards; Annual Report Magazine Awards; Annual Report Magazine Awards.

Residence: Portland, Ore.

Rick, a native of Buffalo, is a former newspaper photographer who excels in location lighting and special moments.

For more information or to contact, call (800) ART-BUYER. ☝

Reede, Dave

Specialty: <u>Lifestyles,</u> farm life, <u>agriculture and industry</u> of the Canadian Prairie Provinces.

Dave is a leading photographer with <u>First Light Associated Photographers.</u> He has built up an impressive collection of images that show rural people and scenes with warmth and affection. He usually takes advantage of <u>natural light</u> and events that unfold as if there were no photographer around.

For more information or to contact, call (800) ART-BUYER. ☝

Richardson, Jim

Specialty: Documentary photography of everyday life and rituals.
Education: Kansas State University at Manhattan, 1965--69.
Awards: U.S. Crystal AMI and German Photokina Gold Medal, 1986 (for his 10-year documentary study of small-town life, ''Reflections from a Wide Spot in the Road''); W. Eugene Smith Memorial Grant finalist, 2 times; Special Recognition Award for World Understanding, 3 times.
Publications: Harmony House Publishers series on great American colleges; *High School USA*, St. Martin's Press, 1979; *The Colorado: A River at Risk*, Westcliffe Publishers, 1992; contributing photographer to various books in the *A Day in the Life...* series, notably America, USSR, Spain, China, Italy and Ireland; large-format photographic books on Christmas, the Jews, baseball, and health care and healing.
Residence: Denver.

Jim had major stories published in *National Geographic*, *LifeTime*, *American Photographer*, *El Pais*, *Ça M'Interesse*, *Geo*, and other popular national and international magazines.

For more information or to contact, call (800) ART-BUYER. ⑂

Ross, Bill

Specialty: Computer-enhanced imagery, cities, scenics, sports.

Education: Pasadena Art Center College of Design, commercial photography; Los Angeles Valley College of Photojournalism.

Awards: 22 statewide college competition awards for photography.

Publications: *Yosemite, Shrine of the Sierra* (Collings); *San Diego* (Oxford University Press). Contributor to *Los Angeles; The West; PTL;* and numerous *National Geographic* and Skyline Press books.

Residence: Bainbridge Island, Wash.

Bill was co-owner of Westlight from 1984--90, and so has keen insights into the competitive artistic demands of the stock photography market. He was a major contributor to *Sunset* magazine from 1974--90, having 23 covers to his credit. For over 20 years, he has been noted for his dramatic scenic landscapes and cityscapes.

He currently specializes in the use of the latest computer technology to enhance superior images. He has photographed numerous annual reports and commercial assignments. He photographed the Olympic Games for *Time* and five major European magazines.

Since 1990, when he relocated from Los Angeles to the Pacific Northwest, he has devoted his creative energies to stock photography, rather than assignment work. His images are available exclusively through Westlight. He is one of the photographers working under the pseudonym Cydney Zuckeross.

For more information or to contact, call (800) ART-BUYER. ⏱

Seawell, H. David

Specialty: Advertising, corporate, and editorial <u>locations.</u>
Awards: NPPA News Picture of the Year, 15 photographs; Bronze medal, documentary, International Film Festival; Financial World Annual Report Oscar, 11 awards; *Communication Arts*, 3 awards; ADDY, 4 awards; Rochester Salon, 3 awards; University of Missouri, 3 awards.
Publications: Photographic illustrator for *Mark Twain* and *George Washington* (Reader's Digest Great Biographies); *West Virginia in Color; West Virginia USA.* Contributing photographer to *Photography of the Future* (Time-Life Books).
Residence: Youngsville, La. (near Lafayette).

A self-taught multimedia communicator with a strong publishing and marketing background, David worked as an illustrator, news and documentary photographer, designer, commercial and trade book publisher, film and video scriptwriter, producer, talk show host, teacher, copywriter, advertising/corporate photographer, and photography workshop director. His work was included in the World Premiere Colour Exhibition in The Hague, Netherlands.

For more information or to contact, call (800) ART-BUYER. ☝

Short, Steve

Specialty: <u>Scenic</u> <u>locations,</u> <u>recreational</u> activities, wildlife and <u>sports.</u>

Steve is affiliated with the widely respected stock and assignment agency <u>First Light Associated Photographers.</u> His Canadian landscape work has been particularly well received.

For more information or to contact, call (800) ART-BUYER. ☝

Skycraft

Specialty: Marbled papers and other products.

Residence: Estacada, Ore. (near Portland).

Artist Peggy Skycraft formed a partnership with photographer William Warren to design and photograph marbleized art that would meet the needs of the commercial market. Skycraft images are selected for their capacity to support those concepts that are used most often in advertising and design work. The Skycraft collection has been sought for backgrounds and borders. The images lend elegance to advertising campaigns and the covers of many publications.

For more information or to contact, call (800) ART-BUYER. ⬤

Slenzak, Ron

Specialty: <u>Entertainment</u> stills and portraits, advertising and corporate.

Education: B.F.A. from Art Center College of Design, 1972.

Awards: *Communication Arts* magazine, One Show (Art Directors/Copy Club-NY), Western Art Directors Club, Communication Arts Society One-of-a-Kind Show, AIGA, Key Art.

Residence: Venice, Calif. (part of Los Angeles).

Ron has operated a successful freelance photography business since 1974. His work has been honored in *Print Casebooks, Communication Arts, Graphis*, the Japanese ''Photographic Sensuality'' Series, and the Netherlands' *Professionelle Fotografie.* He taught Introduction to Black and White Photography at Los Angeles City College from 1976--82.

Entertainment clients include Columbia Pictures, Tri-Star Entertainment, New World Pictures, King World; all three major TV networks; Capitol, Polygram, Motown and A&M Records; Warner Brothers (Studios, Records, Home Video, LCM); Paramount (Pictures, TV, Home Video); 20th Century-Fox (Pictures, International); Disney/Buena Vista (Studios, Home Video, The Disney Channel). Celebrities he has photographed include Chevy Chase, Oprah Winfrey, Michael J. Fox, Dyan Cannon, Bruce Willis, Tim Conway, Harvey Korman, Prince, Smokey Robinson, and Sally Kellerman. He served as judge for the Grammy Art Direction awards and the Key Art awards.

Non-entertainment clients include Grey Advertising (L.A. and N.Y.), Ogilvy and Mather, J. Walter Thompson Recruitment, Burroughs Corporation, Dow Chemical, Hughes Communications, Coopers and Lybrand, PacifiCare, and IRT Corporation.

For more information or to contact, call (800) ART-BUYER. 🖰

Smith, Steve

Specialty: Photojournalism.

Publications: Contributing portrait photographer for *The Music Center 25th Anniversary Commemorative Book* (Los Angeles).

Residence: Sun Valley, Idaho.

One of the partners of Adamsmith Productions, Steve has done extensive travel in more than 20 countries and speaks French and Spanish. He was chief photographer for the Los Angeles Olympic Organizing Committee and Associate Staff Photographer, California, for Jimmy Carter's 1976 presidential campaign. He continues to travel extensively.

He is editorial photographer for publications such as *American Photographer*, *Business Week*, *Esquire*, *Forbes*, *Fortune*, *Geo*, *Ladies Home Journal* (cover story, 3/92, ''Brave Ann Jillian''), *Life*, *London Sunday Times Magazine*, *Los Angeles Times Magazine*, *Money*, *National Geographic*, *News Inc.* (cover story, 7--8/91, ''David Laventhol: The Most Powerful Publisher in America?''), *Newsweek*, *New York*, *New York Times*, *New York Times Magazine*, *Parade*, *People* (cover story, 9/16/92, ''Ann Jillian's Miracle''), *Premier*, *Rolling Stone*, *Runners World*, *Sports Illustrated*, *Time* (cover story, 4/29/92, ''Nuclear Power'') ,*Us*, *USA Today*, *US News and World Report*, and *Washington Post Magazine.*

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ☝

Starkweather, Ralph

Specialty: Activities and lifestyles of southern California.

Publications: Contributor to numerous Skyline Press books on regions of California, especially *Orange County.*

Residence: West Hollywood, Calif.

A native of southern California trained in editorial and documentary work, Ralph has focused a great deal of his energy on the life of the major coastal cities of San Diego and Orange counties. His work reflects a warmth and affection for his subject matter. His coverage is widely sought by agencies and industries that seek to attract people to southern California.

For more information or to contact, call (800) ART-BUYER. ᗗ

Stein, Gene

Specialty: Movie and television stills.

Residence: Studio City, Calif. (part of Los Angeles).

Gene gained wide recognition in the entertainment industry and was a photographer of choice for numerous projects. More recently, he has applied his skill to self-assigned <u>nature</u> studies and <u>natural light</u> situations. He works primarily in southern California.

For more information or to contact, call (800) ART-BUYER. ᗑ

Stephenson, Mark

Specialty: Corporate and editorial.

Education: B.A. Commercial Photography from Brooks Institute, 1983; studied journalism at Santa Barbara City College, 1984, and English at Colorado College.

Awards: IABC Golden Quill Award in 1991 for ''All Fired Up,'' a photo essay about fire brigade training, originally commissioned by Arco for publication in its employee magazine, *Spark;* IABC Silver Six Award in 1993 for ''A Sense of Community,'' a 1992 special publication by Hewlett Packard, documenting the company's philanthropy.

Publications: *San Francisco,* published in 1985 by Skyline Press, the photo book division of Oxford University Press.

Residence: Desert Hot Springs, Calif. (near Palm Springs).

Mark has been freelancing since 1984 as a documentary and annual report photographer for major corporations. He favors the area where corporate and documentary coverage meet. Since 1994 he also has done digital photographic illustration.

Annual report clients: Arco, California Water Service Company, Dominguez Water Company, US Life Corporation.

Corporate communications clients: Arco, California Casualty, Fashion Institute of Design and Merchandising, Hewlett Packard, Industrial Indemnity, Mobil Oil Corporation, Unocal Corporation.

Editorial story clients: *Alaska Airlines*, *Better Homes & Gardens*, *Computer Decisions*, *Details*, East/West Network, *The Executive, Financial Planning*, Fodor's Guides, *Forbes*, Funk & Wagnalls, *Guest Informant*, Heavy Duty Trucking, Knapp Western-*KCET Magazine, Los Angeles Times Magazine, National Geographic*, *Newsweek*, *Santa Barbara News-Press*, *Success*, *Time*, Time-Life Books, *Travel Weekly*, World Books.

For more information or to contact, call (800) ART-BUYER. ☝

Stier, Kurt

Specialty: Locations, travel, industry, corporate, real people.

Education: B.A., Middlebury College, 1968.

Awards: New York Art Directors Club, Los Angeles Art Directors Club, Boston Art Directors Club, Hatch Awards, ASMP Big Picture Awards, Clio Awards, Communication Arts, Graphis Posters, *Print* magazine.

Residence: Boston.

Earlier in his career, Kurt worked as a cameraman for a documentary film company. Today his work is known for its naturalness and spontaneity. He has traveled worldwide in the course of his work. Augmenting his location photography is his computer-enabled studio, set up for digital enhancement.

For more information or to contact, call (800) ART-BUYER.

Stoll, Patrick

Specialty: Western scenics, travel, recreation, regional events.

Education: B.S. in Environmental Science, University of Iowa. Studied photography at Santa Fe, at Ansel Adams Photo Workshops, and in Maine.

Residence: Boise, Idaho.

Patrick is a largely self-taught photographer. Operating from his home, he has traveled extensively throughout the American West, and has comprehensive knowledge of Western issues, lifestyles and locations. His images have been published in *National Geographic* and *Country*, in calendars by Brown Trout Publishers, and in catalogs for upscale outdoor clothing companies, including The Territory Ahead.

For more information or to contact, call (800) ART-BUYER. ☝

Swift, Chase

Specialty: Wildlife, <u>outdoor,</u> <u>nature</u> photography.

Education: B.S. Animal Science, Colorado State University; B.A. Commercial Photography, Brooks Institute of Photography.

Residence: Los Angeles.

For more information or to contact, call (800) ART-BUYER. 🖱

Sylvester, John

Specialty: Canadian locations.

Publications: Numerous articles for *Canadian Geographic.*

One of the photographers represented by First Light.

Not available for assignments through Westlight.

For more information or to contact, call (800) ART-BUYER. ⌐

Tecmap Corp. (Eric Curry)

Specialty: Special effects and <u>still lifes,</u> <u>computer graphics,</u> electronics, aerospace.

Education: 2 years at Long Beach State College; B.A. in Photography, Art Center College of Design, 1979.

Residence: El Segundo, Calif. (near Los Angeles).

On location, Eric combines the photographer's craft and the adventurer's spirit. He flies small airplanes and uses this skill to fly search and rescue missions for the Civil Air Patrol, an auxiliary of the U.S. Air Force. He also is an experienced skin diver and underwater photographer and has a working knowledge of astronomy. He lived in Copenhagen from 1981--93, where he owned and operated a successful advertising photography studio. Danish clients included Lego Toys, Novo Chemicals, SAS Airlines, Bang and Olufsen (Danish bank). Today he is a full-time stock photographer out of his studio, a converted morgue from the turn of the century. Tecmap has built a substantial reputation for its futuristic, computer-generated artwork and for its <u>conceptual</u> views of earth and space. His hobbies include bicycling, gardening, and kite flying.

For more information or to contact, call (800) ART-BUYER. 🖰

Thoreau, H. D.

Specialty: <u>Nature.</u> Special collection produced under Westlight's direction.

Images in the H. D. Thoreau collection focus on the beauty of nature, both on a large scale and in the smallest detail. The photographs show isolated and wilderness areas in pristine stillness, yet are highly <u>graphic</u> in their composition. Covering many areas of the western <u>United States,</u> the collection is especially noted for photographs from state and national parks in the Rocky Mountains, Sierra Nevada, and Pacific Northwest.

For more information or to contact, call (800) ART-BUYER. 🖑

Trubia, Robert

Specialty: People and sports.

Education: A.A. in photography, Rochester Institute of Technology.

Awards: Best Sports Photographer, National Press Photographers Association; 9th Air Force Photographer of the Year.

Publications: *Becoming a United States Air Force Photographer*, a five-volume textbook.

Residence: Shaw, S.C. (near Sumter).

Robert began his photographic career early, shooting for UPI and local newspapers while still in junior high school. After getting his degree, he became a photojournalist and aerial combat photographer for the U.S. Air Force.

For more information or to contact, call (800) ART-BUYER.

Urie, Walter

Specialty: <u>Real people</u> in real situations, <u>model released.</u>

Awards: AR-100, *Print, American Photographer* VI.

Residence: Santa Ana, Calif.

Before becoming a commercial photographer, Walter served for 17 years as curator of photography at the Baltimore Museum of Art. He taught photography for 22 years, 15 of them at Orange Coast College.

For more information or to contact, call (800) ART-BUYER. 🖑

Vanuga, Jeff

Specialty: Wildlife, nature, scenics, and outdoor recreation of the western U.S.
Education: B.S. in wildlife science and geography from Utah State University.
Awards: BBC Wildlife Photographer of the Year, first place National Wildlife Photographic Competition, first place Nikon Photo Contest International.
Publications: Assignment work for Holt, Rinehart & Winston; Macmillan; and McGraw-Hill.
Residence: Dubois, Wyo. (near Grand Teton National Park).

Jeff has worked on assignment for *Audubon*, *National/International Wildlife*, *Ranger Rick*, *Sports Illustrated*, and *Travel Holiday.* His work also has been published by *Airone*, *BBC Wildlife*, *Falcon*, *Geo* (France), Grolier, *National Geographic*, *Natur*, *Nature Conservancy*, *Outdoor Photographer*, *Patagonia*, *Sierra Club*, *Skiing*, *Wildlife Conservation*, *World* (U.K.), and *Wyoming Wildlife.* He taught photography at Central Wyoming College and was Director of Photography at the Audubon Camp of the West photography workshop.

For more information or to contact, call (800) ART-BUYER. ☝

Varie, Bill

Specialty: Corporate, advertising, annual reports.

Education: University of San Jose, photojournalism.

Awards: Best Photographer of the Year, AR-100, 1992; one of six photographers in U.S. sponsored by Leica in 1984.

Residence: Westlake Village, Calif. (near Los Angeles).

Bill began his career as a staff photographer for the *Los Angeles Times* immediately after graduation. His work was included in the Mead Annual Report Show for five consecutive years. He is equally at home working in color and in black and white. His ambition is ''to do for corporate America what Ansel Adams did for Yosemite.''

For more information or to contact, call (800) ART-BUYER. ⏻

Warren, William James

Specialty: Advertising, annual reports, ''photo-illusions.'' Skilled in <u>computer graphics,</u> electron microscopy, airbrushing and darkroom special effects.

Education: Self-taught photographer: ''Ph.D. at the University of Chutzpah.''

Awards: Numerous awards from Kodak; American Institute of Graphic Arts; New York, Western and Los Angeles Art Directors' Clubs; Communication Arts Society; *Graphis*, *Art Direction*, *Print.*

Residence: Los Angeles.

During the Vietnam War, William served as combat photographer for the U.S. Army until 1966. He was a documentary photographer of culture and politics during the '60s and '70s. His photo studies were used by *Time*, *Newsweek*, *Life*, *Look*, *Psychology Today*, UPI, and the *L.A. Free Press.* In 1993 he spent six weeks in New York directing a team of photographers in documenting for CIGNA the bombing of the World Trade Center, and another six weeks at NASA/Johnson Space Center doing photojournalism for Southwestern Bell. Twelve images were selected for permanent exhibit in the Mission Status Center at Space Center Houston.

Designer clients include Jim Berte, Rik Besser, Al Brigs, Curt Brubaker, Naomi Burstein, Jan Church, Jim Cross, John Divers, Tom Gould, Dick Hess, Ron and Claudia Jeffries, Ken Lotz, Emmett Morava, Ken Parkhurst, Bob Runyan, Carl Seltzer, G. Dean Smith, Leslie Smolan, Bill Tobias, and Tom Woodward.

For more information or to contact, call (800) ART-BUYER. 🐭

Waterman, Bob

Specialty: Western and ranching lifestyles.

Residence: Basalt, Colo. (near Aspen).

Bob has had a varied career in editorial, corporate, and self-assigned photography. He currently manages his family's ranch in western Colorado, and does most of his shooting there. For the last decade, he has photographed exclusively for stock. His work is widely sought for its warmth and realism.

For more information or to contact, call (800) ART-BUYER.

Watts, Ron

Specialty: Travel/adventure, corporate locations.

Publications: *Last of the Wild Horses; Adventures in Photography* and *Coastlines of North America* (collaborative works).

Residence: Vancouver, B.C.

A Canadian photographer, Ron is one of the best of the ''boondockers.'' For more than a decade he has pursued travel and adventure photography in Africa, southeast Asia, Australia, and the Americas. Editorial clients for his work include *National Geographic Traveler, International Wildlife, Destinations, Equinox, Enroute,* and *Privilege.* As a corporate photographer, he specializes in annual report work, especially for international clients. Annual report clients include Noranda, Rio Algom, Southam, Royal Trust, Canadian Tire, and Imperial Oil. He is a founding member and partner of First Light Associated Photographers, a stock photography and assignment agency with offices in Toronto and Vancouver.

For more information or to contact, call (800) ART-BUYER. ☝

Wheeler, Nik

Specialty: <u>Travel</u> documentary and <u>adventure.</u>

Education: Bristol University, England; Sorbonne, Paris.

Awards: Society of American Travel Writers Photographer of the Year 1988, runner-up 1992.

Publications: *Return to the Marshes, Iraq---Land of Two Rivers, Cloud-Dwellers of the Himalayas, This is China, Setting Sails.* Travel guides to Bali, Thailand, Hong Kong, Japan; Mediterranean France, Spain; Hawaii, Florida, California, Mexico.

Residence: Los Angeles.

Born in Britain, Nik worked as a combat photographer for UPI during the Vietnam War and later freelanced in Beirut for *Time, Newsweek, National Geographic,* and *Sunday Journal.* He also freelanced in Paris through Sipa.

For more information or to contact, call (800) ART-BUYER. 🖰

White, Lee

Specialty: <u>People,</u> studio and <u>location.</u>

Education: B.F.A. Photography, Art Center College of Design. 1975.

Residence: Van Nuys, Calif. (part of Los Angeles).

Lee is an extremely versatile advertising photographer whose work in annual reports and print advertising has gained him considerable recognition. He has owned and operated his own photography studio since 1975, and offers one-stop multi-service to clients. He is well trained in design and layout, marketing, sales presentation, special effects techniques, set and prop building, directing film crews, casting <u>models,</u> film processing and printing. He is skilled in all still camera formats and <u>lighting</u> equipment. He also has been in demand for film location work, coordinating products and sets for infomercials and television specials.

For more information or to contact, call (800) ART-BUYER. ☝

Wiggett, Darwin

Specialty: Industry, scenics and locations, especially Alberta.

Darwin is one of the leading photographers of First Light Associated Photographers. His work covers a highly varied region, including the wilderness and recreation areas of the Canadian Rockies, the agricultural belt of the Western Prairies, and the urban center of the Canadian petroleum industry. He is extremely skilled in working with complex or difficult natural light situations.

For more information or to contact, call (800) ART-BUYER. 🖑

Wilson, Doug

Specialty: Photojournalism, corporate and industrial, travel and recreation.

Education: B.A. in journalism from Humboldt State College, Arcata, Calif.; while student, photographer and outdoor columnist for the *Humboldt Times.*

Awards: 3 Bronze Awards in Society of American Travel Writers' Bill Munster Photo Showcase, 14 images traveling with show; *Communication Arts Design Annual* for advertising photography.

Publications: Co-authored *New Techniques for Catching Bottom Fish.*

Residence: Kirkland, Wash. (near Seattle).

A 26-year veteran of magazine and corporate photography, Doug has been published in virtually every major news and business magazine in the U.S. Throughout the 1960s he worked as a newspaper and wire service photographer, and he was the youngest staff photographer ever to work for Associated Press. He has shot more than 500 assignments for the *New York Times,* and more than 600 for *Sunset.* He shoots west of the Rockies from Alaska's north slope to southern California, lighting locations with battery-operated strobe units. He also writes outdoor recreation and travel articles.

Other specialized publishing clients include *Women's Day*, *Redbook*, *Better Homes and Gardens*, *Organic Gardening*, *Harrowsmith*, *Eating Well*, *Boy's Life*, and *Windows.* Corporate clients include AT&T, IBM, Xerox, Microsoft, British Petroleum, Arco, Carrier Corp., and Scott Paper. He lectures extensively on editorial and stock photography. He teaches workshops every other year at the Arts Center in Coupeville, Wash., on Whidbey Island.

For more information or to contact, call (800) ART-BUYER. 🖱

Wong, How-Man (Herman)

Specialty: China-based documentary.

Awards: Numerous design awards for his interactive CD-ROM publication on the Yangtze River (Chang Kiang).

Residence: Kunming, Yunnan, China.

A China specialist based in Hong Kong, How-Man Wong was the photographer for *National Geographic's* story on the Yangtze. As of 1994 he was working on conservation projects in China.

For more information or to contact, call (800) ART-BUYER. ᣙ

Yamashita, Mike

Specialty: Travel commercial and documentary photography, Asia.

Awards: NPPA Pictures of the Year; New York Art Directors Club; Asian-American Journalists Association; Pacific Area Travel Association. *In the Japanese Garden* won three prizes from Garden Writers of America, plus the Benjamin Franklin Award from the American Booksellers Association.

Publications: *Mekong: A Journey on the Mother of Waters* (Takarajima); *In the Japanese Garden* (Starwood; authored by his wife, Elizabeth Bibb). Contributor to: *A Day in the Life* books on Japan, America and Italy; *China: The Long March, Malaysia, Indonesia and Brunei* (Diedier-Millet/Weldon-Owen, Paris).

Residence: Mendham, N.J. (near Morristown).

Mike lived and worked for six years in Singapore, Thailand, Hong Kong and Japan, and is fluent in Japanese. He is a frequent contributor to *National Geographic* since 1979. For them, he recently covered the Mekong River through China, Myanmar, Laos, Thailand, Cambodia and Vietnam, and he has also shot for them in Japan, Indonesia, New Guinea, Somalia, Sudan, England, Ireland, and New Jersey, where he lives.

Prints of his photographs of Japanese gardens have been exhibited at the National Gallery of Art, and are on permanent display at the Los Angeles County Museum of Art. He is a frequent speaker and instructor at photographic seminars and workshops, including Photo Expo and Maine Photographic Workshop.

For more information or to contact, call (800) ART-BUYER. ☝

Zobel, Conrad

Specialty: Large-format travel, architecture, landscapes.

Education: Architectural design, Forest Park Community College and Washington University, St. Louis.

Residence: Ballwin, Mo. (near St. Louis).

Conrad favors images with a strong sense of design. His work has been sought for many newspaper and magazine articles.

For more information or to contact, call (800) ART-BUYER. ᥰ

Zuckerman, Jim

Specialty: Wildlife and nature, travel, special effects, photo microscopy.

Publications: *Image Magic*, Petersen Publishing; *Visual Impact*, HP Books; *Outstanding Special Effects on a Limited Budget*, *Professional Techniques for Shooting and Selling Your Wildlife and Nature Photography*, and *Making the Most of Natural Light*, Writer's Digest Books.

Residence: Northridge, Calif. (part of Los Angeles).

Jim is known for his special effects photography and his computer manipulation of images. He is contributing editor to *Petersen's Photographic* magazine. The U.S. distributor of Mamiya Cameras uses Jim to endorse the company's products in national ads. He has been a tour guide for Thru the Lens Tours, and co-owner of Photo Tours International; he still conducts international photo tours. He has been a photo instructor at UCLA Extension, Kent State University, and Yeshiva University. He is one of the photographers working under the pseudonym Cydney Zuckeross.

For more information or to contact, call (800) ART-BUYER. 🖑

Zuckeross, Cydney

Specialty: Los Angeles cityscapes.

Cydney Zuckeross is a pseudonym for the partnership of photographers Cydney Conger, Bill Ross, and Jim Zuckerman. The three photographers, each of whom has a successful independent career, worked as a team to create a collection of photographs of the city of Los Angeles.

For more information or to contact, call (800) ART-BUYER. ☝

Telephone Numbers

Adobe Fetch: **(800) 628-2320**

Adobe Photoshop: **(408) 986-6500**

DayStar ColorMatch: **(404) 967-8141**

Human Software CD-Q: **(408) 741-5101**

Kodak Color Management products (Photoshop Starter Kit): **(800) 75-COLOR**

Local Photo CD scanning services: **(800) CD-KODAK**

RIT Research Corporation: **(716) 475-2739**

Westlight:
  in U.S.: **(800) ART-BUYER**
  outside U.S.: **(310) 820-7077**
  fax: **(310) 820-2687**