

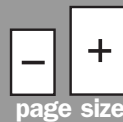


**digital**photography  
the complete course

New York Institute of Photography

# Photo Business 3: The Photographer's Portfolio

**Unit Five**  
**Lesson Twenty Nine**



**Quit**

**click to  
begin**

# Photo Business 3: The Photographer's Portfolio

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*This Business lesson is different from the two previous lessons. It covers two different topics – one that you'll read about, and the other that you will hear on audio.*

*The lesson you are about to read covers an interesting subject that's important to all photographers – your portfolio. Since the lesson is complete and illustrated, we decided to devote the audio portion of the lesson to a discussion of a dry topic that isn't as much fun to read about – legal issues and copyright. It is important that you understand a bit about how relevant laws affect photography and we thought a discussion on the topic would be the most pleasant method of delivery. We know you'll learn a lot in this lesson.*

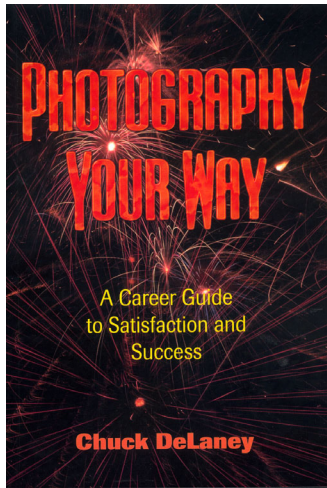
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### Creating Your Photography Portfolio.

*"A set of pictures (as drawings or photographs) either bound in book form or loose in a folder."*



As with the prior business lessons in Units Three and Four, this Lesson is excerpted from NYI Dean Chuck DeLaney's book, *Photography Your Way: A Career Guide to Satisfaction and Success*.

### Why A Portfolio?

As you pursue your interest and perhaps a career in photography, you will probably encounter a variety of different photographic opportunities. In order to land some of these jobs, you will need what the best job seekers in every field need: a succinct, targeted résumé, poise under fire, the right clothes (which these days could mean anything), and good interview skills. In many cases, having a command of the rules and techniques of selling that were presented in the previous business lesson, will help ensure your success. However, you're a photographer and, most of the time, you will be asked to show your work. That means you need a portfolio.

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Now, if the idea of a portfolio conjures up images of photographers, artists, and models struggling down the street lugging a three-by-four-foot black behemoth of a portfolio (known by some as a "pizza box"), dismiss the idea from your mind.

It's possible that you may need some large, impressive display of your work, but chances are, right now, you don't. Depending on the type of photographs you make, your portfolio may be as simple as a dozen 4 x 6 color prints in a small booklet.

On the grandiose level, I've seen portfolios encased in stainless steel, in cowhide, and in all manners of diverse packaging that strive to set that particular photographer "apart



*Standard Big Black Portfolio.*

from the pack." I've seen Web site portfolios where the photographer allows you to pick from various musical selections while viewing the portfolio.

If you ever start to compete for high-ticket advertising and commercial assignments, this type of portfolio may be necessary. However, for most purposes, you can create a great portfolio that's a lot simpler and a lot less expensive than that. After all, when someone is looking at your work, all the packaging is of little consequence. What counts are your images.

There are a few thousand photographers, perhaps ten thousand tops, who really need to produce "killer" portfolios designed to "blow away" art buyers for big corporate accounts. For most of us mere mortals, a presentation that presents our work in the best possible light will suffice. Bombast is rarely necessary.

As I discussed in the first Business Lesson that you received in Unit Three, even if you have no professional goals there are times when a business card will help you gain access to a location or cooperation from a subject. In the same way, a simple, small portfolio will often persuade people that you're a serious photographer even if you're not seeking work as a professional.

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### Does Every Photographer Need a Portfolio?

Yes. Even if you never see yourself seeking a professional assignment, it makes sense to have six to twelve of your best photographs available in a format that allows someone who is interested in you and your photography (whether for a possible job or for any other reason), to look at your photos easily and conveniently.

"Easily" and "conveniently" are the key words in the last sentence.

Some of those extravagant portfolios that get lugged around to top-flight advertising agencies may seem really cool to the photographers who spent fortunes constructing them, but for a photography buyer who needs to look at a lot of portfolios, the cumbersome, oversized portfolio can actually work against the photographer.

That means our first question should be, What is essential to a portfolio? Or, more fundamentally, What is a portfolio?



*"Tulips"*

© Ludmila Popova, NYI Student

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### What Is a Portfolio?

*Webster's Collegiate Dictionary* offers a number of definitions of the word "portfolio." After all, there are stock portfolios and portfolios for ministers of state—but *Webster's* definition number four reads: "A set of pictures (as drawings or photographs) either bound in book form or loose in a folder."

That's a little vague, but it's a good starting point and up until fifteen or twenty years ago, it would have pretty well covered the field of photographers' portfolios. However, thanks to several generations of technological innovation, today the physical format of a portfolio could be any of the following five types.

1. A book or folder of photographs or printed versions of photographs as they ran in magazines or newspapers. Printed pages are often called "tearsheets," as they have been torn from the publication.
2. A set of transparencies, either in book format or contained on a page or two of polyethylene plastic pockets.
3. A slide tray of transparencies that are either original images or slide versions of photographic prints or published images.

4. A set of images on a CD-ROM or DVD, or whatever follows the DVD.
5. A set of images on the photographer's Web site, or a Web site that hosts the photographer's work.

These are the five basic ways to present your portfolio. There are also a few recent formats that have fallen by the technical wayside: at this point, not many photographers would assemble a portfolio on videotape or laser disc. Although both were hyped ten years ago, and they were good technologies, they're not practical today.

Before looking at each of the physical formats listed above, there are important fundamental issues that must be considered. Let's start with the most basic question of all.

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### Portfolio Content.

What type of images should you put in your portfolio?

This is a question that's not unlike the photographer's version of: "What is the meaning of life?" The answer is simple:

*Put photographs in your portfolio that will give the viewer a positive view of your work and a sense of confidence that you can handle any job that the viewer might need you to perform. Or, if you're seeking artistic acknowledgment, your portfolio should present a positive view of your work and convince a publisher or gallery owner that it would be worth his or her while to share your work with a larger audience.*

That's a little vague, so let's dig into the details. First and foremost, let's talk about size. This is one place where bigger is definitely not better. Don't put too many images in your portfolio. For most types of portfolios, somewhere between twelve and twenty photos will probably suffice. Rather than one big portfolio, I use three slim portfolios: one that features my work as a photojournalist for magazine and newspaper clients, a portfolio of portraits and people pictures for clients interested in having a photographic portrait made of them, and a portfolio of travel and scenic images for clients with

travel assignments or who need travel photographs for editorial or catalog illustration.

Why don't I blend all three portfolios into one big one? Because people looking for a photographer's ability to do one type of work are probably not that interested in other areas. Sometimes I may bring all three portfolios with me, since each is only 9"x12". I show the one that's directly related to the work the client has in mind. After that, I would rather get the client talking about the proposed job and head toward closing the sale. If there's a need—or benefit—to showing one of the other portfolios, I may do so, but I would rather move on to the client's needs as soon as possible.

In other words, keep it simple. Beginners' portfolios tend to have two basic faults: There are too many photographs and the photographs lack a focus. The beginners who present portfolios also make common mistakes that I'll get to later.

To keep your portfolio short, first eliminate all photographs that aren't technically excellent, and then get rid of all photographs that you don't think are representative of your best work.

For example, if you're creating a portfolio of scenic images and you have six photos that you (and your friends) think are

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great and another four that are almost as good, you're probably best off eliminating all four that are "almost as good." It's always best to present only images that are as perfect as you can make them. There will undoubtedly be two or three that you love "except for" some little flaw. You're welcome to love those photos — hang them on your wall, but don't put them in your portfolio. Only the best will do.

When I look at beginners' portfolios, too often I see two people pictures, a couple of nice scenic photographs, a great animal photo, and a few other things. The problem with this type of portfolio is that it doesn't show a comprehensive body of work. If you're into people photos, make your entire portfolio (even if it's only six photos) people photos—or architecture, or wildlife, or photojournalism, or whatever type of subject is of interest to you.

I'll get back to some other points about content at the end of this lesson. First, let's review some points about each type of portfolio.



*"Silhouette"*

© Erin Paul Donovan, NYI Student

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### The Classic Portfolio: A Folder or A Book of Images.

I call this the classic portfolio because it will always be used, and it will always be a valid way to present photos. It's a physical record of your work and provides for the possibility of a warm exchange. You can open your "book" and show it to a person. You can hand it to a potential customer, or the two of you can look at it together. Sometimes you may leave the portfolio for the interested person to inspect when you're not there, but if you do get to view your portfolio with a potential customer, you will be able to use the portfolio to your best advantage and control how the viewer progresses through it.

It's a very good idea to try to show your portfolio in person as much as possible because it gives you the opportunity to influence the viewer's experience. If she likes a given image, you can linger on it and tell her how and why you went about making it, as well as answer any questions. If she doesn't seem to respond to a particular image, you can move quickly on to the next one. You'll also get valuable feedback.

A simple portfolio folder may be just a pair of paper-covered cardboard sheets, with a tape joint on one side and a tie on



*Sample Folder.*

the other. Other versions, as I've noted, are more like books, in that they have pages and permit you to assemble your photos in album form.

Which is better — a loose set of photographs or photos ordered in an album? I leave that to you. In part it depends on what you have to show.

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### **A Folder or A Box of Photographs.**

If you have a set of photographs that are all the same size, presentation of them one by one may make a lot of sense. I know one very successful wedding photographer who never brings a wedding album to an interview with a prospective bride. Rather, he brings one box of twenty 20 x 24 color prints and creates a "gallery" in their home while he interviews for the job. He pulls out photos, shows them to the happy couple (and the bride's family, if they are present), and then he starts to prop the prints up on the mantle, or on a convenient table, or anywhere. Pretty soon, the client's house is filled with his beautiful photos. It's hard for the dazzled customer to say "no" after such a presentation.

You don't have to use huge photographs. I've seen very effective portfolio presentations where the photographer produces a box of photographic printing paper in which there are ten to twenty perfect prints of the photographer's best work. That type of presentation is more than adequate for most purposes.

Notice that I said this kind of presentation in a box or a folder works best if you have a group of prints that are of uniform size. What if you don't? What if you have some 8"x10" prints

and some 5"x7" prints? One approach is to pick the most common size and have all of the other prints redone in that same size.

Another approach, if you have prints of different sizes, is to mount them all on matte boards of a uniform size. For example, if you have some 5"x7" prints, some 8"x 10" prints, and a few in-between sizes, you could mount them all on 9"x12" or 11"x14" boards and have a very effective presentation.

### **Tearsheets for News Photographs.**

A box or folder of prints and/or tearsheets is also good for the news photographer. If you're showing your work to a photo editor for a newspaper or magazine, he is interested in looking at your work quickly, and determining how good a storyteller you are. Editors don't care in the slightest about flashy portfolios. For them, fast and easy is the only way to go.

As we'll discuss later on, this type of portfolio is ideal for showing prints of your work or published versions of your photos, which are called "tearsheets." That term, by the way, comes from the notion that you've torn the printed sheets out of the newspaper or magazine in which they were published.

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Another benefit to presenting your work as loose prints in a box or folder is that you can easily change your portfolio around and make substitutions. However, be careful. Make sure you review your portfolio carefully every time you're about to present it. I can't tell you how many tense moments I've spent waiting while flustered photographers paw through their portfolio looking for the photo they want to show me, unaware that it's not in there. Don't make your portfolio a guessing game. Review it every time you plan to use it. Make sure it's ready before you show it.

### **Clean and Neat.**

Whether you're using prints, tearsheets, or photos mounted on boards, make sure that the work you show is clean and fresh. Fingerprints on boards, dog-eared prints, or sloppy tearsheets all detract from a presentation. One tip if you use boards for mounting either photos or tearsheets: Consider using boards that are either dark gray or black, since they won't show fingerprints and smudges as readily as a white board will.



*Sample Wedding Album.*

### **An Album or A Book of Photographs.**

Presenting your work in album or book form is a little more formal than working with individual prints in a box. Some wedding photographers find that showing a sample album gives their potential customers a sense of how they lay out a wedding album to tell the story to a maximum effect.

The book form also means that you have to have your portfolio planned and organized. If you're the type of photographer who likes to make a lot of changes in your presentation, it may be easier to work with a box full of pictures rather than an album where the order is harder to change.

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Portfolio albums generally fall into two categories—books with pages inside an acetate plastic pocket, and books with plain paper pages. With the former, you slip your photos into the pages. If the photos are smaller than the pages, you may need a little bit of tape or adhesive to hold the photo in place, but the plastic keeps the photos flat. With plain paper books, you need to carefully mount the photos onto the paper using either tape, photo mounting tissue, or some other type of adhesive.

I recommend that you use the plastic pages unless you're certain that your portfolio isn't going to change much, in which case it may make sense to go to the effort of affixing your photos neatly to the paper pages. The main drawback to plastic pages is that there may be a glare on your work, but most viewers of portfolios will know to tilt your portfolio to an angle where the glare from the light source won't be a problem.

As with any portfolio, make sure you know what's in the portfolio and that your images are clean and in good condition.

Also, a portfolio should be complete. I think it's a mistake to keep extra blank pages at the back of your portfolio. If you show twenty photos, you may display them with an image on each side of each page, or you may put one image on the front of each page and leave the back of the page blank. In the first

instance, you'll have ten pages and show two photos on each spread of pages. In the second, you'll show twenty different photographs. But don't have your viewer reach the end of your photos and face a sea of blank pages. Take the blanks out. Most portfolios that take plastic pages have rings that hold the pages, so adding or removing pages should be easy. Check for that when you're shopping for a portfolio. For paper portfolios, look for a version that will allow you to add or remove pages easily.

While I firmly believe that fancy presentations don't add that much, photos that are mounted crookedly, or are in poor condition will inevitably detract.

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### Slides Presented in Pages or Mounts.

Chances are, if your work hasn't been published widely, and most of your images are shot in transparency form, you're better off showing the transparencies rather than prints.

That's because getting good silver halide prints made commercially from existing slides is a task, and it's very easy to end up spending a fortune, or ending up with less-than-perfect images, or, worst of all, both of the above. However, you can scan your slides and produce good ink-jet prints for a relatively low cost at home.

The basic way many photographers and stock agencies store slides is in transparent plastic pages that have twenty slots, each of which snugly holds a slide that is in a regular 2"x2" cardboard or plastic mount. You can get plastic pages for medium-format and 4"x5" transparencies as well.

The only plastic pages you should use for storing or showing slides are ones made from polyethylene, since this form of plastic is considered "archival." In photographic terms, archival means that the pages are acceptable for long-term storage of photographic materials. This is because



*Slides.*

polyethylene does not give off any chemical fumes that can damage silver-halide-based film.

Understanding archival products and storage standards in photography is an entire topic unto itself. For our purposes here, just remember to use only polyethylene pages. Avoid the cheaper acetate pages.

Lots of photo professionals are accustomed to viewing slides in plastic pages. Art directors, photo editors, and buyers at stock agencies also have the necessary tools at the ready—a loupe, or magnifier of some sort, and a light table to place

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behind the slides to give an even illumination to the images. Some grizzled veterans just hold the page of slides up to the window and view them that way.

However, the bride and groom or a portrait client won't have the tools or the experience to view slides in this format. I strongly suggest that you use pages of slides only for presentations to professionals.

There is one variation on slides in plastic pages that is worth mentioning. That is when a photographer mounts slides or large transparencies in special cardboard viewing mounts.

These mounts are precut to display various sizes of transparencies, and have two benefits over plastic pages: (1) the cardboard surface that surrounds each image is opaque, so there's less stray light to detract from the image, and (2) some brands have a milky-white diffusion layer that fits between the back of your transparency and the backside of the mount. This light-diffusion layer makes it easy to hold the mount up to any light source and get relatively well-balanced illumination across the image.

I find these cardboard viewing mounts effective when they are used to show larger transparencies made with medium-format

cameras or view cameras. Unfortunately, for many viewers, it's hard to look at a 35mm transparency without a light box and a magnifier of some sort. I suggest that you investigate these cardboard mounts if you use a large-format camera.



*Cardboard Viewing Mount.*

© *Light Impressions*

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### Slides in a Projection Tray.

Not so long ago, many photographers liked to present their work in a round slide tray that would fit the basic slide projectors made by Kodak, principally the Carousel series. Now, I think that approach is a bit dated. Here's why.

Slide projection is still a very valuable teaching tool. While there will probably come a time when all images are projected using computer-based digital processes such as PowerPoint, the classic slide projector display still provides a very sharp, easy-to-control image using hardware that is generally reliable and easy to transport. Using multiple slide projectors controlled by a programming device that allows images to fade into one another and to be synchronized to music or narration, it's relatively easy to make a marvelous photographic presentation.

However, not many art directors or art buyers still have a slide projector hanging around the office. Like the typewriter, the slide projector is becoming a rare bird in today's computer-based office. For illustrated lectures or showing your work to a large audience, slide projectors are still great and provide very rich images. However, for showing your work in a portfolio setting, I suggest you pass.



*Slides in Carousel Tray.*

I digress for one point you should bear in mind any time you use a slide projector to show an image: — make sure the slide is clean. A good sharp projector with a bright projection lamp throws a great image on the screen, but that image will include every speck of dust or hair that has settled on the transparency while it's been in the slide tray. Beware!

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### Images on a Photo-CD, CD-ROM, or DVD.

Using CD technology to show your work is a popular option today.

Back in the early 1990s, Kodak introduced Photo-CD as a consumer product and it flopped badly. Amateurs didn't see much benefit to being able to show their snapshots on a TV screen or computer monitor. However, there are many professional photographers who have found ways to use various types of CD-ROM image technology, particularly since CD-ROM "burners," devices that can record CD-ROMs, came on the market.

If you want to show your work on a CD or DVD, you will confront two principal problems:

There are people who will need Macintosh-based files and others who can only read PC-based files. It is best to show your work on a CD where each image is available in two separate files, one for Mac users and one for their PC counterparts. While everyone touts the benefits of true "cross platform," that day hasn't arrived yet.

Another caveat. If you circulate your work widely, you should

only create low-resolution files so that your work is not "appropriated" and used without your permission. While there are some protection systems that have been devised that give you the opportunity to "watermark" your digital photo file, they are not 100 percent effective.

Even if you're not worried about piracy, sending potential clients a CD with only large, high-resolution files is likely to slow down their computers when they try to load and view your images. Stick to low- and medium-resolution files.



*CD-Rom.*

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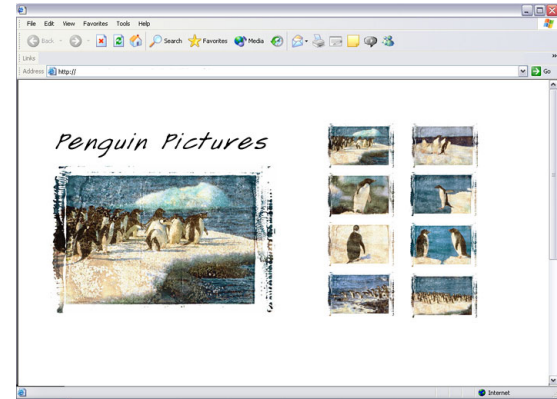
### Your Portfolio on the Internet.

Lots of photographers are creating Web sites to display their work or are renting space on someone else's Web site for the same purpose. The Internet has become a communication medium in its own right.

For photographers interested in showing their work, it can be a great way to give an interested person the opportunity to have a "peek" at your portfolio at any time, night or day. As more and more American homes and offices become wired for Internet access, and as modems get faster, and bandwidth increases to make it easier to download large image files, I think portfolios on the Web will become very common.

Don't think about spending thousands of dollars to develop a fancy Web site. Keep it simple and keep it (relatively) cheap.

I do offer one guideline: Television producers have a saying, "Television is a close-up medium." That's relevant to computer monitors as well. Perhaps when the world of high-definition television and computer monitors arrives in the distant future (that is, two or three years from now), this will change. But since TV arrived on the scene, it has presented



Web site with a sample portfolio.

Photos © Hemera

not-so-sharp images on not-so-big screens. That means that wide shots, vistas, and panoramas don't pack the punch that close-up images do. That's a key reason why television producers stress the value of close-ups.

Whatever format you choose for your portfolio, what counts the most is the content you present.

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### Portfolio Content.

*"Photographers are lousy editors."—Maggie Sherwood*

The need for help from others in selecting the photos for your portfolio was never stated more concisely than by the late photographer and founder of the *Floating Foundation of Photography*, Maggie Sherwood.

Most of the time, when young photographers brought their work for her to view at the gallery on board the Floating Foundation, she would end up helping them redesign their portfolios. After a session with Maggie, the portfolio would contain fewer images and those images would be re-ordered to give a sense of beginning, middle, and end.

I suggest that you start by selecting all your favorite photographs. Eliminate any that have any technical shortcomings. Now select the photographs that work together: landscapes and scenics, portraits, close-ups.

Even after this cut, chances are you still have too many images. The trick is to get rid of the excess prints and then take the remaining "selects" and put them in the right order.

It sounds easy, but it's not. This is where you need some feedback from other people who aren't as close to your photos as you are. Believe it or not, you suffer from associations with the photos that won't strike other viewers. You like a portrait photo more than you should because you like the person who was your subject. You love that photo of a Parisian fountain because you had such a great time on that particular trip to France.

Your associations are valid, but they won't transfer to the stranger who looks at your portfolio. This is where your friends, as well as other photographers or artists who are willing to help without being overly critical, can help you lay out your portfolio in a way that works.

One other crucial piece of advice: When you sit down with anyone, whether it's a friend evaluating your portfolio or a potential customer, when it comes time to actually pick up the portfolio and open it, or hand it to the other person for her to open, close your mouth. The time for talking is over and it's imperative that you let your portfolio speak for you at this point.

Time and again, when a young photographer starts to show me his book, he starts to apologize or explain. That's a big mistake. Let me look at your portfolio without reservations.

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If there is something to apologize for, you should have corrected it ahead of time. Maybe I won't notice, or it won't bother me. But at this key moment, don't take anything away from your portfolio. It's time for it to work for you.

I once interviewed a photographer for a job at NYI. She announced that she had just hired "So-and-So," who was going to help her redo her portfolio. She was surprised that I had never heard of "So-and-So," who apparently performs this service for photographers. I found out that the redo that "So-and-So" had outlined for her would take six months, would require spending a lot of money on new prints, and that "So-and-So" charged \$2,500 for his services! Wow! Now there's a line of work—portfolio consultant.

I don't think you need to go to those extremes. By the way, a couple of years later the same photographer stopped by and showed me her "redone" portfolio. It was okay, but for all the build-up I couldn't really see what the consultant had done that she couldn't have done herself.

I suggest that you let the real world be your portfolio consultant. The more people you get to give you some feedback, the better your portfolio will become.

As I noted earlier, it makes sense to set up your portfolio in a format that allows changes to be made relatively easily. Don't get locked into an expensive format that is hard to alter. Let your portfolio evolve as you evolve. Every day you have the chance to make a photo that might become a gem in your collection.

So, get out those prints and slides and get to work. I hope that one day, I'll get to look at your portfolio!

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