

A landscape photograph showing a river valley. In the background, a large, layered red rock cliff rises. The middle ground is filled with a dense stand of trees, some with bright green leaves and others with bare, light-colored branches. The foreground is dominated by thick, brown, scrubby bushes and some green, low-lying plants. The text "STEPHEN JOHNSON" and "PHOTOGRAPHER" is overlaid in the lower right quadrant of the image.

STEPHEN JOHNSON  
PHOTOGRAPHER

# Stephen Johnson

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Stephen Johnson is a photographer, designer and teacher. His photography explores the concerns of a landscape artist working in an increasingly industrialized world. His work has also concentrated on refining the new tools of digital photography and empowering individual artists to use these tools to express their ideas.

He was the Curator, and Editor/Designer for *At Mono Lake*, a book and National Endowment for the Arts funded exhibition which toured the United States from 1980-1983, reaching an audience of more than two million people. In 1988, for his work on behalf of Mono Lake, he was awarded a *Congressional Special Recognition Award* by the U.S. House of Representatives.

Mr. Johnson was co-creator of *The Great Central Valley Project* (a photographic exhibit and book) that used landscape photography to examine the dramatically human-altered heartland of California. Using a Macintosh computer, he edited, designed, and created the graphics for the award-winning *The Great Central Valley: California's Heartland* a 264 page book published by the University of California Press in 1993. His *Making a Digital Book* was published late in 1993 documenting how computers were used in creating California's Heartland.

Since 1989, Johnson's photographic work has explored computers as new photographic and design tools. His current endeavor, the groundbreaking digital national parks project *With A New Eye*, uses digital sensors to make his photographs rather than film.

*His photography explores the concerns of a landscape artist working in an increasingly industrialized world.*



Stephen Johnson at Bryce Canyon, 1996.  
Photograph by Darin Steinberg.



*Dawn, Redwood National Park, 1995.*

Stephen Johnson's work in digital photography, desktop color separations and digital imaging consulting has included software and product development for clients such as Adobe Systems, Agfa, Apple Computer, Eastman Kodak, Leaf Systems, Newer Technology, Radius, Ricoh Corporation and SuperMac Technology. His work with Adobe included the creation of the duotone curves shipped with Photoshop and two quadtone posters. Photographic clients have included the Ansel Adams Publishing Trust, the Friends of Photography and the Fine Arts Museums of San Francisco.

He has taught for the Center for Creative Imaging in Camden Maine, numerous workshops for industry, designed digital photography programs, and has an ongoing photography, publishing and consulting business. He has lectured for leading digital and photographic industry forums: Seybold, MacWorld, Image World, VISCOM, PhotoEast, PhotoWest,

PhotoPlus, SID (Society for Information Display), the Agfa Technology Expo, FOGRA (Germany), Digital 95 (Great Britain), the International Symposium on Electronic Photography at Photokina (Germany), the University of California, and at Stanford University.

Johnson's photographs are in public and private collections across the country, and have appeared in *Life Magazine*, *American Photographer*, *Communication Arts*, *Camera Arts*, *Omni*, *Audubon*, *Sierra*, *Publish*, *Adobe Magazine*, *California Magazine*, *California History*, *MacWeek*, *MacUser*, *Photo District News*, *Photo Electronic Imaging*, *MicroPublishing News*, *Landscape Magazine*, *Popeye Magazine* (Japan), *Hallå Magazine* and *Fotografisk Tidskrift* (both from Sweden), *Page Magazine* (Germany), *Advanced Imaging Magazine*, *IdN Magazine* (Hong Kong), the Adobe Photoshop Deluxe Edition CD ROM, *Nautilus CD ROM Magazine*, *The Los Angeles Times*, *The New York Times*, *On-Line Design*, *Digital Video Magazine*, and featured on television's *The MacNeil Lehrer Newshour*, *The Discovery News*, *New Media News*, and *The Computer Chronicles*.

## Photographic Projects

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*Foresta Burn,  
Yosemite National Park, 1994.*

### **With a New Eye: The Digital National Parks Project**

"With a New Eye" is a digital photographic survey of selected American National Parks from 1994 through 1997. The project employs a modified Dicomed digital insert, a Sinar-X 4x5 camera, and the Macintosh PowerBook540c and 3400c for completely portable digital photography of very high quality. The camera is capable of color, black and white, and infrared photographs of extremely high resolution and dynamic range (6000x7520 pixels, 130MB files with more than 9 stops of exposure latitude).

See "With a New Eye" section for a more detailed account of this project.



*Digital panorama. Everglades National Park, Florida, 1996.*

## Photographic Projects

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### Digital Panoramics

Since November 1995, Stephen Johnson has been making huge digital panoramic photographs. Made with an adapted Dicommed Digital Insert for 4x5 cameras, this prototype device yields photographs up to 6,000 x 65,000 pixels, in color, black and white or infrared. Many sites have been photographed "in the round", including New York City, Stonehenge, Yosemite National Park, Everglades National Park, San Francisco, the Grand Canyon, the Badlands, Chicago, Kennedy Space Center, Florida, and others.

### The Great Central Valley: California's Heartland

An exhibit and book using landscape photography to examine the dramatically human-altered agricultural heartland of California. Johnson was the Editor and Designer of the award-winning book published by University of California Press in 1993.



# Photographic Projects

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## At Mono Lake

A touring exhibit and book with work by 48 photographers spanning 110 years of photography of eastern California's Mono Lake. Curated with Al Weber and Don Worth, 1983.

## Western Artifacts

An exploration of constructed icons on the western landscape that symbolize our attitudes toward land use and the culture of the west.



## Color Pastel Abstracts

An extensive body of work recorded for their pastel color and abstract design qualities.

# Photographic Projects

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## Digital Composites

Experimentations with the new possibilities of computer composited images.



## Portrait Work

A portfolio of portrait photography.

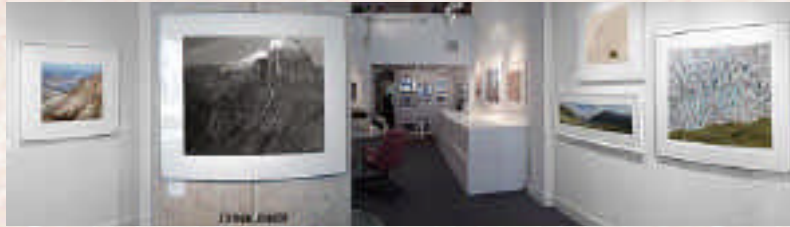


# Recent Exhibitions

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*(Johnson's work)  
"...is like putting  
eyeglasses on and  
seeing the world for  
the first time."*



*A docent at Kilkenny  
Castle, Kilkenny, Ireland*



## **Stephen Johnson Photography**

Ongoing exhibition of the artist's latest work.  
Pacifica, California  
Opening July 1998

## **Photographer's Gallery**

Palo Alto, California  
January 9-February 20, 1998

## **Kilkenny Arts Festival**

Kilkenny Castle, Kilkenny, Ireland  
August 1996

## **Center for Photographic Art**

Carmel, California  
Silver to Silicon  
Photographs from 1976-1996.  
April 12-May 17, 1996

[Exhibition History Link](#)



# Selected Recent Publications

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1996 to 1998

## **LIFE Magazine**

Feature: Camera At Work.

*Landscape Photographer Applies Science to Nature and Creates Art.*

December 1997

## **Hemispheres**

United Airlines Inflight Magazine

February 1998

## **Electronic Publishing**

(cover story) March 1998

## **MacWeek**

Stephen Johnson does first field tests of new digital camera  
September 27,1997

## **Digital Video Magazine**

*From Film to Digital:A Photographer's Evolution.*

August 1996.



*Tree and Rock, Canyonlands National Park. 1995.*

## **Photo Electronic Imaging**

April 1996.

## **Hallå Magazine**

*Back to Nature*

Stockholm

January 1996

[Bibliography Link](#)

# Books

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## At Mono Lake

Stephen Johnson,  
Curator, editor and designer

This is a limited edition of the 1983 catalog from the exhibition. Featuring the work of Ansel Adams, Brett Weston, Timothy O'Sullivan, Edward Curtis, Ted Orland, Don Worth, Philip Hyde, Dave Bohn, Clinton Smith, Stephen Johnson, Robert Dawson and others. A real collector's item.

Softbound edition has been out of print since 1986.

Available here only. 88 pages, with 68 duotone and color photographs. \$55 (case bound in Irish linen).



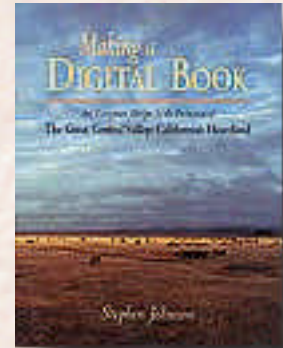
## The Great Central Valley: California's Heartland

Stephen Johnson, Gerald Haslam  
and Robert Dawson

Published by University of California Press, this full color, evocative award-winning book received rave reviews from the press, television and academia. Combining exquisite photography, an engrossing narrative and historical images, this book is a fine addition to your library and a digital publishing breakthrough.

264 pages, 270 color and duotone photographs. \$45 softbound

**Special Edition** in boxed linen-bound set with two original photographs: \$450.



## Making a Digital Book

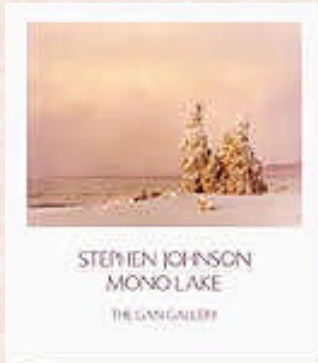
Art, Computers, Design & the  
Production of *The Great Central Valley:  
California's Heartland*  
Stephen Johnson

This beautifully illustrated booklet discusses the technology and innovations used by Johnson to create *The Great Central Valley: California's Heartland*. Subjects discussed include desktop publishing, graphics, design, duotones, scanning, image editing and restoration, and more.

54 pages, with 48 color and duotone photographs. \$15 softbound.

# Posters

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## **Dusk Mono Lake**

Dusk light flooding Mono Lake's eastern sky above a classic tufa formation in dunes. A beautiful 18"x24" color poster rendered in Stephen Johnson's unique pastel style. \$15 unframed



## **Anasazi White House**

Co-published with Adobe Systems, Inc. This dramatic black and white photograph of the White House Ruin from Canyon de Chelly in northern Arizona has been reproduced as a beautiful 23"x28", 200 line-screen fine-arts quad-tone poster. It is a great demonstration of the beautiful range of tones achievable using Adobe Photoshop's Duotone feature. \$25 unframed

# Posters

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## **The Great Central Valley: California's Heartland**

Co-published with SuperMac Technology.  
Sunlight spotlighting a herd of cattle on the vast plain and rising foothills of the valley's east side. The dramatic cover of the Central Valley book is reproduced here in beautiful full color. A 24"x30", 200 line-screen, 5 color poster on 100lb. cover stock. \$25 unframed



## **Jefferson Memorial**

The parallel marbled columns of Washington's most beautiful monument has been reproduced as a gorgeous 24"x28", 200 line-screen quadtone poster. The poster takes full advantage of the four ink colors used to reproduce the subtle tones of this silvery black and white photograph. \$25 unframed



## **Everglades National Park**

Reproduction from a photograph at Royal Palm made with the Kodak DCS 460 digital camera. Printed with a 200 line screen and varnishes on 18"x24" heavy paper. \$18 unframed

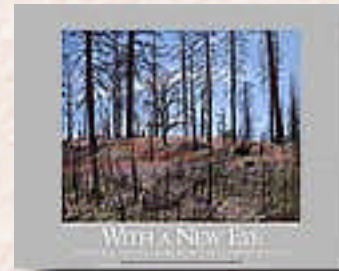
# Posters

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## Shenandoah Road

With a New Eye: The Digital National Parks Project  
Eight color reproduction of digital 4x5 image of autumn in Shenandoah National Park. This 18"x20" poster is reproduced with stochastic screen technology. Also available is a four-color version for comparison with eight color poster. \$15 unframed



## Foresta Burn

With a New Eye: The Digital National Parks Project  
Black trees with spring wildflowers returning after the Yosemite fire of 1992. Six color reproduction on a 24"x30" poster beautifully printed with stochastic screens on heavy paper. \$25 unframed



## Mt. St. Helens

With a New Eye: The Digital National Parks Project  
Photographed from the volcano crater rim looking north toward the blast zone and Mt. Rainier. Amazing color and clarity even revealing steam venting from the lava dome inside the crater. A 20"x24" poster beautifully printed with 200 line screen on heavy paper. \$18 unframed

# Posters

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## **Arches National Park**

With a New Eye:

The Digital National Parks Project

A beautiful reproduction of desert color in predawn light—bare trees, sage and red cliffs—all rendered with Steve's classic appreciation of subtle color. Amazingly sharp and richly detailed on 30"x24" heavy paper printed with 200 line screen. \$25 unframed



## **Kenai Fjords National Park**

With a New Eye:

The Digital National Parks Project

Startling glacial ice and lush green tundra rendered as never before possible because of digital camera technology. Printed on 30"x24" heavy paper with a 200 line screen. \$25 unframed

# Notecards

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## **Anasazi White House Notecards**

Stephen Johnson  
*12 cards/envelopes \$10 set*

Reproduced with an amazing 300 line screen, and packaged in sets of 12, these 5x7 (folded) cards make a perfect all purpose greeting card. Quadtone reproduction.



## **Digital Landscape Notecards**

Stephen Johnson  
*10 cards/envelopes \$10 set*

Beautifully reproduced in 200 line screen quadtone assortment of three photographs from the Digital National Parks project. 5x7 notecards of filmless 4x5 photography.



## **Color Digital Landscape Notecards**

Stephen Johnson  
*10 cards/envelopes \$10 set*

Beautiful assortment of three different images from the Digital National Parks project reproduced in full color at 200 line screen. 5x7 notecards of filmless 4x5 photography.

# With a New Eye: The Digital National Parks Project

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*With a New Eye* is an all digital photographic survey by Stephen Johnson of selected American National Parks from 1994 through 1997. This project will culminate in a photographic portfolio, a touring art exhibition, a poster, a CD ROM (cataloging the work, demonstrating the technology and discussing the National Park ethic and system), and an interpretive photographic book.

*"I can see the photograph as I am making it, while I'm still standing next to the real scene."*

The project employs the Dicomed 4x5 digital insert, the Better Light 4x5 scanning insert, a Sinar-X 4x5 view camera, and the Macintosh PowerBook 540c and 3400c for completely portable digital photography of very high quality. The camera is capable of color, black and white, and infrared photographs of extremely high resolution and dynamic range (6000x7520 pixels, 130MB files with more than 9 stops of exposure latitude).

The photographs are previewed in the field, on screen, in order to determine appropriate contrast, exposure and color balance, and to check composition and focus. The final photograph is also examined after exposure.

For documentary and archival purposes, a Global Positioning System Receiver (GPS) is being used to determine the longitude and latitude of every photograph. A simple compass is used to determine direction of view.



*Granite and Brush, Acadia National Park. 1995.*



# “With a New Eye” Project Tools

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## Camera Equipment

Modified Dicomed Digital Insert  
(6000x7520 pixel,tri-linear array sensor)  
Better Light 4x5 Scanning Back Insert  
Sinar-X 4x5 Camera  
Sinaron 65mm,150mm lens and 300mm lens  
Schneider 90mm and 210mm lens  
Goertz Red Dot 600mm lens  
Gitzo Carbon-Fiber Tripod  
Prototype Panoramic Adapter by Better Light and Bayhouse  
Additional camera: Kodak DCS 460 on Nikon N90s body

## Field Computer

Apple PowerBook 3400c with 148MB RAM,2GIG hard drive  
Apple PowerBook 540c with 36MB RAM,500MB hard drive\*\*

## Software

Apple System 8.1 through Mac OSX  
Adobe Photoshop 4 though CS  
Scanning Software for Dicomed Camera (BetterLight software)  
Cumulus image database software (Canto)

\*All RAM supplied by Newer Technology

\*\*Drives supplied by FWB, Inc.



Stephen Johnson at Bryce Canyon, 1996.  
Photograph by Darin Steinberg.

# “With a New Eye” Project Sponsors

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## **Adobe Systems**

The maker of Photoshop, PostScript software and the Adobe Type library.

## **Apple Computer**

The maker of Macintosh, PowerBook and Power PC computers, computer peripherals, software and operating systems.

## **BetterLight**

A designer and builder of high end digital cameras, including the Dicomed Digital Camera used in the Park Project.

## **DayStar**

Maker of high-speed multi-processing Macintosh clones.

## **Dicomed**

Dicomed manufacturers and sells the Dicomed Digital Camera insert, BigShot Instant Digital Camera and Imaginator imaging software.

## **The Digital Pond**

An image production company specializing in high resolution projects for creative professionals.

## **Iris Graphics**

The maker of high-end inkjet printers for graphic arts and fine arts applications.

## **FWB**

A maker of high performance mass storage products.

## **Newer Technology**

A maker of high quality RAM and computer acceleration products.

## **Radius**

A maker of calibrated display systems, graphics accelerators and video editing solutions.

## **Ricoh**

A maker of optical disk drives, CD ROM recorders and optical media.

## **Sinar Bron**

A maker of fine photographic equipment, view cameras, lenses and lighting equipment.

# “With a New Eye” Parks Visited

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(in order visited as of 1998)

Yosemite National Park, California  
Pt. Reyes National Seashore, California  
Bryce Canyon National Park, Utah  
Grand Canyon National Park (north rim), Arizona  
Zion National Park, Utah  
Mt. St. Helens National Monument, Washington  
Olympic National Park, Washington  
Crater Lake National Park, Oregon  
Redwood National Park, California  
Shenandoah National Park, Virginia  
Blue Ridge Parkway, North Carolina  
Cape Hatteras National Seashore, North Carolina  
Rocky Mountain National Park, Colorado  
Death Valley National Park, California  
Grand Canyon National Park (south rim), Arizona  
Arches National Park, Utah  
Canyonlands National Park, Utah  
Mesa Verde National Park, Colorado  
Chaco Culture National Historical Park, New Mexico  
Petrified Forest National Park, Arizona  
Mojave National Scenic Area, California  
Sequoia National Park, California  
Kings Canyon National Park, California  
Yellowstone National Park, Wyoming  
Grand Tetons National Park, Wyoming  
Craters of the Moon National Monument, Idaho  
Cape Cod National Seashore, Massachusetts  
Kenai Fjords National Park, Alaska  
Katmai National Park, Alaska  
Denali National Park, Alaska  
Mt. Rainier National Park, Washington



Acadia National Park, Maine  
Organ Pipe Cactus National Park, Arizona  
Saguaro National Park, Arizona  
Everglades National Park, Florida  
Canaveral National Seashore, Florida  
Big Cypress National Preserve, Florida  
Biscayne National Park, Florida  
Haleakala National Park, Maui, Hawaii  
Volcanoes National Park, Hawaii  
Big Bend National Park, Texas  
Guadalupe Mountains National Park, New Mexico  
Carlsbad Caverns National Park, New Mexico  
White Sands National Monument, New Mexico  
Badlands National Park, South Dakota  
Mount Rushmore National Park, South Dakota  
Joshua Tree National Park, California

# Some thoughts on Digital Imaging

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My world as a photographer is changing. And it's looking much more like the world I see with my eyes.

I'm recording color in my photographs that escape film. Highlights are holding and shad-

ows are opening up like never before. I am making the first archival color photographs of my career. Grain has vanished. I'm seeing the photograph, when I am photographing, on the spot, when I should. As it always should have been.

The fumes of the darkroom are being displaced by the flicker of a screen. Lung disease, supplanted perhaps, by CRT radiation. The risks remain mysterious.

Photography has always been magic. The shutter clicks, and some unseeable change occurs on silver coated plastic. Nothing seems to have happened. The weight of the film does not increase with the burden of the light



it carries. It is a secret, to be revealed by the spirits in the darkroom. Later.

Now the photograph appears *as the image is being recorded*. There is evidence that something has happened, visual evidence that a photograph has been made. And it can be studied, probed, rephotographed if necessary. And worked closer to perfection and beauty.

The way I think about making a photograph is changing. These photographs are less instantaneous in their witness, but visible while the camera remains ready. Now they take minutes to photograph, and photographic time shifts once again--from an unreal slice of a moment, to an accumulation of time slices over time.

For me, the advent of digital photography is not about manipulation. Quite the contrary, it is about seeing more clearly, with less interference and delay from the inspiration.

I feel energized and stimulated to work. My joy in image making has been given a good royal kick in the pants.

-Stephen Johnson

*"For me, the advent of digital photography is not about manipulation... but about seeing more clearly."*

# Reaching Stephen Johnson

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Stephen Johnson's gallery and studio is located in Pacifica, California. He has lectured on digital imaging in Europe and across the United States. Stephen Johnson Photography maintains a detailed website, where more images and descriptions of his work and projects can be found. Stephen also teaches photography workshops at his studio.

Stephen's fine art prints can be purchased directly. They are printed on rag paper with an Iris printer. 20"x25" pigment prints are available for \$2500. To order products, (books, posters, notecards, prints) please send a check made payable to Stephen Johnson Photography to the address below.

**Mail:**

Stephen Johnson  
Fine Art Photography  
1220c Linda Mar Blvd.  
Pacifica, California 94044

**Phone:**

650 355-7507  
Fax 650 355-0232

**Email:**

[info@sjphoto.com](mailto:info@sjphoto.com)

**Website**

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



*Crater Lake National Park, infrared, Oregon, 1995*

# Bibliography 1998

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## Periodicals

**"Landscape Photographer Applies Science to Nature and Creates Art."**

LIFE Magazine Feature: Camera At Work.  
December 1997, New York.

**"From Film to Digital:A Photographer's Evolution." Stephen Johnson.\Digital**

Video Magazine. August 1996, San Francisco.

**"Digital Photography: Equip with the Best."**

IdN, Vol.3/No.3. 1996. Hong Kong.

**"Crossing Over. Stephen Johnson:A Digital Original."**

Photo>Electronic Imaging. Vol.39, No. 3,1996.  
Atlanta.

**"Printer and Photographer Use Soft Proof to Make Color Prepress History."**

MicroPublishing News. February 1996. Los Angeles.

**"Back to Nature."**

Hallå,Nr 1/1996. Stockholm Sweden.

**"Camera Prototype Captures Big Picture."**

MacWeek,12/4/95. San Francisco.

**"Photo Opportunities."**

(Digital Camera Review) with Bruce Fraser.  
MacUser. November 1994. San Francisco.

**"Digital Nature."**

Fotografisk Tidskrift, Nr 4 1995. Stockholm Sweden.

**"Elusive Gigabyte of Light."**

Stephen Johnson. View Camera,  
September/October 1995. Sacramento.

**"Scanning and Image Editing."**

Ilford Instructor Newsletter, No. 14 Spring 1995,  
Paramus, NJ.

**"New Eye on the World."**

Adobe Magazine, January/February 1995, Seattle.

**"Steve Johnson: Have Camera, Will Travel."**

Photo District News, March 1995, New York.

**"Classic Images from the Cutting Edge."**

Peek, Potlatch Paper, Spring 1995, Minnesota.

**"The Age of the Digital Landscape Has Finally Arrived."**

DISPATCH, Worldwide Publishing Consortium,  
Spring 1995, Los Gatos.

**"Steve Johnson's Digital Landscape."**

Get Info: Special Supplement to MacUser and  
MacWeek, Sept.1994, San Francisco.

**"Stephen Johnson:A Photographic Pioneer in the Digital Realm."**

Communication Arts, August 1994, Palo Alto.

**"Yosemite Revisited."**

Photo>Electronic Imaging, Vol.37/No. 8/1994,  
Atlanta.

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**"Digital Photographer Uses Ansel Adams Darkroom for New Shots of Yosemite."**  
MicroPublishing News, July 1994, Los Angeles.

**"Photographer Takes First Digital Look At Yosemite."**  
MacWeek, 6.27.94, San Francisco.

**"A Photographer Who Does It All."**  
IdN (International Designers Network), Vol. 1/No. 4. 1994. Hong Kong,

**"A Passion For Images."**  
On-Line Design, April 1994, San Francisco.

**"A Touch of Gray."**  
Publish, December 1993, San Francisco.

## Books

**"At Mono Lake."**  
Edited by Stephen Johnson. Friends of the Earth. 1983. San Francisco.

**"The Great Central Valley: California's Heartland."**  
Edited by Stephen Johnson. Text by Gerald Haslam. Photographs by Stephen Johnson and Robert Dawson. University of California Press. 1993. Berkeley.

**"Making a Digital Book: Art, Design, Computers and the Production of The Great Central Valley: California's Heartland."**  
Stephen Johnson. Stephen Johnson Photography. 1993. Pacifica, California.

# Selected Exhibitions

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**1997 Selections From With a New Eye.**

One-Person Show. Seybold Exhibition.

San Francisco.

**1997 Selections From With a New Eye.**

One-Person Show. CyberCafe. New York City.

**1996 Metamorphosis and Digital Art.**

**Group Show.**

San Jose Museum of Art, San Jose, California.

**1996 Selections From With a New Eye.**

One-Person Show. Long Gallery, Kilkenny

Castle. Kilkenny, Ireland.

**1996 Silver to Silicon.**

One-Person Show. Center for Photographic

Art. Carmel, California.

**1996 Iris Art.**

Group Show. Iris Gallery, Bedford,

Massachusetts.

**1995 Second Nature.**

Group Show. Friends of Photography. San

Francisco, California.

**1995 Selections.**

Group Show. Mumm Gallery. Napa Valley,

California.

**1995 Our Visual Future.**

Group Show. Academy of Art. San Francisco,

California.

**1995 Photography and the Digital Image.**

City Gallery. San Jose, California.

**1994 Evolution: Digital Art!**

Group Show and Symposium. Ansel Adams

Gallery at Spanish Bay. Pebble Beach,

California.

**1994 Digital Images.**

Group Show. Ansel Adams Gallery, Yosemite

National Park, California.

**1994 Digital Masters.**

Adobe Sponsored Group Show. Friends of

Photography. San Francisco, California.

**1994 Selections.**

Group Show. Mumm Gallery. Napa Valley,

California.

**1993 The Digital Image.**

San Francisco Airport. Group Show. San

Francisco, California.

**1993 Through My Window.**

Group Show. Anchorage Museum of History

and Art. Anchorage Alaska.

**1992 Current Works.**

Group Show, Society for Contemporary

Photography. Kansas City, Missouri.

**1992 Add Noise.**

Group Show, Digital Photographs. Design

Center. San Francisco.

**1989-1997 The Photographer's Gallery.**

Group Shows. Palo Alto, California.



## Selected Exhibitions

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### **1989 The Ansel Adams Gallery.**

One-Person Show. Yosemite National Park, California. 1988 Light, Time and Space. New Color Group Show, Palo Alto Cultural Center. Palo Alto, California.

### **1988 Yosemite: Then and Now.**

Group Show, Photographer's Gallery. Palo Alto, California.

### **1987-1990 Manifest Destiny.**

Group Show, Light Factory. Charlotte, North Carolina. Touring on to Georgia, North Carolina, South Carolina, Virginia and Tennessee.

### **1987 The Ansel Adams Gallery.**

Two-Person Show. Yosemite National Park.

### **1987 Vision Gallery.**

Group Show. San Francisco, California.

### **1986-88 The Great Central Valley Project, with Robert Dawson.**

Tour began at The California Academy of Sciences, San Francisco and continued to ten cities in Central California.

### **1985-91 San Francisco Camerawork.**

Print Auction, Group Shows. San Francisco, California.

### **1984 United States Senate**

Washington D.C. Curator & exhibitor for group show on Mono Lake in the Senate Rotunda.

### **1982 The Gan Gallery.**

One-Person Show. Dublin, California.

### **1980-1997 At Mono Lake.**

Group Show, touring nationally with the Art Museum Association, permanent display in specially-built US Forest Service Gallery at Mono Lake Scenic Area Visitor Center.

# Order Form

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Please fill out this form to order products or join Stephen Johnson's mailing list.

## Address

Name

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Address

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City

State

Zip

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Country

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E-mail

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## What is your main area of interest?

- Fine Art Prints
- Digital Photography Workshops
- Landscape Photography Workshops
- Product and Exhibition Announcements
- Contact by E-mail
- Contact by US Mail
- Would like your product autographed?

## Books, Posters, Notecards

Title

Quantity

Price

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Subtotal

Shipping/handling\*

Sales Tax (CA residents add 9.25%)

Total

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• Normal USPS shipping. Overnight delivery, international and large orders require special handling charges.

Please make check payable to Stephen Johnson Photography.