Before I get started, I’d like to thank the Lake Superior Libraries Symposium for this opportunity to present an aspect of my work I don’t get much time to talk about. My name is Nat Gustafson-Sundell. I’m a Collections librarian, primarily focused on collection development and outreach, licensing, and coordinating technical and collections services. Most of my research is on collection analysis or procedures leading to more effective collection management, and that work is both valuable and satisfying, but teaching is just more fun.
Local Dakota Land Map — downloadable visual and audio Dakota land maps of Minneapolis, St. Paul, and surrounding areas by local artist Marlena Myles

Why Treaties Matter — a comprehensive and thoughtful exploration of treaties and land theft in Minnesota. For our area, we recommend you begin by reading about the 1837 land cession treaties with the Ojibwe and Dakota, and the 1851 Dakota land cession treaties

Credit: https://ias.umn.edu/about/ias-land-acknowledgement

Please let me take this opportunity to recognize that we live, work, and learn in the homeland of the Dakota people, and whose language frames our name—Minnesota State University, Mankato.
It is not always easy to follow along during a presentation. If you’d like your own copy of these slides, along with my notes, please go to link.mnsu.edu *forward slash* imageresources, with no space between image and resources. I’ll provide this link again at the conclusion. I will also provide a link to this video. That’s link.mnsu.edu *forward slash* imageresources, with no space between image and resources.
Minnesota State University, Mankato is a regional public university serving about 14,000 FTE students. We’re the largest university in the Minnesota State system and unique within Minnesota State for the extent of our graduate programs and international student body.
The University has 130 undergraduate and 85 graduate programs and is recognized by the Council on Undergraduate Research as one of the top 20 universities in undergraduate research in the United States. Most recently, the university enrolled over 1600 international students from 96 countries. The library has a tight collections budget, comparable, more or less, to peer regional public universities with an undergraduate focus, although we aspire to meet an array of needs stemming from our unique profile.
Navigating Your Rights & Responsibilities to Image Resources

Today, I’m going to present the contents of an Image Resources workshop I provide to Art & Design students, although the application isn’t limited to Art & Design. Basically, I’m going to describe anyone’s rights and responsibilities when using image resources found online or in print for creative projects, which can include commercial products. I won’t talk about scholarly rights and responsibilities to image resources, because that topic is covered pretty well elsewhere. I suppose I should also mention that I’m not a lawyer. None of what I’m going to say here is legal advice. I will be sharing a teacher’s opinions.
I’ll admit right off the bat that the workshop is more fun than this presentation, because students investigate the resources as I present them and they often have fun sharing what they’ve found with the rest of the class, as I ask them to come up and take over the podium. I wish we could do that here, but we can’t.
This workshop originated about a decade ago. Actually, I started work on an image resources library guide primarily for scholarly purposes. The library had cancelled ArtStor a year or so before I started. In my first year, the Dean of the Library asked me, as the Librarian Liaison to the Art & Design dept, to follow up on any dangling needs.
I created the first iteration of the Image Resources library guide and communicated with my colleagues in the Art & Design department, which includes several programs, both creative and scholarly. To my surprise, the folks who showed interest were the professors from the creative programs, especially graphic design. I adapted the workshop to meet their needs. Because the graphic design students needed to understand the implications of incorporating image resources in their own commercial products, that also became a focus of the workshop.
What follows is a somewhat condensed expository version of the workshop. I think the information here could be useful for secondary school students, public library patrons, and students of other colleges and universities.
To begin, please navigate to the library’s website. Library.mnsu.edu. You don’t have to follow along on your computer, but it will be useful for you to be able to find the library guide I’m going to demonstrate today. Once you are at the library’s website. Please scroll down and click on the yellow button labelled “Class & Subject Guides.”
You’ll need to find the link to Art library guides. The guides are listed in alphabetical order.
Today, we are concerned with Image Resources, so please click on the link labelled Image Resources.
The landing page for the Image Resources library guide provides some directional information. We’re really only concerned today with two tabs.
First, we’ll be looking at the tab labelled Using Images.
Later, we’ll spend some time on the tab labelled Find Online Images.
Please note my contact information to the far right. Please feel free to contact me with any follow-up questions. If you know of any good image resources, I’d love to hear from you. To be honest, I haven’t updated the list of resources recently, as they are meant primarily to serve as examples, to start you thinking about how to find and use image resources responsibly, but I’m always interested in adding more. Let’s start by clicking on the Using Images tab.
When you look for image resources to use, you need to be aware of your legal rights and restrictions to use those resources. Basically, there are four domains to be aware of. For any given image, you will need to understand which domain applies and act accordingly.
I will briefly discuss each of the four domains. But first, let me clarify -- when I use the word domain, I’m not speaking formally or technically. We could as accurately say there are four categories of rights, but I fell into the habit of using the word domain, in part because I am very keen to direct students to the public domain, so I wanted the word to stick. I’ll speak about these domains in the order on the screen, starting with Creative Commons Licenses, moving onto Copyright, which is the default domain for most resources anyone will find, including both print and online resources, then we’ll get to the Public Domain and Commercial Licenses. To get started with Creative Commons Licenses, I’ll click on the link on the screen.
Creative Commons licenses are very easy to use and understand. While copyright is a default category for many kinds of creative products, Creative Commons Licenses are optional. When applied by creators to their work, these licenses replace copyright. There are many distinct types of Creative Commons licenses which provide a range of different kinds of rights for users of the licensed works.
When looking for images in the Creative Commons domain, you will need to pay attention to the specific license type applied to the image you are interested in using. The CC BY license provides the most generous grant of rights, including the right to profit from the usage of the image, so you can use images under a CC BY license for commercial products. The CC BY-SA license also provides for commercial applications, but the user must be aware that they are then obligated to make their own derivative works available under the same license. Later in this presentation, I’ll talk a little bit about how to search for images under these licenses.
There are also more restrictive Creative Commons licenses, so it is important to avoid assuming that you can use the image just because it is under *any* Creative Commons license. You need to pay attention to the specific license applied to any given image. As I mentioned before, you will want to look for CC BY and CC BY SA licensed images if you are making a commercial product. For other creative projects, some of the other licenses are just fine, but you should read the fine print. Aside from learning to understand your rights to use images under Creative Commons licenses, every creator of content should get in the habit of applying Creative Commons licenses to their own works. It’s easy to do and free. You just need to supply a reference to the license of your choice.
Let’s move on to Copyright, which we should assume applies if no other domain applies. We should also assume Copyright applies to all print resources, unless they have possibly entered the Public Domain, which I’ll also talk more about later.
Generally speaking, it is right to assume that you should not use images under Copyright for your creative projects, especially if they will be commercial products. Under the law, some kinds of uses of copyrighted works are allowed. This is called Fair Use, but Fair Use is meant to be limited in application. As a rule of thumb, I think, if you are going to profit from using an image under Copyright, then you should be ready to be sued, but other factors do apply. You should also beware never to hinder or limit the original creator’s use of their own work to make a profit.
As an example, because I teach this class in a room next to our library’s Educational Resource Center, which includes the children’s books, I might ask the students if they think it would be alright to use images in children’s books for their own creative projects. The simplest answer is no, especially if they may seek to share their own derivative products with the public, whether for profit or not. Not only would we need to worry about any effect of derivative use on the creator’s market, but we should also consider the possibility that the owners of the rights will be protective of their rights. It is not only important to consider the law when using images under copyright, it’s just as important, or even more important, to consider the risk involved of legal action. Risk always goes up if you are making money or taking money away from someone else.
In spite of this caution, which maybe sounds prohibitive, there are exceptions. The College Art Association has provided guidance for artists who might use works under copyright for their own purposes.
I don’t think the CAA guidance applies generally to commercial products such as a graphic designer might produce, but the CAA guidance certainly applies to projects intended as art. Art projects can be deliberately transgressive, subversive, or just plain cheeky. The whole set of considerations is different, not only in terms of Fair use, but when considering risk. Some artists might deliberately provoke a response from a rights owner …. But that’s beyond the scope of this presentation. I’ll stick to the safer path for this presentation.
By the way, when people talk about Copyright and Fair Use they usually spend more time talking about the 4 factors for considering whether a use *is* actually Fair Use. The factors are listed on the screen. You can see that I’ve implied these factors in my previous comments, but I try not to dwell on them when teaching students. There are a couple of reasons for this. I don’t want students to think that Fair use is simply a math formula and their use just needs to add up to Fair. The importance of these factors will vary depending on the nature of the copyrighted work, the case made by the copyright holder, and the judge, among other variables, if a use goes to court. This is not simple math.
Copyright is limited in duration, so everything eventually enters the Public Domain. When considering whether or not to use a print resource, it might be worthwhile to assess the resource to determine if it’s in the Public Domain. It might also be worth a risk assessment, as mentioned above, especially for older, obscure works still under Copyright. But if a resource is in the Public Domain, then anything goes.
The Public Domain is just like a Creative Commons CC-BY license. You can use anything in the Public Domain for any purpose whatsoever, with any amount of revision or modification. Generally speaking, in the US, we assume works first published in the US will remain under copyright for 95 years, but in reality, many works enter the Public Domain sooner.
Right now, in the year 2022, every US work published before 1927 is in the Public Domain. Next year, in 2023, every US work published before 1928 will be in the Public Domain. This is essentially a moving wall, so you can look forward to more and more good stuff to become available each year for any kind of use.
Works can also be put into the Public Domain immediately. Generally speaking, although it’s important to beware of the occasional exception, any work produced by a US Govt agency will be put into the Public Domain immediately. This includes maps and NASA images, among many, many other works.
I won’t go into details, because it would take too much time, but we should also be aware that some works are on a completely different schedule to enter the Public Domain, depending usually on their publication status, whether formal requirements for Copyright were followed at the time of publication or later, or because of the medium of the work. Just as one example, it’s amazing how many images were published without original Copyright notice.
The fourth and final domain one might encounter is the commercial license, which can also have other names, like professional license. Generally speaking, I advise students to avoid using anything under a commercial license. Later in their careers, they may want to pay to license specific images, but as students, they are best served learning to use Creative Commons licensed images, especially CC BY and CC BY SA, and Public Domain images. Resource owners who go to the trouble of providing a commercial license are also likely to go to the trouble to seek redress if their images are used without permission.
SO now that we have a sense of the four domains of rights and restrictions that might apply to images we find, let’s talk about *how* to find those images. Of course, all students are familiar with Google and Google Image searches, and most use Google as a default, primarily out of laziness, although as I’ll show, Google can actually waste more time than going to other venues in the first place.
Let’s try a quick search for bridge images. Of course, we’ll get a large set of results.
Let’s say I want to use the image of the suspension bridge for my project. I can click on that image to learn more about it.
When I first started teaching this class, Google did a bad job of providing information about the venues for images or the rights involved. Every year, they’ve gotten better and better, but in comparison to other options, in 2022, I think Google is still basically terrible. Let’s click on this helpful looking link to learn more about our rights to use this image...
And we learn nothing. Only that the image *might* be subject to copyright. Google has just wasted my time.
But wait, there’s more. Let’s wonder for a second about this site. I don’t know anything about it. Is it safe or not? The only way to get the image or learn more about my rights to use the image is to go to the site, but by doing so, I might put my device at risk. The truth is that image venues can be malicious, maybe especially those innocuous and helpful seeming sites serving clip images and stock photos, which are often venues for pirated images which were originally under copyright or commercial license, so it’s a bad idea to use them.
Let’s back up and find out if Google provides any safer or time-saving means to help me find images. There’s this useful-looking Tools button I can click.
By clicking on Tools, I get more options to filter my search results. The problem here is that the filter is close to meaningless. IF we recall that there are many types of Creative Commons licenses, some of which provide generous rights and some which don’t, then this filter is going to be almost pointless. In my view, the worst part of this is that Google is probably harvesting the data from better venues, like Flickr, but they’re rendering Flickr’s good data into a single useless heap.
Ok, so let’s cool down and try another Google search. Maybe we’ll find a good reason to use Google. Say I’ve got a specific image in mind, so I go looking for it. In this case, I’ve searched Winifred Radford. Google returns her portrait, which I happen to adore, as the first result. That’s a great use of Google.
I click on the image to learn more. I see it’s at the British National Portrait Gallery, which I also happen to know is a safe and legitimate site. I click through to get a better image.
And, upon navigating the site, I see that there’s an option to use the image. Great! I’m almost done. I click on the link.
And it tells me I’ll need a professional license. I’ve just wasted my time, or maybe not, if this image really is the only image that will do. If other images will serve, then I could have used a better venue to find an image. I didn’t need to use Google, which gives me poor filtering options, little information up front about rights, and may lead me to risky sites. I could have started elsewhere.
So let’s consider other options than Google. Other image venues can be safer and faster to use than Google. Or some image venues might not be faster to use, but they might be far more inspiring, simply because they allow for a different kind of browsing experience. I’ll also show some sites here that are actually a pain to use, but I think it’s better to use these sites directly because Google either can’t serve these images, or Google’s algorithm will bury these images. It’s better to go to the source.
For general searches, when you don’t have a specific image in mind, like when we’re just looking for bridge images, it’s a good idea to use Flickr.
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Let’s try Flickr’s Any License button...
In this case, we see that the rights options are very usefully distinguished. We might recognize here that Flickr is showing us options derived from Creative Commons licenses or indicative of the Public Domain. The Creative Commons licenses are split up so that we don’t have to waste any time wading through results we can’t use.
So I’ve filtered on images which can be modified and used for commercial products. I can now pick any image and use it for a commercial product. What could be more convenient? If I have a gripe with Flickr, it’s that I can’t choose multiple options for filtering, because frankly, there are other options on the list that also allow for commercial use and modifications, like the No Known Copyright Restrictions option and the US Govt Works option we saw on the previous screen. It would be great to see images with similar rights by combining several options. But hey, this is way better than Google already, so I’ll just keep moving.
I’ve selected an image that will serve my purposes. I see that there is a link to learn about rights. Just out of curiosity, I click on it.
In this case, instead of going to a mostly meaningless page, like Google, I see the exact license that’s applied to this specific image.
I should also mention, as an aside, that Flickr often provides multiple image size options for download, among other things. Flickr is super helpful.
But wait, there’s more. I can also log into Flickr. With a free account, I can also use Flickr to keep or present my own images. But today, I’m mostly concerned with finding images, so let’s see if logging in (or creating an account if I didn’t have one already) will help me find images....
And it does. I’m seeing results from the people I follow at the top of my result set. This is pretty cool because many major academic and cultural institutions use Flickr as a venue for their images. For example, I follow the British Library, so when I’m logged in, I see all of their Public Domain images they’re serving through Flickr.
I should also mention there are other venues that serve images from academic and cultural institutions – probably most notably the Internet Archive at Archive.org. Although I’m focused on just a handful of primarily static image resources today, I recommend exploring the Internet Archive and non-static image resources.
For example, movies. Did you know the Night of the Living Dead is in the Public Domain? That’s right, you can use it in any way you wish.
But let’s move on because we are limited for time. Let’s look back at the Image Resources library guide I introduced earlier. Let’s check the Find Online Images tab. Please note that I’ve tried to highlight resources that serve Creative Commons licensed images or Public Domain images, but I didn’t do that in all cases. Generally, I briefly cited any rights statement from the sites provided. If you go looking for Image Resources on your own, you should also go looking for the rights statement. It’s usually on the About page for a site, but it could be hiding somewhere else.
The Find Online Images tab provides a list of image resources that are categorized by topic. The list is intended only as a sampler. I am always interested in adding more resources to the list, so please reach out if you know of anything I could add to this list, but the list itself is idiosyncratic, pretty much just based on what students or professors have expressed interest in, in the past, or sites that have been interesting to me. It’s just something to get you started. That said, let’s scroll down to the Comics & Pulp topic area and click on the link to Comic Book+. I love this site.
The first thing you’ll notice when you arrive at this site is that the website design is anything but recent or stylish. To be honest, I’m worried that this website will just disappear one day.
While there seem to be multiple paths through this site, I usually select a category from the Categories tab.
Here I’ve selected Horror Comics, because I think monsters are great fun. I will click through to the first title, Adventures into Darkness.
A couple of clicks later, I find myself reading the first available issue from this title. Already, I’m delighted. This is an interesting monster design, and I love the lighting, with the shadow of the monster twisted to the side, menacing the little man to its right.
Comic Book+ is a venue for comic books that are in the Public Domain. You could take any amount of these comic books and do anything you want with them. You could make and sell wrapping paper based on these or design boxes for new products. You could modify this story with elements from other resources and create some new creative product. The sky is the limit.
But wait, there’s more. This website also allows you to download the original files, which will be easier to use and probably better quality than screen shots or snips. In order to download the files, you need to log in, ...
but the registration is free.
Moving on, let’s take a look at a great venue for old magazines. In the Magazines & Newspapers topic area, click on the link to the Media History Digital Library.
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This website has a better design than Comic Book+, but it can also take a few steps to navigate.
I usually click on the Fan Magazine Collection...
...which includes a long list of old magazines featuring Hollywood stars and stories.
Of course, the earliest magazines have the fewest pictures, but the magazines from the thirties tend to provide numerous images.
Here’s a two-page spread that features pictures from Photoplay from 1913 through the year of this issue, 1938. There’s a great image on almost every page of this issue. And again, the sky’s the limit. These magazines are all in the Public Domain, so you can do anything you want with the images.
One thing that’s interesting about this image resource is that the magazines are actually served from the Internet Archive. We started browsing from MediaHistoryProject.org, but the assets themselves are on archive.org, so these could probably also be found from archive.org itself.
Moving on, let’s consider maps. As I mentioned earlier, most US Govt works will be in the Public Domain. This includes maps.
The link on the Image Resources library guide is to a page on the usgs.gov website. Formerly, there was a different URL, so changes seem to be underway. I’ve had trouble navigating the website in the past or using some of the functionality, but it seems to be working better lately. The feature demonstrated here is actually the topoView, which is a tool to find historical topographic maps. Just click on any area within the map or search by location in the upper right-hand corner of the screen.
I searched for Mankato, MN. You can see that there is a list of results and a scroll bar on the right-side of the screen.
I scrolled down to find a recent map and downloaded a JPEG. I selected West Mankato because I lived there when I first moved to Mankato.
I actually lived on the border of Skyline, formerly its own town, but now I think incorporated into Mankato. It was a lovely little place on its own hilltop with a great name and a nice view down into the river valley, maybe as good a setting for a novel as anyplace, except it was real. These maps are available for free and free to use. I highly recommend spending some time here.
Moving on, let’s take just a quick glance at another source of US Govt images. The NASA website provides some spectacular options.
Once you click through to the website, scroll down to the bottom of the front page to find an option to search NASA for images.
Here I’ve searched for images of or relating to Jupiter, my third favorite planet.
The final website I’m going to demonstrate today is the Public Domain Review. This website draws attention to extraordinary Public Domain resources, including images, and it links out to other venues.
This is absolutely one of the best websites anywhere, for any reason. Students and professors always love to browse the collections and I often invite students to demonstrate what they find, which is fun. Simply by browsing the Public Domain Review, anybody could be inspired in their creative projects. We’ll start by clicking on Collections.
You can see that a variety of kinds of resources are available to browse, but today, we’ll stick with Images.
There are about twenty pages of image collections at the time of this writing. There's a great variety here. I'll show a handful of images to provide a sense of what wonderful images one can find.
This is an early nineteenth century Japanese woodblock illustration from a book translated as the Night Parade of One Hundred Demons. The source for these images is the MET.
According to the Public Domain Review, these are optics illustrations from late nineteenth century French physics textbooks. The source is the Wellcome Library.
Here we have an illustration from an 1890s book translated as Plants and Their Application to Ornament. The source is the Smithsonian Libraries, but the images are served at the Internet Archive.
These are illustrations from a fireworks catalogue. The catalogue was digitized by the Yokohama City Library. As a child, I was afraid of the noise of fireworks and the press of crowds, and maybe I still am, but there is something about this catalogue that seems almost magical to me, like a spellcaster’s grimoire.
This image is from a lantern slide from Norway in 1910. If you’re not familiar with the phrase, I suggest you look it up. It’s a wonderful rabbit hole to go down. Lantern Slide.
One of the professors I work with is a typographer. In fact, I teach the Image Resources classes most often to the Typography I students. I had never been very attuned to typography before the Image Resources workshop, but now, of course, I pay much closer attention, especially to the typography on the covers of old science fiction books and LP record albums. My own educational focus was in the literary arts, so I was really drawn to the poetry of these chromatic wood-type specimens. The source here is the Columbia University Libraries, again served by the Internet Archive.
For all of these images, I’ve mentioned the source. I can do this because the Public Domain Review provides links to the original sources, as well as other information. If you get nothing else from this presentation and if you weren’t aware of the Public Domain Review before, my highest recommendation is simply to visit this site and have some fun.
Before concluding this presentation, I want to talk just a little bit about searching for Image Resources on your own. I mentioned earlier that you’ll want to be careful to investigate your rights. There is usually a page with a rights statement or, if not, there may be a pricing menu, which of course tells you that the images are under a commercial license.
For example, let’s say I stumble across the Illustration Archive as I’m searching for images. How should I go about determining if I can use the image?
In this case, it’s very easy. You just need to check the About page.
Upon scrolling down, I learn that the images are all in the Public Domain.
The location of the rights statement can vary depending on the website. There can also be a mix of rights. Over time, you will develop an instinct for where to look for rights. For AP Images, I checked under ‘Creative.’
The menu under “Creative” will not stay open for long enough for me to get a picture, but there are two options. One can navigate to Rights-Managed images or to Royalty Free images.
Actually, all roads lead to the same database interface, with tabs for Rights Managed images or Royalty Free images, among additional options.
Here is one of the Rights Managed images available for a price. This looks to me like something that could be found in the Public Domain, for example, from the British Library. Many of the other AP Images are just photos of average quality. I can imagine finding substitutes via Flickr or from the Royalty Free side of AP Images. Anyway, the point here is just to show you that most sites will provide some means for you to investigate your rights and options to use the images served. If there isn’t a clear rights statement, then I’d take that as a bad sign and I’d stay away.
Of course, you may also find a print image you want to use. As I mentioned earlier, your assumption should be that Copyright applies unless the work has entered the Public Domain. It can be difficult to ascertain if a work has entered the Public Domain or not, depending on its age and whether it is clearly marked as copyrighted.
For example, I have a personal creative project to digitize Science Fiction book covers. I then make videos using the images.
I read aloud the text from the back-cover and I tell a brief story inspired by the cover, but not connected to the actual text of the book. I think, in many cases, I’m working with Public Domain images, because the images themselves are not marked as copyrighted and I’m often working with books from before 1977.
In many cases, the images are not even credited in the books. However, I’m not certain these images are in the Public Domain and I haven’t tried very hard to figure it out, even though I’m posting to Youtube. I’ll explain why in a moment.
If it’s not possible to determine if the work is under Copyright and if you’re really hankering to use the image, then you can proceed to a risk assessment, which may involve trying to measure your use in terms of the 4 factors which were displayed in the Copyright section of this presentation.
For my Sci Fi Cover to Cover project, I don’t think there is much risk. I’m always working with out of print versions of books, often published by old imprints that don’t exist anymore. I’m drawing attention to the cover art in a generally positive light without any possible negative impact on a Copyright holder’s market.
I am using the entire image from the books, but the images I use are obviously my own photographs and the books most often show signs of age.
I am posting publicly, but my audience is tiny. This is a personal project to give me something fun & relaxing to think about it. If my audience were larger and if I decided to monetize views of my videos, then I might re-visit my considerations, but I think I’d be willing to take any slightly increased risks, because of the other factors.
The point here is that I’ve weighed these factors and I’ve made a decision for myself. I haven’t just used the images without thinking through my case for Fair Use or my risk.
In some versions of the Image Resources workshop, I take students on a tour of the print collection. While I think many books contain images that should probably not be used for creative projects, especially commercial products, I point to the older periodicals as a potential source, if they’re willing to get dusty.
Unfortunately, good collections of trade paperbacks, such as romances, westerns, mysteries, and so on, are not common, and my library contains none, but these could provide some interesting possibilities.
I hope this presentation has given you some ideas about how to find images and to understand whether or not you can use them for your purposes. I encourage you to explore on your own now or re-visit the Image Resource library guide for ideas.
I want to thank you for your time and attention. Please feel free to contact me for any follow-up. As I’ve mentioned a couple of times, I’m always interested in adding sites to this library guide, so please think about sending ideas my way. To be honest, the library guide is due for a revamp, so that could be coming soon, too.
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All of the images used in this presentation include bibliographic data, such as URL references or book covers, embedded in the slides, or are available via the search paths demonstrated. Nearly all of the images are either in the public domain or under a Creative Commons CC BY license. There are a couple of screenshots of rights-restricted images available via Google Images. These screenshots are provided for the purposes of this educational presentation, and the focus is the Google Images search context, not the images themselves.

And here is the link to the slides again.