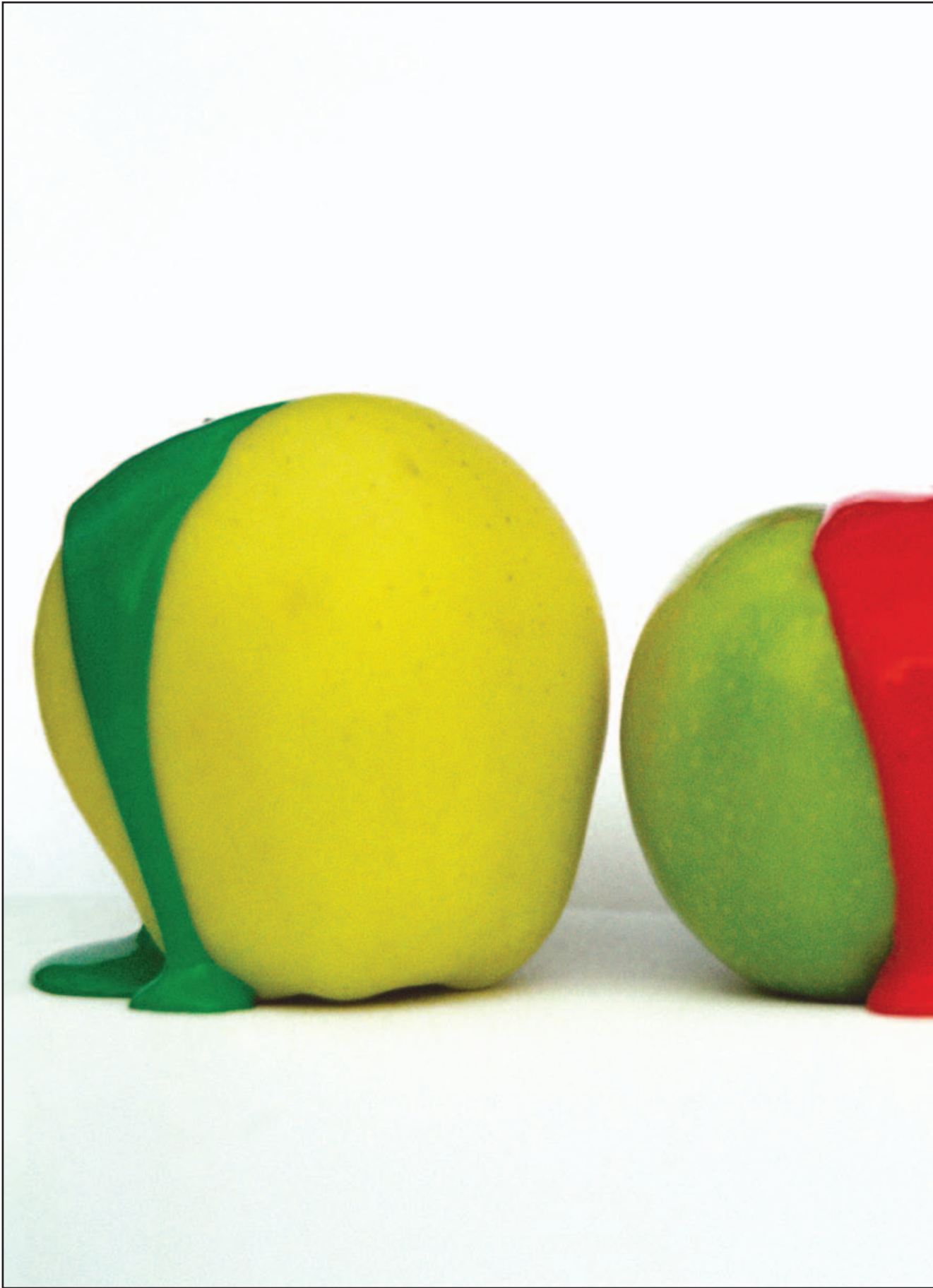


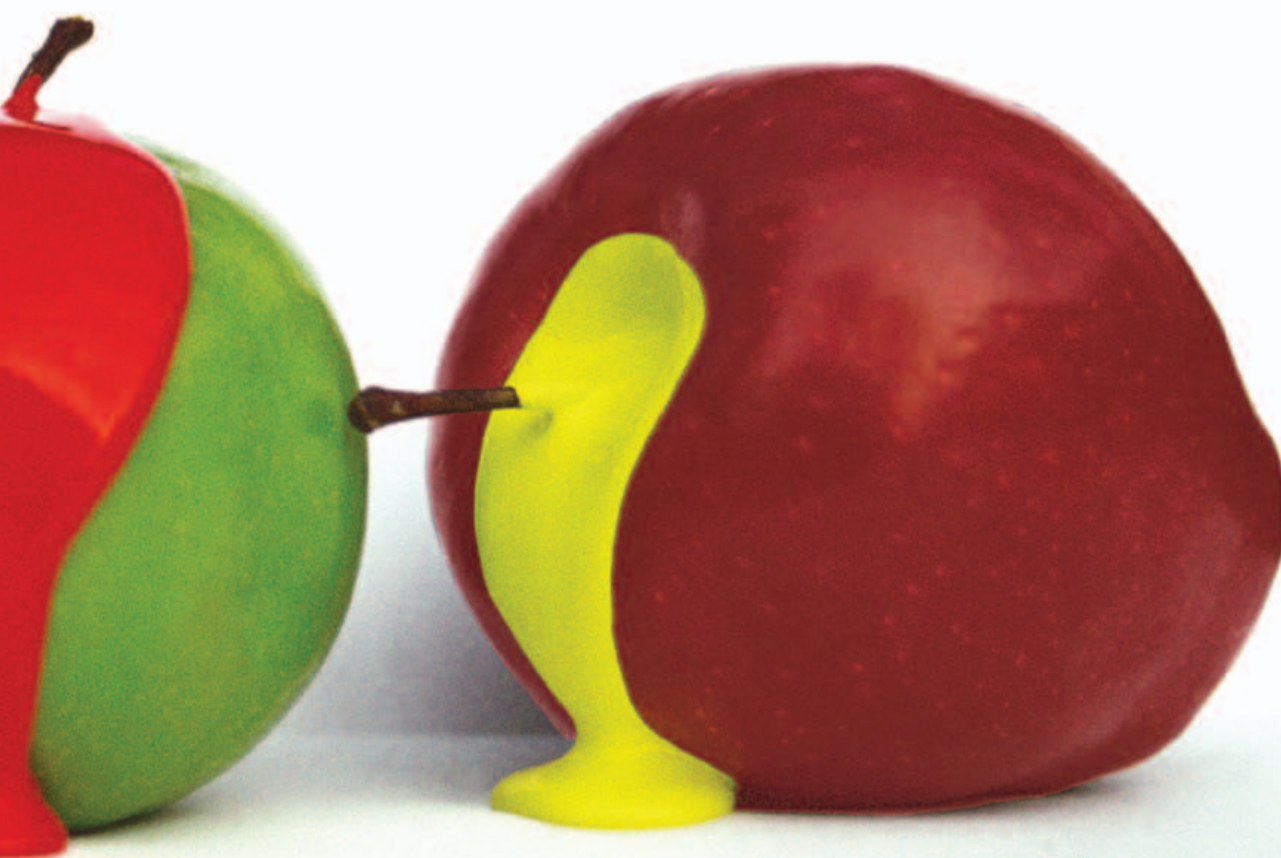




**The Best
of Texas
High School
Photography**
VOLUME 2

Produced by the Association of
Texas Photography Instructors
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PREVIOUS PAGE

**Photo by LESLIE
FRANKEL, The
Kinkaid School**

I took 'Chilies in Old Town' using a fast shutter speed using Fujichrome 100 ISO slide film with a Sigma 28-300 mm lens. I loved the background. The wall behind the dried chilies has so much texture and color to it that it drew me in.

**Photo by
ELIZABETH
MORAN, The
Kinkaid School**

This is just a straight color photograph of paint on apples. I was trying to do something new with a normal still life.

**Photo by COOPER BROWN, Episcopal High School
(Bellaire)**

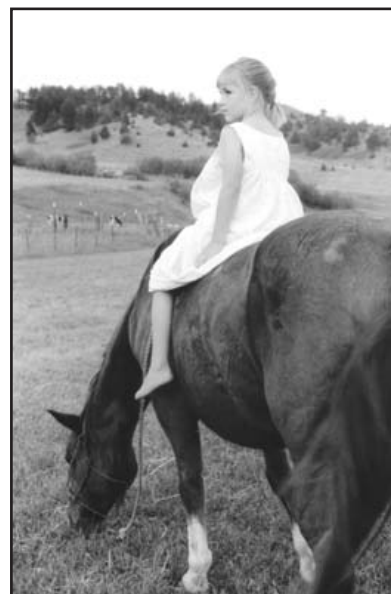


Photo by SHIO TOYODA, Ursuline Academy of Dallas

Photo by JASON KINDIG, Duncanville High School

My brother and I were playing with our dogs and I decided to take some pictures using my Nikon D1 digital camera. I tried several different angles of shooting, and then I thought it might be interesting if it was from my point of view. I also panned the shot to give a better sense of action.





**Photo by CALLIE
MEINERS, Martin High
School**

I used selective focus (f/4 at 1/60th of a second) to put the emphasis on a record of childhood pleasures.



Texas programs strong; passion drives photographers

When the Journalism Education Association and National Scholastic Press Association first came to Dallas in 1994, ATPI wanted to take the opportunity to show off the quality photography by Texas students. Taylor Publishing sponsored and printed that first book.

A lot has changed in the nearly 10 years since that first volume, but the quality of Texas photography programs is as strong as it has ever been. Some of the top programs in the state still function with little support and even less funding.

But what makes them successful is the passion the students and instructors feel for photography in all its different curriculum areas – journalism, fine arts, vocational education or industrial technology.

As you look through the pages of this volume, sponsored and printed by Jostens, look at the incredible variety of images, everything from spot news photography to Polaroid lifts and cyanotypes. This variety merely scratches the surface of the capabilities of photography students in programs across the state.

There was no monetary reward for the students with works published in this volume. Thanks to Jostens, they'll receive a copy of the book and maybe a little recognition at the local, state and national level, but that's it. Look through the pages and take the time, when you see students and instructors from the schools represented, to congratulate them for the quality work they have produced.

We hope this book will remain on your bookshelf for quite a while. It's more than just a collection of quality photography. We've included some lessons on various techniques and as much information as we could get from the photographers about how and why they took these pictures or produced these pieces of art. Each submission becomes a learning experience by itself. Together, they make a solid resource for any program.

Bradley Wilson & Mark Murray, editors

JUDGES

Jacob Botter, student, Texas A&M Commerce

Andrea Cook, Colleyville Heritage High School

Kay Dillard, Arlington High School

Laurel Dixon, Stony Point High School (Round Rock)

Andrew Draper, student, Texas A&M Commerce

Jeff Grimm, Trinity High School (Euless)

Stern Hatcher, St. Paul the Apostle Catholic School (Richardson)

Janis Hefley, Episcopal School of Dallas

John Knauer, Olympus America Corp.

Diane and Michael Little, Russellville High School

Toni Marsh, Frisco High School

Jesus Prieto, student, Texas A&M Commerce

Carrie Skeen, Creekview High School (Carrollton)

Lisa Van Etta, Cypress Falls High School (Houston)

Shana Watkins, Kirkwood High School (Kirkwood, Mo.)

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One night during the ATPI Summer Workshop for Instructors only held at Texas A&M University in Commerce, instructors got together and selected hundreds of prints for inclusion in this book.

Photo by ALEX WEAVER, The Kinkaid School



The Best of Texas High School Photography

VOLUME 2

Produced by the Association of Texas Photography Instructors
©2002

EDITORS

Bradley Wilson and Mark Murray

SCHOOLS REPRESENTED

The Colony High School • Betty Roberts*
Cy Fair High School • Earl Emery*
Cy Falls High School • Lisa Van Etta*
Cy Springs High School • Mike Nebel*
Duncanville High School • Mary Pulliam
Episcopal High School (Bellaire) • Cara DeBusk
Episcopal School of Dallas • Janis Hefley*
Frisco High School • Toni Marsh*
Greenhill High School • George Sielen*
Hillcrest High School • Dow Tate*
Jersey Village High School • Margie Comstock*
The Kinkaid School • David Veselka*
Lamar High School • Sharon Jacobus
Robert E. Lee High School (San Antonio) • Brenda Slatton
Martin High School • Dan Regalado*
Oakridge High School • Kathryn Evans
Paris High School • Ben Fowzer
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Sam Houston High School • Craig Coyle*
Travis High School • Wendy Dooldeniya*
Trinity High School • Jeff Grimm*
Ursuline Academy of Dallas • Bill Thompson*
Westlake High School • Deanne Brown* and Cindy Todd

* ATPI member 2001-2002



COVER PHOTO

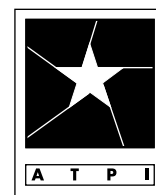
Photo by ISAAC FLORES
Jersey Village High School

This volume represents

- 165 student images from
- 101 high-school student photographers attending
- 24 Texas schools.

THANKS

Craig Coyle for assisting with digital photo preparation



**The Association
of Texas
Photography
Instructors**

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Arlington, TX
76012

www.atpi.org



PRINTED BY JOSTENS, INC.
Special thanks to John Cutsinger.



**Photo by MOLLY
BETHEL, The
Kinkaid School**

I created this
image to capture
an image of a
woman in Guilin
using Fuji Superia
film and my
Nikon N80.



Photo by ELIZABETH MORAN, The Kinkaid School
This is just a straight color photograph of a door in
Albuquerque, N.M.

**Photo by COURTNEY ADDISON,
Martin High School**

**Photo by VICTORIA MARIE BEE,
Cy Fair High School**

This image illustrates the myth, Pandora, to remind us that when evil surrounds us, hope never leaves us entirely. Text can be an effective visual element.



Photo by ANDY MCGOWAN, Trinity High School

Williams Water Wall in Houston is a great place to shoot fashion and architecture.

Photo by ERIKA MEEKS, Martin High School

I took this inside a chateau in France, taking random shots experimentally.
Experimenting is the key to experience.





Photo by COURTNEY ADDISON, Martin High School



**Photos by MAX
MIRONOV,
Westlake High
School**

I shot these on Fujicolor 800 with my Canon 80-200 f/2.8 lens. I took these pictures at the Zenith dance show when the Hyline girls performed their newest dance 'black light.' I hand-held my camera with the shutter speed of about 1 sec and got really cool motion blur. I had to manual focus everything because my AF isn't very good.





**Photo by
ASHLIN BEAN,
Trinity High
School**

I was playing with the idea of the crossover of the Fossil watch with the fossil itself. The colors were another experiment. I created the image purely for the sake of experimenting with gels and commercial still life. I was able to learn how to use the gels.



**Photo by JESSE CHACON, Trinity
High School**

**Photo by ALISA CHITAMITRE, Frisco
High School**

I was at Sea World, and I love dolphins
so I took this adorable picture.



Photo by COURTNEY ADDISON, Martin High School
I was experimenting with studio lights.



Photo by MOLLY BETHEL, The Kinkaid School
I created this image to capture a really strange scene of seagulls.



Photo by ERIKA MEEKS, Martin High School
I learned the ability to bring separate images together using my personal artwork and a toned photo.



Photo by BRIAN WILLS, Trinity High School
I used an 85mm lens to take this triple exposure, self-portrait.



**Photo by
MARGARET
RITZERT,
Episcopal
School of Dallas**

I shot this photo using a Polaroid SX-70 film camera. I created this image to manipulate color in a portrait to express a certain tone or feeling.



**Photo by ROY
MATA, Westlake
High School**

This is a portrait of my little brother holding a close-up filter for macro photography in front of his eye. I was playing with my new close up filters in the mirror and I realized that it could be a cool picture. I got my brother, who was watching TV, to hang a sheet in the kitchen where the most light was.

**Photo by ROY MATA,
Westlake High School**

Senior Scott Ballew was the Chaps star running back of the school year. He and senior Chad Schroeder led the team to the state game in Houston. I like this photo cropped square.



Photo by BRIAN CAHALAN, Duncanville High School

Sophomore Alex Pronske hits the ball during the Duncanville Tournament. To get this image, shot with a Nikon D1 digital camera, I had to position myself behind his opponent and on the court. I wanted a tight shot showing facial expression.



Photo by ALINA COLE, Trinity High School

I had to use a monopod to keep my big (400mm) lens steady.



Photo by ROY MATA, Westlake High School

At the end of every year the juniors and senior girls participate in Powerpuff, a flag football showdown between the upperclassmen. The difference between shooting real football and this is you can't stand on the field and run around with the players in real football.

Photo by SUMMER McWILLIAMS, Westlake High School

Coach Ron Schroeder and his son, senior Chad Schroeder (the quarterback, number 12) wait for the referee to make his final decision. Chad and his father are divided by the referee as well as their reactions to the call. I took this photo with an 80-200 zoom lens on a Nikon D1X.



Photo by ANDY McGOWAN, Trinity High School

After a touchdown, the crowd was excited. I wanted a different image from the football games.





**Photo by
BRIAN R.
WILLS, Trinity
High School**

I shot this photo of a sunset near Possum Kingdom Lake with Fuji 800 film at a 30th of a second using a 300mm lens.

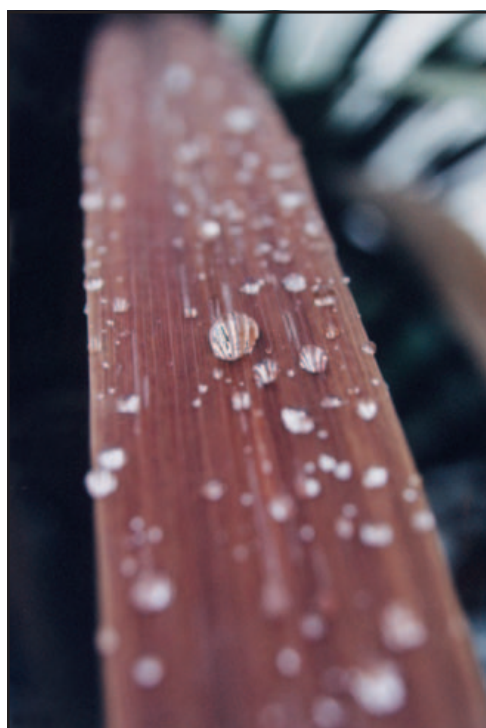
**Photo
by JESSE
CHACON,
Trinity High
School**





**Photo by JESSE CHACON,
Trinity High School**

This light ray in Slick Rock Canyon
looked good.



**Photo by TREVOR WARD,
Trinity High School**

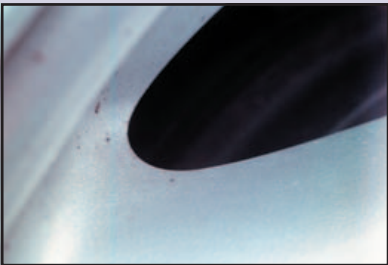
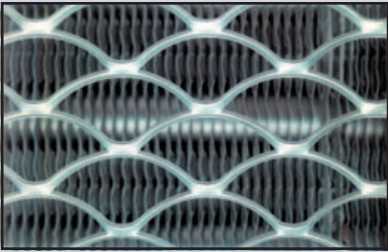
I wanted to capture the beauty of
nature with these waterdrops on
a leaf. I used a macro lens.

Photos on this page by THOMAS
HARDY, Westlake High School



Close-up

Photo by THOMAS HARDY,
Westlake High School



ASSIGNMENT

Give the students a camera with a macro lens or close-up filter. Give them five minutes to take a picture of something within walking distance. The object is to produce a picture of a piece of an everyday object that their classmates will not be able to recognize. The photographer with the fewest "correct" votes (the image with the least recognizable content) wins.

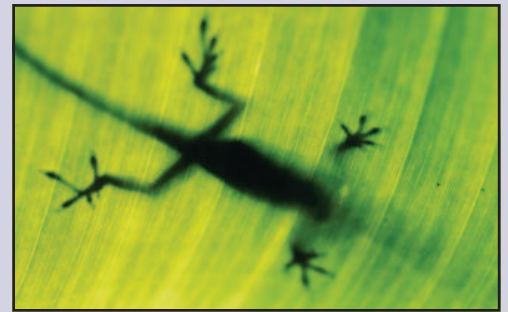


Photo by CALLIE MEINERS, Martin High School

CLOSE-UP PHOTOGRAPHY

"I find close-ups an especially important and rewarding aspect of my landscape photography," said Dennis Brokaw in the Kodak Workshop Series book, *Close-up Photography*. "Not only may a small part of a scene symbolize the whole, but a limitless universe of subjects and compositional forms lie within an arm's reach of the camera lens."

And one of the beauties of close-up photography is that you don't have to go far to find unusual subjects. Just a quick look around the school or the front yard with a macro lens reveals a whole new world waiting to be photographed.

"...[Y]ou (can) leave behind the visually familiar world," Brokaw said.

Perhaps some of the best advice for taking macro pictures is the same advice that comes from basic photography. Pay just as much attention to the placement of the subject and the lighting in a close-up as you would in any other picture.

Just as with sports or wildlife photography, you must have the right equipment. A macro lens (50mm or 100mm) makes taking close-up photos much easier. Close-up filters, bellows, or extension tubes can serve a similar purpose.



Photo by ROBERT CRUZ, Cy Springs High School "Self portrait of the various personalities I can command."



Photo by MICHAEL BELSKE, Oakridge High School



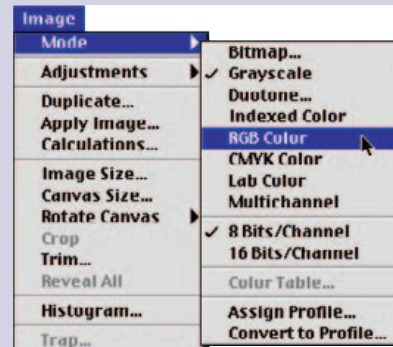
Photo by MICHAEL BELSKE, Oakridge High School

Hand-Tinting



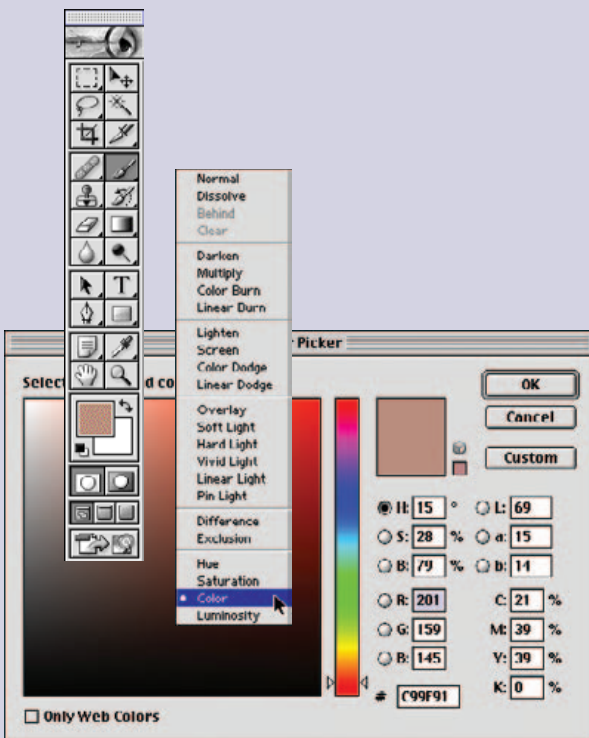
STEP 1

Start with a black-and-white photograph. Without a computer, the image should be printed on a matte (non-glossy paper) Kodak has some art surface papers (Polymax) and Ilford's Matte papers work great. Otherwise, get some spray to create a usable surface for the pencils on photo paper — but using matte paper works best.



STEP 2

In Photoshop, change the color mode to RGB.



STEP 3

(A) In Photoshop, select a painting tool such as the paint brush. (B) Then change the painting mode to Color. This tells Photoshop to edit only the color of the pixels, not the lightness or the saturation. (C) Select an appropriate foreground color, preferably a rather pastel color, not one that is too bright.

Wendy Dooldeniya says, "With hand coloring, the key is Marshall's photo oils or pencils and a good textured surface to the photographic paper (for the pencils to blend and the absorption of the oils)."

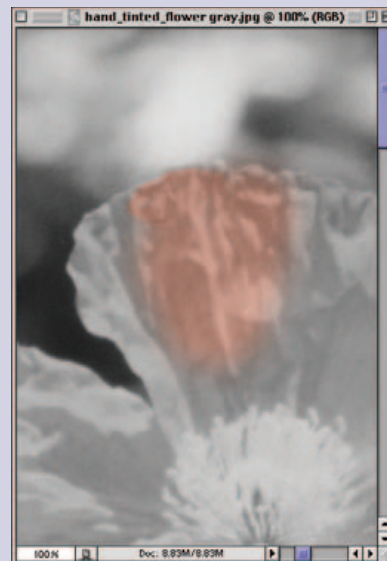


Photo by SHIO TOYODA, Ursuline Academy of Dallas
"The rich texture of the flower fueled my creativity."



Photo by **ALLISON SANDOLOSKI**, St. Mary's Hall (San Antonio)



Photo by **AVIVA HALANI** , St. Mary's Hall (San Antonio)



Photo by **AUSTIN DeARMAN**, St. Mary's Hall (San Antonio)

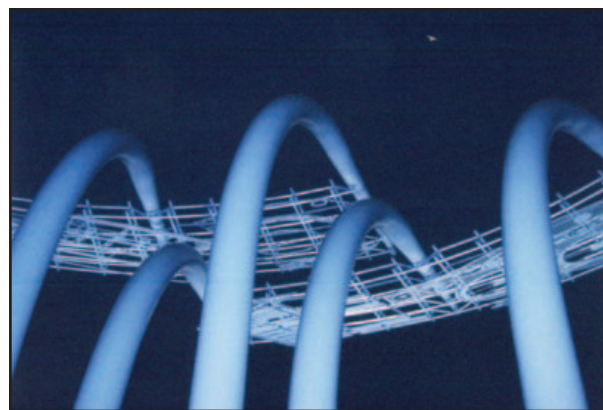


Photo by **SERA CHESHIR**, The Colony High School. Addison Circle's awesome sculpture at night.



Photo by NATALIE PROCAILO, Ursuline Academy of Dallas. I feel like playing the blues.

Cyanotype

One of the oldest alternative processes, the cyanotype, invented in the early 1840's, was the first successful, non-silver photographic printing process, originally used for commercial printing.

The emulsion for a cyanotype print can be used to coat traditional, high-quality art paper, such as a watercolor paper, or other surfaces as necessary. Using a fine brush or sponge, spread an even coating of the two-part solution (A: ammonium ferric citrate in distilled water and B: potassium ferricyanide in distilled water) on the paper. The final print will be made as a contact print so the emulsion must be dry.

There is more than one way of obtaining blue tones on black-and-white prints, but the one that is generally called "blue toner" is based on iron and replaces the image silver, partly or completely, with ferric ferrocyanide, or Prussian blue as it is usually known.

The active ingredients of a blue toner are potassium ferricyanide, a bleaching agent that oxidizes silver to silver ferrocyanide, and any of several ferric iron salt which reacts with the bleached silver to form a blue precipitate of ferric ferrocyanide that darkens as it oxidizes.

After normal processing and a thorough washing, prints immersed in blue

toner change color slowly. Often, blue-toned prints appear darker and slightly higher in contrast than the original.

REFERENCES: There are many good resources on the Web containing the exact formulas for creating a cyanotype or blue-toned print. For a historical reference, see John Herschel's "On the Action of the Rays of the Solar Spectrum on Vegetable Colours and on Some New Photographic Processes," *Philosophical Transaction of the Royal Society*, 202 (1842)

HAZARDOUS MATERIALS: Potassium ferricyanide when combined with an acidic solution may release hydrogen cyanide (HCN) gas which is extremely dangerous. All of these chemicals must be mixed and used in a well-ventilated area and disposed of properly.

Photo by ALEXANDRA WILLIAMSON, St. Mary's Hall (San Antonio)



Polaroid Emulsion Transfer by KATIE KELLER, St. Mary's Hall (San Antonio)



Polaroid Emulsion Transfer by LAUREN JOHNSON, St. Mary's Hall (San Antonio)

Polaroid Lift



Polaroid Emulsion Transfer by MICHELE WALLACE, St. Mary's Hall (San Antonio)

CREATE UNIQUE PHOTO ARTWORK WITH POLAROID EMULSION TRANSFERS

Polaroid emulsion transfers offer a creative and dynamic outlet to experiment and take chances to individualize your photo images. The principle behind the emulsion transfers involves heating a 669 Polaroid color print in an electric skillet until the edges of the emulsion are peeling. Transfer the print face down onto an acetate sheet and peel the print backing away. Then re-anchor the emulsion side of the acetate to any new base such as art paper, glass, wood, cloth or rock. The color and texture of the base and the inherent wrinkles in the emulsion heightens the visual look of the image. Before it dries, you can alter the emulsion membrane with wet watercolor brushes to sculpt, stretch, and distort it, opening up unlimited conceptual possibilities for the creative imagination. • **Ralph Howell**



**Polaroid Emulsion Transfer
by CORINNA HOLT, St. Mary's Hall
(San Antonio)**



**Polaroid Emulsion Transfer
by ALLIE BONILLA, St. Mary's Hall
(San Antonio)**



**Polaroid Emulsion Transfer
by ALEXANDRA WILLIAMSON, St.
Mary's Hall (San Antonio)**



**Photo by JESSE CHACON,
Trinity High School**

At the Oklahoma City bombing memorial, this is a picture of Jesus crying. I just wanted to make an emotional picture.

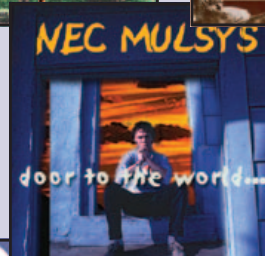
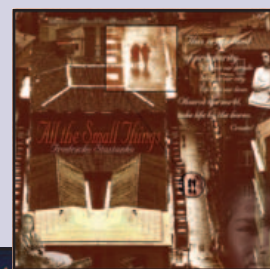
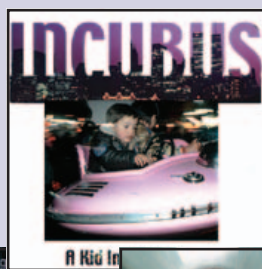
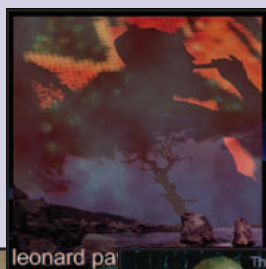
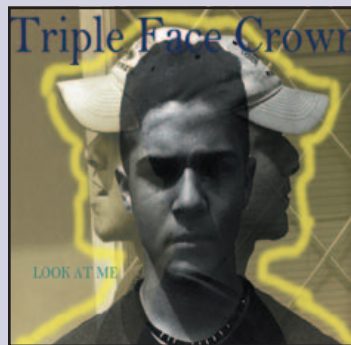
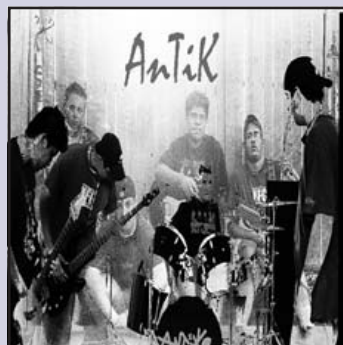
**Photo by ROY MATA,
Westlake High School**

Following the terrorist attack on Sept. 11, students gathered at the foot of The University of Texas Tower and joined hands in remembrance of the events. The Tower stood dimmed that night in respect to those who had died. There was a light to the left of me that was sending a huge row of glare spots across my lens. I put my hand in the way and was able to keep the glare out of the picture.



CD Cover

how to



Students created these compact disc covers as part of the Journalism Education Association/ National Scholastic Press Association pre-conference Photoshop workshop.

TOP ROW:

SECOND ROW: Sara Agostinelli and Emily Bulger, Great Falls High School; unknown; Katarina Kovacevic and Carly Glick, Corona Del Sol High School; Christopher Shen and Jules Mager, Albuquerque Academy; unknown

THIRD ROW: W. Tim Allred and Jessica Beesley, Rigby High School; unknown; unknown; unknown

BOTTOM ROW: unknown; Lee Baron, Coronado High School; Alonso Martinez, St. Thomas High School



CREATING A CD COVER

Create a new document in Photoshop that is 4.75 inches wide and tall. Use a resolution appropriate for your printer. Then bring in a variety of images on various layers, blend them together, and add type as appropriate. The key to producing a successful CD cover is remembering that the goal is to sell the CD.

Sabbattier



Photo by
AVIVA
HALANI,
St. Mary's
Hall (San
Antonio)



Solarizations work better with simple, high-contrast subjects.

IN THE DARKROOM

Expose the paper to bright (room) light while in the developer. To achieve different effects, use a flash light or pen light to expose the paper while it's in the developer, then move the paper to the stop bath.

IN PHOTOSHOP

The Solarize filter in Photoshop (found under Stylize) is a one-step process with no options. However, using Levels or Curves and other options within Photoshop, the image can easily be manipulated.



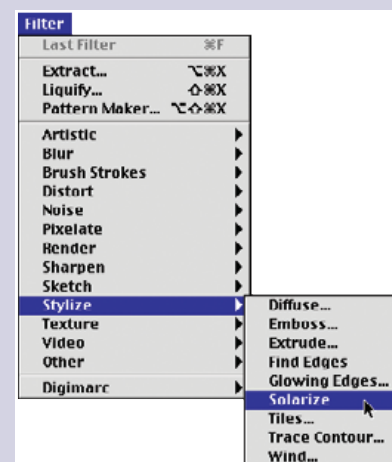
Photo by NICOLE TOSI, Ursuline
Academy of Dallas

My adrenaline was pumping and I wanted to share the moment.



Photo by LEOT CHEN, Greenhill High School

This was a nighttime exposure taken in Paris and printed using solarization technique.



**Photo by ERIKA
GARZA, Travis
High School**
Light streaming
in through my
balcony provided
an interesting
pattern on my
hand.



**Photo by VICTORIA MARIE BEE,
Cy Fair High School**
The lighting makes this self-portrait mysterious.
I learned that a change in lighting can make the
image more powerful.

Photo by NISHA MADHANI, Lamar High School



Photo by ALAN LOWE, The Kinkaid School





Photo by ANNE LOUISE CONWAY, Episcopal High School (Bellaire)



Photo by ANNE LOUISE CONWAY, Episcopal High School (Bellaire)



Photo by TED BOGART, Martin High School

I had a night assignment for school and recalled that this playground was nearly always open. I shot it with the irony of the sign in mind using a 30-second exposure on Ilford HP-5 film.



**Photo by ADRIENNE DE LOS SANTOS,
Travis High School**

This is a photo of my mom with her little
rat dog, Chente. I shot the photo with a 28-
50mm lens.

Photo by JENNIFER HULME,
Episcopal High School (Bellaire)



Photo of Faith Coleman, 4, by
JENNA IGLEHART, Paris High
School



Photo by JENNIFER HULME,
Episcopal High School
(Bellaire)





**Photo by
MONICA
GUERRERO,
Jersey Village
High School**

Taking a break from her duties this art teacher substitute comes by the journalism room to look at the large U.S. flag in the window. I shot this on color film with 400 ISO film.



Photo by LISA FRANKEL, The Kinkaid School

I took both images in Galveston. My goal was to put them together and make an interesting picture. I did not have this in mind when I was actually taking the pictures. After looking at the negatives, I found that they would work perfectly together. I created a new file with a white background and made sure that both images were the same size. Then all I had to do was place the photos next to each other.

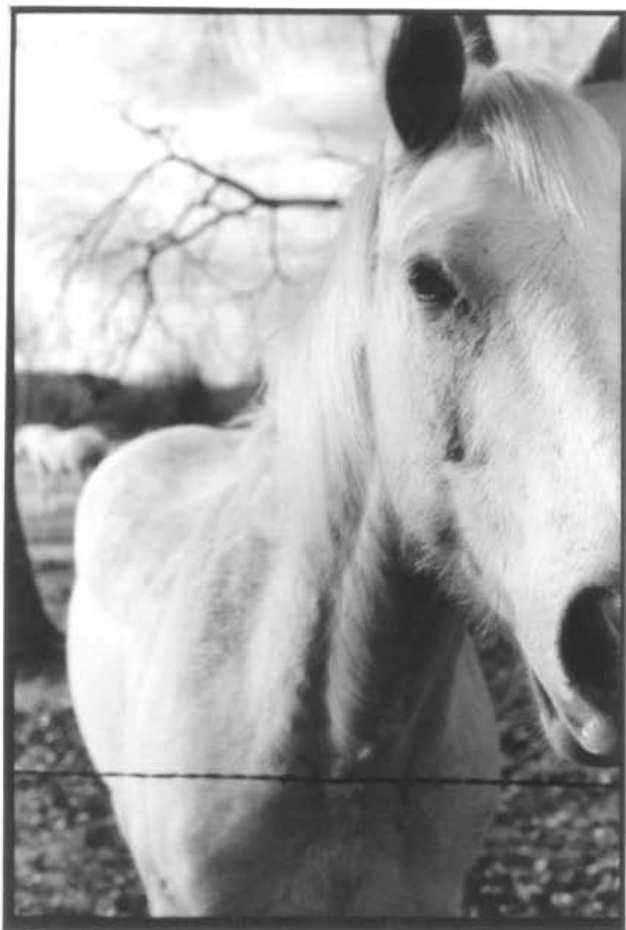
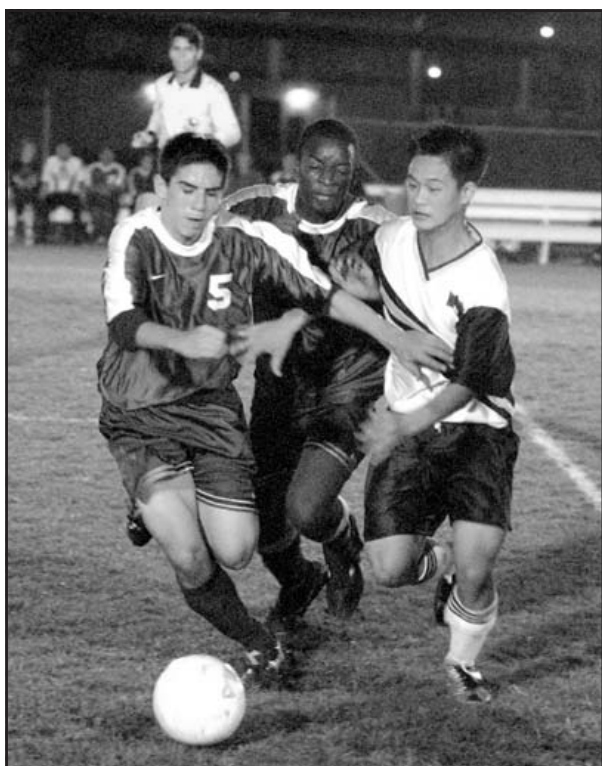


Photo by COURTNEY ANDERSON, Martin High School

**Photo by ALLEN
CERNOSEK,
Jersey Village
High School**

Fighting for possession in a play-off game Jersey Village is blocked out by a double team. Shooting with a digital is great.



**Photo by BRENT
BUNGER, Cy
Falls High
School**

Joanna Benestante and Krystal Kolkhorst share a moment after winning the state volleyball title. I shot this picture on a Sony Mavica digital camera.

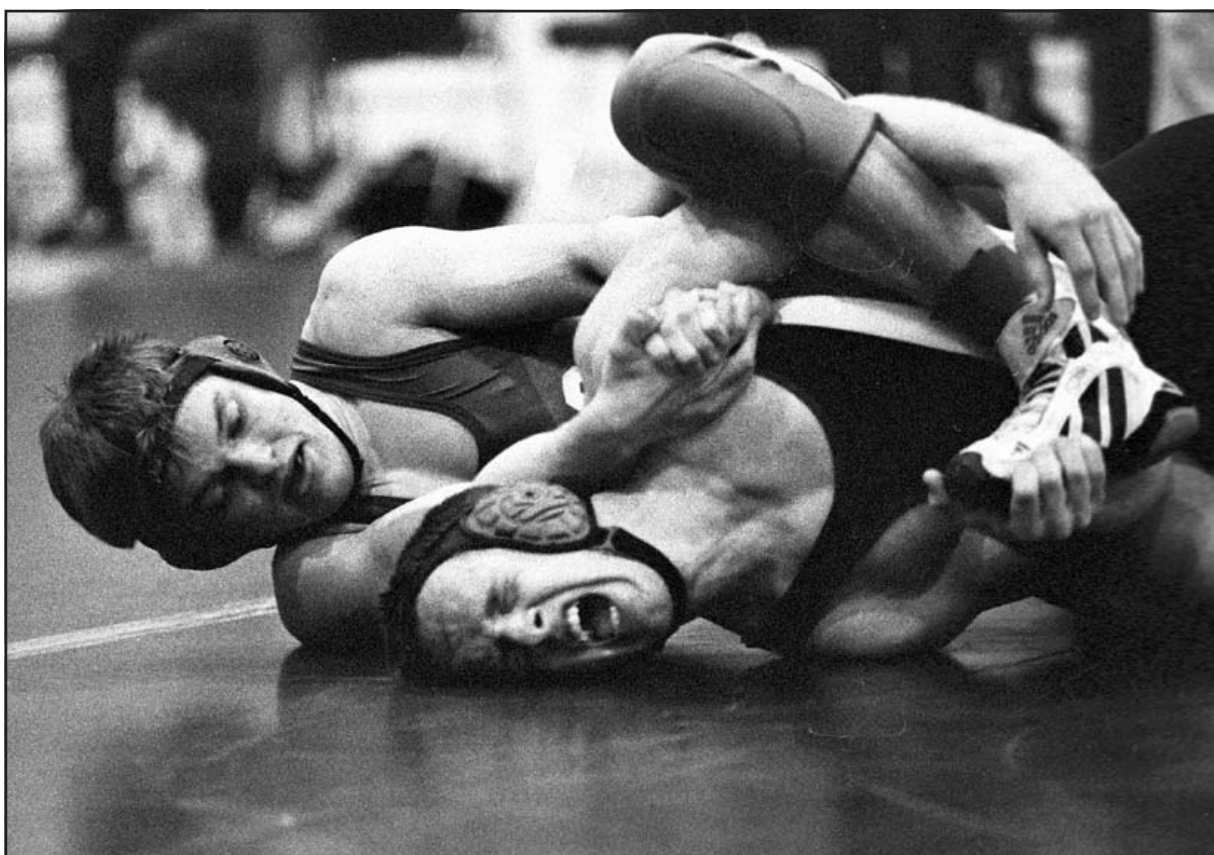


Photo by ROY MATA, Westlake High School

Senior Zach Thorman tilts his Bowie opponent during the Chaps' first dual meet of the season. I stayed home from school the day of the meet with the flu and did not plan on shooting the meet. But when my photographer canceled on me, I ended up going. When I shoot wrestling I like to run around the mat to get the shot that I want.

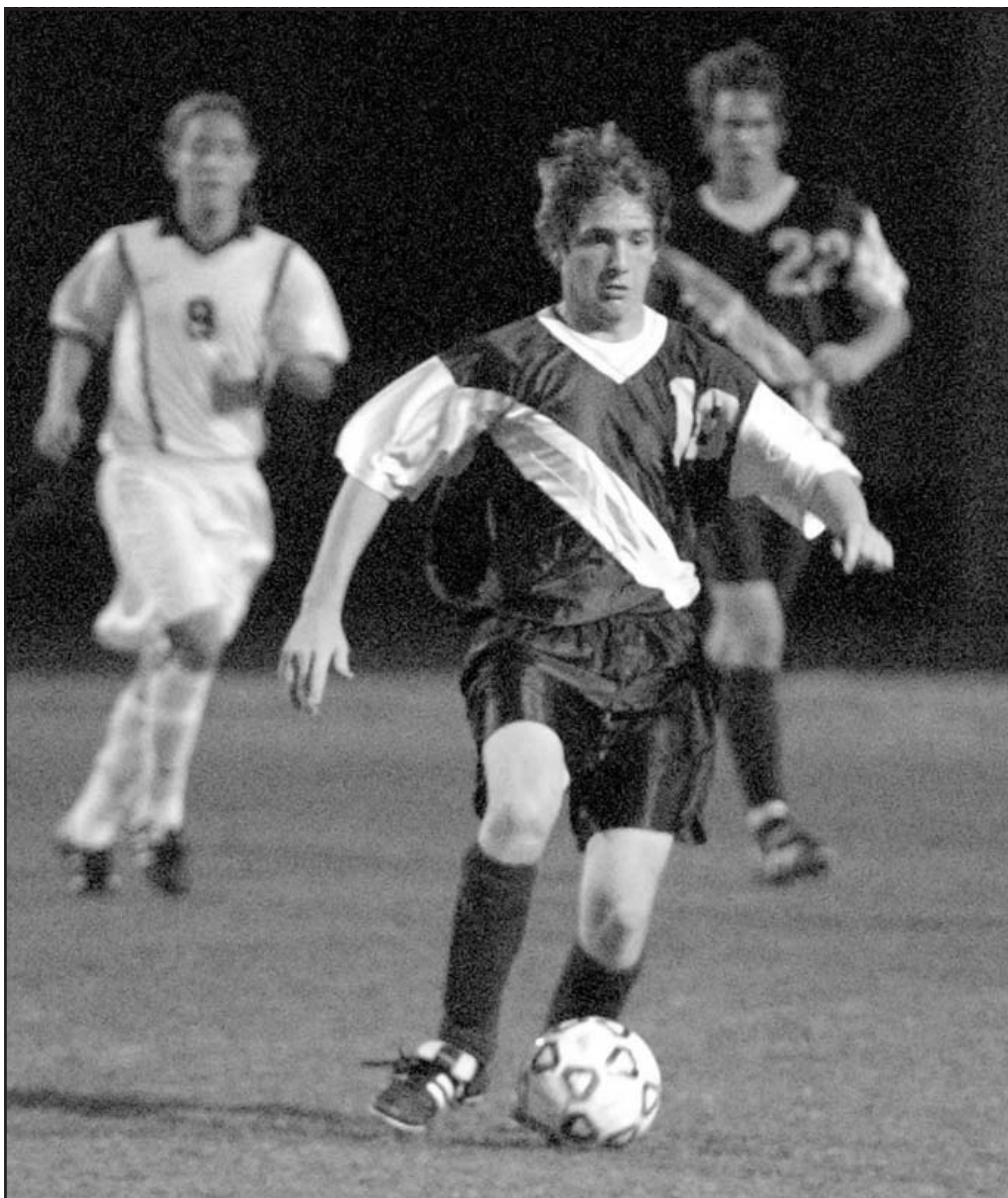


Photo by ALLEN CERNOSEK, Jersey Village High School

Pushing the ball upfield, Gavin Lymberoupoulous, junior, gives the Falcons good field position in the first round of playoffs against the Klein Oak panthers. I shot this photo with a borrowed Nikon digital camera. I want my own digital camera.

Photo by ALLEN CERNOSEK, Jersey Village High School

Concentrating, Erin Morris, freshman, on her successful lay-up, blocks her opponent out of her way and makes her complicated shot. Photographers need to make sure they get the ball and the players' faces in the pictures.



Photo by TREVOR WARD, Trinity High School

Using Ilford 400 ISO black-and-white film, I had to use a fast, f/1.8 lens.

Photo by SHANNON HEALEY, Sam Houston High School

Gary Vincent runs with the ball at a game at Wilemon Stadium. I used this photo as part of an action/motion assignment for my Communication Graphics II course.



Photo by AVIVA GRINNELL, Hillcrest High School

After swimming at the meet against W.T. White, freshman Jennifer Ignarro cries to a friend, feeling she failed to reach her potential.

Photo by ALINA COLE,
Trinity High School



Photo by
AMANDA
THOMASON,
Ursuline
Academy of
Dallas



Photo by LEOT CHEN,
Greenhill High School
This image, which
I've titled 'Dreams'
was inspired by my
grandmother.

Photo by WHITNEY MARTIN, St. Mary's Hall (San Antonio)

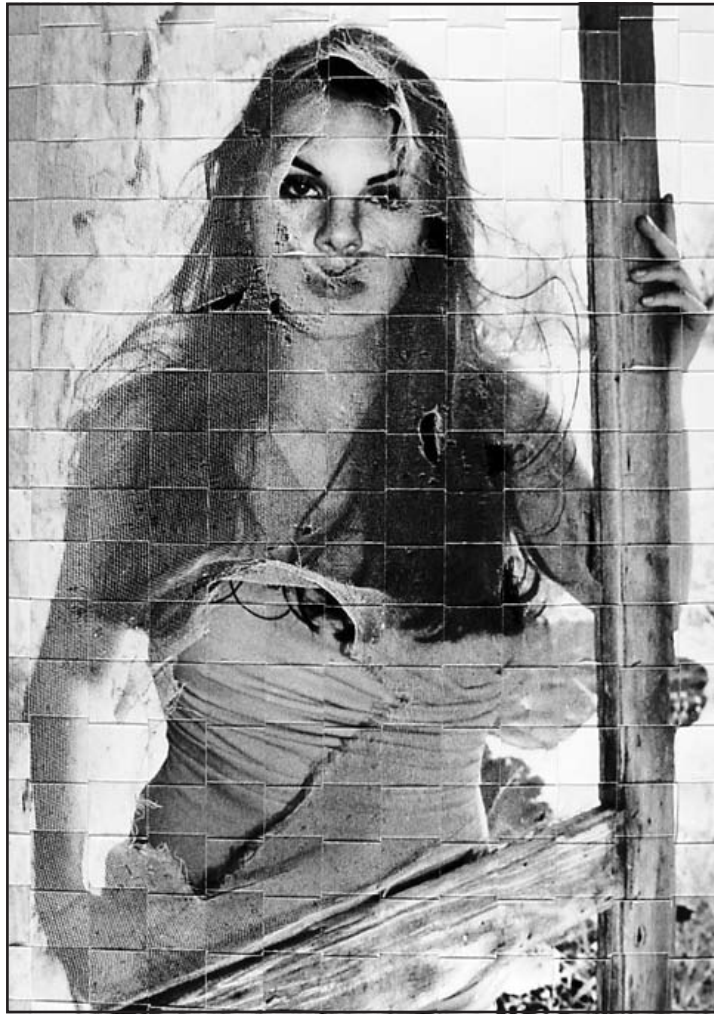


Photo by HANNAH RINN, St. Mary's Hall (San Antonio)



**Photo by
AMANDA
THOMASON,
Ursuline
Academy of
Dallas**

A view of the
twin towers from
the Empire State
Building.

Photo by MICHELLE POWELL,
Ursuline Academy of Dallas

Photo by BRENT STEWART,
St. Mark's School of Texas



Photo by JACOB WILLIAMS, Lamar High School
I experimented with double exposure. The girl
on the right was shot at the exposure the meter
indicated. The exposure for the girl on the left was
one stop under what the meter indicated.





**Photo by LEOT CHEN,
Greenhill High School**
This image is intended to
give the viewer an every
day view of life in Paris.

**Photo by ASHLIN BEAN,
Trinity High School**

I was really intrigued by the sea shell and the perfume. I shot the photo mostly as an experiment with the red filter. I found out the red filter with black-and-white film dramatically increases contrast.



**Photo by COURTNEY ADDISON,
Martin High School**

This was a senior picture for a friend.



Photo by ELISE DEMMER, Trinity High School



Photo by DANA ARCHIP,
Lamar High School

Photo by AMANDA MOORE,
Cy Springs High School
A self portrait in isolation.



Photo by KAREN YOUNG,
Martin High School
This was a self-portrait: 'I don't want to be a punk like you.'



**Photo by
CORINNA HOLT,
St. Mary's Hall
(San Antonio)**

**Photo by VICTORIA MARIE BEE,
Cy Fair High School**

This photograph, 'False Identity,' deals with the issue of girls believing they have to live their life by what magazines say. Appropriate lighting and setting make an impact.



Photo by LUPITA MONTES, Episcopal High School (Bellaire)

This is my little cousin in Mexico. I was just taking pictures of my little cousins and them playing around. I used a manual focus Pentax K1000.



Photo by MELISSA J. MILLER, The Kinkaid School

I took this picture in the Cayman Islands early in the morning. I was trying to complete our school's landscape project when I saw this hammock. It gave a good sense of place. It summarized my vacation experience or vacation experiences in general. I printed it with a little diffusion.



Photo by COURTNEY ADDISON, Martin High School

Photo by MATT SANDERS, Westlake High School

Junior David Camp plays the piano to entertain his friends while waiting for a tour guide in a chapel on campus at Baylor in Waco. I did this for an intro to photojournalism class project.



**Photo by ALEX WEAVER,
The Kinkaid School**

Anthony takes a break from swimming to peer at the camera. This image is part of a series of portraits taken using a Holga camera and Ilford HP5 120 film.





Photo by CHRIS SANCHEZ, St. Mary's Hall (San Antonio)



Photo by STEPHANIE NORDSETH, Ursuline Academy of Dallas

Photo by ERIN ERIKSEN, Episcopal High School (Bellaire)

The two top images were a double exposure of the beach and my friend's face. The two bottom ones were just "plain-jane" pictures. My style is very experimental (especially in the darkroom). For this composite photo, I took a medium format negative carrier so I could fit two strips of film in there. I was just messing around in the darkroom (which I do a lot!) and that's how it got created. I didn't really plan the images before I took them. But when I put the four images together I combined images that made sense. The double exposure images dealt with humanity's relationship with nature. If you look just right to the girl's face you can make out another face right next to it. The "white stuff" just around her nose curves around like a tear is still natural, but it looks like part of the girl. It reminds me of someone buried. The ground is intertwined with her face and she looks really petrified.

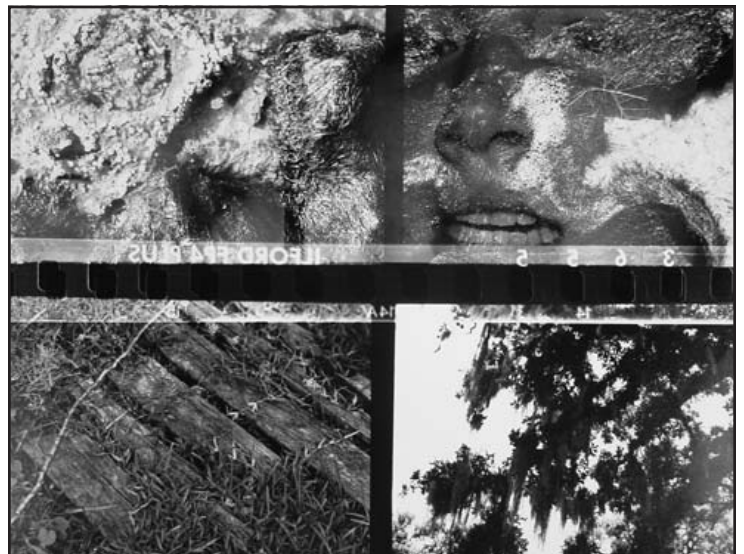




Photo by JACKIE NEUTZLER, Episcopal High School (Bellaire)

Photo by LAUREN ROBINSON, Episcopal High School (Bellaire)



Photo by
ROY MATA,
Westlake High
School

Chasing after a loose ball, junior Kinsey Schimsk fends off competitors and helps beat St. Andrews, 9-8. The girls team had a win-loss record of 8-2. One thing that helped this photo was how tightly I shot it. Shoot full frame so you don't have to do a lot of cropping in the darkroom or on the computer and you will get sharper photos.

Photo taken by AVIVA GRINNELL, Hillcrest High School

During drill team tryouts, senior Jennifer Fuentes leans on freshman Alex Hatcher for support. Fuentes was trying not to cry at the thought of leaving her friends.



Photo by RYAN SPRINGMEYER, The Kinkaid School

Photo by AVIVA GRINNELL, Hillcrest High School

During drill team tryouts, junior Ryan Long makes faces at sophomore Marguerite Dumont as she lifts her in the air like an airplane. I like this picture because it's a great reaction, and captures the moment really well.



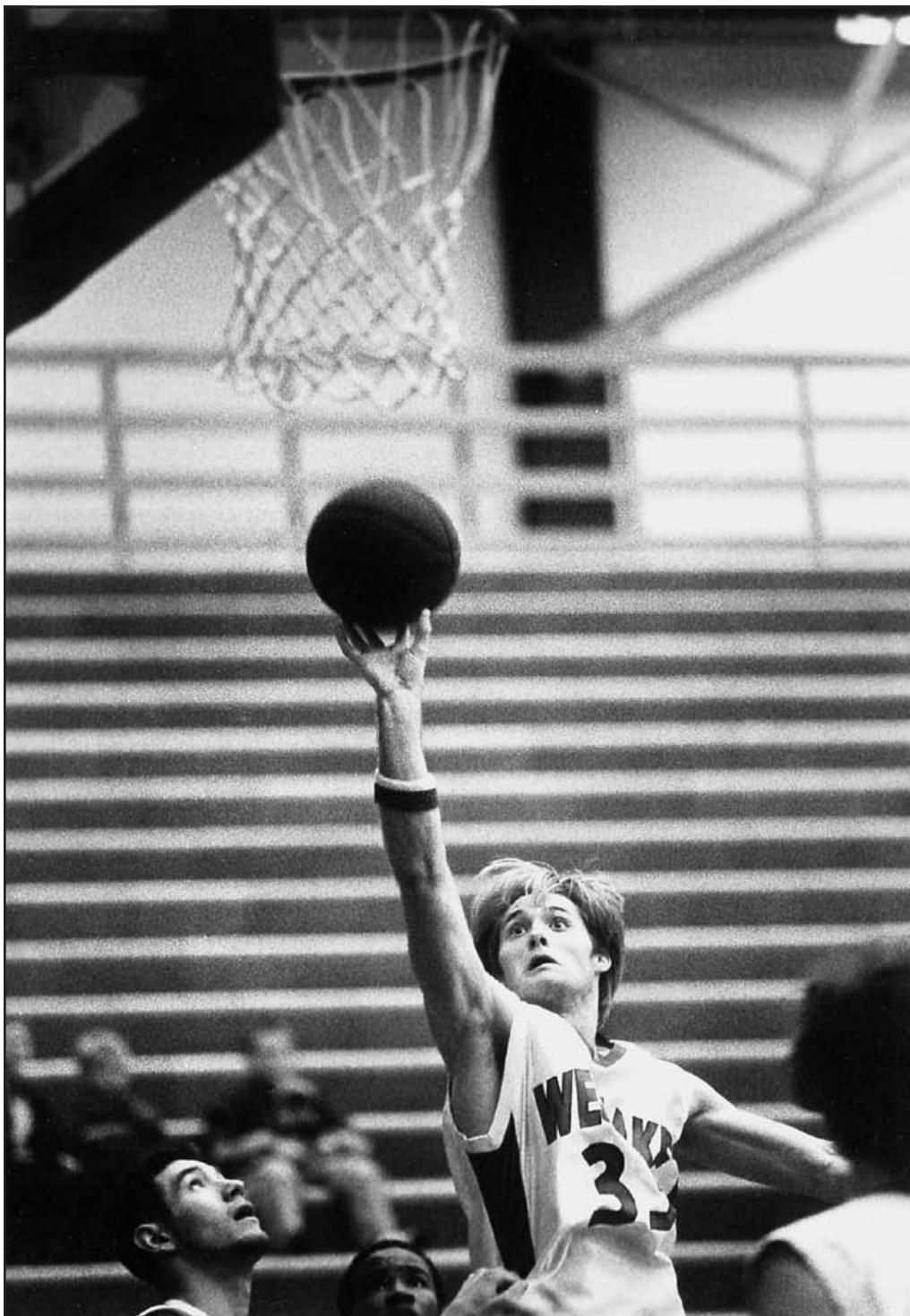


Photo by ROY MATA, Westlake High School

During the Westlake vs. Bowie showdown Jan. 11, junior Brad Kee reaches for the goal. I would not have taken this shot, taken with TMax 3200 film and processed in TMax developer, if I did not go to the JV game to warm up for the varsity game. I noticed they player had a great expression every time he shot so I actually planned this one.

Photo by AVIVA GRINNELL, Hillcrest High School

Concentrating on the ball, senior Zebadian Turner attempts a layup.

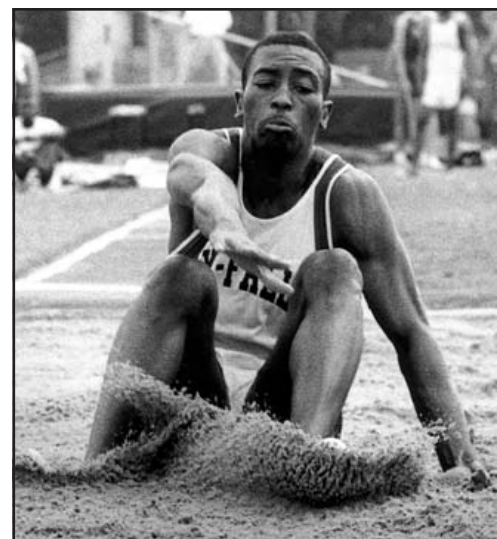
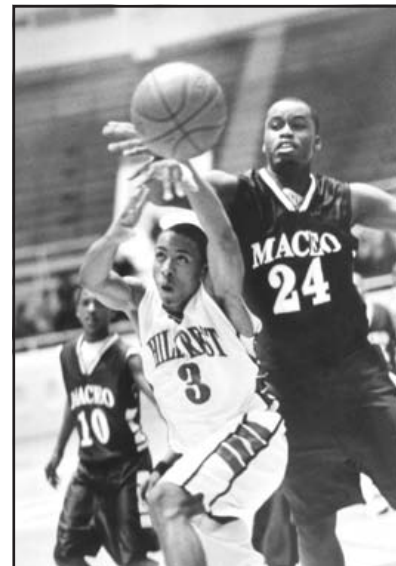


Photo by BO ALLAIRE, Cy Falls High School

Stretching for every inch, Terrance Moore braces himself after a tough landing. Moore jumped 23 feet.

**Photo by MIRA
ATKINSON, Episcopal
High School (Bellaire)**

I was babysitting with a friend, and we took the kid to the park. I was just playing around with my new camera (a Rebel 2000). I ended up printing this picture because I thought it looked futuristic, like the kid was looking out a window from a space ship.



**Photo by MELISSA J.
MILLER, The Kinkaid
School**

**Photo by ZACK
SCHNEIDER, The Kinkaid
School**



Photo by MARY CLAIRE INGLISH, St. Mary's Hall (San Antonio)

RIGHT

Photo by MELISSA J. MILLER, The Kinkaid School

In this photo, the silverware is under water. I wanted to do a still life with surrealist effect; I wanted the image to be ghost-like. It shot it in with black-and-white, 35mm film and printed it with a slight diffusion.

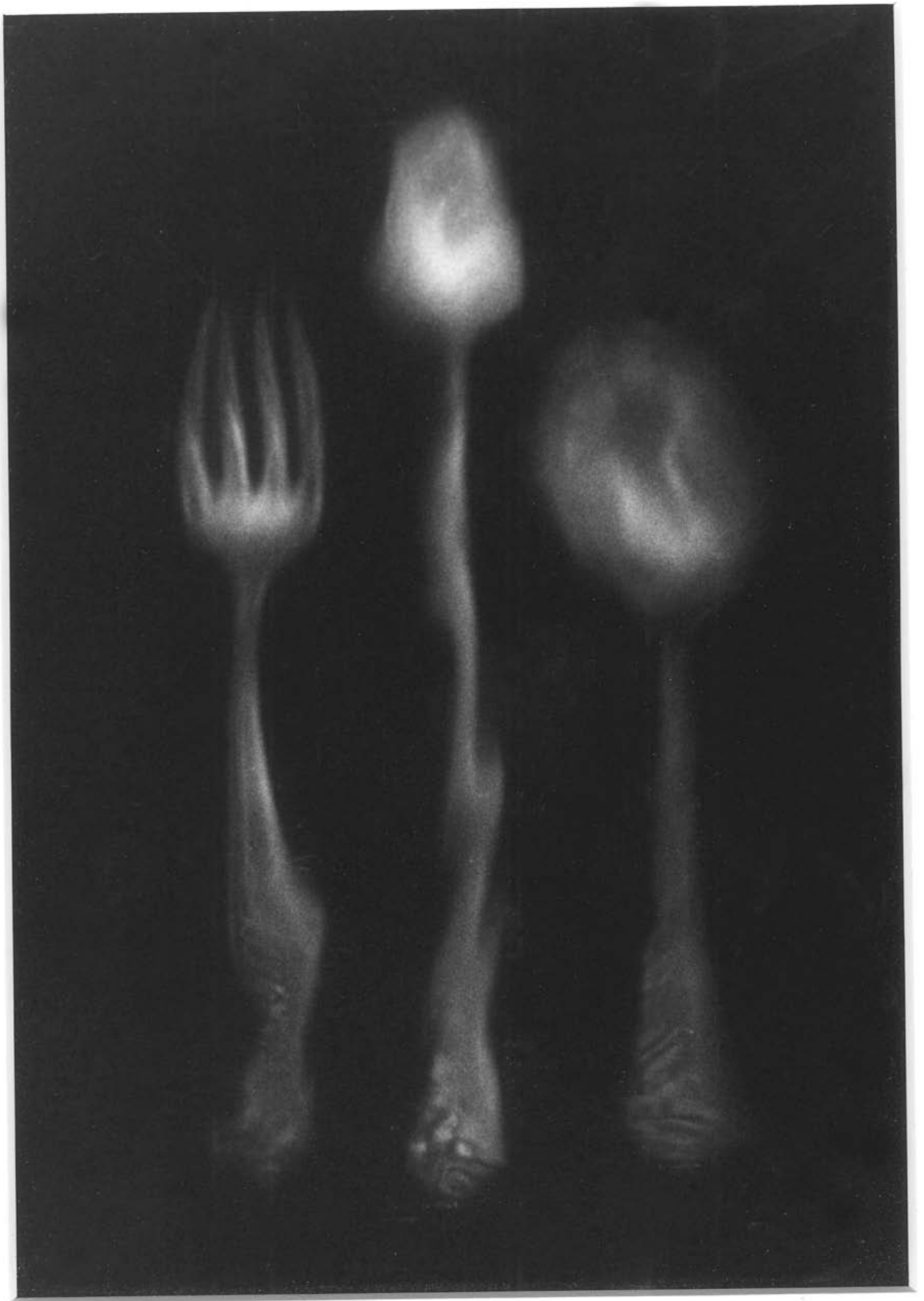




Photo by ZACK SCHNEIDER, The Kinkaid School

I shot this photo of an old door in Old Town outside Albuquerque, N.M. with Ilford HP5 film. I took this one because I have this thing for reflections, and this was by far one of the oddest reflections I had seen.

Photo by NISHA MADHANI, Lamar High School



Photo by ERIKA WEEKS, Martin High School

I shot this photo in Austin while messing around with friends on the roof of the communication building in broad daylight. The black background is a mystery to me.





Photo by ALI
BAUCKE,
Ursuline
Academy of
Dallas

Photo by
HELENE
BROWN,
Episcopal High
School (Bellaire)



Photo by LAUREN McLAUGHLIN,
Episcopal High School (Bellaire)

Photo by LORENA MAILI, Cy Falls High School

A soccer player keeps control of the ball using a technique known as trapping. I shot this picture with my Olympus E-100 RS digital camera.



Photo by SUMMER McWILLIAMS, Westlake High School

At Westlake's Homecoming pep rally in October of 2001, senior Blair Beneke and her volleyball teammates dance to the cheer "Get Down."



Photo by BRENT BUNGER, Cy Falls High School

After a set from Betsy Richardson, varsity player Kari Kelly finishes the play with a kill for the Eagles.

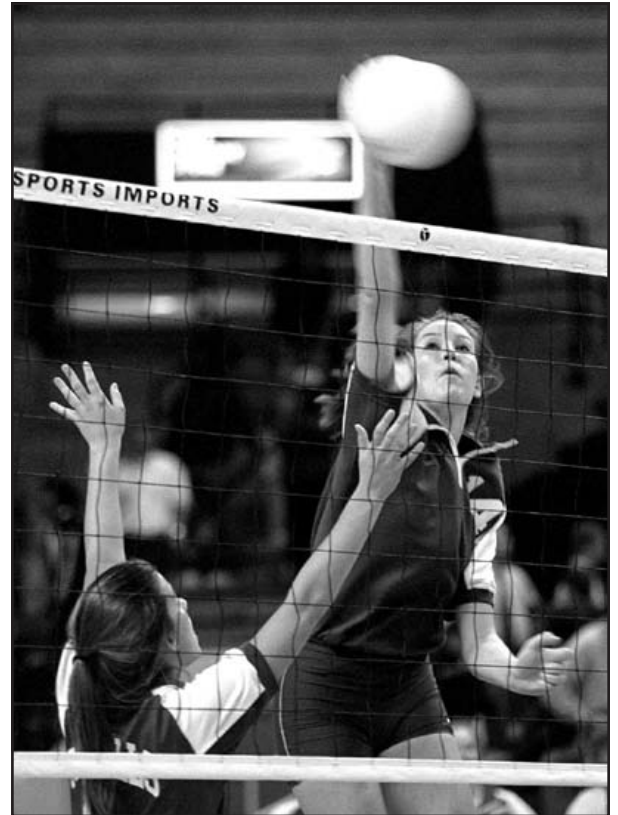


Photo by BRENT BUNGER, Cy Falls High School

During a second down, varsity quarterback Jacques Bourgeois hands the ball to Clint Jackson for a first down. Jackson went on to score two touchdowns, defeating the Langham Lobos, 24-21.



Photo by JESSE CHACON, Trinity High School
I used a multiple-second exposure.



Photo by CALLIE MEINERS, Martin High School

Photo by BO ALLAIRE, Cy Falls High School

On home track, Emily Heidenrich catches a spring opponent in 3200-meter race. Home field advantage enabled her to finish the race in fourth place.

Photo by ZACK SCHNEIDER, The Kinkaid School



Photo by ERIKA MEEKS, Martin High School

I created this using three images and Photoshop. Digital photography isn't as bad as most photographers feel. I admire the ability to create what you can't by hand.

Photo by COURTNEY SAMES, St. Mary's Hall (San Antonio)

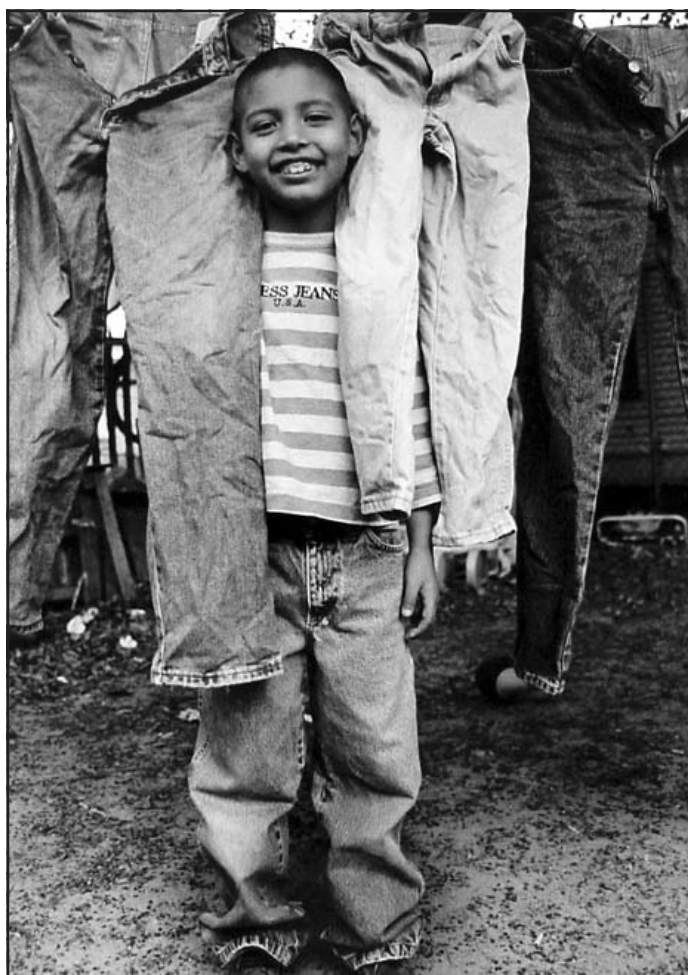


Photo by CASEY RICHARDSON, St. Mary's Hall (San Antonio)



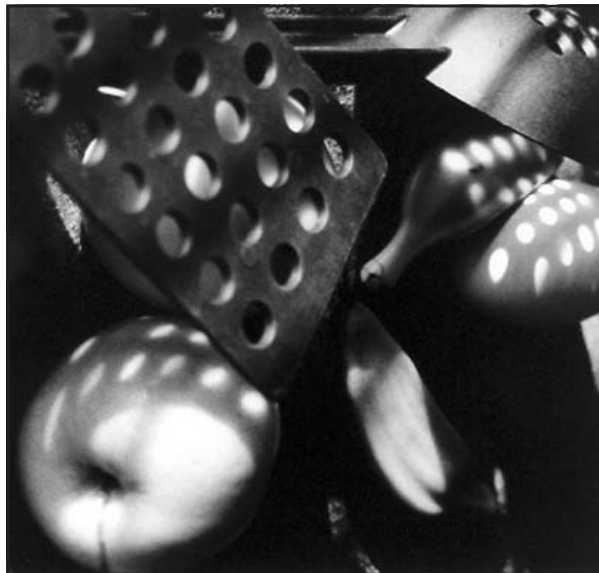
Photo by VICTORIA OATES, Ursuline Academy of Dallas

This bridge was an amazing feat of engineering, and I wanted to capture the geometric shapes it created at a unique angle.



Photo by CIDI WEE, Ursuline Academy of Dallas

Photo by CASSIE KING, St. Mary's Hall (San Antonio)



**Photo by ERIKA MEEKS,
Martin High School**

I shot this while on vacation in Las Vegas and took an interest in the subject.



**Photo by MATT FRANKLIN,
Episcopal High School (Bellaire)**

**Photo by CAROLINE KEELAND,
Episcopal High School (Bellaire)**



Advice from the pros

Go digital

Buy a reasonably high end digital camera (6 megapixel or greater) plus all of the required hardware and other accessories, do it now, and never shoot film unless you have a specific creative or technical requirement that can only be fulfilled with film. For a young photographer, the cost will probably be pretty painful up front, but the long term savings in film and processing will pay for itself quickly. Moreover, I predict that by the time the current high school class moves into the professional market, nearly all clients will require digital production. Finally, I also predict that students' freedom to learn and experiment without being held back by lab costs will pay off big time as they mature and find their creative identity.

Erik Palmer/Trackwire.com
erikpalmerphoto@yahoo.com

Find yourself

The three things I try to do to let my creative juices flow:

1. Close my eyes and breathe, and knock out all thought of competing with everyone else for that "unique image." Let your spirit guide you as to what to shoot.
2. Remember that these rules can be broken:
A. Horizontal landscapes; B. Everything in focus; C. Prints should not be manipulated; D. Bad days mean bad images

3. When in doubt shoot. You can edit later. The main advice my students need to hear is that it doesn't usually come easily. You have to shoot a while to find your passion, your style, your MOJO as it were. Great photographers did not just pick up a camera and make masterpieces (except for Gordon Parks). They had to search themselves and their surroundings for what they have to share about their world with their vision. Mistakes are OK and sometimes make great images. Never stop trying, exploring, seeing.

Wendy Dooldeniya, instructor
Travis HS (Austin TX)
foodchic@aol.com

Play with light

Watch light, and how it plays with your subjects. If cliché is bad, and cliché is normal, then avoid a normal picture. Always think about what could make your picture better (layers of info, light, an expression, two expressions, color), because it's never perfect. When shooting with a wide-angle lens, never let anyone walk in front of you without



Photo by
MARIO
MALDONADO,
Robert E. Lee
High School
Robert E. Lee
HS

shooting off a couple frames. Photography is subjective. Your work is not perfect, and neither are those who criticize it. As for advice, tell them not to think about the big names. These "gods" of photography did not pop out of their mom's wombs taking pictures. Their blood is as red as yours and mine. They have been where we are. Treat them human, how you would want to be treated. Your name is no bigger than the next in your team. Awards mean nothing at this place, because these guys and gals have won Pulitzers, POYs, and more World Press awards than most high-school graduates can count. Do not get a big head. Humility is not thinking less of yourself, it's thinking of yourself less. Be a sponge. Take everything in and make sense of it later. Seek the counsel of as many other photogs as possible. Be humble, but aggressive. And, most importantly, be yourself. Try new things and new styles, but be true to yourself. Don't just shoot a particular way because you think your editor will like it. And, most importantly, listen to what John White says. He is quiet and reserved, but hearing him speak is like listening to one of the most profound philosophers of our time. (I don't know many philosophers, so just pick the one you most like, and Mr. White will be 10 times more fun. I promise!) Also, seek the counsel of Joe Elbert (*Washington Post*) and Mary Anne Golon (*Time*), because I never got to, thanks to Sept. 11. I hope that is enough advice.

Rob Mattson, staff photographer
The Courier News
rmphoto76@hotmail.com

Go behind scenes

One of your main responsibilities as a photojournalist is to take your audience where they cannot go. This means making arrangements to get behind the scenes

of events such as into the make-up room before a drama production or into the locker room before a game. These aspects certainly help give the photo story depth and completeness.

Deanne Brown, instructor
Westlake High School
deanneheinenkunz@yahoo.com

Follow your heart

My advice to an upcoming and aspiring high school student, that is pursuing an adventurous career as a photojournalist, would be to follow your heart. I sat right where you are sitting today trying to roll that silly 35mm film on a reel, or staying at the school for yearbook deadline until late hours in the morning. I have been shooting news now for about nine years. I started in high school stringing for the local newspaper while still a junior in school. After landing my first staff newspaper job at a small daily newspaper around Dallas, that I really followed my heart and goals. I have worked for two newspapers as a staff photographer. I have been a free-lance photojournalist for *The Dallas Morning News*, Associated Press (Dallas and Los Angeles), *Newsweek* magazine, and many other publications. If there is one thing I could say to you today is be true to yourself and go after what you love and have passion while doing.

Jonathan J. Dwyer, free-lance
photojournalist
Los Angeles

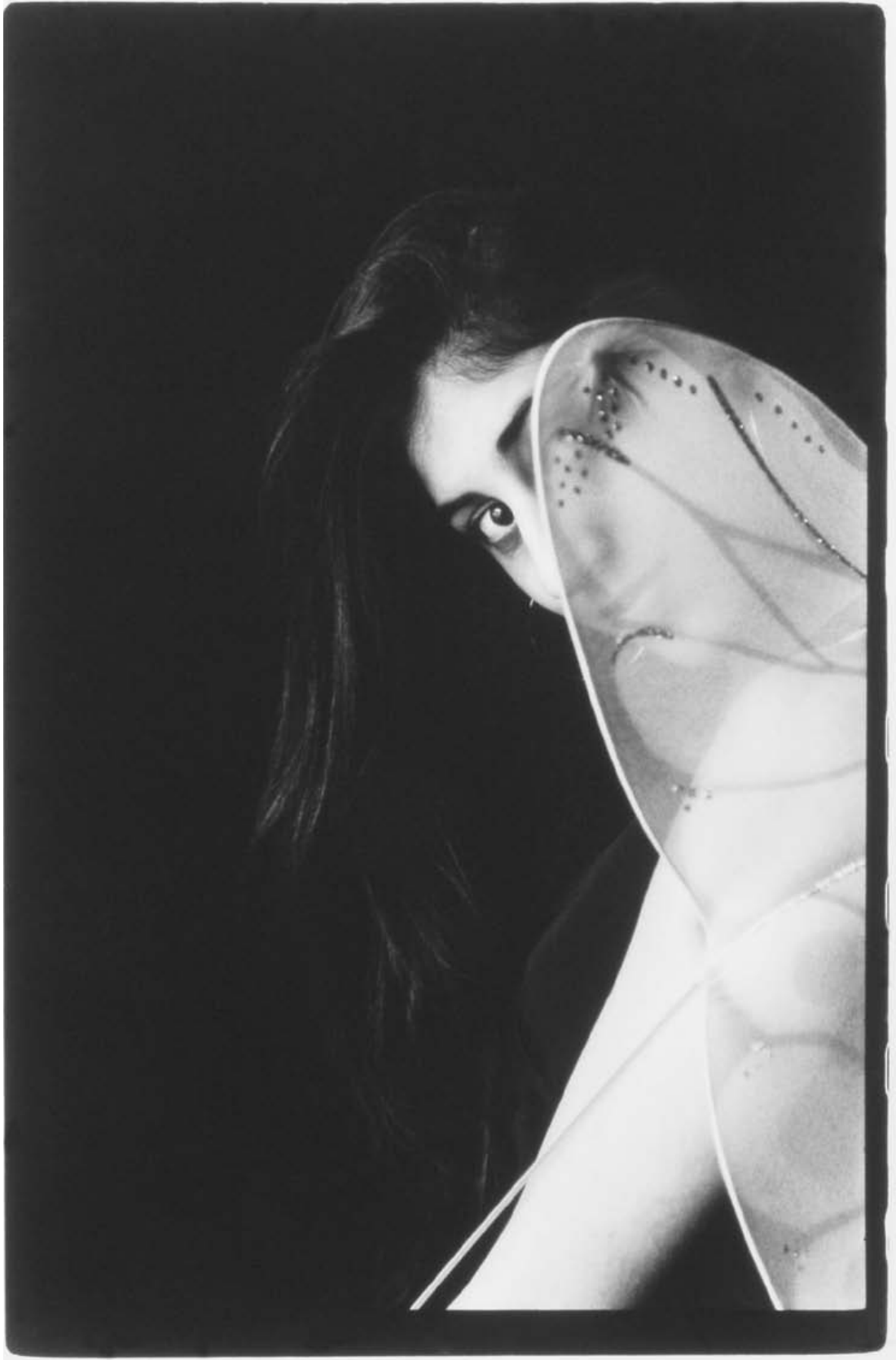


Photo by NISHA MADHANI, Lamar High School

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BACK PAGE

Photo by ASHLIN BEAN, Trinity High School

I know that the form of this gymnast was going to be a unique subject. The roughness of his hand along with the ring go well with the smooth body form. I created the image mostly because of my fondness toward gymnastics. I learned to create a small depth of field at the same time.



