



The Best of Texas High School Photography

VOLUME 3

PRODUCED BY THE ASSOCIATION
OF TEXAS PHOTOGRAPHY
INSTRUCTORS

©2012

The Best of Texas



Four-time Pulitzer Prize winning photographer and editor **WILLIAM SNYDER** is a professor and chair of the photojournalism program at his alma mater, the Rochester Institute of Technology.

He began shooting photographs for The Gleaner in his hometown of Henderson, Ky. when he was 14 years old. He rode his bicycle to his assignments or his mother drove him.

After graduating from RIT in 1981, Snyder joined *The Miami News*.

Two years later he moved to the photography staff of *The Dallas Morning News*. During his 15 years as a staff photographer Snyder won three Pulitzer Prizes.

In 2005, he became director of photography and guided the photography staff to the 2006 Pulitzer Prize in breaking news for coverage of Hurricane Katrina. He also produced *Eyes of The Storm* — a 256-page book featuring the photo staff's images from hurricanes Katrina and Rita — which sold more than 14,000 copies.



Bear Goldstein, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009

When I was a kid growing up in small-town Kentucky, photojournalism introduced me to the larger world. Those pictures inspired me to dream. I wanted to see those events. I wanted to photograph them. I wanted to tell those stories. Photojournalism allows you to witness history, to meet interesting and famous people. It's the ticket to history that you can't buy. Through photojournalism visual story telling — you can have an impact on other's lives. You can give voice to voiceless. You can make a difference.

WILLIAM SNYDER



Karen Scott, Westlake High School (Austin), Deanne Brown, instructor, 2011



Catherine Mear, Westlake High School (Austin), Deanne Brown, instructor, 2011 | **Rachel Proctor**, McKinney High School, Lori Oglesbee, instructor, 2011 | **Shea Wendlandt**, Westlake High School (Austin), Deanne Brown, instructor, 2011

TOP | Together with Full Color printing lab of Dallas, ATPi printed 10 16"x20" posters to display at the JEA/NSPA conference in San Antonio. **MIDDLE** | Together with Friesens, ATPi also distributed a series of four 18"x24" posters, on lighting, sports, self-portraits and exposure, with this book. **BOTTOM** | Friesens also printed four postcards to give out at the convention.



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Passion drives photographers as Texas programs excel

When the Journalism Education Association and National Scholastic Press Association first came to Dallas in 1994, the Association of Texas Photography Instructors wanted to take the opportunity to show off the quality photography by Texas students. Taylor Publishing sponsored and printed that first book. Jostens printed the second volume in November 2002 when JEA and NSPA returned to Dallas.

A lot has changed in the years since those first two volumes were published. Indeed, after poring over 26,000 images, it seems the quality of Texas photography programs remains as strong as it has ever been or stronger. Nevertheless, some of the top programs still function with little support and minimal funding. What makes them successful is the passion students and instructors feel for photography in all its curriculum areas — journalism, fine arts, vocational education or career and technical education.

The pages of this volume expose an incredible variety of images — everything from spot news photography to still lifes and digitally manipulated images. Certainly since the first edition, when Adobe Photoshop was but an infant, digital technology has come a long way. Now this edition clearly showcases how digital process has monopolized both popular and professional methodology. Almost a decade ago, its dominance was unimaginable. Already it has pushed darkrooms out the door. The diversification of photography, evidence of the transforming power of the digital influence, merely scratches the surface of the capabilities of photography students in programs throughout the state and beyond.

Though their visual contributions are powerful, there was no monetary reward for the students with works published in this volume. Thanks to Friesens, our publisher, they will receive a copy of the book and the possibility of recognition at the local, state and national level. In addition, perusal of the pages guarantees visual rewards from beginning to end as readers see the work of students and instructors from the schools represented.

We hope this book will remain on your bookshelf as a tribute to the power of young artists. It is more than simply a collection of spellbinding photography. It also includes lessons on basic techniques, the first documented history of ATPi and information from professional photographers who live, work or began their careers in Texas. We hope this collection of images serves as a classroom resource and a personal archive for years to come.

BRADLEY WILSON & MARK MURRAY, EDITORS
NOVEMBER 2012



Dust Jacket Photo by **Hannah Kunz**,
Westlake High School (Austin), Deanne
Brown, instructor, 2012



Title page photo by **Hannah Patterson**,
Texas High School (Texarkana), Clint
Smith, instructor, 2011

THIS VOLUME REPRESENTS

- **404** IMAGES FROM
- **313** PHOTOGRAPHERS ATTENDING
- **50** TEXAS SCHOOLS
 - **Top three:** St. Mark's School (Dallas), 55 images | Allen High School, 51 images | Westlake High School (Austin), 38 images
- IN ATPI CONTESTS FROM 2008, 2009, 2010, 2011 AND 2012, ABOUT **26,000** IMAGES
 - 19% of images from 2008
 - 20% of images from 2009
 - 22% of images from 2010
 - 30% of images from 2011
 - 9% of images from 2012



Rachel Plumley, McKinney North High School, Rebecca Plumley, instructor, 2008
| **Drake Higginbotham**, Arlington High School, Steve Hamm, instructor, 2010



The Best of Texas High School Photography

SCHOOLS REPRESENTED

- * **A&M Consolidated High School (College Station)** | Courtney Wellmann
- * **Aledo High School** | Sandra Sawyer
- * **Alief Hastings High School (Houston)** | Andrea Negri
- * **Allen High School** | Krista Luter
- * **Arlington High School** | Steve Hamm
- * **Austin High School** | Melanie Sherwood
- * **Brighter Horizons Academy (Garland)** | Nawal Elnashar
- * **Byron Nelson High School (Trophy Club)** | Chrissie Morgan
- * **Byron P. Steele II High School (Cibola)** | Pam Banks
- * **Channing High School** | Rhonda Ziegler
- * **Colleyville Heritage High School** | Andrea Schlepphorst
- * **Coppell High School** | Rachel Pellegrino
- * **Cypress Falls High School (Houston)** | Lisa Van Etta
- * **Cypress Ranch High School (Cypress)** | Kelly Quarles
- * **Cypress Woods High School (Cypress)** | Juan Guevara
- * **Deer Park High School** | Michael Peña
- * **Episcopal School (Bellaire)** | Laura Bennett
- * **Episcopal School of Dallas** | Janis Hefley Fontana
- * **Flower Mound High School** | Kathi Couch
- * **Fort Worth Country Day School** | Tom Delaney
- * **Greenhill School (Addison)** | Frank Lopez
- * **Highland Park High School (Dallas)** | Chris Fullwood
- * **Jersey Village High School (Houston)** | Margie Comstock
- * **The Kinkaid School (Houston)** | David Veselka
- * **Krueger Middle School (San Antonio)** | Brenda Marafioto
- * **Lake Dallas High School** | Cindy Dale
- * **Lamar High School (Arlington)** | Darrell Byers
- * **Langham Creek High School (Houston)** | Linda Rawlings
- * **Liberty Christian School (Argyle)** | Brandon Graham
- * **Livingston High School** | Marci Dickens
- * **Lovejoy High School (Lucas)** | Mary Woodruff
- * **Martin High School (Arlington)** | Dan Regalado
- * **McCallum High School (Austin)** | Carey West
- * **McKinney High School** | Lori Oglesbee
- * **McKinney North High School** | Rebecca Plumley
- * **Memorial High School (Houston)** | Cathy Bottoms
- * **Nolan Catholic High School (Fort Worth)** | Christine Anne Peirce-Coleman
- ** **Redwater High School** | Tabitha Houchens
- * **Round Rock High School** | Cassandra Syler
- * **Saginaw High School** | Kermit Olson
- * **Saint Mary's Hall (San Antonio)** | Ralph Howell
- * **Seven Lakes High School (Katy)** | Dee Blevins
- * **Southwest Christian School (Fort Worth)** | Laura Gregory
- * **St. Mark's School of Texas (Dallas)** | Scott Hunt
- * **Stony Point High School (Round Rock)** | Rebecca Plumley
- * **Summit High School (Arlington)** | Sharon Elman
- * **Texas High School (Texarkana)** | Clint Smith
- * **Trinity High School (Euleess)** | Jeff Grimm
- * **Ursuline Academy (Dallas)** | Bill Thompson
- * **Wakeland High School (Frisco)** | Margie Raper
- * **West Brook High School (Beaumont)** | Drew Loker
- * **Westlake High School (Austin)** | Dale Baker, Deanne Brown, Moira Longino, Cindy Todd

* ATPI member 2011-2012 | ** ATPI member 2012-2013

Best of Texas High School Photography

Volume 3 | ©2012

ISBN 978-0-615-65633-5

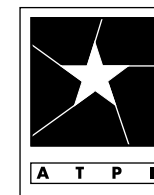
Bradley Wilson, editor
assistant professor, Midwestern State
University
and

Mark Murray, editor
coordinator of technology systems,
Arlington Independent School District

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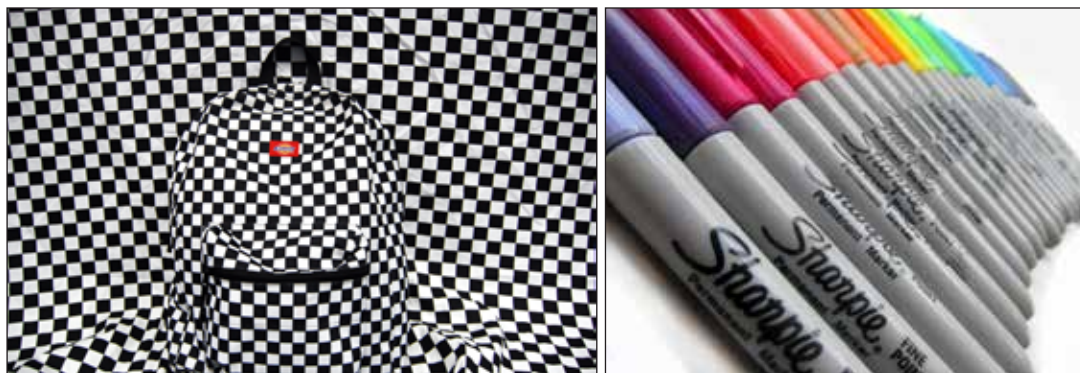
Printed by **Friesens Corporation**
of Altona, Manitoba, Canada



The Association of Texas Photography Instructors

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www.atpi.org

Hector Arana, Allen High School, Krista Luter, instructor, 2008 | Claudia Reyes, Stony Point High School (Round Rock), Rebecca Plumley, instructor, 2011



GREG MILANO graduated from East Texas State University (now Texas A&M — Commerce) with a bachelor's degree in photography in 1987 and a master's degree in 1990. He has been working in Dallas 22 years as a commercial photographer.

While starting out primarily as a product shooter, Milano has directed extensive energy toward shooting food. Some of his clients the past two decades have included Gatorade, Kraft Foods, Planters Peanuts, Borden Milk, Daisy Sour Cream, Mission Foods, Wolf Brand Chili, Hunt's Tomato Sauce and La Madeleine French Bakery.

The challenge in advertising is to communicate a vision that helps influence the audience. When handed a layout or concept, it is a photographer's job to translate the perception. The artist becomes a problem solver. Always remembering the fundamentals of photography, I approach every project the same and tell myself to keep it simple.

In addition, I surround myself with talented people, such as a food stylist, a prop stylist and assistants. I trust that they all do their job well so I can do mine appropriately. It is always a great feeling when the shoot is done and the client is happy and appreciative of your work. When they call for another project, you know you are doing it right. That's the biggest motivator of all.

GREG MILANO



Amtul Asad, Allen High School, Krista Luter, instructor, 2011







LEFT | David Molay, Greenhill School (Addison), Frank Lopez, instructor, 2009 **BELOW | Marian Hill**, Texas High School (Texarkana), Clint Smith, instructor, 2009



Katherine Riley, Allen High School, Krista Luter, instructor, 2009

Steele Burrow, Episcopal School of Dallas, Janis Hefley, instructor, 2008



Ben Chesnut, St. Mark's School of Texas, Dallas, Scott Hunt, instructor, 2009



Kaitlyn Porterfield, Texas High School (Texarkana), Clint Smith, instructor, 2009

Jake Walek, Allen High School, Krista Luter, instructor, 2008 | **Christie Cerquitella**, Allen High School, Krista Luter, instructor, 2010 | **Joe Taylor**, Allen High School, Krista Luter, instructor, 2011 | **Taylor Christian**, Allen High School, Krista Luter, instructor, 2010



Ryan Carlisle, Westlake High School (Austin), Dale Baker, instructor, 2011

Josh Izzard, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009



Tintype photo of Wyman Meinzer by Robb Kendrick

WYMAN MEINZER is the only official state photographer of Texas, named so in 1997 by the Texas State Legislature and then by Gov. George W. Bush.

He graduated from Texas Tech in 1974 with a Bachelor of Science degree in Wildlife Management and received the Distinguished Alumnus award from Texas Tech University in 2009.

Meinzer has contributed work to more than 24 photography books, and his images have appeared on more than 250 magazine covers. His images have also come to life in *Smithsonian*, *Time*, *Newsweek*, *U.S. News and World Report*, *Audubon*, *Texas Parks and Wildlife* and *Texas Highways*.



Through my own use and that of countless others, the photographic medium has brought joy, inspiration and education into the lives of many for more than a century.

The photographic tool became essential in my own observations and subsequent interpretation of wildlife natural history that has graced magazine pages and enlivened books for decades.

In harboring an inherent interest in natural fauna and their life together while mastering successful photographic techniques, images can effectively offer an education and a rich aesthetic value that will touch the lives of people in a positive way throughout the world.

WYMAN MEINZER



Animal

Jacqueline Roberts, Byron Nelson High School (Trophy Club), Chrissie Morgan, instructor, 2011



Jacqueline Roberts, Byron Nelson High School (Trophy Club), Chrissie Morgan, instructor, 2011



Camille Bushn, Westlake High School (Austin), Moira Longino, instructor, 2011 | **Cassidy Horn**, Channing High School, Rhonda Ziegler, instructor, 2011 | **Amy Doggett**, The Kinkaid School (Houston), David Veselka, instructor, 2009 | **Taylor Babbs**, Livingston High School, Marci Dickens, instructor, 2010 | **Melysa Barth**, The Kinkaid School (Houston), David Veselka, instructor, 2010



June Ussery, Austin High School, Melanie Sherwood, instructor, 2009



Heather Ellis, Texas High School (Texarkana), Clint Smith, instructor, 2010 | **Savannah Friedkin**, The Kinkaid School (Houston), David Veselka, instructor, 2010 | **Kahan Chavda**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009 | **Madison Ryffel**, Southwest Christian School (Fort Worth), Laura Gregory, instructor, 2009 | **Cassidy Horn**, Channing High School, Rhonda Ziegler, instructor, 2011



Alex Howard, Trinity High School (Euless), Jeff Grimm, instructor, 2010

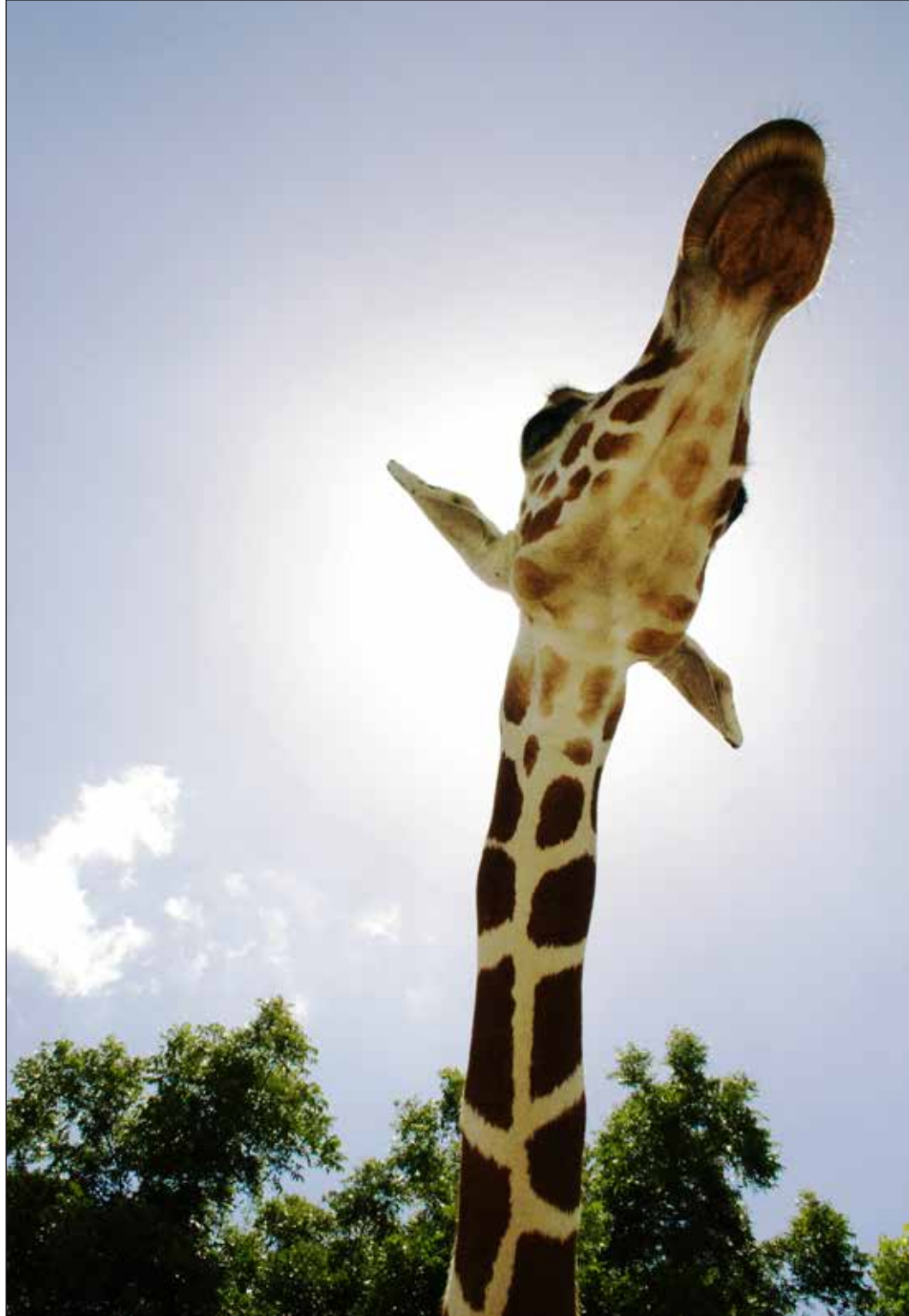


Max Naseck, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011



Justine Tanner, Highland Park High School (Dallas), Chris Fullwood, instructor, 2009 | **Rory Matt**, Allen High School, Krista Luter, instructor, 2009

Julia Mandel, Greenhill School (Addison), Frank Lopez, instructor, 2010



Austin Gartman, Allen High School, Krista Luter, instructor, 2010



Caerdwyn Phillips, Texas High School (Texarkana), Clint Smith, instructor, 2009



Jonathan Vail, Austin High School, Melanie Sherwood, instructor, 2009

MOVE UP CLOSE | Moving up close and filling the frame allows the photographer to focus on the important elements in the frame. **Catherine Bridgeman**, Saginaw High School, Kermit Olson, instructor, 2009 **FRAMING** | The window serves as a framing device pulling the viewer to the horse. **Carson Anderson**, Southwest Christian School (Fort Worth), Joey Richards, instructor, 2008 **REPETITION OF SHAPES** | The man in the hat breaks the repetition of the horses. **Marvin Stelljes**, Allen High School, Krista Luter, instructor, 2009



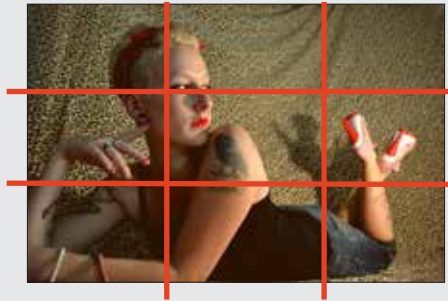
NEGATIVE SPACE | Not to be confused with “wasted space,” negative space is most evident when the space around a subject, not the subject itself, forms an interesting or artistically relevant shape or pulls the viewer into the center of visual interest. **Jessie Ward**, Redwater High School, Tabitha Houchens, instructor, 2011



*Composing a good photograph is not easy.
Teaching others how to create interesting compositions
is even harder. In fact, composition is
one of the most difficult areas of photography.*

ALAIN BRIOT, PHOTOGRAPHER

Jessica Lennox, Deer Park High School, Michael Peña, instructor, 2012



Composition

When artists talk about composition, they often use terms such as space, rhythm, balance, geometry and perspective. As photographers determine how to organize elements in the image, they usually follow basic rules of composition as all artists do. Certainly, outstanding individual photographs emanate from guidelines similar to those used by artists.

Perhaps the most fundamental guideline is the Rule of Thirds, a simple rule that keeps the subject of an image out of the center of the frame. Put succinctly, as illustrated above, the photographer divides the frame into thirds both horizontally and vertically. The subject emerges at the intersection of any two lines.

Other simple composition guidelines for photographers include repeating shapes (and specifically the break in repetition), leading lines, framing or s-curves. The images on page 21 often illustrate the fundamental concepts.

Additional guidelines

- **Move close to fill the frame.** A photographer, by filling the frame, is using the most important strategy available to improve the composition of an image.
- **Compose so there is a center of visual interest,** a place for the viewer's eye to go first. The photographer then uses composition techniques to determine how the viewer's eye moves throughout the image.
- **Observe the background.** Elements in the background can be as important as the center of visual interest and can distract the viewer if not considered part of the whole image.
- **Allow room for the subject to move toward the center,** where the action occurs, or to move out of the picture beyond the action.



Rule of thirds

Although it appears to have a foundation in architecture set by the Greeks, and in mathematical concepts such as the golden ratio and **golden spiral**, the rule of thirds was first written down by John Thomas Smith in 1797 first referring to a 1783 work about the balance of light and dark in painting.

Smith said, analogous to this 'rule of thirds,' (if I may be allowed so to call it) I have presumed to think that ... it would likewise be a good rule to do it by a similar scheme of proportion. For example, in a design of landscape, to determine the sky at about two-thirds or else at about one-third, so that the material objects might occupy the other two.

"I have found the ratio of about two thirds to one third, or of one to two, a much better and more harmonizing proportion, than the precise formal half, the two-far-extending four-fifths—and, in short, than any other proportion whatever," Smith said in his book *Remarks on Rural Scenery*.

Emily Hom-Nici, Allen High School, Krista Luter, instructor, 2008 | Dianne Weinthal, Greenhill School (Addison), Frank Lopez, instructor, 2009



PAUL BARDAGJY brings formal training in art and design to his 25-year career in commercial photography based in Austin. With a focus on architecture, Bardagjy's trademark style blends a contemporary approach to composition with an artist's use of light.

Among the publications that have featured his work are *Architectural Digest*, *Architecture Magazine*, *Metropolitan Home*, *Travel & Leisure*, *Texas Monthly*, *ESPN* and *Texas Architect*.

"My technique is not from textbook training. I learned intuitively and through the study of art," Bardagjy said. "I am influenced by fine-art painters such as the Dutch masters. They are known as the 'masters of light.' My goal is to create lasting and dramatic images that people will remember."

The world is composed of a unique arrangement of systems for living. Architecture is perhaps the most complex. Citizens interact with it and depend upon it every day.

Buildings always stem from the imagination of designers and architects. Photographers must translate the spaces into images so publications can enable the public to absorb current and future design trends in the lexicon of society.

Successful architectural photographers wear many hats. They need to understand art, history, culture, mathematics and, of course, design. To succeed, they must be part businessperson, part athlete and part psychologist as well as being absolutely committed to their craft.

PAUL BARDAGJY

C.C. Buford, Saint Mary's Hall (San Antonio), Ralph Howell, instructor, 2008



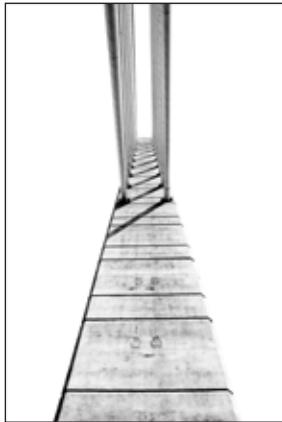
Getty Hall, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009



Ben Chesnut, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008



Krysten Cruz, Round Rock High School, Cassandra E. Syler, instructor, 2011 | **Giovanni Lincon**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011



Jeffrey Eichenholz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009 | **Laura Lynn DeLoache**, Episcopal School of Dallas, Janis Hefley, instructor, 2011

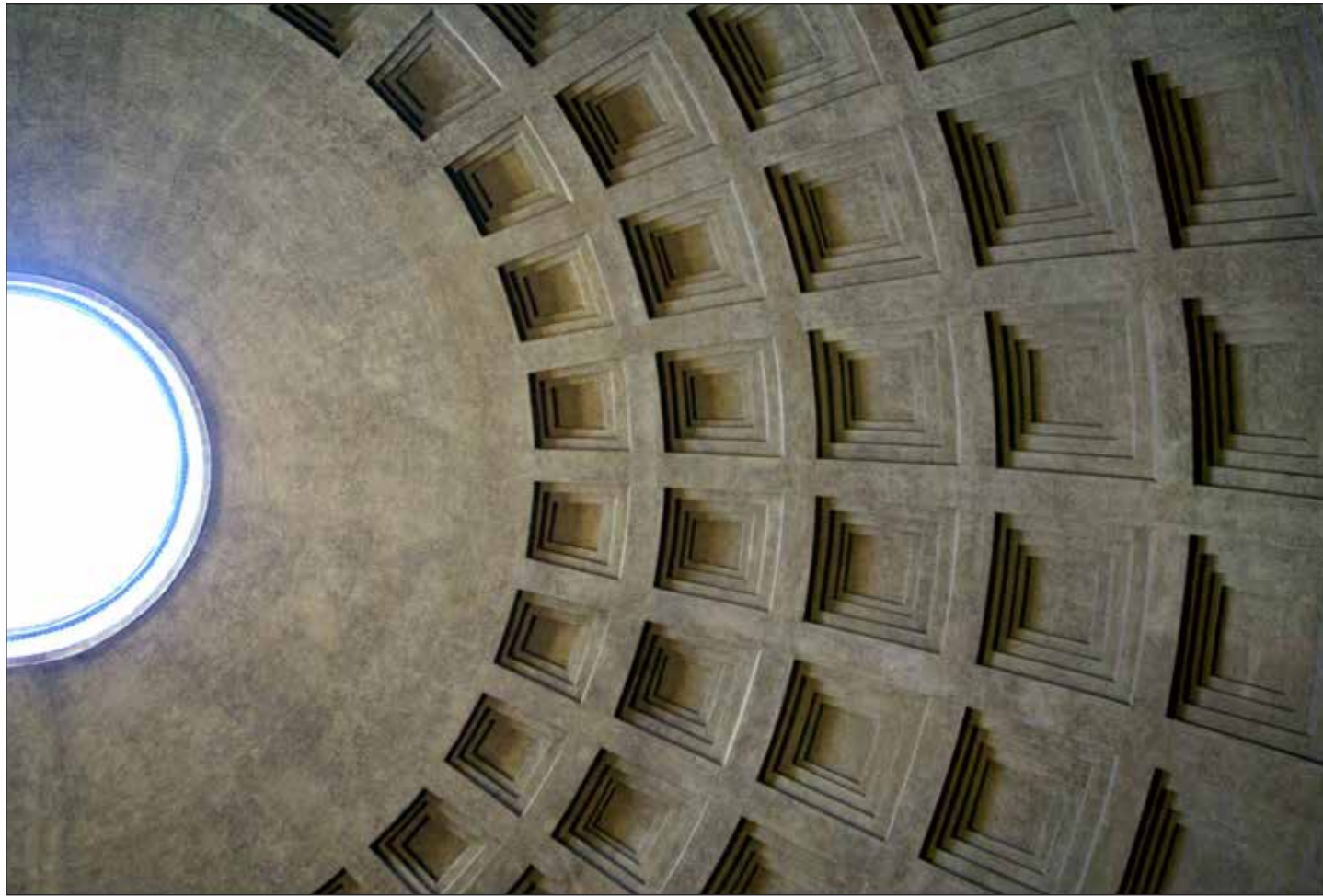
Lauren Brogdon, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2011



Haylee Hendricks, Allen High School, Krista Luter, instructor, 2009 | **John Pennington**, Episcopal School of Dallas, Janis Hefley, instructor, 2009 | **Addie Abohosh**, Allen High School, Krista Luter, instructor, 2009 | **Catherine Crabb**, Episcopal High School (Bellaire), Laura Bennett, instructor, 2009



Clarisa Alcantar, Round Rock High School, Cassandra E. Syler, instructor, 2012



Tanner Albaugh, Trinity High School (Euless), Jeff Grimm, instructor, 2008 |
Hadley Million, McKinney High School, Lori Oglesbee, instructor, 2008



Ross Yudkin, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008
Charlie Pearce, Episcopal High School (Bellaire), Cara DeBusk, instructor, 2008

Ben Chesnut, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008



Riley Aronson, Nolan Catholic High School (Fort Worth), Christine Anne Peirce-Coleman, instructor, 2010



Margo Dominey, Byron Nelson High School (Trophy Club), Chrissie Morgan, instructor, 2011 | Jessie Kuruc, Colleyville Heritage High School, Andrea Cook-Schlepphorst, instructor, 2010



OLIVER MARTINEZ is a proud graduate of the Texas A&M — Commerce photography department. He is active as a photographer in the Dallas/Fort Worth area. His photographic passion has always been working with people in whatever form presents itself. Martinez enjoys the unpredictable nature of working with people to create the best possible image for any given job.

All photography is about communicating a vision, but fashion photography is unique in the amount of trust the photographer must place in others to communicate that vision. In addition to the skills and creativity of the photographer, the skills and creativity of the model, the clothing stylist and the hair and makeup artist must all contribute to produce a clear, concise message. It is no small task to influence individual artists, with different sensibilities and points of view, to come together to create a consistent image. However, when all of the seemingly countless factors converge, what remains is a series of images that the entire team can walk away proud to have been a part of producing.

OLIVER MARTINEZ

Mary Gibson, Martin High School (Arlington), Dan Regalado, instructor, 2008



Fashion

Becca Gamache, A&M Consolidated High School (College Station), Courtney Wellmann, instructor, 2010 | **Ashlee Johansen**, Southwest Christian School (Fort Worth), Laura Gregory, instructor, 2010 | **Adriana Salazar**, Flower Mound High School, Kathi Couch, instructor, 2010 | **John Wetzel**, St. Mark's School of Texas (Dallas) Scott Hunt, instructor, 2010



Shelby Tauber, McKinney High School, Lori Oglesbee, instructor, 2011



Alexis Escobedo, Summit High School (Arlington), Sharon Ellman, instructor, 2009 | **Austin Gartman**, Allen High School, Krista Luter, instructor, 2010 | **Dorothy Yoakam**, Southwest Christian School (Fort Worth), Laura Gregory, instructor, 2010



Kerel Lacy, Lamar High School (Arlington), Darrell Byers, instructor, 2010

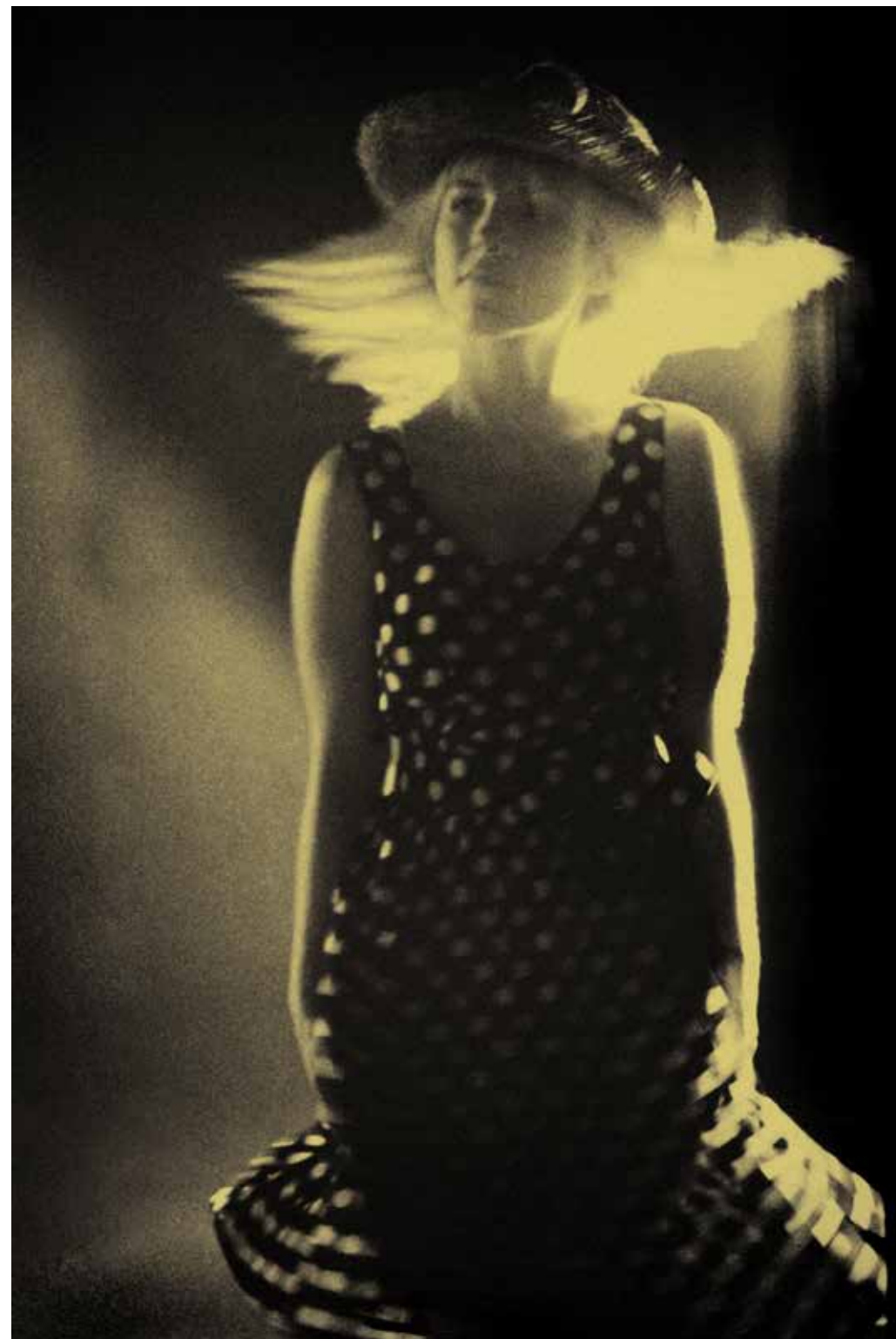


Jon Draper, Liberty Christian School (Argyle), Brandon Graham, instructor, 2009 | **Mary Gibson**, Martin High School (Arlington), Dan Regalado, instructor, 2008



Lauren Hadley, Austin High School, Melanie Sherwood, instructor, 2010 | **Fatimeh Nadimi**, Lamar High School (Arlington), Darrell Byers, instructor, 2011

RIGHT Ryley Schlachter, Greenhill School (Addison), Frank Lopez, instructor, 2008



Rebecca Jensen, Allen High School, Krista Luter, instructor, 2011



Becca Gamache, A&M Consolidated High School (College Station), Courtney Wellmann, instructor, 2010 | Kelsey Newkham, Livingston High School, Marci Dickens, instructor, 2009



Good portrait photographers see with their hearts. Their feeling about the subject is distilled and conveyed through photography. They convey the feeling through the language of their art — light, composition and depth of field — tools of photographic communication that all photographers need to master.

If the portrait is successful, it moves the viewer and elicits an emotional response. That's the beauty of the portrait.

The camera preserves what time later erases.

MICHAEL O'BRIEN



For more than 30 years, **MICHAEL O'BRIEN** has worked as a freelance photographer for national publications, including *Life*, *National Geographic*, *Esquire*, *The New York Times*, *Sunday Magazine*, *ESPN Magazine* and *Texas Monthly*. He has also published the book *The Face of Texas*, and his work is housed in the permanent collections of the National Portrait Gallery, The Museum of Fine Arts in Houston and the International Center for Photography in New York. The University of Texas Press published his second book, *Hard Ground*, in 2011. obrienphotography-wp.eblox.com

Peyton Boles, Allen High School, Krista Luter, instructor, 2010



Informal Portrait



Rachel Packer, Greenhill School (Addison), Frank Lopez, instructor, 2009 | **Hillary Kunz**, Westlake High School (Austin), Deanne Brown, instructor, 2008 | **Danielle Pels**, Episcopal High School (Houston), Cara Debusk, instructor, 2008

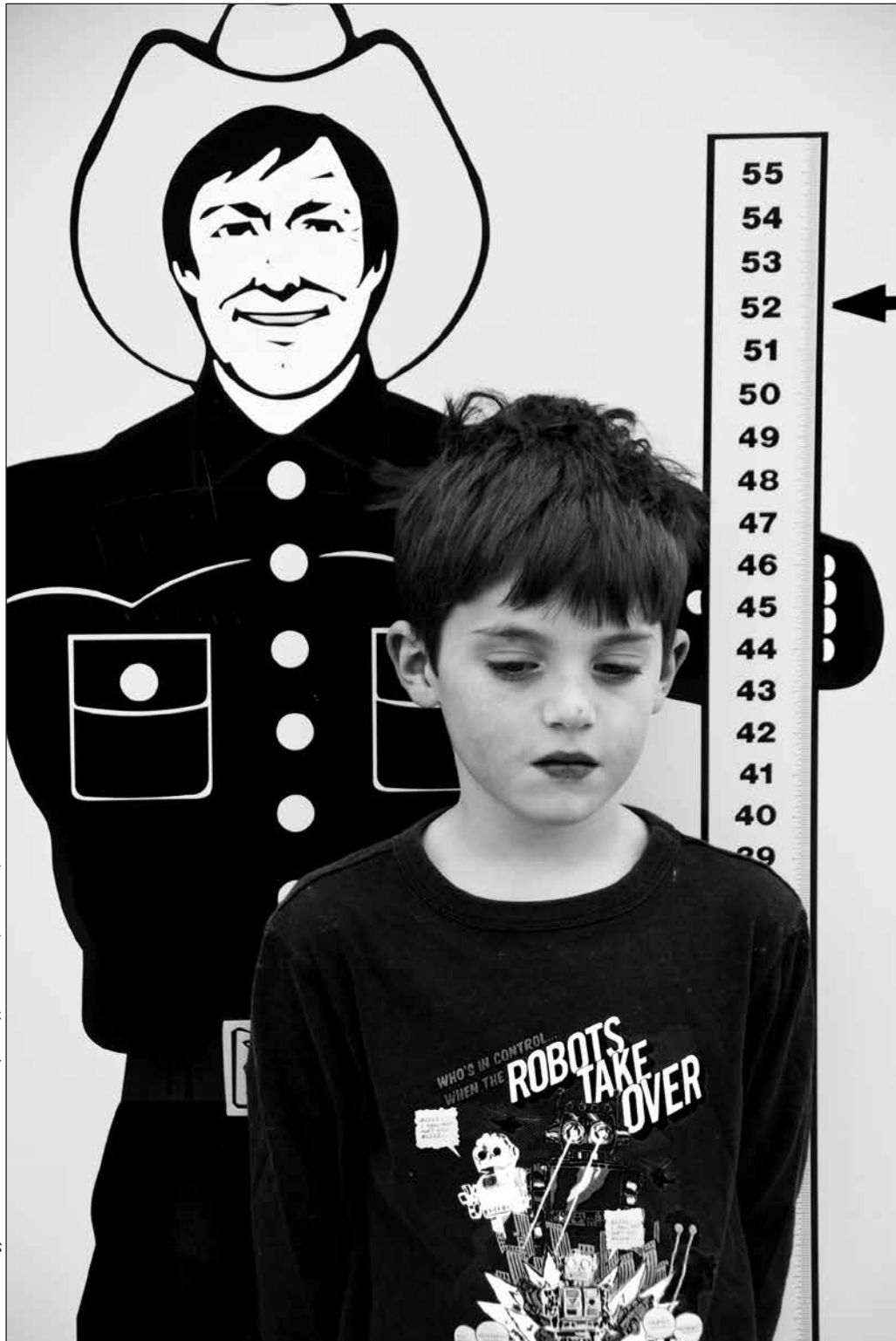


Miekala Cangelosi, Flower Mound High School, Kathi Couch, instructor, 2010 | **Morgan Gerson**, Episcopal High School (Bellaire), Cara DeBusk, 2009



Max Wolens, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011 | **Bianca Kaushal**, The Kinkaid School (Houston), David Veselka, instructor, 2011

Andrew Graffy, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009



Betsy Arce, Allen High School, Krista Luter, instructor, 2010
Hannah Kunz, Westlake High School (Austin), Deanne Brown, instructor, 2011 | Shelby Holloway, Lamar High School (Arlington), Darrell Byers, instructor, 2009 | Lauren Cardwell, Aledo High School, Sandra Sawyer, instructor, 2011

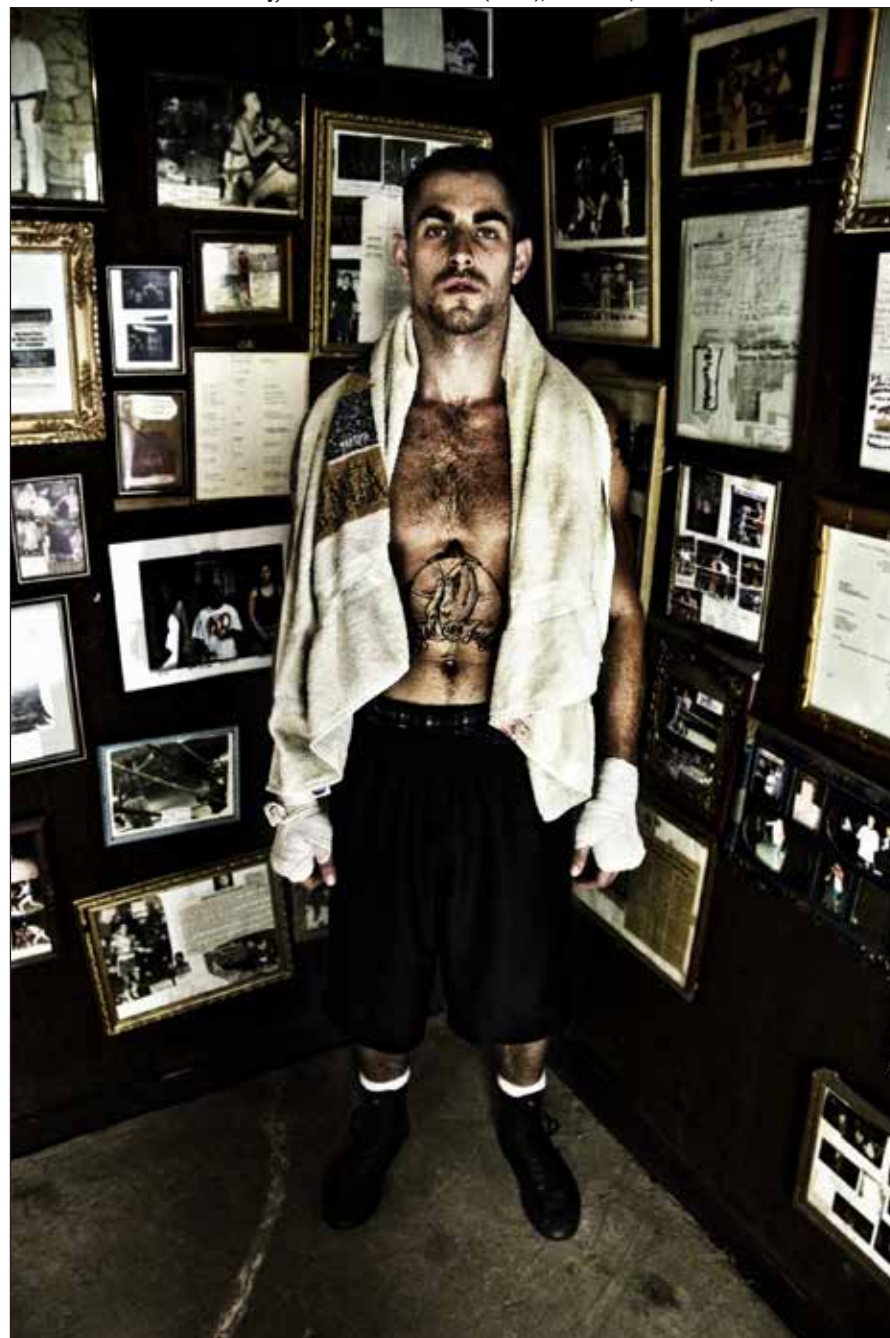


SOFT BACKLIGHT Caroline Prieskorn, Texas High School (Texarkana), Clint Smith, instructor, 2011



HARSH SIDELIGHT Indigo Colton, Westlake High School (Austin), Cindy Todd, instructor, 2009

HARSH FRONT LIGHT David Henry, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008





Auto



Sunlight



Clouds



Shade



Tungsten



Fluorescent



Flash



Custom

CAMERA WHITE BALANCE SETTINGS

BACKLIGHTING Steele Burrow, Episcopal School of Dallas, Janis Hefley, instructor, 2008 | **SIDELIGHTING** Bear Goldstein, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011 | **FRONTLIGHTING** Shannon Soule, Westlake High School (Austin), Deanne Brown, instructor, 2008



Lighting

QUANTITY: Is there enough light? Photos that are too dark because of inadequate light given the exposure are *underexposed*. Photos that are too light given the exposure are *overexposed*.

QUALITY: Is the light harsh or soft? Harsh light results in distinct shadow and little detail in the shadow (dark) areas. Often there is little detail in the highlight (light) areas as well. The quality of light can also refer to the color: warm (red/orange) or cold (blue/purple).

DIRECTION: Frontlighting is light on the subject from behind the photographer and straight on to the subject. Because the subject is usually flat, the result often lacks depth. Sidelighting is light from beside the subject of the photograph and the photographer. It adds the most texture to the image. Backlighting is light from behind the subject and results in a silhouette and no detail in the subject. In addition, light can be from above or below.

The word photography translates as painting or writing with light. In essence, photographers start with a blank canvas and use light to create their image. As a result, photographers have to learn how to control the light. They shoot early in the morning or later in the afternoon to capture the golden light of sunrise or sunset rather than the harsh, overhead light of mid-day. They look for the texture of sidelight coming through a window. They wait for a cloud to come overhead to diffuse the light from the sun. Or they use a tissue, reflector or wall to diffuse the light indoors.

With every image, photographers must determine the proper exposure for the image: the proper shutter speed and aperture at a given ISO. Once photographers have determined a shutter speed and aperture that will result in a properly exposed image, they must determine whether the shutter speed appropriately stops the action or allows it to be blurred, whether the aperture gives the proper depth of field and whether the ISO allows for the appropriate shutter speed and aperture without too much pixelation.



FLASH

When there is not enough available light, photographers need to supplement the light. While artificial light allows the photographer to use a faster shutter speed, wider open aperture and/or lower ISO because it adds more light, the light from the flash can also be harsh and flat.

To reduce the harshness of the light, photographers diffuse the light by tilting the flash head so the light bounces off a wall or ceiling or they put a diffuser (like a small lamp shade) over the flash to scatter the light.

To avoid the flatness of the light from the flash, photographers may use a remote trigger or cord to fire the flash off the camera with the light at an angle to the subject to provide depth.

In contrast, built-in, on-camera flashes often cannot be bounced or used off-camera and result in poor-quality light.

Self portrait

Michael Peña, instructor, Deer Park High School, 2012 | **Jonathan Vail**, Austin High School, Melanie Sherwood, instructor, 2012



Melanie Sherwood, instructor, Austin High School, 2012 | **André Woodard**, West Brook High School (Beaumont), Drew Loker, instructor, 2012

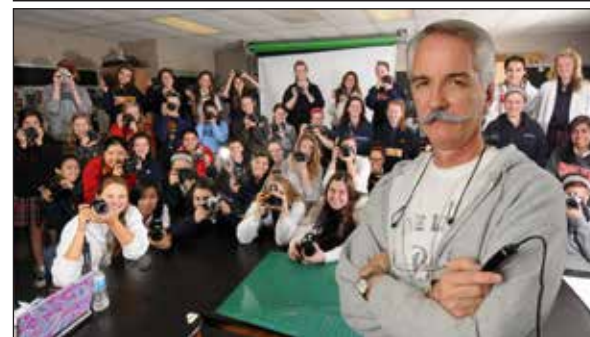
Ryan Carlisle, Westlake High School (Austin), Moira Longino, instructor, 2012





LEFT | Violet Avacedo, McCallum High School (Austin), Cary West, instructor, 2012

Miguel Perez, West Brook High School (Beaumont), Drew Loker, instructor, 2012 | **Andy Chao**, Allen High School, Krista Luter, instructor, 2012 | **Bill Thompson**, instructor, Ursuline Academy, 2012



Jonathan Vail, Austin High School, Melanie Sherwood, instructor, 2009



Americans have always had a fascination with the landscape. The land defined the American experience and helped forge the nation as a people. Today's landscape photographer is part of a chain that goes back to those painters and poets of the 19th century who set out to explore, to write and to paint the vast North American wilderness.

Landscape photographers still seek that out. They are often solitary, out in the cold before dawn and up late in the heat of humid evenings. They search for locations and wait for the light. They are people with a camera and tripod who endeavor to bring viewers images from the edge of the day, images that capture this amazing land, images that inspire, heal and give hope.

DARREN HUSKI



DARREN HUSKI is a landscape photographer from Fort Worth. He photographs the far reaches of the Lone Star State as well as regions throughout the American West and Midwest. Huski works with a 4x5 view camera and a modern digital SLR. His work and travels are available at wildernessphotographer.net.

"I always seem to have a camera (or three) with me," Huski said. "My calling is the wild landscape.

However, I also find interest in the historic landscape of farming, ranching, churches, railroads and rock art."

Adam Brobjerg, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008



Landscape

Shawn Adams, Episcopal School of Dallas, Janis Hefley, instructor, 2009 | **Doug Murray**, Martin High School (Arlington), Dan Regalado, instructor | **Claire Cavender**, Saint Mary's Hall (San Antonio), Ralph Howell, instructor, 2008 | **Jon Draper**, Liberty Christian School (Argyle), Brandon Graham, instructor, 2008



Hayden Wolf, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008 | **Gillian Chapura**, Nolan Catholic High School (Fort Worth), Christine Anne Peirce-Coleman, instructor, 2010 | **Riley Graham**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2010 | **Drew Koch**, The Kinkaid School (Houston), David Veselka, instructor, 2012

Jack Silverman, Greenhill School (Addison), Frank Lopez, instructor, 2009





Aidan Kirksey, St. Marks School of Texas (Dallas), Scott Hunt, instructor, 2011

RIGHT Jonathan Vail, Austin High School, Melanie Sherwood, instructor, 2011





Getty Hall, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008 | **Ritodhi Chatterjee**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008 | **Ritodhi Chatterjee**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008 | **Halbert Bai**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2010



Justin McAfee, Southwest Christian School (Fort Worth), Joey Richards, instructor, 2008 | **Amy Doggett**, The Kinkaid School (Houston), David Veselka, instructor, 2009 | **Amy Doggett**, The Kinkaid School (Houston), David Veselka, instructor, 2009 | **Eric Espinoza**, Austin High School, Melanie Sherwood, instructor, 2008



TOP Brooklyn Welch, Cypress Ranch High School (Cypress), Kelly Quarles, instructor, 2011 | **MIDDLE** Audrey Gaudette, Cypress Ranch High School, (Cypress), Kelly Quarles, instructor, 2011 | **BOTTOM** Valeri Mosher, Cypress Ranch (Cypress), Kelly Quarles, instructor, 2011



Connor Pierce, Cypress Ranch High School (Cypress), Kelly Quarles, instructor, 2011



A panorama

BY DANNY BOEMERMANN AND RONALD NAUSE

While there is no formal difference between a “wide-angle” shot and a “panoramic” shot, true panoramic images capture a field of view greater than that of the human eye. Panoramic images give an unbroken view of a large area. They may be taken as one single image or created by combining a series of pictures.

Early pioneers in this technique took multiple photographs, anywhere from two to more than a dozen, and placed them together. The technique proved valuable during the Civil War when photographers such as George Barnard assembled panoramic shots of enemy fortifications. The first panoramic cameras were introduced and patented in the 1940s by individuals in Austria and Germany. Today photographers interested in taking panoramic images have numerous options, from large-format, fixed-lens cameras and expensive panoramic cameras to special tripod heads and inexpensive point-and-shoots to digital construction.

An important factor to consider when shooting a panoramic photo is parallax. To appreciate parallax, a photographer should visualize a car’s speedometer, the kind with a needle and gauge, not the digital kind. A person sitting in the passenger seat sees the needle from a different angle than the driver does. As a result, the speed appears at a lower rate of speed to the passenger than it does to the driver, who is viewing the needle straight on.

Panoramic photographer specialist James Rigg illustrates the concept. “Hold up your index finger in front of you,” he said. “Close one eye and line up your finger with something farther away, such as a door, a piece of furniture, a window, whatever. Now without moving your finger, rotate your head from left to right — your finger will seem to move slightly as you turn your head. Voila, you are seeing parallax.”

In addition, because a panoramic image consists of several shots, a photographer must maintain a consistent exposure throughout the series of images by shooting on manual, including manual exposure and manual white balance. Any of the automatic modes will create slight differences in exposure between the shots and make stitching the images together difficult.



The Adobe Photoshop Photomerge... function assembles a series of pictures into one seamless image automatically. The software depends on finding common objects in each of the layers to determine where to overlap the images.

Kahan Chavda, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009 | Amy Zhang, A&M Consolidated High School (College Station), Courtney Wellmann, instructor, 2010 | Drake Higginbotham, Arlington High School, Steve Hamm, instructor, 2009



RON KABELE operates as a one-man-band that produces segments for the "Texas Parks & Wildlife" television series. His philosophy is simple: Allow the subjects to tell their own stories. Armed with a camera, a wireless microphone and a lot of videotape, he tries to capture moments of real life while shying away from the traditional talking-head format.

Kabele said this relatively straightforward approach is more important in governmental or bureaucratic environments. He claims he happens to work in the right place because "dry" and "boring" are four-letter words to his governmental and bureaucratic Parks & Wildlife bosses.

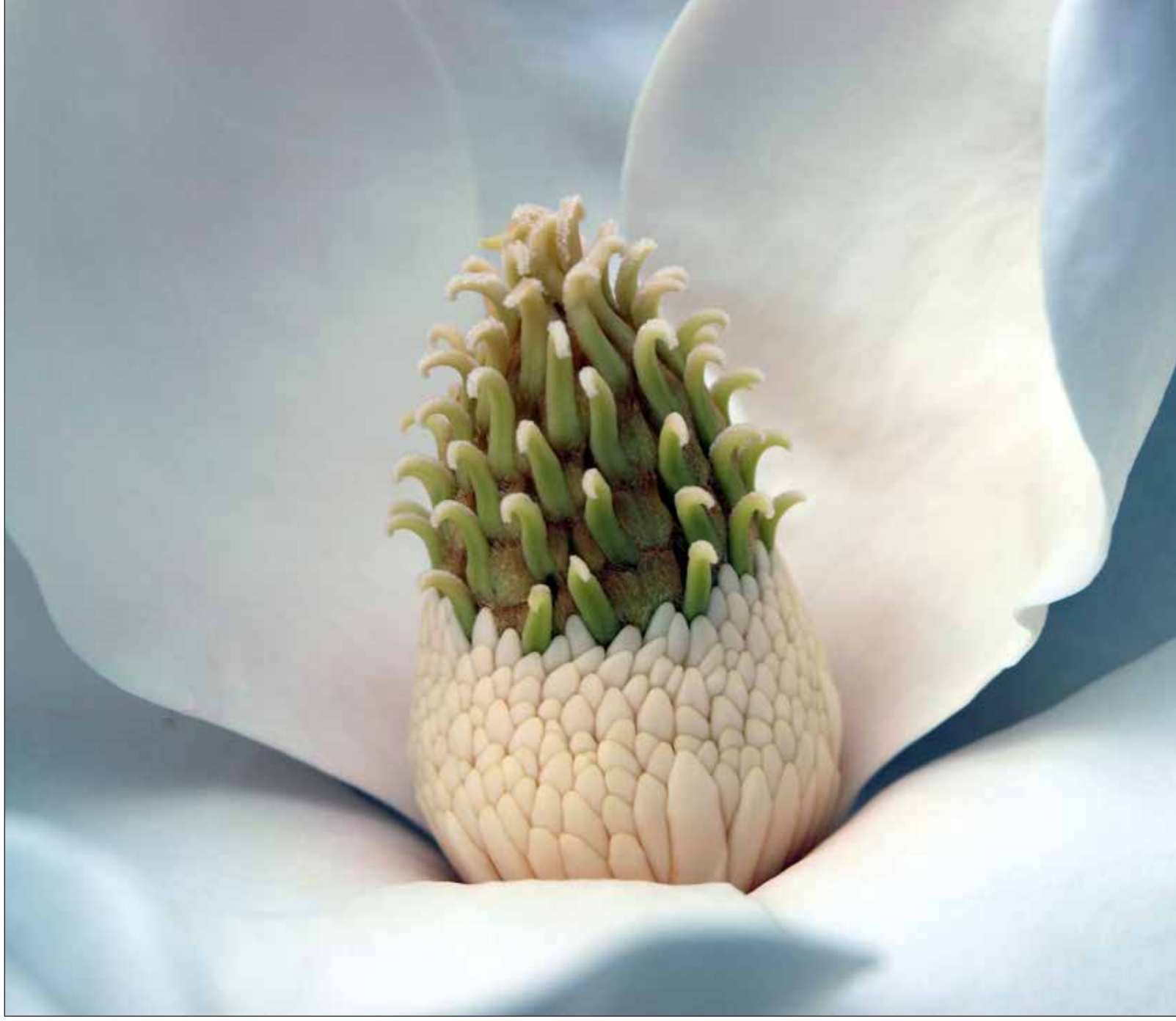


I became a photojournalist to somehow make the world a better place.

At Texas Parks & Wildlife, I profile people, those who have a mission statement that is greater than themselves. I get to tell their stories, and it is a privilege.

Rescuing cold-stunned turtles, preserving an element of a culture or building something with Legos — it makes no difference. If I can show empathy, enthusiasm and respect, I can achieve a connection between this person and the viewer. If I don't care, chances are the viewer won't either.

RON KABELE



Rebecca Burnham, Austin High School, Melanie Sherwood, instructor, 2012 | **Rachael Cole**, Liberty Christian School (Argyle), Brandon Graham, instructor, 2008



Sam Hawkins, Allen High School, Krista Luter, instructor, 2009 | **Aven Jackson**, Arlington High School, Steve Hamm, instructor, 2011

Rodney Chen, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2012



Cydney Clinton, Langham Creek High School (Houston), Linda Rawlings, instructor, 2011



Wren Overesch, Austin High School, Melanie Sherwood, instructor, 2012 | **Lauren Hogan**, The Kinkaid School (Houston), David Veselka, instructor, 2009 | **Collin Stephanson**, Liberty Christian School (Argyle), Brandon Graham, instructor, 2011



Krista Luter, instructor, Allen High School, 2010

27MM David Molay, Greenhill School (Addison), Frank Lopez, instructor, 2008

300MM Marlena Lesher, Allen High School, Krista Luter, instructor, 2011





FISHEYE
<16mm



WIDE ANGLE
<35mm



NORMAL
35-50mm



TELEPHOTO
>50mm



Lenses

Photographers spend a lot of money on high-end camera equipment. Indeed, the camera's lens has more to do with image quality than the camera. Higher-quality lenses result in higher-quality images. Fundamentally, though, lenses merely serve to focus the light onto the sensor.

Lenses have different focal lengths based on the angle of view they cover. Technically, the focal length is the distance between a lens' nodal point and the camera's image plane. When a photographic lens is set to "infinity," its rear nodal point is separated from the sensor or film, at the focal plane, by the focal length of the lens. Smaller focal-length lenses result in wider angles-of-view (wide angle) while lenses with larger focal lengths produce narrower angles-of-view (telephoto). Zoom lens focal lengths are expressed as a range in a pair of focal length values.

The value of the lens also determines its maximum aperture. A lens that has a maximum aperture of f/2.8 has more light-gathering capabilities than a lens that has a maximum aperture of f/5.6 and is more valuable when shooting in low-light situations. Lenses with wider maximum apertures are generally more expensive than those with smaller maximum apertures. Sports photographers often require lenses with maximum apertures of f/2.8 or wider to enable them to use fast shutter speeds even in daylight.

Kit lenses

The lens packaged with entry-level digital single-lens reflex cameras is often called a "kit lens," an entry-level quality zoom lens. It tends to be a lower-quality lens with small maximum apertures.

Macro lenses

Macro lenses are specifically designed for shooting objects up close. Many lenses come with a 'macro' setting, but true macro lenses will produce images that are life size or larger and will enable photographers to get incredibly close to the subject.

Prime lenses

A prime lens has only one focal length. Because prime lenses tend to be higher in quality than zoom lenses and often have wider maximum apertures than zoom lenses, they can be ideal when shooting in low-light situations or when image quality is paramount. Photographers often choose zoom lenses when they need flexibility. Studio photographers, however, usually prefer prime lenses.

Zoom lenses

Zoom lenses are, by far, the most popular lenses. They provide the photographer with flexibility in rapidly changing situations such as those encountered by photojournalists. Zoom lenses come in a variety of configurations from wide angle (16-35mm) to telephoto (70-200) to extreme telephoto (100-300mm).

Laura Parker, Colleyville Heritage High School, Andrea Schlepphorst, instructor, 2009 | Ruth Arnold, Texas High School (Texarkana), Clint Smith, instructor, 2011



JOHN MOORE is a senior staff photographer for Getty Images, based in New York City. Since 2008 he has lived in the United States after being posted abroad for 17 years, based in Pakistan, Egypt, Mexico, India, South Africa and Nicaragua. He has photographed in more than 70 countries.

For the last decade Moore has extensively covered the wars in Afghanistan and Iraq and most recently the “Arab Spring” uprisings in Libya, Bahrain and Egypt as well as the famine in Somalia.

He has won top photography awards from many of the world’s major journalistic organizations, including World Press Photo, the Overseas Press Club and a Pulitzer Prize for his coverage of the Iraq war.



I discovered my passion for photojournalism as a high school junior when I took my first photography class. As a senior, I was photo editor of both the newspaper and yearbook. As such, I was involved with almost every organization in my school as I photographed all of their events.

That’s one of the most beautiful things about becoming a photojournalist — it allows you to enter other people’s lives, people you would never have met. It broadens your life experience in ways you could never imagine when you first pick up a camera.

Now, almost 30 years later, I have photographed in more than 70 countries. In many instances, I’ve been a witness to history. I still have just as much fun with cameras as when I was 16.

JOHN MOORE



Oscar Lewin, McCallum High School (Austin), Cary West, instructor, 2011 | **Sarah Ramirez**, Krueger Middle School (San Antonio), Brenda Marafioti, instructor, 2011 | **Shelby Tauber**, McKinney High School, Lori Oglesbee, instructor, 2011



Shelby Tauber, McKinney High School, Lori Oglesbee, instructor, 2011

Sam Womack, Westlake High School (Austin), Deanne Brown, instructor, 2008 | **Devon James**, Byron Nelson High School (Trophy Club), Chrissie Morgan, instructor, 2011 | **Rachel Plumley**, Texas Academy of Leadership in Humanities (Beaumont), Keith Carter, Elizabeth Chapman, instructors, 2011



Hannah Patterson, Texas High School (Texarkana), Clint Smith, instructor, 2011



100 200 400 800 1600 3200 6400 12800
 less sensitive to light STANDARD ISOs more sensitive to light

Lillie Marquez, West Brook High School (Beaumont), Drew Loker, instructor, 2011



ISO

ISO: The International Organization for Standardization is the world's largest developer and publisher of international standards. ISO has developed more than 19,000 international standards on a variety of subjects and publishes more than 1,000 new standards every year. *More information:* www.iso.org

In terms of photography, the ISO was originally a measure of a film's sensitivity to light. Now the same numbers are used to measure the sensitivity of the CCD to light. The same principles apply. The higher the ISO, the more sensitive the CCD is to light. When the camera is set at ISO 800, the CCD is rated twice as sensitive to light as when the camera is set at ISO 400. When the camera is set at ISO 100, it is half as sensitive to light as when it is set at ISO 200. ISO is inversely related to image quality. That is, the higher the ISO, the more "grain" (or in digital terms pixelation) the image has, and, hence, the higher the ISO, the lower the image quality.

Picking the correct ISO is a trade off. Photographers pick the ISO that will allow them to use the shutter speed and aperture appropriate for the scene. For example, in the picture of the central Texas fire on page 71, a picture taken at 6 p.m. with plenty of light, Oscar was able to use ISO 200 to get an exposure of 1/800 @f/8. Lillie's picture above required an ISO of 1600 to get a shutter speed of 1/60 @f/5.6 because there was so little light.



ISO RATINGS OF SOME COMMON FILMS

9	original Kodachrome
32	Kodak Panatomic-X
64	Kodachrome 64, Ektachrome-X
100	Kodacolor Gold, Kodak T-Max (TMX), Provia, Efke 100
125	Ilford FP4+, Kodak Plus-X Pan
400	Kodak T-Max (TMY), Tri-X 400, Ilford HP5+, Fujifilm Superia X-tra 400
1000	Kodak P3200 TMAX, Ilford Delta 3200*
1600	Fujicolor 1600
12500	No ISO speeds greater than 10000 have been assigned as of July 2011.

* Assigning these films a name that implies they had an ISO of 3200 was a marketing gimmick.

Marian Hill, Texas High School (Texarkana), Clint Smith, instructor, 2008 | Alexander Reece, Liberty Christian School (Argyle), Brandon Graham, instructor, 2010



ANDREW HEFTER is from Dallas but is working on his Bachelor of Fine Arts in Photography at the Savannah College of Art and Design in Georgia. For the past six years, he has photographed various subjects ranging from conceptual and portrait to landscape and travel documentary. His images vary in their use of non sequitur, hyper-stimulus and rote banality.

Published this year, Hefter was a collaborating photographer in the creation of *Tilting the Lens: Telling the Story of Sham Shui Po*, an historical documentary book of Sham Shui Po, Hong Kong. Hefter is pursuing opportunities in editorial work while initiating a new project on the Savannah River Site, a nuclear research laboratory near Augusta, Georgia.



Finding a voice in photography is a harrowing task. It takes disciplined effort and patience to develop. Whatever the style or genre though, it is about what story resonates with each photographer. Other photographers have come before and likely shot the same subject, but it is the individual impression that makes the image unique.

Above all, photographers must not be someone they are not. They must trust their instincts and take the pictures they want to take. Those are the photographs others want to see.

ANDREW HEFTER



Open

Tamara Warton, Austin High School, Melanie Sherwood, instructor, 2011 | **Kelsey Reckling**, Episcopal High School (Bellaire), Cara DeBusk, instructor, 2008 | **Rodney Chen**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2010 | **Sawyer Erickson**, McKinney High School, Lori Oglesbee, instructor, 2011 | **Andy Chao**, Allen High School, Krista Luter, instructor, 2011



Brianna Sellers, Texas High School (Texarkana), Clint Smith, instructor, 2011



Chris Majors, Arlington High School, Steve Hamm, instructor, 2008



Max Wolens, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011





Madison Morton, Allen High School, Krista Luter, instructor, 2011 | **Aidan Kirksey**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2012



Claudia Buechner, McKinney High School, Lori Oglesbee, instructor, 2008 | **Paul Pizana**, Trinity High School (Euless), Jeff Grimm, instructor, 2011

LEFT David Henry, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008

Jeffrey Eichenholz, St. Marks School of Texas (Dallas), Scott Hunt, instructor, 2009



Adam Brobjerg, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008



Dylan Birch, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008 **CAMERA** | For these images, Dylan used a Nikon D200 with an 18-70mm f/3.5-4.5 lens set at 18mm (equivalent to 27mm). **RIGHT** | Lens set to 18mm (27mm equivalent), f/3.5 @1/60 ISO 1000. **TOP** | f/8 @1/60 ISO 320 **BOTTOM** | f/4.0 @1/60 ISO 500.





Professional

High-end digital cameras are designed for photographers that need interchangeable lenses, full-frame viewing, speed and sensitivity. The body alone typically costs more than \$2,000. This is the Canon 5D Mark III. It captures 22.3 megapixels full frame at up to six frames per second and has a maximum ISO of 25600.



Prosumer

Mid-range digital cameras are designed for photographers that need interchangeable lenses but not necessarily full-frame viewing. They typically cost around \$1,000 for the body. This is the Nikon D90. It captures 12.3 megapixels at up to 4.5 frames per second.



Consumer

Consumer-level cameras rarely have interchangeable lenses and often are <\$400. This is the Olympus SP-810UZ. It captures 14 megapixels and comes with a 24mm lens.

Cameras

The debate continues: Canon vs. Nikon? What about Olympus and the other manufacturers? Truth is, they all make great cameras, for professionals, budding pros and beginners. When buying a digital camera, it is helpful to consider vital essentials.

RESOLUTION | File size is a measure of the camera's output. Cameras that can capture more information provide the photographer with the opportunity to print larger images and to crop the image with enough information remaining to have a usable image. Camera manufacturers measure file size in megapixels. A camera that shoots eight megapixels provides more information in each image than a camera that shoots only four megapixels. A sharp 8-by-10-inch print at full frame requires five megapixels.

SENSOR SIZE | The image sensor in most digital cameras is smaller than a frame of film in a 35mm camera. The Nikon D90 above, for example, has a 1.5x crop factor, meaning that a 50mm lens actually produces an image that appears as though it was taken with a 75mm lens. Full-frame cameras produce the same size image as typical film cameras.

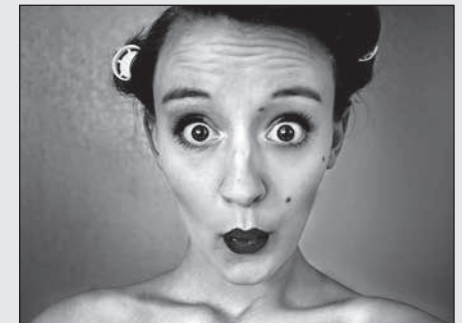
STORAGE | Digital cameras store images on removable cards. The CompactFlash card is the most common although the SD card is popular even with high-end cameras. Some computers come with built-in slots to read data straight from a CompactFlash or SD card without the need for an external card reader.

SENSITIVITY | Higher-end cameras provide more sensitivity to light and work better in low-light conditions. A mid-range camera might shoot only with a maximum ISO of 3200 while a high-end camera might have an ISO eight times that number.

LENSES | Photographers investing in equipment for the long-term will spend as much or more for their lenses than for their cameras. Image quality is more directly related to the quality of the lens than the camera, and high-quality lenses can last the entire professional career of a photographer. On page 65, the feature on lenses elaborates on more specifics.

VIDEO | Today's digital cameras not only shoot still images but also shoot video, often high-definition quality video.

Kimberly Nimer, Allen High School, Krista Luter, instructor, 2011 **CAMERA** | For this image, Kimberly used a Canon 7D with a 28-135mm f/3.5-5.6 lens set at 50mm. Her exposure was f/4.5 @1/1000 ISO 100.



Olivia Wenzel, Langham Creek High School (Houston), Linda Rawlings, instructor, 2012 **CAMERA** | For this image, Olivia used a Sony A390 with a 18-55mm f/3.5-5.6 lens set at 28mm (42mm equivalent). Her exposure was f/4.5 @1/8 ISO 400.



As a photojournalist, **TOM FOX** has spent more than 20 years experiencing the lives of others and sharing their stories with his camera. Fox was part of a small *Dallas Morning News* photography team that won the 2006 Pulitzer Prize for Breaking News Photography for coverage of Hurricane Katrina. In 2008, he was honored by the Texas Associated Press Managing Editors as the Photojournalist of the Year and Star Photographer of the Year by the Texas Headliner's Foundation.

A native Minnesotan, Fox settled in Texas where he earned a Bachelor of Fine Arts from the University of Texas at Arlington.

He also worked as a staff photographer for the *Corpus Christi Caller-Times* and photo editor/chief photographer for *The Arlington Morning News* before his return to *The Dallas Morning News*, where he is now a staff photographer.

Tanner Anderson, Liberty Christian School (Argyle), Brandon Graham, instructor, 2010 | Mary Catherine Fondren, Kinkaid School (Houston), David Veselka, instructor, 2010



It has been said before: The best camera is the one that's in your hand. Sometimes that is only the Smartphone in your pocket. It has more deadline capabilities than most professional models and does not weigh as much. It may not be your first or best option, but it can do in a pinch when you have to nail down a shot and upload it to the Web, pronto.

We use the iPhone for breaking news. I shoot a few short video clips, interview a couple of people and upload the video for a multimedia producer back in the office. Right now it is all about first to market. Photographers soon learn that if they can shoot steady, well-composed video and carefully toned still photos for immediate upload, they are way ahead of their peers and well on their way to becoming multimedia, multiplatform photojournalists.

TOM FOX

Sergio Perez, Saginaw High School (Fort Worth), Kermit Olson, instructor, 2010



Smartphone

Jeremy Feghali, Southwest Christian School (Fort Worth), Laura Gregory, instructor, 2010 | **Miekala Cangelosi**, Flower Mound High School, Kathi Couch, instructor, 2010 | **Riley Aronson**, Nolan Catholic High School (Fort Worth), Christine Anne Peirce-Coleman, instructor, 2011 | **Wendy Alexander**, Lamar High School (Arlington), Darrell Byers, instructor, 2011 | **Christian Hitzelberger**, Highland Park High School (Dallas), Chris Fullwood, instructor, 2011



TOP PROGRAM 2012 (THEMATIC PORTFOLIO) | St. Mark's School of Texas (Dallas), Scott Hunt, instructor | **Otto Clark-Martinek**, Otto Clark-Martinek, Michael Gilliland, Michael Gilliland, Max Wolens, Bear Goldstein, Greg Kinman, Gio Lincon, Charles Thompson, Connor Mullen

Olivia Kinney, Greenhill School (Addison), Frank Lopez, instructor, 2011 | **Cameron Gannon**, Liberty Christian School (Argyle), Brandon Graham, instructor, 2010 | **Adelaide Reckling**, The Kinkaid School (Houston), David Veselka, instructor, 2011 | **Cody Sparks**, Southwest Christian School (Fort Worth), Laura Gregory, instructor, 2010 | **Jasmine Gilmore**, Arlington High School, Steve Hamm, instructor, 2010



Emily Interrante, Highland Park High School (Dallas), Chris Fullwood, instructor, 2010 | **Mary Caitlin Taylor**, Deer Park High School, Michael Peña, instructor, 2011

Savannah Friedkin, The Kinkaid School (Houston),
David Veselka, instructor, 2010



Christian Hitzelberger, Highland Park High School (Dallas), Chris Fullwood, instructor, 2010



Reid Stein, St. Mark's School of Texas (Dallas),
Scott Hunt, instructor, 2010



Camille Duijtschaever, The Kinkaid School (Houston), David Veselka, instructor, 2011



Blake Chase, The Kinkaid School (Houston), David Veselka, instructor, 2010





LOUIS DELUCA has spent his 30-year career capturing memorable moments in history and individual people's lives while working for *The Dallas Morning News*, *Dallas Times Herald*, *Chicago Sun-Times* and *The Shreveport Journal*. He has covered multiple Super Bowls, the NBA Finals, the Stanley Cup Finals, the Summer Olympics and baseball World Series as well as a variety of youth, high school and college sports nationwide.

The National Press Photographers Association named him Regional Photographer of the Year five times, and he has finished as runner-up five other times.

A native of Huntsville, Alabama, DeLuca grew up in a suburb of Houston and played baseball through college. He is married and has four children.

Cody DeFord, Allen High School, Krista Luter, instructor, 2008 | **Catherine Lara**, Alief Hastings High School (Houston), Andrea Negri, instructor, 2010



There are few events that draw a community together like an exciting sporting event. Also, documenting the events provides an important service to the school.

Digital sports photography provides an almost immediate gratification of a job well done as the challenge makes each assignment fun and exciting. Good sports photographers can handle almost any other type of documentary assignment because they learn how to capture moments by concentrating on sports photography,

Most of all, sports teaches photographers about teamwork — how to achieve a goal through planning and coping with both the joy of success and the disappointment of failure.

LOUIS DELUCA

Amy McCoy, Texas High School (Texarkana), Clint Smith, instructor, 2011



Keagan Stevens, Cypress Falls High School (Houston), Lisa Van Etta, instructor, 2010



Barrett Wilson, Westlake High School (Austin), Deanne Brown, instructor, 2009

Sports

Kate Hessong, Lovejoy High School (Lucas), Mary Woodruff, instructor, 2011 | **Nathan Guthrie**, Livingston High School, Marci Dickens, instructor, 2011



Monica Borja-Garcia, Trinity High School (Euleess), Jeff Grimm, instructor, 2010 | **Shelby Tauber**, McKinney High School, Lori Oglesbee, instructor, 2011

FACING PAGE | **Hannah Kunz**, Westlake High School (Austin), Deanne Brown, instructor, 2009





ABOVE | Darrell Byers, instructor, Lamar High School (Arlington), 2011

OPPOSITE PAGE TOP ROW | Sam Womack, Westlake High School (Austin), Deanne Brown, instructor, 2008 | Austin Sifuentes, Trinity High School (Euless), Jeff Grimm, instructor, 2009 | Rachel Plumley, McKinney North High School, Rebecca Plumley, instructor, 2009 **MIDDLE ROW** | Eva Cranford, Westlake High School (Austin), Cindy Todd, instructor, 2008 | Jessica Scoggins, Trinity High School (Euless), Jeff Grimm, instructor, 2008 **BOTTOM ROW** | Cameron Korenek, Jersey Village High School (Houston), Margie Comstock, instructor, 2011 | Nathan Kallison, Westlake High School (Austin), Deanne Brown, instructor, 2010; Maddison Mathews, Highland Park High School (Dallas), Chris Fullwood, instructor, 2010





Shelby Tauber, McKinney High School, Lori Oglesbee, instructor, 2011

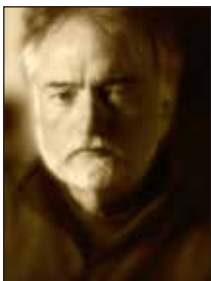
FACING PAGE | David Marincak, Trinity High School (Euless), Jeff Grimm, instructor, 2011





Molly Strehl, Trinity High School (Eules), Jeff Grimm, instructor, 2011





BILL KENNEDY is a professor of photo communications at St. Edward's University in Austin and has taught at the Maine Photographic Workshops, the Santa Fe Photography Workshops, the Royal Photographic Society of Scotland, the California State University Summer Arts Program and Anderson Ranch among others.

A past recipient of a fellowship in photography and other grants, his work is included in collections, nationally and internationally. Kennedy is a contributing author to two textbooks on the business of photography and is the author of *The Photographer's Guide to the Digital Darkroom*.

In 2011, he co-founded www.theagnosticprint.com, a website providing information and support to working photographers as well as students and teachers working digitally. He is a recipient of ATPI's Star of Texas award.

Madison Morton, Allen High School, Krista Luter, instructor, 2011 | **Jessica Rife**, Austin High School, Melanie Sherwood, instructor, 2010



Still-life photography is a unique process. The camera frame becomes a blank canvas, and everything related to the construction and the composition of the final image is optional. The process is malleable in ways that can be profoundly different from most other photographic practices. It is challenging and not everyone's cup of tea. I have seen talented photographers brought to their knees by a simple still life. However, those who embrace the still life aesthetic discover the blank canvas is actually an open door to an entirely new world of visual possibility.

BILL KENNEDY

Brittany Jenkins, Fort Worth Country Day School, Tom Delany, instructor, 2008

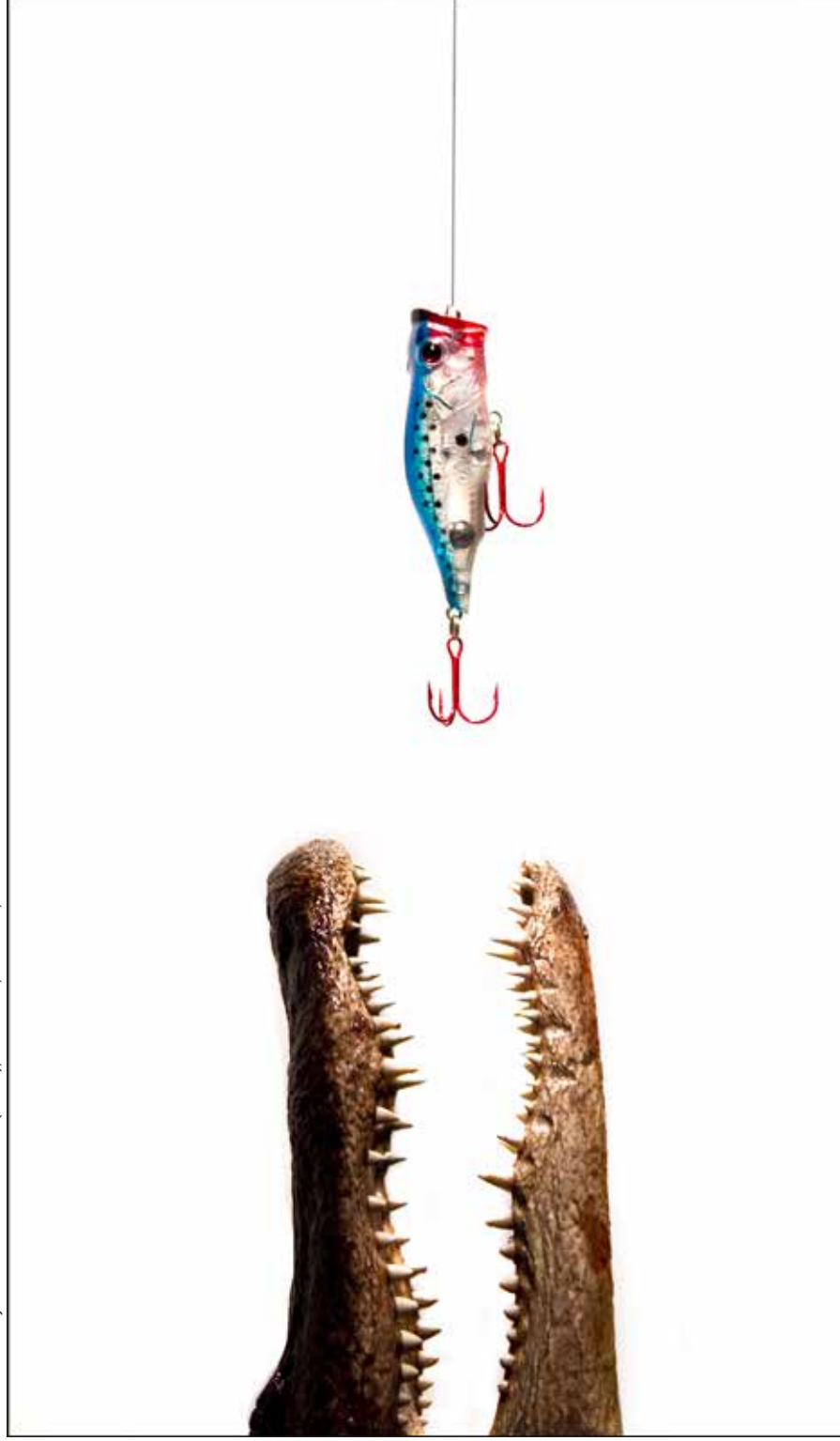


Still Life

John Wetzel, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009



Michael Gilliland, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011



John Wetzel, St. Marks School of Texas (Dallas), Scott Hunt, instructor, 2012



Josh Izzard, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009

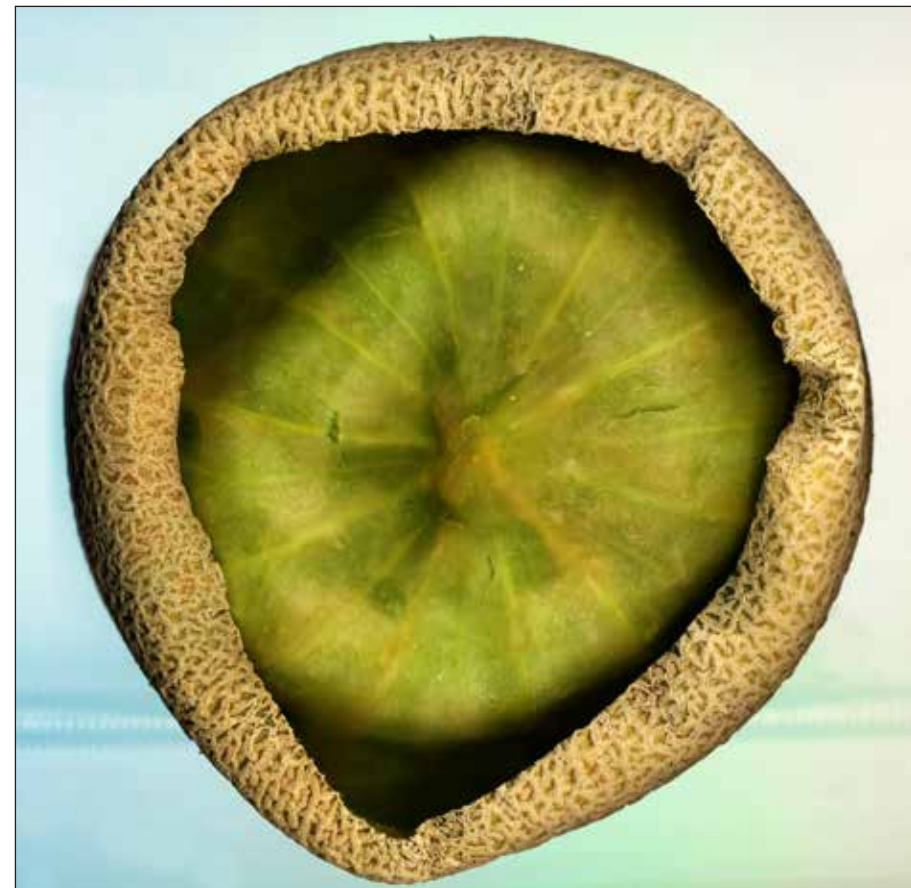
Monica Borja-Garcia, Trinity High School (Euless), Jeff Grimm, instructor, 2008



Alex Carberry, Trinity High School (Euless), Jeff Grimm, instructor, 2009



Danielle Holway, Greenhill School (Addison), Frank Lopez, instructor, 2008
Natalie Koonce, Greenhill School (Addison), Frank Lopez, instructor, 2010
Alan Michnoff, Greenhill School (Addison), Frank Lopez, instructor, 2008



Corrin Barnes, The Kinkaid School (Houston), David Veselka, instructor, 2008

Isabella Fontana, Allen High School, Krista Luter, instructor, 2010



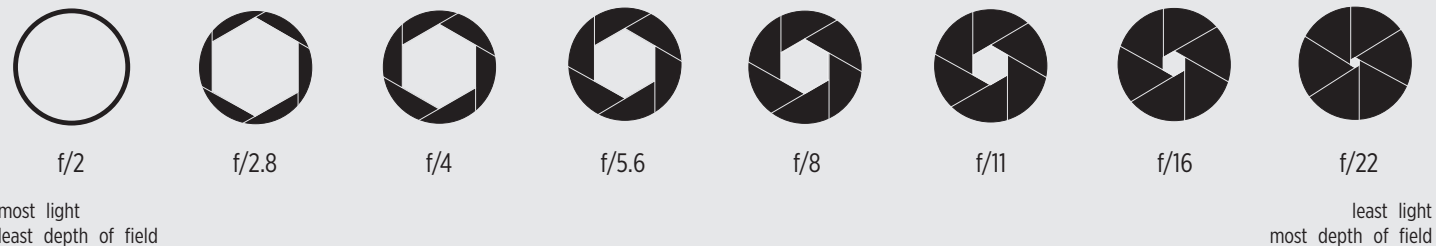


LEFT Alexis Escobedo, Summit High School (Arlington), Sharon Ellman, instructor, 2009 | Lizabeth Smith, Deer Park High School, Michael Peña, instructor, 2010 | Michael Gilliland, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011 | Max Wolens, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2010

BELOW Josh Izzard, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009







Chandler McCollough, Westlake High School (Austin), Deanne Brown, instructor, 2010



Aperture

APERTURE: The part of the lens that controls the amount of light that reaches the CCD.
The f/stop is a measure of the aperture. Comparison: the pupil of the eye.

Like the iris in the eye, where the pupil controls the amount of light that a person sees, the aperture controls the amount of light that passes through the lens. Wider-open apertures (lower-numbered f/stops) let in more light. For example, f/2 lets in twice as much light as f/2.8 and four times as much light as f/4. Similarly, f/8 lets in half as much light as f/5.6 and one-fourth as much light as f/4.

Depth of field is the area in front of and behind the subject that is in focus. When a photographer focuses on a specific point, about two thirds of the depth of field is behind that focal point and one-third is in front.

Three factors influence depth of field: aperture, focal length of the lens and proximity to the subject. Lower-numbered f/stops result in lower depth of field (a blurrier background). Longer lenses (telephoto) have inherently lower depth of field than shorter (wider angle) lenses. The closer the photographer is to the subject, all other things being equal, the lower the depth of field. For example, a photographer shooting with a 200mm lens will have less depth of field even from the same distance and at the same f/stop than another photographer shooting with a 28mm wide-angle lens.

Though Amy Doggett used a fairly wide-open aperture (f/4) for her picture of the balloons on page 106, she has high depth of field because of the wide-angle lens she used. In contrast, Chandler's photo of the lime has low depth-of-field because she was so close to the subject, even at f/6.3 with a 72mm lens.

Some tricks for memorizing the f/stops

- Starting with f/1, each regular f/stop is approximately equal to the previous f/stop multiplied by the square root of two (1.4 in decimal form). [Remember from basic math that the square root of a number multiplied by that same square root is equal to the number under the radical sign. For example, the square root of two multiplied by the square root of two is equal to two.]

$$\sqrt{2} * \sqrt{2} = 2$$

- Each f/stop is twice the f/stop two before it. (f/2 is twice f/4.)



JUDY WALGREN, a graduate of the University of Texas at Austin, is the director of photography at the *San Francisco Chronicle*. She has also worked for *The Denver Post*, *The Rocky Mountain News* and *The Dallas Morning News*, where she was a member of the team that won the 1994 Pulitzer Prize for International Reporting for a series documenting violent human rights abuses against women worldwide. She also freelanced for six years while living in Taos, New Mexico. Among her other achievements are the Harry Chapin World Hunger Award, the Barbara Jordan Award for reporting on people with disabilities and the Sidney Hillman Award. She and her son, Theo, 5, live in San Francisco.

Doug Murray, Martin High School (Arlington), Dan Regalado, instructor, 2010 | **Kaitlyn Means**, Coppell High School, Rachel Pellegrino, instructor, 2008



The most important work of a photojournalist is documenting community — whether that is inside the proverbial walls of a war-torn city or within the actual walls of a school. There are endless visual stories reaching out to be told from the hallways, from the classrooms, from the practice fields and from the gymnasiums. Student life continues to be a popular venue for storytellers to convey compelling images of culture and humanity as children make their way from kindergarten to senior year and beyond. Scholastic photographers have the privilege of having the most unfettered access to what goes on in and around their schools. They are valuable links for a community to be able to experience what happens inside their schools.

JUDY WALGREN

Hannah Kunz, Westlake High School (Austin), Deanne Brown, instructor, 2009



Student Life

Casey Simmons, Westlake High School (Austin), Cindy Todd, instructor, 2011 | **Becca Gamache**, A&M Consolidated High School (College Station), Courtney Wellmann, instructor, 2010 | **Alex Noblecilla**, Wakeland High School (Frisco), Margie Raper, instructor, 2008 | **Kris Haro**, West Brook Senior High School (Beaumont), Drew Loker, instructor, 2010 | **Jake Bescherer**, McKinney High School, Lori Oglesbee, instructor, 2009



Nathan Kallison, Westlake High School (Austin), Deanne Brown, instructor, 2010



Bethanie James, Trinity High School (Euless), Jeff Grimm, instructor, 2011 | **Leila Farhood**, Westlake High School (Austin), Cindy Todd, instructor, 2010 | **Jill Claxton**, Coppell High School, Rachel Pellegrino, instructor, 2008 | **Anna Jay**, McKinney High School, Lori Oglesbee, instructor, 2008



Mitchell Titsworth, Nolan Catholic High School (Fort Worth), Christine Anne Peirce-Coleman, instructor, 2010



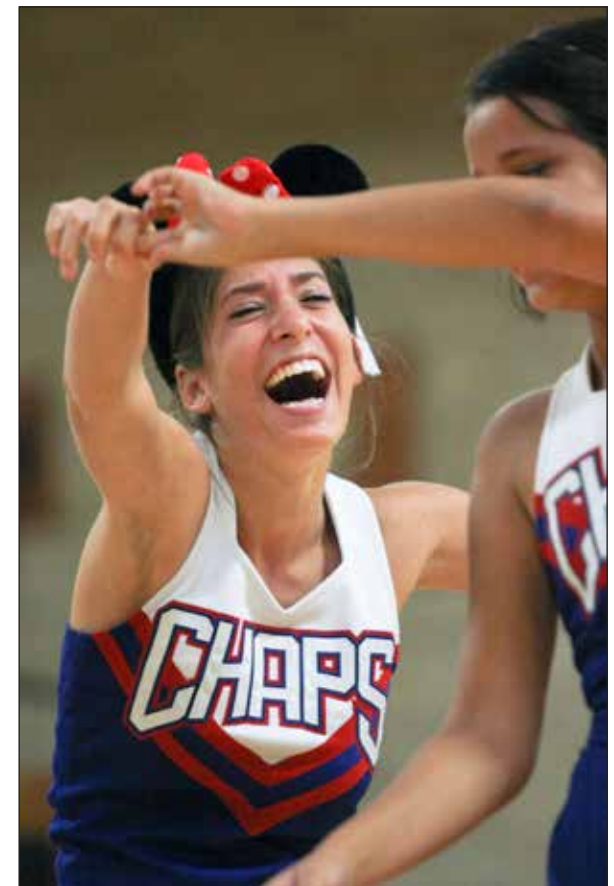
Lexus DeLoach, Coppell High School, Rachel Pellegrino, instructor, 2010 | **David Oliver**, Westlake High School (Austin), Cindy Todd, instructor, 2011 | **Chris Bull**, Westlake High School (Austin), Deanne Brown, instructor, 2011 | **Allison Hackney**, Trinity High School (Euless), Jeff Grimm, instructor, 2011 | **Kristen Trapnell**, Memorial High School (Houston), Cathy Bottoms, instructor, 2011



ABOVE | **Eva Cranford**, Westlake High School (Austin), Cindy Todd, instructor, 2008 **RIGHT** | **Hayden Cardy**, Byron P. Steele II High School (Cibolo), Pam Banks, instructor, 2011



Madison Anderson, Byron P. Steele II High School (Cibola), Pam Banks, instructor, 2011 | **Daniel Oleson**, McKinney High School, Lori Oglesbee, instructor, 2011 | **Lorin Vega**, Texas High School (Texarkana), Clint Smith, instructor, 2009 | **Sharon Ellman**, instructor, Summit High School (Arlington), 2008



ABOVE | **Sam Womack**, Westlake High School (Austin), Deanne Brown, instructor, 2009 **LEFT** | **Erkki Kemppl**, Allen High School, Krista Luter, instructor, 2008

Sawyer Erickson, McKinney High School, Lori Oglesbee, instructor, 2011 | **Kenzie Tysl**, Byron Nelson High School (Trophy Club), Chrissie Morgan, instructor, 2011



Elliot Parkman, McKinney High School, Lori Oglesbee, instructor, 2011 | **Morgan Walker**, Texas High School (Texarkana), Clint Smith, instructor, 2008



LEFT | Barrett Wilson, Westlake High School (Austin), Deanne Brown, instructor, 2010

TOP | David Oliver, Westlake High School (Austin), Cindy Todd, instructor, 2010 **BOTTOM** | Sidney Hollingsworth, Westlake High School (Austin), Deanne Brown, instructor, 2011



Ric Moore received his master's in communication from the University of Oklahoma, after which he became an assistant to commercial photographers in Dallas, eventually becoming an assistant to a *Playboy* staff photographer. As a member of an American Society of Magazine Photographers committee, Moore was able to speak and network with many prominent photographers of the day.

"Traveling is one of the single best ways to develop one's eye, to be away from the noise of normal surroundings and to see very clearly what is novel and intriguing to your own eye,"

Moore said

Born in Venezuela to American parents, his career as a photographer has now spanned 23 years. His commercial clients have included Snapple, Frito Lay, Coca Cola, Cici's Pizza and Miller Brewing while editorial clients have included *Allure*, *Ebony*, *Texas Monthly* and *Playboy*.

Haley Markwardt, Fort Worth Country Day, Tom Delaney, instructor, 2008



Photographing people is an empathetic experience. It can be a bit awkward at times, and it can be pure fun. My job is to make it work and to make it as comfortable as possible. The summons can mean building a bridge with a stranger, being inspired by a talented model or simply trying to hold on to get an image at the perfect moment while shooting a candid.

It is all about relationships.

Having a sense of humor and trying to communicate one's vision in a way that inspires other people always help me.

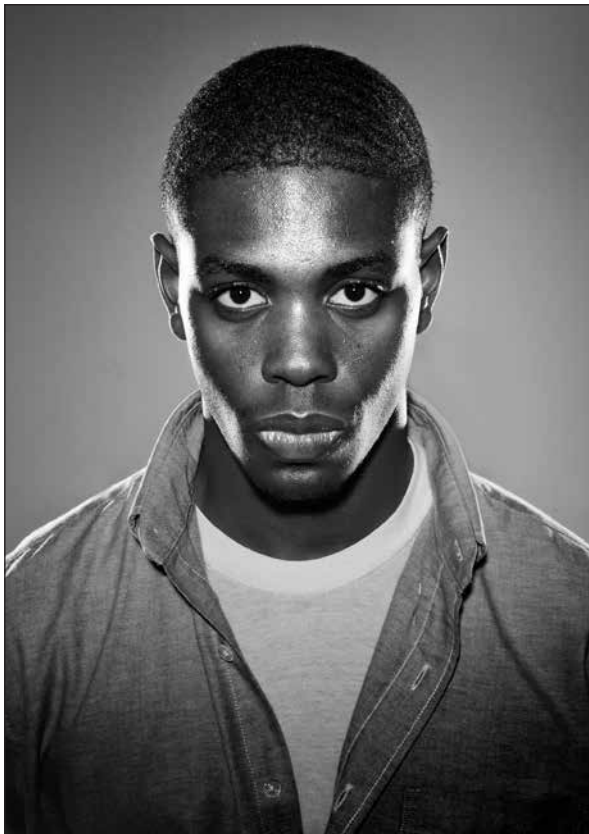
RIC MOORE

Jeffrey Valadez, Greenhill School (Addison), Frank Lopez, instructor, 2011



Austin Gartman, Allen High School, Krista Luter, instructor, 2010

Greg Kinman, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011 | **Haley Rushing**, Texas High School (Texarkana), Clint Smith, instructor, 2011 | **Fatimeh Nadimi**, Lamar High School (Arlington), Darrell Byers, instructor, 2011





Mackenzie Morrow, Texas High School (Texarkana), Clint Smith, instructor, 2010

Maddy Burrows, Seven Lakes High School (Katy), Dee Blevins, instructor, 2009 | **Kelsey Newkham**, Livingston High School, Marci Dickens, instructor, 2009 | **Bear Goldstein**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009

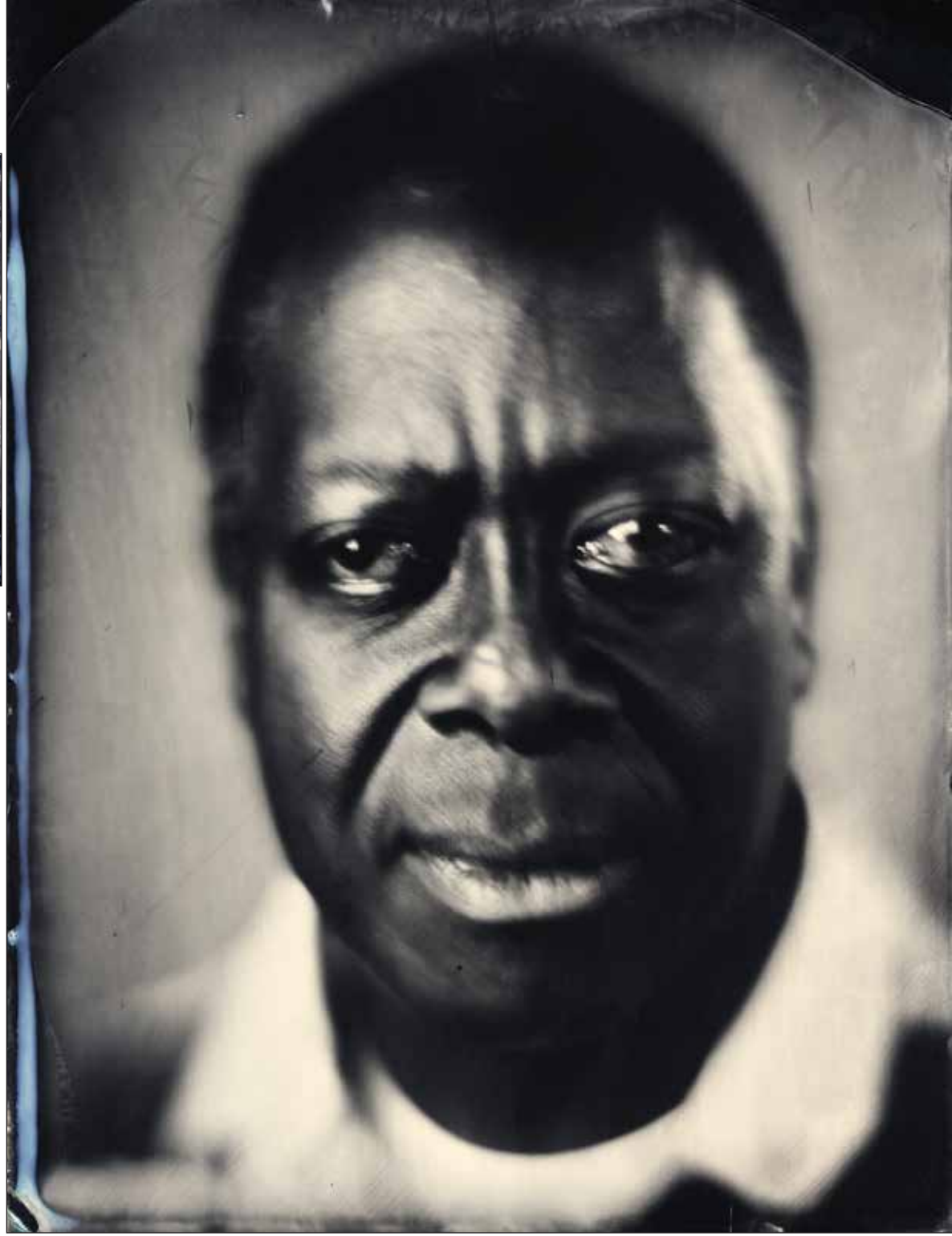


Brianna Sellers, Texas High School (Texarkana), Clint Smith, instructor, 2011



Michael Gilliland, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2011 | **Sophia Haid**, Greenhill School (Addison), Frank Lopez, instructor, 2011 | **Jessica Harrell**, Summit High School (Arlington), Sharon Ellman, instructor, 2009





Photos from the Greenhill School (Addison), Frank Lopez, instructor | David Molay, 2010 | Frank Lopez, 2010 | Jack Beckwitt, 2010 | Mackenzie Naert, 2010 | Frank Lopez, 2009 | Frank Lopez, 2009 | Frank Lopez, 2009 | Ryan Kline, 2009



My overall focus on imagery is based upon culture. I am interested in the human condition and stories that I can convey through antiquated technologies. I became interested in ambrotypes through my exploration of the history of photography. I became interested in wet-plate imagery due to my love of Julia Margaret Cameron, the greatest portrait photographer of the 19th century as far as I am concerned.

FRANK LOPEZ

First created in the 1850s, the **AMBROTYPE** (from ancient Greek: "immortal" and "impression") is a photograph that creates a positive image on glass using the wet-plate collodion process.

Kaylyn Roggenbuck, Allen High School, Krista Luter, instructor, 2009 | Noelia Alvarado, Deer Park High School, Michael Peña, instructor, 2010



ROBB KENDRICK's work appears regularly in *National Geographic*. He has completed 18 features for the magazine during the past 20 years. Kendrick's true passion has become wet-plate photography, a historic photo technique used during the mid-19th century. The tintype photos made with the wet-plate process are each one of a kind as they are all handmade from start to finish.

One recent wet-plate project documents the working cowboy in 14 Western states, Mexico and Canada. The photos are collected in the book *Still: Cowboys at the Start of the 21st Century*. *Changelings*, another recent book from Cloverleaf Press, is a collection of Mexican mummies photographed on tintypes, with a forward by Thomas Lynch. *Revealing Character*, Kendrick's first book of tintypes, is also a touring exhibition being featured at eight major museums in the United States.



Creating bodies of work that follow a common narrative is a way to build powerful images into a meaningful document of visual understanding.

Working on large projects requires a different approach — a slow, methodical one that forces the photographer to look forward to consider how the project will hold together. Always pushing to learn more while in the field, like an anthropologist, I ask questions to try to better understand the project in which I'm immersed. Through in-depth research and passion in a subject, I am able to bring more to the final outcome than merely good-looking images.

ROBB KENDRICK

THEMES 2008: Global Warming | 2009: Light bulb | 2010: Beginnings/Endings | 2011: Blue | 2012: Cliché

Kaylyn Roggenbuck, Allen High School, Krista Luter, instructor, 2011



Thematic

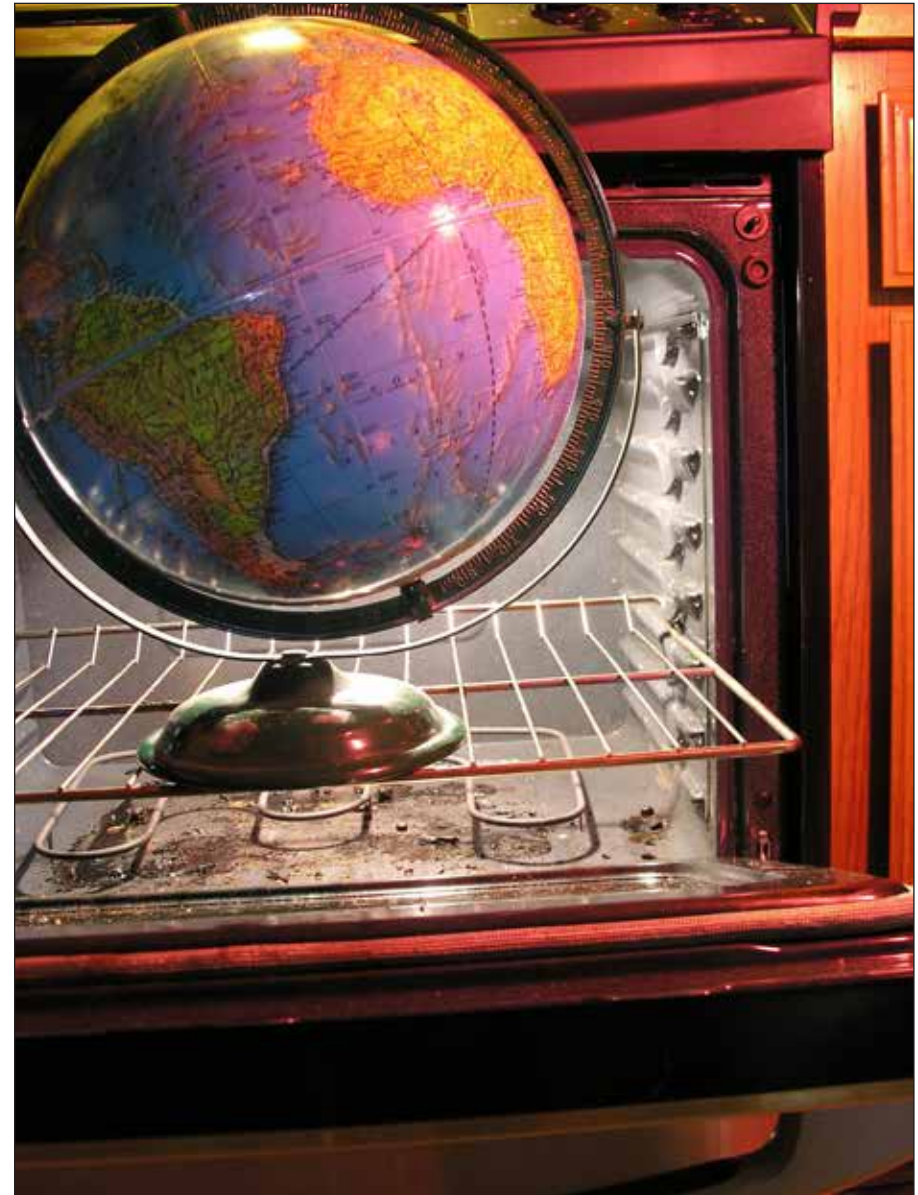
Global warming

Emily Hom-Nici, Allen High School, Krista Luter, instructor, 2008 | **Taylor A. Brown**, Summit High School (Mansfield), Sharon Ellman, instructor, 2008



Jonathan Jackson, Allen High School, Krista Luter, instructor, 2008 | **Drew Koch**, The Kinkaid School (Houston), David Veselka, instructor, 2008

RIGHT Natalie St. Clair, Trinity High School (Euless), Jeff Grimm, instructor, 2008



Light bulb

Isabella Fontana, Allen High School, Krista Luter, instructor, 2009



Grant Daniels, Martin High School (Arlington), Dan Regalado, instructor, 2012 | Falecia Bell, Allen High School, Krista Luter, instructor, 2009 | Shelby Schram, Trinity High School (Euless), Jeff Grimm, instructor, 2009



Beginnings/Endings

Eric Arbour, Allen High School, Krista Luter, instructor, 2010



Betsy Arce, Allen High School, Krista Luter, instructor, 2010 | **Tyler Cogburn**, Allen High School, Krista Luter, instructor, 2010 | **Nathan Edwards**, Allen High School, Krista Luter, instructor, 2010



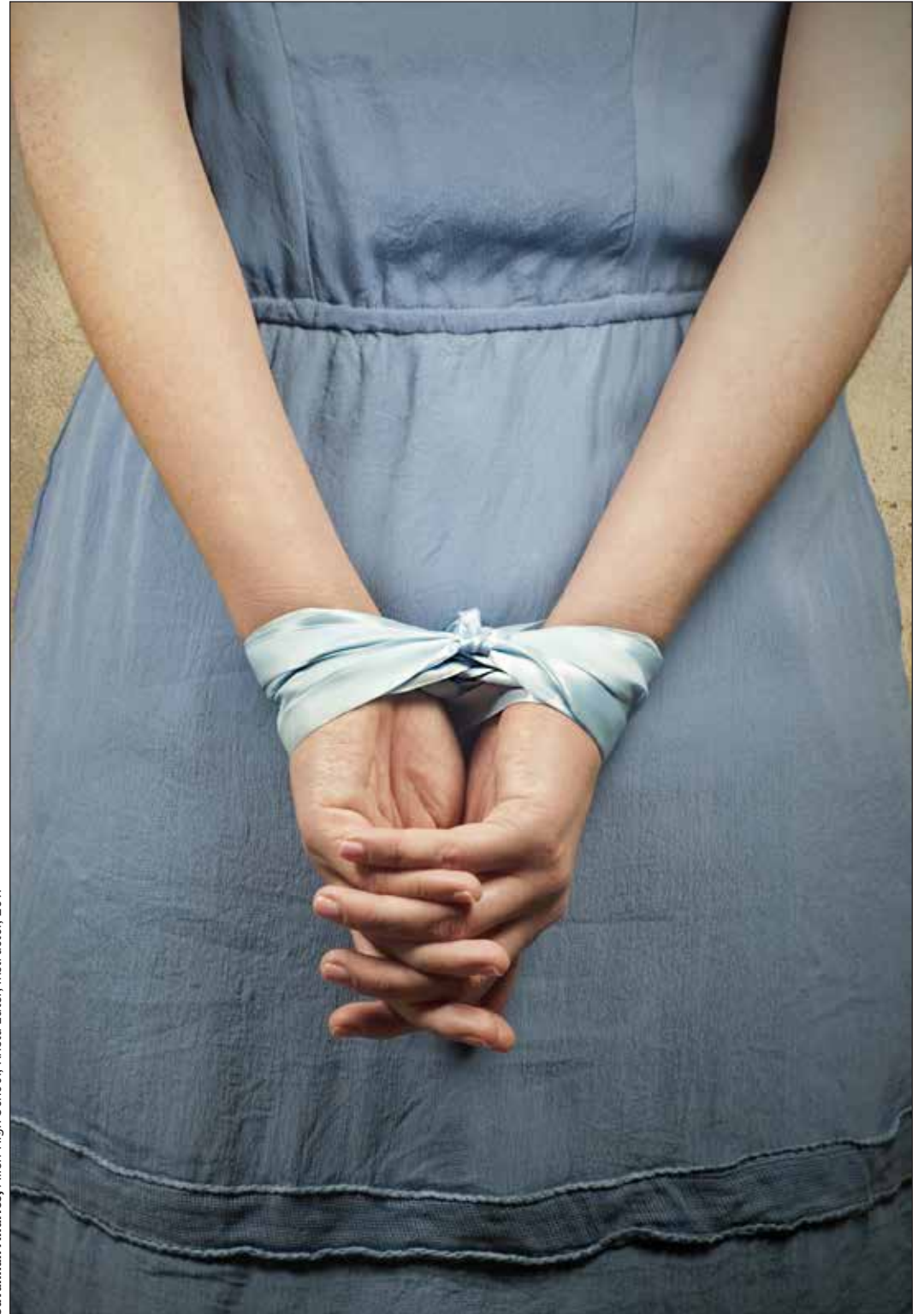
Blue

Justina Lange, Austin High School, Melanie Sherwood, instructor, 2011



Eric Arbour, Allen High School, Krista Luter, instructor, 2011

Savannah Andries, Allen High School, Krista Luter, instructor, 2011



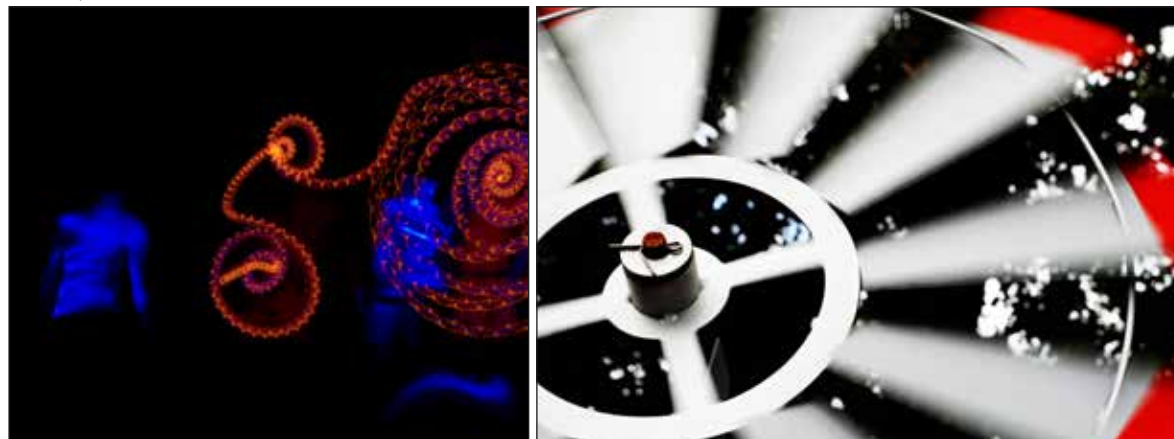
Adam Brobjorg, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2009 | Alexis Martinez, Krueger Middle School (San Antonio), Brenda Marafioti, instructor, 2010



STAN GODWIN taught photography and coordinated the photography program at Texas A&M University — Commerce, where he was employed for 30 years. He taught a large variety of courses, from Basic Black and White to Digital Imaging, and was the lead for one of the first five digital photography programs at a U.S. university.

Godwin, who has taught more than 75 workshops on Cape Cod as well as in Texas, Nevada, California and Florida, continues to shoot professionally and personally. His images and workshop schedule are online at www.stangodwin.com.

Now retired in Cape Cod, he is a recipient of the ATPI Star of Texas award, ATPI's highest award, for his contributions to Texas photography instruction.



There is a time in the early morning and late afternoon that light is captivating. The key is to be in place and to understand that the camera sees more than is seen with the eye. I set up a tripod at sunset (or immediately before sunrise) and wait 20-30 minutes and then expose for several long exposures. The light wraps around all the subjects. Even though I do not see the effect, the camera records it.

It is light that invites the viewer to enter and to explore a new vision.

STAN GODWIN

Steele Burrow, Episcopal School of Dallas, Janis Hefley, instructor, 2008



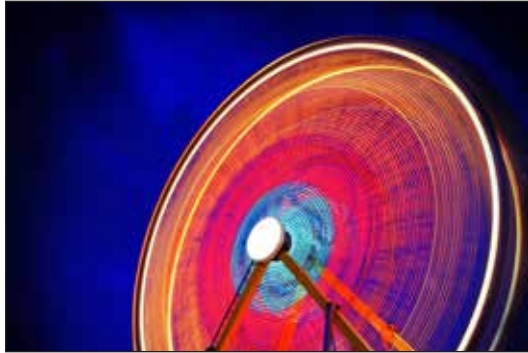
Time Exposure

Natalie Davis, Langham Creek High School (Houston), Linda Rawlings, instructor, 2011 | **Otto Clark-Martinek**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2010 | **Austin Gartman**, Allen High School, Krista Luter, instructor, 2010 | **Justin Harvey**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2010 | **Heather Ellis**, Texas High School (Texarkana), Clint Smith, instructor, 2009



Julia Mandel, Greenhill School (Addison), Frank Lopez, instructor, 2011

André Woodard, West Brook High School (Beaumont), Drew Loker, instructor, 2011 | **Jon Draper**, Liberty Christian School (Argyle), Brandon Graham, instructor, 2009 | **Kelly Drumm**, Greenhill School (Addison), Frank Lopez, instructor, 2009 | **Miguel Perez**, West Brook High School (Beaumont), Drew Loker, instructor, 2010



Adam Brobjorg, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2008



Kristen Trapnell, Memorial High School (Houston), Cathy Bottoms, instructor, 2011



Shutter Speed

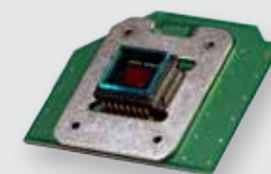
1 1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 1/1000 1/2000
 more light stops less action FRACTIONS OF A SECOND less light stops more action

SHUTTER: The part of the camera that controls the amount of light that reaches the sensor.

Photographers use the speed of the shutter either to stop the action in the frame when using fast shutter speeds or to intentionally blur portions of the action when using slower shutter speeds. For example, Spencer Lynn shot the image on page 135 by using a 2-second shutter speed (@f/4.8, ISO80). The shutter was open for two seconds, exposing the sensor to light for two full seconds.

In contrast, Kristen Trapnell used a shutter speed of 1/2500 to stop the action of the rugby player in the photo above. Because there was plenty of light when she shot the photo at about 1:45 p.m., she was able to obtain the fast shutter speed even by using ISO200. The wide aperture, f/2.8, also resulted in shallow depth of field, hence the blurry background, isolating the player from the background.

When hand-holding a camera, the photographer's natural body movements often result in blurry images when using slower shutter speeds even when the people or objects in the picture are not moving. To avoid blurry images from camera shake, it is necessary to use a shutter speed at least as fast as the reciprocal of the focal length of the lens on the camera. For example, with a 50mm lens, the slowest shutter speed a photographer should use is one faster than 1/50th of a second. The closest regular shutter speed to 1/50 is 1/60. With a 200mm telephoto lens, the slowest shutter speed a photographer should use is at least 1/200th of a second. The closest regular shutter speed to 1/200 is 1/250.



The equivalent of film, the **CHARGE-COUPLED DEVICE** is a device for the movement of electrical charge to an area where the charge can be manipulated.

In 1969 at AT&T Bell Labs, Willard Boyle and George E. Smith invented the charge-coupled device.

SOURCES:

- James R. Janesick (2001). *Scientific Charge-Coupled Devices*. SPIE Press.
- W. S. Boyle and G. E. Smith (April 1970). "Charge Coupled Semiconductor Devices". *Bell System Technical Journal*, 49 (4): 587-593.

A one-of-a-kind association

BY BRADLEY WILSON



TAHSPI started as an organization to increase participation in the statewide photography competition by both students and instructors.



The Association of Texas Photography Instructors remains the only statewide association devoted solely to the instruction of photography. For more than 30 years, it has provided students and instructors in Texas and surrounding states with workshops, conferences and awards to recognize their achievements.

Thousands of students have attended the statewide conference during three decades, and many of those have now gone on to be recognized with top awards in photography. Speakers such as **Keith Carter**, **Dirck Halstead** and **David Hume Kennerly** have traveled to Texas to educate the students at workshops sponsored by companies such as Eastman Kodak, Canon, Nikon and Olympus, which have also sponsored contests and printed materials for ATPFI events. Every year thousands of students have entered the contests as programs throughout the state vie for individual and school recognition.

But ATPFI did not begin that way. Like so many associations, it began with a small group of people, back in 1980, getting together to host a photography competition and instructional opportunity. Formally, in 1981, 13 instructors got together at Sam Houston State University in Huntsville to promote photography for high school students.

THE EARLY YEARS

Reacting to a desire by photography instructors throughout the state to share instructional techniques and to offer competitions, Hal Fulgham and a group of high school photography instructors founded the Texas Association of High School Photography Instructors in the early 1980s. Fulgham was a member of the photography faculty at Sam Houston State University in Huntsville, and most of the teachers were from the Huntsville/Houston area.

As an article in the October 1983 newsletter said, “Our organization is a young one, starting just two years ago this fall when 13 photography teachers attended a seminar at Sam Houston State University in Huntsville. Fulgham, then on the faculty in the Industrial Arts Department, hosted the seminar.

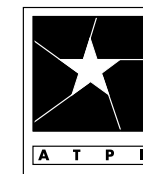
“One of the leading goals of the organization is to reach as many photography teachers as possible and to provide a vehicle for increased participation in the statewide photography competition sponsored by TAHSPI (Texas Association of High School Photography Instructors). Participation in photography competition and observation of professional critique is a valuable experience for photography students.”

In those early years, TAHSPI saw growth in the contest and interest in the ideals of the association. Those ideals focused on sharing knowledge, information, problems and solutions to the problems related to high school photography programs.

In the March 1984 edition of the newsletter, a column by John Taylor, TAHSPI president stated, “The association is working toward becoming a self-sustaining organization that will bear the responsibility of a statewide photographic competition. That year, the competition was held, along with judging and “presentation of two seminars” on Friday, April 13, 1984. Then, the entry fee was 50¢/print with a maximum of \$2.50/student, a fee that officers said “should not be a financial burden.”

tahspi

KEVIN FLATT, THEN A LAMAR HIGH SCHOOL STUDENT, DESIGNED THE TAHSPI LOGO IN 1987.



MIKE NEBEL, INSTRUCTOR AT JERSEY VILLAGE HIGH SCHOOL (HOUSTON), DESIGNED THE ATPFI LOGO IN 1990.

Pat Gathright at the 2003 ATPI Summer Workshop. Gathright has been to all but about five of the 19 summer workshops since 1994.



I have two vivid memories. The first one was my first time to go to the summer workshop held at Collin Community College. There were five or six of us, and we shared two rooms. When we got back to our rooms, O.J. Simpson's slow chase was on TV so we moved the TVs so we could watch different networks. To this day, when I hear about a reference to O.J. Simpson's slow chase, I think of my first ATPI workshop.

The second memory is of the wonderful door prizes. The second year I was there, John Knauer brought two 35mm film cameras to give away. I sat in the back of the room and prayed that I would win a camera. I did. But it was the 4x5 camera. I ended up trading it to John for an early version of a Olympus digital camera.

But my best memories are those of the friends I have made and the things I have learned that made me a better teacher.

PAT GATHRIGHT | December 2011
LaReata yearbook adviser | Saint Mary's Hall, San Antonio
JEA/NSPA 2012 local co-chair

Officers printed more than 500 certificates for award recipients and mailed the newsletter to approximately 1,500 Texas high schools.

"Last year's competition came a long way from 30 teachers and students in attendance on a stormy Sunday evening of the first contest four years ago," the columnist wrote.

For the first several years, the main activity of the organization was an annual spring photography contest for high school students held at SHSU. In 1985, TAHSPI turned the contest over to SHSU so the organization could work on becoming stronger and so it could represent all of the curriculum areas — art, journalism, industrial technology and vocational education — that offer photography courses in Texas.

By the fall of 1984, as an article in the November newsletter said, the goals of the group had broadened. They targeted four essentials:

1. To continue to sponsor the statewide high school contest held each spring in co-sponsorship with Sam Houston State University;
2. To gather a realistic database about Texas programs that will provide information useful to each program in evaluating its own structure by comparison with others.
3. To provide accurate, realistic information about high school photography programs to institutions with higher education programs in photography, to the Texas Education agency and to other groups who may sometimes have to make important decisions about photography programs.
4. To continue to publish a newsletter that will disseminate information of interest and benefit to all high-school photography programs whether ... in photojournalism, fine arts, industrial arts or vocational arts.

"I am certain," said Charles Scherbel, "that there are other issues that you may feel TAHSPI should address this year such as how the association can better serve West Texas schools or if the association should encourage special summer photography workshop programs through the TEA or college and universities."

BECOMING ATPI

In 1990, by unanimous vote, the organization changed its name to the Association of Texas Photography Instructors to better represent the varied membership of the organization and to better reflect the direction of the organization. The May 1990 TAHSPI newsletter stated, "The name change will help symbolize the fact that TAHSPI is not only for high school teachers any more. While most of our membership is derived from that level, our membership also includes teachers from junior high/middle schools and colleges. With luck and a lot of continued effort, all of the needs of the groups can be addressed by ATPI."

According to the Constitution ratified in 1990, ATPI has four primary goals:

- To develop a statewide organization for all photography instructors in Texas;
- To increase and sustain the instructional level of photography as a communicative field at all levels of the Texas educational system;
- To impart to the students, teachers, schools and the state an understanding of the role and purposes of photography in today's society; and
- To provide to our members information and experiences that will allow them to develop and improve their teaching.

Now, more than three decades later, no other association has the hands-on computer classes, darkroom work, studio opportunities and on-site shooting opportunities that ATPI offers. ATPI remains a one-of-a-kind association that uniquely serves the needs of students and instructors in Texas and surrounding states. ■

Jeff Grimm teaches the basic skills class at the 2012 ATPI Summer Workshop in Allen.



TAHSPI came to my rescue when I was a raw rookie photo teacher with only one high school class and a college intro class led by two professors who said, "Read Chapter 3, and you'll be able to print in the darkroom. Prints are due Thursday. We're gettin' a coffee." Lousy teaching skills X 2.

When I met Mark Murray at a competition, it was clear that he was the equal to the professors, and that impressed me. He still does.

As the years have progressed, the organization has as well. TAHSPI was useful in that it got a number of us started, but when it became ATPI I feel like the organization became inspiring in addition to being dedicated to helping photo teachers teach.

Teachers shared lesson plans and ideas — what a concept! With Mark Murray and Bradley Wilson at the heart of the organization, the ATPI flourished into the most important organization for high school photo education in the nation.

JEFF GRIMM | December 2011

Conference

- **Nov. 14-15, 1987** — St. Edward's University
- **Nov. 12-13, 1988** — St. Edward's University
- **Nov. 11-12, 1989** — St. Edward's University
- **Nov. 10-11, 1990** — The University of Texas at Arlington, Keynote: Elle Shuster sponsored by Kodak
- **March 20-22, 1992** — The Art Institute of Houston
- **Oct. 30-Nov. 2, 1992** — San Antonio with the Texas Association of Journalism Educators
- **Oct. 30-Nov. 1, 1993** — San Antonio with the Texas Association of Journalism Educators
- **Nov. 12-14, 1994** — The Art Institute of Houston with Fotofest
- **Oct. 21-23, 1995** — San Antonio with the Texas Association of Journalism Educators
- **Oct. 26-28, 1996** — San Antonio with the Texas Association of Journalism Educators
- **Feb. 7-9, 1998** — The University of Texas at Austin
- **Feb. 5-7, 1999** — The University of Texas at Austin
- **Feb. 11-13, 2000** — The University of Texas at Austin, Keynote: Ken Irby
- **Feb. 23-25, 2001** — The University of Texas at Austin, Keynote: Keith Carter
- **Feb. 15-17, 2002** — The University of Texas at Austin, Keynote: Danny Turner
- **Feb. 21-23, 2003** — The University of Texas at Austin, Keynote: Dirck Halstead
- **Feb. 21-23, 2004** — The University of Texas at Austin, Keynote: Susan Kae Grant
- **March 4-6, 2005** — The University of Texas at Austin, Keynote: Chris Rainier sponsored by Canon
- **Feb. 17-19, 2006** — The University of Texas at Austin, Keynote: Robb Kendrick
- **Feb. 16-18, 2007** — The University of Texas at Austin, Keynote: David Hume Kennerly sponsored by Canon
- **Feb. 15-17, 2008** — The University of Texas at Arlington, Keynote: Bill Fortney sponsored by Nikon
- **Feb. 13-15, 2009** — The University of Texas at Arlington, Keynote: Jay Kinghorn sponsored by Olympus
- **Feb. 5-7, 2010** — The University of Texas at Arlington, Keynote: Gregory Heisler sponsored by Canon
- **Feb. 11-13, 2011** — The University of Texas at Arlington, keynote: Robb Kendrick
- **Feb. 10-12, 2012** — The University of Texas at Arlington, keynote: Sam Abell sponsored by Canon

Canon



OLYMPUS

Canon, Kodak, Nikon and Olympus have served as sponsors of the keynote speakers

CONTEST THEMES

A mock disaster has not been the only theme for on-site competitions. Other themes for students to shoot have included The Capitol (1999), The 40 Acres (2000), Downtown Austin (2001) and "Three of a Kind" (2005). The Black and White Speed Skills competition was discontinued in 2005 and replaced with a digital competition. While categories such as Abstract, Action, Architecture and People have remained consistent in the digital competitions, as they did in the Color Print competition, other categories such as Yellow, Square, Texas, Maverick, Valentine's Day and Star/Stars have given students new topics for their images.

In addition to the beginning speed skills competition, which give students a limited amount of time to shoot and to edit their images, other conferences contests have included a Quiz Bowl, Photo Scavenger Hunt, academic competition, Photo Editing, School Portfolio and Faculty Digital Contest.

Austin firefighters and a police officer try to restrain the "mother" of a girl "killed" in the car wreck. Photo by **Andrew Loehman** | Student photographers take pictures of Austin firefighters removing patients from a wrecked vehicle. Photo by **Andrew Loehman** | North Hays County EMS medic Tammi Kitchen tends to a patient with minor injuries. Photo by **Andrew Loehman** | This photo by **Nick Kenig**, of Westlake High School (Austin), won best of show in the Ilford Black and White Speed Skills competition. | Photographer **James Kelly** of Fort Worth Country Day School won best of show for this photo in the beginning category. | Photographer **Stephanie Cox** of Westlake High School (Austin) placed third in the advanced category for this photo of Dripping Springs medic Floyd Davis working on Adam Hassler, a "patient" with a simulated femur fracture. | Photographer **Lindsey Rima** of Anderson High School in Austin got an honorable mention in the beginning category for this black-and-white photo of "bystander" Brooke Nyquist and "patient" Matt Dorsen, both juniors at Westlake High School.



Mock disaster, workshop an education for photographers, first responders

BY BRADLEY WILSON
FEB. 17, 1998



"For me, the mock disaster was a chance to combine my interests in pre-hospital healthcare, DUI education and photojournalism into one, large teachable moment."

BRADLEY WILSON



The event at the 1998 convention wasn't the first time ATPI participated in a mock disaster for the on-site competition. In 1990, ATPI with the Students Against Drunken Driving chapter at Lamar High School in Arlington also used a mock disaster. **Butch Watts**, a photographer at Wimberley Secondary School, takes photos at the event.

It was comical when you took a step back and watched what was unfolding. The "patients" were lying on the shiny black asphalt. The "wrecked" car was sitting quietly in the parking lot. The ambulance crew and fire department engine, truck and rescue unit waited for their cue.

After a pink and orange bus pulled up, out hopped 40 high school photographers ready to take pictures for their contest.

Right on cue, the fire truck arrived on the scene of the mock driving-under-the-influence incident. Then the photographers descended upon the scene with one hour to shoot their roll of film.

Forty photographers. Ten patients. Six medics. Eight firefighters. In some ways it seemed like a paparazzi scene off the nightly news.

The photographers were in Austin Feb. 7-9 for the state convention of the Association of Texas Photography Instructors. For their Ilford black-and-white speed skills competition, they were given a roll of film and approximately three hours to take pictures at the "news" event, to develop their film and to make a print to enter in the contest.

Not unreasonable. But certainly a challenge for high school photographers who may have seen their first darkroom that fall.

"We really push these photographers to develop their composition and technical skills and to challenge them to work quickly and efficiently," said Mark Murray, executive director of ATPI.

The mock disaster worked to help students experience success as did every other facet of the three-day convention co-sponsored by the School of Journalism at the University of Texas at Austin. The event also served as a training exercise for medics from North Blanco County EMS and North Hays County EMS, four of whom had recently completed their first EMT course. Assisted by an engine, a truck and a rescue unit from the Austin Fire Department and an Austin police officer, the medics learned to work with photographers as much as the photographers learned to cover the emergency scene.

"There were a lot of photographers there," instructor Sheryl Young said, stating the obvious. "They were trying to get in there and get their pictures."

But Floyd Davis, an Emergency Care attendant

who assumed the role of treatment officer, said the photographers rarely got in the way and never jeopardized patient care.

"I hardly noticed (the photographers)," Davis said. "A couple times I said 'excuse me' and they stepped out of the way."

Kay Allen, Emergency Medical Technician, served as EMS incident commander during the drill. "Rescuers understand that the press has a job to do," she said. "Usually conflict will develop only when the attempt to get pictures or information interferes with the rescue operation."

The drill was set up to simulate a drunk driver that ran into a group of students walking across a high school parking lot after a lacrosse game. There were 10 "patients," including Westlake High School (Austin) senior Michelle Weidman.

"The experience was very real," Weidman, a member of Students Against Drunk Driving, said. "My heart was going a mile a minute. It was scary enough just being acquainted with these kids, but I can't even begin to imagine how I would feel if these were people I had strong feelings for."

Craig Coyle, president of the association and photography instructor at Sam Houston High School in Arlington, worked with the students in the darkroom as they made their prints for the contest.

"Amazement would best describe the majority of comments I overheard," he said. "The other comment I heard frequently was, 'I didn't have enough film.' They were excited."

Nick Kenig, a senior at Westlake High School, said the techniques he learned during the competition helped him on a real accident scene the next week when he was shooting video for KVUE (ABC) where he interns.

"I got to an accident scene and knew that the first thing I wanted to look for was the emotion," he said. "It comes and goes in a heartbeat. The wreck will be there for almost an hour. Now I realize I need to find the people. Find the faces. Get the pictures while you can."

Kenig placed first in the advanced category.

In addition to competing in black-and-white speed skills using film and paper donated by Ilford, the students could compete in the Kodak color speed skills for which Kodak donated the film and processing, or the ATPI digital imaging competition, which challenged students to create a digital image from eight original photographs in two hours, or the ATPI aca-

demic contest, which featured some of the toughest multiple choice questions on all facets of photography the students have ever seen.

After that first day of competition is over, the next day students could tour facilities that house the *Austin American-Statesman*, GSD&M advertising, *The Daily Texan*, KVUE television studios and *Texas Monthly*.

In addition, students could choose to participate in other activities.

They could walk around campus with professional photographers such as Margaret Thomas, a 32-year veteran of the *Washington Post*, on leave to finish here doctoral degree, and Sung Park an *Austin American-Statesman* photographer learning about lighting and composition.

They could learn how Ted Warren of the *Austin American-Statesman* shot the Jarrell tornado or how he works to create photo stories.

They could take pictures of campus-area buildings with Paul Bardagjy, a renown architectural photographer.

They could create their own hand-tinted photographs or Polaroid transfers with high school instructors Deanne Kunz of Westlake High School (Austin) or Cheryl Beaumier of Cy Creek High School (Houston).

"I liked the session about hand-tinting and Polaroid transfers," said Ruhi Doss, a junior at Westlake High School. "It was more creative and artistic, not just the normal photography stuff."

Also, they could learn about digital imaging working in two Apple PowerMac computer labs with digital artists and photographers such as Darren Carroll, a frequent contributor to *Sports Illustrated* and *USA Today*, Stuart Weiner and Michele Vrentas.

"I learned many useful techniques about how to alter my photos," said Robert Mohr, a freshman at the Episcopal School of Dallas.

The list did not stop there. For the 200 photographers from all sections of Texas in town for the convention, there was ample hands-on experience.

"Often, students go to conventions and sit around and listen to talking heads for six hours, and they go home with some good knowledge but little to show for it," Murray said. "We gave them two three-hours sessions and one one-hour break-out where they could really learn how to make environmental portraits or really learn how to use Photoshop." ■



John Knaur, 2004 | Ken Lassiter, 2008 | Jeff Grimm, 2002 | Stan Godwin, 2002

Star of Texas: ATPI's top award

The Star of Texas is the milestone of photography education in the state. It is designed to recognize individuals who have provided an invaluable service to students and teachers in Texas by helping improve the educational program.

1995 — Bill Kennedy, St. Edward's University |

According to Mark Murray, "The first three years of our annual conference were crucial to our success as an organization. The educational activities the conference provided can be directly attributed to Bill's hard work and support. More than 1,000 students and teachers have benefited from the sessions and contests at our conferences during the past eight years. Bill was an invaluable resource to ATPI as we embarked on this adventure."

1996 — John Knaur, Olympus |

"John has been with ATPI every step of the way. The very first year ATPI (or TAHSPI, as it was known then) held a fall conference in Austin, John was there representing Olympus as our only vendor. He has been a part of every conference since then."

1996 — Ken Lassiter, Photo Imaging Education Association |

"Ken has been extremely important to the development of ATPI as a viable organization," Mark Murray said. "Eight years ago when we first decided to sponsor a fall conference, Ken, who worked for Kodak at the time, agreed to help sponsor the conference. Since then he has been a vocal supporter of ATPI and our efforts to improve photography education."

1999 — Bradley Wilson |

According to Craig Coyle, "Bradley could not be a more deserving recipient. As a former president of ATPI and in all the jobs he has held around the state, he has continually pushed us to be better teachers, better students and better photographers."

2001 — Mark Murray |

"Mark is, without doubt, the most important educator of photography teachers in the country, not only in Texas," Jeff Grimm said. "Texas would never have been becoming the driving force in modern high school photography without Mark Murray's constant efforts and influence." Deanne Brown praised the passion he showed for helping Texas teachers and their students improve impressed her when she first met him. "Mark was born to teach," Brown said. "I learned most of what I know about teaching photojournalism by attending sessions taught by Mark at state and national conventions or simply picking his brain. There isn't much Mark doesn't know about photography. Mark has been not only a source of information but also inspiration to so many."

2003 — Ilford Photo |

named on the award are Wendy Ericksen, Larry Burleson, Jack Caldwell, Kevin Graham and Dennis Sullivan; "Ilford Photo has been a valuable part of the ATPI Conference since 1988," Mark Murray said as he presented the award to Howard Kimbrough, the new district sales manager for Texas. "In addition to always being present for the College and Vendor show, the representatives have sponsored the on-site Black-and-White Speed Skills contest since the first year," Murray added. "The support that Ilford has provided, not only to the conference but also to the summer teacher workshop, has been invaluable."

2004 — Jeff Grimm, Trinity High School |

"Jeff, who has taught at Trinity for 26 years, epitomizes the service that ATPI tries to provide to teachers," said Craig Coyle, ATPI president. "He is always there to provide mentoring or suggestions for teachers or students." ATPI vice president Deanne Brown said, "Jeff Grimm not only cares deeply about his own students, and he cares about mine and everyone else's. While students at Trinity continuously win top awards in the state and nation, I truly believe Jeff imparts far more than photographic knowledge when he teaches."

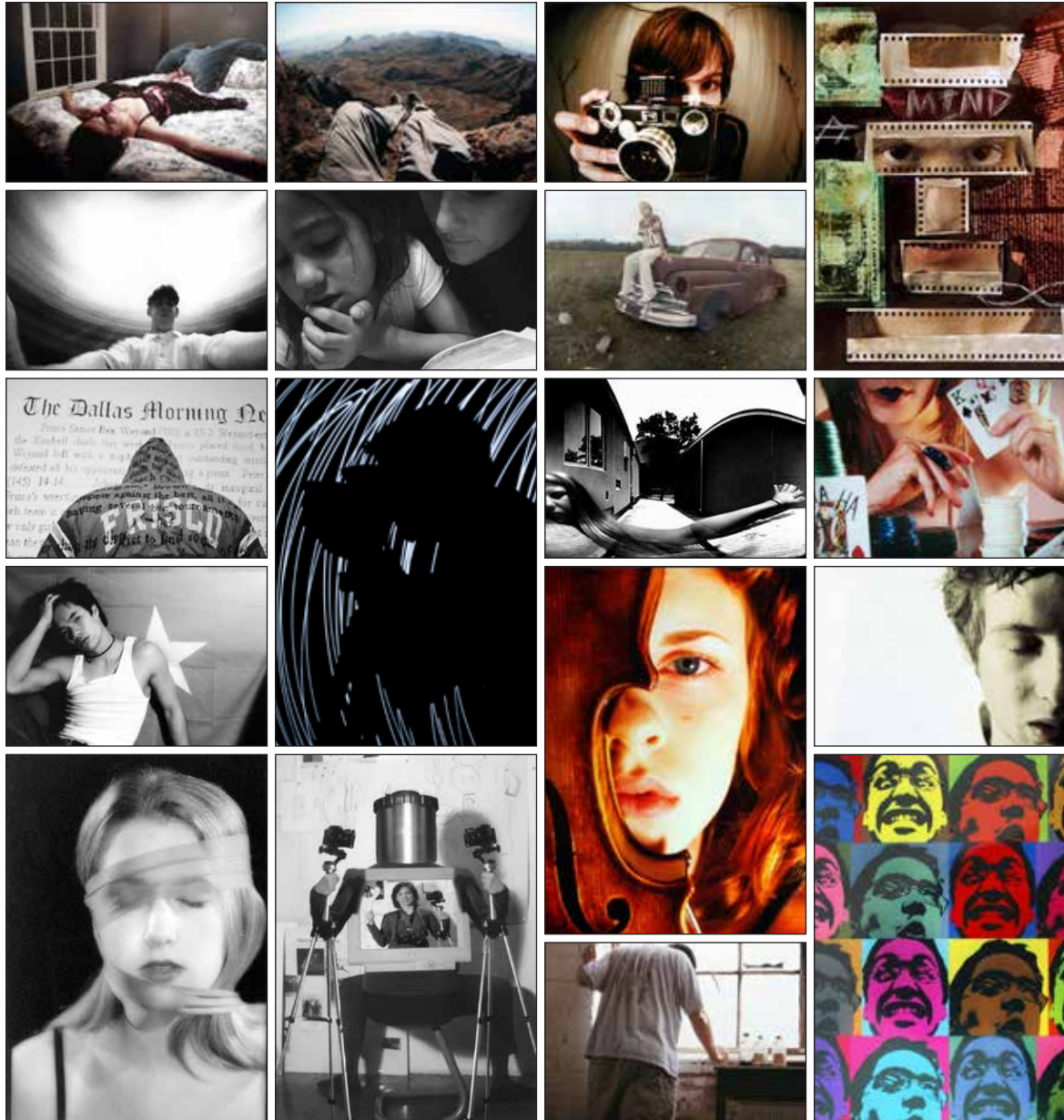
Jeff is all about the importance of being a good person. Not only has his program produced some of the finest photographers in Texas, but he has also helped foster the potential of those kids to go out and do the best they can and be the best they can at whatever they do."

2005 — Stan Godwin |

"Stan has played an invaluable role for the past 29 years as he has led the photography degree program at Texas A&M University — Commerce," Mark Murray said during the presentation. "The annual Texas High School Shootout photo contest began under his guidance, and he has been a strong supporter of ATPI, hosting the Summer Workshop for the past five years." Bradley Wilson said, "His students are consistently some of the best college photographers in the nation. They are not only good photographers but also good teachers. They've learned their craft and developed a passion for passing on that knowledge from one of the best."

2011 — Craig Coyle, Sam Houston High School (Arlington) |

"Craig Coyle is just one of the best guys around. He can talk with anyone. He cares about kids and teachers," Mark Murray said. "And he's been willing to serve as president of ATPI for many years because he believes in the organization. He would give you the shirt off his back if that's what you needed." Bob Malish (professional products adviser at Canon U.S.A.). He said, "I had some incredible opportunities and encouragement as a beginning photographer, and I try to do the same thing for other youngsters now." Sherri Taylor, a former high school instructor in Texas and now an instructor at Syracuse University, said, "For more than 20 years, he's been a rock star in his contributions to high school photography and photographers, especially in Texas." Dallas-area photographer Mike McLean said, "Bobby is not only an amazing photographer and a great teacher but a tireless supporter of young photographers throughout the nation."



FIRST ROW Kali Gamino, Highland Park High School (Dallas), 2006 | **Daniel Reese**, Westlake High School (Austin), 2008 | **Greg Samms**, Trinity High School (Euless), 2008 | **Daniel Davis**, Westlake High School (Austin), 2002 **SECOND ROW** Louis Wood, Saint Mary's Hall (San Antonio), 1996 | **Sumer Howard**, Azle High School, 2007 | **Hillary Kunz**, Hill Country Middle School (Austin), 2004 **THIRD ROW** Ben Weyand, Frisco High School, 2004 | **Edgar Miller**, L.D. Bell High School (Bedford), 2004 | **Lauren Johnson**, Saint Mary's Hall (San Antonio), 2002 | **Dorothy Yoakam**, Southwest Christian School (Fort Worth), 2011 **FOURTH ROW** Greyson Prutting, Cy Creek High School (Houston), 2001 | **Bekah Cunningham**, Wakeland High School (Frisco), 2008 | **Andrew Hefter**, Allen High School, 2007 **FIFTH ROW** Jenny Zenke, The Kinkaid School (Houston), 2001 | **Janis Hefley**, Episcopal School of Dallas, 2001 | **Rene Mata**, Westlake High School (Austin), 2005 **SIXTH ROW** Dusty Parrish, Allen High School, 2006



Artwork by **Dean Hollingsworth** now with *The Dallas Morning News*, 1995

Environmental Self-Portrait Contest

- An environmental portrait is an image that tells the viewer something about the subject, either through other elements within the image or as a psychological study. (See the work of Arnold Newman, Annie Liebovitz and Mark Seliger.)
- Work entered in any previous ATPi contest is not eligible for this contest.
- Prints must be matted or mounted on 11x14 white, gray or black mount board. On the back of the entry include the student's name, the instructor's name, school name, and school address. The entry fee should accompany the package of entries or be prepaid.
- All student entries must have been created by the student in the photograph. All instructor entries must have been created by the instructor in the photograph.
- Entry fee: 50¢/print



Charlie Harper, Trinity High School (Eules), 1997 | **Blake Marvin**, Highland Park High School (Dallas), 2000 | **Melissa Miller**, The Kinkaid School (Houston), 2002 | **Alex Weaver**, The Kinkaid School (Houston), 2003 | **Jennifer Hulme**, Episcopal School (Bellaire), 2003 | **Kelly Quarles**, Jersey Village High School (Houston), 2004 | **Victor Gutierrez**, Jersey Village High School (Houston), 2004 | **Katie Kraus**, Westlake High School (Austin), 2006 | **Drew Koch**, The Kinkaid School (Houston), 2009

Hal Fulgham Scholarship named after founder

BY CHARLES SCHERBEL

TAHSPI Newsletter, March 1990, vol. 3, no. 3

AWARDS

\$1,000 for first place
\$500 for second place
\$250 for third place
Portfolios will compete in either a Fine Art or a Photojournalism category, which must be indicated on the entry form.

2012 PORTFOLIO REQUIREMENTS

- 8 - 10 prints
- Black and white and/or color
- Matted or mounted on 11x14 white, black or gray board
- Student must be a graduating senior
- Sponsoring instructor must be a Texas ATPI member
- The portfolio should show consistency and reflect the student's personal vision or style
- Students should provide a digital copy of all images on a CD in addition to the prints. The prints will be used for judging, but the digital files will be used for the online gallery, poster and newsletter.

OTHER

- Entry fee: \$5
- Students may only receive one scholarship award.
- The student does not have to major in photography in college to receive the Hal Fulgham Scholarship.

The ideal recipient of the Hal Fulgham Scholarship will not only be talented and skilled in photography but will also possess a humble passion for photography. These were the traits of Hal Fulgham. These are the traits that are fundamental to the purpose of TAHSPI in serving Texas secondary schools and students.

Fulgham left a librarian's position in Dallas in 1965 and headed west with his wife Lola and sons Shawn and Scott to study photography at Brooks Institute in California. After receiving a Bachelor of Science degree specializing in portraiture, Fulgham returned to Texas and opened a portrait gallery in Garland. Several years later, he went back to California and received a master's degree in motion picture production from Columbia College and worked for the TV series "Apple's Way."

Eventually, Fulgham took a faculty position with East Texas State University (now Texas A&M) in Commerce. In 1979, Fulgham joined the faculty of Sam Houston State University, where he taught portraiture and motion picture production.

A superior described Fulgham as "the kind of instructor who comes along infrequently." A colleague described him as "dedicated, highly thought of by his students, very active, very busy." In the words of his wife, "His love was photography. His students were so important to him. If one of them had a problem, it would bother him. He was a second father to many of them."

He battled illness with the same selfless passion with which he taught photography but died in late spring 1984. Later, both of his sons received degrees in photography from Sam Houston State University. ■



TOP | Jim Caldwell, a commercial, editorial and advertising photographer and **David Fahleson**, a photographer at the *Houston Chronicle*, judge the images from the scholarship entrants in 2001.

BOTTOM | David Fahleson, a photographer at the *Houston Chronicle*, **Jim Caldwell**, a commercial, editorial and advertising photographer, **Peter Brown**, winner of the Alfred Eisenstadt Award for magazine photography and **Beryl Striewski**, a commercial and fine art photographer, judge images in 2001.



Matt Chambers, 1998



Sam Womack, Westlake High School (Austin), 2009 | **Monica Borja-Garcia**, Trinity High School (Euleess), 2010 | **Molly Strehl**, Trinity High School (Euleess), 2011 | **David Marincak**, Trinity High School (Euleess), 2011 | **André Woodard**, West Brook High School (Beaumont), 2012

Instructors at schools with scholarship recipients

Aledo High School, **Sandra Sawyer** | Azle High School, **James Rich** | Cy-Creek High School, **Cheryl Beaumier** and **Teri Farrell** | Cy-Fair High School (Houston), **Earl** and **Laurie Emery** | Episcopal High School (Bellaire), **Cara DeBusk** | Granbury High School, **Courtney Blackburn** | Highland Park High School, **Vic Ashley** | Homestead High School (Fort Wayne, Ind.), **Rod Kuhn** | Jersey Village High School, **Mike Nebel** and **Jason Neumann** | The Kinkaid School (Houston), **David Veselka** | Klein Oak High School, **Tina Fox**, **Judith Schweitzer** | Lamar High School, **Mark Murray** | Martin High School (Arlington), **Dan Regalado** | McKinney High School, **Lori Oglesbee** | St. Mark's School of Texas (Dallas), **Scott Hunt** | Saint Mary's Hall (San Antonio), **Ralph Howell** | Trinity High School (Euleess), **Jeff Grimm** | Trinity Valley School (Fort Worth), **John Moore** | West Brook High School (Beaumont), **Drew Loker** | Westlake High School (Austin), **Dale Baker**, **Deanne Brown** and **Cindy Todd** | Wimberley Secondary School, **Bradley Wilson**

1989 — *First*: **Suzanne Johnson**, Lamar High School (Arlington); *Second*: **Jacob Pilling**, Willis High School; *Third*: **Caroline Mayott**, Lamar High School (Arlington); *Fourth*: **Lee Davenport**, Georgetown High School

1990 — *First*: **Tish LeHew**, Aldine Senior High School (Houston); *Second*: **David Mullis**, Lamar High School (Arlington)

1991 — *First*: **Butch Watts**, Wimberley Secondary School and **Eddie Mackey** of Jersey Village High School (Houston); *First alternate*: **Adrees Latif**, Jersey Village High School (Houston); *Second alternate*: **Richard Lewis**, The Kinkaid School (Houston)

1992 — *First*: **Trey Porter**, Lamar High School (Arlington); *Second*: **Adam Pawloski**, Lamar High School (Arlington)

1993 — *First*: **Ann Boethel**, Cy-Fair High School (Houston); *Runner-up*: **Courtney Munch**, The Kinkaid School (Houston); *Second Runner-up*: **Jennifer Butchee**, Travis High School (Austin)

1994 — *First*: **Brian Finke**, Klein Oak High School (Houston); *Second*: **Julia Dudley**, The Kinkaid School (Houston); *First Runner Up*: **Josh Lowry**, Klein Oak High School (Houston); *Second Runner Up*: **Troy Huechtker**, Klein Oak High School (Houston)

1995 — *First*: **Alayna Morris**, Lamar High School (Arlington); *Second*: **Seif Mahmoud**, Trinity High School (Euleess); *First Runner-up*: **Kevin Brock**, Jersey Village High School (Houston); *Second Runner-up*: **Jillian Green**, Cy-Creek High School (Houston)

1996 — *First*: **Royce Achterberg**, Jersey Village High School (Houston); *Second*: **Chris Rupert**, Lamar High School (Arlington); *Third*: **Melissa Liebling-Goldberg**, The Kinkaid School (Houston)

1997 — *First*: **David Astrello**, Trinity High School (Euleess); *Second*: **Charlie Harper**, Trinity High School (Euleess); *Third*: **Lauren Hlavenka**, Jersey Village High School (Houston)

1998 — *First*: **Laura Kadish**, The Kinkaid School (Houston); *Second*: **Matt Chambers**, The Kinkaid School (Houston); *Third*: **Wylie Garcia**, The Kinkaid School (Houston); *Honorable mention*: **Cam Geck**, Cy-Creek High School (Houston)

1999 — *First*: **Julie Soefer**, The Kinkaid School (Houston); *Second*: **Shilpa Ghandi**, Trinity High School (Euleess) and **Blake Pellenberg**, The Kinkaid School (Houston)

2000 — *First*: **Brittany Hansen**, The Kinkaid School (Houston); *Second*: **Bevin Bering**, The Kinkaid School (Houston); *Third*: **Blake Marvin**, Highland Park High School (Dallas)

2001 — *First*: **Catherine Guteruth**, The Kinkaid School (Houston); *Second*: **Laura Evans**, Trinity Valley School (Fort Worth); *Third*: **Julie Steinberg**, The Kinkaid School (Houston); *First Honorable Mention*: **Alexandra Kenig**, Westlake High School (Austin); *Other Honorable Mentions*: **Lauren Griffin**, The Kinkaid School (Houston) and **Raelyn Newton**, Trinity Valley School (Fort Worth).

2002 — *First*: **Melissa Miller**, The Kinkaid School (Houston); *Second*: **Thomas Haney**, Westlake High School (Austin); *Third*: **Jonathan Sellin**, The Kinkaid School (Houston)

2003 — *First*: **Alex Weaver**, The Kinkaid School (Houston); *Second*: **Erin Eriksen**, Episcopal High School (Bellaire); *Third*: **Jennifer Hulme**, Episcopal High School (Bellaire)

2004 — *First*: **Victor Gutierrez**, Jersey Village High School (Houston); *Second*: **Katie Pace**, Saint Mary's Hall (San Antonio); *Third*: **Kelly Quarles**, Jersey Village High School (Houston)

2005 — *First Fine Art*: **Lauren McLaughlin**, Cy-Fair High School (Houston); *Second Fine Art*: **Tom Banks**, The Kinkaid School (Houston); *Third Fine Art*: **Karl Brandt**, The Kinkaid School (Houston); *First Photojournalism*: **Taylor Gilliam**, The Kinkaid School (Houston); *Second Photojournalism*: **Grace Lee**, The Kinkaid School (Houston); *Third Photojournalism*: **David Springer**, Westlake High School (Austin)

2006 — *First Fine Art*: **Adam Clunn**, Cy-Fair High School (Houston); *Second Fine Art*: **Natasha Jamal**, The Kinkaid School (Houston); *Third Fine Art*: **Austin Green**, Trinity High School (Euleess); *First Photojournalism*: **Katie Kraus**, Westlake High School (Austin); *Second Photojournalism*: **Adam Clunn**, Cy-Fair High School (Houston); *Third Photojournalism*: **Juan Guajardo**, Azle High School,

2007 — *First Fine Art*: **Aalok Kanani**, St. Mark's School of Texas (Dallas); *Second Fine Art*: **Joyce St. Clair**, Trinity High School (Euleess); *Third Fine Art*: **Brendan Moody**, Cy-Fair High School (Houston); *First Photojournalism*: **Zach Hetrick**, Homestead High School (Fort Wayne, Ind.); *Second Photojournalism*: **Arthur Denny**, Trinity High School (Euleess); *Third Photojournalism*: **Megan Rountree**, Westlake High School (Austin)

2008 — *First Fine Art*: **Nick Minton**, Trinity High School (Euleess); *Second Fine Art*: **Lora Williams**, Granbury High School; *Third Fine Art*: **Josh Haunschild**, The Kinkaid School (Houston); *First Photojournalism*: **Nick Minton**, Trinity High School (Euleess); *Second Photojournalism*: **Nick Minton**, Trinity High School (Euleess); *Third Photojournalism*: **Hillary Kunz**, Westlake High School (Austin)

2009 — *First Fine Art*: **Drew Koch**, The Kinkaid School (Houston); *Second Fine Art*: **Corrin Barnes**, The Kinkaid School (Houston); *Third Fine Art*: **Shannon Soule**, Westlake High School (Austin); *First Photojournalism*: **Drew Koch**, The Kinkaid School (Houston); *Second Photojournalism*: **Eva Cranford**, Westlake High School (Austin); *Third Photojournalism*: **Sam Womack**, Westlake High School (Austin)

2010 — *First Fine Art*: **Lauren Ware**, Trinity High School (Euleess); *Second Fine Art*: **Chelsea Sanchez**, Episcopal High School (Bellaire); *Third Fine Art*: **Monica Borja-Garcia**, Trinity High School (Euleess); *First Photojournalism*: **Monica Borja-Garcia**, Trinity High School (Euleess); *Second Photojournalism*: **Monica Borja-Garcia**, Trinity High School (Euleess); *Third Photojournalism*: **Monica Borja-Garcia**, Trinity High School (Euleess)

2011 — *First Fine Art*: **Lelia Farhood**, Westlake High School (Austin); *Second Fine Art*: **Anna Vaught**, Westlake High School (Austin); *Third Fine Art*: **Grant Daniels**, Martin High School (Arlington); *First Photojournalism*: **Molly Strehl**, Trinity High School (Euleess); *Second Photojournalism*: **David Marinchak**, Trinity High School (Euleess); *Third Photojournalism*: **David Marinchak**, Trinity High School (Euleess)

2012 — *First Fine Art*: **André Woodard**, West Brook High School (Beaumont); *Second Fine Art*: **Alyssa Grace Acree**, Trinity High School (Euleess); *Third Fine Art*: **Amber Latta**, Aledo High School; *Honorable Mention Fine Art*: **Hannah Kunz**, Westlake High School (Austin); *Bre'Ana Byrd*, Trinity High School (Euleess); *Alyssa Grace Acree*, Trinity High School (Euleess); *First Photojournalism*: **Hannah Kunz**, Westlake High School (Austin); *Second Photojournalism*: **Chris Bull**, Westlake High School (Austin); *Third Photojournalism*: **Paul Pizana**, Trinity High School (Euleess); *Honorable Mention Photojournalism*: **Shelby Tauber**, McKinney High School; **Paul Pizana**, Trinity High School (Euleess); **Taylor Webster**, Trinity High School (Euleess)



Angela Dupre, The Kinkaid School (Houston), 2000 | **Jessica Jones**, The Kinkaid School (Houston), 2000 | **Derek Hamilton**, Trinity High School (Euleess), 2001 | **David Henry**, St. Mark's School of Texas (Dallas), 2008 | **Hayden Wolf**, St. Mark's School of Texas (Dallas), 2009 | **Austin Gartman**, Allen High School, 2010 | **Bear Goldstein**, St. Mark's School of Texas (Dallas), 2011 | **Bianca Kaushal**, St. Mark's School of Texas (Dallas), 2012

Top Program Award recognizes school achievement

According to the October 1991 newsletter, "...[F]or the first time, ATPI, with the help of East Texas State University and Sam Houston State University, will recognize the top award-winning photography program in the state.... This elite award will be selected based upon results of the ATPI Fall Photo Contest, the ETSU High School Shootout and the SHSU State High School Photography Contest."

1992 | First: **Lamar High School** (Arlington), Mark Murray, instructor; Runner-up: **Cy-Fair High School** (Houston), Earl and Laurie Emery, instructors

1993 | First: **Cy-Fair High School** (Houston), Earl and Laurie Emery, instructors; Runner-up: **Saint Mary's Hall** (San Antonio), Ralph Howell, instructor

1994 | First: **Jersey Village High School** (Houston), Mike Nebel, instructor; Runner-up: **Lamar High School** (Arlington), Mark Murray, instructor

1995 | First: **Cy-Creek High School** (Houston), Cheryl Beaumier and Teri Gibbs, instructors; Second: **Jersey Village High School**, Mike Nebel, instructor; Third: **Cy-Fair High School** (Houston), Earl and Laurie Emery, instructors

1996 | First: **Trinity High School** (Euleess), Jeff Grimm, instructor; Second: **Cy-Fair High School** (Houston), Earl and Laurie Emery, instructors; Third: **Cy-Creek High School** (Houston), Cheryl Beaumier and Teri Farrell, instructors

1997 | Unknown

In the fall of 1997, ATPI changed the Top Program Award.

"In a move that will please some and anger others, ... the contest this year will look quite different than it has in the past seven years," an article in the October 1997 newsletter said. "Instead of tallying points from the statewide photo contests, this year's top school will be named based on a single portfolio contest...." The entry fee was \$25. Olympus America sponsored the contest.

The contest was tweaked the following year to

emphasize "variety in images and techniques rather than a thematic approach." No individual student was allowed to have more than four images in the 30-image portfolio and all images must have been created after Aug. 1.

1998 | **The Kinkaid School** (Houston), David Veselka, instructor; Second: **Cy-Fair High School** (Houston), Earl and Laurie Emery, instructors; Third: **Cy-Creek High School** (Houston), Cheryl Beaumier and Teri Farrell, instructors; Honorable Mention: **Judson High School** (Converse), Brenda Slatton, instructor

1999 | **Trinity High School** (Euleess), Jeff Grimm, instructor; Runner-up: **The Kinkaid School** (Houston), David Veselka, instructor

In 1999, the Top Program was again changed. "Three's a charm," the headline read. Instead of schools submitting one 30-print portfolio, each school may enter up to three separate 10-print portfolios in six categories: architecture, photojournalism/sports, landscape/cityscape, digital/photo illustration, portrait and thematic.

"More schools will have the opportunity to succeed," Jeff Grimm said. "This will also benefit the smaller programs because they don't have to have so much depth. It will earn a school some recognition for its program."

The entry fee remained at \$10/portfolio.

2000 | First: **The Kinkaid School** (Houston); Second: **Trinity High School** (Euleess); Third: **Saint Mary's Hall** (San Antonio)

2001 | First: **The Kinkaid School** (Houston); Second: **Trinity High School** (Euleess); Second: **Martin High School** (Arlington)

2002 | First: **Trinity High School** (Euleess); Second: **Saint Mary's Hall** (San Antonio); Second: **The Kinkaid School** (Houston); Third: **Westlake High School** (Austin)

2003 | First: **Jersey Village High School** (Houston); First: **The Kinkaid School** (Houston); Second: **Trinity High School** (Euleess); Third: **Episcopal High School** (Bellaire); Third: **Robert E. Lee High School** (San Antonio)

2004 | First: **Cy-Fair High School** (Houston); Second: **Jersey Village High School** (Houston); Third: **Westlake High School** (Austin); Fourth: **The Kinkaid School** (Houston); Fourth: **Trinity High School** (Euleess)

2005 | First: **Trinity High School** (Euleess); Second: **Cy-Fair High School** (Houston); Third: **Westlake High School** (Austin); Fourth: Fort Worth Country Day

2006 | First: **Allen High School**; Second: **Cy-Fair High School** (Houston); Third: **Trinity High School** (Euleess); Fourth: **Westlake High School** (Austin); Fifth: **Fort Worth Country Day**; Sixth: **Lamar High School** (Arlington)

2007 | First: **St. Mark's School of Texas** (Dallas); Second: **Cy-Fair High School** (Houston); Third: **Trinity High School** (Euleess); Third: **Westlake High School** (Austin); Fifth: **Allen High School**

2008 | First: **St. Mark's School of Texas** (Dallas); Second: **Trinity High School** (Euleess); Third: **The Kinkaid School** (Houston); Third: **Westlake High School** (Austin); Fifth: **Greenhill School** (Addison)

2009 | First: **St. Mark's School of Texas** (Dallas); Second: **Allen High School**; Second: **The Kinkaid School** (Houston);

Fourth: **Trinity High School** (Euleess); Fifth: **Fort Worth Country Day**

2010 | First: **Allen High School**; First: **St. Mark's School of Texas** (Dallas); Third: **Greenhill School** (Addison); Fourth: **Trinity High School** (Euleess); Fourth: **Westlake High School** (Austin)

2011 | First: **St. Mark's School of Texas**, (Dallas); Second: **Allen High School**; Third: **The Kinkaid School** (Houston); Fourth: **Texas High School** (Texarkana); Fourth: **Westlake High School** (Austin)

2012 | First: **St. Mark's School of Texas**, (Dallas), Scott Hunt, instructor; Second: **The Kinkaid School** (Houston), David Veselka, instructor; Third: **Allen High School**, Krista Luter, instructor; Fourth: **Westlake High School** (Austin), Deanne Brown and Cindy Todd, instructors; Fifth: **Deer Park High School**, Michael Peña, instructor; Fifth: **Texas High School** (Texarkana), Clint Smith, instructor



Steele Burrow, Episcopal School of Dallas, 2009 | **Ross Yudkin**, St. Mark's School of Texas (Dallas), 2010 | **David Molay**, Greenhill School (Addison), 2010 | **Anna Vaught**, Westlake High School (Austin), 2011 | **Paul Pizana**, Trinity High School (Euleess), 2011 | **Alyssa Grace Acree**, Trinity High School (Euleess), 2012 | **Christian Hitzelberger**, Highland Park High School (Dallas), 2012

Imagemaker Award recognizes student achievement

In September, 1998, ATPI, responding to feedback from members about the change in the Top Program Award, created the Imagemaker Award.

Each year the top 10 students in the state will be named as Texas Imagemakers. The selections are based on awards students have received in state and national photography contests.

In the May, 1999 newsletter, ATPI said, "Just as athletics and other UIL activities have their top academic and all-state teams, photography students in Texas now have the same possibility for recognition."

The top 10 students are selected based on a self-nomination from their instructor listing the awards students have received in state or national contests during the school year.

State, national or international contests, open to Texas students and approved by the committee, may count towards the award. Contests which require conference attendance to participate are not included. Contests which count include: the ATPI Fall Contest, Texas A&M University-Commerce High School Shootout, Jostens, Best of College Photography, State Fair of Texas, PTA Reflections and PIEA.

1999 | Amy Alvarez, Eva Boertlein, Jennifer Dees, Ryan Dorsett, Omar Garcia, Amy Ladd and Maureen Stocking, Trinity High School (Euleess); **Brittany Hansen, Blake Pellenberg, Julie Soefer**, The Kinkaid School (Houston)

2000 | Bo Allaire, John Livas, Cypress Falls High School (Houston); **Christie Boertlein, Jesse Chacon, Shezad Manjee, Nick Mantzel, Brian Parrott, Maureen Stocking**, Trinity High School (Euleess); **Brittany Hansen, Julie Steinberg**, The Kinkaid School (Houston); **Blake Marvin**, Highland Park High School (Dallas)

2001 | Nicole Anderson, Christie Boertlein, Treasure Bunch, Jesse Chacon, Jeremy Sharp, Trinity High School (Euleess); **Sara Andrade**, Allen High School; **Brent Bunger**, Cypress Falls High School (Houston); **Alexandra Kenig**, Westlake High School (Austin); **Melissa Miller, Julie Steinberg**, The Kinkaid School (Houston); **Jacob Williams**, Lamar High School (Arlington)

2002 | Taylor Anderson, Ashlin Bean, Jesse Chacon, Kelly Fegan, Trevor Ward, Trinity High School (Euleess); **Brent Bunger, Rachel Perryman**, Cypress Falls High School (Houston); **Roy Mata**, Westlake High School (Austin); **Callie Meiners**, Martin High School (Arlington); **Melissa Miller, Zack Schneider**, The Kinkaid School (Houston)

2003 | Taylor Anderson, Ryan Gladstone, Melissa Vinez, Trinity High School (Euleess); **Jason Kindig**, Duncanville High School; **Lorena Maili, Rachel Perryman**, Cypress Falls High School (Houston); **Roy Mata**, Westlake High School (Austin); **Elizabeth Moran, Zack Schneider, Jessica Silver**, The Kinkaid School (Houston)

2004 | Ashley Baker, Ryan Gladstone, Lindsey Miller, Megan Walsh, Trinity High School (Euleess); **Chris Ditto**, Westlake High School (Austin); **Andrea Dominguez, Anthony Duncan, Bryan Klecka, Lorena Maili**, Cypress Falls High School (Houston); **Robert Adam Fuqua**, Hillcrest High School (Dallas); **Zack Schneider**, The Kinkaid School (Houston)

2005 | Clayton Anderson, Nichole Bufton, Trinity High School (Euleess); **Marcelino Benito, Nathan Drolet, Melissa Taylor**, Cypress Falls High School (Houston); **Justin Black**, McKinney North High School; **Katie Kraus, Hillary Kunz**, Westlake High School (Austin); **Grace Lee, Meghan McGuire**, The Kinkaid School (Houston)

2006 | Marcelino Benito, Nathan Drolet, Melissa Taylor, James Tittle, Cypress Falls High School (Houston); **Justin Black**, McKinney North High School; **Austin Green**, Trinity High School (Euleess); **Josh Haunschild**, The Kinkaid School (Houston); **Katie Kraus, Hillary Kunz, Hanna Swanson**, Westlake High School (Austin)

2007 | Eric Germann, Hillary Kunz, Shannon Soule, Westlake High School (Austin); **Josh Haunschild**, The Kinkaid School (Houston); **Aalok Kanani**, St. Mark's School of Texas (Dallas); **Rachel Klein, Nick Minton**, Trinity High School (Euleess)

2008 | Ansley Dougherty, Rachel Klein, Nick Minton, Trinity High School (Euleess); **Josh Haunschild**, The Kinkaid School (Houston); **Andrew Heffer**, Allen High School; **Hillary Kunz, Katie Pipkin, Daniel Reese, Shannon Soule, Sam Womack**, Westlake High School (Austin)

2009 | Adam Brobjorg, St. Mark's School of Texas (Dallas); **Steele Burrow, Marta Portalés Oliva**, Episcopal School of Dallas; **Eva Cranford, Shannon Soule, Sam Womack**, Westlake High School (Austin); **Jacob Goodman, Alan Michnoff, David Molay**, Greenhill School (Addison); **Jessica Scoggins**, Trinity High School (Euleess)

2010 | Monica Borja-Garcia, Audrey Ryon, Trinity High School (Euleess); **Adam Brobjorg, Jeffrey Eichenholz, John Wetzel, Ross Yudkin**, St. Mark's School of Texas (Dallas); **Kathryn Alexis Fechtel**, Greenhill School (Addison); **Hannah Kunz**, Westlake High School (Austin); **David Molay**, Greenhill School (Addison); **Emma L. Willoughby**, Seven Lakes High School (Katy)

2011 | Halbert Bai, Blake Robins, John Wetzel, Ross Yudkin, St. Mark's School of Texas (Dallas); **Ashlee Johansen**, Southwest Christian School (Fort Worth); **Hannah Kunz, Anna Vaught**, Westlake High School (Austin); **Paul Pizana, Nicole Rodriguez**, Trinity High School (Euleess); **Shelby Tauber**, McKinney High School

2012 | Alyssa Grace Acree, Paul Pizana, Carley Ream, Trinity High School (Euleess); **Michael Gilliland, Max Wolens, Riley Graham**, St. Mark's School of Texas (Dallas); **Christian Hitzelberger**, Highland Park High School (Dallas); **Hannah Kunz**, Westlake High School (Austin); **Shelby Tauber**, McKinney High School; **André Woodward**, West Brook High School (Beaumont)



After printing award recipients in the newsletter for several years (such as December, 1995 shown), in the fall of 2001, ATPI began printing a poster for classroom display that showed some of the work in the ATPI photography contests. Six publishing companies have printed the posters, one in the fall and one in the spring.

Friesens (f2005, f2007) | **Herff Jones** (f2002, f2004, f2008) | **Jostens** (f2003, s2006, f2009, f2011) | **Lifetouch** (s2005) | **Taylor Publishing/Balfour** (s2004, f2006, s2009, s2011) | **Walsworth Publishing Company** (s2007, f2010)



Jessica Rife, Austin High School | **Johnnie Montanino**, Aledo High School
Jonathan Vail, Austin High School | **Farnzi Lange**, McCallum High School (Austin) | **Devynne Roahrig**, Aledo High School | **Yolonnice Nordman**, Livingston High School

Rising Star Portfolio Contest

Categories: architecture, documentary/photojournalism, landscape/nature, sports, portrait

Created in 2010 and designed for schools that don't feel ready for the Top Program portfolio contest, the Rising Star Award is presented to the school with the highest number of winning portfolios, with four points awarded for a first place portfolio in each category, three points for second place, two points for third place and one point for honorable mention. Sponsoring teacher must be a Texas member of ATPI. Individual students may not have more than three prints in any one portfolio. Photographs should be matted or mounted on 11x14 black, white or gray mount board. Schools must include a CD with copies of all digital images in the submitted portfolios. **Entry Fee:** \$10/portfolio, \$20 maximum.

Fort Worth Camera and **Olympus** have provided support for this contest.

2010 | **First:** Austin High School, **Melanie Sherwood**, instructor, received an Olympus E-3 digital camera kit and items from Fort Worth Camera Store, | **Second:** Southwest Christian School (Fort Worth), **Laura Gregory**, instructor | **Third:** Saginaw High School (Fort Worth), **Kermit Olson**, instructor
2011 | **First:** McCallum High School (Austin), **Carey West**, instructor, received an Olympus E-P1 digital camera kit and items from Fort Worth Camera Store | **Second:** Aledo High School, **Sandra Sawyer**, instructor | **Third:** Southwest Christian School (Fort Worth), **Laura Gregory**, instructor
2012 | **First:** West Brook High School (Beaumont), **Drew Loker**, instructor | **Second:** Langham Creek High School (Houston), **Linda Rawlings**, instructor | **Third:** Weatherford High School, **Diane Bolinger**, instructor



Sharon Jacobus

Sharon Jacobus Memorial Scholarship

Sharon Jacobus (1958-2009) made photographic images, with and without a camera, since childhood. She graduated from the University of Connecticut with a degree in anthropology and a minor in Linguistics. Her careers in publishing and commercial photography took her to Boston, Washington, D.C., San Diego and Fort Worth. She photographed Italy, Holland, France, Ireland, England and Machu Picchu, Peru. She began teaching graphic communication: darkroom photography, digital photography and video production in 1999 at Lamar High School in Arlington and taught there for a decade. She also taught at numerous ATPI conferences. Jacobus lived in Ft. Worth with her husband, their daughter, a foreign-exchange student from Korea, and three cats. She died of cancer in March of 2009. In honor of her love of teaching and her commitment to her students, ATPI created a scholarship in 2009.

My hope is to see the world fully and to find the hidden beauty in natural and human-made forms. I wish to "see" as much with my heart as with my eyes. My Mandalas aim at finding a spiritual center in whorls of visual elements and present them as points of meditation on the nature of mortality and eternal beauty.

SHARON JACOBUS

Requirements: student must be a graduating senior; submission should include: (a) a letter of recommendation from sponsoring teacher who must be an ATPI member; (b) a written essay of no more than three pages that discusses where the student plans to attend school, why the student wants to be a teacher and a profile of a teacher that has inspired them; and (c) a digital portfolio of five images. The student is expected to show registration into a program of teacher preparation to receive the \$500 scholarship.

Arlington Camera has provided support for this scholarship.

2010 | **Monica Borja-Garcia**, Trinity High School
2011 | **Ashley Martin**, Cypress Ranch High School

COMMENTS FROM THE FIRST YEAR "I enjoyed the great variety of donuts (for breakfast). Seriously, having Dan Bryant show real-world application of Photoshop and its practicality was the best." | "I really felt like I was getting professional growth (in comparison with teacher in-services). The days were packed with information." | "All the training was realistic, hands-on-type stuff that I can use in my class." | "This kind of workshop fills a need for so many advisers." | "My favorite part was the group time to share ideas." | "Excellent workshop. Good variety of break-outs, speakers, activities. This was helpful to me. Next year, it could be the thing that saves my life." | "I enjoyed working in the darkroom; also the facilities were very nice. Very well-organized." | "I never thought that anyone but Lynn Murray of the Texas Educational Theater Association could put on such a top-notch, highly-condensed workshop. You bettered them! Really professional, really fun, really relaxed." | "I enjoyed all of it, especially the free stuff. And no students."



Summer workshop photos

TOP: Lewisville High School instructor **Corey Hale** works with Pulitzer Prize-winning photographer **Skeeter Hagler** in the Visual Communication class, 2008. | **Tim Mynarcik**, Decatur High School, participates in the Digital Video class at the 2010 ATPI Summer Workshop. Photo by Mitchell Franz | **Gary Brown** and **Frances Dezzany** check their flashmeter as they prepare for their lighting assignment at the 1995 Summer Workshop. **SECOND:** **Craig Coyle** taught Darkroom Fundamentals at the Summer Workshop at Collin County Community College in the summer of 1994. | **Susan Thillen** of Keller High School and **Kendall Davis** of Fort Worth Country Day School examine photos taken with a Lensbaby while Digital Processes instructor **Mark Murray** photographs over their shoulders. Photo by **Stan Godwin**. **THIRD:** **John Knauer**, Olympus America, provides suggestions to **Lisa Van Etta**, Cypress Falls High School (Houston) in the Visual Communication class at the 2010 Summer Workshop. Photo by Mitchell Franz | At the 1998 Summer Workshop, **Kris Hunt**, Lamar High School graduate and Milwaukee graphic artist, assists Lamar High School instructor **Sharon Jacobus** learn about Basic Digital Imaging. **FOURTH:** At the 2010 Summer Workshop, instructor **Dusty Parrish**, ATPI vice president and Allen High School teacher, works with **Mary Beth Lee**, Rider High School (Wichita Falls), **Michael Blackwell**, University of Texas at Dallas, and **Brian de Baca**, Sachse High School, as they learn about digital video production. Photo by Mitchell Franz | **Jeff Grimm**, Trinity High School (Euless), and **Wendy Dooldeniya**, Savannah College of Art and Design, taught the black-and-white class at the 1998 Summer Workshop at Collin County Community College in Plano. | **David Harp**, Olympus Visionary, joined the staff for the 2010 ATPI Summer Workshop as an instructor in the Visual Communication class. Photo by Mitchell Franz

Teachers spend summer learning

The headline in the December 1993 issue of the ATPI Letter was about as innocuous as a headline can get: "Summer Workshop Possible; Input Needed on Details." It was clear the early planning for the workshop was already underway with a brief discussion of community college credit, tuition ("Cost for the weekend's activities could range from \$40 to \$100, with the possibility of a nice dinner somewhere Friday evening.")

But it was that discussion that laid a foundation for a workshop for instructors only, a workshop that will be celebrating its 20th anniversary in 2013.

In the next edition of the newsletter, details were firm with tuition set at \$100 and a location, Collin County Community College in Plano.

"This workshop is designed for people teaching photography who want more experience and a chance to learn from others," Mark Murray said in the May 1994 newsletter. "We've noticed a real need to provide instructors with instruction about how to teach photography so the level of photography can improve across the state. If each of these instructors impacts 50 students over the next year, that's nearly 2,000 students who will be able to produce better pictures."

"For years," Bradley Wilson said, "publications advisers have been saying that the weakest part of their publications is photography. It was true when I was in high school. It's true now. This workshop is one of the ways ATPI hopes to change that."

The 27 instructors attending that first workshop received a binder of curriculum materials, free film, shirts, photo paper and other prizes, including a graduation ceremony. Sponsors included Kodak, Ilford, MacWarehouse, Wolf Camera, Capitol Camera, MacMall and Olympus.

"Yours was definitely the kind of workshop advisers needed, and it was fun too," said conference attendee Nancy Harwood, instructor at Tomball High School.

The second year the workshop expanded to include a section on lighting and composition in addition to sections on basic darkroom techniques and digital imaging. The fee went up to \$125.

The second year, ATPI gave away more than \$6,500 in door prizes from Olympus, Sinar-Bron, Kodak and Dallas Photo Imaging. The workshop evolved during the next decade. After five years, in 1998, ATPI moved the Summer Workshop to Texas A&M — Commerce. The cost for teachers was \$150.

By 1999, the workshop included projects classes (pinhole, cyanotype, bookmaking, Polaroid transfers, hand-tinting and toning), intermediate and advanced digital classes and a traditional darkroom class taught by Wendy Dooldeniya.

In 2011, sponsors included Olympus America, the Photo Imaging Education Association, Fort Worth Camera Store, Apple, Stan Godwin Photography, Texas A&M University — Commerce, NIK Software, O'Reilly Media and Soundslides for the 30 people attending.

In summer 2012, the workshop made another move, this time to Allen High School outside of Dallas, to better accommodate the needs of the instructors attending. Even after 19 years, the workshop continues to provide teachers from throughout Texas and from other states (Arizona, Arkansas, Iowa, Kansas, Minnesota, Missouri, New Mexico, Virginia, Washington and Wisconsin) with classes designed to help teachers become better teachers. ■



1983-1984

MILESTONES

First newsletter published.

LEADERS

President: John Taylor,
Clear Creek High School
Vice President:
Rick Ewing, Beaumont
Charlton-Pollard
Secretary:
Charles Scherbel, Bryan
High School
Advisers:
Hal Fulgham and James
Madison Wolfe, Sam
Houston State University

1984-1985

MILESTONES

Second edition of
newsletter published.

1985-1986

LEADERS

President: Charles
Scherbel, Bryan High
School
Vice President: Denise
Priest, Deer Park High
School
Secretary: Karen Brown,
Magnolia High School

1987-1988

MILESTONES

First conference: Nov.
14-15, 1987 — St. Edward's
University

1988-1989

MILESTONES

Conference: Nov. 12-13,
1988 — St. Edward's
University; first college/
vendor show included
Novatron, Olympus, East
Texas State University
and Photographic Repair
Services of Austin

Scholarship was \$200

1989-1990

MILESTONES

Conference: Nov. 11-12, 1989
— St. Edward's University

LEADERS

President: Mark Murray
Vice President:
Charles Scherbel
Treasurer: Craig Coyle
Conference Chair:
Keith Rutledge
Newsletter Editor:
Bradley Wilson
Membership Chair:
Kim Reeves
Scholarship Chair:
Mike Nebel

1990-1991

YEAR 1

MILESTONES

Conference: Nov. 10-11, 1990
— The University of Texas
at Arlington, 135 students
from 24 schools attend

Membership: \$10
ATPI has 55 members.

LEADERS

President:
Mark Murray
Vice President:
Charles Scherbel
Secretary:
Rene Beauregard
Treasurer: Craig Coyle
Vice President/Conference:
Keith Rutledge
Vice President/
Memberships: Kim Reeves
Vice President/Newsletter:
Bradley Wilson
Vice President/
Scholarships: Mike Nebel

1991-1992

YEAR 2

MILESTONES

Conference: March 20-22,
1992 — The Art Institute of
Houston, registration \$20/
students of members

AWARDS GIVEN

Top Program awarded for
first time: Lamar High
School, Mark Murray,
instructor



1992-1993

YEAR 3

MILESTONES

Conference: Oct. 31-Nov. 2, 1992 — San Antonio with the Texas Association of Journalism Educators; early registration \$15/student, 160 students and instructors attend

ATPI has 86 members

Scholarship: \$500

AWARDS GIVEN

Top Program: Cy-Fair High School (Houston), Earl and Laurie Emery, instructors

LEADERS

President: Mark Murray
First Vice President: Charles Scherbel
Secretary: Rene Beauregard
Treasurer: Craig Coyle
Vice President/
Scholarship: Mike Nebel
Vice President/Newsletter: Bradley Wilson



ONE DAY

ATPI in conjunction with Taylor Publishing Company (now Balfour) of Dallas sponsored *One Day—Texas*. From the more than 800 images submitted, the book included 150 images from 51 students from 32 schools.

From the introduction: "In many ways, it was not just a typical day in Texas, no Friday in the fall is typical. The some 800 pictures submitted to *One Day—Texas* prove that. The pictures chosen for publication, however, do accurately portray one day, October 22, 1993."

Judges included: **John Chastain, Diane Lewis, Mike McLean, Charlotte Medley, Mark Murray** and **Steve Schroeder**.

Cover/ad design: **Susan Gustafson**. Logo design: **Bruce Gerrity** and **Steve Ward**. Magazine production: **Richard Lane**. Project coordinator: **Bradley Wilson**.

The project went national in 1994 as *One Day—America*.



1993-1994

YEAR 4

MILESTONES

Conference: Oct. 30-Nov. 1, 1993 — San Antonio with the Texas Association of Journalism Educators

Total expenses: \$6,049.⁵³
Total income: \$9,265.⁶³

AWARDS GIVEN

Top Program: Jersey Village High School, Mike Nebel, instructor



SUMMER WORKSHOP

In 1994, ATPI began sponsoring a summer workshop for advisers only. The first year, held at Collin County Community College (now Collin College), in Plano, there were only two classes: "Darkroom Fundamentals" taught by **Mark Murray** and "Digital Imaging" taught by **Bradley Wilson**. Tuition was \$100.

The first workshop ran June 16-18 and had 28 attendees. Attendees were **Carolyn Allen, Melicent Bryarly, Terry Buckner, Susanna Busico, Kathi Couch, Craig Coyle, Phil Davenport, Frances Dezzany, Lynda Farabee, Tracy Finigan, Sheryl Floyd, Ben Fowzer, Pat Gathright, Teri Gibbs, Jeff Grimm, Karen Groman, Cindy Hanking, Geoffrey Harris, Nancy Harwood, Janet Kirkland, Susan Komandosky, Chris Modrow, Dottie Roark, Janet Simpson, Brenda Slatton, John Smallwood, Ken Stebing, Brenda Steizel** and **Diana Waguespack**.

John Naur from Olympus Corporation assisted and helped with door prizes. **Byrd Williams** helped us on site at Collin County Community College. Special guests: **Dan Bryant**, a professional photographer and instructor in digital imaging; **Jerry Hughes**, author of *The World's Simplest Photography Book*; **Frances Dezzany** of FeatherTree; and **Carol McLaughlin** and **Sally Robson** of the Professional Imaging Division of Eastman Kodak.



1994-1995

YEAR 5

MILESTONES

Conference: Nov. 12-14, 1994 — The Art Institute of Houston with Fotofest, more than 130 students and instructors attend

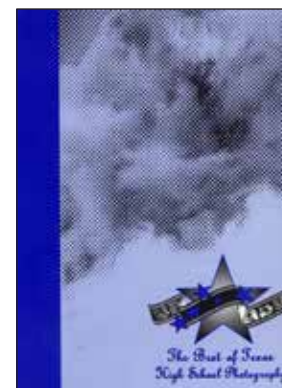
ATPI has 85 members
Total expenses: \$7,089.³⁰
Total income: \$8,780.¹⁰

AWARDS GIVEN

Top Program: Cy-Creek High School, Cheryl Beaumier and Teri Gibbs, instructors

LEADERS

President: Bradley Wilson
Vice Presidents: Tom Comstock, Craig Coyle, Lynda Farabee, Deanne Kunz
Executive Director: Mark Murray



BEST OF TEXAS

More than 1,000 photographs submitted by students served as the pool from which 80 images were selected for inclusion in the first volume of *The Best of Texas High School Photography*. Produced with Taylor Publishing of Dallas (now Balfour), 500 copies of the book were released at the national convention of the Journalism Education Association and National Scholastic Press Association that held its fall convention in Dallas in November of 1994.

In addition to the 88-page book, ATPI produced a set of instructional posters on composition, lighting, portraits, action and simplicity.

Produced with special thanks to **April Ford, Bruce Gerrity, Alan Heath, Diane Lewis, Delores Landon, Charlotte Medley** and **Steve Ward** of Taylor Publishing.

Judges included: **Dan Bryant, Craig Coyle, Phil Davenport, Ben Fowzer, Teri Gibbs, Geoffrey Harris, Ginger Heathington, Chris Modrow, Mark Murray, Dottie Roark, John Smallwood, Diane Waguespack** and **Bradley Wilson**.



1995-1996

YEAR 6

MILESTONES

Conference: Oct. 21-23, 1995 — San Antonio with the Texas Association of Journalism Educators

ATPI has 83 members
Total expenses: \$9,683.⁷⁹
Total income: \$13,145.⁸²

AWARDS GIVEN

Top Program: Trinity High School (Euless), Jeff Grimm, instructor
Star of Texas: Bill Kennedy, St. Edward's University



1996-1997

YEAR 7

MILESTONES

10th annual conference: Oct. 26 - 28, 1996 — San Antonio with the Texas Association of Journalism Educators

ATPI has 125 members
Total expenses: \$7,800.⁸⁹
Total income: \$11,442.³¹

AWARDS GIVEN

Star of Texas: John Knaur of Olympus Corp.
Star of Texas: Ken Lassiter, Photo Imaging Education Association
Top Program: Trinity High School, Jeff Grimm, instructor

LEADERS

President: Craig Coyle
Vice Presidents: Lynda Farabee, Deanne Kunz, Jeff Grimm, Cheryl Beaumier, Tom Comstock
President Emeritus: Bradley Wilson
Executive Director: Mark Murray



1997-1998

YEAR 8

MILESTONES

Conference: Feb. 7-9, 1998 — The University of Texas at Austin, 210 students and instructors attend, *Keynote:* Julie Newton

ATPI has 106 members
Total expenses: \$13,470.⁰⁷
Total income: \$14,819.¹³

AWARDS GIVEN

Top Program changes to be based on portfolio submission.

Top Program: The Kinkaid School, David Veselka, instructor



1998-1999

YEAR 9

MILESTONES

Conference: Feb. 5-7, 1999 — The University of Texas at Austin, *Keynote:* Dennis Darling

Fifth Summer Workshop moves to Texas A&M—Commerce, tuition \$150

ATPI creates ImageMaker team

ATPI has 96 members
Total expenses: \$10,457.⁸⁹
Total income: \$14,395.²⁰

AWARDS GIVEN

Star of Texas: Bradley Wilson
Top Program: Trinity High School, Jeff Grimm, instructor

LEADERS

President: Craig Coyle
Vice Presidents: Cheryl Beaumier, Lynda Farabee, Jeff Grimm, Deanne Kunz;
Executive Director: Mark Murray



1999-2000

YEAR 10

MILESTONES

Conference: Feb. 11-13, 2000 — The University of Texas at Austin, *Keynote:* Ken Irby, almost 200 attend

ATPI has 109 members;
dues raised to \$15
Total expenses: \$12,570.⁹⁴
Total income: \$13,473.⁶⁶

AWARDS GIVEN

Top Program: The Kinkaid School, David Veselka, instructor

LEADERS

President: Craig Coyle
Vice Presidents: Cheryl Beaumier, Lynda Farabee, Jeff Grimm, Deanne Kunz
Newsletter Editors: Renee Dietrich and Sharon Moore
Past President: Bradley Wilson
Executive Director: Mark Murray



2000-2001

YEAR 11

MILESTONES

Conference: Feb. 23-25, 2001 — The University of Texas at Austin, *Keynote:* Keith Carter

ATPI has 125 members
Total expenses: \$17,113.⁶⁶
Total income: \$18,089.²⁰

AWARDS GIVEN

Star of Texas: Mark Murray
Top Program: The Kinkaid School, David Veselka, instructor

LEADERS

President: Craig Coyle
Vice Presidents: Cheryl Beaumier, Lynda Farabee, Jeff Grimm, Deanne Brown, Sharon Moore
Newsletter Editor: Trish Regalado
Local Conference Coordinator: Nick Kenig
Past President: Bradley Wilson
Executive Director: Mark Murray



DAY 1

Modeled after the Day in the Life projects, ATPI in conjunction with the National Press Photographers Association, the Photo Imaging Education Association and the Journalism Education Association sponsored **Day 1: A Documentary by Students.**

The images included had to be taken from midnight Dec. 31, 1999 to midnight Jan. 1, 2000, commonly considered the turn of the millennium.



2001-2002

YEAR 12

MILESTONES

Conference: Feb. 15-17, 2002 — The University of Texas at Austin, *Keynote:* Danny Turner

ATPI has 133 members
Total expenses: \$18,060.76
Total income: \$18,408.12

AWARDS GIVEN

Top Program: Trinity High School, Jeff Grimm, instructor

LEADERS

President: Craig Coyle
Vice Presidents: Dan Regalado, Jeff Grimm, Deanne Brown, Trish Regalado
Past President: Bradley Wilson
Executive Director: Mark Murray



Cover photo by Isaac Flores of Jersey Village High School.

BEST OF TEXAS 2

ATPI released Volume 2 of *The Best of Texas High School Photography* at the national Journalism Education Association / National Scholastic Press Association convention in Dallas in November of 2002.

Jostens printed the 72-page book that included 165 images from 101 high school student photographers attending 24 Texas schools.

Produced with special thanks to **John Cutsinger** of Jostens.

Judges included: **Jacob Botter, Andrea Cook, Kay Dillard, Laurel Dixon, Andrew Draper, Jeff Grimm, Stern Hatcher, Janis Hefley, John Knaur, Diane and Michael Little, Toni Marsh, Jesus Prieto, Carrie Skeen, Lisa Van Etta** and **Shana Watkins**.



2002-2003

YEAR 13

MILESTONES

Conference: Feb. 21-23, 2003 — The University of Texas at Austin, *Keynote:* Dirck Halstead

ATPI has 154 members
Total expenses: \$22,015.³⁴
Total income: \$22,437.⁹⁰

AWARDS GIVEN

Star of Texas:
Ilford Photo including Wendy Ericksen, Larry Burleson, Jack Caldwell, Kevin Graham and Dennis Sullivan
Top Program: Jersey Village High School, Jason Neumann, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Jeff Grimm, Sharon Moore, Dan Regalado, Trish Regalado
Past President: Bradley Wilson
Executive Director: Mark Murray



Designed by **Kris Hunt**, atpi.org came online in September of 2002. It featured lists of contest award recipients, curriculum materials, information on conferences and workshops as well as galleries of student and instructor work.



2003-2004

YEAR 14

MILESTONES

Conference: Feb. 21-23, 2004 — The University of Texas at Austin, *Keynote:* Susan Kae Grant

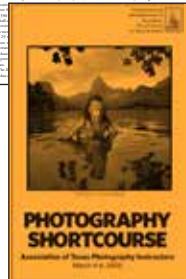
ATPI has 178 members
Total expenses: \$18,433.¹⁸
Total income: \$21,599.³⁰

AWARDS GIVEN

Star of Texas: Jeff Grimm
Top Program: Cy-Fair High School, Laurie and Earl Emery, instructors

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Jeff Grimm, Dan Regalado, Trish Regalado
Past President: Bradley Wilson
Executive Director: Mark Murray



2004-2005

YEAR 15

MILESTONES

Conference: March 4-6, 2005 — The University of Texas at Austin, *Keynote:* Chris Rainier sponsored by Canon

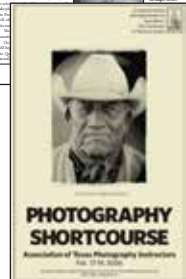
ATPI has 167 members
Total expenses: \$17,591.¹⁷
Total income: \$24,695.⁹⁸

AWARDS GIVEN

Star of Texas: Stan Godwin
Top Program: Trinity High School, Jeff Grimm, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Jeff Grimm, Dan Regalado, Trish Regalado
Past President: Bradley Wilson
Executive Director: Mark Murray



2005-2006

YEAR 16

MILESTONES

Conference: Feb. 17-19, 2006 — The University of Texas at Austin, *Keynote:* Robb Kendrick

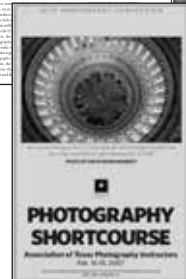
ATPI has 156 members
Total expenses: \$20,457.¹¹
Total income: \$32,280.⁸⁰

AWARDS GIVEN

Top Program: Allen High School, Krista Luter, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Wendy Dooldeniya, Jeff Grimm, Dusty Parrish, Dorothy Mladenka, Dan Regalado, Sue Jett
Past President: Bradley Wilson
Executive Director: Mark Murray



2006-2007

YEAR 17

MILESTONES

20th annual conference: Feb. 16-18, 2007 — The University of Texas at Austin, *Keynote:* David Hume Kennerly sponsored by Canon

ATPI has 145 members
Total expenses: \$8,334.⁶⁹
Total income: \$12,961.²⁵

AWARDS GIVEN

Top Program: St. Mark's School of Texas, Scott Hunt, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Wendy Dooldeniya, Jeff Grimm, Dusty Parrish, Dorothy Mladenka, Dan Regalado, Sue Jett
Past President: Bradley Wilson
Executive Director: Mark Murray



2007-2008

YEAR 18

MILESTONES

Conference: Feb. 15-17, 2008
— The University of Texas
at Arlington, *Keynote:*
Bill Fortney sponsored by
Nikon

ATPI has 171 members
Total expenses: \$21,218.⁷⁷
Total income: \$23,579.⁸⁶

AWARDS GIVEN

Top Program: St. Mark's
School of Texas, Scott
Hunt, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Wendy
Dooldeniya, Jeff Grimm,
Dusty Parrish, Dorothy
Mladenka, Dan Regalado,
Sue Jett
Past President:
Bradley Wilson
Executive Director:
Mark Murray



2008-2009

YEAR 19

MILESTONES

Conference: Feb. 13-15, 2009
— The University of Texas
at Arlington, *Keynote:* Jay
Kinghorn sponsored by
Olympus

ATPI has 169 members
Total expenses: \$20,411.⁵⁹
Total income: \$26,577.⁸⁰

AWARDS GIVEN

Top Program: St. Mark's
School of Texas, Scott
Hunt, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Wendy
Dooldeniya, Jeff Grimm,
Dusty Parrish, Dorothy
Mladenka, Dan Regalado,
Sue Jett
Past President:
Bradley Wilson
Executive Director:
Mark Murray



2009-2010

YEAR 20

MILESTONES

Conference: Feb. 5-7, 2010
— The University of Texas
at Arlington, *Keynote:*
Gregory Heisler sponsored
by Canon

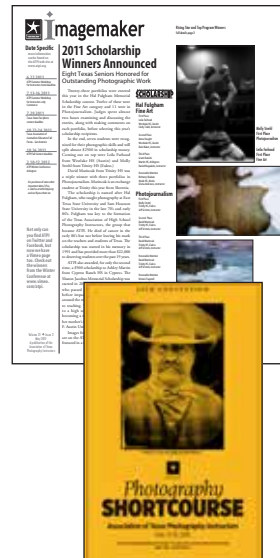
ATPI has 196 members
Total expenses: \$23,775.⁵²
Total income: \$28,172.¹⁹

AWARDS GIVEN

Top Program: (tie) Allen
High School, Krista Luter,
instructor and St. Mark's
School of Texas, Scott
Hunt, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Wendy
Dooldeniya, Jeff Grimm,
Dusty Parrish, Dan
Regalado, Sue Jett
Past President:
Bradley Wilson
Executive Director:
Mark Murray



2010-2011

YEAR 21

MILESTONES

Conference: Feb. 11-13, 2011
— The University of Texas
at Arlington, *Keynote:*
Robb Kendrick

ATPI has 183 members
Total expenses: \$24,322.³⁰
Total income: \$27,674.⁰⁹

AWARDS GIVEN

Top Program: St. Mark's
School of Texas, Scott
Hunt, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Wendy
Dooldeniya, Jeff Grimm,
Dusty Parrish, Dan
Regalado, Sue Jett
Past President:
Bradley Wilson
Executive Director:
Mark Murray



2011-2012

YEAR 22

MILESTONES

25th annual conference:
Feb. 10-12, 2012 — The
University of Texas at
Arlington, *Keynote:* Sam
Abell sponsored by Canon

Summer workshop moved
to Allen High School.

ATPI has 172 members
Total expenses: \$38,796
Total income: \$36,071

AWARDS GIVEN

Top Program: St. Mark's
School of Texas, Scott
Hunt, instructor

LEADERS

President: Craig Coyle
Vice Presidents:
Deanne Brown, Jeff
Grimm, Dusty Parrish,
Dan Regalado, Sue Jett
Past President:
Bradley Wilson
Executive Director:
Mark Murray



Designed by **Jake Palenske**, atpi.
org was revised in 2012. In addition
to the extensive galleries, forms
and announcements of the previous
editions, the site added a blog,
allowing ATPI to share relevant
information with photography
instructors.

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PHOTO IMAGING EDUCATION ASSOCIATION

Photo Imaging Education Association (PIEA) held its first meeting Feb. 20, 1993 at the Georgia World Congress Center in Atlanta. Chairperson: Mark Murray; President-elect: David Litschel of Brooks Institute; Vice President: Annamary Bierley of Sinclair Community College; Treasurer: Barbara Hirokawa of Columbine High School in Denver; Director at Large: Jerry Courvoisier of Southern Illinois University.

By September 1993, PIEA had grown to more than 300 members. "PIEA is working to become the major force in photo education in the United States," said Murray in the September newsletter. "Just as ATPI has strived to provide you with contacts and information that help make you a better educator, PIEA is trying to do that on a national level."

By 2011, PIEA's annual International Student and Faculty Photography Contest and Exhibition had grown to the largest student contest in the world, with prizes worth more than \$240,000. More than 6,000 images from nine countries were received for the contest. But in 2011, the Photo Marketing Association, which was the parent organization for PIEA, had to make financial decisions because of the economy. The association determined that it could no longer fund PIEA. At this point, the organization continues to maintain the website www.pieapma.org, but all other activities have been suspended. ■



TOP PROGRAM 2011 (PORTRAIT PORTFOLIO) | Allen High School, Krista Luter, instructor | **Tyler Cogburn, Savannah Andries, Allyson Messer, Ann Beach, Austin Gartman, Izzie Fontana, Peyton Boles, Kimberly Nimer, Lauren Duncan**

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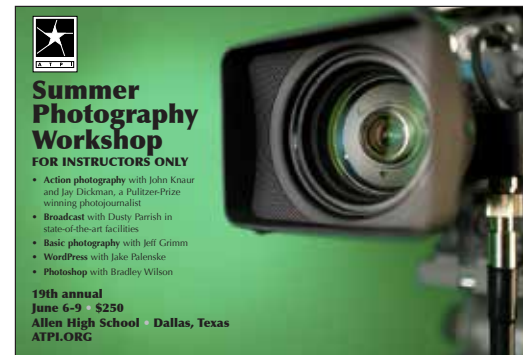
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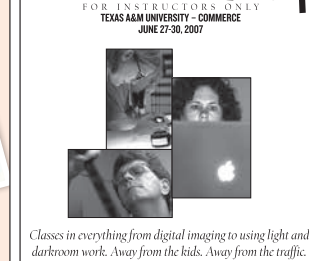
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Play with the latest digital cameras (and some more traditional stuff). Play with your peers (and some of the top instructors in the nation). Play with the latest software (and the stuff you have on your machines now). Play in the darkroom, in the computer lab and in the classroom. It doesn't matter what you want to play with, we've got something to help you become a better instructor. **JUNE 25-28, 2008. TEXAS A&M COMMERCE.**

TEACHING PHOTOGRAPHY IN A DIGITAL ENVIRONMENT All programs around the country are giving up the traditional black-and-white darkroom and replacing it with computers and digital cameras. But can you still teach traditional techniques with digital cameras? What about composition and lighting? Learn new ways to teach basic photography through the use of digital cameras, computer and output devices.

LIFE AS A JOURNALISM TEACHER Learn the science of photography in a deadline-oriented environment and all the details necessary for newspaper, magazine and web-based production including negative scanning, print scanning and the use of digital cameras. The curriculum will include the development of classroom assignments.

DIGITAL VIDEO This class offers instruction in digital video and other computer-based multimedia projects. Teachers will learn with digital video cameras, nonlinear video editing software, and other computer programs to learn a variety of assignment possibilities to take back to school.

BASIC TRAINING Designed for the teacher who wants information on camera handling and processing or a refresher course in black-and-white processing and printing, this customizable class will give you the opportunity to improve your skills for a traditional classroom, working with electronic flash, a variety of lenses and a mix of film and paper. You will have the complete use of a fully equipped film developing and printing lab with one instructor per enlarger.

WHERE DO I START? Have you just found out that you have been assigned three photography classes for next year and you have no idea what to do with them? You just started teaching but your photography classes in college included one introductory class that was more than four years ago. You have two enlargers and 400 students in the classroom. Learn tips for classroom management, assignment ideas, grading systems, and 501 other ways to make the most of your year.

All classes will be held in state-of-the-art computer lab, darkrooms and studios at Texas A&M University in Commerce.

At ATPI, we make teaching photography fun.

Over the years, ATPI has advertised in various publications to promote specifically the Summer Workshop — For Instructors Only.

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Conference assistants

Over the years, ATPI has had a number of individuals help to make the conference a success. Often, these folks aren't instructors. They aren't paid real money to help. But the conference couldn't run smoothly without them.

Calen Barnum, Stephen Bateman, Danny Boemermann, Austin Dowd, Robert Fisher, Mitchell Franz, Aviva Grinnell, Trey Grissom, Matt Huffman, Alexandra Kenig, Nick Kenig, Andrew Loehman, Tim Lytvinenko, Josh Martin, T.J. Maynes, Nick Pironio, Brian “Stickboy” Powell, Jason Roso, Chris Rupert, Ryan Tucker, Thomas Wolf, Luis Zapata

Thanks

It's taken a lot of digging through boxes, scrapbooks and taking things off walls to compile the 30-year history of what is now ATPI. Thanks to the following people, in addition to all the students, ATPI officers and past officers, that made it possible.

Howard Spanogle, copyeditor

Rhonda Moore, TAJE executive director, 1996 - present

T.J. Maynes, student, St. Peterburg College

Abby Campbell, student, Allen High School

And, in addition to the ATPI Officers, thanks to all the other folks who helped with image selection from time to time, including: **Delia Alderete, Kristin Allen, Jim Beeler, Chris Bull, Matthew Bull, Darrell Byers, Christine Coleman, Bryan Farley, Mitchell Franz, Kelly Glasscock, Stan Godwin, Sarah Guthrie, Allison Hackney, Steve Hamm, Roger Hein, Trysten Henderson, Bethanie James, John Knauer, Hannah Kunz, Trevor Munch, David Oliver, Brett Pollina, Alex Sanchez, Andrea Schlepphorst, Phyllis Seitter, Eric Thomas, Cindy Todd, Jennifer Trettnier, Courtney Weisman, Shea Wendlandt and Barrett Wilson.**

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Membership in ATPI is only \$15 a school year. In addition to receiving the *Imagemaker* newsletter, students of members are eligible for the Hal Fulgham Memorial Scholarship, the Sharon Jacobus Memorial Scholarship, Rising Star and the Top Program Award.

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Best of Texas High School Photography

Volume 3 | ©2012

ISBN 978-0-615-65633-5

Printed by **Friesens Corporation** of Altona, Manitoba, Canada
Bradley Wilson and **Mark Murray**, editors

Friesens

Volume 3 was printed on 100# coated text stock using the four-color process. A four-color dust jacket wrapped the linen cover. Friesens printed 600 copies of the 12"x9" book along with four 18"x24" instructional posters that were folded and shrink-wrapped with the book. The fonts Nimrod and GothamXNarrow were used throughout.

Mary Cole Daulton, Episcopal School of Dallas, Janis Hefley, instructor, 2011 | Sumayyah Zidan, Brighter Horizons Academy (Garland), Nawal Elnashar, instructor, 2011



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She has served on the boards of many non-profit organizations, including the Texas Photographic Society, the Society for Photographic Education, the Dallas Talented and Gifted Foundation and the National Council of Art Administrators. She has had more than 40 one-person exhibitions and more than 100 group exhibitions both nationally and internationally. Her work is in major collections throughout the United States and Europe. Craighead-Green Gallery in Dallas represents her.

Her work can be viewed at www.kendanorth.com.



Artists attempt to find order in the visual and emotional chaos of daily life. The act of photographing something makes them stop and pay attention to an object, a person, a quality of light or a moment — and then frame it and capture it on film or in pixels.

Today's students are the first raised on computers, smart phones and incessant media. It will become more and more difficult for viewers to filter out all the noise and pay attention to any one thing. Photographers must pay attention, visualize and share their experiences through their images. There are often few immediate rewards for the work. Believe in yourself and the importance of your vision. Seek out mentors (friends, teachers, family) who will support and encourage your efforts.

KENDA NORTH



Rhonda Ziegler, instructor, Channing High School, 2011



The Best of Texas High School Photography

VOLUME 3

PRODUCED BY THE **ASSOCIATION
OF TEXAS PHOTOGRAPHY
INSTRUCTORS**

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ISBN 978-0-615-65633-5



Alyson Plueckhahn, Georgetown High School, Barbara Boatright, instructor, 2011

\$65.00
ISBN 978-0-615-65633-5
5 6 5 0 0 >

9 780615 656335