



The Best of Texas High School Photography

PRODUCED BY THE ASSOCIATION
OF TEXAS PHOTOGRAPHY
INSTRUCTORS

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The Best of Texas High School Photography

VOLUME 4

PRODUCED BY THE ASSOCIATION
OF TEXAS PHOTOGRAPHY
INSTRUCTORS
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The Best of Texas

Tim Whaling, Westlake High School (Austin), Deanne Brown, instructor, 2014



Best of Texas High School Photography

Volume 4 | ©2017

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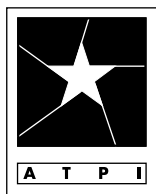
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**The Association of Texas
Photography Instructors**

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www.atpi.org



Dusty Parrish shows a video at the 2015 ATPI Winter Conference. Photo by Bradley Wilson

Passionate classroom instructors key to success of Texas programs

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 of 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. And Friesens printed the third volume in November of 2012 when JEA and NSPA hosted the convention in San Antonio. Now it's back to the **Big D** in Dallas in 2017.

Indeed, after poring over nearly 38,000 images, it now seems the superior Texas photography programs remains as strong as they have ever been or stronger. Nevertheless, some of the top programs still function with little support and minimal funding — but with top-notch, passionate and committed instructors. The images in this book are proof that photography in all its curriculum areas — journalism, fine arts, vocational education or career and technical education — continues to thrive.

On the pages of this volume are an incredible variety of images — everything from advertising photography to student life images. And each exemplifies how, since the first edition produced in Aldus PageMaker when Adobe Photoshop was but an infant, digital technology has changed the profession. This edition including images from cell phones, digital cameras with built-in Wi-fi and from social media including Instagram and Twitter.

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 continued recognition at the local, state and national level.

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 a look at the last five years of ATPI activity and, for the first time, profiles of some of the top photography instructors in the state — selected by their peers. We hope this collection of images serves as a classroom resource and a personal archive for years to come.

BRADLEY WILSON, EDITOR
NOVEMBER 2017

DEDICATION

ATPI dedicates this edition of
*The Best of Texas High School
Photography* to **DAN REGALADO**.
See page 170.

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Leah Thye, Trinity High School (Euless), Jeff Grimm, instructor, 2015

The Best of Texas High School Photography

ATPI MEMBERS AND SCHOOLS REPRESENTED



Dust jacket photo by **Darrell Byers**,
Lamar High School (Arlington), 2012



Title page photo by **Michaela Bakondy**,
Cypress Lakes High School (Katy), 2016

THIS VOLUME REPRESENTS

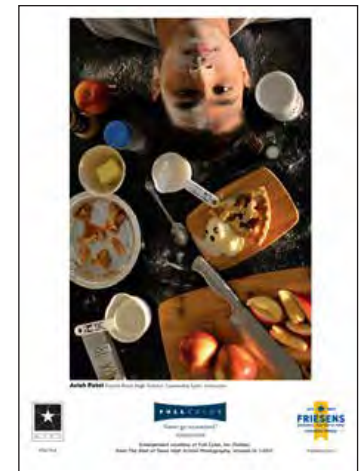
- **679** IMAGES FROM
- **414** PHOTOGRAPHERS ATTENDING
- **90** TEXAS SCHOOLS
 - **St. Mark's School (Dallas)**, 57 images
 - **Allen High School**, 56 images
 - **Trinity High School (Euless)**, 51 images
 - **Texas High School (Texarkana)**, 49 images
 - **Westlake High School (Austin)**, 28 images
 - **Robert G. Cole High School (San Antonio)**, 27 images
- IN ATPI CONTESTS FROM 2012, 2013, 2014, 2015, 2016 AND 2017, ABOUT **38,000** IMAGES
 - 14% of images from 2012
 - 18% of images from 2013
 - 20% of images from 2014
 - 20% of images from 2015
 - 25% of images from 2016
 - 3% of images from 2017

Advanced Technology Complex (Denton) | Will Milne*
Alledo High School | Sandra Sawyer
Alief Hastings High School (Houston) | Andrea Negri***
Allen High School | Kimberly Creel, Kelly Juntunen*, Krista Luter*
All Saints' Episcopal School (Fort Worth) | Lauren McCauley**
Argyle High School | Stacy Short*
Arlington High School | Steve Hamm***
Austin High School (Austin) | Melanie Sherwood*, Jena Weber*
Awty International School (Houston) | Rebecca Johnson
The Briarwood School (Houston) | Cindy Price***
Bryan High School | John Burrows*
Byron P. Steele High School (Cibola) | Teri Reed*
Centennial High School (Frisco) | Laura Kline*
Center for Advanced Learning (Keller) | Kasey Kamenicky*
Cooper High School (Abilene) | Sherry Griffith*
Coppell High School | Sallyanne Harris*
Creekview High School (Carrollton) | Leah Waters*
Crockett High School (Austin) | Richard Campanaro*
Cypress Creek High School (Houston) | Samantha Berry
Cypress Falls High School (Houston) | Amber Jennings*
Cypress Lakes High School (Katy) | Lindsay Reed*
Cypress Ranch High School (Cypress) | Alberto Erazo*, Jason Neumann*
Cypress Woods High School (Cypress) | Juan Guevara*
Deer Park High School | Yanira Roubi*
Duchesne Academy (Houston) | Lisa Van Etta***
Duncanville High School | James Rich*
East Central High School (San Antonio) | Damian Abbott, Justin Morett**
Episcopal High School (Bellaire) | Deborah Brock*, Jaime Collier*, Pejman Milani*, Kate Philbrick*
Episcopal School of Dallas | George Fiala*, Sandy Hall-Chiles*
Fort Worth Country Day | Kendall Davis*, Lisa Wallace*
Foster High School (Richmond) | Kim Lynch***
Frenship High School (Wolfforth) | Kenneth Fulton*
Frisco High School | Toni Mitchell*
Granbury High School | Laura Veno*
Green B. Trimble Technical High School (Fort Worth) | Shannon Oden***
Greenhill School (Addison) | Frank Lopez*
Hall Middle School (Weatherford)
Halton High School (Halton City) | Emily Arnold*
Heritage High School (Frisco) | Leah Waters**
Heritage High School (Midlothian) | Rachel Kidder
Highland Park High School (Dallas) | Chris Fullwood*, Margie Raper***
James Martin High School (Arlington) | Craig Coyle***, Ian McVea*, Erin Teague*
Jersey Village High School (Houston) | Margie Comstock*, Cindy Stoker***
JJ Pearce High School (Richardson) | Jennifer Nance***
John Paul II High School (Plano) | Kristy Rodgers*
The Kinkaid School (Houston) | Farrah Braniff*, David Veselka
KISD Career Center (Killeen) | John Smallwood*
Krueger Middle School (San Antonio) | Brenda Marafioti***

Lamar High School (Arlington) | Darrell Byers*, Diann Whaley*
Lamar Middle School (Austin) | Rachel Dietz***
Langham Creek High School (Houston) | Linda Rawlings
Legacy High School (Mansfield) | Rachel Dearing***, Leland Mallett***
Liberty Christian School (Argyle) | Brandon Graham
Liberty High School (Frisco) | Carole Babineaux*
Livingston High School | Marci Dickens
Lovejoy High School (Lucas) | Corey Hale*, Jennifer Holcomb*, Rebecca Pollard*
McCallum High School (Austin) | Carey West*, Dave Winter*
McKinney High School | Alyssa Boehringer***, Lori Oglesbee*
Memorial High School (Houston) | Elizabeth Carney**
Nolan Catholic High School (Fort Worth) | John Skees***
Pearland High School | Michelle Robinett**
Plano Senior High School | Susanne Malins*
Prosper High School | Lyndsey Hamlin*, Lori Oglesbee*
Richardson High School | Wade Kennedy
Richland High School (North Richland Hills) | Steven Schilling*
Robert E. Lee High School (San Antonio) | Brenda Slatton*
Robert G. Cole High School (San Antonio) | Brenda Marafioti***
Rockwall High School | Jessica Applegate*
Roosevelt High School (San Antonio) | Allison Boerger*
Round Rock High School | Cassandra Syler*
Saint Mary's Hall (San Antonio) | Ralph Howell
Southwest Christian School (Fort Worth) | Kimberlea Bass*, Danny Roberts*
St. Mark's School of Texas (Dallas) | Ray Westbrook***, Scott Hunt*
Stony Point High School (Round Rock) | Rebecca Plumley*, Tavares Powell**
Stratford High School (Houston) | Lillian Harris**
Summit High School (Mansfield) | Sharon Ellman
Texas High School (Texarkana) | Clint Smith***
Timber Creek High School (Fort Worth) | Kathy Beers
Tomball High School | Jerry Fordyce*
Trinity High School (Euless) | Christine Davis***, Jeff Grimm***, Michael Peña*
Trinity Valley School (Fort Worth) | Marcy Roten*
Tuloso-Midway High School (Corpus Christi) | Matthew Meinheit
Ursuline Academy of Dallas | Bill Thompson
Wakeland High School (Frisco) | Nima Kapadia*
Weatherford High School | Diane Bolinger*
Weatherford Ninth Grade Center | Natalie Ramsey*
West Brook High School (Beaumont) | Drew Loker***
Westlake High School (Austin) | Dale Baker*, Deanne Brown***, Cindy Todd
Whitehouse High School | Paige Dyer

* ATPI member 2016-2017 | ** ATPI member 2017-2018
 *** ATPI member 2016-2018

TOP | Together with Full Color printing lab of Dallas, ATPI printed some 16"x20" posters to display at the conference in Dallas. **MIDDLE** | Together with Friesens, ATPI packaged four 18"x24" posters on action, still lifes, portraits and exposure with this book. **BOTTOM** | ATPI printed postcards to promote ATPI and Friesens at various fall events and to distribute at the convention.





Andy Chao, Allen High School, Krista Luter, Instructor, 2012



Carley McNicholas, Westlake High School (Austin), Deanne Brown, instructor, 2012



Abril Gutierrez, Robert G. Cole High School (San Antonio), Brenda Marafiotto, instructor, 2015

ADVERTISING

Great advertising images present products and services for a brand or brand umbrella in ways that not only appeal to consumers, but also read quickly, resonate with a target audience (and beyond), elevate the brand, are memorable, evoke an emotional response, reveal the brand they represent, appeal to a consumer's sense of meaning, fulfillment, happiness, self-esteem and/or productivity, inspire, are not over-reaching, are consistent with a brand's ethos, foster a sense of loyalty, establish trust, highlight quality, credibility and trustworthiness, and ultimately inspire an audience to get on-board with a brand to consume the product and/or service.

ROB MATTSON

STAFF PHOTOGRAPHER AND IMAGING SPECIALIST AT NOBLE RESEARCH INSTITUTE

ADVERTISING

NUMBER OF ENTRIES

2012

Beginning | 60
Advanced | 122

2013

Beginning | 61
Advanced | 82

2014

Beginning | 66
Advanced | 104

2015

Beginning | 66
Advanced | 142

2016

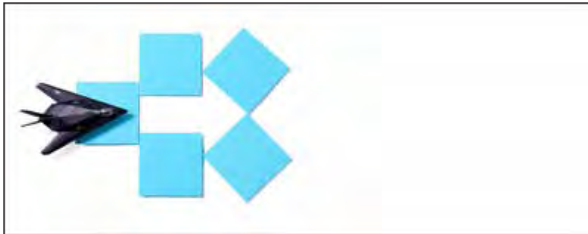
Beginning | 39
Advanced | 107



Jacques Friedman, Highland Park High School (Dallas), Chris Fullwood, instructor, 2015

Advertising

Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



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

Hunter Duplessis, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2013





Lauren Henderson, Allen High School, Krista Luter, instructor, 2012



Sarah Stevens, Allen High School, Krista Luter, instructor, 2016

Alyssa Del Rosario, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016





Julia Orozco, McKinney High School,
Lori Oglesbee, instructor, 2013



Tammy Wong, Trinity High School
(Eules), Jeff Grimm, instructor, 2012



Madeline Steigleman, Robert G.
Cole High School (San Antonio),
Brenda Marafioti, Instructor, 2015



Ethan Blankenship, Weatherford
High School, Diane Bolinger,
instructor, 2015



Brandon Merz, Episcopal High
School (Bellaire), Kate Philbrick,
instructor, 2012



Erica Powell, Summit High School
(Mansfield), Sharon Ellman,
instructor, 2012



Coral Marquez, Krueger Middle School (San Antonio), Brenda Marafioti, instructor, 2012

Sarah Stevens, Allen High School, Krista Luter, instructor, 2016



Brittany Littlejohn, KISD Career Center (Killeen), John Smallwood, instructor, 2014



Katie Keenan, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016



Jeffry Valadez, Greenhill School (Addison), Frank Lopez, instructor, 2012



Ben Regalado, Trinity High School (Euleess), Jeff Grimm, instructor, 2013



Adam Merchant, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Makenzie Knight, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2013

David Veselka

THE KINKAID SCHOOL (HOUSTON)

IN A NUTSHELL

1. If you ever think you have learned enough to be a “successful” photo teacher, you are mistaken.
2. Do not teach too many rules about what makes a good photograph. Rule of Thirds? What about the Rule of 7ths or 9ths or a composition that cannot easily be reduced to a fractional crutch? What about the Rule of Seeing?
3. Put it out there! If people in the school community are not regularly viewing the students’ work in publication or exhibition, you are missing the best opportunity to find support for the students, the program and yourself.
4. Contests are great! Contests are terrible! Make sure students understand why both statements are true. Never require a student to participate in a contest if he or she does not want to but do not accept laziness as the reason.
5. Necessity has been called the Mother of Invention. Some Puritan said that. Often it is curiosity, playfulness, ambiguity, frustration or accident. As a teacher, give all those “mothers” some respect.

To say that David Veselka became a photo teacher by accident is very nearly true. It certainly wasn’t planned. A young English teacher with three years teaching experience and not one college credit in art or photography, Veselka began his first photo class at The Kinkaid School in 1979 in a classroom directly above a concrete bomb shelter where chalk lines hinted at a photo lab his students would eventually use. Among the 14 students, a single female student had to be convinced to stay. In May, she received the school’s first Honor Day Photo Award.

How Veselka had gotten this opportunity is an unlikely story of coincidences, serendipity, acts of kindness and unintended consequences. He tried to explain that it began with dropping out of graduate school but was actually due to jury duty, although it couldn’t have happened without the Spanish teacher, a renegade 60s Photo Club, an owner of the Houston Astros and Life magazine. Veselka even claims he never applied for a job at Kinkaid, that they called him. Veselka’s likelihood of becoming a photography teacher had been only slightly better than winning Powerball with a ticket found on the sidewalk.

When he retired in 2014 after 38 one-year contracts, only a few indestructible teachers and aging alumni knew Veselka had taught eighth grade English for 18 years or that his photography course had begun in a bunker. However, the community was keenly aware of Kinkaid’s photo program, its exceptional image-making facilities, the frequent exhibits of award-winning student art and the enthusiasm of current and former students.

While Veselka did not feel good about his lack of formal education in art and photo, he did know a thing or two. He was competent with a 35mm SLR and had learned to make excellent BW selenium toned prints in a darkroom built secretly in his apartment’s garage. Beyond that, Veselka’s knowledge of photography was acquired by the usual English major strategy: Read and look, trial and error. Veselka also knew he did not know enough about photo techniques or the critical analysis of images. From day one Veselka was as much a student of photography as his students. He says the feeling diminished slightly in the early ’90s, but then the digital thing happened. Unbelievable! Curiosity and a fear of failure are powerful motivators.

Over three decades Veselka consumed countless lectures, exhibits, technical books, monographs, essay collections and periodicals. Conversations with high school photo teachers, including Mike Nebel, Jeff Grimm, and Ralph Howell (ATPI members) and others were especially beneficial. Houston photographers Geoff Winningham, George Krause and Peter Brown provided enlightenment, and Houston Center for Photography became a resource for both Veselka and his students. Workshops throughout

Texas, the U.S. and Mexico became his art school during the next 30 years. All influenced Veselka’s teaching and provided memorable moments: watching John Szarkowski and Geoff Winningham argue over whether Szarkowski was “mistaken” to react positively to a particular photograph in Veselka’s portfolio; making Josef Koudelka laugh at the Magnum Photos Symposium at the University of Texas Ransom Center by telling him that he always introduced Koudelka’s work to his students by saying, “I’m only going to show you this photographer’s work because his name rhymes with mine.”

A few years after he started his photo classes, a veteran English teacher asked Veselka quite sincerely how he could teach photography. Veselka told her it was like teaching poetry. She looked puzzled, then laughed. He wasn’t joking. Despite some enormous differences, Veselka saw that some principles and practices used in the composition of literature had parallels in photographic images: imagery, symbol, unity, theme, significant detail, point of view, rhythm, emphasis, etc. He said he felt that if he could teach lyric poetry to eighth graders, he could teach high school students to “read” a photograph. While learning to use the elements of art, principles of design and methods of critical analysis, Veselka drew on concepts from the study of literature to discuss photo images. He never abandoned them entirely. A notoriously challenging assignment for Photo 1 called JuxtaPose combined depth of field technique with the rhetorical device. Veselka believes that matching technical and conceptual issues in an assignment is a good model of how the best images unite form and content.

As Veselka’s program matured, people began asking, “What makes your program (or students) so successful?” The question made him uncomfortable. He knew “successful” could be defined in a number of ways; he personally measured his students’ success in various ways. Still, he knew the question was always about the outstanding quality of the students’ work and the awards. What made Veselka uncomfortable was that he did not have a good answer. He had seen “successful” programs in schools of widely differing socio-economic situations. He suspected the “key to success” was an intangible in the culture and probably not the same in every school.

Ultimately, the “Kinkaid” answer Veselka was looking for was quite literally handed to him. Found in an envelope on one of many anonymous teacher evaluation forms, a student had written: “Mr. Veselka teaches us to make great photographs without telling us how to do it.” Veselka thought that sounded positive, but he wasn’t certain until he checked the rating: 5 – Highest. As he read it, Veselka realized the student had stated precisely and in the fewest possible words how and why things worked in their photo program. Wisdom from the “mouths of babes.” ■



PORTRAIT BY JULIE SOEFER

Julie Soefer was a student of mine and now a professional photographer in Houston. It was a retirement photo for the school. Julie has told me that she decided to become a photographer while looking at Arnold Newman's photo of Igor Stravinsky at the piano during my class presentation on environmental portraits.

She was only in ninth grade, already an all-state flute player, but dropped band and flute to concentrate on photography, much to the displeasure of her mother and band director. Fortunately, Julie won a lot of awards in high school.

The kicker is that after graduation from the New York University – Tisch photo program and looking for work so she could stay in New York, she found a Craig's List ad for Newman Studio. She called me out of the blue at school one day and asked, "Mr. Veselka, is Arnold Newman dead?" I told her I had not seen a *New York Times* obituary. As to whether Newman Studio was THE Newman, it was certainly possible. She became Newman's assistant for a year and a half. During that time she arranged for a group of my students and me to visit with Newman in his studio. I cannot help but see a little Newman in that image.

John Wall, Episcopal High School (Bellaire), Jaime Collier, instructor, 2015



Martin Jaquez, JJ Pearce High School (Richardson), Jennifer Nance, instructor, 2016

Ysatis Tagle, Krueger Middle School (San Antonio), Erica Villarreal, instructor, 2013





Sarah Haftorson, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016



Aubrey Garnett, Weatherford High School, Diane Bolinger, instructor, 2016



Arran James, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2012

ANIMALS

The animals category should capture the essence of its subject, the wonder and beauty of nature in regards to animals.

This of course doesn't mean that it has to be nothing but wild animals, or animals in a zoo. Even with pets, a viewer should be able to look at a photo and see the emotions presented by the subject.

AUSTIN GARTMAN

PHOTOGRAPHER AT EVERYTHING BUT THE HOUSE

ANIMALS

NUMBER OF ENTRIES

2012

Beginning | 257
Advanced | 262

2013

Beginning | 146
Advanced | 205

2014

Beginning | 197
Advanced | 301

2015

Beginning | 140
Advanced | 238

2016

Beginning | 186
Advanced | 236

Madeline Parish, Texas High School (Texarkana), Clint Smith, instructor, 2016



Sarah Brooks, Highland Park High School (Dallas), Christopher Fullwood, instructor, 2014

Madeline Parish, Texas High School (Texarkana), Clint Smith, instructor, 2016

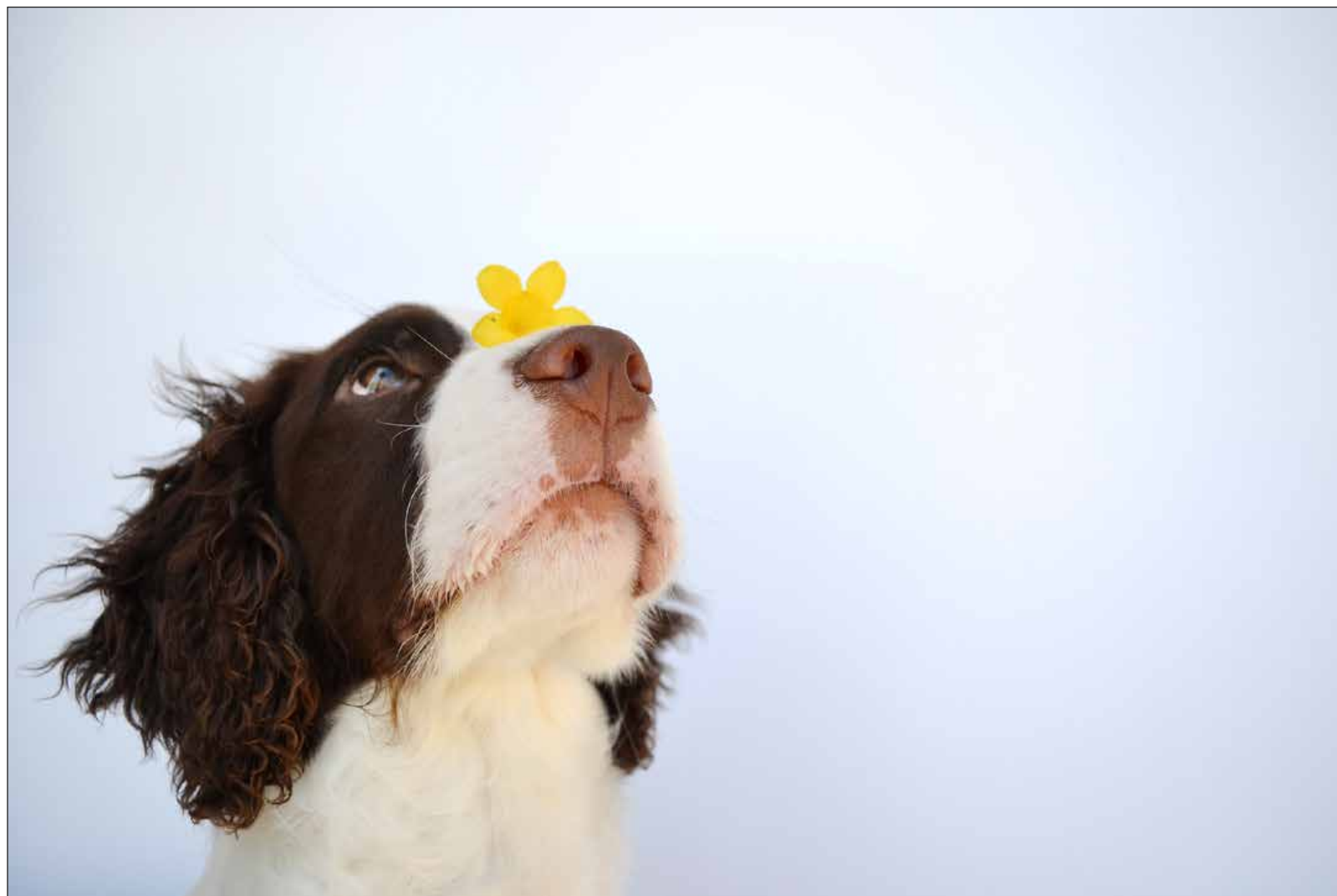




Kenna Easley, Allen High School, Krista Luter, instructor, 2016



Harper Sahm, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Leah Thye, Trinity High School (Euless), Jeff Grimm, instructor, 2014

Isabella Grossling, McCallum High School (Austin), Carey West, instructor, 2015



Jessica Jowers, Rockwall High School, Melissa Nelson, instructor, 2014



Gabrielle James, Advanced Technology Complex (Denton), Will Milne, instructor, 2013



Leah Bernhardt, Trinity High School (Euless), Jeff Grimm, instructor, 2013



Abbi Armstrong, Liberty Christian School (Argyle), Brandon Graham, instructor, 2012



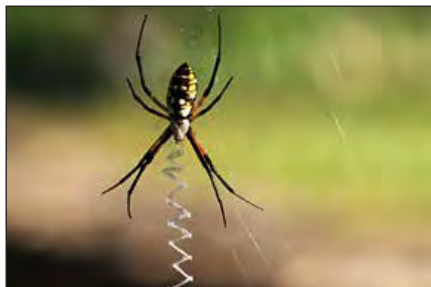
Arantza Cendejas, Langham Creek High School (Houston), Linda Rawlings, instructor, 2012



LEFT: Hunter Duplessis, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015 | Steele Bradford, Lamar Middle School (Austin), Virginia Rowland, instructor, 2016 **RIGHT:** Kelsey Carpenter, Episcopal High School (Bellaire), Jaime Collier, instructor, 2012 | Kylie Copeland, Trinity High School (Euleess), Jeff Grimm, instructor, 2013 | Shaina Franckowiak, East Central High School (San Antonio), Damion Abbott, instructor, 2015



Matthew Craig, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015



Erin Rae, Aledo High School, Sandra Sawyer, instructor, 2013



Kayleigh Moreland, Texas High School (Texarkana), Clint Smith, instructor, 2015



Haley Hathcock, Trinity High School (Euless), Jeff Grimm, instructor, 2015



Jacob Ernst, Lamar Middle School (Austin), Virginia Rowland, instructor, instructor, 2016



Kate Hinnant, The Kinkaid School (Houston), David Veselka, instructor, 2013

Scott Hunt

ST. MARK'S SCHOOL OF TEXAS

BY WASEEM NABULSI AND ANDRE ARSENAULT

WORDS FROM SCOTT HUNT

A school should develop people to use the tools that they acquire creatively, to think outside of the box and to address, to expose or to solve real-world issues. To continue to press ahead and strive to do better is to know yourself better. Students cannot be afraid to take prudent risks and must find ways to solve problems creatively or conceptually.

The act of making art forces people to work and create when there is no defined line between success and failure, because that line would ultimately require a definition of what is and is not art.

Scott Hunt's entrance into the world of photography was unconventional. Joining the yearbook staff his freshman year, Hunt made a snap decision and decided to start taking photos, despite not knowing the first thing about photography. Through hard work and dedication, his "snap decision" would prove to have a profound impact on his life.

"I had no idea what I was doing, but that kind of pressure will make a guy learn pretty quickly," Hunt said. "In the beginning, I was essentially self-taught."

Quick on his feet, Hunt learned from others around him and swiftly became comfortable using a camera. Discovering he had a potential in photography, Hunt was faced with an opportunity during his sophomore year that would transform his interest in photography.

"During my sophomore year, an art teacher encouraged me to submit photographs for admission into Oklahoma Summer Arts Institute," Hunt said. "Surprisingly, I got in. I think I was one of only 10 students selected."

This camp, which Hunt would go on to attend every summer of his high school years, consisted of two weeks of rigorous lessons that were taught by professional, acclaimed photographers. The photographers worked with students to mold and to foster their photographic talents and abilities.

"I was fortunate that my teacher pushed me in that direction," Hunt said. "I was also fortunate — with what I would now argue is really horrible photography — to get in none the less."

Hunt said one of his fondest memories was this camp during the summer of his senior year in high school. That year, Hunt and his fellow attendees were being taught under the instruction of award-winning photographer Kurt Markus.

"One day we walked into the town pool hall, and I took a picture of Kurt, under the lamp of the pool table," Hunt said. "When I showed it to him, he really liked it."

Markus liked the photo so much, in fact, that he offered to trade a print of the photograph that Hunt had taken in exchange for one of his own photos — Hunt's choice.

"It was a huge honor. This is a guy who had published multiple books and was somewhat of a celebrity photographer. He told me to look through his book and find a photograph I liked and let him know," Hunt said. "It was the first time that I really felt that I could produce something that was legitimate as a documentary photograph or as art or something like that. It was his act of asking me if I would do a print trade, as an equal, that gave me confidence."

Now, as a teacher, Hunt says he follows that same tradition.

"I've never forgotten about that, and I enjoy making a point of doing similar kinds of things even now," Hunt said. "I have student work from St. Mark's hanging in my house. It's really good work, and I want it to be around me."

More importantly, it was in this camp, under the instruction of French

photographer Bernard Plosseau, that Hunt learned what he considers to be the most important lesson of his career as a photographer.

"Bernard didn't teach us things like shutter speed, aperture and focus. He used an old Nikon with a 50 mm lens. It wasn't about the equipment," Hunt said. "There would be these evening talks that he would give in broken English. One evening he said, 'I cannot not see anymore.'"

I cannot not see anymore.

Hunt carried these words with him throughout his career. And when he became a teacher, it became his goal to help his students reach a state in which "they cannot not see anymore."

After deciding to pursue a future in photography, Hunt accepted a scholarship to study photography at East Texas State University (now Texas A&M – Commerce) and cited the choice as "the best decision I ever made."

And so, it was in this school that Hunt's passion for photography blossomed. Also, it was in this school that Hunt had his first encounter with teaching others.

"As it turned out, when I had finished my thesis exhibit and oral presentation, the head of the art department offered me an adjunct position on the spot," Hunt said.

From there, Hunt's career as a teacher and as a photographer led him to some of his greatest experiences and journeys. Even in his lowest moments as a photographer, Hunt said he was able to learn valuable lessons.

Specifically, Hunt remembers a time in which he came close to giving up, but his friend encouraged him to "shoot what he loves." As a result, Hunt produced a collection of photographs of World War II reenactments. It was through this encouragement and perseverance that Hunt was able to produce, arguably, some of the greatest work of his career.

Texas Monthly published the project. Then *Life* magazine republished the picture story as part of the Best Magazine Photography of the Year.

"I was awarded runner-up for the Alfred Eisenstaedt Award for magazine photography — a huge honor for me — for doing what I loved as opposed to doing what would make money," Hunt said. "That was a really important lesson for me."

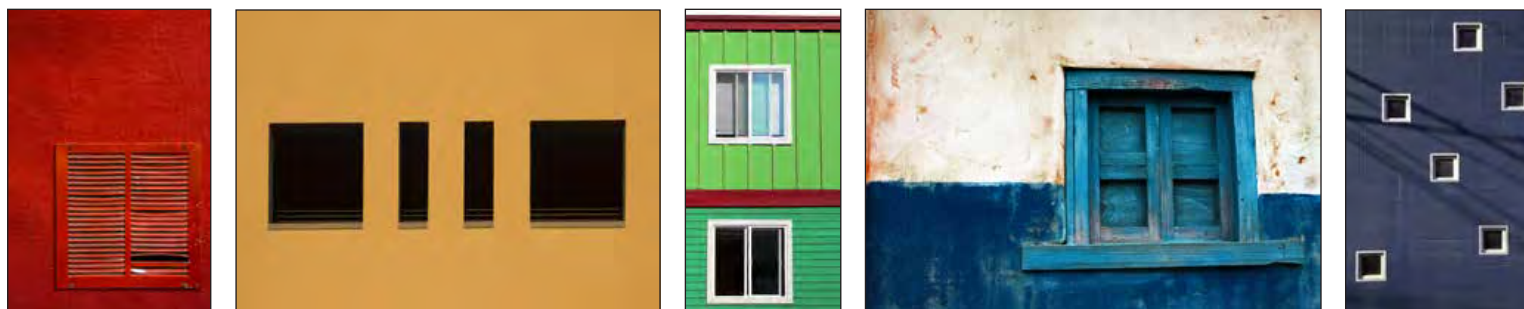
This experience and opportunity, like Hunt's entrance into photography, happened on a whim but completely transformed his life. With a newly found vigor and zeal, Hunt was able to create many new opportunities for himself and advance his career through other commercial advertising jobs.

While his journey as a photographer has been both long and eventful, Hunt said he still does not know what the future holds for him. Nonetheless, it is in this unknown that Hunt believes he can use the camera as a catalyst for his experiences.

"There's something about discovery and exploration, and I think that's what really drives me now," Hunt said. "You don't really have to control everything. Instead, simply roll with it and see where the road takes you." ■



PHOTO BY ARNO GOETZ



Madeline White, Allen High School, Krista Luter, instructor, 2015 | **Klaire Perez**, Allen High School, Krista Luter, instructor, 2016 | **Corinne Bennett**, Allen High School, Krista Luter, instructor, 2016 | **Lee Behrend**, Round Rock High School, Cassandra Syler, instructor, 2013 | **Madeline White**, Allen High School, Krista Luter, instructor, 2016

ARCHITECTURE

A great architecture image captures all that is unique and inherent to the structure or structures included in the image. The successful photographer can identify principles and elements of design incorporated into the architectural design of the building, characteristics unique to the structure itself. Whether those are textural or unique uses of form and shape or line, these add a completely unique dynamic to your images.

Capturing people in the spaces lends a sense of scale and how those spaces are used, and also add contrast to the image.

Changing the point of view or angle can take the image to the next level. Try everything, and most often the images taken outside your comfort zone will be those which are the most dynamic.

SHANNON ODEN

INSTRUCTOR, TRIMBLE TECH HIGH SCHOOL

ARCHITECTURE

NUMBER OF ENTRIES

2012

Beginning | 187
Advanced | 354

2013

Beginning | 144
Advanced | 203

2014

Beginning | 182
Advanced | 303

2015

Beginning | 114
Advanced | 339

2016

Beginning | 204
Advanced | 327



Denise Diaz, Allen High School, Krista Luter, instructor, 2016

Architecture



Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Hannah Barden, The Kinkaid School (Houston), Farrah Braniff, instructor, 2016



Graham Kirstein, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016



Rohit Vemuri, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016



Matthew Van Hoorn, Austin High School (Austin), Melanie Sherwood, instructor, 2013



Amanda Bell, Creekview High School (Carrollton), Leah Waters, instructor, 2015



Joshua Park, JJ Pearce High School (Richardson), Jennifer Nance, instructor, 2016



Diane Kim, Creekview High School (Carrollton), Leah Waters, instructor, 2015



Indiga Christy, Plano Senior High School, Terry Quinn, instructor, 2012



Nathan Gardner, Creekview High School (Carrollton), Leah Waters, instructor, 2015

Madison Etherington, Allen High School, Krista Luter, instructor, 2014



Indiga Christy, Plano Senior High School, Terry Quinn, instructor, 2012



Sabrina Jesani, Creekview High School (Carrollton), Leah Waters, instructor, 2013



Sam Eichenwald, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014

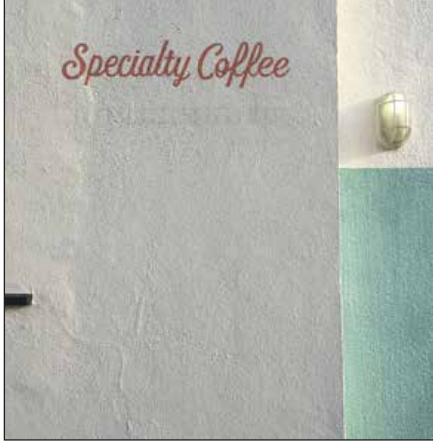


John Goodman, Episcopal High School (Bellaire), Jamie Collier, instructor, 2013



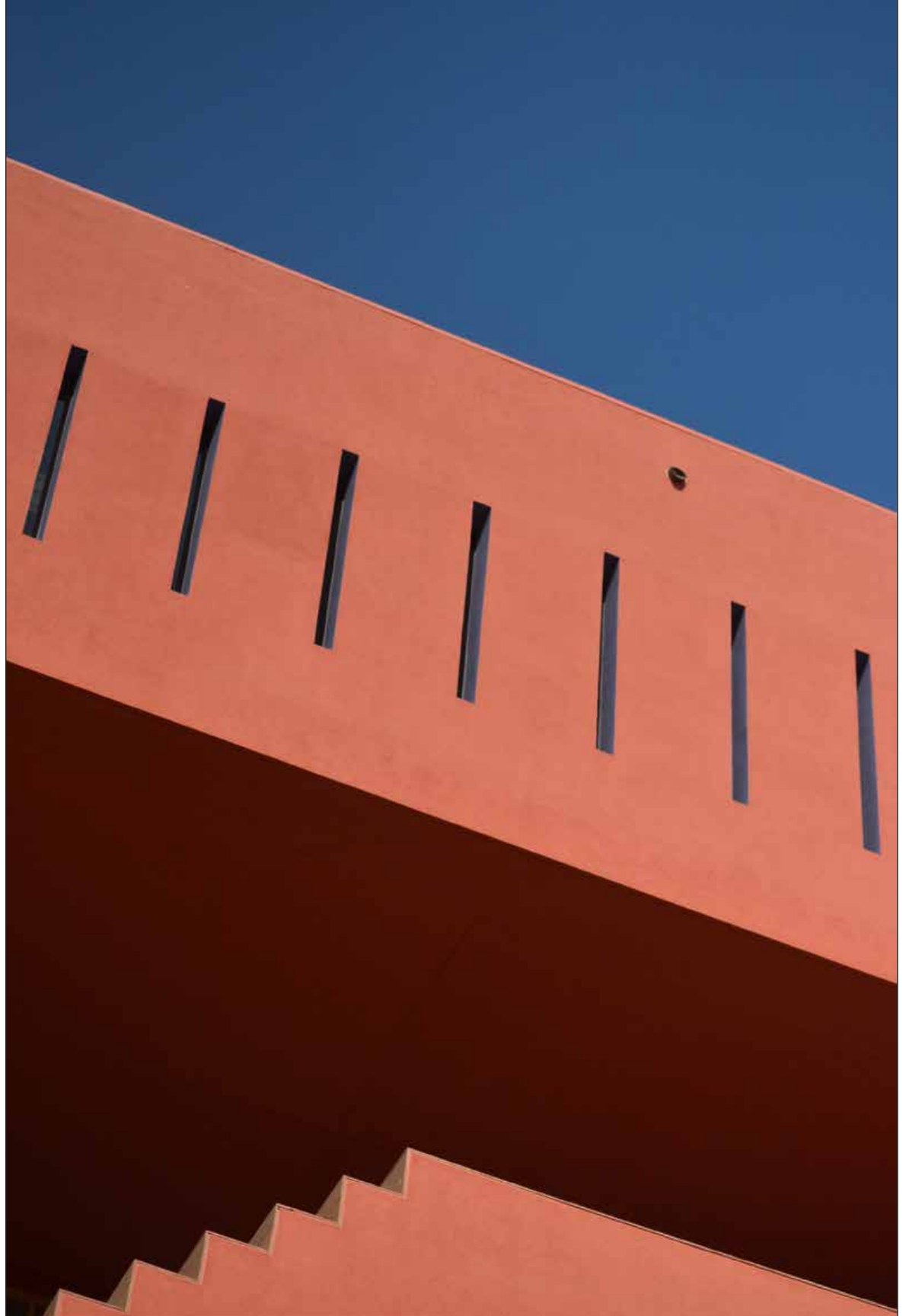
Kaylee Knights, Trinity High School (Euless), Michael Peña, instructor, 2016 | **Molly Stotts**, Westlake High School (Austin), Deanne Brown, instructor, 2014 | **Evan Triplett**, Deer Park High School, Michael Peña, instructor, 2015 | **Alex Unflat**, Westlake High School (Austin), Deanne Brown, instructor, 2014 | **Sydney Hutchinson**, Trinity High School (Euless), Jeff Grimm, instructor, 2012

Savannah Fairless, Foster High School (Richmond), Kim Lynch, instructor, 2016



Sam Eichenwald, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015

Catalina Rocha, Robert E. Lee High School (San Antonio), Brenda Slatton, instructor, 2016



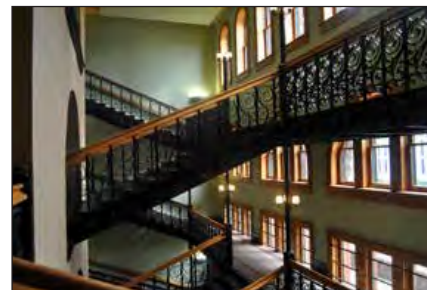


Wesley Hibbs, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015

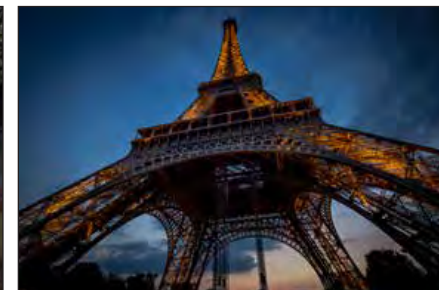
Zayda Torres, Green B. Trimble Technical High School (Fort Worth), Shannon Oden, instructor, 2016



Dylan Correa, Trinity High School (Eules), Jeff Grimm, instructor, 2014



Jessica Mitchell, Ursuline Academy of Dallas, Bill Thompson, instructor, 2013



Hannah Bratton, Tuloso-Midway High School (Corpus Christi), Matthew Meinheit, instructor, 2014



Sean Chen, McKinney High School, Curtis Christian, instructor, 2016

CELLPHONE

NUMBER OF ENTRIES

2012

Beginning | 128
Advanced | 190

2013

Beginning | 97
Advanced | 130

2014

Beginning | 126
Advanced | 185

2015

Beginning | 129
Advanced | 148

2016

Beginning | 176
Advanced | 166

CELLPHONE

Technological advances spawned the ubiquity of camera phones and the capturing of billions of images every single day. It's probable, even likely, that another photographer has captured a similar image.

The art of cellphone photography arises when photographers take full advantage of unique opportunities and different perspectives. True cellphone photographers pay close attention to light, angle of view and emotion to capture distinct photographs.

LUPITA MURILLO TINNEN

PROFESSOR OF PHOTOGRAPHY, COLLIN COLLEGE

Johan Holmes, Lamar Middle School (Austin), Virginia Rowland, instructor, 2015



Gabby Hyde, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor, 2014



Lilliemegan Marquez, West Brook High School (Beaumont), Drew Loker, instructor, 2012



Alexandria Quinn, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2013



Megan Sims, Episcopal School of Dallas, George Fiala, instructor, 2013



Charlie O'Brien, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Alexa Lutz, Episcopal School of Dallas, George Fiala, instructor, 2016



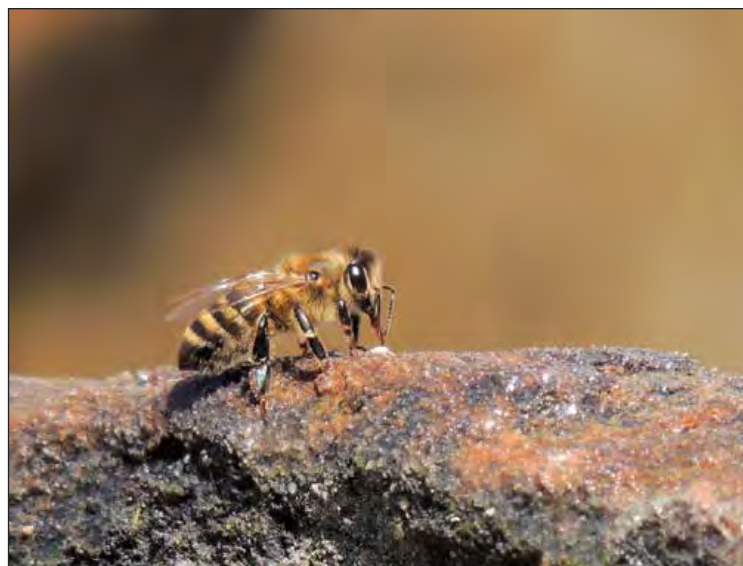
Gracey Wallace, The Kinkaid School (Houston), Farrah Braniff, instructor, 2015

Cellphone

Annabel Thorpe, Argyle High School, Stacy Short, instructor, 2016



Drew Baxley, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Andrea Whiteley, West Brook High School (Beaumont), Drew Loker, instructor, 2012



Alexis Brey, Episcopal School of Dallas, George Fiala, instructor, 2013



Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



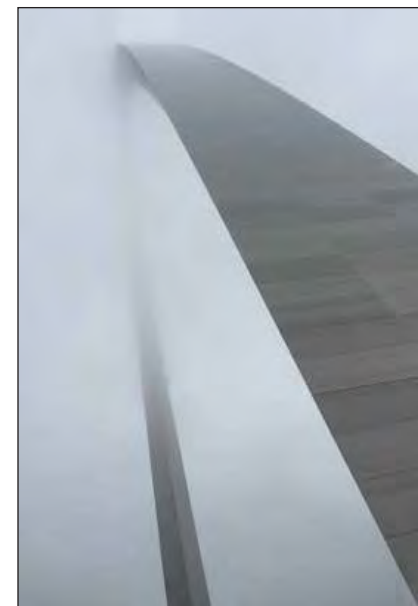
Neha Achaibar, Frisco High School, Toni Mitchell, instructor, 2016



Hailey Thomas, Allen High School, Krista Luter, instructor, 2014



Brooke Kucel, Prosper High School, Lyndsey Hamlin, instructor, 2016



Abigail Frech, Allen High School, Krista Luter, instructor, 2015

Hailey Thomas, Allen High School, Krista Luter, instructor, 2014



Kelsi Brinkmeyer, Texas High School (Texarkana), Clint Smith, instructor, 2014



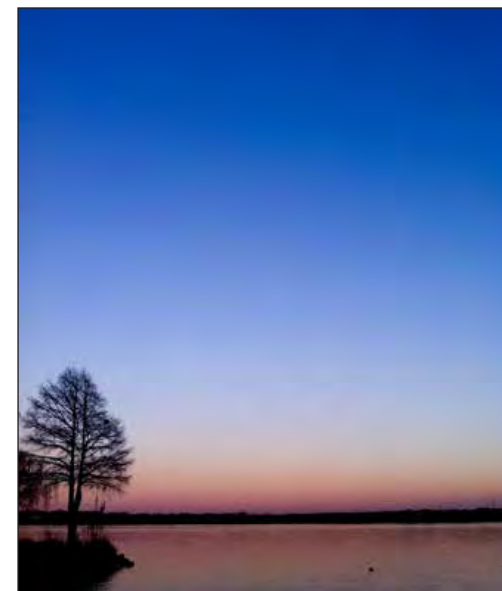
Cristina Pop, Creekview High School (Carrollton), Leah E. Waters, instructor, 2015



Amani Williams, Liberty High School (Frisco), Carole Babineaux, instructor, 2012



Aleah Ayala, Southwest Christian School (Fort Worth), Danny Roberts, instructor, 2015



Dominique Goncalves, Ursuline Academy of Dallas, Bill Thompson, instructor, 2012

Sam Eichenwald, St. Mark's School of Texas (Dallas),
Scott Hunt, Instructor, 2014



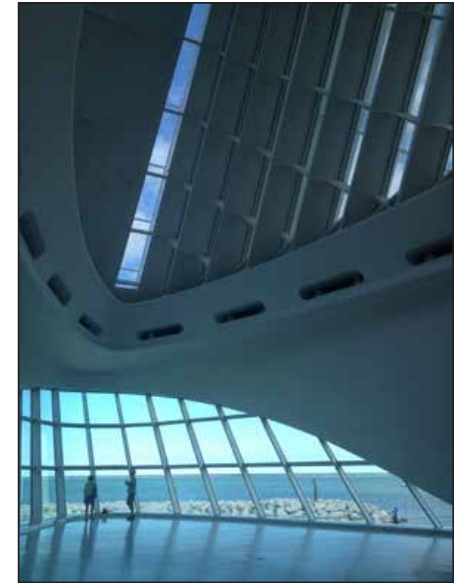
Talia Kline, Greenhill School (Addison), Frank Lopez,
instructor, 2014



Caitlyn Harris, Heritage High School (Midlothian), Rachel
Kidder, instructor, 2015



Chandler Durow, Lovejoy High School (Lucas), Mary
Woodruff, instructor, 2013



Will Slone, West Brook High School (Beaumont), Drew Loker, instructor, 2013

Janis Hefley

EPISCOPAL SCHOOL OF DALLAS



COLOR LIGHT ABSTRACTION, 1960,
1054; PHOTO BY WYNN BULLOCK
A SAMPLE OF HIS WORK

*The urge to
create, the urge
to photograph,
comes in part
from the deep
desire to live with
more integrity, to
live more in peace
with the world,
and possibly to
help others to do
the same.*

WYNN BULLOCK

AMERICAN PHOTOGRAPHER
Read more about Bullock at
wynnbullockphotography.com

Photography is my creative passion. ... Creating imagery is an essential part of who I am and what makes me whole as a human being.

Teaching photography has allowed me to share my passion for art and imagery with my students and teach them a new way of observing their world. My goal has been for my students to develop a sincere appreciation for photographic art. Studying the vision of the masters of photography and the history of photography has been an essential part of every lesson.

My philosophy has been to teach my students the elements of design and how to improve their personal imagery by constantly exposing them to examples of outstanding imagery through a variety of resources, such as books and studying winning images of the ATPI student competition. Skillful knowledge of how to use cameras, darkroom and studio equipment and computer technology is necessary, but the how-to must be taught in conjunction with a solid understanding of composition for a photography student to accomplish successful photographic imagery.

My goal as a teacher has been to create a spark of excitement and curiosity to help students discover a new voice, a personal vision and a lifelong skill for expressing themselves through their personal photographic imagery.

Digital imaging was in its infancy when I first became fascinated with black-and-white darkroom photography. My original training was shooting film with single-lens reflex cameras and darkroom printing processes. While earning my master's degree in art history, I became interested in photography. After completing my degree, I was offered the photography teaching position at the Episcopal School of Dallas, which was a blessing. In the beginning, I taught in the same classroom and at the same desk and computer with the studio art teacher. We had a tiny darkroom with two enlargers. I wanted to expand my program and enlarge my darkroom, but I needed advice.

That is when I attended my first ATPI Summer Workshop for Instructors Only. Members gave me help and guidance. I was one of the founding members of ATPI and formed close friendships and a strong support system that I rely on to this day for advice. The administration of the Episcopal School of Dallas was supportive so I was able to expand my program.

We opened a new, state-of-the-art fine arts building in 2005. I designed every detail of the photography suite of rooms, which included a large darkroom, a studio area with worktables and lighting equipment and a digital imaging lab outfitted with the newest iMac equipment. This facility and equipment allowed me to teach my students the traditional darkroom techniques in conjunction with the contemporary trends in digital imaging and Adobe Photoshop software. I was given the freedom to create my own curriculum.

Since I began teaching photography in 1996, during the transition from darkroom to digital, my curriculum was in constant transition. I never dreamed that the technology would advance as quickly as it did. Initially, I knew all camera makes, models and special features and could recommend which ones I thought were best for a student's needs. Before long, I would buy equipment for my classroom and find it outdated in six months. Lost or broken equipment could not be replaced or serviced for repairs.

New cameras with advanced features were on the market faster than I could

keep up with the changes. The first three digital cameras I taught with were given to me by a Kodak salesman at a workshop I attended. The cameras were tiny silver plastic cameras with a fixed lens and two buttons on top: Shoot and Delete. There was no screen for viewing on the back of the camera, but we were amazed that we could delete the picture we had just shot. We would plug the camera into the computer in our school lab and wait and wait and wait some more for it to load. Our computers had only 256 megabytes of memory. The images were very pixilated, but we were so excited about the new process ... so much faster than film.

I started taking classes as quickly as I could to learn the new technology. I took my first digital imaging class at Collin County Community College (now Collin College) and learned some simple Adobe Photoshop software features ... before Photoshop had layers. We worked on Macintosh computers and saved our work on an image storage device. However, when I got to school and attempted to share the work with my students, the PC was not compatible with the Mac. I was not able to show my students the work I had done. That was true for many years in the beginning.

Our campus did not have Macintosh computers for the upper school in the beginning. But in the new building, I asked for, and we received, a beautiful, state-of-the-art Mac lab in the photography suite of rooms. The computers and software, along with the cameras, were quickly outdated and needed updating at least every two to three years. My students and I learned that although digital imaging seemed so much faster and easier, it required constant studying and contact with experts to stay in the know about current trends.

Simply maintaining the darkroom, studio equipment and digital imaging lab with cameras, computers and printers was a daunting task. Many of my peers opted out of the darkroom aspect of teaching photography and shut down their darkrooms to simplify their lives. Until the day I retired, I continued to keep the darkroom classes for my students along with the digital imaging classes. I always felt that learning the old processes first helped them to understand the new processes.

My students had the advantage of learning both the traditional darkroom process along with the digital imaging technology. We had great fun cross-platforming between the two, including creating digital negatives and contact printing them in the darkroom or contact printing cyanotypes. Combining the processes allowed the students a lot of creative possibilities. Digital imaging was the perfect place for me to teach the elements of design using color, and they learned to convert their color images to black-and-white by using Adobe Photoshop tools.

Photography is not an easy class to teach or to learn. An angry parent came to visit me one day. He was upset that his child had made a C in my class. "We signed up for photography because we thought it would be an easy class," he said. "How could anybody make a C in photography? All you have to do is click a button!" I quickly realized I had to teach parents that creating a successful photographic image or series of images with a common theme is challenging and difficult. It is much more than "clicking a button." ■



JANIS HEFLEY RETIRED FROM
EPISCOPAL SCHOOL OF DALLAS IN
 2012. She now serves as that school's
 Permanent Art Collection Cataloguer.
 The program she built, now with
 George Fiala as the instructor, still has
 numerous award-winning students.



Virginia Puckett, Episcopal School of
 Dallas, George Fiala, instructor, 2013



Emily Jagers, Episcopal School of
 Dallas, George Fiala, instructor, 2016



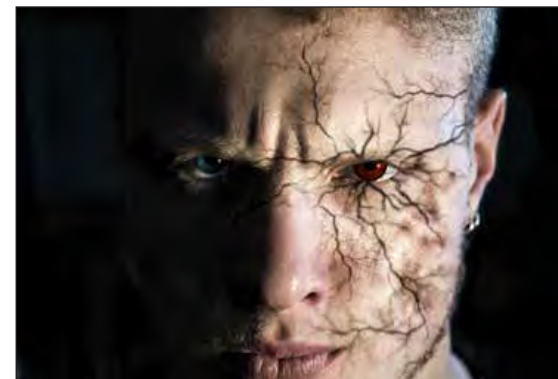
Rainey Lynch, Episcopal School of
 Dallas, George Fiala, instructor, 2014



Nadia Kiani, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2015



Owen Liang, Austin High School (Austin), Melanie Sherwood, instructor, 2012



Baron Pulitzer, Westlake High School (Austin), Dale Baker, instructor, 2016

DIGITALLY CONSTRUCTED

Each new version of Photoshop and Lightroom makes it easier to seamlessly “paste” together images. Still, it is critical for the photographer to consider the direction and color of light in the images being added together. My favorite subject to teach for digital compositing was surrealism which can lend itself to creative imagery. I would show examples of Maggie Taylor’s images. Students should consider a continuity of subject or theme within the composition. I would show them an example of bad compositing of an image that I had pieced together. We discussed what worked and didn’t work within the composition and why, before they started their own piece. Successful digital compositing requires skillful knowledge of the tools in Photoshop and/or Lightroom and a firm understanding of design principles in composition.

JANIS HEFLEY

RETIRED INSTRUCTOR, EPISCOPAL SCHOOL OF DALLAS

DIGITALLY CONSTRUCTED

NUMBER OF ENTRIES

2012
Beginning | 15
Advanced | 148

2013
Beginning | 32
Advanced | 111

2014
Beginning | 18
Advanced | 130

2015
Beginning | 29
Advanced | 124

2016
Beginning | 33
Advanced | 103



Halbert Bai, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013

Digitally Constructed



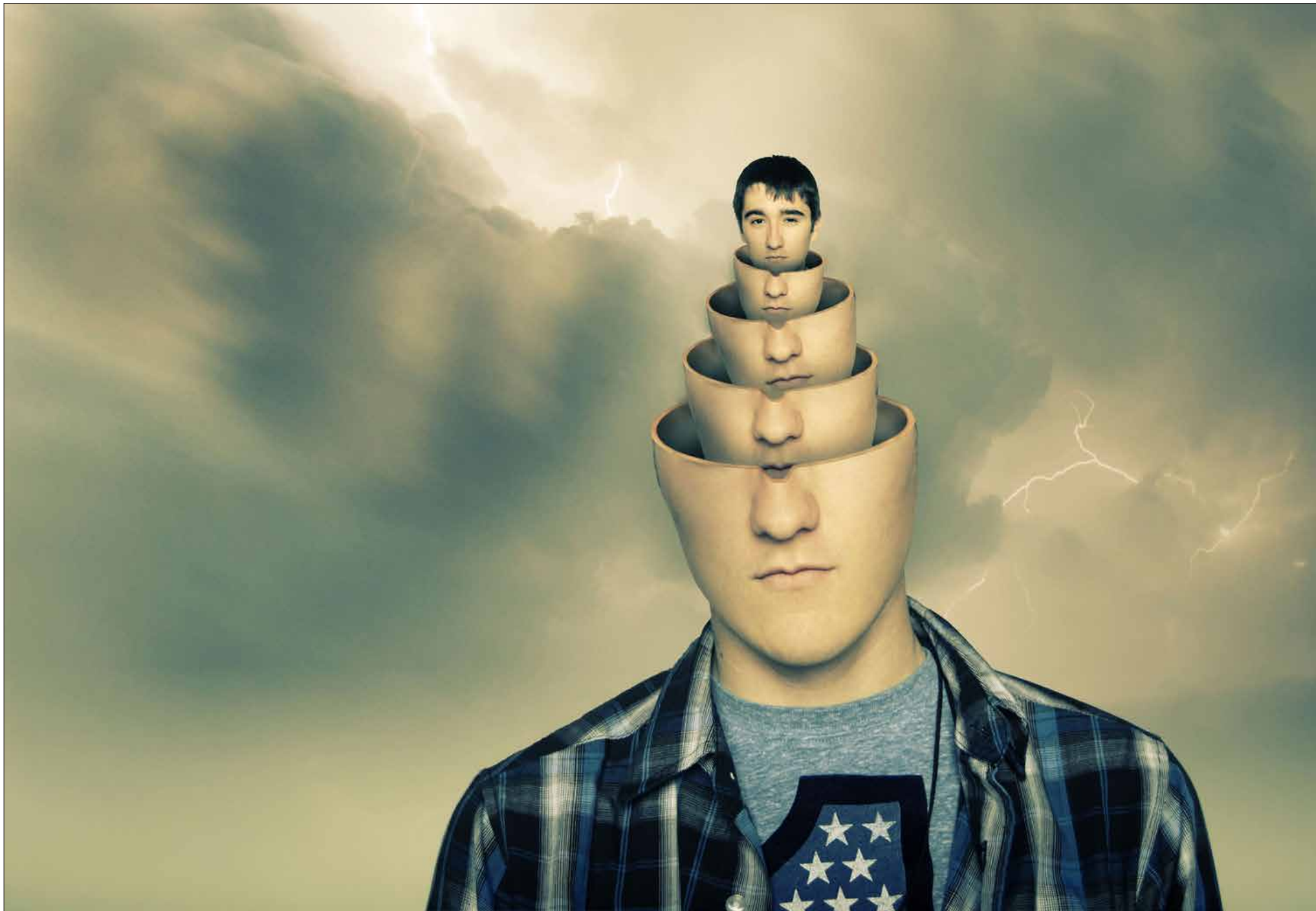
Claire Chenault, West Brook High School (Beaumont), Drew Loker, instructor, 2012



Lauren Henderson, Allen High School, Krista Luter, instructor, 2013



Dana Rose, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016



Ashley Breshears, Allen High School, Krista Luter, instructor, 2014

Collin Whitby, Stratford High School (Houston), Kim Lynch, instructor, 2015



Matt McClellan, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2013



Max Goldstein, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2013



Kayla Ryland, Deer Park High School, Michael Peña, instructor, 2013



Jessilee Shipman, Legacy High School (Mansfield), David Mason, instructor, 2012



Andrew Smith, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Christian Doyle, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2012



Alden James, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Dana Rose, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016



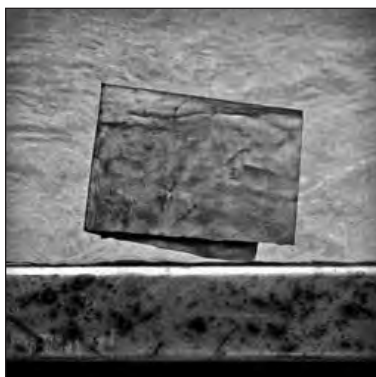
Alisha Dhanani, The Kinkaid School (Houston), Farrah Braniff, instructor, 2014



Thuy-Mi Le, Plano Senior High School, Terry Quinn, instructor, 2012

Lorna Agyare, Summit High School (Mansfield), Sharon Ellman, instructor, 2015

Photos by Diane Bolinger. **TOP:** First Place, Faculty Digital/Conference photo, 2015; **SECOND:** Best of Show, Faculty Digital/Water photo, 2015; **THIRD and FOURTH:** From the 2016 ATPI Summer Workshop — For Instructors Only at the Cypress Creek Rum Distillery



Diane Bolinger

WEATHERFORD HIGH SCHOOL

As photography instructors, the hardest thing we have to do is to teach students how to see. Really SEE. To view the world around them in a way that speaks to them and to share that with other like minds.

I didn't speak English as a child. I was born in Houston so there was nothing weird there, but I spoke my own Gibberish language past the age that it was cute or amusing so my mother put up butcher paper all over the house and had me draw pictures to translate my gibberish.

I think that started my way of seeing pictures as symbols, and I am eternally thankful for parents who put up butcher paper instead of therapy. It all worked out ... I talk pretty well some days.

My classroom strategy reflects the influence of my college professor Dan Burkholder at the University of Texas – San Antonio. It was my first photo class other than yearbook, and I fell in love with photography. I also loved the openness of the classroom and the freedom of interpretation with regard to the beauty of the basic elements of art. I focus heavily on the elements in my own classroom but try to leave subject matter open enough for all students to make their own choices as to the interpretation.

My favorite lesson is always the self-portrait. It is the first lesson I do with students so they are usually trying to impress me at this point and take time and planning. It is also a project that tells me something about them. I do this assignment every year so when I have a senior I can look back at that first self-portrait — sophomore year vs. senior year — and see how each has evolved in many ways. Students change so much.

The best tips in photography that no one knows? I don't have an answer for that. When I was a kid teaching myself on a manual camera

and scouring books for lighting tips, there were secrets. There are no secrets anymore with the internet. Students can learn anything they truly want to. There is so much information available to them for the asking, and that is a wondrous resource.

The best tip I give is "Stop making excuses and take more photos." Students forget their memory card/cord/flashdrive/whatever because ... it doesn't matter why. It wasn't done on time. Life has deadlines. They must take time to plan photo trips so their lives will be easier. Do not make excuses. Go out. Photograph. In my classroom we say, "Out of every 100, maybe 10 are worthy — and maybe one is good."

We find some of the best times are those we do together and outside the classroom. We set up a "Steel Wool Photo Night" to do time lapse photography. None of us has ever done it. We used the school golf course, and I was amazed the first time we asked a volunteer: "Will you light this wool whisk on fire and swing it around your head — 'You OK with that?'" "YES." We had such a wonderful time as a group in the dark shooting this as different volunteers held the fire whisk. After every shot we ran and stomped out the embers as everyone was laughing and congratulating others on their shot. It was one of my best nights with my students ever.

Like painting, sculpture and drawing, photography is an art form. It is a way to express how you see. It is valuable. It is also changing. All great societies have art and have the power to express ideas. Without that, there is simply nothing. Photography, at its core, used to be "Capturing Time in a Bottle." Now it is more likely to be simply "Capture." Whatever that means to you. ■



PHOTO BY ARNO GOETZ



Grace Wilson, All Saints' Episcopal School (Fort Worth), Lauren McCauley, instructor, 2016



Coral Marquez, Krueger Middle School (San Antonio), Brenda Marafioti, instructor, 2012



Moria Small, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015

FASHION

Fashion photography should have a dynamic composition that is reinforced by the model who is confident to share his or her own sense of style with the photographer and the viewer. A successful fashion photograph is predicated on the desire to complete a simple, yet incomplete graphic or to repair a fractured narrative by asking the viewer to imagine themselves in the scenario.

Compositions should be sparse, yet active. Content should be stylized, fluid but not too cohesive. The use of color and contrast should be interesting and provocative. The context of the photograph should be fairly jarring.

FRANK CURRY

FACULTY, AUSTIN COMMUNITY COLLEGE

FASHION

NUMBER OF ENTRIES

2012

Beginning | 62
Advanced | 101

2013

Beginning | 34
Advanced | 49

2014

Beginning | 30
Advanced | 73

2015

Beginning | 25
Advanced | 97

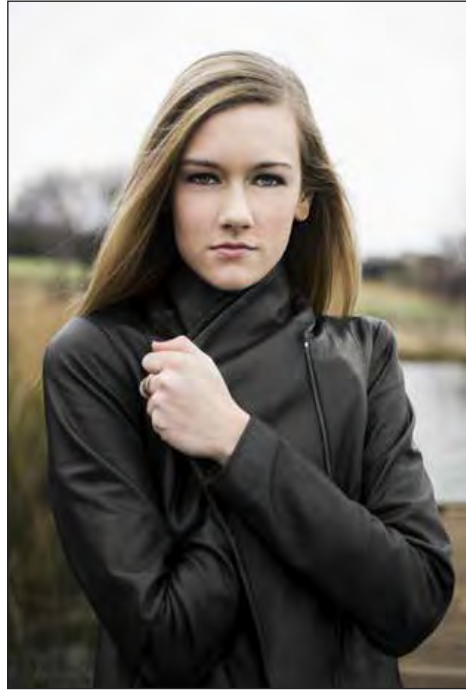
2016

Beginning | 53
Advanced | 81



Mitchell Laughlin, Highland Park High School (Dallas), Chris Fullwood, instructor, 2014

Fashion



Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Sequoia Mabry, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2013



Gwendolyn Clary, McCallum High School (Austin), Carey West, instructor, 2013



Hannah Helm, Allen High School, Krista Luter, instructor, 2012

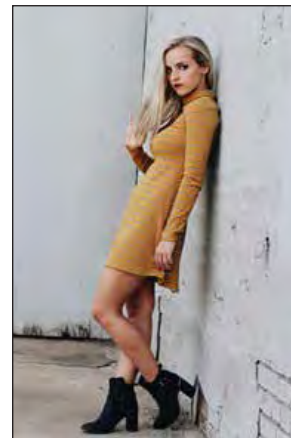
Anna Hudelson, Liberty Christian School (Argyle), Brandon Graham, instructor, 2014



Kaylee Valencia, Bryan High School, John Burrows, instructor, 2014



Nick Brodsky, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Emma Ginnell, Coppell High School, Sallyanne Harris, instructor, 2015



Kaylee Olsen, Bryan High School, John Burrows, instructor, 2016



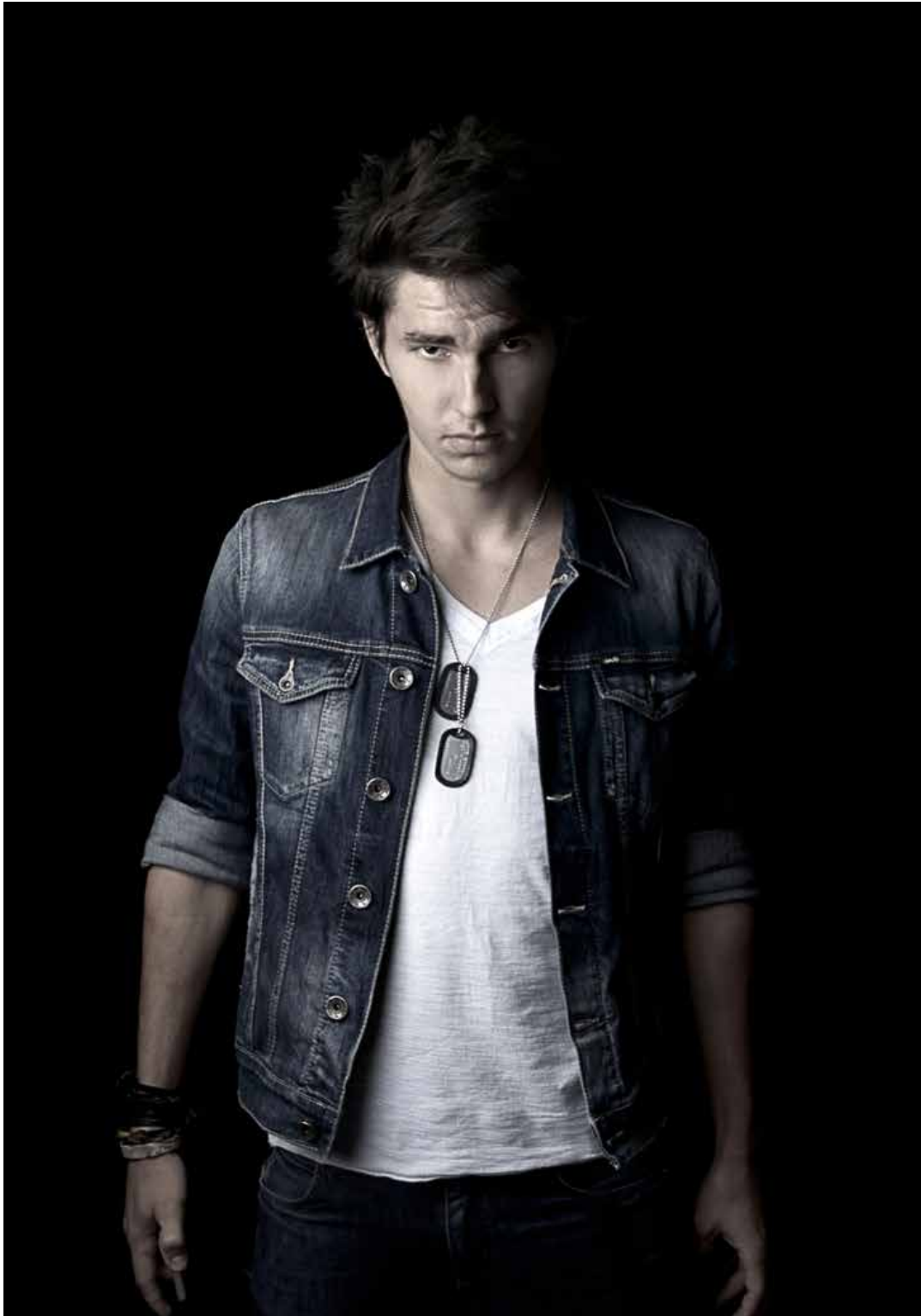
Nate Trillo, Heritage High School (Midlothian), Rachel Kidder, instructor, 2016



Alex Vu, Trinity High School (Eules), Michael Peña, instructor, 2016



Ana Sanchez, Saint Mary's Hall (San Antonio), Ralph Howell, instructor, 2012



Cynthia Pantaleon, Advanced Technology Complex (Denton), Will Milne, instructor, 2013



Nathan Thompson, Cypress Ranch High School (Cypress), Jason Neumann, instructor, 2015



Sadeh Jaura, Summit High School (Mansfield), Sharon Ellman, instructor, 2013

Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Asmaa Mohamed, Summit High School (Mansfield), Sharon Ellman, instructor, 2012



Cristian Palacios, McCallum High School (Austin), Carey West, instructor, 2012



Tina Taghi, Episcopal High School (Bellaire), Kate Philbrick, instructor, 2016



Ariana Freitag, McCallum High School (Austin), Carey West, instructor, 2013



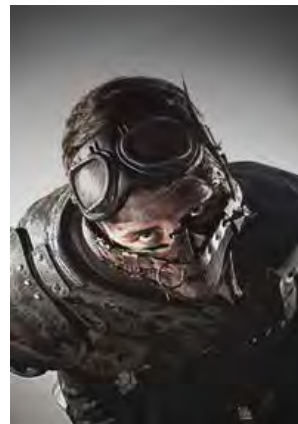
Stephanie Garcia, Krueger Middle School (San Antonio), Brenda Marafioti, instructor, 2012



Jacob Hoffman, Lamar High School (Arlington), Darrell Byers, instructor, 2016



Riley Sanders, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016



Nakai McPhate, Advanced Technology Complex (Denton), Will Milne, instructor, 2016



Rebecca Kister, Deer Park High School, Michael Peña, instructor, 2015

FORMAL PORTRAIT

NUMBER OF ENTRIES

2012
Beginning | 40
Advanced | 152

2013
Beginning | 43
Advanced | 96

2014
Beginning | 50
Advanced | 165

2015
Beginning | 35
Advanced | 175

2016
Beginning | 55
Advanced | 157

FORMAL PORTRAIT

Lighting, posing and expression are important techniques to consider when capturing a formal portrait of either a single person or groups of people. The most important characteristic of portraiture is good lighting. The art of lighting involves the creative manipulation of the quality of light whether in the studio or on location. Another aspect of the formal portrait is that it is carefully posed. Body language can express different psychological effects and can reveal the personality of the people in the photo.

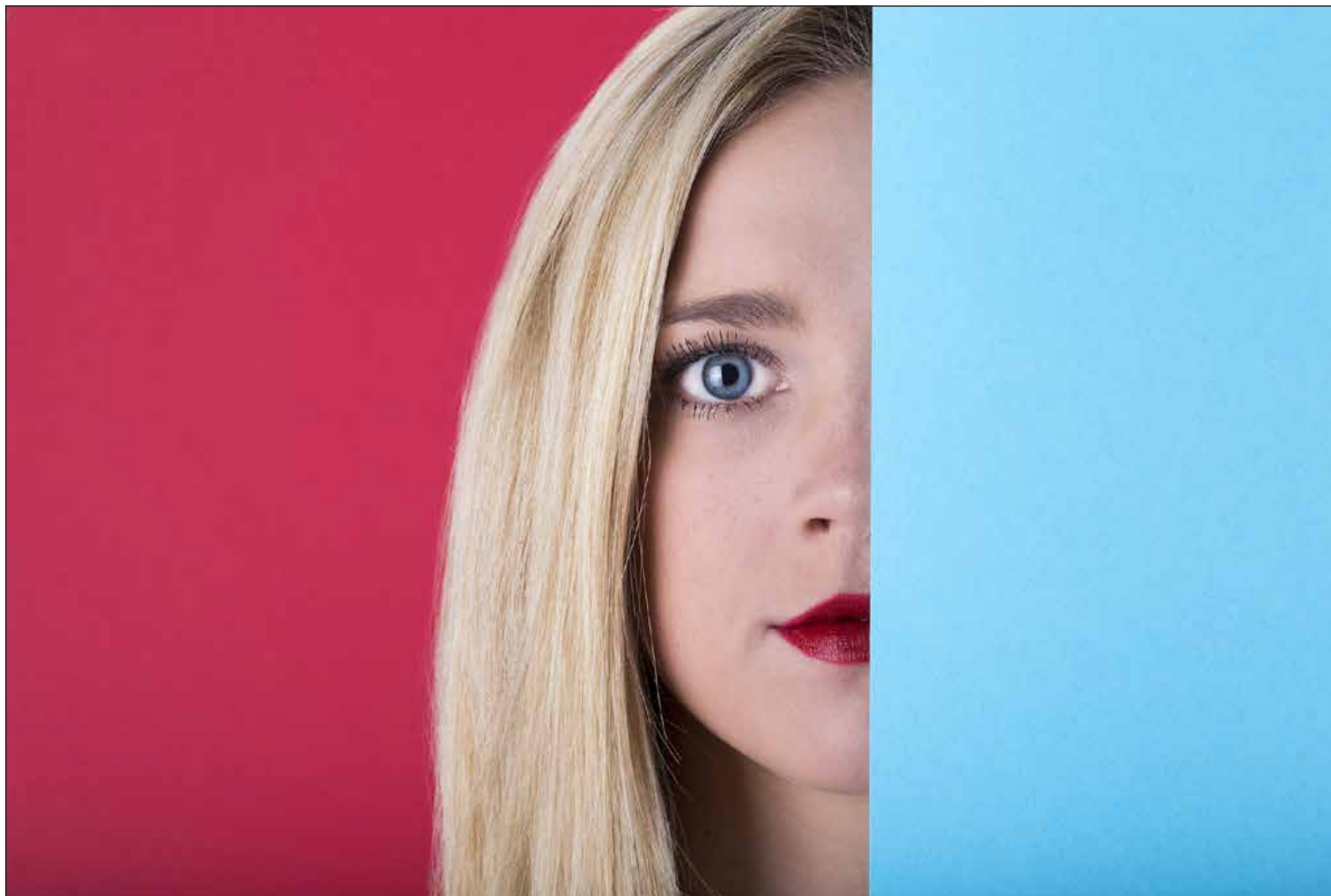
LUPITA MURILLO TINNEN

ASSOCIATE DEAN OF ACADEMIC AFFAIRS, COLLIN COLLEGE — PRESTON RIDGE CAMPUS



Landon Stone, Allen High School, Krista Luter, instructor, 2014

Formal Portrait



Abigail Frech, Allen High School, Krista Luter, instructor, 2016



Tre Williams, Advanced Technology Complex (Denton), Will Milne, instructor, 2016



Maryanna Mayne, Advanced Technology Complex (Denton), Will Milne, instructor, 2016



Nakai McPate, Advanced Technology Complex (Denton), Will Milne, instructor, 2016



Alexa Lutz, Episcopal School of Dallas, George Fiala, instructor, 2016



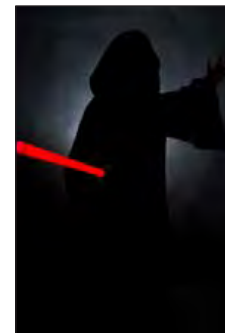
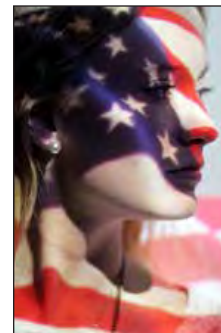
Mia Bonner, The Kinkaid School (Houston), Farrah Braniff, instructor, 2015



Madeline Lynn, Ursuline Academy of Dallas, Bill Thompson, instructor, 2013



Austin Kobernat, Allen High School, Krista Luter, instructor, 2016



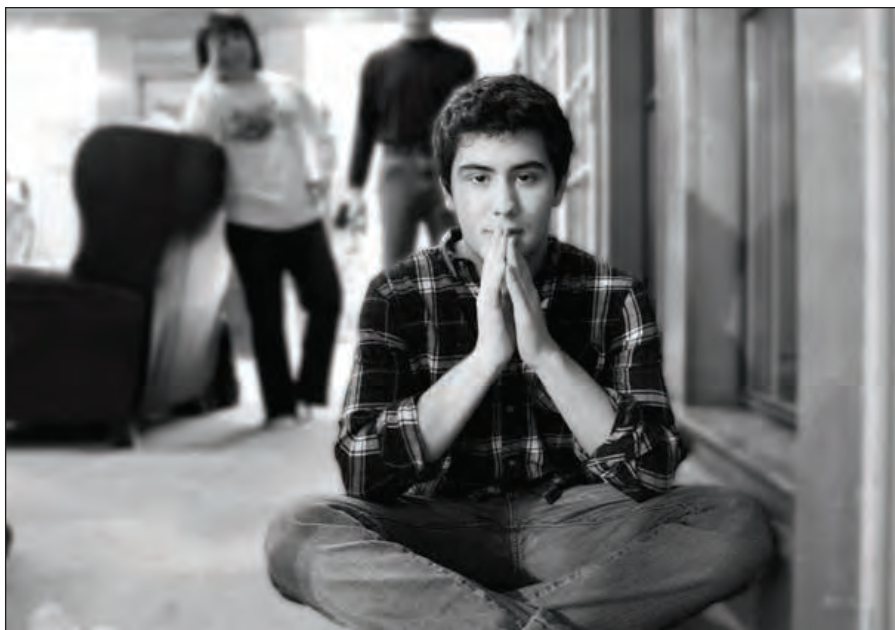
Angela Vasquez, Advanced Technology Complex (Denton), Will Milne, instructor, 2016 | **Alex Unflat**, Westlake High School (Austin), Deanne Brown, instructor, 2013 | **Ashley Vorse**, Trinity High School (Euless), Jeff Grimm, instructor, 2015 | **Callie Mendenhall**, Aledo High School, Sandra Sawyer, instructor, 2013 | **Savannah Pritchard**, Texas High School (Texarkana), Clint Smith, instructor, 2013 | **Sarafina Fabris-Green**, McCallum High School (Austin), Carey West, instructor, 2016 | **Drew Baxley**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016



Madeline Hyde, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor, 2014



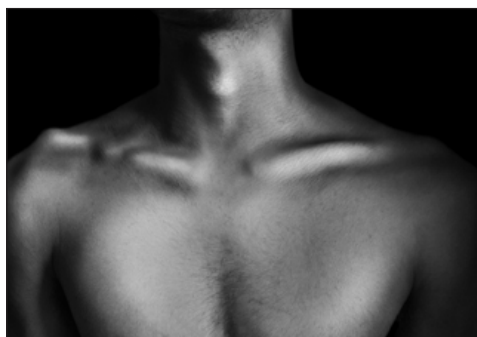
Christian Alvarez, Lamar High School (Arlington), Darrell Byers, instructor, 2017 | **Matthew Van Hoorn**, Austin High School (Austin), Melanie Sherwood, instructor, 2016 | **Matthew Bradford**, Frenship High School (Wolfforth), Kenneth Fulton, instructor, 2015 | **Jahnavi Nair**, Greenhill School (Addison), Frank Lopez, instructor, 2014



Rachel Steele, Creekview High School (Carrollton), Leah E. Waters, instructor, 2013



Audrey Ashburn, Austin High School (Austin), Melanie Sherwood, instructor, 2016



Korleyan Khem, Weatherford High School, Diane Bolinger, instructor, 2015 | **Delianne Irizarry**, KISD Career Center (Killeen), John Smallwood, instructor, 2016 | **Rebekah Harper**, Cypress Woods High School (Cypress), Juan Guevara, instructor, 2016 | **Mason Smith**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014 | **Matthew Van Hoorn**, Austin High School (Austin), Melanie Sherwood, instructor, 2016

Mackenna Noland, Lamar High School (Arlington), Darrell Byers, instructor, 2016



Pamela Rosales, Lamar High School (Arlington), Darrell Byers, instructor, 2016

Julie Austin, Allen High School, Krista Luter, instructor, 2014



Aubrey Garnett, Weatherford High School, Diane Bolinger, instructor, 2016



Grace Scoggin, Austin High School (Austin), Melanie Sherwood, instructor, 2014



Maria Fonseca, Austin High School (Austin), Melanie Sherwood, instructor, 2015



Adam Merchant, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015

INFORMAL PORTRAIT

NUMBER OF ENTRIES

2012

Beginning | 200
Advanced | 515

2013

Beginning | 182
Advanced | 410

2014

Beginning | 214
Advanced | 510

2015

Beginning | 171
Advanced | 415

2016

Beginning | 201
Advanced | 344



Tim Whaling, Westlake High School (Austin), Deanne Brown, instructor, 2014

INFORMAL PORTRAIT

Informal portraits capture the soul of a person. A well-executed informal portrait will make a viewer feel like they've already met the subject. These portraits should be free of the constraints of props, studio and complex lighting.

CLIF PALMBERG

SOFTWARE ENGINEER, BALFOUR



Jacqueline Steward, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2013

Claire Cramm, Episcopal School of Dallas, George Fiala, instructor, 2014

Informal Portrait

Megan Dale, McCallum High School (Austin), Carey West, instructor, 2013



Jessica Mitchell, Ursuline Academy of Dallas, Bill Thompson, instructor, 2013



Evan O'Brien, Greenhill School (Addison), Frank Lopez, instructor, 2016



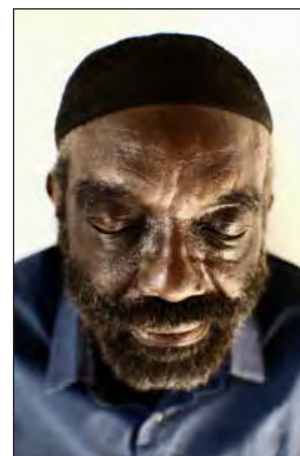
Charilys Silva, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015



Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Max Wolens, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Zainab Devereaux, Cypress Ranch High School (Cypress), Jason Neumann, instructor, 2014



Ally Brown, Lovejoy High School (Lucas), Jennifer Nance, instructor, 2013



Jaxsel Cabrera, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015

Haley Yates, Richardson High School, Wade Kennedy, instructor, 2014



Cassandra Peña, McKinney High School, Alyssa Boehringer, instructor, 2016



Brianna O'Shaughnessy, Texas High School (Texarkana), Clint Smith, instructor, 2015

Rachel Lewis, Texas High School (Texarkana), Clint Smith, instructor, 2016



Kayleigh Moreland, Texas High School (Texarkana), Clint Smith, instructor, 2016

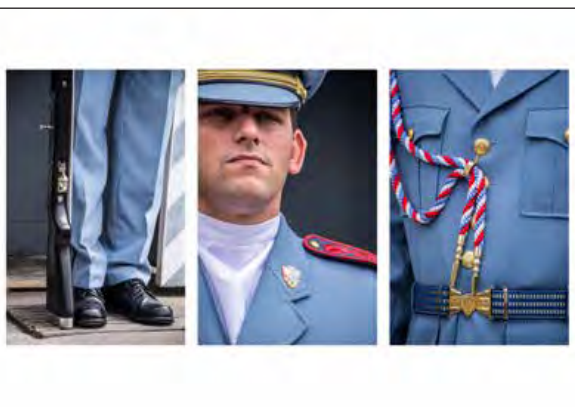


Lindsey Kinane, Pearland High School, Michelle Robinett, instructor, 2015

Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Sam Eichenwald, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014

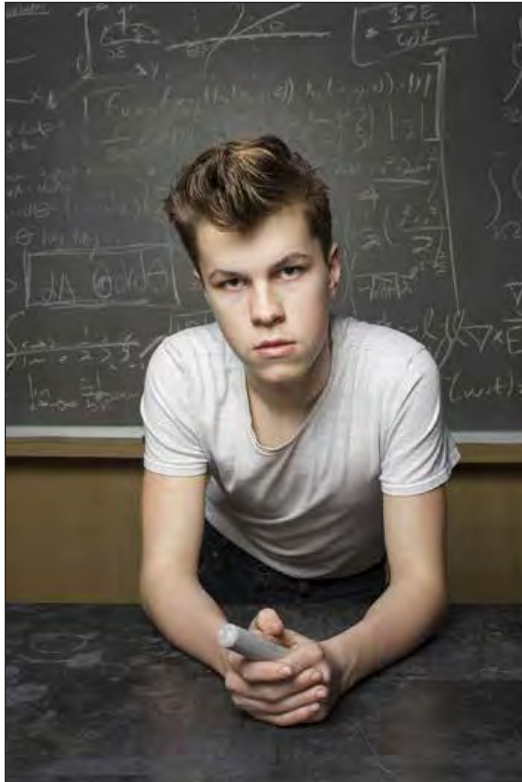


Oscar Lewin, McCallum High School (Austin), Carey West, instructor, 2012



Madison Etherington, Allen High School, Krista Luter, instructor, 2014

Nick Brodsky, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Mason Smith, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Arno Goetz, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Claire Cramm, Episcopal School of Dallas, George Fiala, instructor, 2013



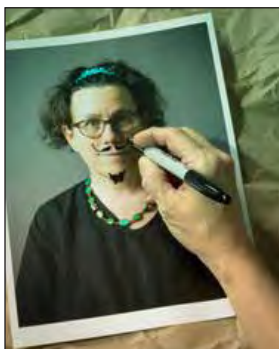
Mason Smith, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Bo Wilson, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015



Mara Kelly, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2015



Melanie Sherwood

AUSTIN HIGH SCHOOL (AUSTIN)

BY KYRA HERNANDEZ

“To be honest, I never liked photography,” said Melanie Sherwood, a visual communications teacher. “My grandfather was an amateur photographer. When I was six, he put a camera in my hands and told me the F-Stop ratio was the focal length divided by the aperture. I wasn’t interested in the math behind it. I just wanted to push the button.”

For as long as she can remember, photography has always been present in her life and the people around her, whether she liked it or not. “My friends were photographers, my husband’s father was a chemist for Kodak,” Sherwood said. “My grandfather was the lawyer for one of the first photographers to develop the color process.”

Sherwood’s life and career has often been a game of tug of war between a desire to create art and frustrations with the analog processes.

“In college as an art student, photography was frustrating with the mixing of the chemicals and the rolling of the film so I avoided it,” Sherwood said. When administrators offered her the teaching position at Stephen F. Austin High School, they charged her with the duty of bringing photography into the digital age. After nearly 35 years of using a wet darkroom, Sherwood was the first to introduce digital photography to the school.

“For 13 years I was an art director for television so I always had to work with photographs, and I learned how to manipulate them digitally,” Sherwood said. “When I was offered the position at Austin High to teach graphic design and convert the wet lab to a digital lab, I knew I had to make photography fun for myself and for my students.”

Now, Sherwood has fully embraced her relationship with photography and works everyday to introduce her students to how photography can be used as a creative tool for visual communication.

“What I hope to do is bring joy, creativity and experimentation into the process and to do that I try to lead by my own example. I want my students to connect their photography to their individual interests and personalities through play and experimentation,” Sherwood said. “It is more important to try something new than to try to win a contest.”

In the age of social media, Sherwood sees a need for photography to

be viewed as a necessary skill to make it in the digital world. Having a presence on the internet is about much more than being able to compose a tweet or a Facebook post.

“You have to be able to communicate visually. It’s not only about writing. It’s also about images,” Sherwood said. “All workers, no matter what career they have, have to present themselves visually if they want to get ahead in the world. We all need to learn what makes a clean, quality image that will grab people’s attention and communicate ideas.”

Her favorite lesson is one that she learned at an ATPI summer conference and reflects her own teaching philosophy because it places an emphasis on creative problem solving and inventive photography skills.

“It was a lesson where we teach students about shutter speed,” Sherwood said. “We get water balloons, and we set a fast shutter speed. One person holds the water balloon, and the other person pricks it with a pin. The object is to hit the shutter at the exact moment that the balloon disappears and the water is still in the shape of the balloon. I just love teaching that lesson. It’s exciting. We’re outside; we’re experimenting; and it shows them how a fast shutter speed can capture things that you cannot see with the naked eye.”

Over the years, she has had the opportunity to perfect her craft and develop one or two tips and tricks to impart to her students and others interested in photography.

“Creativity is about juxtaposition and the unexpected,” Sherwood said. “Whenever you can connect two dissimilar things, that gets people’s attention. Photographing from a high vantage point or getting down low — anything but the eye level people normally shoot at. Focusing on a hard edge is important when using auto focus on digital cameras. You cannot focus on something that is flat and 18 percent gray.”

Over the years, she has learned a thing or two about coaxing creativity out of students by throwing out the rulebook and letting imagination rule.

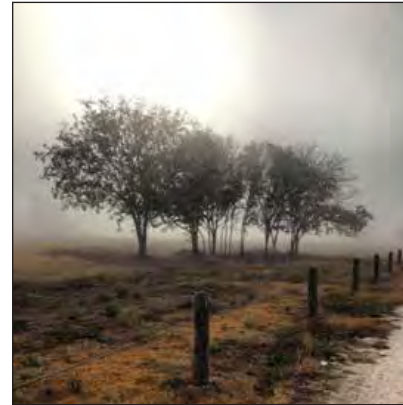
“[By] treating everything in the classroom like an experiment, we teach students to be curious and lifelong learners,” Sherwood said. “I found the joy of photography when I let go of having to know everything and just started experimenting.” ■



SHERWOOD WON BEST OF SHOW AT THE ATPi WINTER CONFERENCE WITH HER ENVIRONMENTAL SELF-PORTRAIT IN 2016.



Kirgan Hopkins, Memorial High School (Houston),
Cathy Bottoms, instructor, 2013



Jorge Hernandez, Stony Point High School (Round
Rock), Rebecca Plumley, instructor, 2013



Kirgan Hopkins, Memorial High School (Houston),
Cathy Bottoms, instructor, 2013

LANDSCAPE

NUMBER OF ENTRIES

2012

Beginning | 156
Advanced | 286

2013

Beginning | 277
Advanced | 272

2014

Beginning | 129
Advanced | 251

2015

Beginning | 101
Advanced | 229

2016

Beginning | 143
Advanced | 218

LANDSCAPE

*I want to see that the photographer has placed the landscape in the best light,
with the best point of view that transports the viewer to the location.*

*The combination of technique and aesthetic should come together
to translate the three dimensional reality of the scene into
the two-dimensional representation of it in a photograph.*

EDGAR MILLER

DIRECTOR OF EDUCATION
FORT WORTH CAMERA



David Pojunas, Austin High School (Austin), Melanie Sherwood, instructor, 2016

Landscape

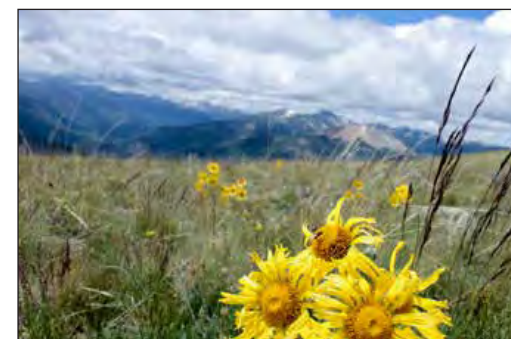
Brittany Stone, Allen High School, Krista Luter, instructor, 2015



Indiga Christy, Plano Senior High School, Terry Quinn, instructor, 2012



Katelyn Snider, Trinity High School (Euless), Jeff Grimm, instructor, 2015



Marie Atmar, The Kinkaid School (Houston), Farrah Braniff, instructor, 2015

Brendan O'Connell, Fort Worth Country Day, Kendall Davis, instructor, 2016



Alex Vu, Trinity High School (Euless), Jeff Grimm, instructor, 2015



Harper Sahm, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016



Frank Thomas, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Gabriella Anderson, Allen High School, Krista Luter, instructor, 2016



Danielle Berg, Episcopal School of Dallas, George Fiala, instructor, 2013



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



Alden James, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016



Claire Hendricks, Whitehouse High School, Paige Dyer, instructor, 2015



Maureen Hanes, Summit High School (Mansfield), Sharon Ellman, instructor, 2014



Claire Nelson, McCallum High School (Austin), Carey West, instructor, 2016



William Hall, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2016

Addis Riddle, Plano Senior High School, Terry Quinn, instructor, 2014



Alden James, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014

Max Kellehor, Westlake High School (Austin), Deanne Brown, instructor, 2016 | **Alex Stephens**, Allen High School, Krista Luter, instructor, 2014 | **Samantha White**, McCallum High School (Austin), Carey West, instructor, 2016 | **Claire Nelson**, McCallum High School (Austin), Carey West, instructor, 2016





Gabrielle Perez, Allen High School, Krista Luter, instructor, 2015

Jason Neumann

CYPRESS RANCH HIGH SCHOOL (CYPRESS)

In an interview with John Paul Caponigro, Emmet Gowin said, “It might take us a lifetime to find out what it is we need to say. Most of us fall into where our feelings are headed while we are quite young. But the beauty of all this uncertainty may be that in the process of exhausting all the possibilities, we might actually stumble unconsciously into the recognition of something that is useful to us — something that speaks to a deep need within ourselves.”

I have based my 19 years as a photographic educator on this principle. Most students are the most productive and creative once they realize that it is all right that they do not know where they are headed. It is this uncertainty that allows them the freedom to search for their own truths. I encourage them to use a camera to discover who they are and make a mark on their own lives. Their work has to educate them. Otherwise, they will be making the same work over and over.

I became a photographer because I believe that art should be made to celebrate the subject not invent it. I was fortunate that at a young age I had great teachers that helped form my creative thoughts into photographs. They reinforced something that my father instilled in me — go find something that I could be passionate about. He would say, “Find something you love and go do it. If you do what you love, everything else will follow.” When I was in college, I clung to these words as if they were the only thing keeping me on a path to find answers. I try and make my class about life. Photography is something that happens as a result of life.

I was helping a student the other day with a troubled negative. He was trying and trying to get his print to come out, but it needed some serious work. He had a few shadowed areas on the print that needed to be dodged and an extremely bright highlight that needed to be toned down a little by adding more time to the area.

As I watched him go in and out of the darkroom several times, I began to think of my own education. It is the hope for enlightenment and internal satisfaction in students that keeps me excited as a teacher. That is why it is so important to have a classroom environment open and casual enough for experimentation and exploration that leads to students making creative and thought-provoking work.

“Photography at Cypress Ranch High School prepared me for the future and really opened my eyes to what a true thirst and curiosity for knowledge could be like. Beyond the formal and technical qualities behind photography, we learned the importance of making meaningful work and the responsibility that came with having the freedom to make work we were truly interested in. Since the opening of Cypress Ranch, Neumann has cultivated an attitude of personal responsibility and peer accountability that year after year inspires students to be passionate about photography and invest in their own education.” — JADE PARTAIN.

As a teacher I feel it is important to be passionate about the subject taught. Through research and practice a teacher should bring real world experience into the classroom that will enable the students to sense what it means to become a productive and creative artist. I do not have favorite assignments, but at the beginning of each grading period I give students a problem, a Super Challenge.

This problem is graded based on completion, not on content. That frees students to tap into their creativity to solve the problem without worrying about breaking the rules. The image that answers the problem the most creatively wins a prize such as a Holga, pack of paper, sketchbook, etc. I base all other projects on where students are in their education of photography and how it is relating to their lives. The variation keeps things interesting for students.

“Mr. Neumann cultivates a classroom of empathy and creativity without limits. He does not simply make students go out and shoot pictures. He educates our eyes and minds to make work that is way more than mediocre. He does not accept laziness in our work but encourages everyone to keep shooting.”

“Mr. Neumann made me say something with my pictures. Through that I was able to finally process the death of my father — and ... other difficult things in life that I could never articulate before. I left Mr. Neumann’s class feeling like I could create and at times do so really well, something I had never considered possible before. He compassionately pushes everyone to be better photographers and people. I don’t think I could accurately sum up all of the ways this teacher and his class have impacted me. Even three years out of high school, I still consider his class the one that has taught me the most in school. When I graduated, Neumann gave me a beautiful book about one of my favorite photographers, Francesca Woodman. In the cover he wrote a note that I still get out and read and find endless encouragement in.” — KATIE CUNNINGHAM.

Working with teenagers can sometimes be a tricky thing. I have developed a couple of philosophies that have worked over the years to create a cohesive program and give them the tools to be successful. The key to a successful program year after year is that all the students must feel like they belong to something bigger than themselves. They have ownership in whether the program fails or succeeds from year to year.

I feel that students are dismissed too often and not given enough responsibility in their own education. I tell them that when it comes to their work, we are interested in attitudes, not platitudes. We expect them to be hardest on themselves and helpful to those around them. Former students and now colleagues Ashley Martin and Juan Guevara, commented on their teacher’s contributions to their lives.

“I can honestly say without Mr. Neumann and his photo class I would not be the person I am today. It was never just a lesson in the dark room or a lecture about an artist in his classroom. Neumann taught us how to be a person. We learned how to be the best version of ourselves and were always held accountable for that.” — ASHLEY MARTIN.

“The classroom atmosphere created by Jason Neumann in the photography program was one of experimentation, higher level thinking, hard work and constant creative growth. Every day he would challenge and motivate us to push beyond the confines of our minds. He did this by presenting us with thought-provoking assignments, ideas or concepts. Doing so would challenge the conventional perception of what photography can and cannot be.”

“His desire and passion to present photography as more than simply pressing a button that drove me to continue on my education in photography and ultimately become a high school photography instructor. Being in his class was an experience like no other. What he taught us about photography and how it relates to all aspects of life impacted me far beyond any instruction I’ve ever received.” — JUAN GUEVARA
Teaching photography is much like making a photograph. We expose students to as much information as their brains will take, develop a program around hard work and rigor and fix a sense of responsibility and sensitivity in students.

“Photography at Cypress Ranch is not merely a class. It is a way for every child and every mind to find its place where it belongs.” — SAHAJ SINGH. ■





Mikayla Kincaid, Trinity High School (Euless), Michael Peña, instructor, 2016 | **Raegan Scharfetter**, Trinity High School (Euless), Jeff Grimm, instructor, 2013 | **Lauren Henderson**, Allen High School, Krista Luter, instructor, 2014 | **Anyssa Pfeifer**, Nolan Catholic High School (Fort Worth), John Skees, instructor, 2016 | **Maxwell Wardlow**, Allen High School, Krista Luter, instructor, 2016 | **Elizabeth Hyde**, Lamar Middle School (Austin), Rachel McNeil, instructor, 2016

NATURE

A good nature photograph starts with being in the right place at the right time all the while practicing good composition. Place the subject within the frame, making sure that the environment helps to support the subject.”

CHAD SMITH

ASSOCIATE PROFESSOR, TEXAS A&M UNIVERSITY – COMMERCE

The natural world is a source of inspiration, a teacher and disciplinarian. Photographing nature requires patience, attention to detail, a willingness to slow down. Photographers should act decisively, accept and learn from their mistakes as well as successes, and—more than anything—open their perception to the world as it exists and can be as a photograph.

BILL KENNEDY

PROFESSOR OF PHOTOCOMMUNICATION, ST. EDWARD’S UNIVERSITY

NATURE

NUMBER OF ENTRIES

2012

Beginning | 348
Advanced | 352

2013

Beginning | 277
Advanced | 231

2014

Beginning | 347
Advanced | 374

2015

Beginning | 182
Advanced | 229

2016

Beginning | 289
Advanced | 355



Judyth Magana, West Brook High School (Beaumont), Drew Loker, instructor, 2016

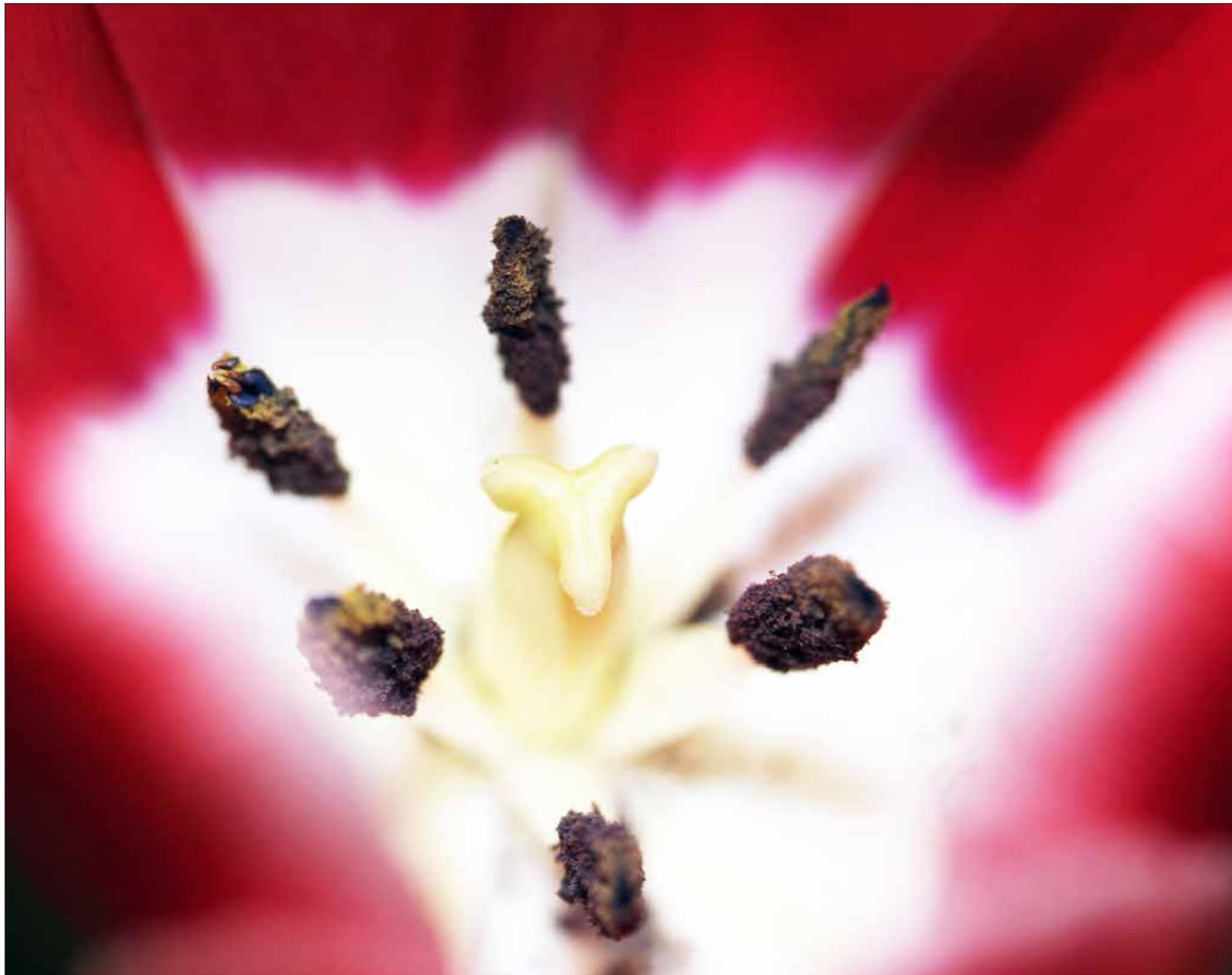
Nature



Rio Virgoe, Lovejoy High School (Lucas), Jennifer Nance, instructor, 2013 | **Allison Moody**, Advanced Technology Complex (Denton), Will Milne, instructor, 2012 | **Ashley Limas**, Heritage High School (Frisco), Rebecca Pollard, instructor, 2012



Kaitlyn Longino, Livingston High School, Marci Dickens, instructor, 2013



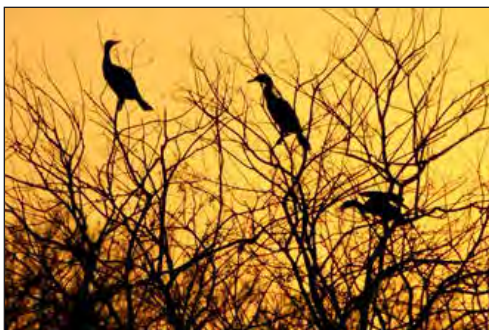
Samantha Jabour, Westlake High School (Austin), Deanne Brown, instructor, 2014

Lauren Henderson, Allen High School, Krista Luter, instructor, 2013



Macy Wolf, Round Rock High School, Cassandra E. Syler, instructor, 2016

Komal Malik, Trinity High School (Euless), Jeff Grimm, instructor, 2014



William Hall, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Ian Rapp, Allen High School, Krista Luter, instructor, 2015



Azlyn Grant, West Brook High School (Beaumont), Drew Loker, instructor, 2014



Sammi Sergeant, Allen High School, Krista Luter, instructor, 2012



Celein Pauk, Cypress Falls High School (Houston), Lisa Van Etta, instructor, 2012



Carter Bryant, Lovejoy High School (Lucas), Corey Hale, instructor, 2016



Ally Brown, Lovejoy High School (Lucas), Jennifer Nance, instructor, 2013



Erin Sanders, Robert G. Cole High School (San Antonio), Brenda Marofoto, instructor, 2014



Charity Hope Hill, Livingston High School, Marci Dickens, instructor, 2013



Allison Hackney, Trinity High School (Eules), Jeff Grimm, instructor, 2012



Kaylee Knights, Trinity High School (Eules), Michael Peña, instructor, 2016



Gisel Bojorquez, Cypress Ranch High School (Cypress), Jason Neumann, instructor, 2016



Emily Beebe, Westlake High School (Austin), Deanne Brown, instructor, 2016



Jeremy Raley, Trinity High School (Eules), Jeff Grimm, instructor, 2012



Erin Eubanks, Argyle High School, Stacy Short, instructor, 2014



Alina Naismith, Frisco High School, Toni Marsh, instructor, 2014



Oscar Lewin, McCallum High School (Austin), Carey West, instructor, 2012



Madison Etherington, Allen High School, Krista Luter, instructor, 2014



Tommy Flanagan, Tomball High School, Jerry Fordyce, instructor, 2016

Clint Smith

TEXAS HIGH SCHOOL (TEXARKANA)

BY MOLLY CROUCH

Clint Smith will be the first to tell you that his life has been a series of failures. But from the beginning, it's these failures that have been the catalyst for his successes.

As the multitude of vibrant hot air balloons soared overhead to kick off the 1986 Texas Sesquicentennial Trail Ride, 10-year-old Clint cradled his father's newest prized possession — a Kodak disc camera. Unfortunately, before the trail ride commenced, he broke it.

"The day we were leaving on this trip, I fell holding the camera. The brand new camera went into a mud hole. Camera's broken," Smith said. "So my dad spent all this money on this camera, and I didn't have it. We didn't have any pictures."

It was the next series of events that left an indelible impression on Smith and the importance of photography. During a rest stop out on the trail, young Smith clung to a mule's harness listening to his great grandfather tell wild stories when a woman with a camera knelt to eye level. Click. One exposure, and she faded back into the shadows. The image was later published in a magazine.

"That is the only photograph I have of that event," Smith said. "It wasn't until later in life I realized that photography is powerful. It changes the way we see things and the way we react. It also shapes experiences and is the only way we can have a visual record of personal history. It took me about 20 years to learn that lesson."

As a high school yearbook photographer, he enjoyed the freedom and privileges that accompanied the job. He witnessed events most of his peers only saw on paper. However, when it came to his college plans, he had another dream: flying helicopters in the Army. When the Army medical review board sent him home for a heart murmur, his future went into a tailspin.

"Every plan I had made was yanked out from underneath me, and I wasn't prepared for it," Smith said. "I didn't know what to do."

Faced with his grandfather's ultimatum — work or college — Smith enrolled in Southern Arkansas University, where he majored in mass communication with an emphasis in broadcast.

After more than a 10-year career in professional print and broadcast, a phone call from a friend who suggested he apply for an opening at Texas High School propelled his career in another direction. With a bachelor's degree in his back pocket and a local teacher's certification, Smith began teaching a TV production class to ninth graders with little interest in the subject, armed with only a textbook.

"When I started, I had 130 kids in the introductory class, and I hated it," Smith said. "It was not what I thought it was going to be at all. I asked the principal to give me a photography class, to let me have something I enjoyed. The next year, we started the commercial photography class. From there, it has really blossomed and taken off beyond my wildest dream."

For the next five years, Smith balanced the broadcasting class with a photography staff that became the primary source of photographs for the school's publications department. His transition from broadcast to print publications was natural, like it was meant to be. He started to see his journalism teaching career blossom.

UNORTHODOX METHODS

"This is going to sound weird," Smith said, "but I've always believed that everybody is equally worthless — until they prove themselves."

Although his methods may seem unorthodox, Smith said he tries to provide a classroom experience that is authentic to that of having a job in the real world. Using the flipped classroom approach, he stresses the basics and pushes his students to overcome a fear of failure.

"People need to learn how to fail again," Smith said. "I learned more in the first two weeks on the job than I did in four years of college. I remember my first day [on the job] being scared out of my mind because I had gone to college for four years. Then I was handed a camera that didn't work just like the ones I used in college. I hadn't been taught the basics. Instead — it was whatever I'm supposed to learn for that specific piece of equipment. I try to teach the basics, and then I turn them loose and let them fail on their own. When they fail, they learn more than they do from me telling them how to do it the first time."

That is why students selected for his program begin their training with a three-day summer workshop, appropriately called "Boot Camp."

"I enjoy putting the kids through the ringer — teaching them to tear apart and put together the cameras, how lenses work, how flashes work," Smith said. "There's excitement, but there's also anxiety. They are worried they are going to tear something up. It's getting them over the hurdle of being afraid that they are going to break something. Getting them over that and being comfortable with the equipment is my favorite lesson."

THE 'AHA' MOMENT

There will always be jokes, pranks and funny moments only the staff will understand, but nothing compares to an "Aha!" moment from a student photographer. For Smith, the biggest reward is not a plaque, certificate, award or medal but when a student internalizes every piece of advice. The hours of mastering basic techniques, the hours of memorizing the math behind an image, the hours of preparing for the one shot needed and the second of capturing an image without thinking, simply shooting, are the moments he acknowledges as the best part of being an adviser.

"My favorite part of the class is when I have a student has his or her 'Aha' moment," Smith said. "I try to make sure those moments are celebrated by the whole class. We put it up on the projector, blow it up on the screen and we go, 'Look, this is good. Oh my gosh, look at that.' Those are the moments I want to remember."

His tough classroom atmosphere must be working. Staff members consistently win state and national awards, and those who pursue careers in photojournalism often send messages appreciative of the biggest lesson he taught them: how to fail.

"I want them to learn how to learn from their failures, how to not be afraid of failure. I want the classroom to be a safe place for them to fail and learn. I don't want it to be a place that is intimidating. I think that so many students, especially if they are not taught how to properly use cameras, taught to shoot in the green mode all of the time, they think photography revolves around sitting at a computer and clicking buttons. And that's not it. Photography is about seeing things, people and being outside." ■



PHOTO BY KAYLEIGH MORELAND

OPEN

NUMBER OF ENTRIES

2012

Beginning | 228
Advanced | 362

2013

Beginning | 170
Advanced | 236

2014

Beginning | 172
Advanced | 318

2015

Beginning | 140
Advanced | 323

2016

Beginning | 209
Advanced | 301



Sydney Staples, Weatherford High School, Diane Bolinger, instructor, 2016



Addie Fields, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor, 2014



Rochelle Mitsakos, Trinity High School (Euleess), Jeff Grimm, instructor, 2016

OPEN

Images that continuously place well in the open category are conceptually evocative and technically excellent photos that don't quite fit in another category. While it is a ripe place for unique themes and techniques, photos in the open category succeed when they illustrate a striking idea in a new and thoughtful way.

These images should not be someone's fourth best shot.

LEAH WATERS

INSTRUCTOR, HERITAGE HIGH SCHOOL (FRISCO)



Dana McCurdy, Haltom High School (Haltom City), Emily Arnold, instructor, 2016

Open

Alma Hernandez, Green B. Trimble Technical High School (Fort Worth), Shannon Oden, instructor, 2017



Rome Herrera, Memorial High School (Houston), Cathy Bottoms, instructor, 2013



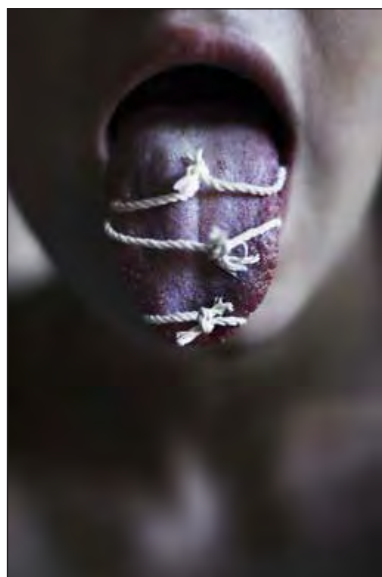
Lauren Henderson, Allen High School, Krista Luter, instructor, 2012



Elysabeth Martin, Allen High School, Krista Luter, instructor, 2015



Anai Vargas, Legacy High School (Mansfield), Dave Mason, instructor, 2012



Alexandra Maue, Greenhill School (Addison), Frank Lopez, instructor, 2015



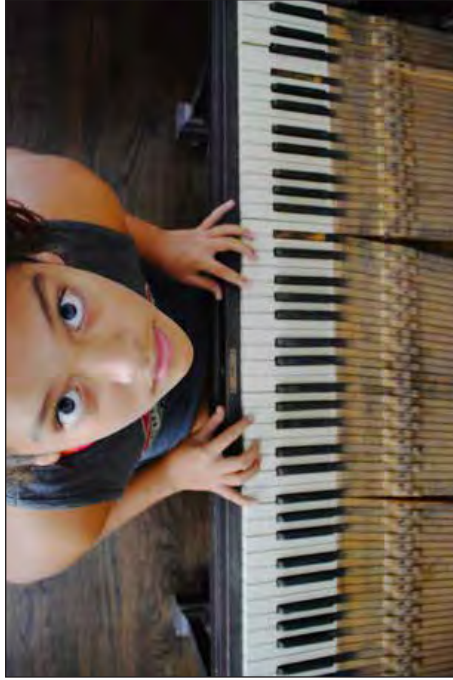
Sam Eichenwald, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Savannah Pritchard, Texas High School (Texarkana), Clint Smith, instructor, 2014



Amanda Warren, Episcopal School of Dallas, George Fiala, instructor, 2014



Alexander Lozano, Richland High School (North Richland Hills), Steven Schilling, instructor, 2012 | **Makena Buchanan**, Langham Creek High School (Houston), Linda Rawlings, instructor, 2012 | **Madeleine Garcia**, Duchesne Academy (Houston), Judy Hungerford, instructor, 2013



Emily Casey, Center for Advanced Learning (Keller), Kasey Kamenicky, instructor, 2016





Annabel Thorpe, Argyle High School, Stacy Short, instructor, 2016



Nathan Gardner, Creekview High School (Carrollton), Leah Waters, instructor,



Sanya Lakhani, Creekview High School (Carrollton), Leah Waters, instructor, 2014



Mason Smith, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Audrey Ashburn, Austin High School (Austin), Melanie Sherwood, instructor, 2014



Frank Thomas, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Cheyenne Haseltine, Krueger Middle School (San Antonio), Brenda Marafioti, instructor, 2012



Jack Hernandez, Episcopal High School (Bellaire), Jaime Collier, instructor, 2016



Marieke Alsguth, Jersey Village High School (Houston), Margie Comstock, instructor, 2013



Abigail Frech, Allen High School, Krista Luter, instructor, 2015



Elle Bettinger, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor, 2012



Ceirra Cook, Cooper High School (Abilene), Sherry Griffith, instructor, 2016



Charlie Stone, Lamar Middle School (Austin), Virginia Rowland, instructor, 2014



Drew Baxley, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Campbell Barton, Greenhill School (Addison), Frank Lopez, instructor, 2015



Victor DePaulo, Liberty High School (Frisco), Carole Babineaux, instructor, 2012

Jeff Grimm

TRINITY HIGH SCHOOL (EULESS)

Moments. Eras. Life. Lives.

My life and career have been created, modified and made memorable by “moments.” Some were devastating. Some were inspiring. Most, though, were unexpected — and “it has made all the difference” to quote Robert Frost.

I was so fortunate to grow up in the era in which *Life* magazine was the focal point of the week for many Americans. My students learn that it was “the internet of its day.” *Life*, along with *National Geographic*, made photojournalism the media factor that it is today. Every Friday during my elementary years I would run home to pull it from the mailbox. I would often flip immediately to the last image in that issue. The image would be so creative, so unique, so inspiring that to this day I remember more than two dozen of them.

Trinity has a unique photographic situation in that we have an elective class. We use trimesters. The school owns only about six camera bodies and a dozen lenses. Our lab fee is low, and I have 95 percent of my students for only 12 or 24 weeks. We have taken an equally unique approach to create success for students while they are in the class.

We use a lot of psychology in our classroom to help them remember the critical information. All students in the class become teachers on their second day, and that setup changes the future of the classes for all. We study not only photo history, exposure and composition but also what makes viewers choose one photo over another; what mat color makes the image “pop” versus which one makes it recede, the order to use for a student portfolio, how to ask to take a portrait, etc. Further, we try to learn how to find joy in the high school years. We look constantly for “win-win” situations. We teach how to show appreciation. We study the current professionals and which life skills may help create leaders of families, groups and classes. Mostly we try to teach “life lessons.”

One of those primary life lessons we truly believe in is that the most important photo tools are (1) the heart, (2) the brain and (3) the eye. All of our best photographers in the school’s history had all three of those and often in that order. Additionally, we have been blessed with many others who started with one [of the essential tools] and developed the others to a significant degree. We ascribe to this theory: “If we can beat other photo programs in the first three most important areas, then the odds are in our favor.”

MY FAVORITE TEACHER

For a variety of reasons one of my favorite assignments is “My Favorite Teacher.” The students are given a class period to write about their favorite teacher or staff member. They can write about anyone, in fact, who has been an amazing mentor to them. Late in the first trimester and anywhere in their second trimester, students are given three to five days in which to photograph their favorite teacher on the Trinity campus. Those images are printed as 4x6s, and students cut a small mat and present it and a copy of the written assignment (if it is about the same person) to the teacher. The emails I get from the teachers often speak of “quiet tears at my desk that made the students nervous” or words to that effect. Try it yourself.

CHANGE IN THE ROOM

“Changes in the Room” is another assignment, one that I think is unique to Trinity. Ours is a large room that was formerly a wood shop. We could easily seat 60 students in the main space. While the room is not cluttered, it is full of scores of items that are easily moved, items such as the Kleenex box, the projector remote or a contest trophy.

Initially, I am the person who moves things. As students become more comfortable with the process, one or two often choose to move things when I am out of the room.

The assignment idea has benefits for both the students and the teacher. Students learn to “trust their first ‘guess.’” They are correct far more often than they are incorrect. They learn to view an entire scene quickly and to make decisions about small details that often change the entire field of view. It gives students so much more confidence in their own abilities to recognize changes in their environment. Students who love this game and participate at a higher level become our best photographers.

“For three years as I played ‘Changes in the Room,’ I always thought that it was about seeing changes in the moving props, but this morning I realized that on a different level you wanted us to see and note the changes in one another and ourselves, especially ourselves. You said to notice things such as haircuts and new clothes, but you were really suggesting that we notice that we mature and grow mentally, emotionally and psychologically as we progress. And you were so right when you said that the sophomore boys would do less well at this game, but that the best of any grade’s peers would make note of the emotional changes in their classmates. That’s the real benefit of ‘Room Changes.’ Isn’t it to see the unique qualities and characteristics of the people around us? Thanks, Grimm; I GET IT!”

— SAMANTHA NEAL



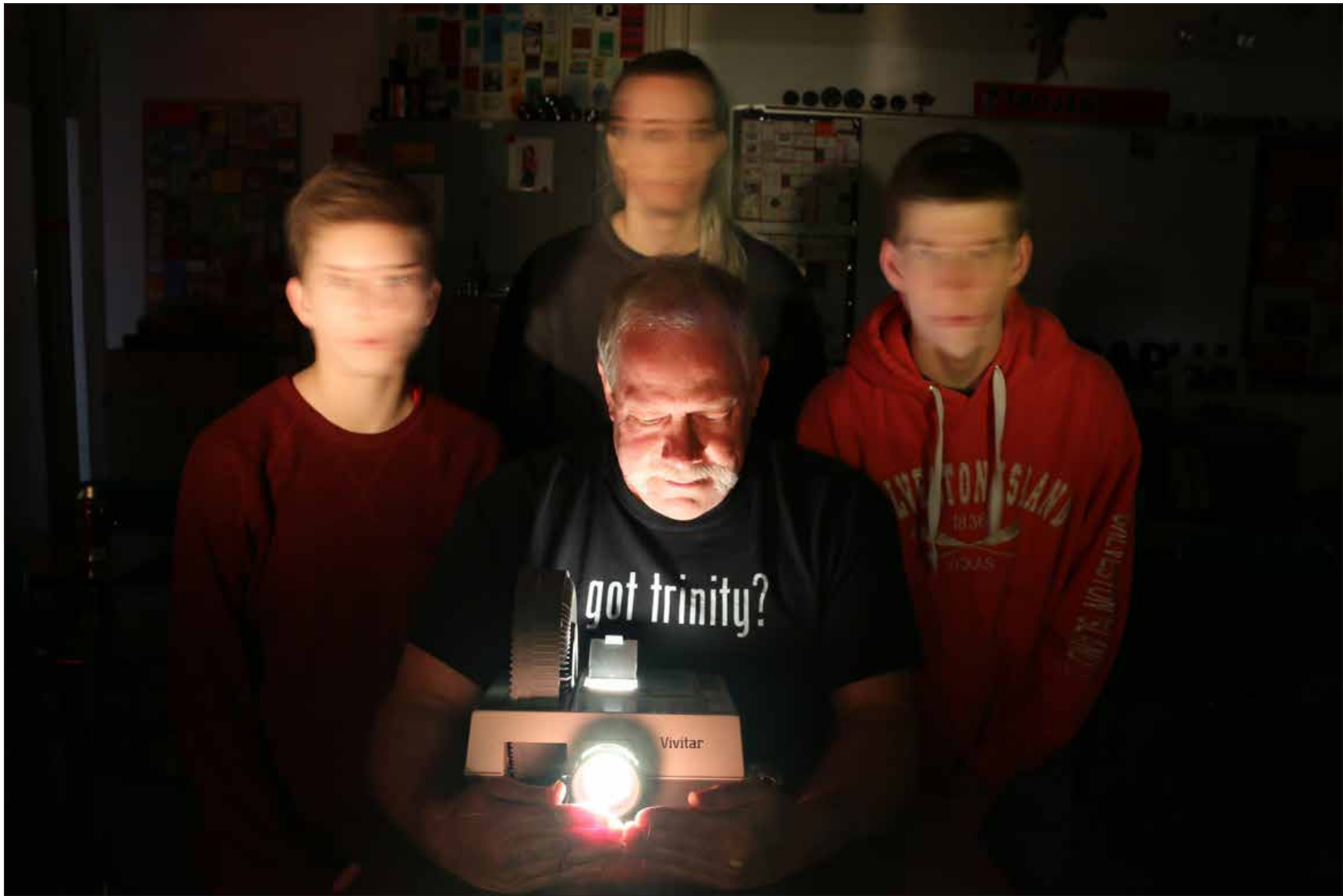
PHOTO BY MARIA KRUPA

OTHER THOUGHTS

“Mr. Grimm has taught me patience as well as sparking my inquisitive nature to look at life differently. That is probably the biggest thing he does for us; he pushes us to see beyond today and into our futures.” — KATHI BECERRA

“There is no way I’d be where I am without you as a photographer and as a person. You helped me grow into someone I am proud to be. Every day your positivity encouraged me. ... You make your room a safe haven for so many people that do not have a family at Trinity. You connect people. You respect people. You challenge people” — LAUREN FRANCO

In my 35 years teaching photography there have been amazing moments: Winning the Top Program award five times and receiving the Star of Texas award were huge as photography goes. However, the greatest satisfaction for me has come through getting to watch the growth of amazing people. Foremost among these were the late Dan Regalado of Martin High and Michael Peña of Deer Park, both of whom were among the premier photo teachers I have seen. However, for any teacher the single greatest joy comes from seeing the growth of the students they were fortunate to get to know and influence. ■



WITH ASH THYE, MARIA KRUPA, ZACH SMITH | PHOTO BY LEAH THYE

PHOTO STORY

Since I am a commercial photographer I view photo stories from that point of view. In the commercial photography world, we call this “Brand Narrative.” However, a good photo story in either a commercial, editorial or journalistic context needs the same aspects to succeed. For me this category is about using one’s own unique photographic perspective to illustrate the story behind a person, process or product. The photographic perspective should be consistent throughout the series. Compositional esthetics, image processing style and tone, and diverse image points of view (wide, mid and macro images) are essential to telling the full story effectively.

TADD MYERS

FREELANCE PHOTOGRAPHER, GRAPEVINE

Photo stories are exceptionally difficult to accomplish well, but can be the most rewarding to both the photographer and viewer. It’s not about documenting a process or event step-by-step. It’s about visually creating dialog, connection, depth and texture through the lens of a camera. Besides requiring a mastery of technique, a photographer needs to think critically and have the patience to work on something that could take weeks, months or years.

CLIF PALMBERG

SOFTWARE ENGINEER, BALFOUR

PHOTO STORY

NUMBER OF ENTRIES

2015

Beginning | 0

Advanced | 19

2016

Beginning | 6

Advanced | 19



FOOTBALL GAME PHOTO STORY BY
Samantha Jabour, Westlake High School
(Austin), Deanne Brown, instructor, 2016

Photo Story



Christian Cocker, Trinity High School (Euless), Jeff Grimm, instructor, 2013

GOLDEN GLOVES PHOTO STORY BY **Christian Cocker**, Trinity High School (Euless), Jeff Grimm, instructor





SHELTER PHOTO STORY by **Grace Swierenga**, Allen High School, Krista Luter, instructor, 2016





PLANO SUPER BOWL PHOTO STORY by Kenna Easley, Allen High School, Krista Luter, instructor, 2016



Josh Rostek, Texas High School (Texarkana), Clint Smith, instructor, 2013



Abigail Anderson, McKinney High School, Alyssa Boehringer, instructor, 2016



Bryant Gil, Cypress Falls High School (Houston), Lisa Van Etta, instructor, 2012

SPORTS

NUMBER OF ENTRIES

2012

Beginning | 141

Advanced | 281

2013

Beginning | 99

Advanced | 200

2014

Beginning | 113

Advanced | 299

2015

Beginning | 107

Advanced | 229

2016

Beginning | 122

Advanced | 273

Until 2014, sports and sports reaction were the same category.

SPORTS ACTION

A sports photo should tell a story about what's happening in the game or match. Not just an action photo, show the emotion. Give the viewers something they may have missed while watching the game, or bring them back to the most amazing part.

KYLE JUNTUNEN

INSTRUCTOR, ALLEN HIGH SCHOOL



Katie Robertson, West Brook High School (Beaumont), Drew Loker, instructor, 2014

Sara Smith, Cypress Falls High School (Houston), Lisa Van Etta, instructor, 2012



Christine Le, Jersey Village High School (Houston), Margie Comstock, instructor, 2014



Kayleigh Moreland, Texas High School (Texarkana), Clint Smith, instructor, 2015



Matt Garnett, Argyle High School, Stacy Short, instructor, 2015



Matt Garnett, Argyle High School, Stacy Short, instructor, 2015



Andrew Baggett, Westlake High School (Austin), Cindy Todd, instructor, 2013



Julia Rasor, Westlake High School (Austin), Deanne Brown, instructor, 2014



Matt Garnett, Argyle High School, Stacy Short, instructor, 2015



Carlie Clem, Texas High School (Texarkana), Clint Smith, instructor, 2013



Mary Beth Burns, Westlake High School (Austin), Deanne Brown, instructor, 2016



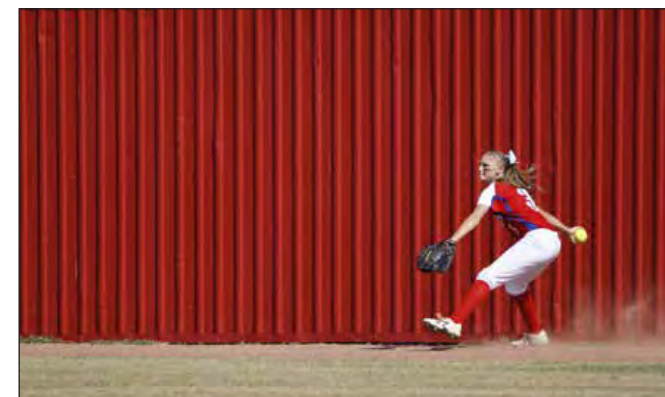
Ashley Vorse, Trinity High School (Euless), Jeff Grimm, instructor, 2015



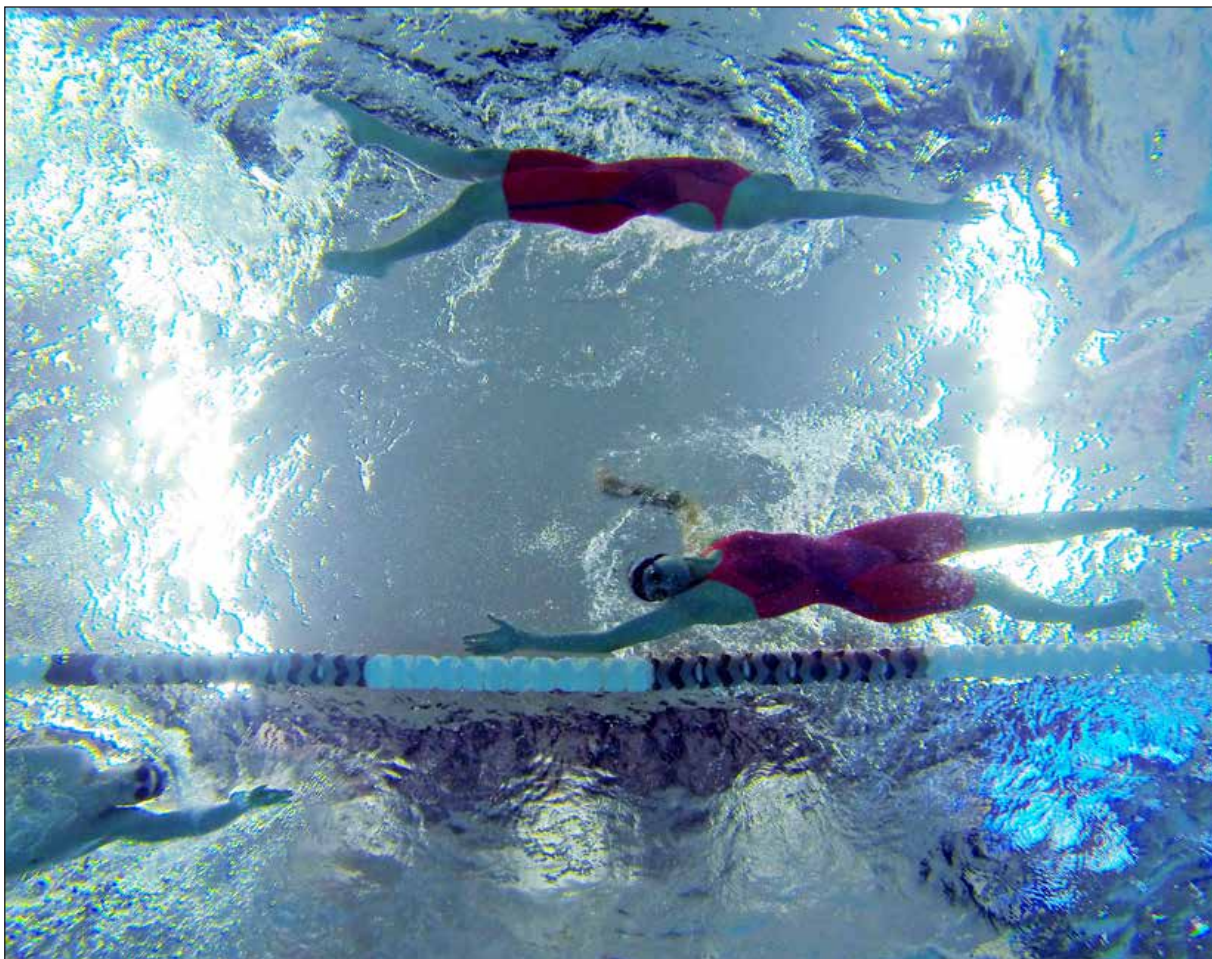
Mia Bonner, The Kinkaid School (Houston), Farrah Braniff, instructor, 2014



Rachel Lewis, Texas High School (Texarkana), Clint Smith, instructor, 2016



Bethanie James, Trinity High School (Euless), Jeff Grimm, instructor, 2013 | **Madeline Parish**, Texas High School (Texarkana), Clint Smith, instructor, 2016 | **Lauren Landrum**, Argyle High School, Stacy Short, instructor, 2017



Kristin McCasland, Texas High School (Texarkana), Clint Smith, instructor, 2016



Marc Gutierrez, Creekview High School (Carrollton), Leah Waters, instructor, 2015



Matt Garnett, Argyle High School, Stacy Short, instructor, 2014



Andy Chao, Allen High School, Krista Luter, instructor, 2013



Cynthia Rangel, Duncanville High School, James Rich, instructor, 2015



Lauren Maynard, Texas High School (Texarkana), Clint Smith, instructor, 2016



Brena Fritzen, Trinity High School (Euless), Michael Peña, instructor, 2017



Rankin Hobbs, Episcopal School of Dallas, George Fiala, instructor, 2013



Megan Brownrigg, Coppell High School, Sallyanne Harris, instructor, 2016



Alyssa Olalde, Texas High School (Texarkana), Clint Smith, instructor, 2015



Lauren Lively, Frisco High School, Toni Mitchell, instructor, 2015



Annabel Thorpe, Argyle High School, Stacy Short, instructor, 2016

SPORTS REACTION

This is one category with which everyone can relate. We've all been in a competition or witnessed a competition and felt the disappointment of loss or the elation of victory. It's those genuine moments — whether they happen during or after a game — that capture the honest reaction of players, fans, coaches and others. Often these images are about the relationships between individuals, either celebrating or just as likely comforting someone.

DEANNE BROWN

INSTRUCTOR, WESTLAKE HIGH SCHOOL (AUSTIN)

SPORTS REACTION

NUMBER OF ENTRIES

2014

Beginning | 48

Advanced | 158

2015

Beginning | 67

Advanced | 123

2016

Beginning | 86

Advanced | 155

Until 2014, sports and sports reaction were the same category.



Madison Houts, Centennial High School (Frisco), Laura Kline, instructor, 2015

Sports Reaction

Tristan Ipock, Byron P. Steele High School (Cibola), Terri Reed, instructor, 2015



Matt Garnett, Argyle High School, Stacy Short, instructor, 2014



Matt Garnett, Argyle High School, Stacy Short, instructor, 2015



Christopher Piel, Argyle High School, Stacy Short, instructor, 2015



Annabel Thorpe, Argyle High School, Stacy Short, instructor, 2014



Tim Whaling, Westlake High School (Austin), Deanne Brown, instructor, 2014

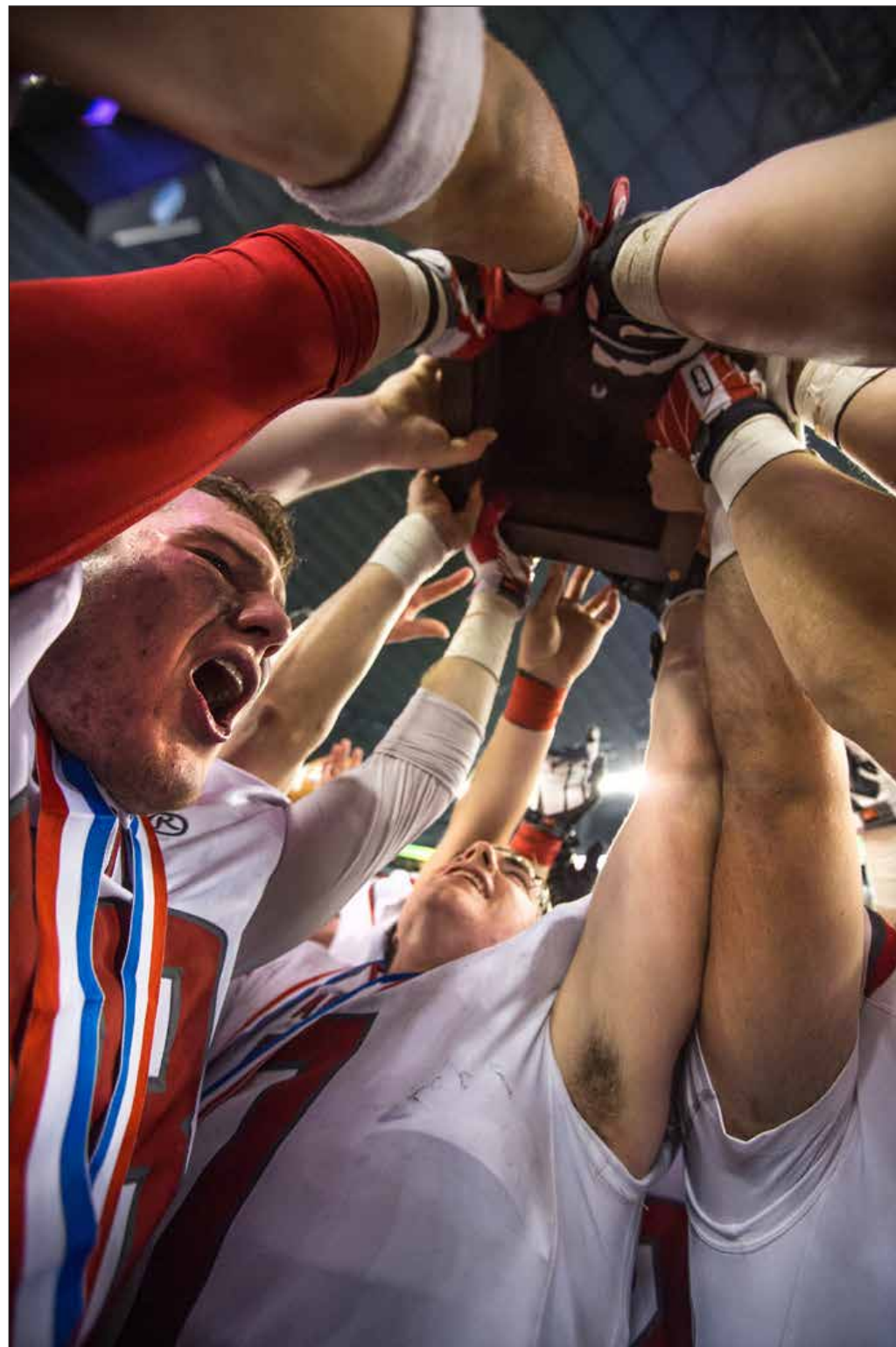


Giovanni Sabala, McKinney High School, Lori Oglesbee, instructor, 2014

Abigail Anderson, McKinney High School, Alyssa Boehringer, instructor, 2016



Alexis Rosebrock, Duncanville High School, James Rich, instructor, 2016



Matt Garnett, Argyle High School, Stacy Short, instructor, 2015

Abigail Anderson, McKinney High School, Alyssa Boehringer, instructor, 2016



Isaac Monroy, McKinney High School, Lori Oglesbee, instructor, 2014



Carlie Clem, Texas High School (Texarkana), Clint Smith, instructor, 2014



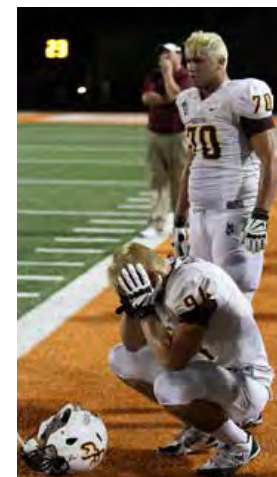
Ashley Arevalo, Frisco High School, Toni Marsh, instructor, 2014



Annabel Thorpe, Argyle High School, Stacy Short, instructor, 2016



Annabel Thorpe, Argyle High School, Stacy Short, instructor, 2015



Evan Triplett, Deer Park High School, Michael Peña, instructor, 2014



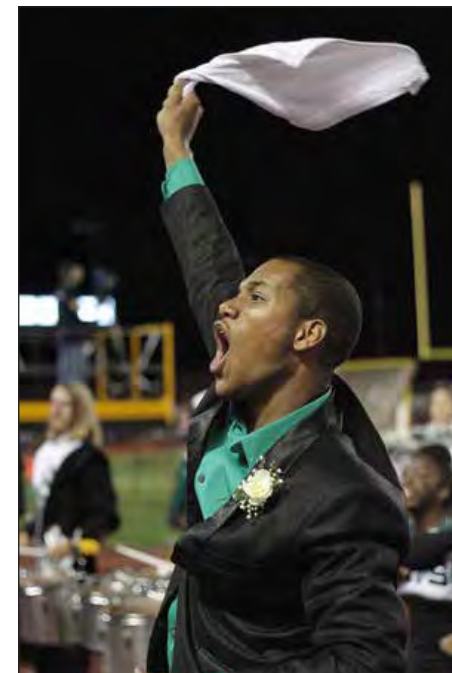
Caleb Miles, Argyle High School, Staci Short, instructor, 2015



Graham Dobbs, Trinity High School (Euless), Jeff Grimm, instructor, 2014



Karla Estrada, Duncanville High School, James Rich, instructor, 2015



Alec Ploof, KISD Career Center (Killeen), John Smallwood, instructor, 2014



Savannah Pritchard, Texas High School (Texarkana), Clint Smith, instructor, 2015



Laura Gilligan, Westlake High School (Austin), Cindy Todd, instructor, 2013 | **Sara Rogers**, Texas High School (Texarkana), Clint Smith, instructor, 2014 | **Matt Garnett**, Argyle High School, Stacy Short, instructor, 2015 | **Sarah Haftorson**, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016

Carey West

McCALLUM HIGH SCHOOL (AUSTIN)

Something from Nothing

WEST'S FAVORITE ASSIGNMENT

Given to the first-year students, "Something from Nothing" encourages the students to see things in their everyday surroundings in a new way.

Students' focus either on macro shots, reflections, arranged objects, or found scenes, and attempt to transform environments into a photo that seems more than reality.

This assignment motivates students to attempt new styles of shooting and frequently provokes students to pursue a new pathway or concentration for their future work.



PHOTO BY ARIANA FRIETAG



PHOTO BY MIKA NOBLES

BY ARIANA FRIETAG, SARAFINA FABRIS-GREEN

As a teacher of photography, art history and ceramics, Carey West's interdisciplinary perspective on the art world allows her to motivate her students to think critically based on the context of the contemporary art community. She has a strong background studying art history, which guides her lessons. Although she works as a ceramicist, she translates her knowledge toward photography by urging students to focus on unexpected connections across media.

West encourages her students to allow the world around them to affect their artwork and creativity. She has her students connect their endeavors to important artists and also encourages them to look at the great photographers of the past, but doesn't stop there. She encourages them to examine their environment critically. For example, she encourages her students to see art where it is less than obvious through her "Something from Nothing" project, her favorite assignment. This, and many other of her methods inspire her students to find their own voice and create their own unique styles within photography. This assignment, given to the first-year students, encourages the students to see things in their everyday surroundings in a new way. Students' focus either on macro shots, reflections, arranged objects, or found scenes, and attempt to transform environments that may seem mundane or banal into a photo that seems more than reality. Once students try out these four different approaches, they are then asked to choose one on which to focus. From those initial pictures, West then helps students develop a concept to focus their next sets of photos. To develop a concept visually, students must have an identifiable theme to their work, then they must develop an aesthetic that supports what it is they want to communicate to their audience about that theme.

West continually inspires her students to find meaning, or a larger theme, within their technique based assignments. This helps her students learn the less interesting "technical" side of photography while still engaging their creative side.

West uses examples like William Eggleston's famous photographs of



PHOTO BY MADISON OLSEN

cars, which create beautiful images from "nothing," to help students start to be able to decode contemporary photography, not just aesthetically, but also as a way to communicate concept. West first has students look at these images and decide what the theme is, which is easy for them- its cars! She then encourages them to look deeper, and describe the aesthetic that he uses to connect the body of work. Her guidance helps students begin to identify things like color composition, use of geometric shapes, and interesting camera angles. They are then ask to describe what feelings these compositions convey. In the case of the Eggleston's photos, the students begin to identify middle-American values and nostalgia, and West encourages them to connect their observations to their knowledge of American History. Finally, She encourages students to ask what, using this aesthetic about cars, is Eggleston try to say to us? As they talk about what cars mean to them personally and to broader American culture, they start to be able to interpret ideas about what Eggleston is saying. Of course there is no one, right answer, but West encourages this open-minded approach to seeing and understanding.

As students practice their skills to develop and understand aesthetic, theme and concept, West motivates her students to develop new ideas about how photographic artists attempt to communicate ideas to their audience. This frequently provokes her students to pursue a new pathway or concentration for their future work. For a lot of students, their later AP concentration winds up being based on the work that they did during the "Something From Nothing" assignment.

West puts an emphasis on building relationships with her students, and she provides them with a contemporary vision, openness to unusual or challenging art, and she is accepting and supportive of what students desire to create. In response to the work they produce, West consistently provides constructive critiques, both through her own criticism and that of their peers, so that her students can improve their work and not have their creativity stifled. Emphasis is placed on developing the skills to talk about their work as well and each other's. This is achieved through class critiques in various formats. Students learn methods of the group critiques, sticky note evaluations, contests, and self-critiques. And of course, opportunities like ATPI Winter Conference, trips to art museums, and international travel provide student with a perspective outside of the school setting. ■





Elliott Jones, Episcopal High School (Bellaire), Jaime Collier, instructor, 2016



Virginia Carl, The Kinkaid School (Houston), David Veselka, instructor, 2013

STILL LIFE

NUMBER OF ENTRIES

2012

Beginning | 194
Advanced | 255

2013

Beginning | 148
Advanced | 238

2014

Beginning | 158
Advanced | 270

2015

Beginning | 111
Advanced | 249

2016

Beginning | 132
Advanced | 211

STILL LIFE

A great still life photograph incorporates strong production skills, including the construction or laying out of the subject(s), and lighting the subject in a way to make it compelling. When done right, a still life can be raised to a high art form that brings together the components of lighting and composition of both the photograph and subject, as well as exposure and camera skills.

The techniques used in still life photography can be used in many other aspect of photography.

JOHN KNAUR



Jewel Saint Louis, Nolan Catholic High School (Fort Worth), Christine Coleman, 2015



Jacob Snedaker, Austin High School (Austin), Melanie Sherwood, instructor, 2015



Brooke Myers, Round Rock High School, Cassandra Syler, instructor, 2017



Angelica Jimenez, Round Rock High School, Cassandra Syler, instructor, 2016



Austin Kobernat, Allen High School, Krista Luter, instructor, 2016



Noor Khan, Allen High School, Krista Luter, instructor, 2016



Madeline White, Allen High School, Krista Luter, instructor, 2016

Rainey Lynch, Episcopal School of Dallas, George Fiala, instructor, 2014



Erin Sanders, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2014



Richard Eiseman, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Adam Merchant, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Cameron Lam, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015

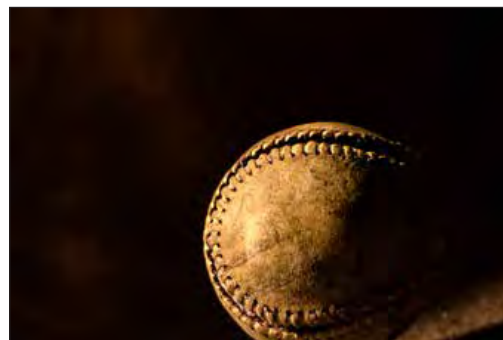
Ryan Carlisle, Westlake High School (Austin), Deanne Brown, instructor, 2012



Darlyn Herald, Allen High School, Krista Luter, instructor, 2016



Carlos Crane, Nolan Catholic High School (Fort Worth), Christine Coleman, 2015



McKenzie Manning, Liberty Christian School (Argyle), Brandon Graham, instructor, 2014



Abby Pfaff, Nolan Catholic High School (Fort Worth), Christine Coleman, 2015



Carlos Crane, Nolan Catholic High School (Fort Worth), Christine Coleman, 2015



Macy Wolf, Round Rock High School, Cassandra Syler, instructor, 2016



Matthew Garza, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016



Maricela Tinajero, Round Rock High School, Cassandra Syler, instructor, 2016

Max Decker, Austin High School (Austin), Melanie Sherwood, instructor, 2015



Julia Kittleson, Austin High School (Austin), Melanie Sherwood, instructor, 2016



Katherine Middleton, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor, 2016



Kayleigh Moreland, Texas High School (Texarkana), Clint Smith, instructor, 2015



Maxwell Wardlow, Allen High School, Krista Luter, instructor, 2016



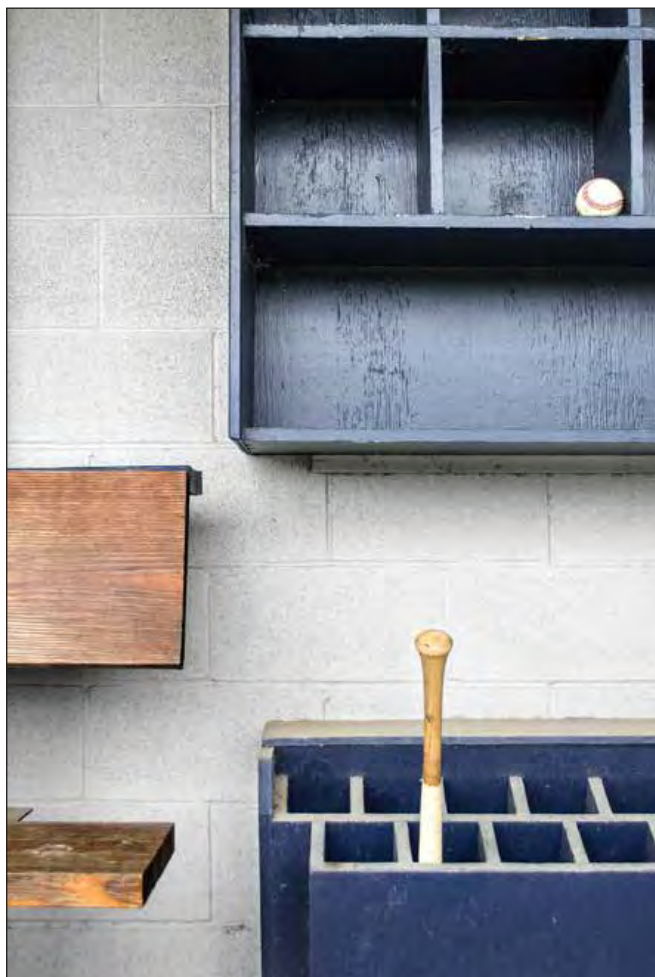
Christopher McElhaney, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2015



Maeve Mitchell, Nolan Catholic High School (Fort Worth), Christine Coleman, 2015



Patrick Le, Creekview High School (Carrollton), Leah Waters, instructor, 2016



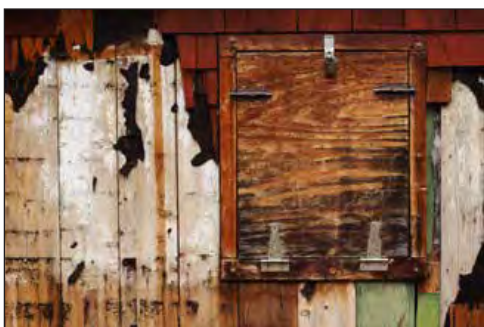
Nico Sanchez, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014



Drew Rocha, Austin High School (Austin), Melanie Sherwood, instructor, 2016



Katherine Widacki, Round Rock High School, Cassandra Syler, instructor, 2015



Courtnei Fields, Nolan Catholic High School (Fort Worth), Christine Coleman, 2015



Madison Perry, Austin High School (Austin), Melanie Sherwood, instructor, 2015



Matthew Van Hoorn, Austin High School (Austin), Melanie Sherwood, instructor, 2014

Deanne Brown & Cindy Todd

WESTLAKE HIGH SCHOOL (AUSTIN)

BY EVA CRANFORD

When asked to conduct an interview with Deanne Brown and Cindy Todd, two highly-esteemed, well-respected, nationally recognized and awarded veteran journalism instructors, in all honesty, I was nervous. This was not only fueled by my gross inexperience with interviewing but also by my existing relationship with this dynamic pair.

I would not have a career as a professional photographer were it not for the influence each of these women had on my life during my years as their student at Westlake High School and their continued support and encouragement of my photographic endeavors.

So, over Thundercloud sandwiches in an empty high school newspaper classroom that was all too familiar, I sat down with two long-time friends who have taught together for 17 years and asked my first question. *[cue my nervous laughter]*

Eva: “Deanne, what got you into teaching in the first place?”

Deanne: “Do you want me to give you the *Readers’ Digest* version?”

Cindy: “Wait, wait, wait — I can give you her story. I pretty much know it.”

Eva: “That’s a great idea! Cindy, tell me what got Deanne into teaching.”

Cindy: “Well ... she needed a job.”

Deanne clarified: “My mom was a second-grade teacher for 27 years, and I was not going to be a teacher.”

Her aspirations of becoming a *National Geographic* reporter quickly took a back seat when a part-time teaching position became available.

“And this was a paying job,” Brown said, “I was thinking, ‘Oh, I’ll just do this for awhile.’ And it didn’t take long before I realized I loved teaching.”

Whereas Brown had stumbled into teaching, Todd knew from the time she was a young girl that teaching was her goal.

“I always knew I wanted to be a teacher,” Todd said. “I was the one, when I was a little girl with my brothers and sister, who would line up the chairs like desks, and I would give them homework ... I was the teacher from the get go.”

Through unforeseen circumstances in her early 20s, Todd found herself re-entering college as a single mom with two children. But she plowed straight through and was remarried, had her third child and landed her first teaching job as the yearbook and newspaper adviser at Randall High School in 1991.

Once she arrived at Westlake eight years later, with no photojournalism experience to speak of, it became clear that she and Brown were going to be an inseparable pair. Mutual humility and a lack of egos helped the pair to forge a bond rooted in shared respect for one another and the craft of photography.

“I had no idea how to teach photojournalism,” Todd admitted. “My office was between the photo room and the yearbook room. I had second-period conference, and every day, Deanne had second-period photo, and I would sit in my office and listen to her teach. I would watch her teach — everything.

Every single day. Because I had no idea what to do. The next period, I would teach it exactly the way she did. That went on for an entire year. So I literally learned everything I know about teaching photojournalism from my colleague. Deanne Brown and ATPI made me a photojournalism teacher.”

Brown was just as quick to admit that she relied on

someone else rather than her collegiate training to get her moving in the right direction as a photojournalism instructor at Westlake in 1987.

“My strength was writing,” Brown confessed. “I had only one class at Baylor in photography, but I got hired to teach photojournalism. ... I conned them into giving me this job. Tracy Collins, bless her heart, was the head photographer at that time for *The Featherduster*. Several days a week during her lunch and after school, she would stay and teach me what I needed to teach in photojournalism the next day.”

With careers marked by numerous CSPA Gold Crowns, NSPA Pacemakers, Jostens Photos of the Year, Journalism Teacher of the Year recognitions, etc., it would be simple to see how unparalleled they are in their accomplishments as journalism educators. But these “work spouses,” as they affectionately call one another, have done far more than advise nationally recognized publications for 25-plus years. They have used the powerful medium of photography to cultivate hard-working, ethical people and hoped those lessons would follow their students throughout their lives.

“What was the one thing they wanted their kids to leave their classes with?” I asked.

“It’s honesty. Honest storytelling,” Todd said. “Presenting things the way they happened and telling honest stories. Not making stuff up, not putting words in people’s mouths, not setting up photos. That’s really important to me. And that’s what I hope my kids took away from anything I ever taught them about photography or yearbook — honesty in storytelling.”

Brown adamantly agreed. “The ethics of how to not only treat the photos but also the people being photographed are crucial in publications work,” she said.

As important as these lessons are in relation to the task of photojournalism, it is clear they transcend the classroom and the camera. The honesty that Todd emphasized is an essential moral compass that she and Brown have instilled in countless students in their combined 55 years as educators.

“I hope the takeaway for my photojournalists is the importance of giving a voice to the voiceless,” Brown said, “and that there are stories that need to be told — and they may be really hard to tell.”

At the heart of these two is a clear, common thread — the students. Everything they do, everything they aspire to, has always been with the motivation of giving their students the best possible experience in scholastic journalism. They truly care for their students and the stories they are entrusted with.

Their parting words to new photojournalism teachers reflect this unselfish philosophy: “If possible, don’t let the administration underestimate the value of darkroom photography because students love it so much and they get so much out of it,” Todd said. “Once they see how to work in the darkroom, it makes students turn to that art form.”

Brown added, “Anticipate that some kids are going to surprise you ... don’t underestimate those students that may not seem like they fit that mold of being a photojournalist. If given the chance, you never know what a student is going to be capable of.”

Then the bell rang. Hundreds of doors opened, and more than 2,600 students shuffled down the halls en route to their next classes. Amid all of the uncertainties of high school, Westlake students can always find a safe space in the journalism wing, where they are encouraged to seek truth and pursue their passions. ■





DEANNE BROWN AND CINDY TODD | PHOTO BY EVA CRANFORD



Hannah Bratton, Tulos-Midway High School (Corpus Christi), Matthew Meinheit, instructor, 2014



Abigail Anderson, McKinney High School, Alyssa Boehringer, instructor, 2016

STUDENT LIFE

STUDENT LIFE

NUMBER OF ENTRIES

2012

Beginning | 188
Advanced | 226

2013

Beginning | 143
Advanced | 161

2014

Beginning | 161
Advanced | 293

2015

Beginning | 52
Advanced | 133

2016

Beginning | 32
Advanced | 87

A strong student life photo is one that takes me to places I don't normally go.

*I like images that capture emotions, images that take me
to the moment the photo was captured.*

MIKE TAYLOR

YEARBOOK SPECIALIST, WALSWORTH YEARBOOKS

*A strong student life photo doesn't need a caption — the image tells
a complete story. Emotions or reactions should be clear,
and there should be some context for what caused them.*

ANDREA NEGRI

INSTRUCTOR, ALIEF HASTINGS HIGH SCHOOL (HOUSTON)



Student Life



Sara Vaughn, Texas High School (Texarkana), Clint Smith, instructor, 2016



Natalie Broussard, Stratford High School (Houston), Kim Lynch, instructor, 2015



Odalys Delgado, Jersey Village High School (Houston), Margot Comstock, instructor, 2015



Aaron Martin, Frisco High School, Toni Marsh, instructor, 2013



Alexandria Gonzalez, Duchesne Academy (Houston), Judith Hungerford, instructor, 2016



Claire Schaffer, Westlake High School (Austin), Deanne Brown, instructor, 2016



Sara Rogers, Texas High School (Texarkana), Clint Smith, instructor, 2013 | **Christopher Piel**, Argyle High School, Stacy Short, instructor, 2016 | **Josh Rostek**, Texas High School (Texarkana), Clint Smith, instructor, 2013



Emily Dunn, Coppell High School, Sallyanne Harris, instructor, 2014



Amy Cunningham, Cypress Falls High School (Houston), Lisa Van Etta, instructor, 2012



Rachel Lewis, Texas High School (Texarkana), Clint Smith, instructor, 2016



Mary Beth Burns, Westlake High School (Austin), Deanne Brown, instructor, 2016



Kelsi Brinkmeyer, Texas High School (Texarkana), Clint Smith, instructor, 2015

Abby Raffle, Austin High School (Austin), Melanie Sherwood, instructor, 2016



Mary Beth Burns, Westlake High School (Austin), Deanne Brown, instructor, 2016



Kamila Ortiz, Trinity High School (Euless), Jeff Grimm, instructor, 2012



Carlie Clem, Texas High School (Texarkana), Clint Smith, instructor, 2013



Danielle Thompson, Creekview High School (Carrollton), Leah Waters, instructor, 2016



Jordan Rowe, Texas High School (Texarkana), Clint Smith, instructor, 2014



Kaylee Jensen, Trinity High School (Euless), Jeff Grimm, instructor, 2013



Erin Dempsey, Coppell High School, Sallyanne Harris, instructor, 2016



Rachel Lewis, Texas High School (Texarkana), Clint Smith, instructor, 2016

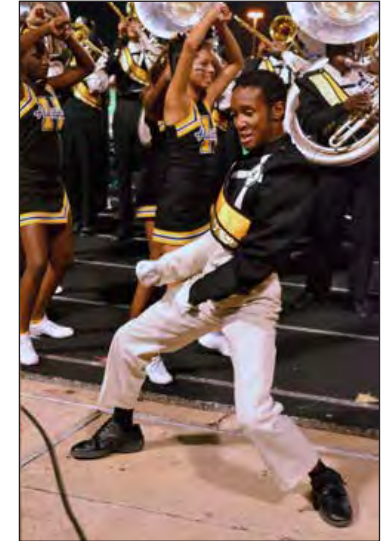


Laura Gilligan, Westlake High School (Austin), Cindy Todd, instructor, 2013

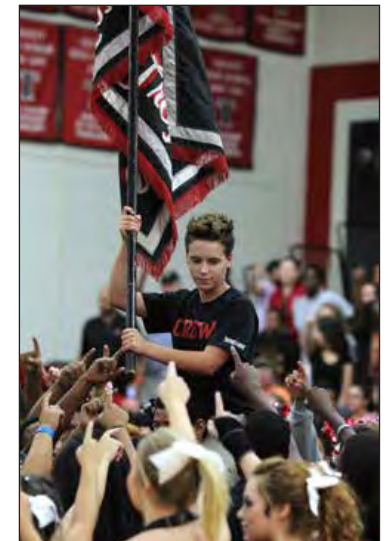
Mariah Ganey, Trinity High School (Euleless), Jeff Grimm, instructor, 2012



Brenda Guerrero, Alief Hastings High School (Houston), Andrea Negri, instructor, 2012



Jordan DeNike, Cypress Creek High School (Houston), Samantha Berry, instructor, 2016



Veronica Orlandi, Trinity High School (Euleless), Jeff Grimm, instructor, 2014

2012 | Cliché

Miguel Perez, West Brook High School (Beaumont), Drew Loker, instructor



Madelyn Szilagyi-Jones, McCallum High School (Austin), Carey West, instructor



Tiffany Vo, Allen High School, Krista Luter, instructor



Madeline Hyde, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor

Megan Sims, Episcopal School of Dallas, George Fiala, instructor



Lauren Henderson, Allen High School, Krista Luter, instructor



Madison Etherington, Allen High School, Krista Luter, instructor



Julia Schuster, Byron P. Steele High School (Cibola), Pam Banks, instructor



Alden James, St. Mark's School of Texas (Dallas), Scott Hunt, instructor



Antoinnette Barnes, Robert G. Cole High School (San Antonio), Brenda Marafioti, instructor

2014 | Go!

Zachary Harkins, Stratford High School (Houston), Kim Lynch, instructor



Maya Coplin, McCallum High School (Austin), Carey West, instructor



Tony Sutherland, Creekview High School (Carrollton), Leah Waters, instructor | **Niana Takai**, Roosevelt High School (San Antonio), Allison Boerger, instructor | **Amy Das**, The Kinkaid School (Houston), Farrah Braniff, instructor | **Alden James**, St. Mark's School of Texas (Dallas), Scott Hunt, instructor

2015 | Golden Hour

Max Keliehor, Westlake High School (Austin), Deanne Brown, instructor



Alyssa Plant, Stratford High School (Houston), Kim Lynch, instructor



Bridget Craig, Bryan High School, John Burrows, instructor | **Brooke Tleman**, Deer Park High School, Michael Peña, instructor | **Maria Osorio**, John Paul II High School (Plano), Kristy Rodgers, instructor

2016 | Dreams and Nightmares

Ian Rousseau, Weatherford Ninth Grade Center, Natalie Ramsey, instructor



Austin Haag, Cypress Lakes High School (Katy), Michaela Bakondy, instructor

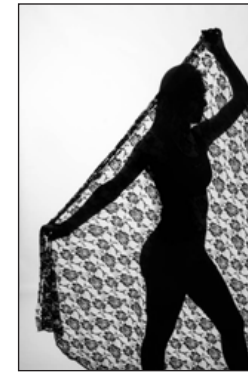
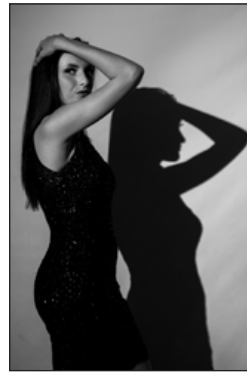
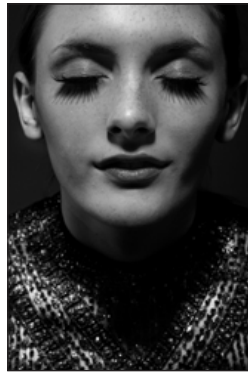
Jack French, Weatherford High School, Diane Bolinger, instructor



Sophia Anderson, JJ Pearce High School (Richardson), Jennifer Nance, instructor



Maxwell Wardlow, Allen High School, Krista Luter, instructor



SHADOWS: Lauren Maynard, Dawson Kelley, Madeline Parish and Auryeal Parker, Texas High School (Texarkana), Clint Smith, instructor, 2017



PARTS OF A WHOLE: Allexus Frazier, Kimberly Garcia, Alma Hernandez and Mariana Luna Valdez, Green B. Trimble Technical High School (Fort Worth), Shannon Oden, instructor, 2017



1984: Zachary Baker, Kelsi Brinkmeyer, Carlie Clem, Savannah Pritchard and Bailey Vaughn, Texas High School (Texarkana), Clint Smith, instructor, 2014

THEME CONTESTS

ATPI actually has four theme-based contests.

The first is in the **FALL CONTEST**. Each year, ATPI Board members pick a theme and announce it in the summer so students have all summer and early fall to take images surrounding the theme. **For the fall of 2017, the theme, for both single image and video entries, is Culture.**

The second and third thematic contests are at the Winter Conference.

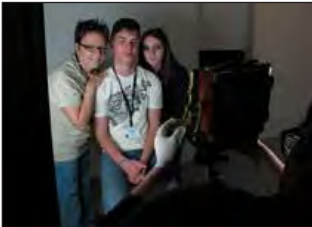
ATPI provides several themes for the **PICTURE PACKAGE** contest. Individual students select one of the themes and assemble three photos which fit this theme.

For the **SCHOOL PORTFOLIO** contest at the Winter Conference, schools are provided three possible themes and four students create a portfolio consisting of four images — one from each student.

The fourth thematic portfolio is part of the **TOP PROGRAM** contest each Spring. Schools create a ten-image portfolio, consisting of work from at least five students. The students and instructor select a theme for the portfolio. Thematic categories have included Friday Night Lights, Emotions, Color, Dance, Childrens' Nightmares, Motion, 1984, Bubbles, The Town that Dreaded Sundown and Surrealism.

Frank Lopez

GREENHILL SCHOOL (ADDISON)



Frank Lopez taught students how to create an ambrotype at an ATPI Winter Conference in 2010.

I got my start as a son of an auto mechanic — Lopez Auto Service. Little did I know how those years of cleaning tools, stripping and rebuilding carburetors and learning how to diagnose car problems would lead to a curiosity into how light and silver worked. Quite simply, I learned how to become curious about the concept of time and how to compress or extend the illusion of time because of the internal combustion engine.

Let me explain. An engine, as we know it, is dependent upon several factors: fuel (some sort of resource to consume in the process), combustion (a small explosion of the fuel to provide energy), something mechanical to utilize this energy (gears, wheels and other cool things) and finally, a desire to utilize this locomotion in the form of travel (preferably, you wish to do so in style and drive someplace cool).

Photography is much the same — truly, it is! We utilize a photochemical process, usually some sort of silver. For those digital artists, we utilize a binary image sensor that captures light energy in some form or fashion (lens). The lens then translates the light energy with the aid of a mechanical device, however complex or rudimentary, and provides the ability to create an IMAGE (hopefully with style and grace). Quite simply, my background in auto-mechanics provided me a curiosity of how to problem solve, to think critically and abstractly and challenged me to utilize STEAM concepts.

Throughout the history of photography, we, as photographers, have usually been dependent upon the machinations of technology to create photographs. Gears, shutters, optics, chemicals have all been employed to create photographs. Someone once suggested that photography could only ever be a recording science, not an art. Furiously, I defended photography describing the ability to shape light, form, texture and objects into a physical point of view that should be honored and respected. I contend that we have the ability to interpret, to envision and to inform. Of course, I still contend that I am right.

Again, getting to the point of my philosophy of photography... I always look to the final image as the end result — the *raison d'être*. In my Digital, Advanced and Honors courses, we ask the question, WHY? Why did you do this? What is the reason? Why should we care? Explain yourself! OK, bad joke from my travels in Vietnam, but that is for another time.

Why are we discussing an image that a student found of worth? That is indeed the true question. The answer is to find images that matter — images that describe any number of complexities that we, as humans, find compelling. The root, or should I say foundation, of my program, is CULTURE itself. Get to the description of the human condition in any number of ways. Personal, spiritual, food, local, manufactured, contrived, historic, ethnic, gender, shared, differentiated — culture drives my program. Make a statement, prove an idea, illuminate a point of view; that is what I am interested in as an instructor and artist. ■

HALLMARKS OF GREENHILL SCHOOL PROGRAM

- My students can interpret and discuss the meaning of their artworks.
- We integrate 19th–21st century technologies.
- My students are individuals — their work is not formulaic. There is not a signature “look” to my students’ work other than they can develop a style all their own.
- I model the mentor-student relationship — I am an exhibiting artist as well and am always creating new works of art.
- I am a proponent of STEAM and am always willing to collaborate across divisions and disciplines.
- My program has been described as a graduate level program. My students blog, publish, exhibit and discuss personal and intimate imagery.

FINALLY, ADVICE TO STUDENTS

- Don’t over-rely on technology. It cannot create more interesting images or save you.
- Shoot more than what you think is necessary to fulfill an assignment. You will wish that you had more variations when your instructor asks for such.
- Don’t be afraid to take a creative risk. NEVER SAY I DON’T WANT TO MAKE A MISTAKE! I want mistakes! I want risk taking! I want a student to walk in and have something challenging to say — it sure beats seeing beautiful, technical work that is vapid.
- Take your camera with you. Shoot. Process. Print.
- Be adventurous!
- Don’t be afraid to be poetic. Don’t be afraid to be a realist. Don’t be afraid!
- Digital or analog — I don’t have a preference. A great image beats technique. Every time.
- You are not original or unique. You are not a snowflake. There are no original ideas, only good thefts of previous work.
- Artists steal from one another. Good artists are better thieves. True story.
- Learn what good music is and listen to it. Eat good food. Fall in love. Swim in the ocean. Talk to a stranger. Say hello, goodbye, have a good day, thank you, your welcome, please. Wear sunscreen and good shoes.
- Above all, put down that damned cellphone and pay attention to surroundings. Life is far more interesting if you look around from time to time.





Nate Freeman, The Kinkaid School (Houston), David Veselka, instructor, 2012



Sydney Barnes, Greenhill School (Addison), Frank Lopez, instructor, 2014

TIME EXPOSURE

We usually think of photography as a glimpse into a single moment, but it can also be used to showcase movement and even the passage of time. In a dynamic and often chaotic world in motion, long exposures feature a subject or background elements moving through time and space. Whether it's a subject in motion against a still background, or a static subject watching the world drift by, long exposure photography offers the chance to capture movement in a way that standard photographs cannot. Whether you're capturing a cityscape alight with the streaming headlights of cars, or a shot of nature against a star-trailed sky, use this technique to capture motion. In a well-composed and expertly captured long exposure, there should be a clear sense of movement within the photo.

CALDER CLEAVELIN

FREELANCE PHOTOGRAPHER

TIME EXPOSURE

NUMBER OF ENTRIES

2012

Beginning | 60
Advanced | 141

2013

Beginning | 55
Advanced | 93

2014

Beginning | 33
Advanced | 121

2015

Beginning | 52
Advanced | 133

2016

Beginning | 32
Advanced | 87



RobinKate Davis, The Kinkaid School (Houston), David Veselka, instructor, 2013



Cynthia Martin, Advanced Technology Complex (Denton), Will Milne, instructor, 2013 | **Ethan J. Price**, Crockett High School (Austin), Richard Campanaro, 2014 | **Danielle Berg**, Episcopal School of Dallas, George Fiala, instructor, 2013

Time Exposure

Melissa Petrie, Advanced Technology Complex (Denton), Will Milne, instructor, 2013



Zoya Virani, The Kinkaid School (Houston), Farrah Braniff, instructor, 2016



Madison Whiteside, The Kinkaid School (Houston), Farrah Braniff, instructor, 2016



Caleb Miles, Argyle High School, Stacy Short, instructor, 2016



Max Keliehor, Westlake High School (Austin), Deanne Brown, instructor, 2015



Carolyn Jimenez, Advanced Technology Complex (Denton), Will Milne, 2015





Madison Whiteside, The Kinkaid School (Houston), Farrah Braniff, instructor, 2015

Reid Johannsen, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013 | **Natalia Gonzalez-Blanco**, The Kinkaid School (Houston), Farrah Braniff, instructor, 2016 | **Lillie Brummitt**, Coppell High School, Sallyanne Harris, instructor, 2016

Krista Luter

ALLEN HIGH SCHOOL

BY MEGAN SHANKLE, JUNIOR

In the classroom and in her own photography, Krista Luter believes in simplicity.

“Minimalism is my favorite kind of photography,” Luter said. “[Keep] it simple and get rid of anything that doesn’t help.”

However, her career path has been anything but simple. A graduate of the University of Texas – Dallas with a degree in psychology, Luter, now a photography instructor at Allen High School, had her first jobs in social work.

“I had a daughter who was a preemie and had to stay home [with her],” Luter said. “I took a photography class and fell in love with it. It just kind of rolled into a business and became my life for a long time.”

From professional photography, she jumped to teaching for stability and a change of pace. Her varied class schedule includes principles of arts, AV and technology, commercial photography, advanced commercial photography and an independent study course, problems and solutions.

“If you have a business by yourself, you are working by yourself all the time,” Luter said. “Here I get to interact with people and do photography, but I also get to do the teaching. I am constantly learning things I wouldn’t have learned if I were only doing the same thing over and over again. I have 30 different students with different interests, and I have to know a little bit about all of them.”

The here in question — Allen High School, with a student population of almost 5,000 — certainly spares no expense in sports or the arts, and photography is no exception. The construction of a career and technical education center in 2011 built a photography lab equipped with Mac computers, a studio for shooting within the classroom and a darkroom.

Students, with Luter’s guidance, can develop photos in the darkroom, an art that many students do not get to experience in the age of digital photography.

“Working in the darkroom teaches basic exposure techniques that are referred to in digital, but you don’t really grasp them in digital or in Photoshop until you’ve done them,” Luter said. “It’s just a really fun process to sit there and watch your blank piece of paper come up with an image.”

The shift to digital was abrupt for Luter, who only had experience with film prior to her position at Allen.

“When I came [to Allen] and had to start teaching digital, it was like a whole new world,” Luter said. “Now it’s merely tweaking things. All those things that used to be difficult and time consuming are now automatic if you know how to ask for it.”

Her students in Advanced Commercial Photography, taken after the prerequisite Commercial Photography, expand on different genres of photography with studio projects and competitions.

Student Abigail Frech, who started with little experience or background knowledge, now spends two class periods in the studio and has her work displayed along the main hallway.

“My photography teacher has pretty much taught me everything I know,” Frech said.

Another student, Maddie White, talks about Luter’s style in the classroom and the leadership assigned to those in Advanced Commercial Photography.

“It’s a lot of student-led work so she’ll give us assignments and tasks to do, and we’ll help run the class,” White said. “We have a fun dynamic [in Advanced Commercial Photography], and we get to edit and to learn more because we have more experience.”

Luter attributes her teaching success to her favorite photographers, citing Keith Carter, Nick Brandt and Arnold Newman as inspirations.

“The best photography teacher I have ever seen is Jeff Grimm,” Luter said. “I met him through ATPI, and I aspire to be him when I grow up.”

Besides using Pinterest as a tool for curriculum and inspiration, ATPI has been a resource for Luter since she started teaching.

“For anybody who is a new teacher, I would highly recommend getting hooked up with ATPI and being involved,” Luter said. “It will make your life so much easier.”

In her teaching journey, Luter depends on bettering herself and absorbing new information to better provide for her students.

“[I want to] always keep learning myself so that I can inspire students in different areas,” Luter said. “It’s really easy to get stagnant in this. Trends of photography and technology in photography change quickly so you have to stay on top of things.”

Above all else, Luter values photography as an art. She describes how photographers “become hyper-aware of the visual world.”

“Having a camera in your hand is a ticket into many situations,” Luter said. “It is an excuse to talk to others, to learn their story and to document it. In this amazingly fast-moving world, photography allows us to capture a single moment.”

This sentiment translates into how her students view and practice photography in class and beyond.

“She has helped me push outside of my comfort zone and realize that sometimes you just have to go and reshoot,” White said. “Keep trying because I’ve seen how if I push myself to shoot a little bit longer, I’ll usually have a photo that I like a lot better than something that I shot at the beginning of the shoot.”

The work ethic of a dedicated photographer is another ideal that Luter stresses to her students.

“You have to surround yourself with people who are better than you and who work hard,” Luter said. “If you surround yourself with people who do not work, you are probably going to not do [a lower quality of] work. I suggest [aspiring photographers] minor in photography and major in business because nobody really cares about your degree in photography. They want to look at your portfolio. [You need] a consistent viewpoint [with] a particular style that someone can identify as yours.” ■



Krista Luter, Allen High School, 2012



Abigail Frech, Allen High School,
Krista Luter, instructor, 2016



Grace Swierenga, Allen High
School, Krista Luter, instructor,
2016



Ethan Blankenship, Weatherford High School,
Diane Bolinger, instructor, 2014



Adam Merchant, St. Mark's School of Texas
(Dallas), Scott Hunt, instructor, 2014



Steele Bradford, Lamar Middle School (Austin),
Virginia Rowland, instructor, 2016

TRAVEL

Show us something we can't see by buying a post card to that location.

TRAVEL

NUMBER OF ENTRIES

2012

Beginning | 59
Advanced | 165

2013

Beginning | 40
Advanced | 119

2014

Beginning | 59
Advanced | 159

2015

Beginning | 70
Advanced | 175

2016

Beginning | 103
Advanced | 163

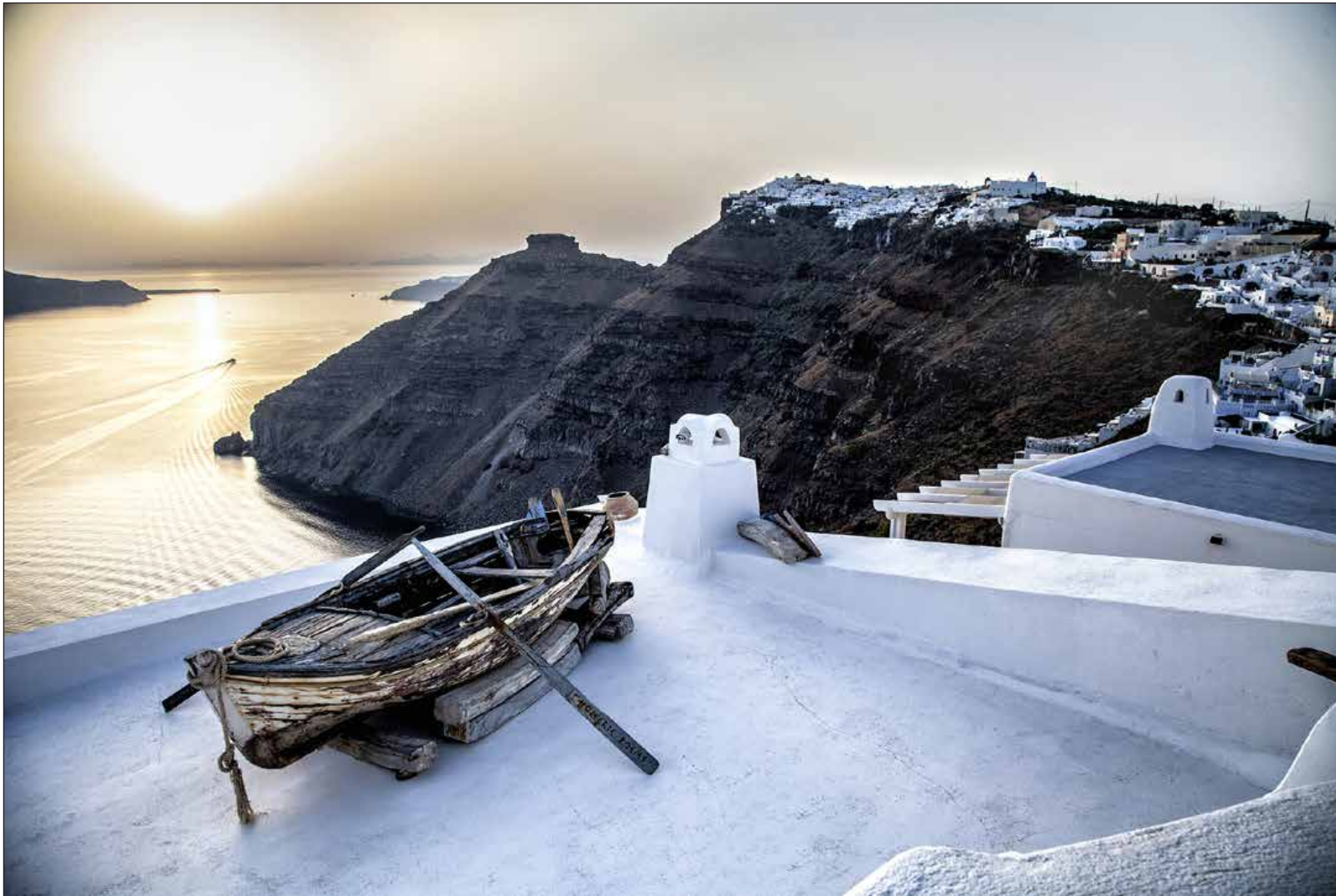
KYLE JUNTUNEN

INSTRUCTOR, ALLEN HIGH SCHOOL

Travel photography opens a window to a place where the viewer may never be able to visit. Travel images are a narrative. They must tell a clear story about the place, and the people and evoke the imagination of the viewer. Great travel photographs go beyond simply documenting a foreign place. They provide an insight into the culture and emotion of the area. They introduce the viewer to the people, customs and culture in a way that leaves the viewer with a sense of familiarity and understanding.

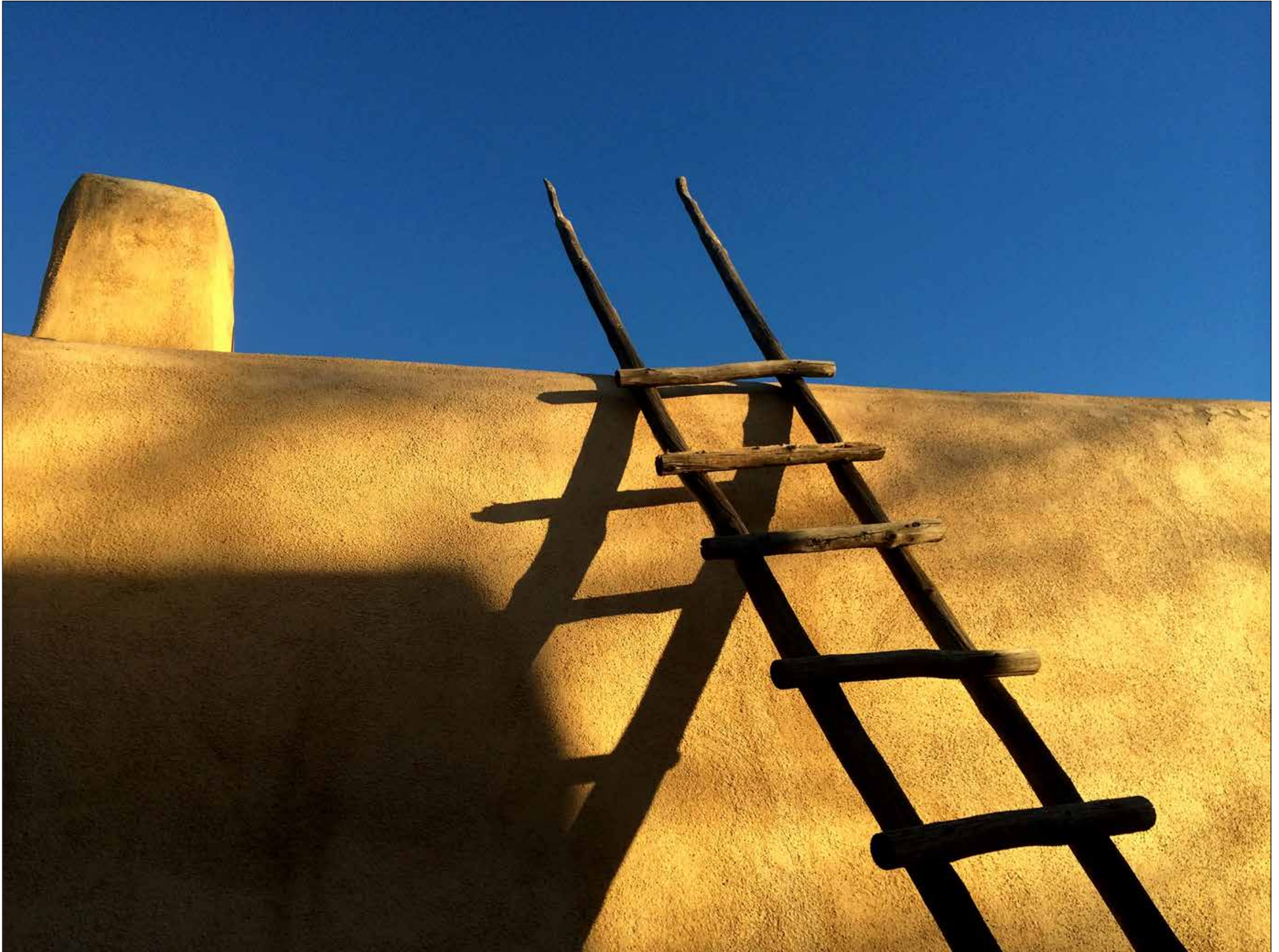
ROB HULL

OWNER, GREAT PHOTOGRAPHY



Adam Merchant , St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2014

Travel



Maureen Hanes, Summit High School (Mansfield), Sharon Ellman, instructor, 2014

Catherine Thompson, Highland Park High School (Dallas), Chris Fullwood, instructor, 2014



Japreena Kaur, The Awty International School (Houston), Rebecca Johnson, instructor, 2012



Richie Dow, Deer Park High School, Michael Peña, instructor, 2015



Maureen Hanes, Summit High School (Mansfield), Sharon Ellman, instructor, 2014



Sean Chen, McKinney High School, Curtis Christian, instructor, 2016



Graham Kirstein, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Cara McConnell, Langham Creek High School (Houston), Linda Rawlings, instructor, 2012



Zachary Chroust, Cypress Ranch High School (Cypress), Jason Neumann, instructor, 2014



Anh Lu, Alief Kerr High School (Houston), Laura Negri, instructor, 2012



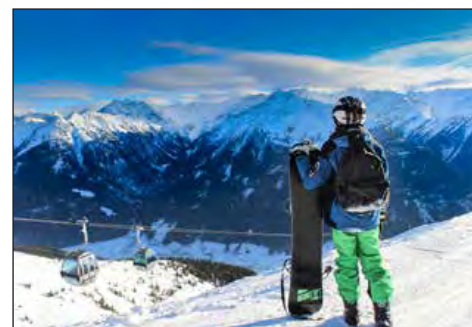
Graham Kirstein, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Mary Lo, Greenhill School (Addison), Frank Lopez, instructor, 2012



Emily Jagers, Episcopal School of Dallas, George Fiala, instructor, 2015



Maria Frohnhoefer, Texas High School (Texarkana), Clint Smith, instructor, 2015



Lauren Bragg, Weatherford High School, Diane Bolinger, instructor, 2013

Alex Vu, Trinity High School (Euless), Michael Peña, instructor, 2016



Katie McCulloch, Episcopal High School (Bellaire), Kate Philbrick, instructor, 2015



Hannah Chambers, The Kinkaid School (Houston), Farrah Braniff, instructor, 2016



Julie Austin, Allen High School, Krista Luter, instructor, 2014



Sophia Steckler, Greenhill School (Addison), Frank Lopez, instructor, 2015 | **Lauren Pulley**, Round Rock High School, Cassandra Syler, instructor, 2012 | **Ariana Freitag**, McCallum High School (Austin), Carey West, instructor, 2015 | **Sophie Moten**, Fort Worth Country Day, Kendall Davis, instructor, 2016 | **Sarah Brooks**, Highland Park High School (Dallas), Chris Fullwood, instructor, 2014 | **Madison Whiteside**, The Kinkaid School (Houston), Farrah Braniiff, instructor, 2014



Dan Regalado, assisted by daughter Elena, helps students prepare their pinhole cameras during the 2009 ATPI workshop at the University of Texas at Arlington. Photo by Bradley Wilson

DEDICATION

Daniel Regalado

Nov. 6, 1969 - June 13, 2014

Dan taught photography at Martin High School in Arlington for 17 years and was chosen Teacher of the Year in 2013.

What he really liked to teach, though, was how to live a full life. He taught people how to give of their time and talents to help others and to come together for something bigger than themselves. He taught them to say “I love you” to the people in their lives every single day. He taught them that if they see a couple taking individual photos of each other that they should offer to take one of them together. He’d say, “Things are to be used and not loved. People are to be loved and not used.”

His parents are Maria Regalado of Dallas and Domingo and Emma Regalado of McKinney. His brothers and sisters are Benjamin, Lydia and Naomi. Dan graduated from Woodrow Wilson High School in 1988 and from the University of Texas at Austin in 1993.

His wife Tricia still teaches English and journalism and advises the student news media at Martin High School. They have two children, Elena and Mark.

ATPI dedicates this edition of *The Best of Texas High School Photography* to Dan.

Michael Peña, Deer Park High School, 2012



Patricia Kaemmer, Alief Hastings High School (Houston), 2012



Michael Peña, Deer Park High School, 2012



Darrell Byers, Lamar High School (Arlington), 2012

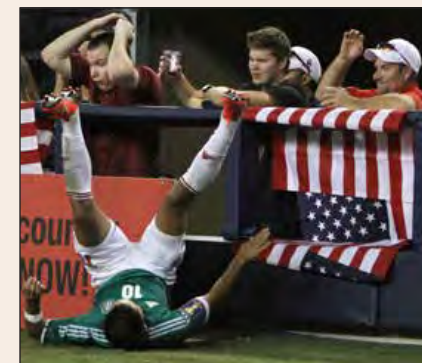


Deanne Brown, Westlake High School (Austin), 2012



Margie Raper, Wakeland High School (Frisco), 2012

Kate Philbrick, Episcopal High School (Bellaire), 2013



Brandon Graham, Liberty Christian School (Argyle), 2013 | **Jaime Collier**, Episcopal High School (Bellaire), 2013 | **Will Milne**, Advanced Technology Complex (Denton), 2013 | **Steve Hamm**, Arlington High School, 2013

...a thousand words

BY DAN REGALADO

Do you remember the very first time you were in the darkroom? Nervous and crowded amongst the others, finally getting used to the red glow of the safelights breaking the darkness, waiting patiently for a chance to slip the paper you had just exposed at the enlarger into the developer.

Do you remember the feeling that went through you when you saw this image you had captured slowly begin to take shape? Something from the near past of a moment that meant something to you. Right before your eyes: a magic trick. Not slight of hand but actual magic. The fact that it wasn't perfect didn't matter — it was just the feeling that went through you... staring wide-eyed and open-mouthed.

Always try and remember that feeling.

In college I used to take all flights of stairs two steps at a time saying to myself, "I – will – be – the – world's – greatest – photographer." (What an ego!) I'd repeat the litany as if the very act of saying it would make it happen. Now, with the baby coming, I realize there are more worthwhile wishes.

You set a goal and then you spend your life trying to reach it. Take time, every day, to ask yourself how you will define your success in meeting that goal. Your definition, if not your goal, will change over time. Sometimes it will change as quick as the click of a shutter.

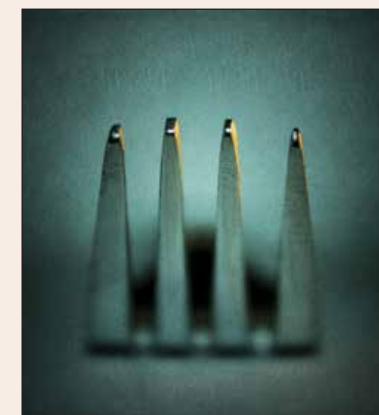
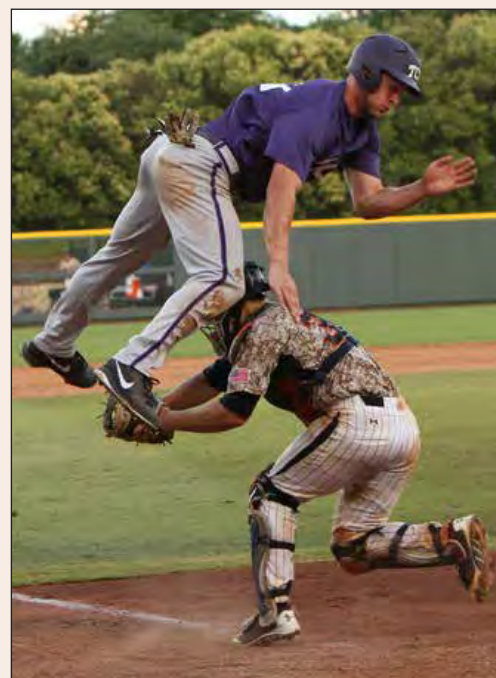
It is apparent to me (and I hope you have learned this by now) that my own thoughts on photography cannot be as important as your own. I'll share what little I can.

Try to connect...with your subject...with your audience...and especially with yourself. You may not know who you are ten years from now but the risks that you undertake will help define you.

One of my college professors, Julianna Newton, impressed on me the fact that it was not the subject but the person in front of the camera. Look at the portraits you like and you will realize that they all have a connection to the photographer. It is a sense of reality even in the surreal. Learn to cultivate that connection.

There will always be someone more talented than you. There will always be someone who has better equipment than you. But if you put forth more effort, you will be successful.

Recognize the difference between enthusiasm and talent and realize which is more valuable. As a teacher, I would rather have a class of enthusiastic but talent-



Cindy Price, The Briarwood School (Houston), 2015 | **Kate Philbrick**, Episcopal High School (Bellaire), 2016 | **Diane Bolinger**, Weatherford High School, 2016 | **Steve Hamm**, Arlington High School, 2014 | **Diane Bolinger**, Weatherford High School, 2016 | **Brenda Marafioti**, Robert G. Cole High School (San Antonio), 2016



Diane Bolinger, Weatherford High School, 2013

continued from page 172

starved students than close-minded technical geniuses. As a student I would also much rather be surrounded by these people who are excited about what they are doing. Get yourself excited.

Have your picture taken every year in one of those automatic photo booths. Write how you felt at that particular time on the back of them. Were you anxious? Were you in love? Were you broken? Line them up from time to time and realize that you have been through so much. Be proud of what you have accomplished and of the scars you show.

One of the hardest and most important things to learn as a photographer is when to put your camera down and take in the moment as a person. A picture often helps us remember a feeling or monumental event but have you ever seen a picture of the night sky – blazing with stars and galaxies from one end of the horizon to the other – that could encapsulate the feeling emanating from within your soul as you witness it in person (or with someone close to you)? Go outside and look at the night sky and allow yourself the pleasure of having a feeling you can share with yourself or with only one other person in the entire world...a private moment to which no picture can ever compare in evoking feeling.

Don't be afraid to learn new things or ask questions. I've had good teachers help me, and I still seek out others from whom I can learn. I've come to realize that the best teachers are not always the ones behind the podium. You can learn so much from doing it yourself or from looking at books. At the university one of my favorite things to do was to go to the library every Friday and fill up my backpack with photobooks. I can't imagine the sight others witnessed of this college kid staggering to the bus stop with his chest thrust out straining under the enormous weight of 15 photo books looking as if at any second his spine would bend back and snap. But when I got back to my apartment and looked through the images I felt nothing of the earlier pain and this only strengthened my resolve to get 16 books the next time.

The pictures that mean the most to you will not be the ones that are perfectly printed or composed.

Take pride in what you do...care about your work. Do it with love. Don't rush or force things. Allow yourself time and revel in the luxury of having the darkroom all to yourself because it is a rare and special occurrence. Remember to give of yourself. Give of yourself in your work and in time when others seek you out for advice.

I am proud of what you have done in this class. Not all of you will be professional photographers but know this: each of you has a gift....recognize it and don't waste it. Look for this gift in others and help them see it for themselves. Remember that feeling from your first time in the darkroom and make it part of your life.

I still take steps two at a time and what I say to myself has changed, but the sentiment is still the same. Don't be afraid to believe that you can accomplish the impossible. ■

Drew Loker, West Brook High School (Beaumont), 2014



Brenda Marafioti, Robert G. Cole High School (San Antonio), 2014



Will Milne, Advanced Technology Complex (Denton), 2014



Chris Fullwood, Highland Park High School (Dallas), 2014



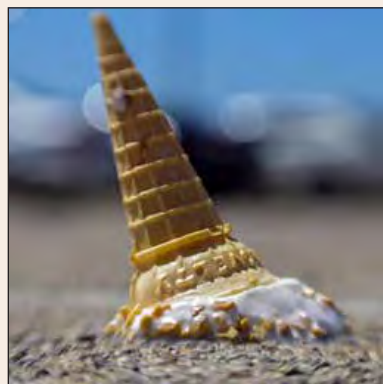
Brenda Marafioti, Robert G. Cole High School (San Antonio), 2016



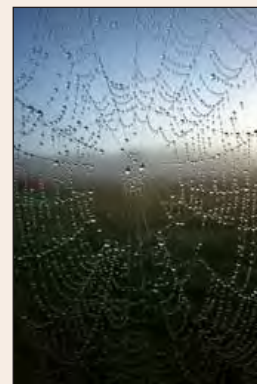
John Smallwood, KISD Career Center (Killeen), 2016



Melanie Sherwood, Austin High School (Austin), 2013



Ian McVea, James Martin High School (Arlington), 2016



Jeff Grimm, Trinity High School (Euless), 2013



Natalie Ramsey, Weatherford Ninth Grade Center, 2016

Chris Fullwood, Highland Park High School (Dallas), 2015



Michael Peña, Deer Park High School, 2015



Diane Bolinger, Weatherford High School, 2015



Deanne Brown, Westlake High School (Austin), 2015



Diane Bolinger, Weatherford High School, 2015



Juan Guevara, Cypress Woods High School (Cypress), 2016

A one-of-a-kind association

BY BRADLEY WILSON

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 **John Isaac, Sam Abell, Keith Carter, Gregory Heisler, Dirck Halstead** and **David Hume Kennerly** have helped 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 ATPI events. Every year thousands of students have entered the contests as programs throughout the state vie for individual and school recognition.

In 1990, by unanimous vote, the organization changed its name from the **Texas Association of High School Photography Instructors** — TAHSPI — 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 other states. ■

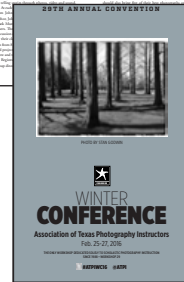
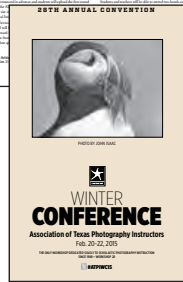
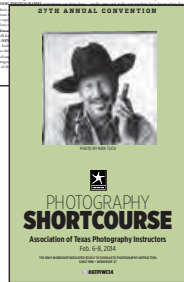
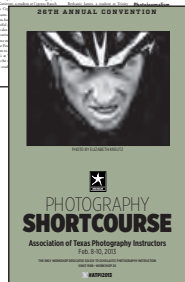
Frank Lopez teaches a class on ambrotypes at the 2013 winter conference at the University of Texas at Arlington. Photo by Mitchell Franz



John Knauer critiques portfolios during the 2013 winter conference. Photo by Mitchell Franz



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



2012-2013

YEAR 23

MILESTONES

26th Conference: Feb. 8-10, 2013 — The University of Texas at Arlington,

Keynote: Elizabeth Kreutz

ATPI has 219 members
Total expenses: \$25,666.⁶⁹
Total income: \$28,432.⁷⁷

LEADERS

President: Craig Coyle

Vice Presidents:

Deanne Brown, Jeff Grimm, Dusty Parrish, Dan Regalado, Sue Jett

Past President:

Bradley Wilson

Executive Director:

Mark Murray

2013-2014

YEAR 24

MILESTONES

27th Conference: Feb. 6-8, 2014 — Austin Community College Northridge Campus and Texas State Capitol

Keynote: Kirk Tuck sponsored by Precision Camera and Video

ATPI has 201 members
Total expenses: \$31,501.⁶⁴
Total income: \$33,631.²⁷

LEADERS

President:

Deanne Brown

Vice President:

Michael Peña

Secretary:

Sue Jett

Past President:

Craig Coyle

Senior Consultant:

Bradley Wilson

Executive Director:

Mark Murray

2014-2015

YEAR 25

MILESTONES

28th Conference: Feb. 20-22, 2015 — The University of Texas at Arlington,

Keynote: John Isaac

Milestone: ATPI launches contest website for online submission of entries

ATPI has 215 members
Total expenses: \$30,576.⁸⁰
Total income: \$34,844.⁷⁰

LEADERS

President:

Deanne Brown

Vice President:

Michael Peña

Secretary:

Sue Jett

Past President:

Craig Coyle

Contest Committee Chair:

Leah Waters

Newsletter Editor:

Andrea Negri

Senior Consultant:

Bradley Wilson

Executive Director:

Mark Murray

2015-2016

YEAR 26

MILESTONES

29th Conference: Feb. 25-27, 2016 — Austin Community College Northridge Campus and Texas State Capitol

Keynote: Stan Godwin

ATPI has 229 members
Total expenses: \$38,605.⁰¹
Total income: \$40,890.³⁹

LEADERS

President:

Deanne Brown

Vice Presidents:

Clint Smith, Leah Waters

Secretary and Newsletter

Editor: Andrea Negri

Past President:

Craig Coyle

Senior Consultant:

Bradley Wilson

Executive Director:

Mark Murray

2016-2017

YEAR 27

MILESTONES

30th Conference: Feb. 24-26, 2017 — The University of Texas at Arlington

Keynote: Dixie Dixon sponsored by Nikon

ATPI has 233 members
Total expenses: \$30,855.¹⁸
Total income: \$35,096.⁰⁹

LEADERS

President:

Deanne Brown

Vice Presidents:

Clint Smith, Diane Bolinger

Secretary and Newsletter

Editor: Andrea Negri

Past President:

Craig Coyle

Contest Coordinator:

Leah Waters

Senior Consultant:

Bradley Wilson

Executive Director:

Mark Murray



ATPI.ORG



@ATPI ON TWITTER



ATPI ON FACEBOOK



Bill Thompson works with instructors at Allen High School. Photo by Bradley Wilson | **"Where Do I Start"** group members share their own curriculum strategies during the 2017 workshop at Tarrant County College. | **David Kohlman** works on a package about Jacob's Well during the 2016 workshop in Wimberley. Photo by Bradley Wilson | **Gabriel Tejada** photographs Deep Eddy Vodka's production facilities during the workshop in Wimberley. Photo by Bradley Wilson | **Andres Rodriguez** from Weslaco High School works with **Michael Peña** and **Drew Loker** in the "Where Do I Start" course, discussing using ring lights and techniques for better portraits. Photo by Stern Hatcher | **Mitch Ziegler** works with **John Isaac** during the summer workshop in Wimberley. Photo by Bradley Wilson

- **2013 ALLEN HIGH SCHOOL** — Video: Instruction/Production with Rachel Dearing, Dean DePhillipo and Dusty Parrish; Action Photography with Jay Dickman, Skeeter Hagler and John Knauer; Back to the Basics with John Smallwood and Jeff Grimm; Digital Tech and Workflow with Stan Godwin; attendance: 38
- **2014 ALLEN HIGH SCHOOL** — Action Photography with Skeeter Hagler and John Knauer; 100+ New Lesson Plans for Teachers with Jeff Grimm, Michael Peña and John Smallwood; Photography and Social Media with Bradley Wilson; attendance: 35
- **2015 AUSTIN COMMUNITY COLLEGE** — Advanced Photo Techniques with John Knauer; Photo Technology Studies with Mark Murray and special guests: Tony Corbell, Andrew Davidhazy, Brenda Hipsher; Building a Photo Curriculum with Jeff Grimm, Michael Peña and Deanne Brown; attendance: 36
- **2016 WIMBERLEY** — Storytelling with Bradley Wilson, John Knauer, John Isaac, Mark Murray, Jeff Grimm, Ian McVea, Deanne Brown, Leah Waters, Andrea Negri; attendance: 27
- **2017 TARRANT COUNTY COLLEGE/FORT WORTH** — Digital Tech Workflow with Stan Godwin; The Working Photographer with John Knauer, Ian McVea and Deanne Brown; Where Do I Start? with Michael Peña and Jeff Grimm; attendance: 26

Teachers spend summer learning

BY ANDREA NEGRI

Since its start in 1994, the ATPI Summer Workshop for Instructors only has evolved to reflect emerging technologies and the needs of a 21st century classroom. Classes on video production and social media at Allen High School, photographic technology at Austin Community College, on-location storytelling in Wimberley and digital tech workflow at Tarrant County College have helped instructors gain new skills in photography and photography instruction.

"When John Knauer first approached us more than 20 years ago with the suggestion that we create a summer workshop only for teachers, we had no idea that 23 years later we'd still be celebrating photography education with an amazing group of teachers," said Mark Murray, ATPI's executive director. "I'd like to think that the intense three days, fueled with lots of sugar, has created some lifelong friendships between teachers in Texas and multiple other states."

Indeed, the mealtimes, breakouts and even drive times to shooting locations give the instructors time to network and learn from their peers across the country. The workshop schedule is packed full of opportunities for instructors to master their equipment and swap instructional tips, all of which leaves the group exhausted but full of ideas to take back to their classroom.

"I haven't worked so hard, learned so much or slept so little since college. This was amazing," said John Skees, instructor at Nolan Catholic High School.

Recent workshops have drawn instructors from other states, including California and Oklahoma, Kansas and even Indiana.

"Really the best photography and instruction in the nation," Munster (Indiana) High School instructor Sarah Anne Lanman said after the 2017 workshop. "The wealth of knowledge is stunning, and the generosity in it being shared is simply phenomenal. It's well worth the trip for anyone."

While some travel across the country to enjoy the ATPI experience, most take the trip to their own backyard, much like Kelly and Kyle Juntunen who, along with

Krista Luter and Dusty Parrish, have hosted the summer workshop at Allen High School.

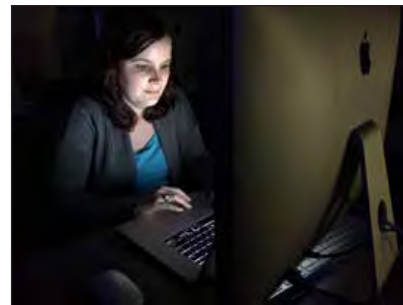
"In one location we have the best instructors, the best networking and the best practical skill practice around," said Kelly, an instructor at Allen High School and a 2017 workshop attendee. "Not going to lie — my brain is full. But it's full of ideas, motivation and enthusiasm for another year of teaching my students about photography. This workshop is the workshop to attend for scholastic photography."

Classes such as Action Photography in 2014 and Advanced Photo Techniques in 2015 have allowed instructors to boost their own photography skills through hands-on opportunities. The 2015 workshop in Austin included trips to Lou Neff Point on Lady Bird Lake for night photography of the Austin skyline, sunset at the Texas Capitol Building and the HOPE Outdoor Gallery. The instructors in The Working Photographer in 2017 visited the Fort Worth Stockyards, Sundance Square and Grapevine Depot. They received feedback on-site and in lab sessions.

"I appreciated having time to focus on my own learning and shooting for fun," said Izehi Agboaye, Covenant Christian School instructor. "The feedback from the instructors and other teachers was very helpful. The encouraging environment made it easy to try new things and ask questions."

While the workshop has changed throughout the years, with its top-shelf gurus such as John Isaac and Stan Godwin and changing locations across the state, there is at least one variable that remains the same.

"Through the years we've changed venues, we've changed the courses offered and we've changed who has taught them," past president Deanne Brown said. "But the one thing that doesn't change about ATPI summer workshop — the food. Mark Murray makes it his personal mission to find each participant's favorite snacks to have on hand. Plus, our restaurant picks are always fun and give us a chance to visit with our new and old friends." ■



Erica Garcia and Linda Hopson shoot video at Wimberley Valley Winery while Mark Murray watches during the 2016 workshop. | John Skees photographs the production line at the Deep Eddy Vodka during the Wimberley workshop. Photo by Bradley Wilson | Instructors at the 2016 Wimberley workshop listen to the country tunes while they photograph using indoor lighting techniques. Photo by Bradley Wilson | Andrea Negri works on an assignment for the Photography and Social Media class at the 2014 workshop. Photo by Bradley Wilson | Jennifer Nance photographs shops in downtown Wimberley during the 2016 workshop.



After an ordinary day in Texas shooting cowboys and longhorn steers at the Fort Worth Stockyards, Mokeita White shows Deanne Brown some of her favorite images at Tarrant County College. Photo by Mark Murray



Drew Loker, instructor at West Brook High School, walks through basic drone operations with Michael Peña, instructor at Trinity High School (Euless), during a breakout at the 2017 summer workshop. Photo by Mark Murray



Jeff Grimm and Jalen Amerine help to sort photos for Top Program judging at Creekview High School. Photo by Patrick Le

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
- 1996****John Knaur**, Olympus
- 1996****Ken Lassiter**, Photo Imaging Education Association
- 1999****Bradley Wilson**
- 2001****Mark Murray**
- 2003****Iford Photo**: Wendy Ericksen, Larry Burleson, Jack Caldwell, Kevin Graham and Dennis Sullivan
- 2004****Jeff Grimm**, Trinity High School
- 2005****Stan Godwin**, Texas A&M University — Commerce
- 2011**.....**Craig Coyle**, Sam Houston High School (Arlington) and
Bob Malish, professional products adviser at Canon USA
- 2016****Deanne Brown**, Westlake High School (Austin)
- 2017****Sherri Taylor**, Syracuse University



Deanne Brown judges pictures during the 2010 ATPI Winter Conference at the University of Texas at Arlington. Photo by Bradley Wilson

THOUGHTS ON

Deanne Brown

Corrie MacLaggan, news editor, *Texas Tribune*

My experience in Deanne's newspaper class in the 1990s sparked a love for journalism that continues today. She cleared the way for her students to pursue meaningful leadership roles, and she passionately protected our journalistic freedom. Plus, she was an enthusiastic teacher who made journalism seem important and beautiful and fun. I was hooked, and decided as a teenager that I wanted to become a professional journalist — which I did.

Ed Allen, editor, *Westlake Picayune/ Lake Travis View*

As the *Featherduster* news magazine adviser for 28 years, she has taken students to new heights by helping them fully understand the importance of effective communication. Her strength as an educator has come from her zeal.

Jeanne Acton, director, *Interscholastic League Press Conference*

Deanne Brown is one amazing dresser. But even better, she's one amazing teacher. She produces some of the best students in the nation — year after year. She pushes her students to go beyond the good — to the great. She doesn't settle for average, and it shows with every publication her students produce.

Bob Malish, senior professional products specialist, *Canon USA*

I see Deanne Brown, and all I can think about is the Energizer Bunny. The woman is constantly on the move. Deanne is such an advocate for her students, always striving to make sure the students get the most out of learning experiences and opportunities. She is a selfless giver, motivator and mentor that promotes nothing but excellence around her.

Bobby Hawthorne, retired UIL director of academics

One of those self-help gurus wrote, "When you live surrounded by clutter, it is impossible to have clarity about what you are doing in your life." Well, that may be true for you and me, but it is not true for Deanne Brown. She is not "surrounded by clutter." She's buried in it. The last few times I visited Westlake High, her room was about as organized and coherent as a Sarah Palin speech, and yet, out of this creative chaos arises — issue after issue after issue, year after year — some of the nation's finest student journalism.



Sherri Taylor works with a student during a summer workshop design class. Photo by Bradley Wilson

THOUGHTS ON

Sherri Taylor

Bruce Strong, department chair, *Syracuse University*

Sherri Taylor is an exceptional teacher and more importantly, a wonderful human being. She cares deeply about her students.

David Sutherland, associate professor, *Syracuse University*

Sherri is an excellent photographer. She is an excellent writer. She is an excellent designer. She is an excellent typographer. She is an excellent editor. She is an excellent picture editor. I don't know any other person who has such an array of skills. And best of all, she is a superior teacher. Because she cares about her students, she sets a high standard of achievement for them. Sherri won't let the students quit until their work meets her expectations. I can't quit until I've met her expectations either. Sherri has made me a better teacher by setting a superior example.

John Moore, *Getty Images* photographer

Sherri Taylor, quite simply, started my career in photojournalism. As a junior at Irving High School, I took her Photo 1 class, mostly because I thought it would be fun and easy. I very quickly found my passion for pictures and, just as importantly, for journalism. Her standards for me were exacting and I adopted her own work ethic, which was unrelenting. Telling stories was fun, but never easy. More than 25 years later, photojournalism is still my passion.

Judy Walgren, editorial director at *ViewFind*

Sherri Taylor has been building some of the most incredible visual communicators since I can remember! She is a true gem for all of us in the photography/visual communications community.

Jennifer Steel, Content Marketing, *Netscout*

Sherri Taylor has a way of inspiring people to try something they may not be sure they are ready for. Without a doubt Sherri knows what it takes to prepare young people for the world.

Mary Pulliam, former media adviser, *Duncanville High School*

Sherri has served as a teacher, mentor and role model for hundreds of Texas students and advisers through her classes at conventions and summer workshops. Students leave her classes excited to use their newly learned skills and motivated to strive for excellence.

Hal Fulgham Scholarship named after founder

BY CHARLES SCHERBEL

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

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. ■



Ben Regalado, Trinity High School (Eules), Jeff Grimm, instructor, 2014

2013

FINE ART — *First Place:* **Jana Gutierrez**, Cypress Ranch High School (Cypress), Jason Neumann, instructor; *Second Place:* **Michael Johnson**, Stephen F. Austin High School (Austin), Melanie Sherwood, instructor; *Third Place:* **Nicole Rodriguez**, Trinity High School (Eules), Jeff Grimm, instructor; *Honorable Mention:* **Briley Sexton**, Aledo High School, Sandra Sawyer, instructor; *Honorable Mention:* **Violet Acevedo**, McCallum High School (Austin), Carey West, instructor

PHOTOJOURNALISM — *First Place:* **Miguel Perez**, West Brook High School (Beaumont), Drew Loker, instructor; *Second Place:* **Bethanie James**, Trinity High School (Eules), Jeff Grimm, instructor; *Third Place:* **Allison Hackney**, Trinity High School (Eules), Jeff Grimm, instructor; *Honorable Mention:* **Christian Cocker**, Trinity High School (Eules), Jeff Grimm, instructor

2014

FINE ART — *First Place:* **Madeline Hyde**, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor; *Second Place:* **Carley Cockrum**, Southwest Christian School (Fort Worth), Kimberlea Bass, instructor; *Third Place:* **Ashlee Huff**, Southwest Christian School (Fort Worth), Kimberlea Bass, instructor

PHOTOJOURNALISM — *First Place:* **Ben Regalado**, Trinity High School (Eules), Jeff Grimm, instructor; *Second Place:* **Katherine Sotelo**, Robert E. Lee High School (San Antonio), Brenda Slatton, instructor; *Third Place:* **Chang Park**, Trinity High School (Eules), Jeff Grimm, instructor; *Honorable Mention:* **Leah Bernhardt**, Trinity High School (Eules), Jeff Grimm, instructor

2015

FINE ART — *First Place:* **Lauren Franco**, Trinity High School (Eules), Jeff Grimm, instructor; *Second Place:* **Lauren Franco**, Trinity High School (Eules), Jeff Grimm, instructor; *Third Place:* **Abby Pfaff**, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor; *Honorable Mention:* **Kylie Copeland**, Trinity High School (Eules), Jeff Grimm, instructor; *Honorable Mention:* **Courtnei Fields**, Nolan Catholic High School (Fort Worth), Christine Coleman, instructor; *Honorable Mention:* **Laura McClean**, Southwest Christian School (Fort Worth), Kimberlea Bass, instructor

PHOTOJOURNALISM — *First Place:* **Matt Garnett**, Argyle High School, Stacy Short, instructor; *Second Place:* **Kylie Copeland**, Trinity High School (Eules), Jeff Grimm, instructor; *Third Place:* **Kelsi Brinkmeyer**, Texas High School (Texarkana), Clint Smith, instructor; *Honorable Mention:* **Kylie Copeland**, Trinity High School (Eules), Jeff Grimm, instructor; *Honorable Mention:* **Morgan Saucier**, Westlake High School (Austin), Cindy Todd, instructor



Audrey Ashburn, Austin High School (Austin), Melanie Sherwood, instructor, 2016

2016

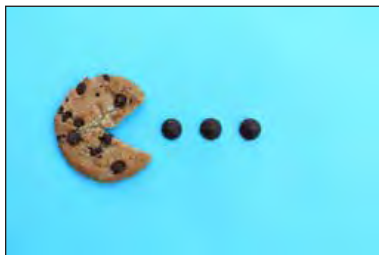
FINE ART — *First Place:* **Madison Scott**, Cypress Woods High School (Cypress), Juan Guevara, instructor; *Second Place:* **Audrey Ashburn**, Austin High School (Austin), Melanie Sherwood, instructor; *Third Place:* **Shaina Franckowiak**, East Central High School (San Antonio), Damian Abbott, instructor; *Honorable Mention:* **Mayra Yundt-Pacheco**, Lovejoy High School (Lucas), Corey Hale, instructor; *Honorable Mention:* **Jakob Potts**, Trinity High School (Eules), Jeff Grimm, instructor; *Honorable Mention:* **Matthew Van Hoorn**, Austin High School (Austin), Melanie Sherwood, instructor

PHOTOJOURNALISM — *First Place:* **Danielle Thompson**, Creekview High School (Carrollton), Leah Waters, instructor; *Second Place:* **Mary Beth Burns**, Westlake High School (Austin), Deanne Brown, instructor; *Third Place:* **Rachel Lewis**, Texas High School (Texarkana), Clint Smith, instructor; *Honorable Mention:* **Stu Mair**, Lovejoy High School (Lucas), Jennifer Holcomb, instructor; *Honorable Mention:* **Mildret Orellana**, Timber Creek High School (Fort Worth), Kathy Beers, instructor; *Honorable Mention:* **Patrick Le**, Creekview High School (Carrollton), Leah Waters, instructor

2017

FINE ART — *First Place:* **Kailee Harris**, Vista Ridge High School (Cedar Park), Katy Dougharty, instructor; *Second Place:* **Madeline Parish**, Texas High School (Texarkana), Clint Smith, instructor; *Third Place:* **Judy Labib**, Cypress Woods High School (Cypress), Juan Guevara, instructor; *Honorable Mention:* **Colton Carson**, Advanced Technology Complex (Denton), Will Milne, instructor; *Honorable Mention:* **Allyson Collins**, Advanced Technology Complex (Denton), Will Milne, instructor; *Honorable Mention:* **Yulissa Cortina**, Trinity High School (Eules), Michael Peña, instructor; *Honorable Mention:* **Avery Jaramillo**, Advanced Technology Complex (Denton), Will Milne, instructor; *Honorable Mention:* **Carolyn Jimenez**, Advanced Technology Complex (Denton), Will Milne, instructor; *Honorable Mention:* **Austin Kobernat**, Allen High School, Krista Luter, instructor; *Honorable Mention:* **Sara Peebus**, Vista Ridge High School (Cedar Park), Katy Dougharty, instructor

PHOTOJOURNALISM — *First Place:* **Annabel Thorpe**, Argyle High School, Stacy Short, instructor; *Second Place:* **Sydney Sokora**, Klein Collins High School (Spring), Ashley Hildebrandt, instructor; *Third Place:* **Kaylee Knights**, Trinity High School (Eules), Michael Peña, instructor; *Honorable Mention:* **Brena Fritzen**, Trinity High School (Eules), Michael Peña, instructor; *Honorable Mention:* **Dana McCurdy**, Haltom High School (Haltom City), Emily Arnold, instructor; *Honorable Mention:* **Kayleigh Moreland**, Texas High School (Texarkana), Clint Smith, instructor; *Honorable Mention:* **Nicole Murillo**, Trinity High School (Eules), Michael Peña, instructor; *Honorable Mention:* **Sydney Sokora**, Klein Collins High School (Spring), Ashley Hildebrandt, instructor



Leah Thyne, Kaylee Knights, Zach Smith, Zach Smith, Ash Thyne, Brena Fritzen, Maria Krupa, Kaylee Knights, Maria Krupa, Haley Hathcock, Trinity High School (Euleess), Michael Peña, instructor, 2017

Student achievement recognized with Imagemaker Award

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 nomination from the instructor listing the awards students have received in state or national contests during the school year:

2013 | Halbert Bai, St. Mark's School of Texas (Dallas); Jonah Boatman, Westlake High School (Austin); Sarah Burger, Aledo High School; Riley Graham, St. Mark's School of Texas (Dallas); Bethanie James, Trinity High School (Euleess); Jazmin Juarez, Deer Park High School; Miguel Perez, West Brook High School (Beaumont); Blake Robins, St. Mark's School of Texas (Dallas); Haley Rushing, Texas High School (Texarkana); Max Wolens, St. Mark's School of Texas (Dallas)

2014 | Nathan Andersen, Trinity High School (Euleess); Halbert Bai, St. Mark's School of Texas (Dallas); Carlie Clem, Texas High School (Texarkana); Robin Kate Davis, The Kinkaid School (Houston); Arno Goetz, St. Mark's School of Texas (Dallas); Alden James, St. Mark's School of Texas (Dallas); Savannah Pritchard, Texas High School (Texarkana); Andrea Shumway, Trinity High School (Euleess); Mason Smith, St. Mark's School of Texas (Dallas); Tim Whaling, Westlake High School (Austin);

2015 | Kelsi Brinkmeyer, Texas High School (Texarkana); Sam Eichenwald, St. Mark's School of Texas (Dallas); Lauren Franco, Trinity High School (Euleess); Jack French, Hall Middle School (Weatherford); Matt Garnett, Argyle High School; Arno Goetz, St. Mark's School of Texas (Dallas); Alden James, St. Mark's School of Texas (Dallas); Morgan Saucier, Westlake High School (Austin); Mason Smith, St. Mark's School of Texas (Dallas); Tim Whaling, Westlake High School (Austin)

2016 | Mira Fradkin, Greenhill School (Addison); Jack French, Weatherford Ninth Grade Center; Haley Hathcock, Trinity High School (Euleess); Max Keliehor, Westlake High School (Austin); Rachel Lewis, Texas High School (Texarkana); Rochelle Mitsakos, Trinity High School (Euleess); Kayleigh Moreland, Texas High School (Texarkana); Madeline Parish, Texas High School (Texarkana); Sara Vaughn, Texas High School (Texarkana); Ashley Vorse, Trinity High School (Euleess)

2017 | Yulissa Cortina, Trinity High School (Euleess); Jack French, Weatherford High School; Haley Hathcock, Trinity High School (Euleess); Kaylee Knights, Trinity High School (Euleess); Maria Krupa, Trinity High School (Euleess); Lauren Maynard, Texas High School (Texarkana); Kayleigh Moreland, Texas High School (Texarkana); Madeline Parish, Texas High School (Texarkana); Claire Schaffer, Westlake High School (Austin); Leah Thyne, Trinity High School (Euleess)

School achievement recognized with Top Program Award

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."

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.

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."

Yet in 2016, for the 10th consecutive year, St. Mark's School of Texas claimed the title of Top Program, winning the honor with a one-point margin. Scott Hunt and his team of photographers took first in architecture, second in the thematic and landscape/nature categories and third in portrait.

Nathan Lindstrom, one of the 2015 judges, noted the strength of the portfolios overall.

"In many cases, I found the technical skills and creative visions from these students exceeding the quality I've seen from many working professional photographers," he said.

Lupita Murillo Tinnen, a professor of photography and humanities at Collin College and one of the 2016 judges, said, "The images are incredibly strong. I kept forgetting that these were high school students. They are technically and conceptually sound."

2013 | First: St. Mark's School of Texas (Dallas), Scott Hunt, instructor; Second: Allen High School (Allen), Krista Luter, instructor; Third: The Kinkaid School (Houston), David Veselka, instructor

2014 | First: St. Mark's School of Texas (Dallas), Scott Hunt, instructor; Second: Texas High School (Texarkana), Clint Smith, instructor; Third: Allen High School (Allen), Krista Luter, instructor

2015 | First: St. Mark's School of Texas (Dallas), Scott Hunt, instructor; Second: Texas High School (Texarkana), Clint Smith, instructor; Third: Deer Park High School (Deer Park), Michael Peña, instructor

2016 | First: St. Mark's School of Texas (Dallas), Scott Hunt, instructor; Second: Allen High School (Allen), Krista Luter, instructor; Second: Texas High School (Texarkana), Clint Smith, instructor

2017 | First: St. Mark's School of Texas (Dallas), Scott Hunt, instructor; Second: Texas High School (Texarkana), Clint Smith, instructor; Third: Allen High School (Allen), Krista Luter, instructor

Points are awarded as follows:

Best of Show

- National/international contest | 10 points
- State/regional contest | 8 points
- Local/restricted access (limited to specific groups, like the TAJE Clip Contest or on-site contests like the ATPI Winter Conference, hand delivered entries) | 6 points

First Place/Superior/Merit (Young Arts)

- National/international contest | 9 points
- State/regional contest | 7 points
- Local/restricted access | 5 points

Second Place/Excellent

- National/international contest | 8 points
- State/regional contest | 6 points
- Local/restricted access | 4 points

Third Place/Honorable Mention (Young Arts)

- National/international contest | 7 points
- State/regional contest | 5 points
- Local/restricted access | 3 points

Honorable Mention/Exhibitor

- National/international contest | 5 points
- State/regional contest | 3 points
- Local/restricted access | 1 point



Rising Star Portfolio Contest

Created in 2010, this contest is designed for schools that want to compete in a portfolio contest, but don't feel ready to compete for the Top Program award. Schools may enter portfolios in up to three categories. The Rising Star Award will be 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.

Requirements: The sponsoring teacher must be a Texas member of ATPI.

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

2013 | First: **Robert E. Lee High School** (San Antonio), Brenda Slatton, instructor; Second: **Livingston High School**, Marci Dickens, instructor; Third: **Ursuline Academy of Dallas**, Bill Thompson, instructor; Third: **West Brook High School** (Beaumont), Drew Loker, instructor

2014 | First: **Robert E. Lee High School** (San Antonio), Brenda Slatton, instructor; Second: **Southwest Christian School** (Fort Worth), Kimberlea Bass, instructor; Third: **Creekview High School** (Carrollton), Leah Waters, instructor

2015 | First: **McCallum High School** (Austin), Carey West, instructor; Second: **Argyle High School**, Stacy Short, instructor; Third: **Weatherford High School**, Diane Bolinger, instructor

2016 | First: **Trimble Technical High School** (Fort Worth), Shannon Oden, instructor; Second: **Argyle High School**, Stacy Short, instructor; Third: **Robert G. Cole High School** (San Antonio), Brenda Marafioti, instructor

2017 | First: **Robert G. Cole High School** (San Antonio), Brenda Marafioti, instructor; Second: **Argyle High School**, Stacy Short, instructor; Third: **KISD Career Center (Killeen)**, John Smallwood, instructor

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: The student must be a graduating senior. Each 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.

2013 | **Bethanie James**, Trinity High School (Euless), Jeff Grimm, instructor

2014 | No recipient

2015 | **Savannah Pritchard**, Texas High School (Texarkana), Clint Smith, instructor

2016 | **Jessica Lord**, JJ Pearce High School (Richardson), Walt Gast, instructor

2017 | No recipient



Greg Milano and Nathan Hunsinger judge entries in the spring 2017 contests.

JUDGES

Spring 2012 | Bill Kennedy, Kathryn Watts-Martinez, Christina Burke and Matthew Lemke

Fall 2012 | Marsha Ezell, Janis Hefley, Bob Malish, Jacob Williams, Chad Smith and Bradley Wilson

Spring 2013 | Julie Sparks Andrade, Terry Arzola, Frank Curry, Larry Kolvoord, Elizabeth Kreutz and Roy Mata

Fall 2013 | Rob Hull, Bill Porter and Derek Rankins

Spring 2014 | Cara DeBusk, Denise Deutsch, Michael Reinhardt, G. Marc Benavides, Mike Nebel and Ron Kirkwood

Fall 2014 | Rex Curry, Danny Hurley, Lindsey Miller, Tadd Myers, Clif Palmberg and Mike Taylor

Spring 2015 | Charles Edwards, Jason Digley, Nathan Lindstrom and Scott Kohn

Fall 2015 | Calen Barnum, Darrell Byers, Jeff Masure, Rob Mattson, Jeremy Sharp and Chad Smith

Spring 2016 | Stephen Stanton, Susan kae Grant, Lupita Murillo Tinnen, Steve Utley, Joy Ellis and Deedra Baker

Fall 2016 | Austin Gartman, John Knauer, Leighton McWilliams, Chad Smith and Leah Waters

Spring 2017 | Greg Milano, Cade Cleavelin, Nathan Hunsinger, Kenda North, Kate Jenkins and Neill Whitlock

ADDITIONAL INDIVIDUALS WHO HELPED TO SELECT IMAGES:

Ellie Brutschi, Jesse Chacon, Alyxis Cisneros, Luz Cuevas, Cassidy Duncan, Brena Fritzen, Jeff Grimm, Stern Hatcher, Christina Horn, Alyssa Jeandron, Timothy Jones, Kelly Juntunen, John Knauer, Mariana Luna, Ian McVea, Leland Mallett, Ryland Mallett, Jennifer Nance, Andrea Negri, Andres Rodriguez, Shannon Oden, Zack Shanks, Alison Strelitz, Zayda Torres, Taylor Warren, Leah Waters, Mokeita White and Brendan Wynne



Riley Barkowsky, Frenship High School (Wolfforth), Kenneth Fulton, instructor, 2017



Natalie Fruit, Allen High School, Krista Luter, instructor, 2016



Lauren Maynard, Texas High School (Texarkana), Clint Smith, instructor, 2017



Maya Kalaria, Trinity Valley School (Fort Worth), Marcy Roten, instructor, 2017



Luz Cuevas, Green B. Trimble Technical High School (Fort Worth), Shannon Oden, instructor, 2017



Austin Kobernaut, Allen High School, Krista Luter, instructor, 2017

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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.

Babak Pejman Aryan, Rachelle Bendixen, Bryce Bennett, Kelsi Brinkmeyer, Bret Brookshire, Josh Dryk, Cristine East, Jennifer Fauteck, Nine Francois, Mitchell Franz, Robert Gomez, Trey Grissom, Rachel Herod, Bennett Joiner, Jennifer Klanika, Lori Lynn, T.J. Maynes, James Minor, Robert Payne, Bruce Peele, Kyle Pierce, Whit Preston, Melisa Urban

BOLD ALL CAPS | SECTION

Bold | Subsection or ATPI event

Italics | Featured instructor



Darlyn Herald, Allen High School, Krista Luter, instructor, 2017



Max Wardlow, Allen High School, Krista Luter, instructor, 2017



Will Cotten, St. Mark's School of Texas (Dallas), Scott Hunt, instructor, 2013



Mayra Yundt-Pacheco, Lovejoy High School (Lucas), Corey Hale, instructor, 2016



Finn Lowden, Westlake High School (Austin), Deanne Brown, instructor, 2017



Allison Hackney, Trinity High School (Euless), Jeff Grimm, instructor, 2013



Katherine Bemis, Robert G. Cole High School (San Antonio), Brenda Marafioti, 2014

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In the fall of 2001, ATPI began producing a poster for classroom display that showed some of the work in the ATPI photography contests. Various publishing companies have donated the printing of the posters.

Friesens (f2005, f2007) | **Herff Jones** (f2002, f2004, f2008, f2012, f2015) | **Jostens** (f2003, s2006, f2009, f2011, s2015) | **Lifetouch** (s2005) | **Taylor Publishing/Balfour** (s2004, f2006, s2009, s2011, f2013, s2016) | **Walsworth** (s2007, f2010, s2012, f2014, s2017)



Tiffany Giraudon, Greenhill School (Addison), Frank Lopez, instructor, 2013 | **Maddie Drossos**, Greenhill School (Addison), Frank Lopez, instructor, 2016 | **Emily Jaggars**, The Episcopal School of Dallas, George Fiala, instructor, 2016 | **Jeffry Valadez**, Greenhill School (Addison), Frank Lopez, instructor 2012 | **Frank Lopez**, Greenhill School (Addison), 2012 | **Frank Lopez**, Greenhill School (Addison), 2012

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Morgan Kinnear, Arlington High School, Steve Hamm, instructor, 2014



Vicktoria Boudta, Creekview High School (Carrollton), Leah Waters, instructor, 2013



Abby LaRue, Granbury High School, Laura Veno, instructor, 2017


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Storytelling in Wimberley

22nd annual Association of Texas Photography Instructors

2016 Summer Photography Workshop

FOR INSTRUCTORS ONLY






Wimberley is located southwest of Austin, about 40 miles from the Austin airport. Jacob's Well photo by Patrick Lewis. From craft shops to wineries, workshop attendees will have the opportunity to document a variety of stories in the area.

Whether it's for an individual image or a collection of images, storytelling is at the heart of all photography from architecture to still life to photojournalism. As American photographer Jim Goldberg said, "I have the great privilege of being both witness and storyteller. Intimacy, trust and intuition guide my work." At a great variety of venues in and around Wimberley, Texas, the ASSOCIATION OF TEXAS PHOTOGRAPHY INSTRUCTORS SUMMER WORKSHOP — FOR INSTRUCTORS ONLY — will focus on storytelling. Attendees will visit no fewer than three venues from a winery to a craft shop to a glass-blowing workshop and work on telling stories with their images. Along the way, through group critiques and by discussing their images, attendees will learn new teaching techniques for use in their classroom.

BEGINS: Monday, June 20, 2 p.m.
ENDS: Thursday, June 23, noon

\$275



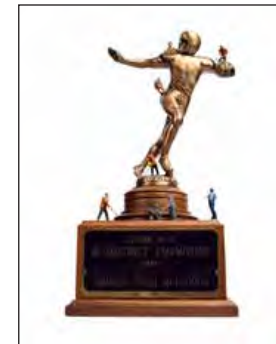
Summer Photography Workshop

FOR INSTRUCTORS ONLY

Past classes have included: Teaching Photography in a Digital Environment • Action Photography • My Life as a Journalist Teacher • Digital Video • Where Do I Start? • Back to the Basics • Video: Instruction • Video: Production • Digital Tech and Workflow • Adobe Photoshop Certification • WordPress Bootcamp • Online Media Bootcamp • Road Trip • Visual Communication • Sports Photography • Convergence • Made Simple • Funology

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Periodically, ATPI would advertise the Summer Photography Workshop — For Instructors Only in publications, including *Communication: Journalism Education Today*, the magazine of the Journalism Education Association. The ATPI summer workshop remains the only photography workshop for scholastic instructors.



Zayda Torres, Luz Cuevas, Mariana Luna, Kimberly Garcia, Alyxis Cisneros, Alma Hernandez, Green B. Trimble Technical High School (Fort Worth), Shannon Oden, instructor, 2017

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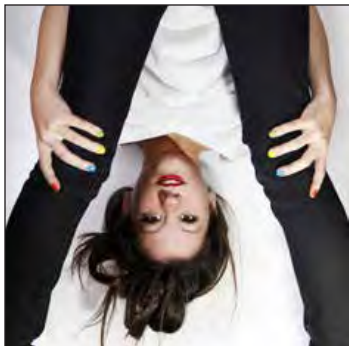
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Chandler Durow, Lovejoy High School (Lucas), Mary Woodruff, instructor, 2013



Laura St. John, Trinity Valley School (Fort Worth), Marcy Roten, instructor, 2017



Milleson Chambers, Weatherford High School, Diane Bolinger, instructor, 2013

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TOP Smith | Juntunen | Oden **MIDDLE** Skees | Brown | Negri
BOTTOM Waters | Wilson | Murray



Membership in ATPI is only \$20 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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VOLUME 4

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OF TEXAS PHOTOGRAPHY
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Lauren Titsworth, Nolan Catholic High School (Fort Worth), John Skees, instructor, 2016 | Evie Swezeten, Jersey Village High School (Houston), Margie Comstock, instructor, 2012



*In Texas schools, photography falls under one of four curriculum areas: art, photojournalism, vocational education and career and technology education. Since 1990, the **Association of Texas Photography Instructors** has worked with students and with instructors in the more than 3,700 high schools in the state, as well as numerous middle schools, to achieve a higher quality of knowledge and teaching of photography.*

The 2017 ATPI Fall Photo Contest had more than 6,100 entries from throughout the state as well as from Arizona, California, Kansas, Oklahoma and New York. Since its inception in 1994, instructors from more than 20 states have attended the summer workshop for instructors only. Last winter, almost 300 students attended the winter conference to learn darkroom skills, how to work in a studio and the latest in technology.

This book is a testimony to the quality of the work being produced by student photographers and their instructors throughout the state. Selected from almost 38,000 images submitted in various ATPI contests during the past five years, it will be a resource for photographers throughout the world — not merely in Texas — for years to come.