

Date Specific

More information can
be found on the ATPI
website at
www.atpi.org

12.15.2004

PIEA photo contest
deadline. Awards total more
than \$106,000 at this point.

2.1.2005

PDNedu Student Photo
Contest deadline

3.4.2005

Carry-in deadline for
the annual Third Floor
Photographic Society's High
School Shootout

3.4.2005

ATPI Environmental Self-
Portrait Contest deadline.
A carry-in contest at the
annual conference.

3.4-6.2005

ATPI WINTER CONFERENCE
Austin, TX
Interested in presenting a
session? Speaker forms can
be found on the website.

4.12.2005

ATPI Top Program,
Hal Fulgham Scholarship,
Imagemaker entries due

5.6.2005

Jostens Photo Contest
deadline

6.29-7.2.2005

ATPI Summer Workshop
Commerce, TX

Do you know of some other
important dates? If so,
e-mail us at info@atpi.org
and we'll pass them on.

Chris Rainer to speak at Winter Conference

Canon sponsors *National Geographic* photographer as keynote

Chris Rainier is considered one of the leading documentary photographers working today. His mysterious images of sacred places and indigenous peoples of the planet have been seen in the leading publications of the day including: *Time*, *Life*, *National Geographic* publications, *Outside*, *Conde Nast Traveler*, *The New York Times*, *Smithsonian*, *The New Yorker* and the publications of the International Red Cross, The United Nations, and Amnesty International. Rainier is a photographer for National Geographic Society and specializes in documenting indigenous cultures for the Societies Cultures Initiative. His photographs and books have been widely exhibited and collected around the world.

He is a Co-Director of the National Geographic Society Cultures program, and Director of the Cultures on the Edge website under the auspices of NGS. Rainier is also a contributing Editor for *National Geographic Traveler* and regularly completes stories on Culture.

From 1980 to 1985, Rainier was photographic and environmental assistant to Ansel Adams - the noted landscape



This image from Moorea, Tahiti is part of the new book and exhibit, *Ancient Marks*, a project Chris developed to document the art and tradition of tattooing around the world. Chris will have copies of the new book for sale and to autograph after the keynote. photo © Chris Rainier, 2004

photographer.

He has received numerous awards for his photography including: Five Picture of the Year Awards for his continued documentation of vanishing tribes, A Communication Arts award for his book, *Where Masks Still Dance: New Guinea*, a recipient

of an Alfred Eisenstadt Award in 1998 for his photography of the Sahara desert, and an International Golden Light Award in 1994 for his first book, *Keepers of the Spirit*. He was recently included in *American Photo* Magazine's 100 most influential people working in photography today list.

Rainier has traveled to all seven continents, and has been a part of a 1992 expedition to the North Pole and seven expeditions to Antarctica.

During the 1990's he worked as a war photographer for *Time* Magazine covering conflicts in: Sarajevo/Bosnia, Somalia, Ethiopia, Cambodia, Rwanda and the Middle East. He is a member of the Explorers Club in New York City, and in 2002 won their prestigious Lowell Thomas Award for Adventure story telling.

Thanks to David Metz and Steven Inglima at Canon, Rainier, a Canon Explorer of Light, will be speaking on Friday evening in Austin as the keynote speaker for the ATPI Winter Conference. Plan to attend the conference to see and hear from this amazing photographer.

Workshop gives teachers technology boost

If you sponsor it they will come and this was true of the many media, photography and art teachers who attended the twelfth annual ATPI Summer Workshop held last June at Texas A&M Commerce. The workshop offered four new classes designed to equip teachers with the latest technology.

"This was the perfect crash course for a beginning journalism teacher. Where else could I get hands on training by professional photographers?" Matt Swartz from South San Antonio Middle School said.

InDesign, taught by Rochelle Palmberg, Hebron HS, and Pat Gathright, MacArthur HS, provided hands-on instruction with tips, tricks and strategies for using the latest version of this program.

"I'm returning to school in the fall no longer of afraid of *InDesign*," said Susanne Shearer, Coppell HS.



ILife provided participants with the knowledge to create multimedia presentations using video, digital photography and

John Knauer, Olympus, offers editing pointers during a session in *The Working Photographer* to Beth Shull and Margaret Sorrows, participants from Arkansas. Margaret would go on to win a lava lamp in the door prize drawing on the last morning that she is especially proud of.

(Technology Boost continued page 2)

Newsbriefs

ATPI Top Program Award News

The ATPI Top Program competition will take place in April 2005. In addition to keeping the eight categories, ATPI officers voted during the board meeting in October to allow schools outside of Texas to compete. Schools must have at least one member of ATPI in order to enter school portfolios, but ATPI will name both a Top Program winner as well as a Texas Top Program. The Top Program school will receive, thanks to John Knauer and Olympus, a brand new Olympus E-1 digital camera, a 14-45mm digital lens and electronic flash. Check the ATPI web site for more details and entry forms. Entries are due April 12, 2005.

Hal Fulgham Scholarship Changes

The ATPI Board members also voted to make some changes in the scholarship contest for this school year. The Hal Fulgham Scholarship, which is available to a graduating student of an ATPI member, will be divided into two divisions this year. Students may enter Fine Art or Photojournalism portfolios which will be judged separately. The first place winner in both divisions will receive \$500, while the second place winner in each division will receive \$250. Students will be able to receive only one cash award, but can be recognized for multiple places within the competition. Check the ATPI web site for more details and entry forms. Entries are due April 12, 2005.

Best of Texas

The Best of Texas High School Photography volume II, a 78-page book featuring some of the best high school photography in the country including more than 30 pages of four-color images and four instructional posters, is still available. See the web site.

A SPECIAL THANK-YOU TO THOSE WHO MADE THE SUMMER WORKSHOP POSSIBLE:

- **John Knauer** - Olympus America Corp.
- **Jeffrey Aaronson** - Professional Photographer
- **John Isaac** - Professional Photographer
- **Jake Palenske** - NCompass Media
- **Tom Delaney** - Fort Worth Country Day School
- **Jeff Grimm** - Trinity HS
- **Rochelle Palmberg** - Hebron HS
- **Pat Gathright** - MacArthur HS
- **Sue Jett** - Churchill HS
- **Stan Godwin** - Texas A&M University - Commerce
- **Patrick Contreras** - Creative Man Studio, Waco
- **Sandy Woodcock** - Newspaper Assoc. of America

Sponsors:

- Adobe - Tom Dent
- Apple Computers
- B&H Photo and Video - Ari Goldstein, Steve Schwartz
- Olympus America Corp.
- Texas A&M University-Commerce
- Stan Godwin, Chad Smith, Danae Males, Jeremy Sharp, Matt Johnson, Katie Hyden, Cassel Hiles

Workshop offers hands-on experience



Left: John Isaac and Lisa Van Etta, Cypress Falls HS, work together to edit her images from *The Working Photographer* class. Below: Tom Delaney, Fort Worth Country Day School and Jeff Grimm, Trinity HS, team-taught the *Idea Generator* class. Bottom: Janis Hefley, Episcopal School of Dallas, worked on her project in *iLife* taught by Jake Palenske and Craig Coyle.



(Technology Boost continued from page 1)

music. Jake Palenske, NCompass Media, and Craig Coyle, Sam Houston HS led the class.

Teachers looking to be inspired and in turn inspire their students joined *Idea Generator*, a class designed to tap the creative side and empower both teacher and students to work at a more expressive level. Participants first helped develop ideas and then chose various assignments and created images as examples to be used with their students. Tom Delaney, Fort Worth Country Day School and Jeff Grimm, Trinity HS were the instructors.

The Working Photographer, led by professional photog-

raphers Jeffrey Aaronson, John Isaac and John Knauer from Olympus, gave participants a better understanding of the everyday life of the photojournalist. Using Olympus E-1 digital cameras provided by John Knauer and ideas researched and generated by the instructors; participants went out into the community to photograph. Their images were then critiqued and used to create photo essays.

"The opportunity to have input from Jeffrey Aaronson, John Isaac and John Knauer was indeed invaluable. They all offered insights on photography and life that I will carry with me and share with others," Tim Yocum, who traveled from Florida to attend the workshop, said.

One of the highlights of the workshop was the drawing for an Olympus E-1 digital camera provided by John Knauer and Olympus. The lucky recipient was Monica Lawrence from Hendricks HS in Pflugerville.

Mark your calendars for the 2005 summer workshop, which will be held June 29-July 2.



Picture This: Photographing With Depth

by Dorothy Mladenka

To me there are few things that are more exciting or fascinating than photography. Recording a grand vista or the inside of a flower can be challenging and rewarding. But sometimes that scene seems to demand more than just a two dimensional rendering. Valleys, railroad tracks, winding creeks and rivers benefit by that third dimension, depth.

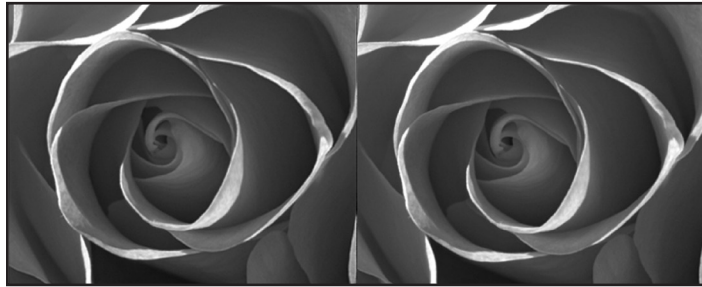
I do not know why stereo photography isn't more popular today. People don't know how easy it is to add depth to their photographs. Stereo photographs are looked "into" rather than looked "at". The scene jumps to life and you feel as if you are there.

To obtain depth perception one needs to photograph in stereo (also known as 3d). Stereo photography is nothing more than a separate photograph for each eye. When you take a stereo photograph two images are recorded, each from a slightly different point of view, imitating the way the eyes see. When these two slightly different images are properly mounted and viewed in a stereo viewer, the result is usually "WOW"!!!

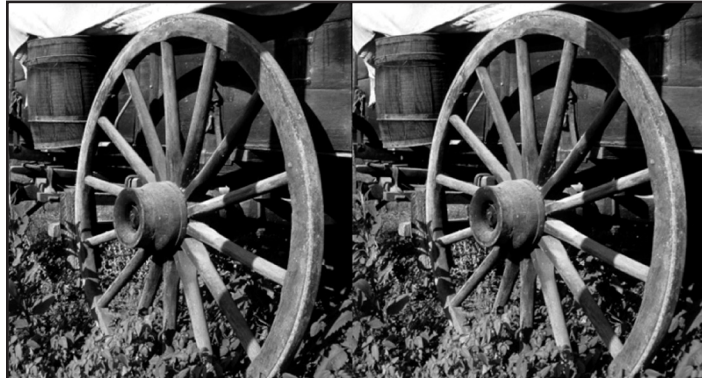
Photographing in 3-D is not difficult. Many photographers choose to use a vintage stereo camera although there are a few new ones on the market today. Used 3-D cameras are not hard to find if one searches on the internet, flea markets and garage sales. Many use only a single camera on a slide bar, normally found for around \$40. The disadvantage of using one camera on a slide bar is the fact that your subject must remain static. This definitely eliminates action or motion. Another popular method is to use two cameras with matching lenses side by side. Using the two SLR cameras, that are linked together by cable release to fire at the exact same time, permits the use of interchangeable lenses. This method gives much flexibility. It is important to only use prime lenses.

Most 2D photographers are well versed in the rules of good photography, including composition, exposure and focusing. The same rules apply in stereo photography but in addition to this there are a couple of additional factors to consider:

- Stereo pictures generally need to be sharp from front to back
- The range of depth must be within certain limits for comfortable viewing
- Try to include several distinct layers to give



Inside the Rose



Ranch Still Life

the best stereo effect. It is recommended that the nearest object be no closer than 7'

- You can photograph objects closer than 7' but be careful to block the distant background to avoid excessive depth and retinal rivalry which is hard for the eyes to view

Stereo is nearly as old as photography itself. Around 1849 stereo view cards were being made and sold. Stereo photography has experienced many highs and lows since then. The latter part of the 1800's through the 1920's stereocard viewing was the home entertainment system. During the height of production, Keystone (a major manufacturer) was making 25,000 cards per day. Millions of stereo cards and hundreds of thousands of stereoscopes were sold during this time. This allowed people to "travel" all over the world in the comfort of their own home.

View master is the most popular stereo entertainment of all times and was the first to bring color into the stereo views. Color greatly added to the realism. The estimate for reels sold in over 1 billion and 100 million for the viewers since it was introduced in 1938.

Do it yourself stereo photography was most popular between the 1950's and early 1960's. The contributing factors were Kodak's new Kodachrome color film and the rise of affordable stereo cameras to the consumer. Among the most popular cameras were made by Kodak, Revere, TDC and the favorite of many, the Stereo Realist. Many of these cameras are still in use today.

With the rise in popularity of digital cam-

eras some photographers are using a single digital camera on a slide bar or "twinning" two of them. In an age of instant photography this method allows the photographer to take a 3-D photograph and view a printed 3-D pair in a matter of minutes.

There are many viewing methods. If one chooses to shoot slide film, the film is processed and returned uncut to the photographer. The next step is to cut the film separating the individual images in preparation for mounting onto a card in order to view in a conventional viewer. There are several methods that can be used to mount the images. One method is as simple as slipping the image into a drop in mount then placing the mount into a viewer. For taking

stereo print pairs you simply have your favorite photo retailer process and return the film to you. Viewing is quickly and easily accomplished in a print viewer.

It is possible to enjoy 3-D photography without the aid of special viewers. The technique is called free viewing and is easy to do with a bit of practice. There are several 3-D photographs included in this article.

Try the following way:

Hold the printed image at your normal viewing distance. Allow your eyes to focus beyond the image. The double image you are looking beyond will appear to separate, with a third image appearing between them. As this third image appears, re focus your eyes on it and the picture will appear with all its depth. Don't give up, with a little practice it will occur more easily.

For additional information try searching the internet by typing in "3-D photography" and one will find a plethora of websites. All the supplies are readily available. Don't be afraid of trying something new. Let your creative energy guide you. Happy shooting!

Sources used: George Themelis & L. Williamson

schedule in-depth classes

**FRIDAY,
MARCH 4**

11:30 a.m.
Registration opens

noon - 5 p.m.
College/Vendor Show

1 p.m.
On-site contests begin

4 p.m.
Self-Portrait Carry-in
contest entries due

7:30 p.m.
Keynote Speaker

**SATURDAY,
MARCH 5**

8:30 - 9:20 a.m.
Sessions

9:30 - 10:20 a.m.
Sessions

10:30 - 11:20 a.m.
Sessions

11:20 - 1 p.m.
Lunch

1 - 1:50 p.m.
Sessions

2 - 3:30 p.m.
Hands-on classes

3:45 - 5:15 p.m.
Hands-on classes

5:15 - 5:45 p.m.
Color Print Turn-in

**SUNDAY,
MARCH 6**

9 - 9:50 a.m.
Sessions

10 - 10:30 a.m.
Quiz Bowl Finals

10:30 - 11:15 a.m.
General Session

11:30 - 12:30
Awards Ceremony

ATPI Winter Conference

Additional classes may
become available. Keep
checking the ATPI web site
to see what is offered.

90-minute in-depth classes will be offered Saturday afternoon at 2 and 3:45 p.m. Students and teachers should select two classes, plus two alternates, and fill in this information on the registration form. Some of these classes will be offered twice.

H101 Beginning Digital Imaging

Learn the basics of Adobe Photoshop. Designed for students or teachers who have never worked with the program before but have basic knowledge of computer operation. *Materials: none*

H102 Preparing Digital Images for Publication

Tips and tricks for cleaning up and preparing images for yearbooks and newspapers. A compendium of quick tips to enhance any project. *Materials: none*

H103 Color Management and Output

Learn tips for creating and working with color profiles for inkjet printers. *Materials: none*

H104 The Creative Side of Photoshop

Use Adobe Photoshop to create amazing illustrations or works of art. Learn about some of the filters and other tools that let you create images from scratch. *Materials: none*

H105 Environmental Portrait

Take your subject out of a sterile environment and put him or her into an environment that tells us something about the subject. Go on location to see how to get the most out of a portrait situation. *Materials: camera and film*

H106 Hand Tinting/Toning Techniques

Work with a variety of methods for coloring black and white images. *Materials: black and white prints if desired*

H107 Design and Composition

After a brief discussion of photographic design and aesthetics, you'll participate in a walking tour on the UT campus to examine ways of seeing photographically. *Materials: camera and film*

H108 Studio Portraiture

Lighting patterns and lighting quality, posing tips and working with subjects in a formal studio setting will all be covered. *Materials: camera and film*

H109 Pinhole Photography

Learn how to make and use pinhole cameras. *Materials: none*

H110 Photographing Rock Bands

Designed for both the videographer or the still photographer, this in-depth class will talk about creating music videos and CD cover art while providing students the opportunity to do both. *Materials: video camera or still camera*

H111 Shooting Workshop

Perfect for the first year photo student. Learn how to be a master of your camera. Composition, light metering in tricky situations, bulb and flash will all be covered. Bring your questions and your cameras! *Materials: camera, flash and film*

H112 Street Photography

Start out with a short slide presentation of great street photography then hit the streets, capturing the life and life-styles around UT. Bring your camera, film and your courage! *Materials: camera and film*

H113 Lighting on Location

Use available light (and shade) to your best advantage no matter where on the planet you might be. Learn how to select the best lighting situation and to make exposure corrections on the fly as lighting situations change. Learn techniques of supplementing existing light. *Materials: camera and film, electronic flash*

H114 Video Storytelling

Learn storytelling tips to use with your video camera. *Materials: video camera*

H115 Web Page Design

Designed for the student and teacher who has never worked with Web pages, this introductory class to HTML and the Web will get you started developing your own web sites. *Materials: none*

H116 Architectural Photography

Go out into the field and learn some of the skills required for photographing architectural interiors and exteriors. *Materials: camera and film*

H117 Large-Format Photography

Learn some of the basics of photographing with 4x5 film and cameras. *Materials: none*

H118 Assembling a Web-based Portfolio

Bring 10 of your images on a CD and learn how to create an on-line slide show of your portfolio. The class will actually post the portfolios on the ATPI Web site. *Materials: you must have a CD of digital or scanned images to work with*

H119 iLife Applications

Learn how to use Apple's iPhoto, iTunes, iMovie and iDVD to create interactive presentations for school or for home. *Materials: bring a CD of digital or scanned images and Quicktime movies to work with if you'd like to work with your own materials*

H120 Fashion Photography

Interested in the world of fashion photography? Learn techniques of working with models. *Materials: camera and film*

H121 Coffee Is For More Than Drinking

Learn how to develop prints using household products such as coffee or tea. Harness the power of the sun and natural ingredients to make your own piece of art! *Materials: leaves or small objects*

H122 Pet Photography

Have some fun learning tips and tricks for photographing animals. *Materials: camera*

H123 Polaroid Processes

Polaroid image/emulsion transfers provide unique ways to create artistic images. *Materials: 35mm slides*

H124 InDesign for Advisors

Spend 90 minutes learning some of the basic tools and techniques of Adobe's InDesign page layout program. *Materials: none*

procedures

To register, instructors must return the registration form on page 5. In addition, schools must have a release form for each student. These release forms may be included with registration or delivered to the registration desk on Friday.

Please pay close attention to the registration fees and deadlines. Please submit the registration form as soon as you have it completed, even if you are still waiting on a check from your school. Many of the in-depth classes are limited in space and fill up quickly. Registration for these classes will be on a first-come, first-served basis.

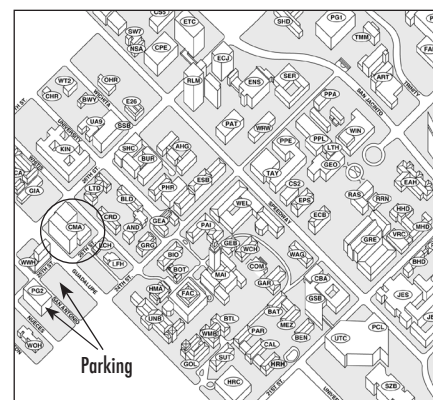
Students and teachers should select two 90-minute in-depth classes and two alternates, along with any on-site contests. Make additional copies of the registration form if necessary. The College/Vendor Show will be taking place in the Communications Building on Friday afternoon.

Classes on Saturday morning and Sunday morning are 50-minutes long and do not require pre-registration like the in-depth classes. Students will be able to select from classes offering a wide range of topics covering all curriculum areas.

On Friday, instructors should register students and pick up materials in the foyer on the second floor of the Communications Building (CMA) on the UT campus. The building is located at Guadalupe and 26th (Dean Keaton) on the Northwest corner of the UT campus.

There is a parking lot directly across Guadalupe that charges a nominal fee for all-day parking. There are no in-out privileges. On the other side of the parking lot is a campus parking garage with additional space.

Students competing in on-site contests must be registered and in the proper locations by 1 p.m. on Friday in order to compete. The College/Vendor Show runs from noon to 5 p.m. Friday night is the keynote speaker, sponsored by Canon and hosted by ATPI.



portfolio reviews

R100 Beginning portfolio review

For those just getting started, this portfolio review will offer an opportunity for beginning students to have their work critiqued by other instructors from around the state. Scheduled for Sunday morning at 9 a.m.

Materials: no more than 5 prints mounted or unmounted

A200 Advanced portfolio review – Art

J200 Advanced portfolio review – PJ

S200 Chris Rainier portfolio review

For juniors and seniors Saturday at 10:30 a.m. and 1 p.m. The personal critique of the student's work by a professional photographer or college instructor is an excellent warm-up for the Hal Fulgham Memorial Scholarship Competition. Students should indicate an art or photojournalism critique on the registration form.

Our keynote speaker, Chris Rainier, has also volunteered to critique student portfolios. **Schools may only register one (1) student for this special portfolio review.** Space is extremely limited and will be on a first-come, first-served basis.

Materials: 5 to 10 mounted prints

rules

Because numerous people have worked hard to organize this conference, we ask that you share the following guidelines with your students.

- Students should be in their hotel rooms by midnight, making no excessive noise. The hotel reserves the right to remove disruptive guests.

- No students will be admitted without an instructor or chaperone approved by the school. At least one chaperone or instructor is required for every 10 students. Instructors and any other designated chaperones assume responsibility for their students' behavior during the conference.

- All students, chaperones and instructors are expected to wear their conference name badge at all times while at the conference.

- ATPI officials reserve the right to declare all fees forfeited and to send students home at their own expense for violation of these rules of conduct.

on-site contests

Students and teachers should carefully note the requirements and supplies listed for each of the contests. Contests will begin at 1 p.m. on Friday. Students may only compete in one of the 1 p.m. contests on Friday. No teachers or advisers will be allowed to advise or instruct students during competitions. Entry fee: \$8 per contest, except where noted.

ATPI Black and White Contest

N100 Beginning

N200 Advanced

This will be the last year for the black and white printing contest. The contest topics will provide a more creative opportunity for the contestants, rather than photojournalism assignments. Students and teachers should be aware of this before registering for this contest.

Students will be given a roll of black and white film and an assignment. They will have a time limit in which to photograph, process and print one photograph which best completes the assignment. The students will use darkroom facilities on campus. Paper and chemicals will be provided.

The contest will be divided into beginning and advanced students. Students will process Friday and print Saturday morning. Each school may have one beginning and one advanced student. *Materials: signed release form, 35mm camera, any special equipment*

N101 ATPI Digital Imaging Contest

Students will be given a series of scanned images and a period of time in which to use Adobe Photoshop to create a contest entry. The emphasis of this contest is to see how creative the students can be. No additional filters or plug-ins may be used in the contest. Each school may have no more than three students in the competition. *Materials: none*

N102 Precision Camera Color Print Contest

The contest will provide students with a list of categories and two hours to photograph on Friday afternoon. At least one of the categories will be a photojournalism assignment. Each student will be provided a roll of color print film. This film will be returned for processing by ATPI. Contestants will pick up the processed images at 5 p.m. on Saturday and will have 30 minutes to edit their work and turn in their entries. Schools are limited to three contestants for this contest. *Materials: 35mm film camera, any special equipment*

N400 Faculty Digital Contest

Faculty members should indicate on the registration form if they plan to compete. There is no entry fee, but teachers must bring their own digital camera.

Teachers will be given several categories to select from. Images must be downloaded from the digital cameras by 4 pm on Saturday. Images will be judged from the computer. *Materials: digital camera, any special equipment*

ATPI Quiz Bowl

N103 Team 1

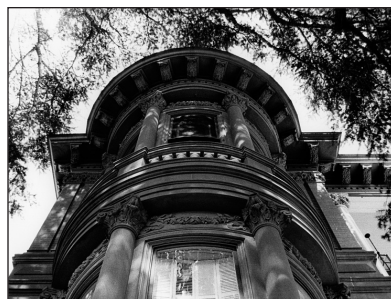
N104 Team 2

Schools have the ability to assemble one or two teams of one to five students to compete in a test of photographic knowledge. Topics will be drawn from all four curriculum areas (art, industrial technology, journalism and vocational education) including questions on color, darkroom, equipment, lighting, film, composition, photojournalism, digital, specific images, presentation techniques, video, etc. Schools may enter one or two teams in the contest. Review topics can be found on the ATPI web site. Teachers who submit five multiple choice questions on-line can receive a PowerPoint of the questions asked in last year's contest to use for review purposes. The Quiz Bowl final round will take place on Sunday morning. *Entry fee is \$8 for the team. Materials: none*

Environmental Self-Portrait Contest

Locate the flyer included with the newsletter to see all of the details, but this is a carry-in contest for both students and teachers. Entries are due by 4 p.m. on Friday, March 4 and should be hand-delivered to the conference registration desk. Images must be matted or mounted and there is a 50¢ per print entry fee. Duplicates should be prepared in order to enter these images into the Texas A&M - Commerce High School contest.

Images must have been created by the student or instructor in the photograph.



Adam Boley, Georgetown HS, won First Place in the 2004 Ilford Beginning BW Speed Skills contest with this architectural photograph from the UT campus.

hotel (deadline 2/12)

DoubleTree Club in Austin

This is the Doubletree located at I-35 and 15th. \$99 per night for rooms - rooms can handle four students. The block of rooms are split between two doubles and a king size bed with a fold-out couch. Only 50 rooms are blocked at the ATPI rate.

Call 512.479.4000 and request rooms in ATPI's block by February 12th. The group code is ATP.

Other costs: 13% occupancy tax, and 6% local sales tax. Make sure you bring a copy of your hotel state sales tax exemption form.

Registration form (copy, then mail – bring your copy with you in March)

This form is also available on-line at
<http://www.atpi.org/register.htm>

Instructor/Student Name
 Print or type clearly

(Example) Craig Coyle

Friday Contest
 1 p.m.

N101

In-Depth Session
 first choice

H102

In-Depth Session
 second choice

H106

In-Depth Session
 alternate choice

H115

In-Depth Session
 alternate choice

H120

Portfolio Review

A200

SCHOOL INFORMATION:

School Name

Address

City/Zip

Instructor's Name

e-mail

Phone/Fax

MEMBERSHIPS:

- ☐ \$15 Association of Texas Photography Instructors
☐ \$35 Photo Imaging Education Association
☐ \$20 Texas Association of Journalism Educators
☐ \$50 Journalism Education Association
☐ \$25 Southern Interscholastic Press Association

REGISTRATION FEES:

Walk-in Registration \$45

Register ____ students at \$25 each by Feb. 11 = _____

Register ____ teachers at \$25 each by Feb. 11 = _____

Register ____ students at \$35 each after Feb. 11 = _____

Register ____ teachers at \$35 each after Feb. 11 = _____

Register ____ speakers at \$0

register at least six students and one teacher's registration is free

TOTALS:

Total due for registration: \$ _____

Total due for memberships: \$ _____

Total due for on-site contests (\$8 each): \$ _____

TOTAL DUE: (Check/P.O. _____) \$ _____

Make checks payable to ATPI and mail to:

ATPI • P.O. Box 121092 • Arlington, TX 76012

I will be bringing a van or bus to the conference: _____

IMPORTANT NOTES:

- Copy form if registering additional participants.
- No refunds after Feb. 25.
- Hotel deadline is Feb. 12.
- If you have students competing in on-site contests, remember that the contests will begin at 1 p.m..
- For more information, contact Mark Murray - info@atpi.org or (817) 229-2237.

release form (one for each student)

ATPI may provide transportation to and from an off-site location for certain competitions. By registering for the conference and signing below, parents and students release from liability ATPI, its officers and its authorized drivers. Without a signed release, students cannot participate in some contests and will need to make another selection.

Name _____

School _____

School address _____

School phone _____

Fax _____

Instructor's e-mail _____

Student Signature

Parent Signature

Instructor Signature

2004 Fall Contest Reaches New Heights with Entries

2600 images from five states viewed by judges during six hour period

The ATPI Fall Contest continues to draw more and more entries each year. This year's contest represented 400 more entries than last year.

Thanks to Becky Herman, Debbie Kennedy and other people at Herff Jones, a four-color poster of some of the winners will be available this spring. Copies of the poster will be available at the Winter Conference and will be mailed to the entire ATPI mailing list.

Here are a few of the winning images as a preview.



Lindsey Keller at Highland Park HS in Dallas won Second Place in Beginning BW Photojournalism with her street photo while Alex York, Lee HS in Tyler, was a Second Place winner in Beginning BW Open with his silhouette.

Association of Texas Photography Instructors

P.O. Box 121092
Arlington, TX 76012

Imagemaker

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Craig Coyle, President
Sue Jett, Editor

Sharon Ellman, photo instructor at Summit HS in Mansfield, won First Place in the Faculty Division with this color image.



Houston Kinkaid School student Lauren Robinson won First Place in the Advanced BW Landscape/Cityscape category with this image.

