

50 GREATEST PHOTOS

The Best Images to Ever Appear in This Magazine: by Adams, Curtis, Dykinga, Gilpin, Goldwater, Muench ...

ARIZONA

HIGHWAYS

ESCAPE · EXPLORE · EXPERIENCE

DECEMBER 2011



ROBERT FREEMAN

FIRST SNOW

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It Wasn't Easy

This isn't something we did lightly. It didn't happen overnight. And not everyone on our staff agreed with the final cut. But we did it. We took a stack of more than a thousand issues, pored over tens of thousands of images, and put together a portfolio of the 50 best photographs to ever appear in *Arizona Highways*. It's a simple concept, but nothing about it was easy.

The idea came from a conversation I had with a young woman from Dallas. I know she was young because I asked her. She was 27, and she was taking a shot at our photography, saying it was so much



better in the '40s and '50s. That's when I asked about her age. Turns out, her grandmother had a basement full of old copies of *Arizona Highways*, and the granddaughter remembered looking through them as a kid. She said she was a photographer, so I listened, I let her vent, and when we hung up, I headed across the hallway to look at some back issues. I was curious.

It didn't take long to realize the 27-year-old was right. We did publish some incredible images in the early decades of this magazine, and many of them were shot by heavyweights such as Ansel Adams, Edward Curtis and Laura Gilpin. Nevertheless, I wasn't convinced that the overall body of work in the '40s and '50s was significantly better than what we're doing today. In my view, there was no golden era, just decades and decades of spectacular photography. One great shot after another, which got me thinking: *I wonder how hard it would be to condense nearly 88 years of photography into the 50 best images of all time.* It wasn't easy, but we did it.

The first round took several months, but we managed to cut thousands of photos down to around 300 without anybody storming out of the building. We had one criterion as we looked at each image: Is this one of the 50 best photos ever published in the magazine? It seems like an obvious filter, but the staff was all over the place. Some thought we should have a mix of portraits and landscapes. Some wanted geographical balance. Some wanted more flowers. But along the way, I kept reminding them: "It's the 50 best. Period. If that turns out to be 50 shots of the Grand Canyon by Ansel Adams, so be it. That's the portfolio." In the end, there was more diversity than that, but we were a long way from being done.

Round 2, the cut from 300 to 75, was a scrub, and staffers started getting territorial with their picks. And then the real bloodbath began. Trying to eliminate those last 25 photos ... it was like sending 25 loved ones off to the gallows. It was so difficult that at one point I asked Barb Denney, our creative director, if there was any way we could fit 75 images into the layout. "No way," she said, so we kept on cutting. One by one, until we got it down to 50 — the 50 best photographs to ever appear in *Arizona Highways*.

As you can imagine, a lot of people poured a lot of energy into this portfolio, which is presented chronologically. Special kudos, however, go to Photo Editor Jeff Kida, who now owns stock in Pepto-Bismol, and will likely be buying more as subscribers start getting their copies and the calls start coming in.

We know they're coming. This piece is purely subjective, but we're comfortable with our collection — it's not something we did lightly. Still, if you'd like to plead your case for those images that didn't make the cut, we've cleared out plenty of space in our email inbox, and we'd love to hear from you. Tell us about your favorite photograph of all time. And then let us know which of our 50 you'd kick out (it's not so easy). Meantime, have a wonderful holiday season, and thank you for spending another year with *Arizona Highways*.

ROBERT STIEVE, *editor*

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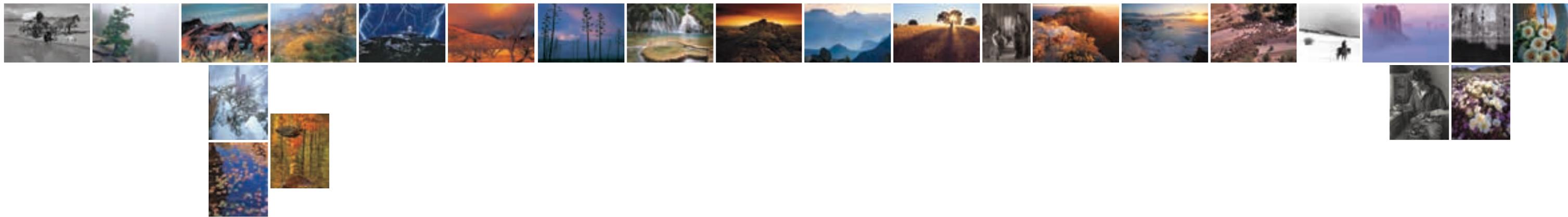
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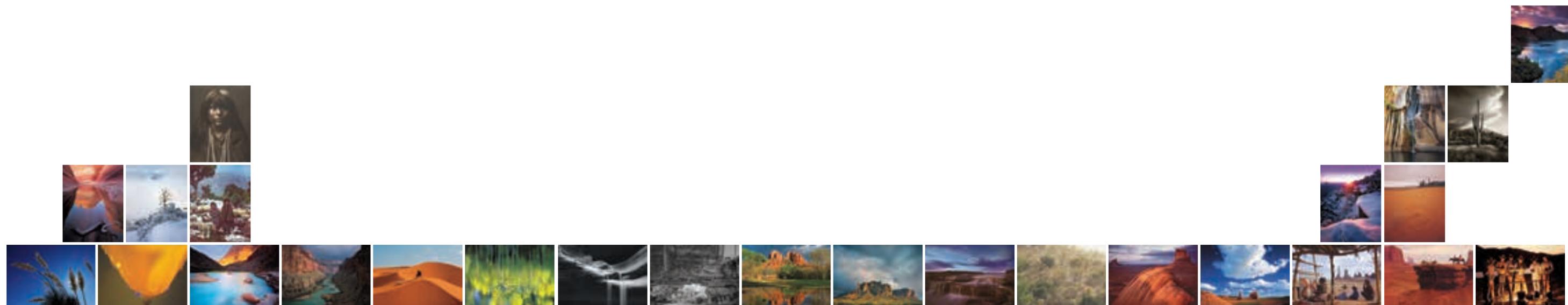




BEST EVER. PERIOD.

It's a bold statement, the "best ever," but after poring over more than a thousand issues and tens of thousands of images, we're comfortable with that headline. These are, in our estimation, the 50 best photographs to ever appear in *Arizona Highways*. Some were made by famous photographers – Ansel Adams, Edward Curtis, Laura Gilpin – and others come from newcomers like Chikku Baiju, a 20-year-old kid from Chandler, Arizona. The demographics of the artists are all over the place; what they have in common is their work. It's the best we've ever published. Period.

EDITED BY JEFF KIDA



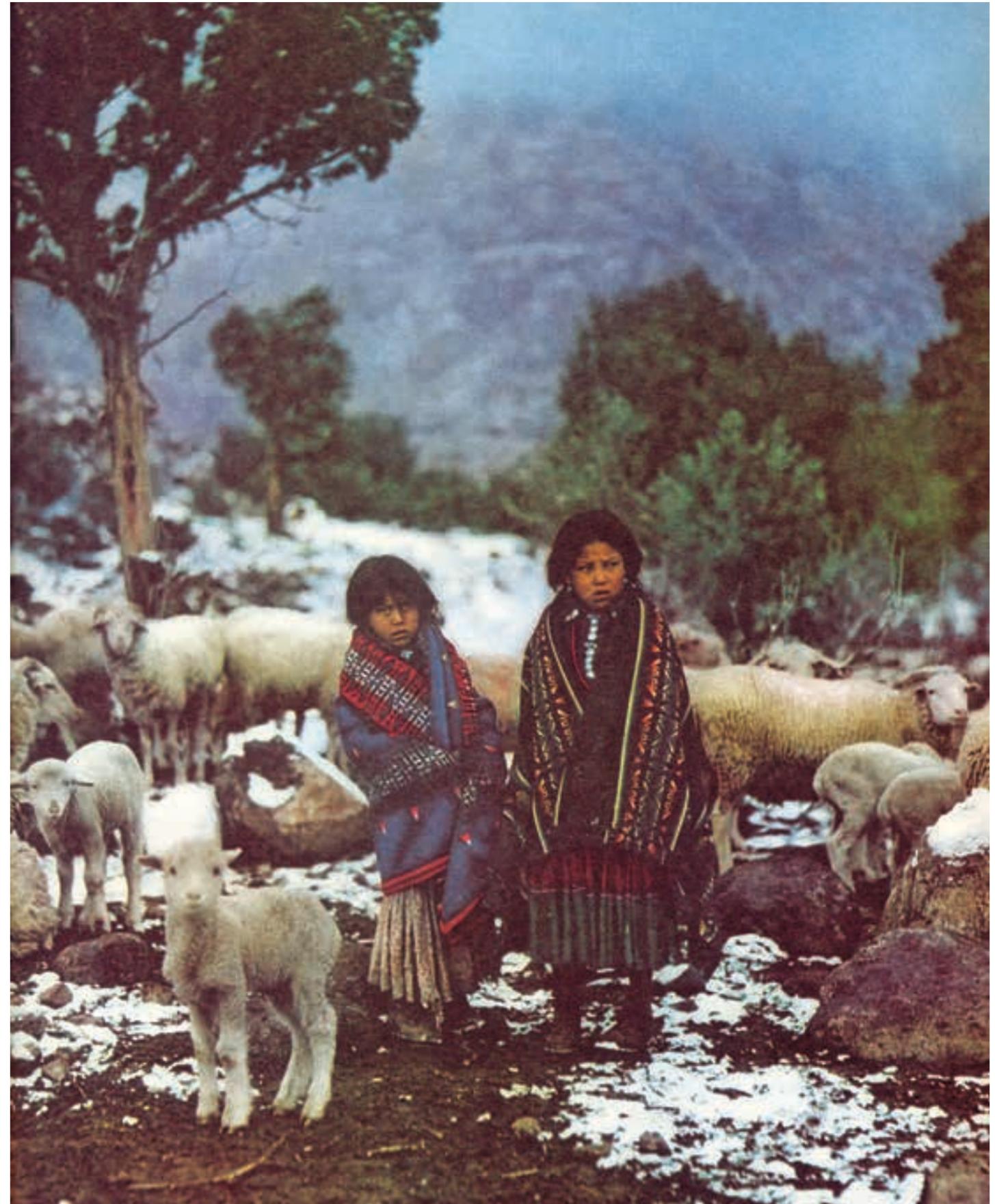
It's the composition of this photograph that impresses us most. "One of the things Ansel Adams brought to his photographs was a heavy emphasis on foregrounds, middle grounds and backgrounds," says Photo Editor Jeff Kida. "In fact, he was very well known for that, and that influenced scads of photographers. Here, he used the rock formation as an anchor to lead the viewer's eye toward the mitten in the upper right of the frame. Regarding composition, Ansel once said, 'A good photograph is knowing where to stand.'"

ANSEL ADAMS, MARCH 1946, 4x5" FILM, MONUMENT VALLEY



BARRY M. GOLDWATER
 DECEMBER 1946
 4x5" FILM
 NAVAJO INDIAN RESERVATION

Relationships and access are often key to getting a powerful image like this one. "The editor at the time selected this shot – *Navajo Herding Sheep in the Snow*," Kida says. "Barry Goldwater had a special relationship with the Navajo people, and Editor Raymond Carlson knew that. Barry made this image in January 1946, and the photo ran on the December 1946 cover. This is a moment frozen in time. Everything about this shot says 'history' – both for the Navajos and for the magazine."





JOSEF MUENCH
JULY 1960
4x5" FILM
MONUMENT VALLEY

Josef Muench made this image using Kodachrome. That film, combined with shooting in soft, overcast light, resulted in what Kida describes as a “painterly feel.” “A part of me senses that this photograph was a setup, but I can’t say for sure,” Kida explains. “Josef had this wonderful rapport with the Navajos, a reverence and respect for the people. You can see the clouds – the soft light coming from behind – and there are no deep shadows. We just get this wonderful sense of place.”



RAY MANLEY
MARCH 1957
5x7" FILM
TUBA CITY (U.S. ROUTE 89 NEAR THE TUBA CITY CUTOFF)

For this photograph, Ray Manley kept his distance, and in doing so allowed the Navajos their privacy, but he captured the spirit of the family. “This is history to me,” Kida says. “It’s 1957, but it feels so much earlier than that – this photograph could have been made 100 years earlier. It’s really a slice of life – if you look inside the wagon, you can see people tending to their children. The composition is clean, and there’s a nice reflection. This is a very relaxed photo. Nothing is hurried. The dog is sleeping, and everything is quiet.”

GARY LADD
NOVEMBER 1973
35 MM FILM
KITT PEAK OBSERVATORY

When we first looked at this image, there was a collective gasp in the room. “This is one of the most requested photographs we’ve ever run,” Kida says. “It’s iconic. Just look at the cars and the building—they’re like a model that someone created. And the symmetry of those lightning strikes is unbelievable. This was the image that pulled Gary Ladd into the profession.”



This image represents a piece of classic Arizona. “Ray Manley was a lot of things – he was part documentary photographer and part studio photographer,” Kida explains. “Here, he used his studio skills to illuminate the faces of the cowboys. There’s a strobe light positioned at the base of the campfire. He’s balancing the last remnants of daylight with the campfire, and adding a little bit of strobe to put light on the faces.”

RAY MANLEY, FEBRUARY 1980, 4x5" FILM, DAVE ERICSSON RANCH, WIKIEUP



JERRY JACKA, SEPTEMBER 1980, 4x5" FILM, HOPI INDIAN RESERVATION

The glow behind this image of Walpi, a sacred Hopi village, struck us as pure magic. “It’s almost impossible to shoot on First Mesa today,” Kida says. “I’ve seen a number of historic images of this area, and of Walpi Village in particular, but never one like this. This is a beautiful sunset image. The color really gives this photograph its ethereal quality.”



JOSEF MUENCH
SEPTEMBER 1981
4x5" FILM
MONUMENT VALLEY

Long before Hollywood came to call on Monument Valley, Josef Muench was capturing its beauty. "Josef's photographs of Monument Valley, and the location now known as John Ford Point, sold Hollywood on the area," Kida says. "There's a lot of history here. Much of the West that people know about is from the movies – Hollywood is standing on the shoulders of Joe Muench."

JAY DUSARD
AUGUST 1982
8x10" FILM
SKULL VALLEY

Portraits, though they focus on an individual or multiple people, don't always tell the story. This one does. "When I talk to portrait photographers, they're more likely to talk about who's in the photograph," Kida explains. "Jay's a fine portrait shooter, and he knew these subjects very well. What's interesting is Jay's use of light, the barn wood and the implements, which help tell the story. Jay sees design very well, and he works well with people."





JACK DYKINGA
 DECEMBER 1991
 4x5" FILM
 SAGUARO NATIONAL
 PARK, TUCSON

This photograph, like Jay Dusard's cowboy portrait (page 13), tells a story. "Jack is telling you something in a really interesting way," Kida says. "He shot this image with the use of a wide-angle lens — emphasizing the foreground — while framing the cactuses in the background. By taking your eye from the foreground to the background, he's telling you that *this* is a part of *that* — it's the story of the saguaro."

JACK DYKINGA
 MAY 1987
 4x5" FILM
 MONUMENT VALLEY

The power of this image lies in its simplicity. "It was an overcast day, and Jack saw this branch spinning in the wind," Kida says. "Circles are compositionally amazing forms — they draw you in. This branch is spinning like it's a little clock. It really speaks to the passage of time in a timeless place."

BEST EVER. PERIOD. >>>

TOM WIEWANDT
MARCH 1994
4x5" FILM
TUCSON MOUNTAINS

This photograph personifies Mother Nature – as both forceful and life-giving.

“It’s a beautiful photograph,” Kida says.

“This image combines rain and hail driving down diagonally, as well as the sunlight breaking through from behind. What results is this wonderful study in textures. The image

also happens to say something about the photographer’s ability to persevere in lousy conditions.”





RAY MANLEY, APRIL 1995, 5x7" FILM, SAW MILL CREEK

Perspective reigns in this image. "I like that this wasn't shot from eye level, so you can see the immensity of the herd," Kida says. "There's a graphic quality about the photograph and the composition – nothing is static. Your eye moves naturally through the photograph."



DAVID MUENCH, OCTOBER 1997, 4x5" FILM, LUKACHUKAI MOUNTAINS

Contrasts make this image one of the finest we've ever run. "This is in many ways a skyscape – the clouds are the dominant forms here, and the sky speaks to the enormity of the space," Kida notes. "It's a contrast of sky and land, a contrast of colors – the really deep, rich blue sky juxtaposed against the reds of the Colorado Plateau. You also have these soft clouds juxtaposed against the jagged monuments of the Lukachukai Mountains."



KEN AKERS
NOVEMBER 1998
35 MM FILM
WHITE MOUNTAINS

Movement equates to wonder in this photograph. “This was shot late in the day using Kodachrome 200, which was made for only a short period of time,” Kida explains. “It’s a little grainier – it has a stippled look to it. Ken used a slightly slower shutter speed and panned to capture the motion of the horses. He fell in love with the cowboy life, and this was one of the images that came out of his cowboy series.”

EDWARD S. CURTIS
NOVEMBER 1999
14x17" GLASS PLATE
BULLHEAD CITY

The documentary nature of this photograph made it stand out from similar portraits. “Edward Sheriff Curtis documented Indian tribes all over the country, beginning in the early 1900s,” Kida says. “He felt the need to record Native American cultures before they disappeared. His work is pure magic. He not only chronicled our history, but also our humanity.”



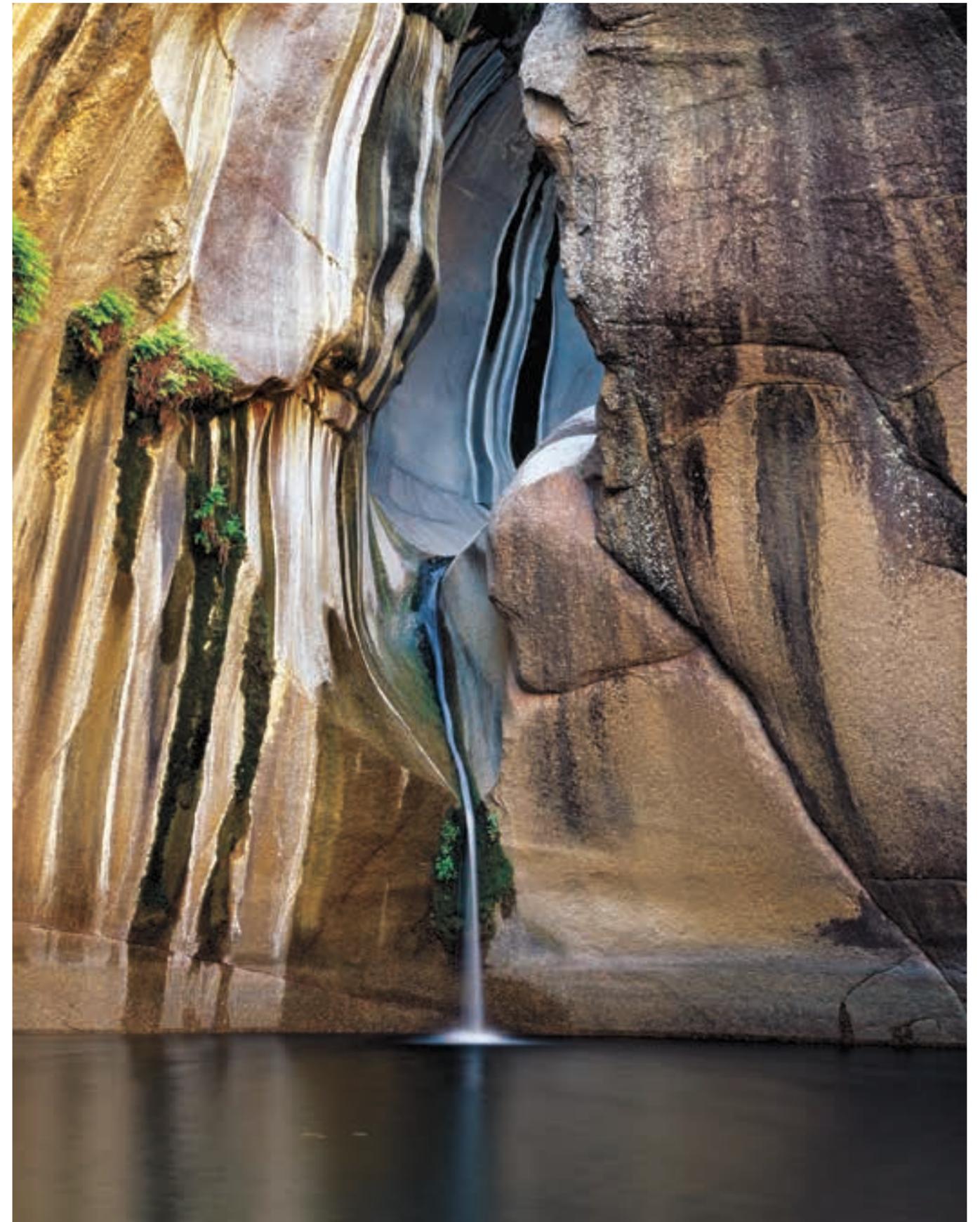


TAD NICHOLS, APRIL 2001, MEDIUM-FORMAT FILM, GLEN CANYON

This image turns the ordinary into the extraordinary. “The first time I saw this image, I loved it,” Kida says. “By exposing for the sunlit canyon wall, the plants go into silhouette, which is all they need. I think other people would have tried to do more with this image, but Tad took it for what it was – beautiful, elegant, poetic.”

JEFF SNYDER, AUGUST 2001, 4x5" FILM, SALOME WILDERNESS

“The image is all about shape and form,” Kida notes. “Jeff used the rock form and the striations that have been weathered over time to lead you down to this one little ripple. That’s your payoff. It’s a beautiful study in composition.”





JACK DYKINGA, DECEMBER 2002, 4x5" FILM, MONUMENT VALLEY

Often, photography is a study in patience, and this image is a perfect example. “Land formations won’t change, but weather conditions will,” Kida explains. “That’s why photographers follow storms. Jack is one of those people. This is a study in patience and planning, and when you put those two things together, something wonderful happens. The photo is otherworldly. It almost looks like the monoliths are floating in the mist.”



DAVID MUENCH
DECEMBER 2002
4x5" FILM
GRAND CANYON

This image captures the spirit of a place that’s greater than any other — the Grand Canyon. “A lot of people would say you can’t shoot into the sun, which is what David did here,” Kida says. “He used the horizon line and waited for the sun to peak out to create that starburst. When you’re dealing with something as immense as the Grand Canyon, it’s difficult to find the ideal camera angles. It often comes down to a game of inches. David took this massive landscape and captured its essence in this shot.”

GARY LADD
JULY 2003
4x5" FILM
GRAND CANYON

Photographers, like other artists, often see the world in shades that others don't. This shot by Gary Ladd is a good example. "Flagstaff artist Bruce Aiken likes to say that the Grand Canyon isn't red, it's blue," Kida says. "When I looked at this photograph, I realized he's right. No one has been as successful as Gary in terms of capturing something like this. The Canyon was backlit, which gives the image photographic dimension, and the blue cast is a result of high humidity."





GARY LADD, DECEMBER 2003, 4x5" FILM, GRAND CANYON

The interplay of light and texture in this photograph make it one of the best of the best. "Gary uses the foreground to emphasize texture," Kida says. "The sun is illuminating the Canyon and framing the distant monuments. Your eye moves from the flowers in the foreground up and along the ridgeline. It's almost mathematical in terms of the way he framed the image."



CHUCK LAWSEN, MAY 2006, 4x5" FILM, HAVASUPAI INDIAN RESERVATION

This photograph uses light and composition to perfectly illustrate a unique Arizona destination. "Chuck used the foreground to tell the story of how these circular travertine formations were made," Kida says. "The image takes your eye from the foreground all the way back to the pools, where you see the water source. This image transports me. It doesn't feel like Arizona."



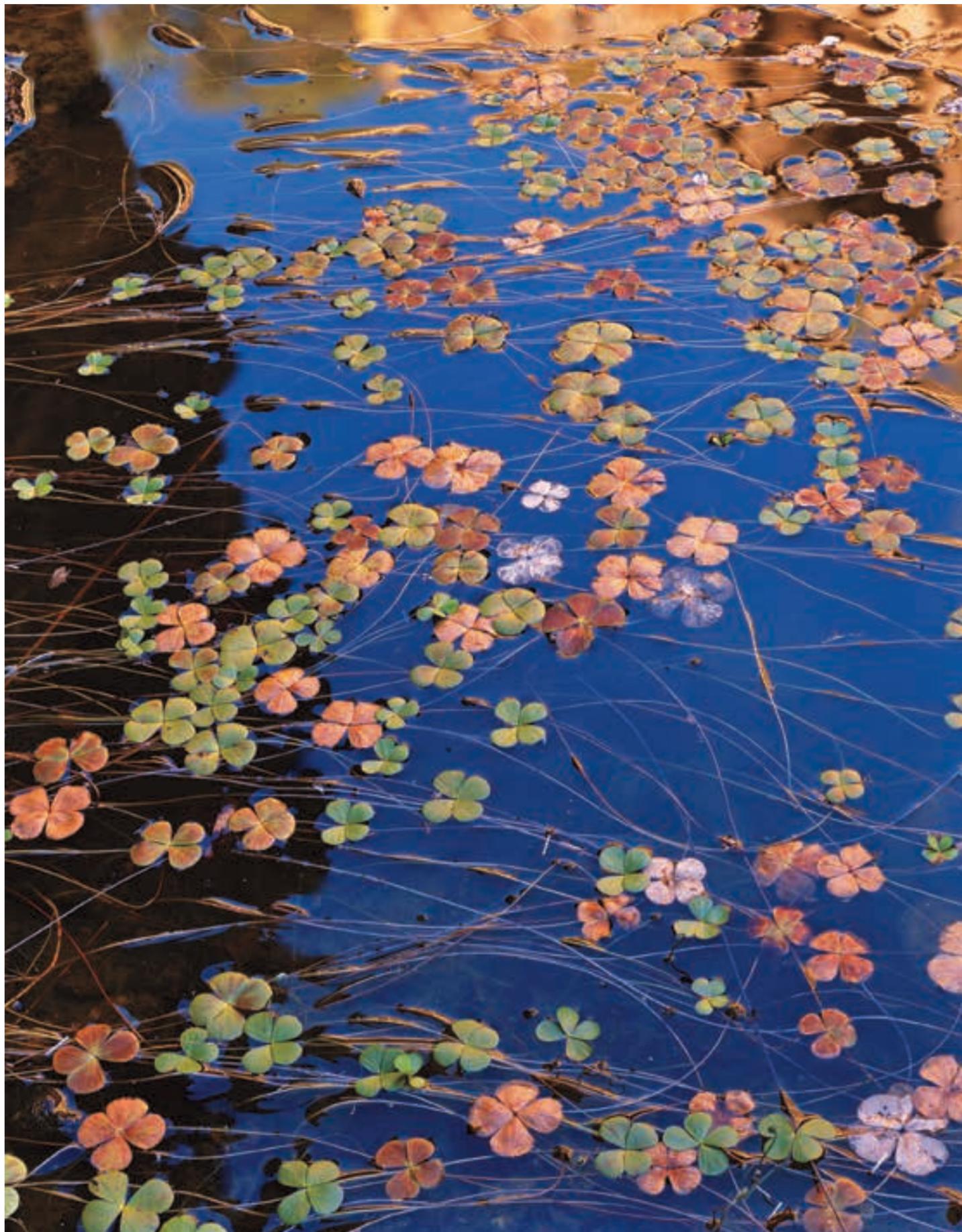
JACK DYKINGA, AUGUST 2006, 4x5" FILM, GRAND CANYON

Mystery and beauty unite in this photograph, making it one of our favorite Grand Canyon images. “When I look at this, it feels like Asian art,” Kida explains. “I like mysterious photographs. I can’t help but think, *What’s behind those mists?* I also like the repeating pattern. You can see the pinnacle in the background with the small trees, which mimic the tree in the foreground.”



GEORGE H.H. HUEY, FEBRUARY 2007, MEDIUM-FORMAT FILM, CHACO CANYON, NEW MEXICO

“Chaco Canyon isn’t in Arizona, but this image ran as part of a story in the February 2007 issue of the magazine,” Kida explains. “George used this great round form in the foreground to spin your eye out to the ruins in the background. It’s like he’s unraveling a spool using his camera.”



JACK DYKINGA
MAY 2007
4x5" FILM
PECK CANYON

Sometimes the best scenes are stumbled upon, as was the case with this photograph. “Jack came across this little pond in a side canyon,” Kida says. “Using his 4x5 view camera, he was determined to keep the water shamrocks in focus. You can see the line created by the shade. This is a pattern-and-texture shot. The warm, gold tones are being contrasted against the blue sky that’s reflected in the water. It’s a wonderful image.”



CLAIRE CURRAN
JANUARY 2008
4x5" FILM
CANYON DE CHELLY

Images of Arizona’s most iconic landscapes abound, but only a few rise to the level of greatness. “I’ve seen many photographs of Spider Rock from this vantage point, but this is the coolest image I’ve ever seen,” Kida says. “Claire used those sinewy, spidery twigs to frame the shot. Compositionally, she’s working you from the foreground, the middle ground and the great beyond. It’s such a powerful image.”

Beauty blooms amid an otherwise rugged scene in this photograph. “Jeff is a disciplined photographer, and he worked hard to find this grouping of flowers juxtaposed against the harshness of the mountains,” Kida says. “He made this photograph in soft light, using a 4x5 view camera with a wide-angle lens. He also held depth of field from front to back, which required subtle adjustments to his view camera.”

JEFF SNYDER, MARCH 2008, 4x5" FILM, CABEZA PRIETA NATIONAL WILDLIFE REFUGE



JOEL GRIMES, SEPTEMBER 2008, DIGITAL, SANTA CATALINA MOUNTAINS

In some cases, studio techniques can have a profound impact on what might otherwise be a standard landscape shot.

That was the case with this image. “Joel took studio strobes out into the desert because he wanted to augment the light,” Kida explains. “He wanted to highlight the cactus and the grass, which he did by hooking studio strobes up to a car battery. That required previsualization. That is, Joel had to know how the shot was going to turn out before he even attempted to make it. He combined his background as a studio photographer with new landscape experience.”



JACK DYKINGA, NOVEMBER 2009, 4x5" FILM, SAN CARLOS APACHE INDIAN RESERVATION

His work may appear spontaneous or off-the-cuff, but Jack Dykinga rarely leaves anything to chance, thus making him a true master of his craft. “Jack told me he had seen these trees as potential photos many times while driving through the San Carlos Apache Indian Reservation,” Kida says. “While working on a grasslands project, he decided to commit to this location. When he arrived, he simply waited for favorable weather conditions. The rays of the sun create an immediate focal point, and the shadows and light on the backlit grasses naturally draw you in.”



SUZANNE MATHIA
DECEMBER 2009
DIGITAL
GRAND CANYON

Many of Suzanne Mathia’s images have appeared in recent issues of *Arizona Highways*, but this was her first cover. “There’s this wonderful glow surrounding that lone tree in the foreground,” Kida says. “The clouds covering the Grand Canyon are opening up ever so slightly, and – boom – you have the payoff of the Canyon itself. There’s a sense of anticipation in this photograph.”

GARY LADD
DECEMBER 2009
4x5" FILM
LAKE POWELL

The small details in this photograph compelled us to return to it again and again. "This photograph keeps revealing itself," Kida says. "The first thing you see is the sunrise, then the snow, and as you look closely, you see the mists coming off the water. The little details unfold."



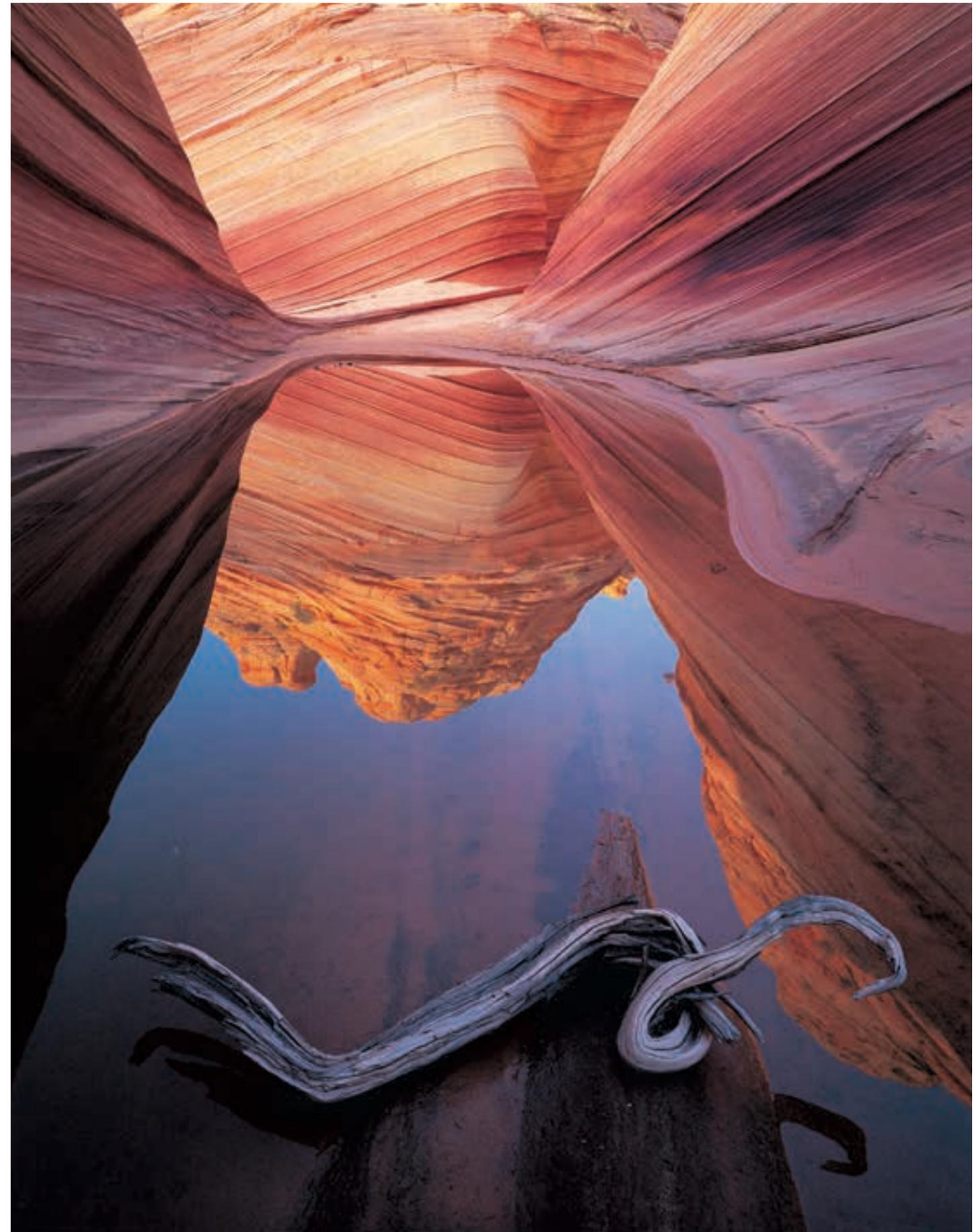


DEREK VON BRIESEN, DECEMBER 2009, DIGITAL, SEDONA

“We see Cathedral Rock all the time, but none of us had ever seen a photo like this,” Kida explains. “There was a huge rainstorm, and the rain came down hard and fast. Then the skies opened up and the sun came out. Derek had this late-afternoon light to work with, and he captured this shot with that wonderful reflection.”

JACK DYKINGA, JANUARY 2010, 4x5" FILM, PARIA CANYON

“Jack backpacked to this site six different times to get this shot,” Kida says. “On some trips, there was too much water or too little water, but he saw the potential. Look at the reflection — you can see the sun hitting the top of the peak — and the lines lead your eye right to the focal point of the image.”





RANDY PRENTICE, FEBRUARY 2010, 4x5" FILM, WHETSTONE MOUNTAINS

Persistence paid off when it came to making this photograph. "These century plants are on private property, yet Randy saw the potential and kept going back until he finally got permission to shoot," Kida notes. "I like the graphic quality of the shot, the soft pastel colors. There's a soothing quality to it. This is an example of getting people to understand your vision, of getting them to see what you want them to see."



RANDY PRENTICE, FEBRUARY 2010, 4x5" FILM, MADERA CANYON

The first word that came to mind when we tried to describe this photograph was "glorious." "This is what happens when you're a good photographer and you wait," Kida says. "This was taken late in the day, when the sun was probably below the horizon. The clouds opened up, and the sun burst through and created this dome of illumination. It's glorious light."

GARY LADD
MAY 2010
4x5" FILM
GRAND CANYON

This photograph stands out because of its composition and its simple beauty. "On a personal level, Gary is a gentle soul, and this image reflects that," Kida says. "The image is all about weather and color. Gary was up on the hill waiting for things to open up, then he got this break. I love the warm tones of the Canyon walls and the coolness of the river. In terms of photo composition, Gary used the river to lead you back, prompting you to ask, 'What's next?'"



JACK DYKINGA
MAY 2010
4x5" FILM
GRAND CANYON

All of the components of this image seem to fall into place. “Everything in the shot is where Jack wants it to be,” Kida says. “There’s a yin and yang in terms of color – from the turquoise blue to the reddish-gold rocks. Jack used the line created by the rocks in the background to direct your eyes to the reflection in the water. And in the foreground, he tells a story about the rocks in the water, which, when you follow them, guide your eye to the background.”





CHIKKU BAIJU, SEPTEMBER 2010, DIGITAL, ANTELOPE CANYON

This photograph provides a new perspective on a commonly photographed landscape. “Chikku was the winner of our 2009 photo contest,” Kida says. “I don’t know many people like Chikku, because to be his age – 18 when he won – and to be this good ... well, he’s got a gift. In this image, he saw shape and form. He used these wonderful lines to lead you to the pouring sand. There’s also this scraggly bush in the corner. Without that bush, the image would be *too* perfect.”



LONNA TUCKER
DECEMBER 2010
DIGITAL
SUPERSTITION
MOUNTAINS

Hands down, this is one of the best shots we've ever seen of the Superstition Mountains. "Lonna is a force to be reckoned with," Kida explains. "Of all of our photographers, she's physically one of the smallest, but she uses the biggest digital camera. She leaves very little to chance. Lonna waited patiently for this shot. You have the harshness of the Superstitions juxtaposed against the clouds. I like how she's framed the shot. The mountains fall in the lower third of the frame. She has a great eye."

BEST EVER. PERIOD. >>>





SHANE McDERMOTT
DECEMBER 2010
DIGITAL
GRAND FALLS

The use of new technology turned what might have been an ordinary photograph into an extraordinary piece of art. “People shoot Grand Falls all the time, but I’ve never seen it photographed like this,” Kida says. “Shane is using the latest digital

technology, which is great in low light, and he’s making magic. He used a 30-second exposure with a Nikon D3 and a 17 mm lens at f/2.8. If you look closely at the stars, you can see a little bit of movement. The pinks peeking out over the horizon also add a little something. It’s amazing.”

BEST EVER. PERIOD. >>>



SCOTT BAXTER
FEBRUARY 2011
MEDIUM-FORMAT FILM
WHITE MOUNTAINS

Subtlety speaks volumes in this image. “The horizon, the gray clouds, the spikes of grass, the snow, the cowboy looking down ... everything is quiet here,” Kida says. “The image speaks to solitude. Scott didn’t center the cowboy, but rather placed him to the right of the frame. It begs the question, ‘What is he thinking?’ It’s perfection.”



SUZANNE MATHIA, DECEMBER 2010, DIGITAL, OAK CREEK CANYON

The abstract quality of this photograph is what makes it special. “The image is a little disconcerting; it makes you stop,” Kida says. “This is pure art, yet it asks, ‘What’s going on here?’ Suzanne used a telephoto lens, so there’s some compression going on. The leaves are in focus, and you have the slightly blurred reflection of the trees. This image makes you look at things in a different way. You have to slow down, and slowing down in photography is a good thing.”



JACK DYKINGA, FEBRUARY 2011, DIGITAL, PINAL PIONEER PARKWAY

“This image came out of a photo essay that was intended to be about water in the desert. Unfortunately, Jack was working during a very dry year, so all of his images were brown and orange – there was no water,” Kida explains. “We needed contrast for the portfolio, so Jack took the challenge and shot these yuccas by moonlight. He used a 10-second exposure, which provides the magical carpet of stars. It was a nice contrast to have cooler tones.”

GEORGE STOCKING
MARCH 2011
DIGITAL
CANYON LAKE

The dramatic quality of light in this photograph is one of the things that impressed us most. “I love the colors and the textures,” Kida says. “The flowers in the lower right almost feel like they were glued to the photograph as part of a collage. You have these lines that lead you back to the sunset, and the lake is reflecting a blue sky. The myriad colors are wonderful and ideal. There’s a painterly quality to them.”



PAUL GILL, MARCH 2011, DIGITAL, BARTLETT LAKE

It's the surprise in this photograph – the reflections of the saguaros in the water droplets – that made it stand out from the thousands of other flower images we've published. "Paul was a graphic designer before he became a photographer, so he sees patterns and design very well," Kida says. "He shot this as part of a series, using a macro lens that's very difficult to work with. He filled the frame with the poppy, but it's out of focus, because he's focusing on those droplets."



SUZANNE MATHIA, AUGUST 2011, DIGITAL, CANYON DE CHELLY

"This is really wonderful because you have this contrast between the cool blue sky and the coral tones of the sand," Kida explains. "Sand dunes have an inherent beauty, but without the rider and sheep, the photo wouldn't have the same context and meaning. Would it be beautiful? Yes. But with them in it, the photo has a sense of purpose."



NICK BEREZENKO
AUGUST 2011
35 MM FILM
POTATO LAKE

It's hard to differentiate this photograph from a painting. "It's magic," Kida says. "It's absolutely graceful. It has a Monet-quality about it. The 19th century impressionists were fascinated with light — they talked

about light and quality of light — and that's exactly what Nick saw here. The soft breeze created those ripples, and the upper canopy of the aspens reflects in the water. Nick shot the photograph horizontally, so it has space and breathability."

BEST EVER. PERIOD. >>>

JAY DUSARD
SEPTEMBER 2011
4x5" FILM
CANYON DEL MUERTO

"I love this for the textures and the quality of light on the tree," Kida says. "Jay made the image with a 4x5 view camera, and it's absolutely exquisite. You can see the swirling forms on the rocks. Look how he framed everything. That frame leads your eye to the brilliantly lit cottonwood that takes center stage in the shot."





LAURA GILPIN
SEPTEMBER 2011
4x5" FILM
NAVAJO INDIAN RESERVATION

The richness of this documentary photograph comes through in the smallest of details. "This is a moment frozen in time," Kida says. "The way the subject is positioned to the side, you can see his tools. And look at the position of his hands. You're given little hints about who this man might be. His shirt is tattered, he has holes in his pants. Photographs like this leave just enough breadcrumbs to tell a story." ■



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