

50 GREATEST PHOTOS | PART 2

THE NEXT BEST IMAGES TO EVER APPEAR IN THIS MAGAZINE

Featuring: Ansel Adams, Esther Henderson, Edward Curtis, Barry Goldwater, David Muench ...

ARIZONA

DECEMBER 2012

HIGHWAYS

ESCAPE • EXPLORE • EXPERIENCE



MONUMENT VALLEY, JANUARY 1973, BY JOSEF MUENCH



55th Annual Heard Museum Guild

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Florence Riggs (Navajo), untitled pictorial blanket dress, wool, 2005.



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Fritz J. Casuse, (Navajo), bracelet, sterling silver, 14k gold, pearl, coral, quartz.



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The Second Best

Little Richard had to follow The Beatles. Or, rather, he tried. In 1962, about an hour before The Beatles became The Beatles, they opened for Little Richard at the Star Club in Hamburg. Even though most of the world had never heard of John, Paul, George and Ringo, they were still a tough act to follow. Fifty years later, all of the above are in the Rock & Roll Hall of Fame, and we're trying to "follow The Beatles" with Part 2 of the "Greatest Photos" to ever appear in *Arizona Highways*.

We didn't plan on a Part 2. We're doing this because of Bruno Jambor of Littleton, Colorado; Steve Haber of Cincinnati, Ohio; Juanita Morrow of Conway, Arkansas; Skip Crouse of Wolfeboro, New Hampshire; Carolyn Welsh of Scottsdale, Arizona; and the hundreds of others who shared their kind words



PAUL MARKOW

about last December's issue, and then urged us to publish some of the images that didn't make the cut in Part 1. That's one reason we're doing this. We're also doing it because of something else that Carolyn wrote: "What a beautiful magazine, and what a perfect time to present it ... December."

If you're a longtime reader of *Arizona Highways*, you know that, for many years, we billed our December issue as a "Postcard to the World." Although those words no longer grace our covers, that spirit hasn't changed. In fact, beginning in 2009, we took it to a new level when we introduced our first-ever "all-photography" issue. With only a few exceptions, the feedback ever since has been

overwhelmingly positive. "All 50 photos are phenomenal." "Simply the best issue I have ever seen." "Bravo!" "My wife and I were captivated."

Obviously, a lot of that applause has to do with the photography itself, but it's also about the time of year. Whether you celebrate Christmas, Kwanzaa, Hanukkah or the individualism of snowflakes, December is a good time to reflect on family or friends or whatever matters most, and we like to think that an issue filled with pages and pages of spectacular images will help get you in that mindset.

Like the 50 images in Part 1, numbers 51-100 are presented with the understanding that not everyone will agree with every one of our picks. The selections are subjective, but we feel pretty good about a collection that includes Ansel Adams, Edward Curtis, Esther Henderson, Josef Muench, David Muench, Jerry Jacka, Jack Dykinga, Gary Ladd and George Stocking. Among others. The common denominator is that all 50 of the following photographs rank among the best we've ever published. Think of it as our Little Richard Collection. Not quite The Beatles, but impressive nonetheless, and worthy of writing home about — a postcard to the world.

Happy holidays, and thank you for spending another year with *Arizona Highways*.

ROBERT STIEVE, EDITOR

Follow me on Twitter: @azhighways

Photographic Prints Available Prints of some photographs in this issue are available for purchase. To view options, visit www.arizonahighwaysprints.com. For more information, call 866-962-1191.

THE NEXT BEST

Last December, it was *The Best Ever. Period.* That headline, you might recall, introduced the most impressive collection of images we'd ever published — it was our take on the 50 best photographs in the history of this magazine. Not everyone agreed with every image, but, overall, the portfolio received a standing ovation. In fact, many of you wanted an encore, and we liked the sound of that. So, 12 months after giving you the first 50, we present the next best images to ever appear in *Arizona Highways*, presented chronologically as they appeared in the magazine.

EDITED BY JEFF KIDA & ROBERT STIEVE

TEXT BY KATHY RITCHIE

EDITOR'S NOTE: The following quotes are attributed to Photo Editor Jeff Kida, unless otherwise noted.

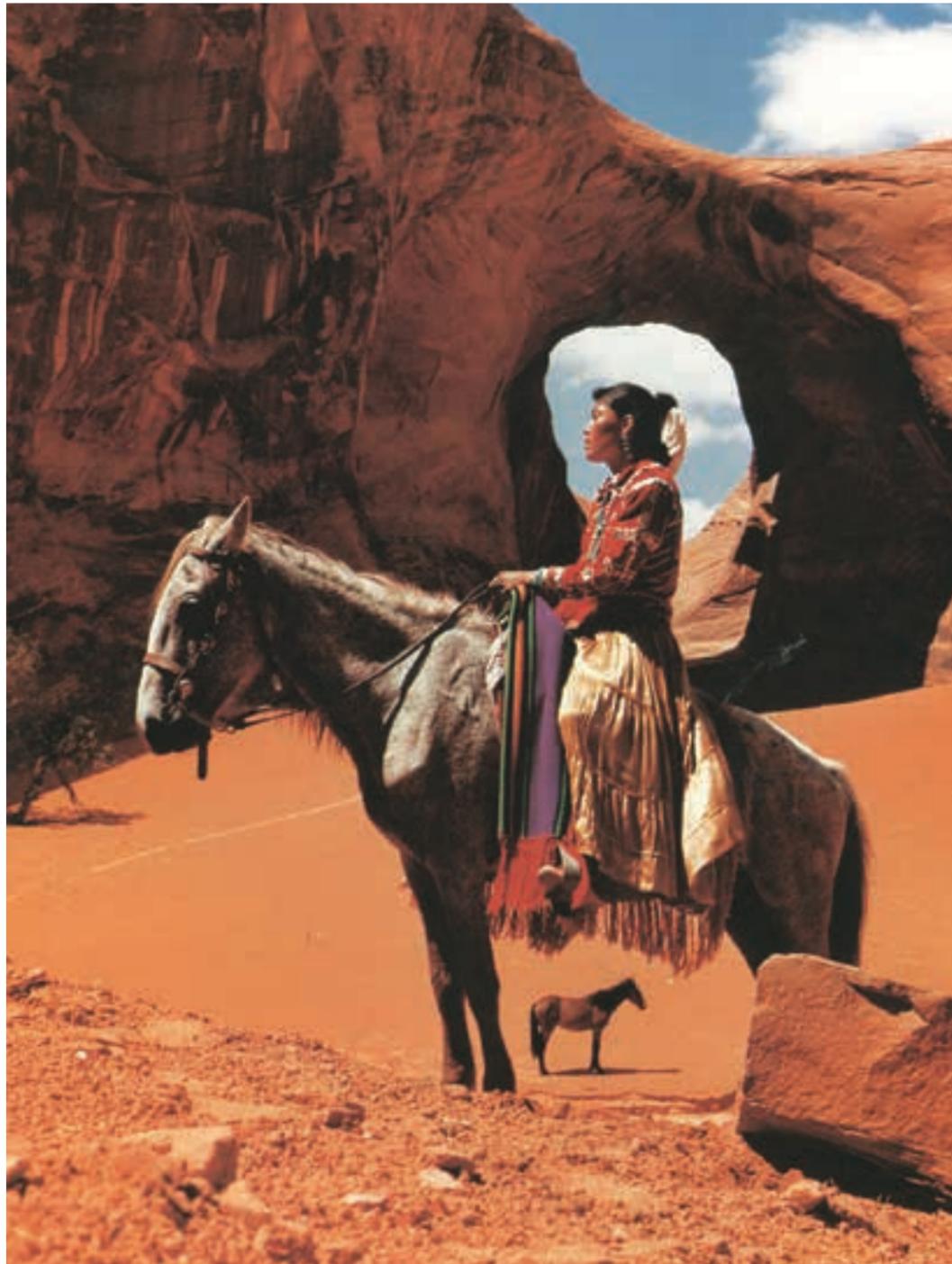


COURTESY OF THE ANSEL ADAMS PUBLISHING RIGHTS TRUST

ANSEL ADAMS

DECEMBER 1953, 4x5" FILM, NAVAJO RESERVATION, ARIZONA

"Ansel Adams was known for his landscapes, and it was rare for him to photograph people. That's part of what makes this image of Louise Dale so interesting. There's a wonderful symmetry to the subject's posture, and a balance between her blue skirt and red shirt. If you look at her hands, they seem to be working hands, yet her face ... there's a wonderful serenity to her face."



ALLEN REED

APRIL 1956, MEDIUM-FORMAT FILM, MONUMENT VALLEY

Although this scene was posed, there's something dignified about the resulting image. "I love the symmetry of it — the composition — it's really well done. There are so many dimensions to this image. You have the woman on the horse, and below her horse is another horse. The woman, of course, is framed in the arch. Some photographers during this era tended to stage their shoots because cameras were cumbersome and film was slow. It was more difficult to freeze motion in those days."



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JOSEF MUENCH

AUGUST 1957, 4x5" FILM, MONUMENT VALLEY

"I was most struck by the beauty and simplicity of this image. There's movement in the subject's right hand, and her expression is one of attentiveness, as though she's part of a conversation. Josef captured a beautiful little moment. Everything about the photograph is elegant."



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DAVID MUENCH

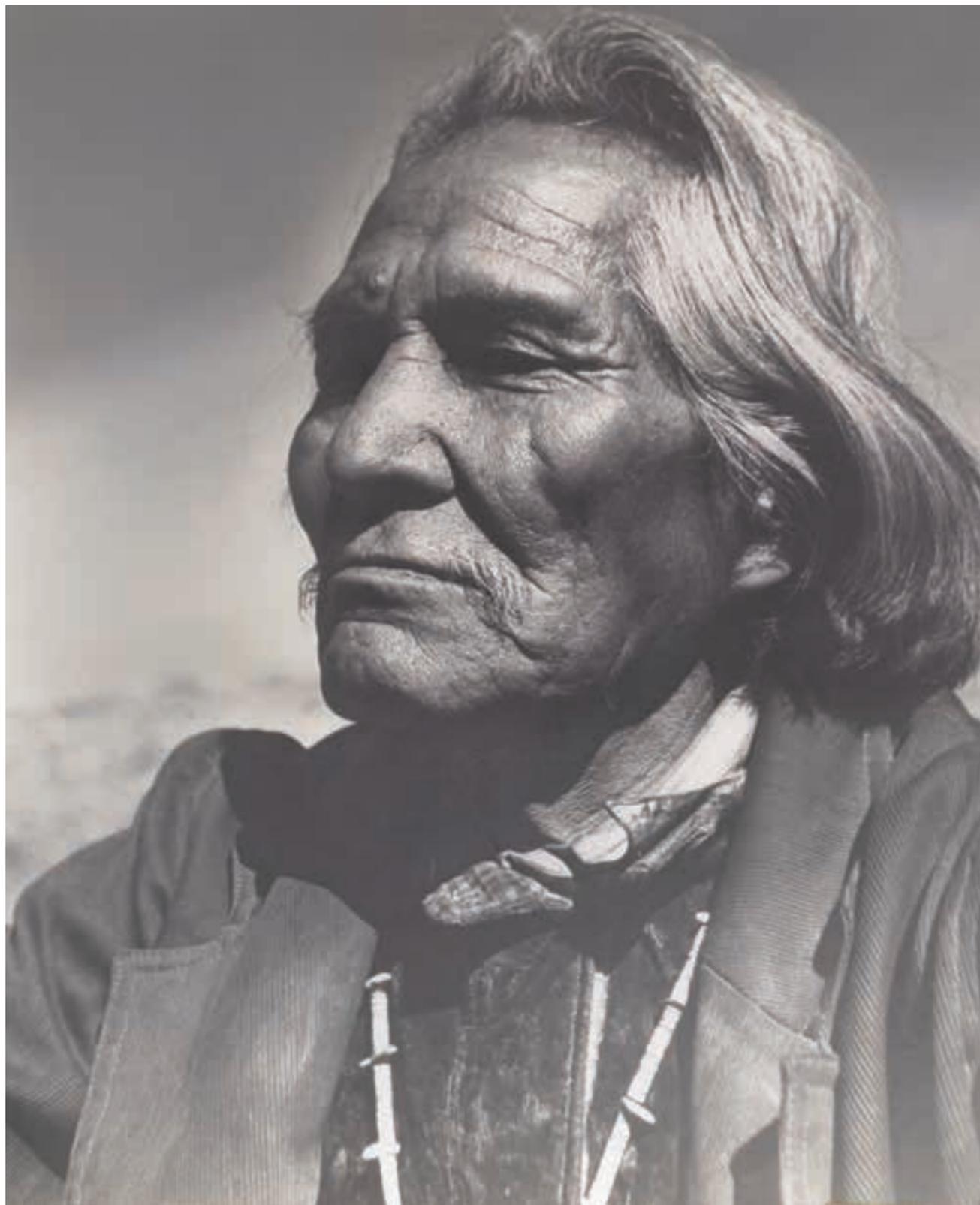
JULY 1968, 4x5" FILM, LAKE MEAD

[ABOVE] A change in perspective can make all the difference in a great photograph, as was the case with this image. "David positioned himself on the ground, at eye level with the flowers. Using a wide-angle lens, he was able to carry the depth of field from the foreground — where the flowers are — all the way to the distant mountains. Ansel Adams started using foregrounds very forcefully, and I think David took it a step further by making them dominate a scene."

ESTHER HENDERSON

JANUARY 1968, 4x5" FILM, PRESCOTT

[LEFT] Successful images can sometimes transport their viewers to another place and time. "Esther made this photograph on Pleasant Street in Prescott, and, according to her, it reminded her of growing up in the Midwest. It reminds me of something Norman Rockwell would have painted. It has a wonderfully idyllic feel to it. Every part of this feels like a slice of Americana."



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JOSEF MUENCH

DECEMBER 1968, 4x5" FILM, MONUMENT VALLEY

[ABOVE] Luck certainly plays a major role in photography, but so do planning and access. "Josef had to wait for this photograph. He knew where he had to be to capture the rainbow. To create an image like this takes a lot of planning — sure, some of it's serendipity — but knowledge of the area can help nudge luck more than a little bit."

BARRY GOLDWATER

AUGUST 1968, 35MM FILM, NEAR WINDOW ROCK

[LEFT] "This photograph is titled *The Navajo*. The subject has such an amazing face — there's a dignity to that face. It's unbelievable. His cheekbones are really pronounced; his head is slightly lifted. The light brings out those features, that strong nose and chin. It's a lighting thing. Barry was also shooting from low to high, which gives his subject greater stature."



BOB BRADSHAW

DECEMBER 1968, 4x5" FILM, MONUMENT VALLEY

Sometimes it behooves a photographer to take a step back. "This image really represents the harsh living conditions in Monument Valley for the Navajos. There's a documentary aspect to the photograph — you can see that life does go on. What makes this image interesting is Bob's use of the grass in the foreground as a barrier. He's a little bit removed from what's going on, so it's as though he's introducing the scene without influencing it."



COURTESY OF NORTHERN ARIZONA UNIVERSITY, CLINE LIBRARY

JOSEF MUENCH

JANUARY 1971, 4x5" FILM, MONUMENT VALLEY

"There's intimacy to this photograph. If you look closely at the frame, some of the sheep are partially cropped out of it. You feel like you're part of the image. Josef's connection to the people he photographed allowed him to be a part of these scenes — not just an observer. He was allowed to travel with his subjects, to be with them. If you don't have access, you can't witness this scene — at least not from this angle."



DAVID MUENCH

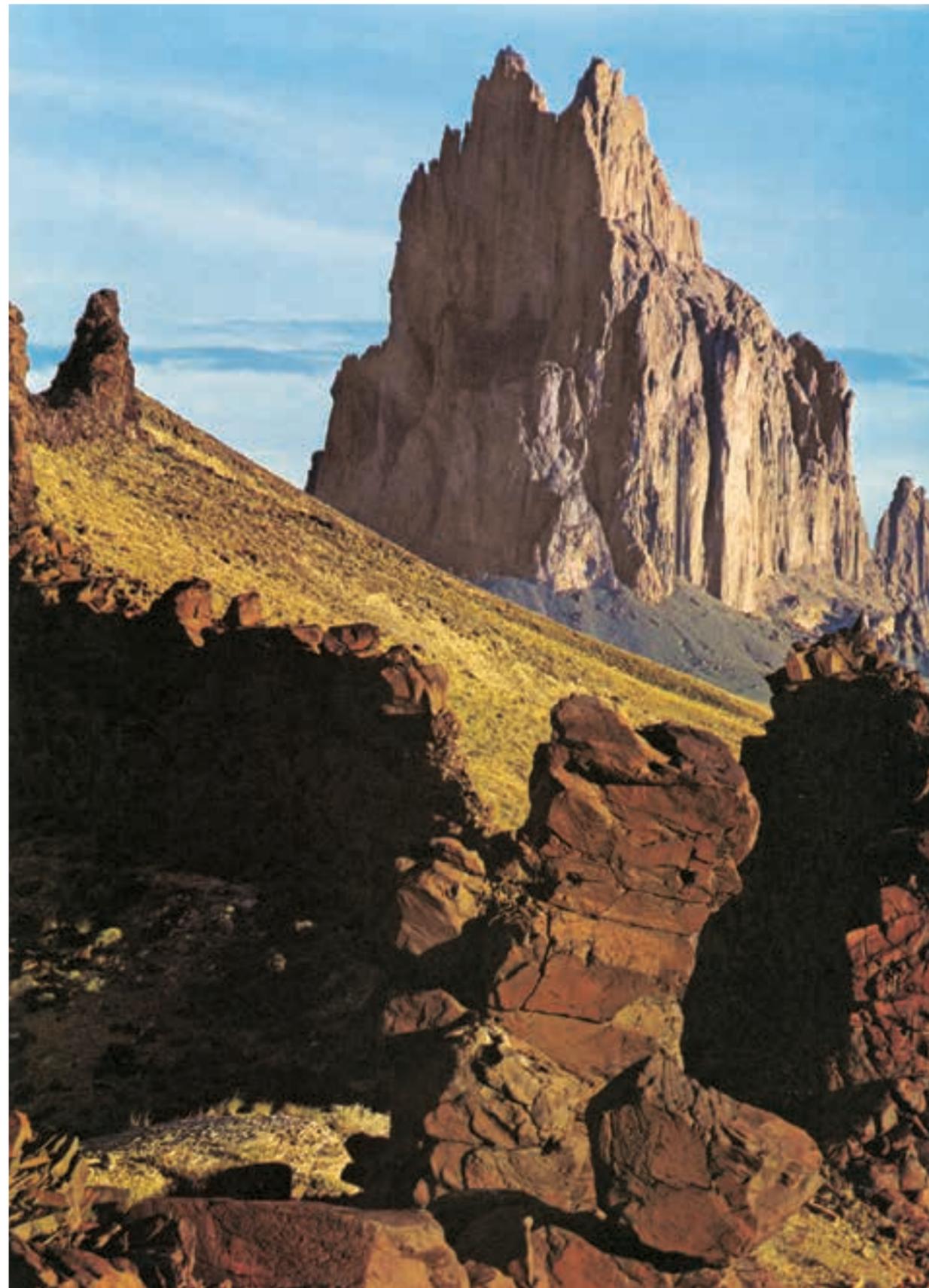
SEPTEMBER 1971, 4x5" FILM, MONUMENT VALLEY

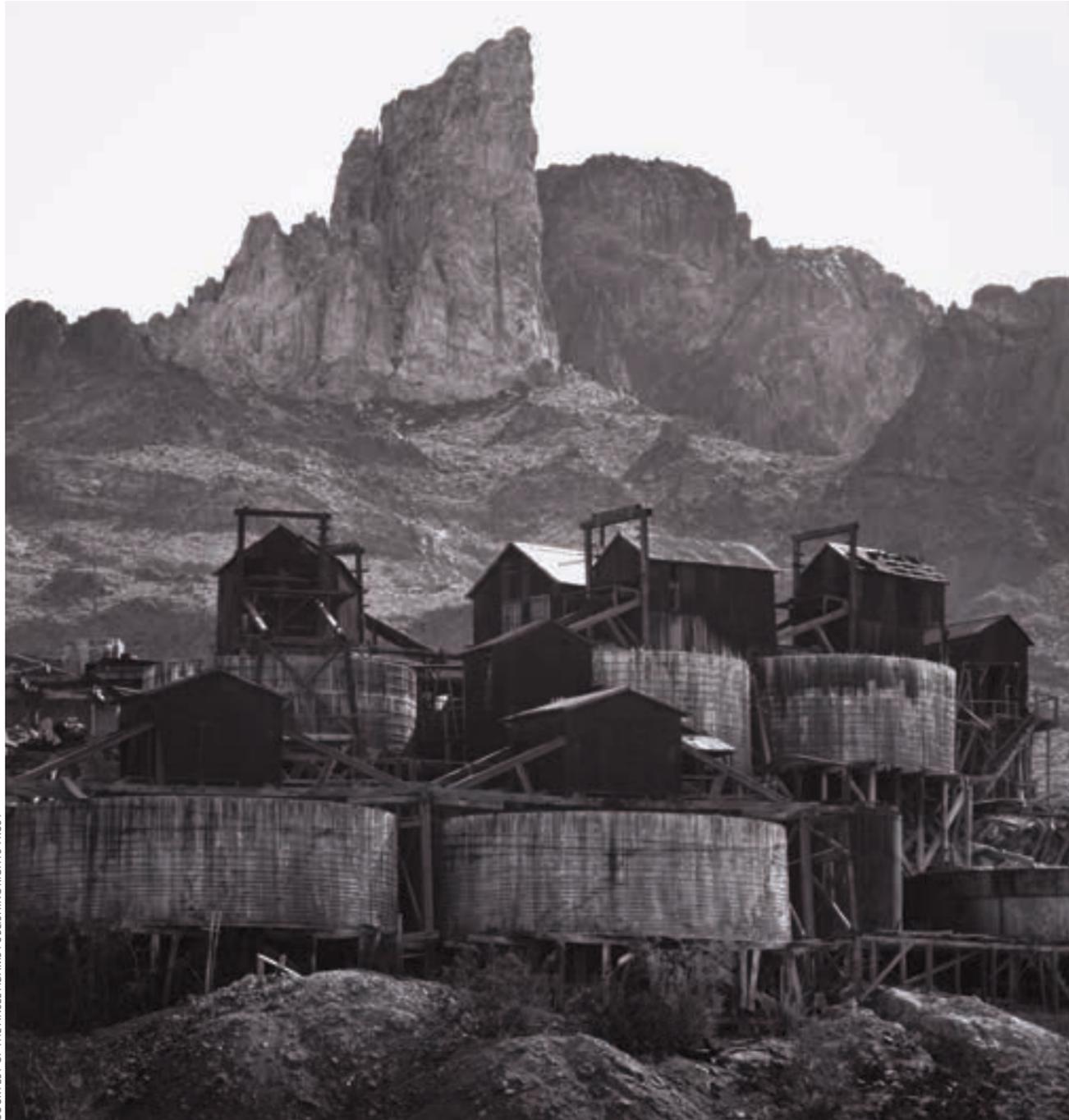
[ABOVE] "David differentiated himself from other photographers by working with long telephoto lenses. He took foregrounds and backgrounds and compressed them, which made for some powerful imagery. When David started using long lenses, it changed the look of his work. It also changed how people saw the world through his photographs."

DAVID MUENCH

AUGUST 1973, 4x5" FILM, KAYENTA

[RIGHT] Light and texture make this photograph exceptional. "There are multiple layers in the image, and David stair-steps you through the photograph. The jagged rocks in the foreground are softened by the gentle textures in the midground. Then, boom, you're back to the harshness of the rocks. Because everything is side-lit, the rock textures are emphasized. It speaks to strength. This is a powerful image."





COURTESY OF THE ANSEL ADAMS PUBLISHING RIGHTS TRUST



DAVID MUENCH

MAY 1980, 4x5" FILM, BABOQUIVARI

[ABOVE] "I was an intern when David visited the office to pitch his idea about photographing sky islands. This is one of the amazing shots that came from that series. The desert is juxtaposed against the peaks in this double exposure. This is a wonderful example of David's ability to previsualize an image."

ANSEL ADAMS

OCTOBER 1976, 8x10" FILM, OATMAN

[LEFT] Instead of mining shacks and mountains, Ansel Adams saw shapes and forms here. "There's a strong juxtaposition between the man-made structures and the mountains in this photograph. Everything is vertical, and because the image is black and white, all you see are the wonderful shapes and forms. Compositionally, I think many people would have shot this horizontally, but Ansel saw the verticality of the shapes in the lower half of the frame. The mountains in the upper half of the frame balance the buildings."



J. PETER MORTIMER

NOVEMBER 1980, 35MM FILM, NOGALES

[ABOVE] "Pete and I were working together on a story about Nogales when he found this old cowboy, who claimed to be 103 years old. Despite his age, he saddled up his horse and rode daily. This portrait, which was taken in the doorway of the old cowboy's home, is really a then-and-now photograph. It's a portrait of contrast between the old man and the young boy."

JERRY JACKA

SEPTEMBER 1980, 4x5" FILM, HOPI RESERVATION

[LEFT] Sometimes, the most obscure detail can make a photograph extraordinary. "This image appeared in an article titled *Hopiland*. Made with a wide-angle lens, the photograph transports you to another place. As your eye follows the texture in the sand, you hit the visual roadblock of the horse and rider. They become an accent mark, and that's what makes the shot."



JEFF KIDA

JUNE 1981, 35MM FILM, CO BAR RANCH, NORTH OF FLAGSTAFF

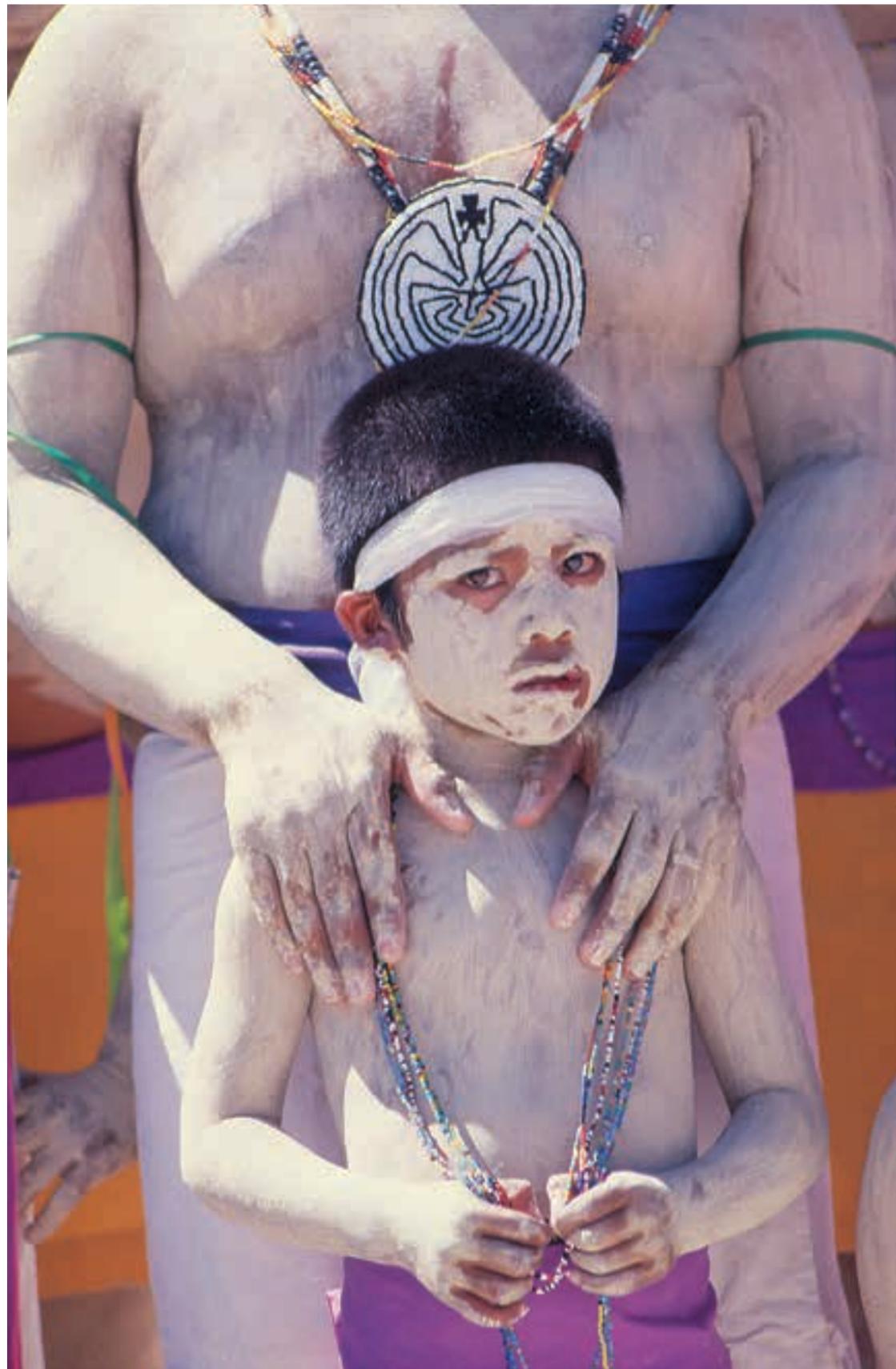
[ABOVE] "This photograph reminds me of the scene in *Butch Cassidy and the Sundance Kid*, where posse horses jump out of a train car to give chase," says former *Arizona Highways* Photo Editor J. Peter Mortimer. "Where content is everything, Jeff's picture is almost like a movie still — except that it's real. Shot at the CO Bar Ranch in Northern Arizona, it depicts authentic action on the open range, where horses are trucked to wherever they're needed."

DAVID MUENCH

DECEMBER 1981, 4x5" FILM, SUNSET CRATER

[RIGHT] This photograph pushes compositional boundaries. "The San Francisco Peaks are in the upper one-eighth of the frame, and the buckwheat is in the lower third of the image. I think that, for David, composition is intuitive. But then there's also the narrative itself. The single buckwheat plant against the black cinders speaks to survival."





LES MANEVITZ

OCTOBER 1986, 4x5" FILM, LOCKETT MEADOW

[ABOVE] "In addition to its fabulous color palette, the perspective of this photograph makes it stand out. There are countless photographs of Lockett Meadow, but very few were made from this high up. Les picked a different angle to shoot, which enabled us to see the enormity of the beautiful valley."

P. K. WEISS

APRIL 1983, 35MM FILM, MISSION SAN XAVIER DEL BAC

[LEFT] This photograph tells a coming-of-age story. "I love how this is cropped. I like that the adult is cropped right at the chest. All you see of the man — how he clings to his little beads. He's unsure of what's about to happen. This image speaks to vulnerability, to the great uncertainty about what's next. That's something to which everyone can relate."

BOB & SUE CLEMENZ

DECEMBER 1987, 5x7" FILM,
WHITE MOUNTAINS

"I love this photograph. It's magic. It's fantasy. Bob and Sue had just returned from a road trip when fellow photographer Larry Ulrich called to tell them about this White Mountains meadow. At Larry's insistence, Bob and Sue eventually agreed to meet him, and they captured this image. They chose to use backlight, which made the spider webs glow and pop, and the color of the flowers is magical. The lesson here: Keep going, even when you think your tank is empty."





FRANK ZULLO

FEBRUARY 1988, 35MM FILM, FROM TWO TRANSPARENCIES, SUPERSTITION MOUNTAINS

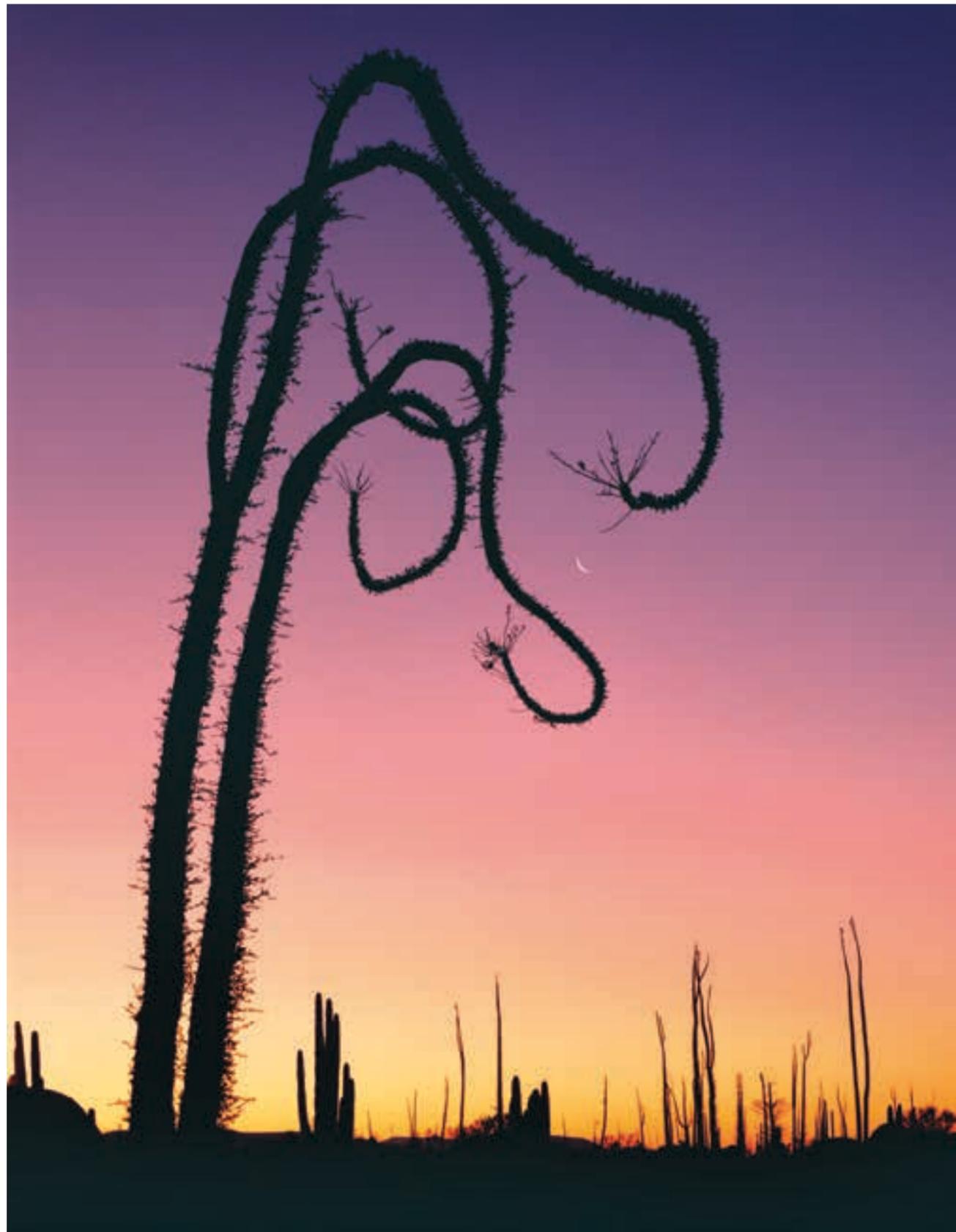
Before there was Photoshop, there was Frank Zullo. “Frank made two separate photos to produce this final image. The first was a 10-minute exposure of Halley’s comet, and Frank used an equatorial mount. The apparatus allowed him to track the rotation of the Earth, which kept the stars as pinpoints while revealing the long tail of the comet. He made the second photo — of the Superstition Mountains at dusk — on Kodalith film. It’s a very high-contrast black-and-white film that rendered an inky black silhouette. Frank then layered the images and photographed them on a copy stand. This photo required both artistic vision and the technical expertise to make it happen.”



KEN AKERS

FEBRUARY 1989, 35MM FILM, TUCSON

“This image was made on film with a 600 mm lens. These were the days before auto-focus, and Ken was as good as anyone I’ve known when it came to this kind of work. He had a remarkable ability to manually focus his lens and stay with the action. Ken could capture these subtle moments, follow focus and shoot frame after frame.”



JACK DYKINGA

OCTOBER 1993, 4x5" FILM, PINACATE LAVA FIELD

[ABOVE] "Jack's images almost always have a storytelling quality to them, because narrative is very important to him. The downed ocotillo in this photograph takes your eye from right to left and up into the frame. The scene reveals an example of survival in a harsh environment. But it also speaks to the fragility of life — nothing lasts forever."

JACK DYKINGA

JUNE 1993, 4x5" FILM, BAJA, CALIFORNIA

[LEFT] "On one hand, this photograph is a little disarming — the great, sharp thorns and arms look like tentacles — but there's also a bit of whimsy. Jack is an expert when it comes to seeing form, and yet, despite the abstractions, your mind has enough information to put this photograph together, to complete it."



DAVID LAZAROFF

AUGUST 1995, 4x5" FILM, SUNSET CRATER

[ABOVE] Timing, patience and planning were the key elements in making this photograph. "The timing was really critical, not only when it came to time of day, but also in terms of the phases of the moon. This required vision — you can't go out and make something like this on a whim. Sure, you might see it and get lucky, but people like David do this because they plan it. He researched the phases of the moon, and it's the crescent moon that makes the shot."

RANDY PRENTICE

MARCH 1997, 4x5" FILM, SONOITA

[RIGHT] "Light, form and texture are the words I'd use to describe this photo. The repeating forms and textures of the agaves in the foreground act as an anchor for the flower stalks that frame the sunlit mountains in the distance. You can almost feel the peace and serenity of this place."





RANDY PRENTICE

AUGUST 1998, 4x5" FILM, HANNAGAN MEADOW

[ABOVE] "I've seen many photos from Hannagan Meadow, but this one stands out because of the weather conditions, attention to detail and composition. Randy made this photograph in summer, maybe during the monsoon season — you can see how green everything is. There are wonderful leading lines with the fence, which is anchored by the flowers in the foreground. There's also a heaviness to the air. This was taken just as the sun crests the horizon. It really is otherworldly."

LON MCADAM

DECEMBER 1998, 35MM FILM, FOUR PEAKS

[RIGHT] "The framing of this photograph is perfect. The saguaros have the Four Peaks as a backdrop, and there are wonderful clouds. You can almost feel this shot — the inky black tones of the desert floor contrast with the incredible blues and whites. It's such a different point of view."





COURTESY OF ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA

EDWARD CURTIS

NOVEMBER 1999, GLASS PLATES, WHITE MOUNTAINS

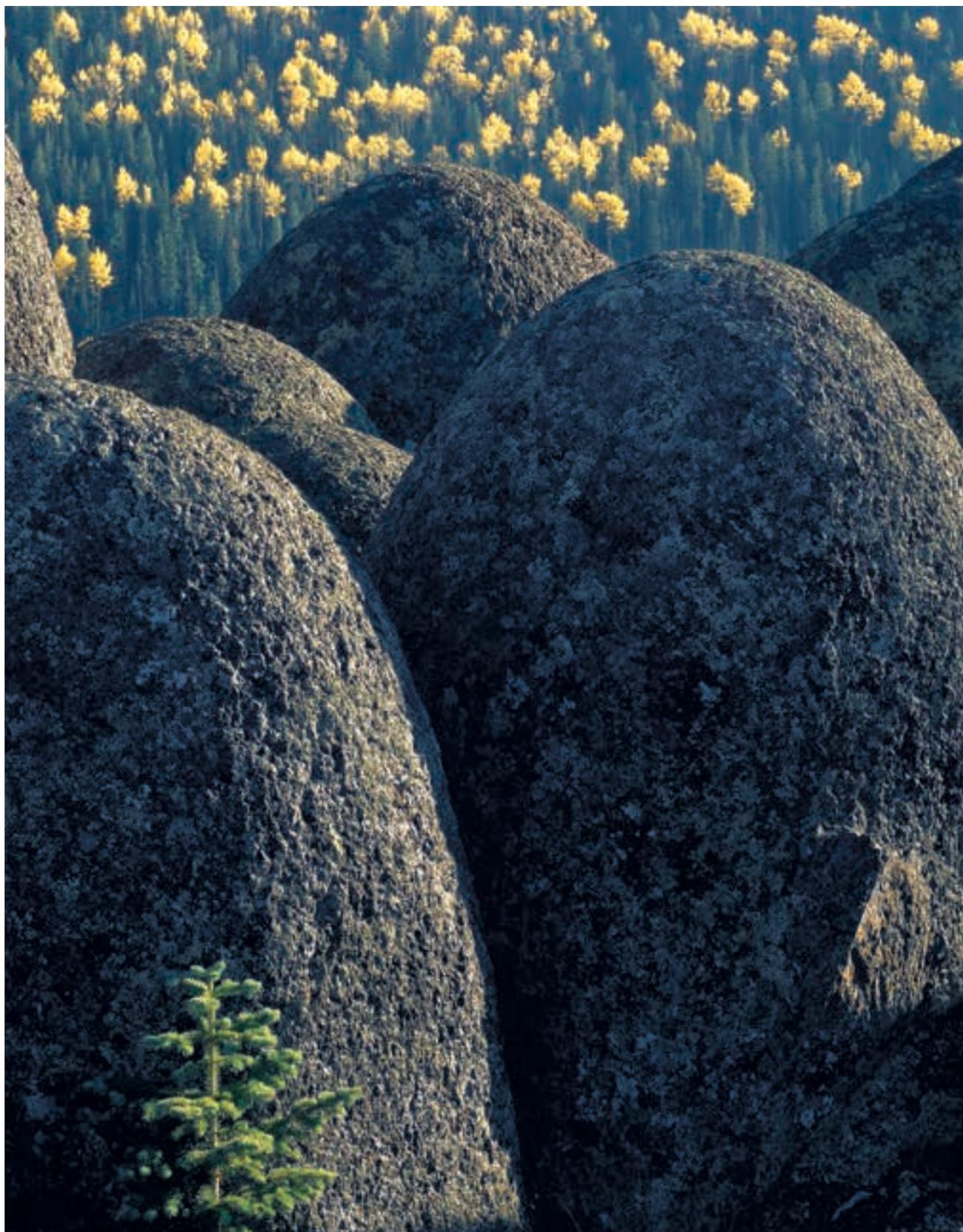
Made in 1906, this image captured a moment in human history. "Like the Curtis portrait that made our first collection of best photos (December 2011), this image is so unique because it's likely that you'll never see anything like it again. This is a moment in time. These are White Mountain Apaches, and they're performing what's called the Dance of the Gods. Curtis used huge glass plates, which predated film, to make this image. It not only speaks to the documentary nature of his work, but also to the technology available to photographers at the time."



RANDY PRENTICE

SEPTEMBER 2000, 4x5" FILM, WHITE MOUNTAINS

This photograph beautifully captures what, in photography, is known as the "magic hour," although that so-called hour is really just a matter of minutes. "I would love to wake up to this. I want to drink my coffee and enjoy this sunrise. You can almost feel the moisture in the air, and maybe there's a quiet breeze. There's a painterly quality to this image, there's dimension to it. Truly, this is magic light, and it didn't last for more than a few minutes, if that."



ROBERT G. McDONALD

DECEMBER 2000, 4x5" FILM, GRAND CANYON

[ABOVE] "Robert used the tree to anchor the photograph. The Grand Canyon can be overwhelming, so, when photographing it, it's often helpful to focus on something that would otherwise be more like a supporting actor. That way, the Canyon becomes just a part of the scene."

ROBERT G. McDONALD

SEPTEMBER 2000, 4x5" FILM, WHITE MOUNTAINS

[LEFT] "The devil is in the details, and that's what makes this image really wonderful. Robert said that making this photograph was a precarious endeavor — the position of the camera and his tripod made him a little nervous. Compositionally, the pine tree anchors the foreground, and it's tied to the mass of pine trees in the background. Take out the tree, and you still have a cool picture, but by leaving it in, Robert gave the photo a little extra *oomph*."



GEORGE STOCKING

DECEMBER 2000, 4x5" FILM, SUPERSTITION MOUNTAINS

The color of the sky, coupled with the classic feel of this photograph, makes it extraordinary. "It reminds me of an old Western painting. It's a sunrise shot, and the light is slightly filtered by the clouds, giving the sky these great peach colors. Compositionally, it's absolutely sublime. This isn't something that just happens. George did his homework, and this photo is the payoff."



TOM TILL

APRIL 2003, 4x5" FILM, LUKACHUKAI

Most photographs are the result of thoughtful planning. This image is one of the exceptions. "This is a spectacular shot. The quiet reflection is pure magic. Everything is dead calm, and the air is clean. A monsoon created the puddle, and by looking at the surroundings, you can tell that the landscape doesn't often get rain. That's the great thing about photography — you can plan and plan, then a storm will come through and change your plans."



GEORGE STOCKING

AUGUST 2003, 4x5" FILM, MEXICO

"This photograph appeared in a story about shell trading between ancient indigenous people in northern Mexico, near the Gulf of California. For me, you get a wonderful sense of mystery. You're picking up the lost trail, which tells the story of these ancient people. I love the strong lines and the graphic form — there's a sense of depth and dimension even as the image recedes into the mist."



RICHARD MAACK

NOVEMBER 2003, 4x5" FILM, MISSION SAN XAVIER DEL BAC

This photograph of Mission San Xavier del Bac is one of the best because it presents a new perspective of something we've seen countless times. "A few things really stand out for me. First, there's the magnificent scrollwork of San Xavier, which Richard was able to capture because he gained access to the roof. There's a beautiful graphic quality to it, which leads your eye from the foreground to the bell tower. Then there's the color. The yellow from the sunset is juxtaposed against the cobalt blue of the sky. It immediately grabs your attention. It's dynamic. We see many photographs of the old mission, but because Richard was able to shoot it from a different vantage point, it feels fresh."

GEORGE STOCKING

DECEMBER 2003, 4x5" FILM, GRAND CANYON

"The light and shadows created by the breaks in the clouds add to the drama. Of course, George had to wait for this. But once the skies opened up, and the sun's rays poured down onto the landscape, the light created a wonderful stairstep effect, which leads your eye through the frame. It's really quite magnificent."





TOM VEZO

JANUARY 2004, 35MM FILM, COLORADO RIVER

"This is an example of the 'decisive moment.' Tom captured this great egret as it was landing. You can actually see the wake as its wings are moving forward, creating a wonderful sense of anticipation — what will happen next? Besides capturing a moment, Tom exposed the image so that only the bird would be revealed against an inky black background. Tom knew wildlife, and he was so patient and smart about how he photographed things."



LEROY DEJOLIE

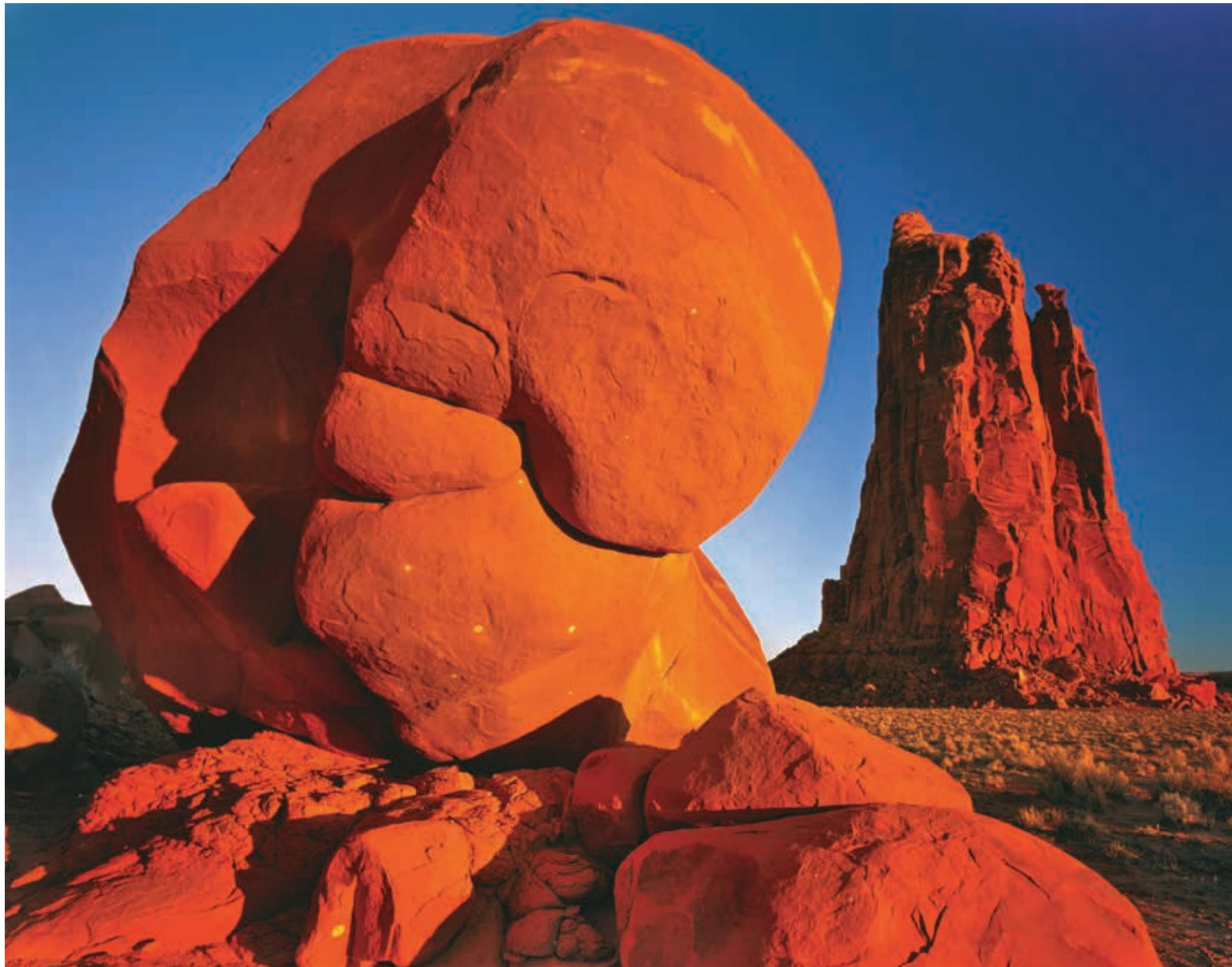
JUNE 2006, 4x5" FILM, MONUMENT VALLEY

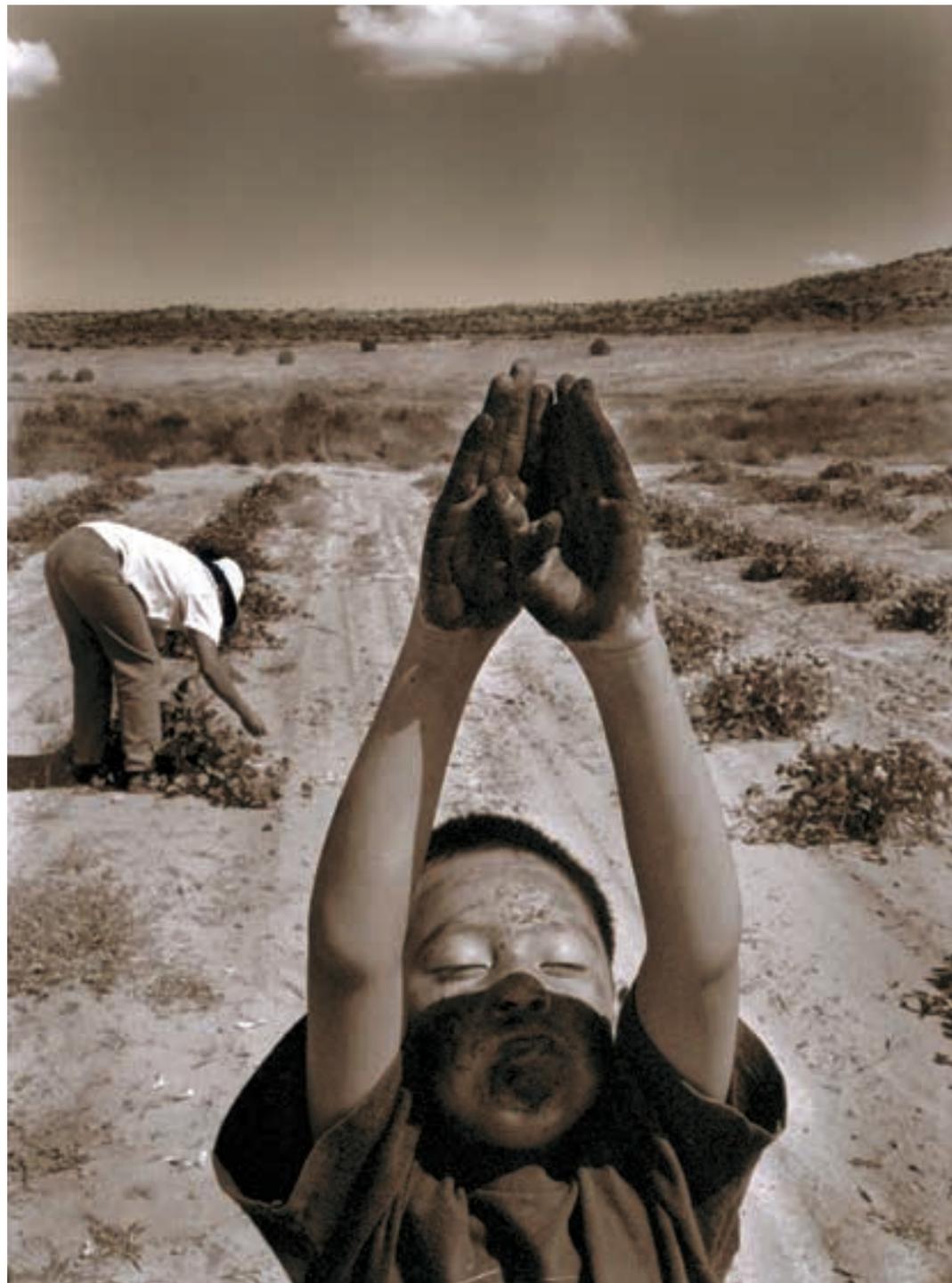
"This is Leroy's backyard because he's Navajo. I love the way he made this photograph. He framed the image to allow the eye to quietly absorb the great vista up ahead. There's something very special about Monument Valley — there's a stillness to the place and the stillness is overwhelming. I think Leroy captured that."

JACK DYKINGA

JULY 2006, 4x5" FILM, LUKACHUKAI

This photograph captures the simple beauty of contrasts. "There's a lot going on here. The strong foreground contrasts with a powerful background. Then, in terms of the rock formations themselves, the smooth rocks are balanced against the jagged pinnacle. There's also a color contrast. Warm tones become even brighter against the unbelievably brilliant blue sky. This is a study in yin and yang."





DAWN KISH

OCTOBER 2006, 35MM FILM, HOPI RESERVATION

"The first time I saw this, I thought, 'Who sees like this?' I think if this child had come up to me and had thrown his hands up, I wouldn't have had the presence of mind to make the photograph, but Dawn did. She took the time to beautifully compose the shot, and the result is a wonderfully refreshing image of a boy being a boy. I also think this image speaks to the way the magazine is evolving in terms of how our photographers look at the world."



DAVID MUENCH

FEBRUARY 2007, 4x5" FILM, CANYON DE CHELLY

This photograph creates a sense of anticipation because of how it's framed. "David waited for the shadow from the opposite canyon wall to creep up to the base of White House Ruin. It frames the ruin, but leaves the viewer with this question: 'If I look away and look back, will the ruins be enveloped in shadow?'"



TIM FITZHARRIS

MARCH 2009, MEDIUM-FORMAT FILM, OLIVER LEE MEMORIAL STATE PARK, NEW MEXICO

"In this photograph, you see forms and textures. Tim framed the flower in such a way that your eye goes first to the little red blooms. The flowers are soft, yet sharp forms surround them. You see the spikes and spines of the agave. This photo is about simplicity, quiet beauty."



WES TIMMERMAN

JUNE 2009, 4x5" FILM, GRAND CANYON

"Wes came to the magazine with a portfolio about the Grand Canyon, and this was one of the images. He had a vision to photograph the Canyon using detail shots. Here, he uses the desert varnish and the lichen on the sandstone to create something really incredible. It's such a unique point of view, especially for the Grand Canyon."



TED HENDY

OCTOBER 2009, DIGITAL, MONUMENT VALLEY, THE MITTENS

What impressed us most about this photograph was the amount of work and dedication it took to make it. "Ted spent many hours consulting astronomical charts; this is actually a mathematical photograph. He had to predict when he would see the shadow of one mitten projected on the other mitten during a moonrise. Then, it was a matter of weather. When the time came, everything lined up for Ted, including the weather. But, wow, the amount of preparation to get this photograph — I love it."



GEORGE STOCKING

DECEMBER 2010, DIGITAL, MOGOLLON RIM

This photograph is a study in light and dark. "George chose to use backlight, which really illuminates the white poppies. He's created a wonderful separation that helps guide you through the image. The mist in the background becomes a veil, creating texture and depth. It's really a magical photograph."



DAVID MUENCH

MAY 2012, 4x5" FILM, WHITE MOUNTAINS

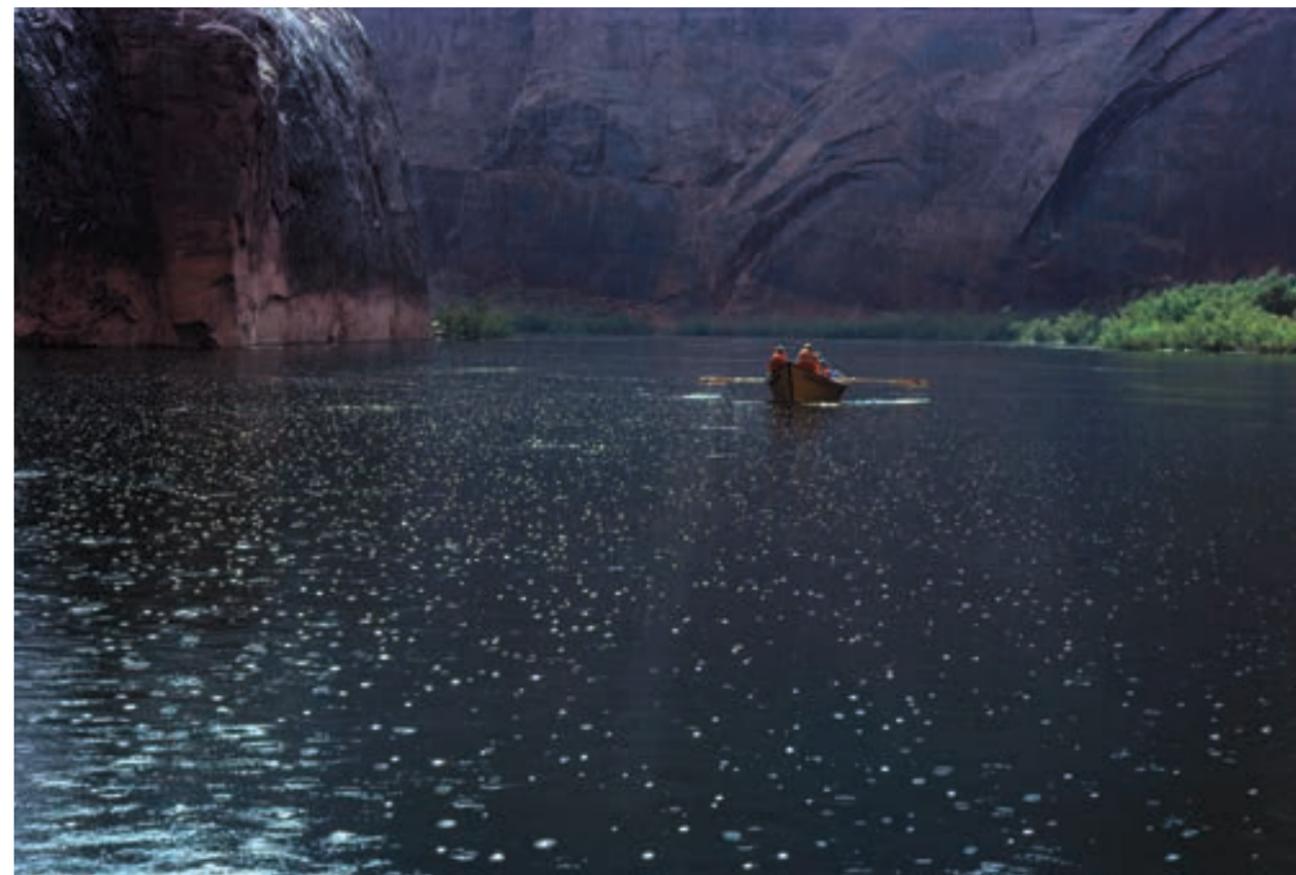
David Muench brilliantly captured a sense of adventure in this photograph. "There is so much going on in this image, and yet everything is in its place. I look at this and wonder what's around the bend. What's happening next? I see this as an adventure. There's a plot here, an aspect of discovery just waiting to be uncovered."



MARK FRANK

JUNE 2012, DIGITAL, SEDONA

We couldn't take our eyes off the rainbow in this photograph. "You have to put yourself in a position to capture something like this, and that's exactly what Mark did. He found his place and he worked it. It's about familiarity. It's about patience. You have to believe something is going to happen. Mark took a chance, he rolled the dice and he won."



GARY LADD

JULY 2012, 35MM FILM, COLORADO RIVER

"This is Hemingway. This is man versus nature. You can see that these people are out in the elements and, yet, there's something very peaceful about it. I also love the fact that they're in an old-school wooden dory on the Colorado River. You don't often see that, so I think that makes this image special."



GEORGE STOCKING

AUGUST 2012, DIGITAL, GRAND CANYON

At the end of the day, perseverance separates a good photographer from a great one. "George talked about weathering different storms and how hard he worked just moving his gear in and out of his car to avoid lightning strikes. George did what it took to capture this powerful image of the Grand Canyon because he believed there was the potential for magic." [AM](#)

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Showcasing the West Valley



FOUR PEAKS, DECEMBER 1998, BY LON MCADAM