



PHOTOGRAPHS  
SOUVENIR OF

*Author's*  
**BAZAAR**  
**ONLINE**

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## **Favorite photos on parade**

Dean Rea, editor

It's been said that a photograph is worth a thousand words, which may be an overstatement in today's visual world. Nonetheless, the visual arts make compelling eye-catching contributions to the field of communication.

The ability to present photographs and other visual images — in color — was a major factor in the decision to begin publishing this online hobby journal in 2010.

To help recognize that art is a legitimate and important facet of the hobby of printing, publishing and writing, AAPA members were invited to share a “favorite” photograph taken during 2011 along with an explanation of where the photo was taken.

I suspect that the “favorite” photo feature will become an annual event. So, keep this in mind as you document this year with photographs.

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*To Pretty to Eat*

## **Too Pretty to Eat**

By Gordon Rouze

My entry is a shot of a dish of ribbon candy set out for family guests Christmas Eve. It took me by surprise as I haven't seen any ribbon candy for years and years. The form, color, texture and smell presented such a pleasing harmonic combination that I just had to run and get the camera. I call the pic, "Too Pretty to Eat."

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*Backyard Monarchs*

## **Backyard Monarchs**

By Charla Davis

My husband Ken and I are fortunate to have a big back yard with an array of flowers that attract butterflies each summer.

As they flutter around, they usually only spend a short time on each flower. As a result, you need a lot of patience to get a good photo.

Whenever we follow a Monarch butterfly around the yard, we often think about the long journey it will take to Mexico in the fall. The butterflies winter in the mountains about 60 miles west of Mexico City.

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Dark Sky and White Sands

## **Dark Sky at White Sands**

By Greg McKelvey

Until recently, all I knew about infrared photography was the direct target generation ability we use in mineral discovery, especially in heavily vegetated regions.

During a recent workshop, Hanson Fong, a renowned portrait photographer, explained how he incorporates infrared into unique wedding photography. The results and images are striking indeed. Following a few hours of internet research, I found both books and sites on how to do IR photography and discovered a company that converts digital cameras from capturing visual light to infrared.

The sensor on a digital camera has a filter covering it that cuts out ultra-violet and infrared light. An infrared converted camera has a new filter atop of the sen-

sor that filters out the visible light while allowing the capturing of infrared light.

The shapes do not change, however, the light recorded is light that the human eyes do not see. Trees still look like trees, yet silver looking vegetation is especially striking. The green we see is only a part of the light that plants emit.

Some of my photographs are just what reaches the sensor while others are enhanced and changed in Photoshop. For example, a dark sky in my favorite photo from White Sands, Mexico, can be made blue by altering the red and blue colors using the channel-mixing feature in CS 5.

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Dawn Cloud

## **Dawn Cloud**

By Clarence Wolfshohl

I call the photo “Dawn Cloud.” I took this photo in January 2011 during a period of the heaviest snowfall in Callaway County, Missouri, in over 30 years. I saw this striking cloud formation when I walked to the head of our drive to get the morning newspaper, so I hurried back to the house for my camera to capture that light.

As is usually the case, a photo does not do justice to the moment, but this one does suggest the brushstroke quality of the clouds. The experience was a good way to greet the day.

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*Documenting the Seasons*



## **Documenting the seasons**

By Austin Jones

I have been interested in photography for many years. I am talking of the days when I would use a Twin Lens Reflex camera to shoot Kodacolor film, come back and process the roll of film and make a print. Today it is such a simple process. I go out with a digital camera, shoot several images, come home and download them to the computer, then print a 17x22 print. A very simple, easy and inexpensive way to do what took several hours and cost a small fortune.

Today I have four pairs of 14x20 prints hanging over the mantel. These are changed according to the season - Spring, Summer, Fall and Winter.

The weather was so so. Nothing great, nothing bad. I was wandering around aggravating my wife looking for something to do for the afternoon. In her frustration, she suggested that I go take some pictures. The sun was shining, there were some nice white clouds in the sky, and the frost was working with the

foliage to create a grand display. I drove out Camp Conley Road and found a small country road in the back woods of Mason County with this large tree and a blue sky. I returned and after some detail touch-up work. printed the image, cut the mat and framed the print.

All this on the afternoon my wife wanted to get me out of her way. The story of one of the Fall prints.

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*Don't Fence Me In*

## **Don't Fence Me In**

George Chapman

In the spring of 2011, my wife, our daughter, and I took a week-long trip to explore southwest Texas and spend some time in Big Bend National Park. It is not a place you want to visit in the summer months but was quite comfortable in April. This picture, taken west of the park, is the Rio Grande River, the international border with Mexico. No apparent border patrol, no fences, no electronic devices, and it depicts just the way I think all international borders should be.

The river is largely the same through the park although border patrol vehicles are seen here and there. At Boquillos Canyon, Mexican residents come across the river to leave souvenirs for sale on the honor system. Visitors are discouraged by the Park Service from buying them but such warnings often go unheeded. Before the official Boquillos crossing was closed

in 2002, tourists often went to Boquillos across the river to enjoy a Mexican lunch and to support an economy that is marginal at best. There has been no viable mining operation there since the late teens. It was announced early in 2011 that the Boquillos crossing will reopen early in 2012. Welcome news to visitors.

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*Autumn Blessing?*

## **Autumn Blessing?**

By Paul Gough

This picture was taken Halloween weekend. It shows the eight inches of heavy, wet snow that so far has been the only significant frozen precipitation in this part of Connecticut this winter. I couldn't resist grabbing my Nikon after I walked to the end of my driveway to see if I could spot the downed wires that had cut off our electricity.

The "Autumn Blessings" flag, perfectly backlit, surrounded by snow caught my eye. In the background the completely foliated trees in fall colors to the right add more irony. The wires to the house were sagging due to the heavy, wet snow. Many of our townspeople were without power for over a week due to the Halloween storm, so our two days was a relative minor inconvenience.

Many other state residents waited for more than two weeks for their power to get restored. We lost power for eight days from Hurricane Irene in August. The CEO of the Connecticut Light and Power resigned in November. Nobody misses him.

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San Francisco

## **San Francisco**

By Peter Schaub

Part, well maybe a large part, of the inducement to travel cross-country and to participate in the 2011 AAPA Convention was visiting with my daughter and her fiancé. Johanna is a graduate student at Stanford and Ryan was then living in San Francisco. In fact, Ryan was living in a high-rise building just a couple blocks from the Embarcadero, near the Ferry Building. It is clearly a measure of his love for my daughter that he gave up that apartment to be with her in Palo Alto after their wedding in October.

On the 4th of July, Ryan took us up on the roof to see the fireworks over the bay. I have some wonderful photographs of the fireworks. While it was still light, I also got nice shots of the Ferry Building with the Bay Bridge above and boats below. Then, as the sun was setting and the afterglow was visible, I have nice pictures

of the Transamerica building with a crescent moon apparently just next to it. All of these scenes come with memories of a very nice day in the city with my wife and the kids.

The picture here is from earlier in the day when we were waiting on the street before being seated in a trendy pizza restaurant. I looked up the street, up the hill, past a busy neighborhood intersection, and snapped off this shot. For me it epitomizes the character of the city and recalls memories not only of that fine day, but also of cable car rides and all those movies and TV shows. Can you just see Steve McQueen driving that Mustang down the street?

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Occupy Portland

## **Occupy Portland**

Ross Carletta

The Occupy Wall Street movement spread to my town, Portland, Ore., on Oct. 6, 2011.

Occupy Portland's encampment took root in adjacent, grassy, tree-shaded parks – Chapman Square and Lownsdale Square – in the downtown area across the street from the Multnomah County Justice Building, also known as the county jail. When arrests came, the trip to the lockup was a short one.

The encampment was only a week old when I checked it out. It had the atmosphere of a commune with both parks cramped and crammed with clusters of tents and tarps. The occupiers were mostly young people, many resembling the hippies of the anti-war '60s.

The photo shows the crowded, almost claustrophobic nature of the encampment with a demonstrator barely able to peek

over a tarp as he flashes a '60s anti-war icon – the peace sign.

Police pushed the occupiers from the encampment on Nov. 13 because of the health hazard it became, an increase in crime and damage to the park. Protesters pushed back; arrests ensued.

The movement continues to demonstrate at banks and investment companies. On Dec. 12, it picketed the Port of Portland as part of an action to disrupt ports on the West Coast.

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*Traffic Accident*

## **Traffic Accident**

By Dean Rea

I grabbed my camera bag and trailed an ambulance to the scene of a traffic accident near Creswell, Ore., where I was working as the guest editor of a weekly newspaper early in July.

A motorcycle rested on the rural highway ahead as I parked my car and walked to the scene. Law enforcement officers had not arrived, but I noticed paramedics working under a tractor-trailer loaded with heavy equipment that was parked a couple of hundred yards down a side road.

A young couple who witnessed the late afternoon accident related how they watched as the cycle traveled on the long straight stretch of highway at high speed and failed to stop as the truck turned and crossed the lane.

I soon learned that the paramedics were working with the cyclist under the truck and knew from experience that photographing that scene would be unacceptable, especially if the cyclist had been killed. So, I took what turned out to be my “favorite” photo of 2011. It shows a

firefighter applying an oil-retardant to the roadway in front of the truck where the cyclist is trapped. The shoe in the background helps tell the story.

A half hour later, the paramedics rolled a cart carrying the cyclist to the ambulance. An investigating officer had not arrived, so I decided to obtain the cyclist’s name and accident details later, knowing that our next publication deadline was nearly a week away.

The photograph was my “favorite” during 2011 because even though it had been several decades since I had covered the police and fire beat for a newspaper, I felt that I still had the “touch.”

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