

THE PHOTO ISSUE

FEATURING: OUR 2010 PHOTO CONTEST WINNERS | SPECTACULAR B&Ws FROM THE GOLDWATER COLLECTION | RARE HOPI PHOTOS | THE LEGENDARY JERRY JACKA | AND THIS FAMOUS COVER

ARIZONA

HIGHWAYS

ESCAPE · EXPLORE · EXPERIENCE

SEPTEMBER 2010



The Shepherdess
Photograph by Barry Goldwater

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Like us on Facebook and get a behind-the-scenes look at *Arizona Highways*, along with exclusive photos, trivia contests, quirky news and more.

► The workday comes to an end for Hoover Dam Bypass ironworkers as they are transported to the Nevada bridge deck via a highline catenary system. PHOTOGRAPH BY JAMEY STILLINGS

FRONT COVER Titled *The Shepherdess*, a color version of a similar Barry Goldwater image graced the cover of *Arizona Highways*' first all-color issue in December 1946. PHOTOGRAPH BY BARRY GOLDWATER

BACK COVER A waterfall flows down sheer red sandstone walls in Sedona's Secret Canyon within the Red Rock/Secret Mountain Wilderness. PHOTOGRAPH BY DEREK VON BRIESEN

FEATURES

16 A GOLDWATER FAMILY ALBUM

Around the country, Barry Goldwater is best known for his distinguished career in the U.S. Senate. Here at home, however, he's also known for his photography, which graced the pages of this magazine on many occasions. Recently, Mr. Goldwater's son Michael asked if we'd like access to the family archive. "Hell yes," we replied, and just like that, Barry Goldwater is back in *Arizona Highways*.

EDITED BY JEFF KIDA

30 ALL DRESSED UP

Of all the native peoples of North America, the Hopis are perhaps the most fascinating. Their nation is home to the oldest continuously inhabited settlement in North America, and their ceremonial dress is simply spectacular. Few photographers ever get a chance to shoot it — John Running is one of the lucky ones.

PHOTOGRAPHS BY JOHN RUNNING

36 BRIDGING THE GAP

For 75 years, crossing the Hoover Dam was the easiest way to get from Nevada to Arizona. It was a scenic bucket-list experience, but it was slow going. This fall, that dam crossing will be a thing of the past. A new bridge is going in — an unbelievably impressive new bridge — and our photographer was on-site to document its construction.

BY JODI CISMAN

PHOTOGRAPHS BY JAMEY STILLINGS

42 BEST PICTURE

We thought it was tough picking a winner last year. And then we started looking at this year's entries. Holy moly! Hats off to everyone who submitted images in our second-annual online photography contest. Like the first time around, we were inundated with a hard drive full of fantastic shots.

EDITED BY JEFF KIDA



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Salt Mine Road: Figuratively speaking, dead ends are rarely ideal. In this case, you can throw that kind of thinking out the car window.

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Inner Basin Trail: There are other hikes that'll lead you to fall color, but this one just might be the best.

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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.



JEFF KIDA

Photo Editor Jeff Kida and I were poring over the images with Barb Denney, our art director, when we came to *The Shepherdess*. Almost in unison, the three of us blurted out, "That's the cover." There wasn't any debate. The image, which is slightly different than the one we ran in 1946, is as captivating today as it was 64 years ago, and it's definitely worth repeating. However, instead of running it in color, as we did in 1946, we opted for the ironic twist of running it in black and white. *The Shepherdess* is one of many Goldwater photos in this issue. The rest are featured in *A Goldwater Family Album*, a portfolio that wouldn't have been possible without that call from the senator's son. Thank you, Michael.

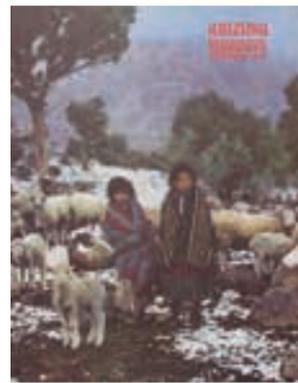
While I'm at it, I should also thank Alexander Graham Bell, because it was another phone call that led to our piece on the Hoover Dam. Around the same time I was reveling in the Goldwater collection, photographer Jamey Stillings called and asked if I'd like to see his exclusive images of the Hoover Dam Bypass bridge, which is under construction and expected to open this fall. Coincidentally, I'd just been at the site a few weeks earlier, and

was mesmerized by the magnitude of the \$240 million bridge. While I was there, I tried to take some photos, but realized it wasn't possible — unless your name is Jamey Stillings. As you'll see in *Bridging the Gap*, his photos are as impressive as the construction project itself.

Great photography, it turns out, is a common theme in this issue. You'll see another series of breathtaking photographs in *All Dressed Up*, John Running's rare portfolio of Hopi Indians in their ceremonial dress. There's even more to look at in *Best Picture*, which features the winners of our second-annual online photography contest. Like last year, we had some incredible entries, but the best of the best was a photo titled *Spotlit Sand Falls* by a young man named Chikku Baiju. You'll be impressed by his photo, and also by his age. He's only 18, which is half the age of Barry Goldwater when *The Shepherdess* landed on our cover in 1946. Although Chikku hasn't gotten a cover yet, it's only a matter of time. This kid is that good. Plus, we do a lot of covers at *Arizona Highways*.

ROBERT STIEVE, editor

Follow me on Twitter: www.twitter.com/azhighways



December 1946

One thousand and twenty-five. That's how many issues of *Arizona Highways* we've published in our 85-year history. This is No. 1,025. With that many magazines in the mix, we've had an opportunity to feature hundreds of different subjects on our covers. Everything from John Wayne to Geronimo, wildflowers to white-water rafting, and the Grand Canyon to Greer. And the list goes on. And on and on and on. Although we've repeated themes over the years — Sedona, saguaros, San Xavier — we've never repeated a cover photo. Until now.

To do something like that, we'd have to have a pretty good reason. And we do. The first time we ran this photograph was in December 1946, and it was the centerpiece of a piece of history. That issue was the first all-color magazine ever published in the United States. *National Geographic* wasn't first. *Life* wasn't first. *The Saturday Evening Post* wasn't first. *Arizona Highways* set the standard, and it's something we're very proud of. We're also proud of that cover, which was shot by a young man named Barry Goldwater.

Mr. Goldwater, as most everyone knows, would go on to become a well-known statesman in Washington, D.C., but his passion for photography was always as powerful as his love of politics. He spent most of his lifetime behind a camera, and along the way he amassed an amazing portfolio, which was featured in a recent book by Michael Goldwater Sr., the son of the late senator.

One day a few months ago, Michael called me and asked if I'd like access to the collection. It was a rhetorical question, I presume. Of course I wanted access. Not only did Mr. Goldwater have a long history with the magazine, but we also had our third-annual *Photography Issue* coming up, and the senator's collection of spectacular landscape shots and equally amazing portrait photography would fit in perfectly. It was an easy decision to put one of the Goldwater images on the cover, but none of us expected to use *The Shepherdess*, the same photo that was used in 1946. It just sort of happened that way.

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ARIZONA HIGHWAYS TV

If you like what you see in this magazine every month, check out *Arizona Highways Television*, an Emmy Award-winning program hosted by former news anchor Robin Sewell. For broadcast times, visit our website, www.arizonahighways.com, and click the *Arizona Highways Television* link on our home page.

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PRODUCED IN THE USA

JOHN RUNNING

As a 45-year resident of Flagstaff, photographer John Running turned his hobby into his life's work. "It was my avocation and then it became my vocation," he says. "It provides me the opportunity to be curious with a purpose." Running's curiosity allowed him a rare chance to photograph a Hopi dance group from Hotevilla when they used his studio on Heritage Square in Flagstaff as a changing and preparation room (see *All Dressed Up*, page 30). "It was just luck," he says. "I happened to be in the right place at the right time." Running is a longtime contributor to *Arizona Highways*.



MICHAEL GOLDWATER SR.

The Goldwater name is iconic in Arizona. First there were the department stores, and then along came Barry. Although he was best known for his politics, Barry M. Goldwater was at least as passionate about his photography, which is collected in *The Eyes of His Soul: The Visual Legacy of Barry M. Goldwater, Master Photographer*, a book published by Goldwater's son, Michael Goldwater Sr. (pictured at right getting a trim from brother Barry Jr.). This month, Michael shares some of those images in *A Goldwater Family Album* (page 16). As a founding member of the Goldwater Institute, the younger Goldwater works daily to share his father's photographs with the world. When he's not doing that, you'll find him traveling the state. "I've seen all there is to see in this great state," he says, "but Monument Valley and Havasu Canyon are my favorite spots."



JAMEY STILLINGS

For photographer Jamey Stillings, his work is an excuse — an awesome excuse — to explore the world around him with



a focus and concentration he says not many other people possess. "Photography is an entrée, a way for people to learn something about their histories and backgrounds," he says. That philosophy is evident in *Bridging the Gap* (page 36), his portfolio of the Hoover Dam Bypass construction project. Although his first love is photographing the high desert around his home in Santa Fe, Stillings has a soft spot for Arizona, where he picnicked and backpacked with his grandparents as a child. "I learned about all of the desert plants when I was young, and that knowledge has really stuck with me," he says. Stillings' work also appears in *The New York Times*.

FEMALE PERSPECTIVE

I can't help but notice that *Arizona Highways* rarely publishes photos taken by female photographers. What gives?

PAT YOUNG, PHOENIX

PHOTO EDITOR'S NOTE: Great question, Pat. You're not the first person to ask it. The short answer is: I really don't know. In my 30 years of working with the magazine, first as a contributing photographer and now as photo editor, it's always been that way. As you probably know, most of our photographs come from freelance photographers, and the overwhelming number of submissions are from men. That said, we are starting to see a shift. If you have a copy of our March 2010 issue, you'll notice that the cover photo was taken by Suzanne Mathia. She also photographed the front and back covers of our December 2009 issue, and was featured in our July 2010 portfolio. Suzanne was an amateur photographer who recently began submitting her work. You'll be seeing a lot more of her, and other women as well, we hope. From our perspective, all that matters is that the images measure up — it doesn't matter whether the photographer is a man or a woman.



July 2010

A SCOT ON THE ROCKS

I was very excited by the Grand Canyon issue [May 2010]. I'm from Scotland, and have traveled to Latin America and lived in Arizona for several months. I would like to let your readers know that throughout my travels, my favourite place, by far, is the Grand Canyon. I trekked to Havasu Falls in early December 2007. The magnificence of the Canyon, along with Havasu Falls and Mooney Falls, was immense. Standing knee-deep in the river, gazing up at the falls in absolute awe of the beauty and force of nature, was astounding. I thought to myself that everyone at some point in his or her life should witness this incredible beauty. I also wish that more locals would get out and enjoy the beauty on their



May 2010

doorstep — not just the visitors from other states and countries. I would like to thank a very good friend of mine whom I met on a trip to Arizona for his gift of this magazine subscription, and also for sharing this wonderful state with me, enabling me to fall in love with the natural delights it has to offer. Arizona is definitely at the top of my list of places to return to!

ELAINE KERR, EDINBURGH, SCOTLAND

GOOD RECEPTION

I've been an Arizona resident for almost 30 years now, having moved here when I was 4. So, I consider myself a native. I also have to admit that I'm an *Arizona Highways* "reception room reader" — only reading the magazine in doctors' offices. That is, until today. Today I picked up the April 2010 issue to see one of our local eateries, Los Manjares de Pepe, in an article [Best Restaurants 2010]. After reading the rest of the magazine, I'm hooked. I loved your editorial on the age of the magazine — that was wonderful. Keep up the great work!

JOHN HEILGENTHAL, YUMA, ARIZONA

ROAD FOOD

After reading your article about diners and drive-ins in the November 2009 issue, I decided that visiting a few of them would be a great idea for a motorcycle ride. We left Denver on April 19, 2010, and after a few motel nights started down the Devil's Highway [U.S. Route 191, formerly numbered as U.S. Route 666]. I must say it's all it's cracked up to be — miles and miles of twisty turns just perfect for motorcycling. Our first diner stop was in Willcox at Carter's Drive-In. Unfortunately, we got there

before they opened, but we did manage to get some photos. A day or so later we made it down to Dot's Diner in Bisbee — in a morning snowstorm, I might add. Best pancakes I've had in years! All in all, it was a great ride inspired by your diner article.

JOEL WEISSMAN, DENVER, COLORADO

MY 35 CENTS' WORTH



November 2009

I'm a second-generation Arizonan. My dad was born in Jerome in 1912, and I was born in Flagstaff in 1940. I was raised in Miami and spent most of my life in Arizona, with the exception of smoke-jumping in Alaska and military service in Korea and Germany. I'm retired from the airlines and worked at the Grand Canyon, and in Yuma and Phoenix. I attended college in Flagstaff, and graduated from Mesa Community College and Arizona State University. In 1985 I was transferred to Memphis and have been here ever since. If it weren't for family in Tennessee, my wife and I would move back home to Arizona and hug a cactus to stay warm. About a month ago a friend brought me a box of 30 old issues of *Arizona Highways* found in a house his parents had purchased. The issues dated from 1955 to 1959, and they're in pristine condition. Talk about a bunch of old memories. In 1955 I was in the 8th grade at Bullion Plaza School in Miami. In 1959 I graduated from high school in Miami. Even "back then" the magazine was fabulous. By the way, the magazine cost only 35 cents in those days. Thanks for the memories.

NORM HILL, MEMPHIS, TENNESSEE



Here's the Steeple

The Superstition Mountains are best known for the legend of the Lost Dutchman, but another legend has a presence, too. The Elvis Presley Memorial Chapel sits in the shadow of the mountains as part of the Superstition Mountain Museum, where you can learn about the history, folklore and legends of the region. *Information:* 480-983-4888 or www.superstitionmountainmuseum.org.

JOEL GRIMES

Jerry Duty

Because this is the photography issue, we wanted our *Journal* profile to spotlight one of the iconic photographers of the industry. The choice was easy — we simply sent our writer north to interview Jerry Jacka.

By KELLY KRAMER

SITTING IN A CHAIN restaurant in Payson with Jerry Jacka is kind of how you'd imagine going to yoga with Elvis. Things just don't add up.

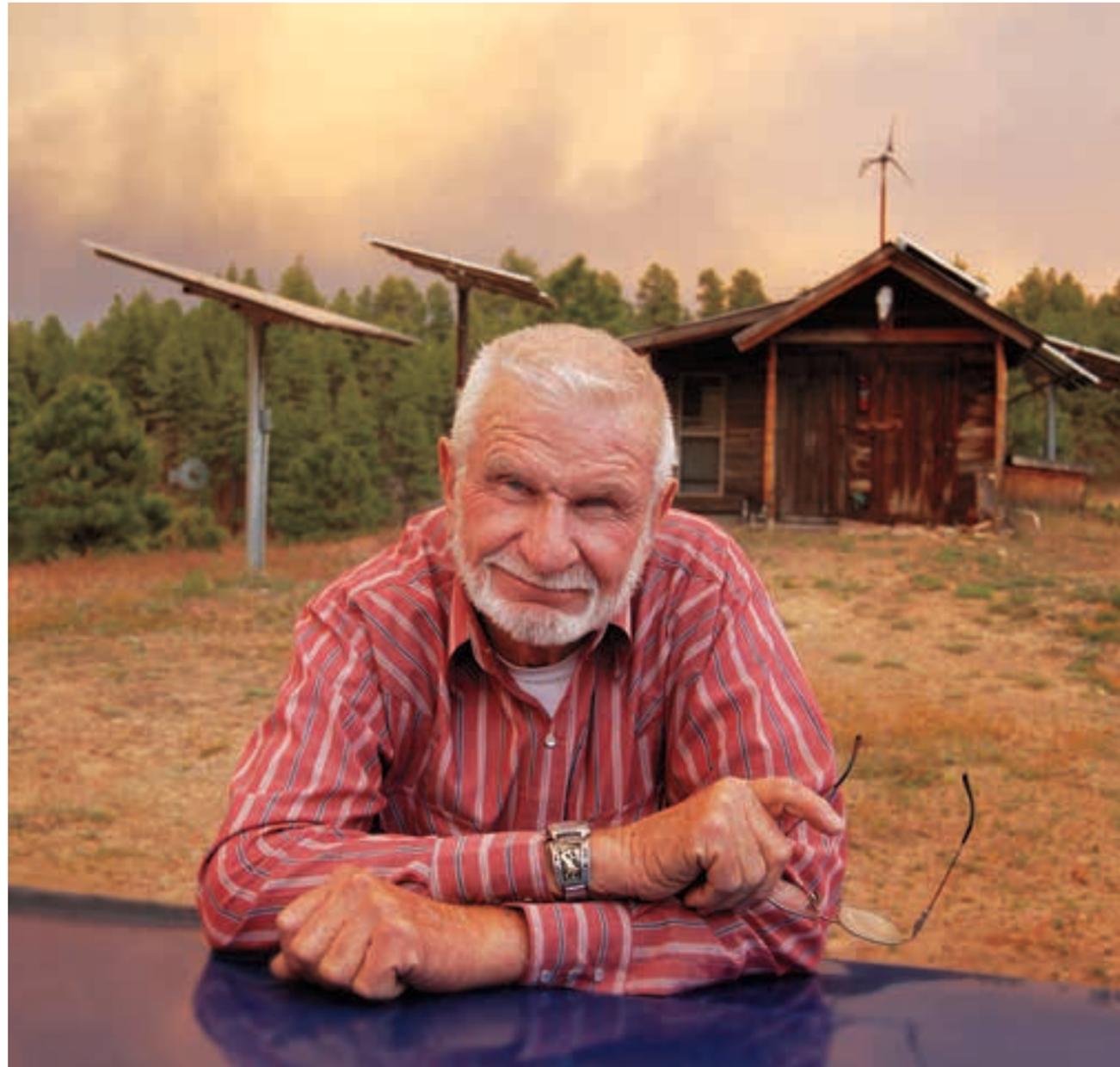
HEBER Elvis, had he not left the building, should be onstage somewhere, dancing and sweating and hunka-hunka-burnin'-loving into the wee hours of the night with a bevy of women and a plateful of peanut butter, bacon and banana sandwiches. Likewise, Jacka should be behind the lens of a camera in some beautiful Arizona landscape, documenting the state and its people, building relationships and making beautiful images.

Instead, his grizzly sized paws are pushing a fork around a plate of barbecued-chicken salad while he discusses some of the first photographs he ever made — images of rattle-

snakes coiled next to beer bottles and cow skulls. Those photos never made it into the pages of this magazine, but Jacka, who worked for a time as a forensics photographer, does credit *Arizona Highways* with launching his photographic career.

"My parents always had the magazine lying around, and I saw one photograph by Ray Manley that just struck me," he says. "He had shot some Indian artifacts, and there were some artifacts around when I was in high school that I had tried to photograph. I had a dream that one day my images would appear in *Arizona Highways*."

After several rejections, Jacka's work finally made its way into print. His first published photograph — in the July 1958 issue of *Arizona Highways* — was a "gosh-



J. PETER MORTIMER



JERRY JACKA

Spider Rock rises 800 feet from the floor of Canyon de Chelly.

awful" shot of the Painted Desert that he took while on his honeymoon with his wife, Lois.

Of course, Lois was at the lunch, too. Jerry wouldn't be Jerry without his wife, his right hand and his writer, Lois Essary Jacka, who hasn't really left his side since first grade.

"Lois and I were both raised on neighboring ranches in North Phoenix, and we walked to our one-room school together," Jerry says. "She found me a job so we could get married at 18 years old. The job was as a baby photographer, and I didn't know one end of a baby from the other."

She showed him, which was a good thing, considering the couple has since raised two children of their own.

Eventually, Jerry became *Arizona Highways*' go-to photographer for shots of Indian art and artifacts, and gained worldwide acclaim for his cover shot of the January 1974 *Turquoise Attitudes* issue, which still ranks as the best-selling issue ever of *Arizona Highways*.

Throughout his career, Jerry built special relationships with Arizona's Native American residents. They knew, he says, that if he photographed their art, the art might sell.

"We'd have just thousands of dollars worth of jewelry and art in our possession for Jerry to photograph," Lois says. "People

trusted us. Whenever we visited the reservations, the people knew that we weren't looking down at them. We were very much like them." The couple recalls becoming such good friends with Hopi families that they were invited into kivas and to observe ceremonies — celebrations of rites that are traditionally closed to visitors.

And, with the Navajos, the Jackas would "buy a rug here and there." Jacka was drawn to Indian art and, luckily, he says, he's married to a gal who will tolerate his passion.

"The Hopis, the Navajos, they're no different from you and me," he adds. "The biggest bit of wisdom we learned from all of our time with them was respect. We respected them

and they respected us. We made some beautiful friendships."

Those relationships even led to a special trip to the Navajo Nation with the late conservationist Stewart Udall and Udall's good friend, Jacqueline Kennedy Onassis. Udall and the Jackas had collaborated on a book about Coronado, and Udall and Onassis visited Arizona to retrace some of the explorer's steps.

"Stewart wanted to take a side trip to show her Canyon de Chelly, and it was like a production," Jerry says. "We took her down this path to show her White House Ruin. We were down about 500 yards and here came this old Navajo with a herd of sheep. It was like we ordered it up for her — the whole scene."

Later, at a place called Corner Café, the former first lady ordered Navajo tacos and a little bit of ice cream. "A lady came up — a Navajo lady — and a little girl," Jerry says, a lump rising in his throat. "She excused herself and said she just wanted her girl to shake Jackie's hand. People just loved her."

Many people just love Jerry, too, from fellow photographers to art aficionados to longtime readers of *Arizona Highways*. At 75, he's no longer running around the state with a camera to his eye. Instead, the Elvis of Southwestern photography can be found at his Heber-area ranch with Lois, and "plenty of stuff to do."

P R A T T ' S

Q & A



Beau McMillan Food Network Chef

If you were trying to impress Giada de Laurentiis, where in Arizona would you take her? I'd have Giada jump on the back of a Harley Davidson and we'd head up to the Mogollon Rim, then on to the Grand Canyon, visiting all of the beautiful spots that Arizona has to offer.

Best place in the state for a killer breakfast? Hands down, the best place is Matt's Big Breakfast in downtown Phoenix. It's the bomb.

If you could cook dinner for any Arizona legend, living or dead, who would it be? Pat Tillman. Every time I see or hear his name, I think about the ultimate sacrifice he made for his country — for us. He's the epitome of a true American hero.

What are some of your favorite local ingredients? I can't narrow it down to one specific ingredient, but over the past 11 years I've worked very closely with Pat Duncan of Duncan Farms. He grows some incredible products. The next time I get the opportunity to cook at the James Beard House in New York, I'm taking my crew and my farmer with me. That's how we roll.

Is there a single dish that symbolizes Arizona? In lieu of a dish, I'll name a restaurant — El Chorro Lodge in Scottsdale. It screams Arizona, and it's a landmark.

— Dave Pratt is the author of *Behind the Mic: 30 Years in Radio*



BRANDON SULLIVAN

Not Just for the Birds

Although Madera Canyon is world-renowned for its bird-watching, there are other reasons people flock there, including hiking and the Chuparosa Inn, a cozy B&B that offers an idyllic dose of R&R.

By NIKKI BUCHANAN

ALTHOUGH THE CHUPAROSA INN is just 40 miles southeast of Tucson, it feels a world away. And in many respects, it is — given that this rustic slice of paradise, nestled among the live oaks, sycamores and cottonwoods of Madera Canyon, is part of a sky island created by the Santa Rita Mountains and the surrounding desert floor. With burbling Madera

Creek running along the property's edge, the Chuparosa, which means "nectar-sucker" or "hummingbird" in Spanish, is home to 15 species of that flitting critter, which show up in such high numbers that the site has become a bona fide research station for ornithologists who've initiated a banding program. Guests lucky enough to be around on a Monday morning in spring might be allowed to hold a hummingbird, feeling its tiny, 1,200-beats-per-minute heart banging against their palms.

Avid birders also flock to the inn to catch glimpses of more than 200 other avian species, including the elegant trogon, a rare and colorful beauty that flies in from Mexico in the warmer months. Deer, javelinas, wild turkeys, coatimundi, mountain lions and even bears sometimes make an appearance, as well, which explains the bear-proof birdhouses and feeders (more graceful than you'd imagine) found on the flower-filled and terraced patios that hug both sides of the creek. Wildlife or no, these are soothing places to relax and listen to the wind in the trees.

With its multiwindowed turret, made of native stone and wood, the inn looks a bit like

a minicastle, yet manages, somehow, to seem quaint and cozy, thanks to a multitude of homey touches. Four guestrooms, each furnished with private baths and reached by private entry, display the work of local photographers, artists and artisans, all of whom celebrate nature with a capital "N." The Elegant Trogon Suite

The Chuparosa Inn is located at 1300 Madera Canyon Road in Madera Canyon. For more information, call 520-393-7370 or visit www.chuparosainn.com.

(more like a small apartment and the only guestroom to boast a full kitchen, a TV and a stacked washer/dryer) contains enough books on the subject to keep an outdoors enthusiast reading for years.

In addition to bird-watchers, these are the folks most likely to visit Chuparosa: hikers who want to tackle one of the canyon's many trails, some of them short and easy, others requiring considerably more expertise and stamina. Go-getters ascend to nearly 10,000 feet on the summit of Mount Wrightson, which is capped with snow a good portion of the year. All trailheads are just minutes from the inn.

Knowing that many of their clients prefer to do their own thing, owners Luis Calvo and Nancy Hertel — who live above the guestrooms — stock each kitchen or kitchenette with everything necessary for a healthy, rib-sticking breakfast: juices, coffee, cocoa and milk, fresh fruit, yogurt, dry fruit-studded granola, freshly baked muffins, and something main course-y like quiche or pancakes. Guests get up and get breakfast at their leisure, no need to worry about racing downstairs to join the others.

And that's the beauty of this charming B&B, where you're free to be as lazy or as energetic as you want to be.

A Tough Subject

It sounded like a good idea at the time: film a campaign commercial for Senator Goldwater in one of his favorite places. But in Monument Valley, as the film crew quickly learned, the senator had a hard time focusing on anything but his own photography.

By JEFF KIDA, photo editor



Barry Goldwater on Hunts Mesa, 1968. PHOTOGRAPH BY JAY TAYLOR

IN SEPTEMBER 1968, WHEN advertising executive Jay Taylor traveled to Monument Valley with Barry Goldwater to make a television commercial, he didn't know how difficult it would be to capture his subject on film. As creative director for Goldwater's U.S. Senate ad campaign that year, Taylor was charged with showing Goldwater's affinity for his home state in one of Goldwater's favorite places — the Navajo Nation. While Taylor was busy trying to film Goldwater, Goldwater was busy photographing the stunning landscapes that surrounded them on Hunts Mesa. That's not surprising, considering photography was one of Goldwater's passions. "Many times I had to say, 'Senator, could you hand the Nikon to my brother and let me take your picture?'" Taylor says. Despite working overtime to keep Goldwater on track, Taylor says the end result was worth the effort. "God really did all the work. We had bright sunlight, we had clouds, we had wind and mist. It was really a wonderful 6 or 7 hours."

BEHIND THE SCENES

I was in Monument Valley recently, waiting for the sun to reappear from a bank of low-hanging clouds. From my vantage point, I could see rays of light striking distant monuments to the north, but I was so intent on



what I thought would certainly happen at my location that I almost missed the spectacle behind me. As I turned to grab a second camera, I was treated to a crescent moon beginning its descent behind the Three Sisters. As great as things might be in front of your camera, remember to periodically scan the entire horizon, including the one behind you. You might be pleasantly surprised.

— Jeff Kida, photo editor



ADDITIONAL READING: Look for our book, *Arizona Highways Photography Guide*, available at bookstores and www.arizona-highways.com.

ONLINE

For more photography tips and other information, visit www.arizona-highways.com and click "Photo Tips."



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Over-the-Counter Rugs

Today, trading posts are often thought of as tourist traps, but in the Arizona Territory, places like Hubbell Trading Post served a critical role, especially on the reservations.

By SALLY BENFORD

THERE WEREN'T ANY WALMARTS or Targets in the Arizona Territory. Or anywhere else in the late 1800s. And so, getting things like flour, produce, cloth and hardware was tough. The situation was even more challenging on the Navajo Reservation. That is, until an entrepreneur named John Lorenzo Hubbell (pictured) moved into the area.

Hubbell, who was known as Don Lorenzo or "Double Glasses," grew up in New Mexico and had traveled the Southwest as a clerk and interpreter for the United States military. He knew that the Navajos were familiar with commerce and eager for goods. He also understood the tribe's time-honored tradition of bartering. With that in mind, he opened his first trading post at Ganado in 1878.

Working with his Navajo neighbors, he took in the wool, maize,

hides, woven blankets and handmade rugs they brought him in trade for groceries and hardware. While selling their products, Hubbell also served as an unofficial cultural ambassador for the tribe, helping bridge the gap between the Anglo and Indian cultures. He even influenced the art that they created. Among other things, he encouraged weavers to use the best materials and instructed them about which rug designs were the most popular with collectors. He also brought silversmiths from Mexico to teach them the art of jewelry-making. Perhaps most importantly, Hubbell fulfilled an essential human need. Not only did he supply the Navajos with food, his trading posts also allowed them to hold on to their dignity and traditions.

Over his lifetime, Hubbell built a commercial empire that at one time included more than 30 trading posts, as well as mail and freight lines. He sold or quit most of the ventures, but he continued his Ganado trading post until his death in 1930. Hubbell's sons, John Lorenzo Jr., Roman and Roman's wife, Dorothy, operated that business until 1967, when it was purchased by the National Park Service. Today, Hubbell Trading Post National Historic Site still operates in much the same way it did in Don Lorenzo's days.

This month, on September 18, the Friends of Hubbell Trading Post will sponsor its semiannual Native American Arts and Crafts Auction. Proceeds from the sale will provide scholarships for Navajo and Hopi students.

This month in history

■ On September 25, 1932, presidential candidate Franklin D. Roosevelt visited Phoenix and rode in an open-air car with Governor George W.P. Hunt during a campaign stop.

■ Captain Lorenzo Sitgreaves camped along the Little Colorado River on September 29, 1851, during his expedition to find a new route to California via the Zuni and Colorado rivers.

■ Enormous amounts of rain caused the Santa Cruz River and Santa Rosa Wash to overflow and flood large portions of South-Central Arizona in late September 1962. The area's ranches and farms sustained more than \$3 million in damages.

Information: 928-755-3475 or www.friendsofhubbell.org.



photo flashback

On the Edge

For more than 75 years, Emery (pictured) and Ellsworth Kolb documented Arizona's crown jewel — the Grand Canyon. It began in 1903, when they built a studio on the edge of the South Rim. In extremely rugged conditions, the intrepid brothers hiked the Canyon, ran the rapids and produced the first moving pictures of the Colorado River, as well as photographs of 3 million Grand Canyon tourists. Today, South Rim visitors can view the brothers' impressive body of work at Kolb Studio. Information: 928-638-2481 or www.grandcanyon.org/kolb/kolbexhibits.asp.



50 years ago IN ARIZONA HIGHWAYS

Our September 1960 issue featured the work of iconic photographer Josef Muench, who, with writer/wife Joyce, explored the labyrinth of highways that cut through Arizona. We also told the story of the firefighters who battled the Pranty Fire, which ravaged parts of the Tonto National Forest.

Bing's for a Day

Every once in a while, it's good to take a break from the stresses and diet restrictions of everyday life — if even for just a day — and one of the best places to let loose is Bing's Burger Station in Cottonwood.

By ROGER NAYLOR

SUDDENLY, BURGERS ARE SEXY. High-end burger joints have sprung up everywhere. They lure customers in with garish toppings, like lobster and foie gras, and serve Kobe beef from beer-fed, hand-massaged cows. So it's no surprise those burgers are pricey, especially when you factor in the cow's bar tab and tip for an undoubtedly startled masseuse.

COTTONWOOD

Then there's Bing's Burger Station in Old Town Cottonwood. At Bing's, owner Judd



Wasden tamps down the gimmicks, doing little beyond slapping a fresh, hand-formed patty of premium meat on the flattop griddle. A couple of spatula flips later, and you're being served a mouthwatering burger. The certified Black Angus meat is firm but tender. The flattop sears in a sweet juiciness. Then the burger's topped with lettuce, tomato, pickles and a thick-cut slab of onion so fresh it cracks like a rifle shot at every bite.

The essence of a great burger is simplicity, using fresh ingredients to achieve the perfect union of meat and bread, where accessories enhance, not overpower. Wasden takes the same deliberate approach with his fries. They start the morning as potatoes and then are sliced thin, skin-on, and cooked in rice oil. The result is a virtually greaseless, utterly spudastic fry. Shakes and malts are also made the old-fashioned way, with hard ice cream whipped in milkshake mixers.

Bing's occupies an old gas station and is disguised as ... you guessed it, an old gas station. Wasden wanted to pay homage to his grandparents, who ran a small-town American Standard station. The place fits in perfectly with Old Town, a history-rich stretch of shops and restaurants housed in Prohibition-era buildings and fronted by covered sidewalks. Out front, beside antique gas pumps, sits an orange 1950 Plymouth Special Deluxe that Wasden found in Flagstaff and restored. The interior of Bing's features clean lines and shiny chrome and is stocked with authentic service-station memorabilia.

Everyone needs safe harbor from the small storms of everyday life. Bing's, like all good hamburger joints, offers sanctuary. A burger is the ultimate comfort food because it's a flashback on a bun. With the first taste you're transported to a more innocent time when your world revolved around simple pleasures like cartoons, running fast down a hill for no reason, and throwing rocks at someone you had a crush on, then refueling with a burger and shake.

So forget about office woes and cholesterol levels for one day. Slide into a booth at Bing's Burger Station and bite into your delicious past.

Would you like fries with that?

Bing's Burger Station is located at 794 N. Main Street in Cottonwood. For more information, call 928-649-1718 or visit www.bingsburgers.com.

Watch for Elk When you're out driving around this fall, keep your eyes peeled for Arizona's largest ungulate. It won't be hard. The average elk weighs in at 700 pounds, and the big daddies can go as high as 1,200. By KELLY KRAMER

Elk just might be the gigolos of the deer world. Consider this quote from the Arizona Game and Fish Department website: "Harems may number up to 30, depending on the vigor of the bull, but usually average 15 to 20."

During the rut, which typically occurs in early September, bulls will bugle to attract cows, and then defend their harems against less-popular males that attempt to poach the pretty ladies. It's an elk-style version of Ultimate Fighting Championship that includes antler sparring, plenty of posturing and a bunch of grunting and bellowing. The combatants are ranked as heavyweights — male elk can weigh in at a whopping 1,200 pounds,

although most range between 600 and 800.

Chalk their size up to four-chambered stomachs and square meals of grass, weeds, shrubs and even trees, including aspens, piñon pines and junipers. That's why you'll find Arizona's *Cervus canadensis* population primarily in the White Mountains, along the Mogollon Rim and around the San Francisco Peaks, at elevations between 7,000 and 10,000 feet in the summer and 5,500 to 6,500 feet in the winter. Their carb-heavy diet provides plenty of fuel for long-distance runs, which come in handy if you're trying to avoid a frisky male elk in search of one more female for his harem.

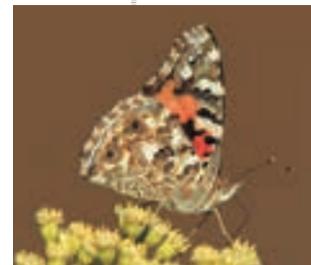
The massive marathoners can reach speeds up to 40 mph, but they're also amaz-

ing vertical jumpers, capable of reaching heights between 8 and 10 feet. They're winners when it comes to swimming, too — even calves can swim nearly a mile at a time.

You'll normally start spotting baby elk between late May and early June. Calves weigh roughly 30 pounds at birth, and have white-spotted, russet-colored coats. Summer coats are a deep, reddish-brown color, while winter coats tend to be grayish-brown, with a yellowish-brown rump patch. Bull elk, of course, are known for their antlers, which, like all good things, come with age.

The antler cast takes place between January and March for adult bulls, and between March and May for adolescents. New growth begins immediately after the cast and takes between 90 and 150 days. That's why, according to AZGFD, it's possible to see yearlings with old spikes and old fogies with velvety soft antlers. Steer clear, unless you want to go toe-to-toe with a gigolo.

nature factoid



BRUCED TAUBERT

Frisky Business

Sometimes called cosmopolitan or thistle butterflies, painted ladies are the most widespread butterflies in the world. Adults are painted black, brown and orange, with an occasional sprinkling of white dots. Although their lives span only two weeks, the fancy fliers live it up — sipping sweet thistle and clover nectar and mating within a week of emerging from their chrysalides.

C.K. LORENZ



PAUL MARKOW



Navajo Nation Fair

SEPTEMBER 6-12
WINDOW ROCK

This annual fair, which started in 1938 as a venue for the Navajo people to sell their arts and crafts, has become a major event for the Navajo Nation to showcase their foods, agriculture, artists and culture. With 26 events, including a powwow, wild-horse race, rodeo and fry-bread contest, the Navajo Nation Fair attracts more than 60,000 visitors each year, making it the largest Indian fair and rodeo in the United States. *Information: 928-871-6703 or www.navajonationfair.com.*



HAL TRETBAR

Standin' on the Corner Festival

SEPTEMBER 24-25 WINSLOW

Appropriately, this festival features a salute to The Eagles with a concert by the band Hotel California, as well as other musical performances. The celebration includes arts and crafts, food and a car show. The festival runs in conjunction with the High Desert Piecemakers Quilt Show at the Snowdrift Art Space in Winslow. *Information: 928-289-2516 or www.standinonthecorner.com/events.htm.*

Photo Workshop

LAKE POWELL

Lake Powell and Glen Canyon National Recreation Area are the focus of "Preposterous Landscapes," a workshop with Gary Ladd that takes place October 17-22.

Explore the area on foot and by boat, hike to Marble and Lower Antelope canyons and cruise across the vast expanse of Lake Powell. *Information: 888-790-7042 or www.friendsofhighways.com.*



GARY LADD



DON B. STEVENSON

Roasted Chile Festival

SEPTEMBER 18 VAIL

Southern Arizona is chile country, and the folks at Rincon Valley Farmers & Artisans Market know how to celebrate. Roasted, Arizona-grown chiles, several varieties of fresh chiles and chile *ristras* take center stage at this event. Organic produce, live music, handcrafted items, children's activities and a beer garden round out the event. *Information: 520-591-2276 or www.rvfm.org.*

Apple Harvest Celebration

SEPTEMBER 4-6, 11-12 WILLCOX

Experience a "taste of the country" at Apple Annie's Orchards. Start with an all-you-can-eat pancake breakfast, followed by free wagon rides to the orchard, where you can pick your own red and golden delicious and Rome beauty apples. Be sure to try the roasted sweet corn, and don't miss the homemade apple pie. *Information: 520-384-2084 or www.appleannies.com.*



WILLIAM S. BROOKINS

Plein Air on the Rim

SEPTEMBER 11-18 GRAND CANYON

Visitors can see modern-day masters practice their craft during the Second Annual Grand Canyon Celebration of Art on the park's South Rim. The event features 30 artists from around the country in a plein-air competition and a quick-draw competition, as well as an auction and exhibition. The art will be on exhibition and for sale through November 28. *Information: www.grandcanyon.org.*

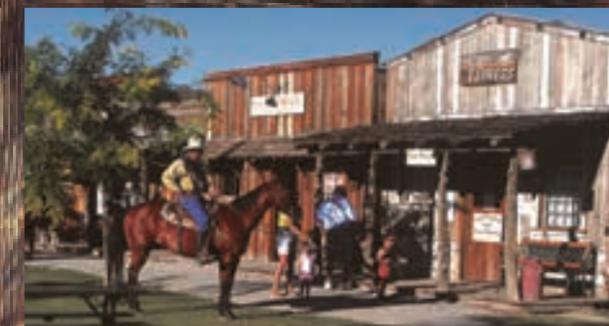


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A GOLDWATER FAMILY ALBUM

AROUND THE COUNTRY, BARRY GOLDWATER IS BEST KNOWN FOR HIS DISTINGUISHED CAREER IN THE U.S. SENATE. HERE AT HOME, HOWEVER, HE'S ALSO KNOWN FOR HIS PHOTOGRAPHY, WHICH GRACED THE PAGES OF THIS MAGAZINE ON MANY OCCASIONS. RECENTLY, MR. GOLDWATER'S SON MICHAEL ASKED IF WE'D LIKE ACCESS TO THE FAMILY ARCHIVE, INCLUDING THE IMAGES IN MICHAEL'S BOOK, *THE EYES OF HIS SOUL: THE VISUAL LEGACY OF BARRY M. GOLDWATER, MASTER PHOTOGRAPHER*. "HELL YES," WE REPLIED, AND JUST LIKE THAT, BARRY GOLDWATER IS BACK IN *ARIZONA HIGHWAYS*.

EDITED BY JEFF KIDA





PRECEDING PANEL: BARRY AND BOYS

Barry Goldwater made a habit of traveling throughout Arizona with his children. Here, Michael (left) and Barry Jr. (right) pose for a photograph with their dad during a camping trip in Northern Arizona. Michael says, "What I enjoyed was being yanked out of school to go along with Dad."

ABOVE: NAVAJO PONY, CIRCA 1938

"The tried and tested mount featured in this image was a favorite of Dad's for a wide variety of reasons. Let him speak for the circumstances surrounding their introduction: 'This Navajo pony was grounded by the hitching post at Tonalea [now called Red Lake] when I saw him in the 1930s.'"

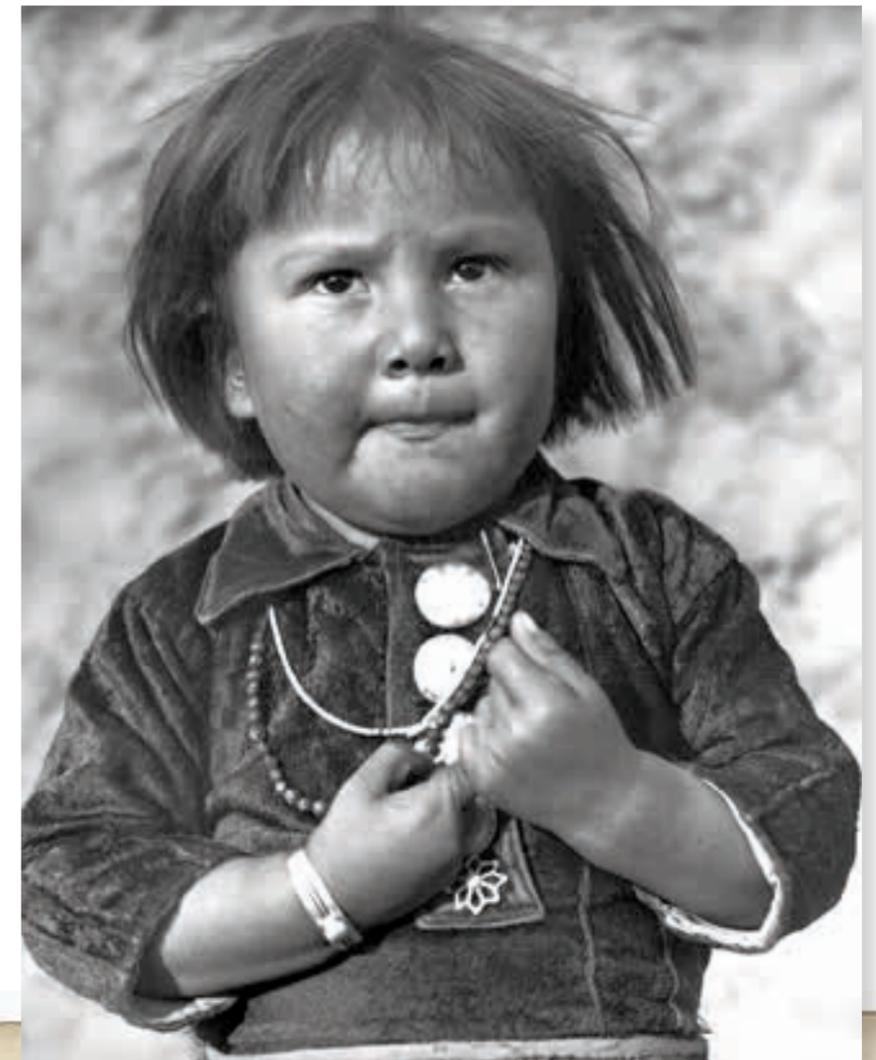
— Michael Goldwater Sr.

RIGHT: BIG COUNTRY, 1953

"A good friend of mine described Arizona as the 'Big Country.' This piece of the 'Big Country' is between the lumber town of McNary and the sportsman's center, Springerville. ... The hill in the distance is an extinct volcanic cone, one of many that dot this White Mountains area, reminding us that out of the violence of evolution has come the quiet beauty which is ours." — Barry Goldwater







PRECEDING PANEL: THE DESERT CORSAGE, 1936

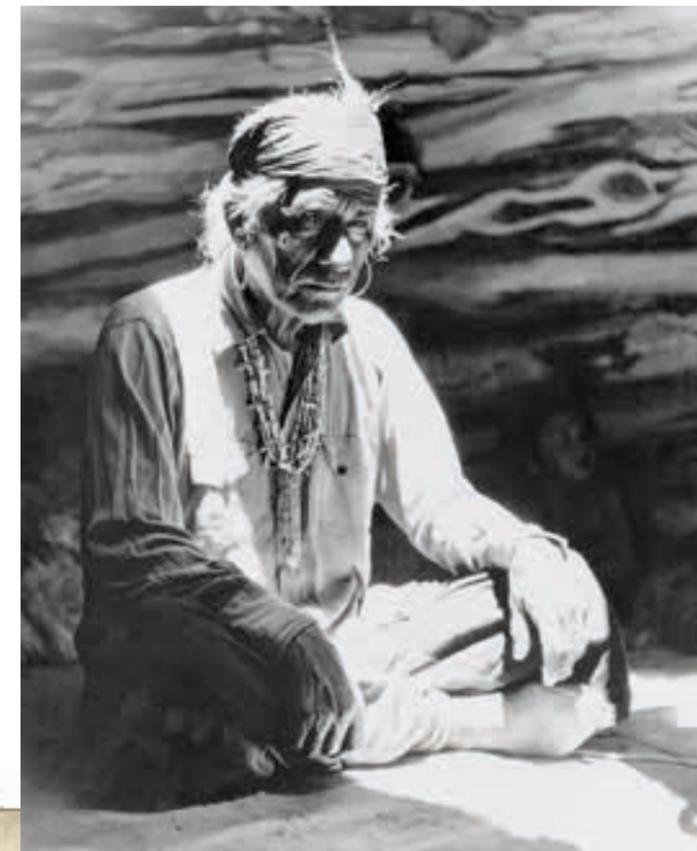
"The desert corsage, a picture of two blossoming flowers of the giant saguaro taken about 1936. These flowers bloom at night and start dying as soon as the sun rises." — Barry Goldwater

LEFT: THE VALLEY, 1967

"Over the years, Dad shot a vast series of frames of the mesas, spires and buttes that rise as much as a mile high out of the majestic valley [Monument Valley]. This image conveys both his love of the place and his technical precision at maximizing depth of field." — Michael Goldwater Sr.

ABOVE: HOPI CHILD, 1959

"This little bucket of fire was the daughter of Mr. Potter, a Hopi who lived in the Grand Canyon at the Indian shop. When she would see me coming, she would run up to me and want me to take her picture." — Barry Goldwater



LEFT: TOTEM POLE AND YEI-BE-CHAI, 1967

“Two of Dad’s favorite times of day to take photographs were early morning and twilight. This view of Monument Valley captures the late afternoon soft, pastel-like blending of the evening sky, muting the harshness of the towering spires, while they shield the young double-bareback riding Navajo sisters on their way home.” — Michael Goldwater Sr.

ABOVE: THE CHIEF, 1948

“This man is a Navajo who lived up in the Paiute country, which is north of Navajo Mountain. This is one of my favorite pictures. I just call it ‘The Chief.’”

— Barry Goldwater

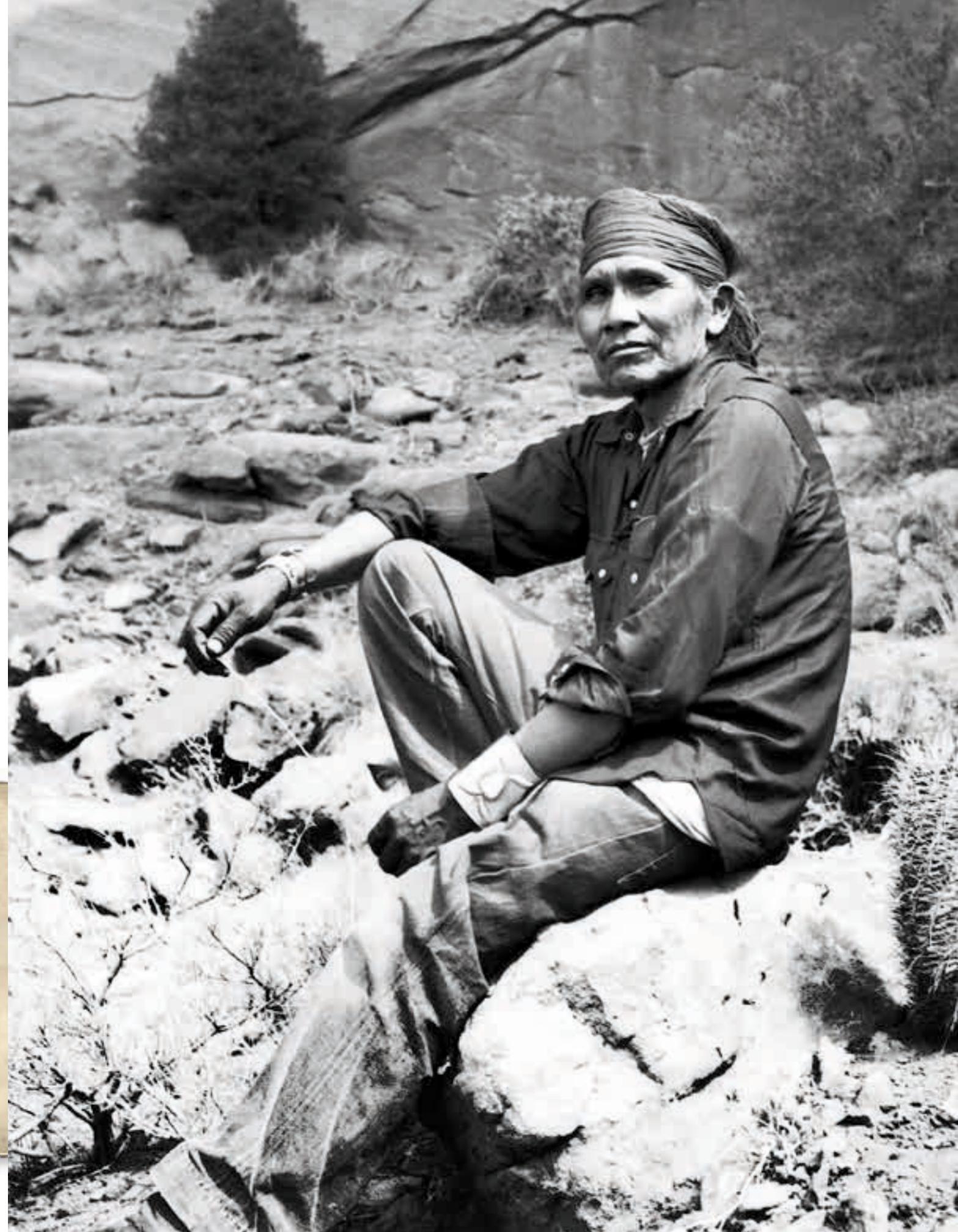


ABOVE: THE FENCE, 1967

"Dad had an eye for the odd and the peculiar, particularly makeshift man-made edifices cast starkly against the natural landscape. The location is near the Goulding's Trading Post in Monument Valley."
— Michael Goldwater Sr.

RIGHT: NAVAJO MAN AT SPRING, 1959

"Reflecting the pride and dignity of the Navajo people, Dad continually strived to capture character traits as well as location. This photograph was taken against the sandstone cliffs of Canyon de Chelly in Northeastern Arizona." — Michael Goldwater Sr.



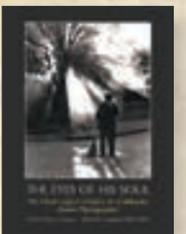


LEFT: FAMILY OUTING, 1950

"Dad's belief in the value of direct experience was such that he oftentimes pulled us out of school for these trips, under the guise that we were off to study Arizona. And study Arizona we did to the extent that all four of us came to share his passion for off-the-beaten-path Arizona." — Michael Goldwater Sr.

ABOVE: BARRY AND BROTHER BOB

The Goldwater brothers, Bob (left) and Barry (right), make a stop on Navajo Bridge after it opened to traffic in 1929. ■



THE EYES OF HIS SOUL: The Visual Legacy of Barry M. Goldwater, Master Photographer is published by the Arizona Historical Foundation, and is available at www.goldwaterphoto-graphs.com or by e-mailing Goldwaterphotos@cox.net.



All Dressed Up

Of all the native peoples of North America, the Hopis are perhaps the most fascinating. Their nation is home to the oldest continuously inhabited settlement in North America, and their ceremonial dress is spectacular and symbolic. Worn to show gratitude for moisture during social dances in the non-Katsina season, from August to January, few photographers ever get a chance to shoot it — John Running is one of the lucky ones.

☀ PHOTOGRAPHS BY JOHN RUNNING ☀



PRECEDING PANEL: Linda Monongye, a member of the *Nuvatukya'ovi Sinom* Dance Group from Hotevilla, wears the colors of *Tangaqwunu tseletipko*, the rainbow dancer who offers gratitude and prayers for moisture: snow in the winter and rain in the summer. The red cheek paint represents rain, and the headdress symbolizes a rain cloud with a rainbow surrounding the dancer's face. The feathers are from an eagle — the bird that carries the prayers to the gods. *Hooma*, white cornmeal, covers her face, making her beautiful and pure with that which came from the Earth.

ABOVE AND RIGHT: Worn by *Palhikwmana*, water maiden dancers Shawna Kyasyousie (above) and Kalaela Namokie (right), the *tablitas*, or headdresses, tell a story. The triangles in the center and on either side represent the San Francisco Peaks with rain clouds overhead. The corn symbolizes the harvest, and the colors indicate the four cardinal directions: white for north, red for east, blue for south and yellow for west.





LEFT: Representing *Palhikwigo*, the moisture-drinking boy, Lester Honanvema is painted with the colors of the ground (yellow), the sky (blue) and rain (red).

BELOW: Keara Nasavaema wears the outfit of *Tsukumana*, the clown girl, which includes a corn husk in her hair and a cape that represents the colors of the eagle. Her abalone-shell necklace symbolizes water. ■





BRIDGING THE GAP

For 75 years, crossing the Hoover Dam was the easiest way to get from Nevada to Arizona. It was a scenic bucket-list experience, but it was slow going. This fall, that dam crossing will be a thing of the past. A new bridge is going in – an unbelievably impressive new bridge – and our photographer was on-site to document its construction.

BY JODI CISMAN

PHOTOGRAPHS BY JAMEY STILLINGS

Made on the evening of April 29, 2009, this image of the Arizona arch segment of the Hoover Dam Bypass highlights the highline catenary system. Identified by the two lighted towers, the system transported most of the construction materials and workers out to the arch's construction area.



Captured from the banks of the Colorado River on May 21, 2009, this image features the 24-hour construction of the arch as concrete was poured at night to take advantage of cooler temperatures.



This acrophobic view from the top of the Arizona pylons looks down through the cable stays toward the Arizona bridge deck.

Standing on the rocky edge of the Colorado River's Black Canyon, photographer Jamey Stillings was mesmerized as he gazed up at two massive concrete structures that seemed to leap off the side of the canyon and soar into the topaz sky — they were support structures for the Hoover Dam Bypass.

It was an unexpected sight along a detour to Hoover Dam during a road trip with his assistant last March. "My initial perception of the bridge was more of a gut feeling," Stillings says. "There's something very exciting about it."

He decided to stay for 24 hours so he could photograph the magnificent structure from a variety of angles at different times of the day. Those 24 hours turned into 26 days, and those 26 days generated this portfolio. Both the photos and the bridge are impressive.

In all, the \$240 million Hoover Dam Bypass soars nearly 900 feet above the Colorado River. It's an engineering marvel that dwarfs the existing bridge, which was the main route for people traveling between Nevada and Arizona on U.S. Route 93. The old route, which was notorious for its sharp, winding turns and seemingly endless congestion, was ineffective and dangerous. By diverting traffic to the new bridge, the incidence of pedestrian-vehicle accidents is expected to decrease, along with bottlenecks on the nearby interstate highway.

The project also helps preserve the 75-year-old historic Hoover Dam monument. When construction began on the dam in 1931, it was the largest undertaking of its kind. Although the dam's main purposes are flood control, agricultural irrigation and the generation



This downstream view of Hoover Dam and the Colorado River shot on February 3, 2010, shows the construction of the highway that will span the top of the arch.



Just as they did every morning, ironworkers climbed up the Nevada side of the arch segment on April 29, 2009, to start work. Cable stays supported the arch construction until the arch span was completed.

of hydroelectric power, it also provided thousands of jobs to Americans during the Great Depression.

Like the dam it detours, the bypass bridge is big. It's the largest concrete-arch structure in North America and the fourth largest in the world. Although construction of the new bridge began in 2005, before the economic downturn, it continues through "the great recession."

"It's interesting to note the historic parallel between the building of the bridge and the dam," Stillings says.

Just as Ansel Adams captured the wonder of Hoover Dam, Stillings has captured the awe of the bridge. "If we didn't have pictures of Hoover Dam when it was being built, we wouldn't be able to remember it the way we do," Stillings says. "And I think the same thing's true of the bridge. It's visually compelling to see this technologically challenging bridge shooting out across Black Canyon, and it's amazing to imagine putting something like that together." ■



On the evening of June 29, 2009, the Arizona and Nevada arch segments neared their rendezvous point over the Colorado River.



Best Picture

• Edited by Jeff Kida

We thought it was tough picking a winner last year. And then we started looking at this year's entries. Holy moly! Hats off to everyone who submitted images in our second-annual online photography contest. Like the first time around, we were inundated with a hard drive full of fantastic shots. What follows are the finalists, and up first is the best of the best.

1st
Place

Grand Prize | Landscape
CHIKKU BAIJU, CHANDLER
"Spotlit Sand Falls"

Slot canyons are at the top of almost every photographer's "must-see" list. Most images of Antelope Canyon focus on the shaft of light that penetrates the canyon's narrow opening, but Chikku Baiju saw it a little differently. He used the direction of the limited light to highlight the sand as it fell over the textured, sculpted sandstone. By choosing black and white, Chikku added to the elegance of the image.

2nd
Place

Second Place | Macro
CHUCK SCHUG,
SAN ANTONIO, TEXAS
"Apache Plume"

Chances are, Chuck Schug knew just the look he was going for when he created this image. The clean background provides for a juxtaposition of contrasting colors — the warm pinks of the Apache plumes set against the cooler blue of the sky — to create a photograph that is pleasing to the eye. Chuck positioned the camera to take advantage of a low-to-high angle, making use of backlight, which brings out the delicate, feathery textures of the blooms.





3rd
Place

Third Place | People

**GERRI LEVINE,
PAYSON**
"Poetry in Motion"

Capturing the kaleidoscope of energy, color and movement of a Native American dancer isn't the easiest task for a photographer, but Gerri Levine proves that she understood how to create a sense of motion in a still photograph. She used a slow shutter speed of 1/25 to emphasize movement, and rested the lens on the railing in front of her.

**Honorable
Mention | Wildlife**

DAN JACOB, SURPRISE
"But, Ma!"

By using a long telephoto lens, Dan Jacob kept his distance from this female coyote and her pups. The long lens and backlight created separation from any background distraction, and because the photographer was patient, the natural interaction and spontaneity occurred between the adult and young coyotes.



**Honorable
Mention | People**

**BARRY HART,
SCOTTSDALE**
"Let 'Er Rip!"

The weather and conditions add to this quintessential bucking bronc shot. The photographer stayed the course to capture the decisive moment when all of the elements added to the drama of the image.



Honorable Mention |
Macro

SUSAN BEEBE,
TUCSON
"Bee Happy"

Because the photographer used a dedicated 100 mm macro lens for this close-up, the eye of the bee is tack sharp, leading the viewers' eyes exactly where the photographer intended. The soft light on the radiating pink flower petals draws the eyes to the focal point of the image.





Honorable Mention | Landscape

BOB LARSON, PRESCOTT
"Willow Lake, Sunset"

Low angle, time of day and an extreme wide-angle lens combined to make this powerful landscape photograph. The use of strong textures in the foreground and the leading line of the lakeshore on the right draw the viewers' eyes to the center of the photograph.



Honorable Mention | Wildlife

KRISTY HOM, SIERRA VISTA
"Recovering From the Storm"

This image is all about patience and attitude: the patience of the photographer and the attitude of the bird. The photographer utilized bad weather conditions to make a great photo. Soft light brings out the textures of the bird's drenched feathers, and shallow depth of field allowed Kristy to selectively focus on the bird.

Honorable Mention | Wildlife

MARTIN REGER, MESA
"Eagle Eye"

The photographer and his wife are avid eagle watchers, allowing them to capture key movements of these majestic birds. This male eagle was fishing for its mate on a Central Arizona lake, and the photographer used a 400 mm lens and a fast shutter speed to freeze the motion of the diving bird. ■



TAKE YOUR BEST SHOT.

2011 Arizona Highways Online Photography Contest. www.arizonahighways.com



Every month we showcase the most talented photographers in the world. Now it's your turn to join the ranks. Enter your favorite photo in our 2011 Arizona Highways Online Photography Contest. You could win a river trip in the Grand Canyon.

Our contest is open to amateur and professional photographers. All photos must be made in Arizona and fit into the following categories: People/Culture, Landscape, Wildlife, and Macro (close-up); only one image per person, per category. For details on how to submit your digital photographs, visit www.arizonahighways.com. First-, second- and third-place winners will be published in our September 2011 issue. Prizes include a photo workshop and digital-camera packages.





SALT MINE ROAD Figuratively speaking, dead ends are rarely ideal. In this case, you can throw that kind of thinking out the car window.

BY ROGER NAYLOR
PHOTOGRAPHS BY JEFF KIDA

Everything you need to know about Camp Verde can be learned by driving Salt Mine Road. It highlights the town's rural character and provides multiple history lessons and delicious scenery. Most significantly, it accentuates the life-altering dynamics that exist where desert and riparian habitats collide.

Salt Mine Road begins as a tree-draped country lane. On the left, you'll spot a big stone house built in the 1870s by William "Boss" Head, who ran the sutler store at Fort Verde and later became an Arizona senator. The road rolls past tidy ranch homes where you'll see more horses in the yards than dogs. After a mile, residences thin

OPPOSITE PAGE: The cool greens of summer give way to golden cottonwood trees in the Verde Valley.

BELOW: Ranchettes dot the open terrain along Salt Mine Road.



out and the landscape starts to widen. On the right side you'll see the road's namesake, a mound so defiantly white it would put a gleam in Captain Ahab's eye.

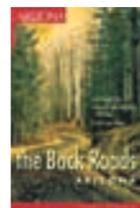
For a closer inspection, turn onto the small dirt track and park at the gate. Tucked among the hills are decaying timbers, crumbling foundations and hulking, rusted machinery, remnants of a salt-mining operation that ceased in 1933. What's not immediately apparent is that this might be the site of the oldest underground mine in America.

During commercial operations, the company began unearthing artifacts such as woven yucca sandals, ax handles and torches. After two mummified miners were discovered, an anthropologist was brought in. The anthropologist discovered ancient tunnels and determined that salt was being mined throughout the Sinagua era, A.D. 1300-1450. Further studies led to speculation that the mine may have been worked for 2,000 years, as long as man has inhabited the Verde Valley.

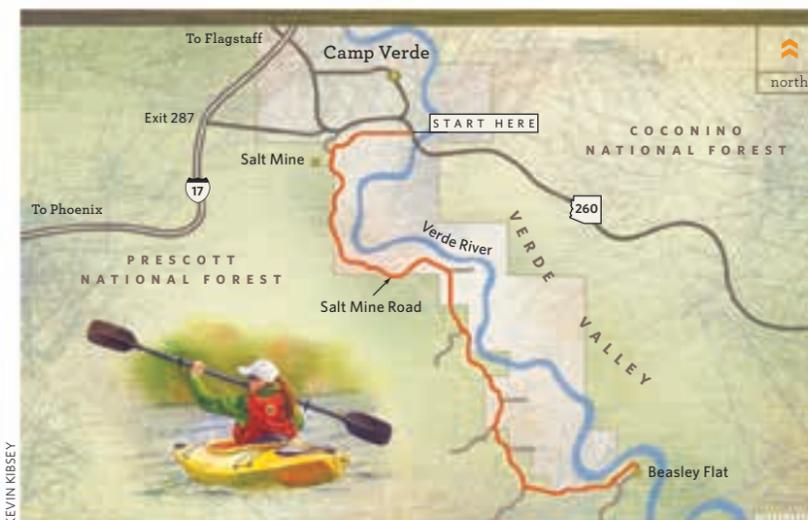
Back on Salt Mine Road, the scenery alternates between domesticated groupings of ranchettes and sprawling open terrain. At about 3.5 miles, the road crests a low ridge and exposes a striking panorama. Limestone hills ring the valley and craggy mountains muscle up behind them. In the distance, the toothy cluster of the San Francisco Peaks gnaws the horizon. A corridor of green and gold curves along the valley floor, as cottonwoods and willows canopy the Verde River along its winding path. At the peak of the season, this serpent-like mass blazes with autumn hues.

The road meanders through scrubby foothills with rocky slopes rising on all sides. Nestled along the Verde Rim, the rarely visited Cedar Bench Wilderness looms to the south. Just past 8.5 miles, the road bends sharply left and soon afterward the pavement ends. Continue on this easily managed stretch of gravel for another mile or so to Beasley Flat, a day-use area on the banks of the river.

In spring this is the put-in spot for kayakers and canoeists. It's an idyllic location any time, with white cliffs rising from the opposite bank, gouged with scores of crevasses and caves. Tree-lined banks shelter an array of wildlife, including Sonoran mud turtles, beavers and river otters. Swimmers and picnickers swarm the grounds during summer, when the mercury punches through the top of the thermometer with a blood-red fist. In autumn, a sense of tranquility settles over the waterside nook, radiant with fall color. Too bad all dead-end roads don't reach such joyous conclusions. ■



ADDITIONAL READING: For more scenic drives, pick up a copy of our book, *The Back Roads*. Now in its fifth edition, the book (\$19.95) features 40 of the state's most scenic drives. To order a copy, call 800-543-5432 or visit www.arizona-highways.com.



tour guide

Note: Mileages are approximate.

LENGTH: 11 miles one-way

DIRECTIONS: From Phoenix, drive north on Interstate 17 for 87 miles to State Route 260 (Exit 287). Turn right (east) onto SR 260 and continue for 2.8 miles to Salt Mine Road.

VEHICLE REQUIREMENTS: None, accessible to all vehicles
WARNING: Back-road travel can be hazardous, so be aware of weather and road conditions. Carry plenty of water. Don't travel alone and let someone know where you are going and when you plan to return.

INFORMATION: Verde Ranger District, 928-567-4121 or www.fs.fed.us/r3/prescott

511 Travelers in Arizona can visit www.az511.gov or dial 511 to get information on road closures, construction, delays, weather and more. ■



INNER BASIN TRAIL There are other hikes that'll lead you to fall color, but this one just might be the best.

BY ROBERT STIEVE

If you've been thinking of hiking the Matterhorn, but only have enough gas money to get to Flagstaff, head to the Inner Basin. This scenic wonder in the San Francisco Peaks is Arizona's own little version of the Alps, and the hike that takes you there is as good as it gets when autumn rolls around. It's spectacular in the spring and summer, but fall is the best time of year for exploring what was once the inside of an ancient volcano. The amber explosion of the aspens is incredible.

The trail begins at Lockett Meadow, which is also home to one of the best campgrounds in the state. Are you noticing a theme here? Despite its popularity, every-

thing about this area is picturesque and peaceful. It's grassy and green, and if you happen to be in the right place at the right time, you might even see one of the resident porcupines, elk or black bears, the latter of which have been known to stroll right through a group of picnickers without so much as a glance at their picnic baskets. Clearly, they don't run with Yogi.

From the campground, the trail climbs gradually through a forest of ponderosa pines and aspens. Although John Hancock never hiked this trail or left his mark, many others have, including "Paco Lalastra Santaner," who carved his name in an innocent aspen in November 1934.

The trees are covered with carvings, some old, some new, some are hard to tell. The common denominator is that every one of those knife-wielding numb-skulls committed a crime. That includes you, "JC (8/16/09)." Don't make the same mistake. Also, don't become so preoccupied with reading the graffiti that you miss the bigger picture. Instead, see the forest *and* the trees.

Among the most impressive are the seven aspens you'll see clumped together about 30 minutes into the hike. They're off to the right, just past the gate you'll pass through. A few minutes later, you'll start to feel the forest open up a little, and you'll come to a major intersection. To the left is the route to Schultz Pass Road; to the right is an access road to the Bear Jaw and Abineau trails. There's also an old green shed here with a yellow Forest Service sign that reads: "Snow-Survey Shelter, Do Not Molest." The shed is used by rangers who measure snowfall in the winter.

From this point, the Inner Basin is less than a half-mile away. But before you get there, you'll pass a log pump house that shields a well that was drilled in 1971. Because the Inner Basin provides water for the city of Flagstaff, there are several pump houses in the area. This one goes down 485 feet.

Beyond the well, the trail merges with an old Jeep road that takes you the rest of the way. It's wide enough that you and three of your closest friends could skip, side-by-side, à la Dorothy, the Scarecrow, the Tin Man and the Cowardly Lion. The wizard won't be waiting at the end of the trail, but Mother Nature surely will. As you'll see, there's no place like the Inner Basin. With its lush meadows and the surrounding summits of the San Francisco Peaks, you'll forget all about the Matterhorn. ■

RIGHT: Aspen groves are a highlight of the Inner Basin Trail.

BELOW: A Lockett Meadow pond in the San Francisco Peaks reflects the scenic landscape.



SUZANNE MATHIA



TOM BEAN

trail guide

- LENGTH:** 4 miles round-trip
- DIFFICULTY:** Moderate
- ELEVATION:** 8,600 to 9,400 feet
- DIRECTIONS:** From Flagstaff, go north on U.S. Route 89 for 12 miles and, just past the Sunset Crater entrance, turn left onto Forest Road 420. Continue on the dirt road and follow the signs to Lockett Meadow Campground; the trailhead is well-marked.
- VEHICLE REQUIREMENTS:** None, accessible to all
- DOGS ALLOWED:** Yes, but dogs must be leashed, and they're not allowed above the watershed cabin.
- USGS MAP:** Humphreys Peak
- INFORMATION:** Peaks Ranger District, 928-526-0866 or www.fs.fed.us/r3/coconino
- LEAVE-NO-TRACE PRINCIPLES:**
 - Plan ahead and be prepared.
 - Travel and camp on durable surfaces.
 - Dispose of waste properly and pack out your trash.
 - Leave what you find.
 - Respect wildlife and minimize impact.
 - Be considerate of others.



KEVIN KIBSEY

where
is this?

And the Sign Says ...

BY JODI CISMAN
PHOTOGRAPH BY
CRAIG SMITH

When this place opened its doors in 1928, it was the tallest building in Arizona at 208 feet. In 1949, KPHO-TV added another 268 feet when it built a radio tower on its rooftop. In its heyday, this site hosted celebrities such as Marilyn Monroe and President John F. Kennedy, who gave a campaign speech on its doorstep. Is it haunted? Maybe. Plenty of paranormal researchers have visited the 15-story skyscraper.



July 2010 Answer:
Hoover Dam.
Congratulations to
our winner, Bill
Sheppard of
Gonzales, Texas.



PHOTOGRAPH COMMISSIONED BY THE CITY OF PHOENIX OFFICE OF CULTURAL AFFAIRS

Win a collection of our most popular books! To enter, correctly identify the location featured above and e-mail your answer to editor@arizonahighways.com — type "Where Is This?" in the subject line. Entries can also be sent to 2039 W. Lewis Avenue, Phoenix, AZ 85009 (write "Where Is This?" on the envelope). Please include your name, address and phone number. One winner will be chosen in a random drawing of qualified entries. Entries must be postmarked by September 15, 2010. Only the winner will be notified. The correct answer will be posted in our November issue and online at www.arizonahighways.com beginning October 15.

Verde Canyon Railroad

1990

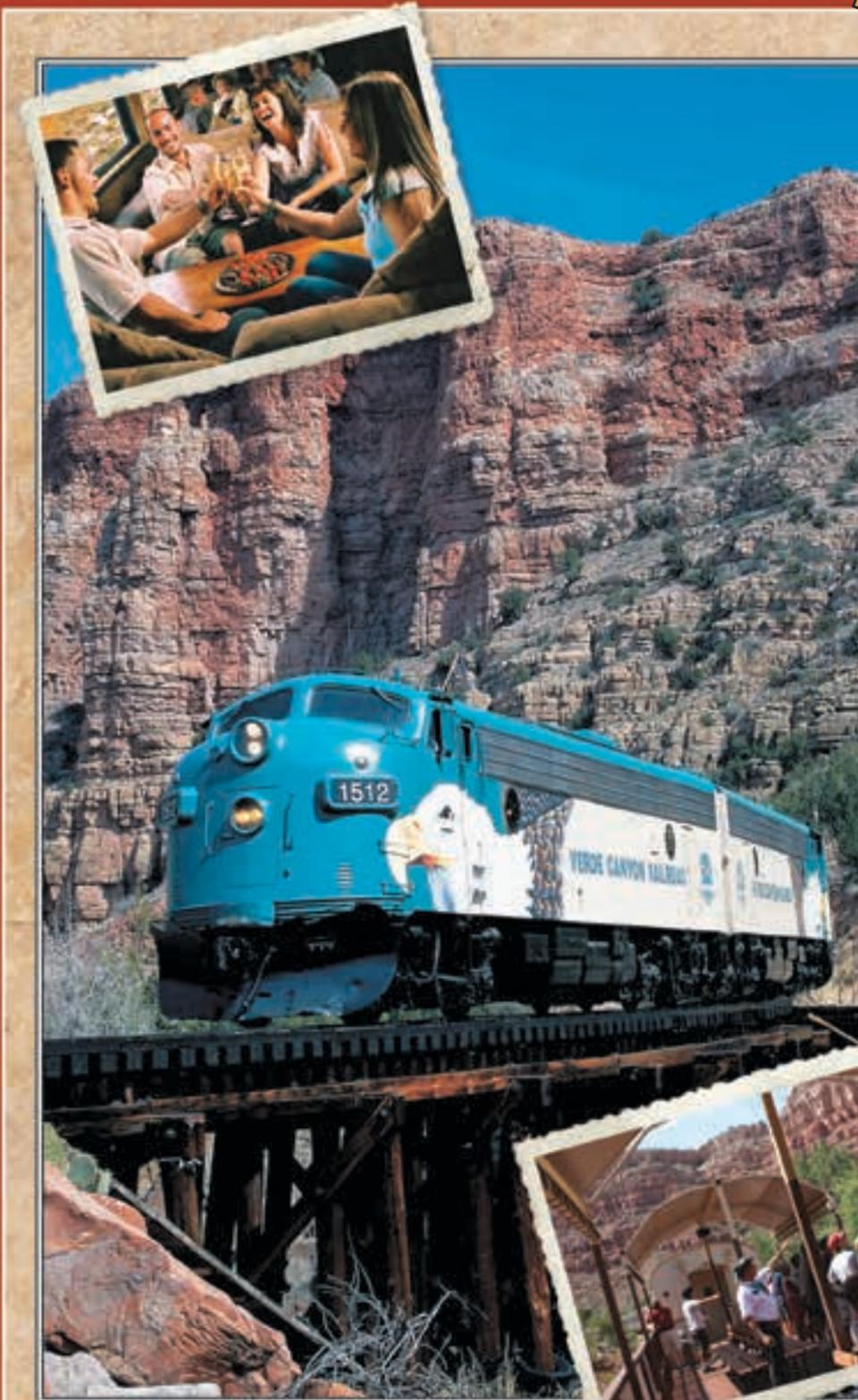
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