

SEPTEMBER 2013

COWBOYS & INDIANS

ARIZONA



HIGHWAYS
ESCAPE • EXPLORE • EXPERIENCE

THE
PHOTO
ISSUE

"A man's got to have a code ... a creed to live by." — JOHN WAYNE



PLUS: 2013 PHOTO CONTEST WINNERS

SYCAMORE CANYON • SPACE AGE RESTAURANT • LOOKOUT CANYON TRAIL
PALACE SALOON'S HONKY-TONK PIANO PLAYER • GOPHER SNAKES • GILA BEND

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People, places and things from around the state, including Jerry Liebman, a honky-tonk piano player on Whiskey Row; the history of 4-H in Arizona; and Gila Bend, our hometown of the month.

16 COWBOYS & INDIANS

A Contemporary Portfolio
BY SCOTT BAXTER AND JOEL GRIMES

36 BEST PICTURE 2013

And the winner is ... Adam Schallau of Flagstaff, Arizona. It wasn't an easy choice, but, after looking at thousands of entries — landscapes, close-ups, nature shots — in our fifth-annual Arizona Highways Online Photography Contest, he's the winner. It's an incredible image, but the runners-up are pretty impressive, too.

EDITED BY JEFF KIDA

44 WITH MY CAMERA ON LAKE POWELL

An excerpt from our January 1964 issue.
BY JOSEF MUENCH

50 SEEING IT HIS WAY

Bill Sandburg was born with bilateral occipital lobe disorder. He's legally blind, but he can see what's straight ahead — just not the world around him. Despite that, one of his primary goals as a photographer was to shoot wildlife for *Arizona Highways*. Earlier this year, with some help from photographer Bruce D. Taubert, he crossed it off his list.

BY KATHY RITCHIE
PHOTOGRAPHS BY KAREN SHELL AND BILL SANDBURG

52 SCENIC DRIVE

Sycamore Canyon Vista: In terms of scale and grandeur, nothing compares to the Grand Canyon, but the state's second-largest canyon, along with the drive to it, is impressive in its own right.

54 HIKE OF THE MONTH

Lookout Canyon Trail: The Kaibab Plateau is home to some beautiful trails, including this one, which leads to a long, narrow canyon that's surrounded by a thick forest of ponderosa pines, spruce, firs and aspens.



GET MORE ONLINE

www.arizonahighways.com

Visit our website for details on weekend getaways, hiking, lodging, dining, photography workshops, slideshows and more.

www.arizonahighways.wordpress.com

Check out our blog for regular posts on just about anything having to do with travel in Arizona, including Q&A's with writers and photographers, special events, bonus photos, sneak peeks at upcoming issues and more.

www.facebook.com/azhighways

Join our Facebook community to share your photographs, chat with other fans, enter trivia contests and receive up-to-the-minute information about what's going on behind the scenes at *Arizona Highways*.

Arizona Highways is on Instagram

Follow us @arizonahighways to see our travel photos from around the state.

www.pinterest.com/azhighways

Join our creative community on Pinterest to share photo inspiration, outdoors ideas and more.

▶ The San Francisco Peaks, in Northern Arizona, look even more dramatic when photographed from the air. | TED GRUSSING
CAMERA: CANON EOS-1D X; SHUTTER: 1/1000 SEC; APERTURE: F/4.5; ISO: 200; FOCAL LENGTH: 25 MM

FRONT COVER Casey Murph (left) and Jones Benally embody the spirit of our *Cowboys & Indians* portfolio, which begins on page 16. | SCOTT BAXTER
CAMERA: CANON EOS 5D MARK II; SHUTTER: 1/60 SEC; APERTURE: F/8; ISO: 100; FOCAL LENGTH: 85 MM

BACK COVER Liza Barlow, 83, poses in traditional clothing on the Navajo Nation. | SHIRLEY DEJOLIE
CAMERA: NIKON D2X; SHUTTER: 1/250 SEC; APERTURE: F/10; ISO: 100; FOCAL LENGTH: 65 MM

Cowboys & Indians

I rode a school bus to Lake Delton Elementary with George Greendeer. I was sent to the principal's office with Harrison Funmaker. And I played basketball with Byron Thundercloud. Those three guys are some of the kids I grew up with. They were classmates, friends and neighbors. I saw them every day, and I can tell you that George was quiet, Harrison was funny and Byron was deadly from the free-throw line. I knew that much, but I'm ashamed to say that I knew almost nothing about their Native American heritage. I knew they were Winnebagos, but that's about it. To me, they were just kids on the playground.

Today, I'm paying more attention to what's right in front of me. Arizona is home to 22 Indian tribes, the largest of which is the Navajo Nation. Through the pages of *Arizona Highways* and dozens of nonfiction books, I've learned a bit about the Navajos. And the Apaches, Zunis, Hopis, Yavapais ... I've also gone back and studied the Winnebagos.

Among other things, I know that they once occupied more than 10 million acres in the Midwest, and they officially reclaimed their original name, Ho-Chunk, in 1993. Their history is fascinating, and so is that of the Navajos, who live in a temperamental environment. Some of their homes are even being swallowed by sand dunes. You'll read more about that next month. This month, we're focusing on the faces of the Navajo people. Literally. And we have cowboys, too. Cowboys and Indians.

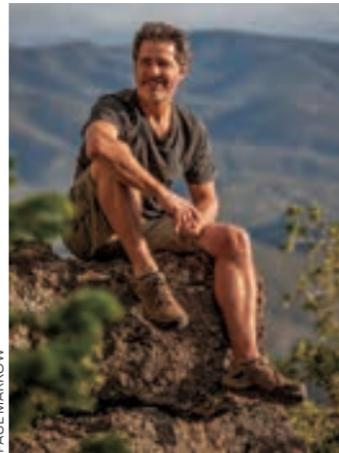
Jones Benally is one of our Indians. He's a traditional Navajo healer, and he rides a 40-year-old horse. You saw him on our cover, standing next to Casey Murph, a soft-spoken cowboy who lives in Holbrook. Neither man knew the other before our photo shoot on Mother's Day, and I think that unfamiliarity comes through in the image. It's authentic, which is what we wanted. In fact, we were intent on not staging anything. "Nothing contrived. No stereotypes." That was the art direction for the cover and the cover story. As you'll see, there's

no sign of Hollywood in either.

Instead, we have Cody Cunningham, a working cowboy in Apache County; José Adame, the foreman at Sierra Bonita Ranch near Willcox; and Lutie Wilson, a classic Navajo woman from Pillow Hill. Of the 45,000 portraits Joel Grimes has made of Navajos, he says his shot of Ms. Wilson is one of his favorites. It's easy to see why. It's spectacular, like all of the images in *Cowboys & Indians*, which ranks as one of the most powerful collections of portrait photography we've ever published. It anchors our annual "Photo Issue," and it's followed by a 1960s flashback.

We like to resurrect the photography of Josef Muench. Not just because he was a pioneer with tremendous talent, but also because of his prolific body of work, particularly at Monument Valley and Lake Powell. He was one of the first photographers to shoot the lake, and he wrote about the experience in our January 1964 issue: "Last spring something new happened in the red-rock country. Not a new volcano spewing and spouting for a few hours or days, but something as earth shaking. When the gates closed behind Glen Canyon Dam and water began to go places it had never been before, a quite literally new world was opened."

To mark the 50th anniversary of the creation of Lake Powell, we're bringing back Mr. Muench's wonderful essay, along with some of the images from his initial visit to the big lake. His photographs — shot over the course of 22 days with a 4x5 Linhof camera and Ektachrome film — helped put that now-iconic scenery on the map. They also inspired a new wave of landscape photographers to follow in his footsteps, including some of the thousands of



PAUL MARKOW

people who entered our fifth-annual photo contest.

Like every other year, we were impressed by the submissions. There were so many great shots, but the best was a photograph by Adam Schallau. It captures a lightning strike over the Grand Canyon, and when you see it, you'll understand why it finished

first. It's a strong image that holds its own in an issue that includes portraits of José Adame, Casey Murph and Jones Benally. Of course, nothing quite compares to the shot of Lutie Wilson — her face draws you in and makes you wonder about her life. When we asked Joel about the photo, he told us that "capturing Lutie on film was like winning the lottery." We feel the same way about having her in our magazine.



SUZANNE MATHIA

COMING IN OCTOBER ...

Our annual look at autumn in Arizona, a fresh perspective on Bisbee and the mystery of the South Rim swimming pool.

ROBERT STIEVE, EDITOR

Follow me on Twitter: @azhighways

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ARIZONA HIGHWAYS TELEVISION



ELLEN BARNES

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.



SALLY SCHALLAU

ADAM SCHALLAU

Adam Schallau was introduced to creative photography in 1992, when he spent some time as a "sherpa," carrying gear up and down the mountains for a photographer in Colorado. But a 1999 trip to the Grand Canyon put Schallau on the path toward full-time professional photography. "If someone were to say to me, 'You can only photograph one place for the rest of your life,' I would probably choose the Grand Canyon," says Schallau, whose photograph of a monsoon storm at the Canyon (see *Best Picture 2013*, page 36) won our most recent photo contest. Schallau's work has also appeared in *Men's Journal* and *Sunset*, and on CNN.

SCOTT BAXTER

For his portfolio of Arizona's cowboys and cowgirls (see *Cowboys & Indians*, page 16), photographer Scott Baxter went back to the basics. He shot the series with a large-format camera — battling wind, dust and other weather-related challenges in the process — and processed the film himself, one frame at a time. For Baxter, the assignment was a natural extension of *100 Years, 100 Ranchers*, a project that coincided with Arizona's Centennial in 2012. "I'm trying to have something photographic that I can leave behind," Baxter says, "and something that means something." In addition to *Arizona Highways*, Baxter's work has been featured in *The New York Times*, *Time* and *Newsweek*.



JEFF KIDA



JOEL GRIMES

In 1989, photographer Joel Grimes began a book project that would take 400 days in the field. He put more than 90,000 miles on his odometer, exposed about 4,000 rolls of film on the Navajo Nation and ended up with *Navajo: Portrait of a Nation*. Some of Grimes' photographs from that project appear in this month's portfolio (see *Cowboys*

& *Indians*, page 16). Grimes says the experience taught him "that humans share common qualities that no border, culture or language barrier can change." Grimes' work has been exhibited at the Smithsonian Institution's National Museum of American History. — NOAH AUSTIN

HAPPY CAMPER

I just received the July 2013 issue of your beautiful magazine. I eagerly looked for the campgrounds [Beautiful Sites] that we visited over the years, and I wondered what happened to Hoyer Campground, near Greer. It was huge and beautifully kept, and we always had space No. 2. The three lakes up there were my husband's joy. They were so beautiful, and the fishing was great. Benny Creek was our first destination, and we would look longingly across the road to Hoyer. Later, we decided to try it, and that's where we went for many years. I'm almost 96, and there's no one left to take me camping — the happiest times of my life.

Carolyn N. Reynolds, Tucson



July 2013

OOPSY DAISY

My husband and I enjoyed *Beautiful Sites* [July 2013]; however, we wanted to point out that the caption on page 21 misidentified the daisies in the Spillway Campground landscape. They are not oxeye daisies; instead, they appear to be showy goldeneye daisies. Oxeye daisies have white petals, and the showy goldeneyes have yellow (golden) ones. The same holds true for golden asters and many other sunflowers, i.e., we associate them with rather large, yellow petals. The oxeyes stand out because of their brilliant white "flashiness" in a sea of green grass.

Linda Granzow, Polson, Montana

RAINBOW CONNECTION

Thanks for bringing back fond memories with your article about Barry Goldwater and the Rainbow Lodge [The End of the Rainbow, June 2013]. I've hiked from Rainbow Bridge to the old lodge site and share his fondness for the area. But you left out the one statement Goldwater made that proved his love for these lands more than any other. Following his many years of legislative service, he said there was only one vote he wished he could change — his vote to approve Glen Canyon Dam, which created Lake Powell and drowned Glen Canyon.

Crista Worthy, Hidden Springs, Idaho

HALL MONITOR

I was very pleased to see the photo of Joe Hall, my son, rounding up horses in your July 2013 issue [Table of Contents]. He started at a very young age. When he was

4, he disappeared one morning, and so did Ol' Blue Dog. He's been cowboying ever since.

Sylvia Hall, Reserve, New Mexico (via Facebook)

LOVE ON THE ROCKS

Respectfully, "The 10 Commandments of Hiking" in the June 2013 issue [Summer Hiking Guide] is missing one very important point: "Stay on the trail." Shortly after I moved to Arizona from Minnesota in 1991, Jerry (a wannabe suitor from Fargo, North Dakota) came to visit. I suggested a hike at North Mountain, and we watched a glorious sunset from the peak. Then, in an effort to impress, Jerry decided to take a "shortcut" straight down the hillside, despite my warning to stay on the trail. In due course, I waited patiently at the bottom of the trail while Jerry stumbled over the rough terrain, getting scratched and bruised in the process. I knew then that Jerry wasn't the right one for me. A year later, I met Charles (who knows to stay on the trail), and we just celebrated our 20th wedding anniversary.

Joni J. Mason, Phoenix

BUMPS IN THE ROAD

After reading the article on the Mount Ord scenic drive [May 2013], my wife and I decided to take on the adventure. Forest Road 626 does indeed have gorgeous views, but I would have to differ with the "well maintained" and "few bumps." This 6-mile, white-knuckle drive requires a lot of concentration, as it's extremely rough and has really steep drop-offs. Also, there are very few places to pass

an oncoming vehicle, which makes this ride better to do during the week, which is what we did. We only met one vehicle coming down the mountain during the 45-minute trip up, and we were fortunate that the propane truck had a place to pull over. After arriving at the top, we met the couple that mans the Mount Ord fire-lookout tower from April to October. The husband was busy painting a sign at the entrance, and his wife was busy reading the article about Mount Ord in *Arizona Highways*, which I had brought with me.

Dennis Elley, Prescott Valley, Arizona

SPECIAL DELIVERIES

As much as we love traveling to so many great places in Arizona, my wife and I also travel extensively to foreign countries. For years, it has been our habit to take a number of past issues of *Arizona Highways*, especially when we're going to out-of-the-way places. We have given these magazines to young people and guides in several West African countries, Borneo, New Guinea, Ukraine, Indonesia and others. Although we recognize that many of the recipients of your beautiful magazine may not read or understand English, the photographs speak for themselves, and we show how proud we are to claim Arizona as our home.

James Brasher, Sun City, Arizona

contact us If you have thoughts or comments about anything in *Arizona Highways*, we'd love to hear from you. We can be reached at editor@arizonahighways.com, or by mail at 2039 W. Lewis Avenue, Phoenix, AZ 85009. For more information, visit www.arizonahighways.com.

HAL TREIBAR

THE JOURNAL 09.13

hometowns > local favorites > history > photography > odd jobs
dining > nature > lodging > things to do

A Grand Display

Stars shine brightly over Desert View Watchtower in this composite of 240 exposures of 10 seconds apiece. The watchtower, completed in 1932, is a National Historic Landmark located on the East Rim of the Grand Canyon. *Information: 928-638-7888 or www.nps.gov/grca*

📷 CAMERA: NIKON D7000; SHUTTER: 10 SECONDS EVERY 30 SECONDS FOR 2 HOURS; APERTURE: F/3.5; ISO: 320; FOCAL LENGTH: 18 MM



MARK LIPCZYNSKI

GILA BEND

FOUNDED	AREA	ELEVATION	COUNTY
1872	22.8 square miles	735 feet	Maricopa

NAMED FOR A 90-DEGREE BEND in the Gila River, Gila Bend is one of the westernmost outposts of Maricopa County. Once a stagecoach stop along the San Antonio-San Diego Mail Line and then the Butterfield Overland Mail route, the town was considered “The Crossroads of the Southwest.” Its Indian history is rich, as well. The town’s affiliation with the Tohono O’odham

Nation dates to 1882, and it’s located just miles from the tribe’s San Lucy District. Although its history is noteworthy, Gila Bend is also committed to the future — the town is home to one of the largest solar-power plants in the world, and two more are under construction. — KELLY VAUGHN KRAMER

www.gilabendazchamber.com

local favorites



KEITH WHITNEY

SPACE AGE RESTAURANT Gila Bend

Space Age Restaurant is as much a tourist attraction as it is a restaurant, in large part because of the giant spaceship on the roof and the celestial murals on the walls. The restaurant’s manager, Salena Cipriano, says many people stop by to take pictures but stay for the food, which, fortunately, isn’t astronaut fare. More from Cipriano:

How did it all begin?

The restaurant was built between 1964 and 1965 and was designed by the original owner, Al Stovall. He also owned a magnesium mine that provided materials for NASA space shuttles — that’s why [the restaurant is] space-themed. In 1998, there was a fire, and the restaurant was rebuilt. Originally, there was a “man on the moon” on the roof, but the owners replaced it with the spaceship.

Is the food out of this world?

We serve both Mexican and American cuisine. The most popular item is our half-pound Space Burger. We also offer a quarter-pound burger with bacon and grilled onions, called the Duke Burger. It’s named after Duke Fox, one of the current owners. People love our Mexican pizza, which is a grilled flour tortilla with seasoned taco meat and a choice of cheddar or spicy jack jalapeño cheese. We also have a salad bar.

— KAYLA FROST

Space Age Restaurant is located at 401 E. Pima Street in Gila Bend. For more information, call 928-683-2761.

Youth Movement

One hundred years ago, Arizona's first 4-H Club was established to teach children how to grow cotton. Today, as the organization celebrates its centennial, the focus has shifted from raising cows and canning vegetables to building robots and developing apps.

Although its roots are in canning, farming and raising cows, the modern version of Arizona 4-H focuses on technology and community service. The mission of the organization — to prepare children for employment and community service through clubs and competitions — is the same, but “learning by doing” has taken on a new meaning. Today, kids in Arizona 4-H aren't just raising cows and tending fields; they're building robots, developing apps and creating documentaries.

Kirk Astroth, the director of Arizona 4-H Youth Development, says projects come “in and out of vogue,” depending on what's going on culturally. For instance, the first Arizona 4-H Club, established 100 years ago, was Chandler's Boys Cotton Club, which was led by George Peabody. The purpose of the club was to teach children techniques to increase yield, as World War I was imminent. At the time, girls were involved in canning clubs to improve food preservation — all in the hope that these skills would percolate up to adults, who were less receptive to new ideas. It worked.

In the 1950s, the organization's focus changed to civil defense, and in the 1960s and '70s, 4-H members were working on rock-etry projects. The biggest Space Race-fueled program was “Blue Sky Below My Feet,” which taught youths about gravity, space foods and the clothing necessary for space travel during the 1980s.

Now, children in 4-H are responding to technological and



Arizona 4-H sheep exhibit, circa 1960 | JOSEF MUENCH

NORTHERN ARIZONA UNIVERSITY CLINE LIBRARY

sustainability challenges. However, Astroth says, a lot of parents think 4-H is still focused on the needs of the past, such as farming and ranching. “They say, ‘I'd really like my kids to be involved in 4-H, but we don't have 40 acres,’” Astroth says. “But we've changed. We do all kinds of stuff to reach the diversity of kids and what they're interested in. We're willing to change with the times.”

— KAYLA FROST

For more information about 4-H programs in Arizona, visit <http://extension.arizona.edu/4h>.

this month in history

■ Northern Arizona University is founded as Northern Arizona Normal School on September 11, 1899.
■ Pope John Paul II makes his first papal trip to Arizona on September 14, 1987, and celebrates Mass at a crowded Sun Devil Stadium at Ari-

zona State University.
■ On September 23, 1932, more than 53,000 acres are



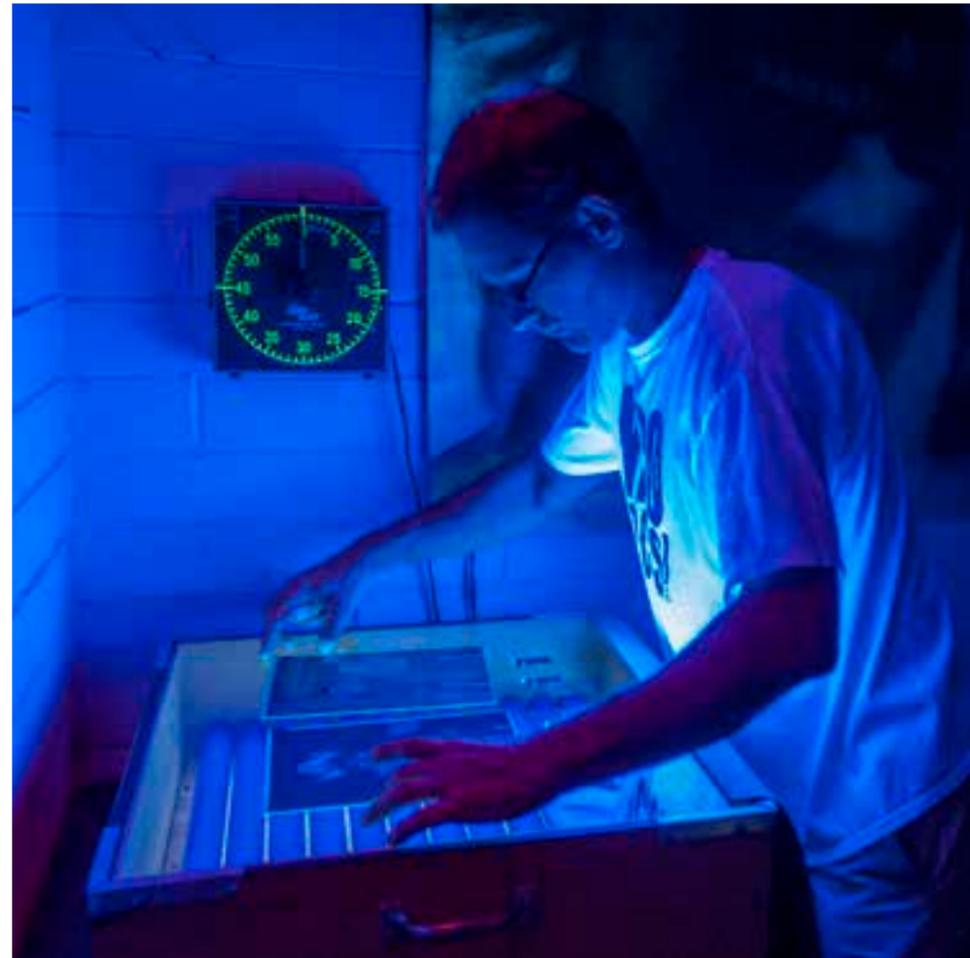
JEFF KIDA

added to Petrified Forest National Monument. The forest, best known for its fossils and petroglyphs (left), would become a national park in 1962.
■ Country singer Marty Robbins is born on September 26, 1925, in Glendale.

ARIZONA HIGHWAYS 50 Years Ago



The September 1963 issue of *Arizona Highways* featured the state's nine (at the time) wilderness areas, which included Sycamore Canyon Primitive Area and Chiricahua Wild Area. The issue also featured Kitt Peak National Observatory, which opened in 1962.



Brent Bond aligns two of Scott Baxter's 8x10 transparencies in order to make palladium contact prints. Bond fabricated the contact printer, which houses the 12 UV lights necessary to make the highly specialized prints.

JEFF KIDA

Palladium Prints

A Q&A with Photo Editor Jeff Kida

Q For this month's portfolio (*Cowboys & Indians*, page 16), photographer Scott Baxter developed his images using the palladium process (pictured above). How does that process differ from other printing methods?

A Palladium prints feel historic. They're warmer and smoother than silver-based prints, and the tones are more nuanced, revealing much more shadow detail. But the palladium process is labor-intensive. Light-sensitive paper isn't commercially avail-

able, so it has to be fabricated. Typically, printmakers choose a cold-press watercolor paper, which must be hand-coated with chemicals to create the emulsion. The printmaker then mixes the developing compound, drop by drop, in order to achieve the desired contrast in the finished print. Because palladium is sensitive to UV light, but not the full visible spectrum, contact-print exposures tend to be very long. The negatives pictured above ranged anywhere from 13 minutes to 24 minutes. The finished product required a lot of work and patience, but the payoff speaks for itself.

PHOTO TIP

COMPENSATING FOR EXPOSURE

Exposure compensation, commonly written as EV compensation, gives the photographer a

tool to adjust exposure when in semi-automatic shooting modes such as Program, Shutter-Priority or Aperture-Priority. Positive

EV compensation tells the camera to allow more light in, effectively making photographs brighter. Negative EV compensation achieves the opposite effect.

These settings can be useful in situations with mixed light, when the in-camera meter may struggle in choosing the exposure that you prefer.



ADDITIONAL READING
Look for our book *Arizona Highways Photography Guide*, available at bookstores and www.shop.arizonahighways.com/books.

HONKY TONK PIANO PLAYER

Jerry Liebman, Prescott

WALK INTO WHISKEY ROW'S historic Palace Saloon on a Saturday or Sunday afternoon, and you might be treated to the ragtime stylings of Jerry Liebman, the resident honky-tonk piano player. Liebman was just 12 years old when he got his first taste of the genre on the radio. "My mind snapped," he says. "I decided I had to learn how to play the upright piano." Fortunately, Liebman had an edge. Not even a teenager, he was already a proficient accordion player, so, in order to master the piano, he just had to develop his left hand — his right could already play a keyboard. Today, Liebman transports his audience to another time when he plays his 1924 Gulbransen upright piano. Although he won't admit to having a favorite song, he's partial to music that dates from the 1890s through the 1920s. Liebman knows several thousand songs, but if you happen to request something he's unfamiliar with (the most common request is *The Entertainer*, by Scott Joplin), come back the next day. He'll know how to play it by then.

— KATHY RITCHIE

The Palace Saloon is located at 120 S. Montezuma Street in Prescott. For more information, call 928-541-1996 or visit www.historicpalace.com.



DAWN KISH

A Place Up North

“Fine dining” and “Flagstaff” aren’t often used in the same sentence, but, with menu items such as chateaubriand, roasted rack of lamb and smoked-Gouda gratinéed potatoes, Cottage Place is one of the exceptions.

IN A TOWN BETTER KNOWN FOR FLIP-FLOPS than for fine dining, Flagstaff’s Cottage

flagstaff

Place restaurant proves that upscale cuisine is always in style, whether you’re coming from the hiking trail or the symphony.

When Frank and Nancy Branham became the restaurant’s third owners in its 32-year history, they inherited a loyal following of patrons who celebrate birthdays, anniversaries and other annual

milestones at this cozy, historic house in Flagstaff’s Southside neighborhood.

Frank brings his “culinary school of hard knocks” expertise and love for classic French techniques to the kitchen, putting an emphasis on food and service instead of dress codes and special occasions. The 12 intimate tables are more living room than stuffy dining room, and Frank’s food makes guests feel right at home on a special birthday or an ordinary Wednesday.

“This works,” says Frank about this

little house and his French-inspired menu, which is anything but ordinary. “This is what people like.”

After making a Gorgonzola-crustured filet for one of Cottage Place’s cooking classes, Frank heard a chorus of dreamy-eyed “wows” when the tender beef and tangy cheese collided in spectacular fashion, and he knew the dish needed a permanent home on the menu.

It’s a menu anchored by tried-and-true favorites, which Frank wouldn’t dare touch, and accented by seasonal dishes that take advantage of fresh ingredients. One of the off-limits items is the smoked-Gouda gratinéed potatoes, a side dish worthy of selecting as an entrée simply because it’s paired with rich layers of delicately sliced potatoes and oozing cheese. Cottage Place’s renowned service grabs the spotlight when an order of chateaubriand or a roasted rack of lamb for two is paraded through the dining room, as all eyes turn to watch the server carefully carve the tenderloin roast tableside.

Almost as popular as Frank’s cooking classes are his monthly tasting menus. Guests have been known to make a standing first-of-the-month reservation at Cottage Place for these six-course feasts, offered with wine pairings.

No time to linger over an elaborate meal, but still want the Cottage Place experience? Try the Twilight Menu, which is available from 5 p.m. to 6 p.m. and features approachable and affordable options for a perfect “taste” of this Flagstaff fine-dining institution.

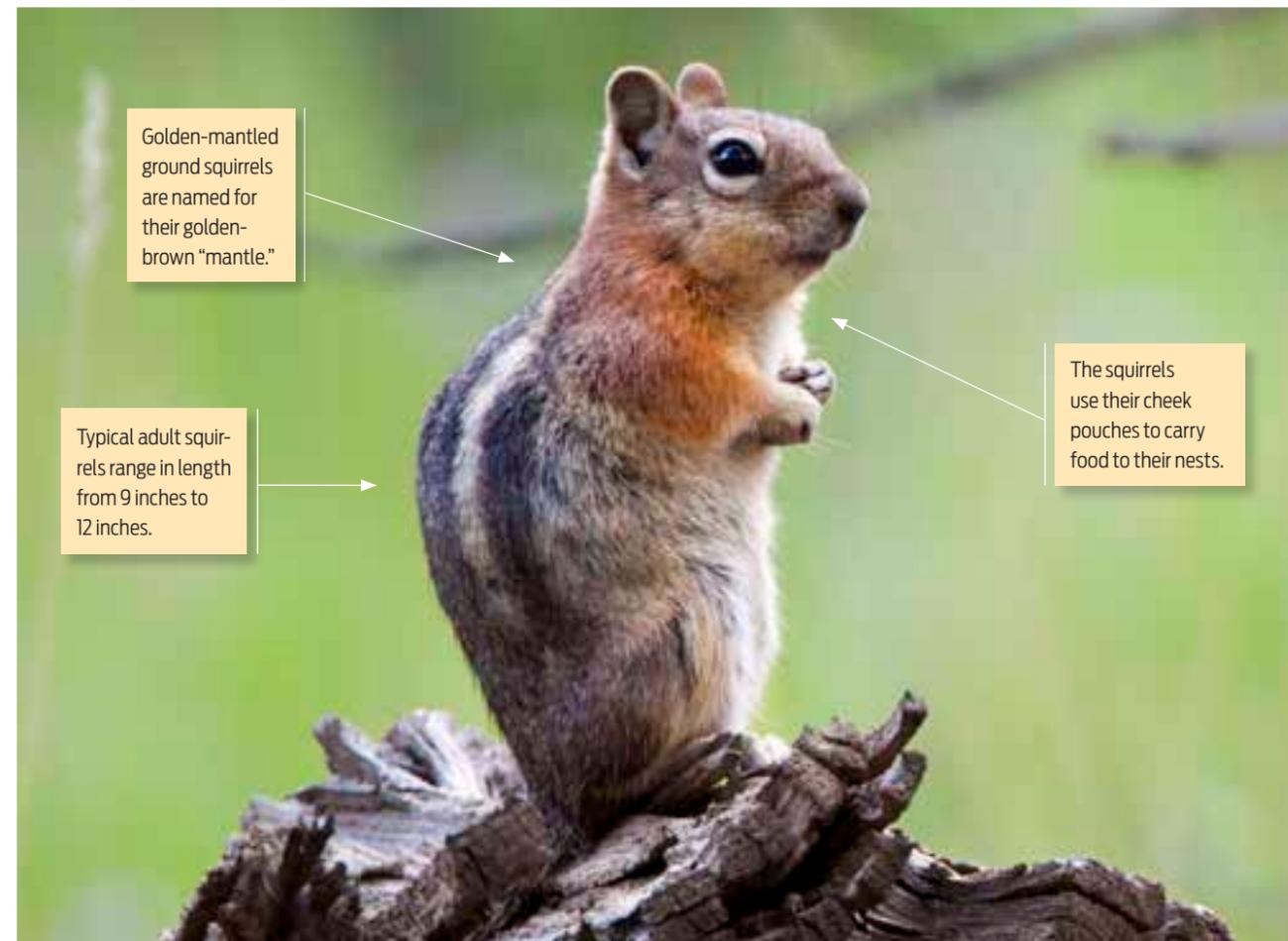
Cottage Place provides the best of both culinary worlds — an unforgettable dining experience for life’s special occasions, and an everyday elegance that makes an ordinary Wednesday feel special.

— JACKI MIELER

Cottage Place is located at 126 W. Cottage Avenue in Flagstaff. For more information, call 928-774-8431 or visit www.cottageplace.com.



JOHN BURCHAM



Golden-mantled ground squirrels are named for their golden-brown “mantle.”

Typical adult squirrels range in length from 9 inches to 12 inches.

The squirrels use their cheek pouches to carry food to their nests.

BRUCE D. TAUBERT (2)

Gold Digger

Hikers and picnickers in Arizona are familiar with the golden-mantled ground squirrel, even though they may have thought they were looking at an oversized chipmunk. It’s an easy mistake to make. Both have black stripes running down their backs, and neither is shy about begging for a bite of your Clif Bar. The squirrel gets its name from the golden-brown “mantle” over its head and shoulders, and it cleans its brightly colored fur by rolling in the dust.

The species’ genus name is Greek for “seed-loving,” and seeds and fruit comprise the bulk of the squirrel’s diet. It’s also been known to eat fungi, insects, bird eggs and small vertebrates. Excluding those

members that fill their days pan-handling along popular hiking trails, ground squirrels live a fairly simple life: eat all summer, sleep all winter, wake up and breed in the spring, and repeat. Females produce a litter of about five, which they raise in an underground burrow.

Because the golden-mantled ground squirrel tends to remain in mountainous areas, it’s not considered an agricultural pest the way some other species of ground squirrel are.

But anyone who’s stopped at the Agassiz Saddle for a snack, only to find themselves surrounded by a few of these hungry critters, might view them as pests of a different nature (albeit cute ones).

— NOAH AUSTIN

nature factoid



GOPHER SNAKE

The gopher snake’s close resemblance to the Western diamondback rattlesnake is a blessing and a curse. Its similar markings and ability to mimic a diamondback’s rattle help it ward off predators, but it’s sometimes killed by humans who happen upon it. The snake is nonvenomous, averages about 6 feet in length and uses constriction to kill its prey, which includes small mammals, birds, lizards and insects.

— NOAH AUSTIN



MARK DURAN

Hillside House

HILLSIDE HOUSE CO-OWNERS NANCY CROSBY AND MIKE PARRY aren't in the bed-and-breakfast business to make a buck. In fact, with just a single suite to let, the couple is likely losing money. "It's a labor of love," Crosby says. "We enjoy the people who come to our home. We've made lifelong friends ... that's been the most exciting part of it." Guests who stay at Hillside House will relish the peace and quiet, as well as the spectacular view — "a straight shot of Sedona," Crosby says. Located off State Route 89A just outside of Jerome, the property was originally built in 1904 by Paul Smyly, a former saloonkeeper and businessman. Eventually, Smyly and his family left, and the place became a boarding house and, later, a bottling plant. Now, despite its rich history, this quaint B&B is the perfect hideout for those in need of a little R&R. Besides the splendid solitude and that spectacular view, guests will feel right at home. "If you came with just the shirt on your back, you'd have everything you need right here," Crosby says. That means breakfast, too.

— KATHY RITCHIE

Hillside House is located at 687 Main Street in Jerome. For more information, call 928-821-2412 or visit www.hillsidehousejeromeaz.com.

~ things to do in arizona ~

ATV Jamboree
September 3-7, Eagar
 All-terrain-vehicle enthusiasts converge on the White Mountains for trail-riding in an area once frequented by Old West outlaws. *Information: 928-333-3569 or www.apachecountyatvroughriders.org*

Fiesta del Tlaquepaque
September 14, Sedona
 Mariachis, flamenco dancers, mouth-watering food, arts-and-crafts exhibits and more mark this annual celebration of Mexico's independence. *Information: 928-282-4838 or www.tlaq.com*

Plein Air at Grand Canyon
September 14-19, Grand Canyon National Park
 This event is part of the fifth-annual Grand Canyon Celebration of Art. See and purchase works from some of the country's best landscape painters. Proceeds support building a permanent art venue on the South Rim. *Information: 480-277-0458 or www.grandcanyon.org*

Women's Photo Retreat
September 19-22, Page
 Photographer Colleen Miniuk-Sperry shares exposure, lighting and composition secrets, as well as tips on becoming a successful photographer, at this workshop near scenic Lake Powell. *Information: 888-790-7042 or www.ahpw.org*

Wander the Wild
September 29, Prescott
 The Highlands Center for Natural History presents a dinner and auction at Talking Rock Ranch in Prescott. Proceeds benefit the center, a nonprofit science and ecological-education organization. *Information: 928-776-9550 or www.highlandscenter.org*

TAKE YOUR BEST SHOT.



JEFF KIDA

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 the 2014 Arizona Highways Online Photography Contest.

You could win an Arizona Highways Photo Workshop valued at \$2,500 or an equipment prize package.

Our contest is open to amateur and professional photographers. All photos must be made in Arizona and fit into the following categories: Landscape, Wildlife and Macro (close-up).

For details, visit www.arizonahighways.com. First-, second- and third-place winners will be published in our September 2014 issue and online beginning in mid-January.



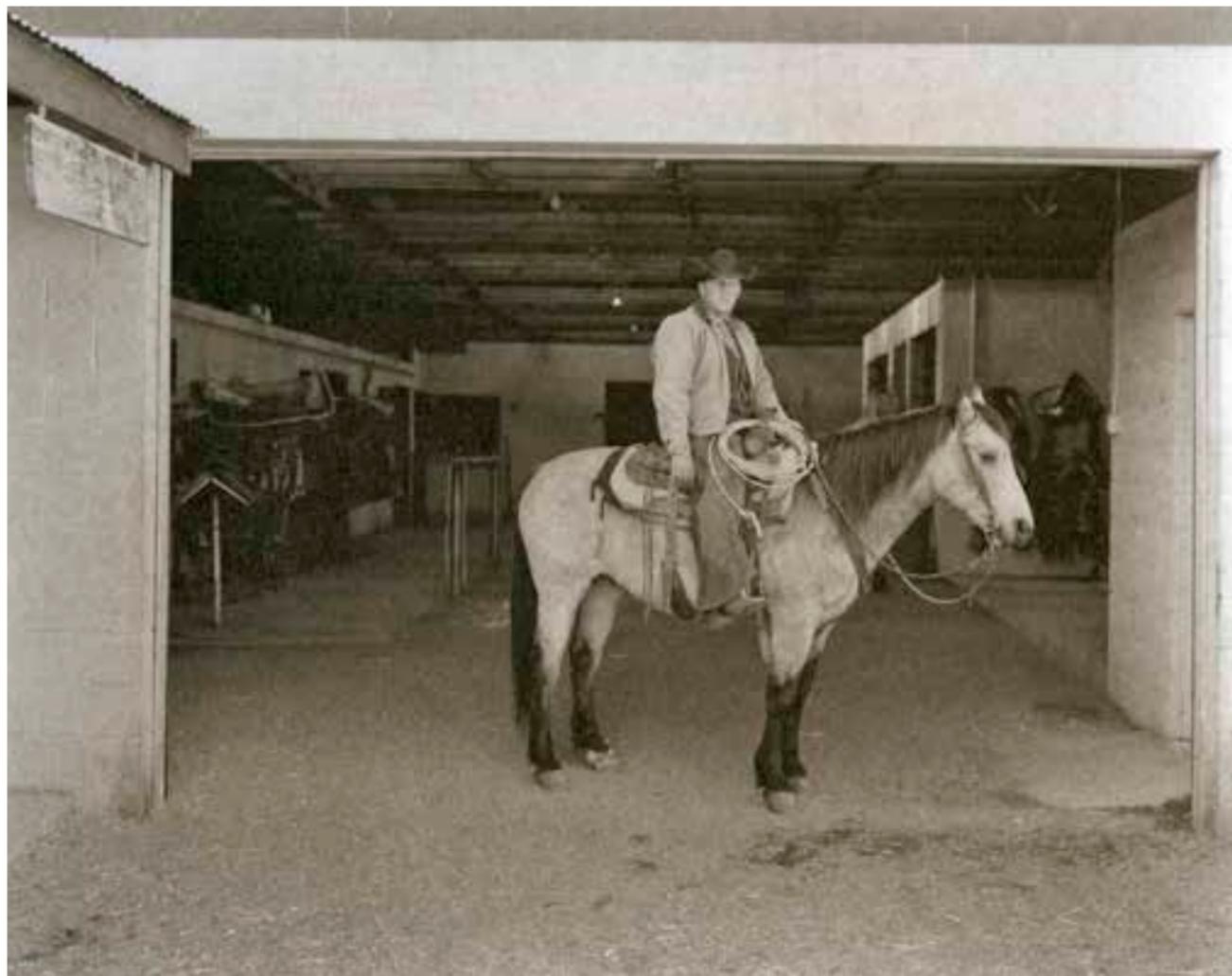
COWBOYS & INDIANS

CASEY MURPH (left) and JONES BENALLY go riding on the HRY Ranch, west of Holbrook. | SCOTT BAXTER

CAMERA: CANON EOS 5D MARK II; SHUTTER: 1/160 SEC; APERTURE: F/8; ISO: 100; FOCAL LENGTH: 35 MM

COWBOYS BY SCOTT BAXTER

EDITOR'S NOTE: For this month's portfolio, we've combined the work of two of our most talented photographers: Scott Baxter, the artist behind the *100 Years, 100 Ranchers* project that we featured in 2011 and 2012, and Joel Grimes, a longtime contributor to *Arizona Highways*. Our objective with the piece was to capture real people in their real worlds, without the Hollywood stereotypes of Wyatt Earp and Geronimo. As you'll see, both Scott and Joel did just that. For his part, Scott used a large-format camera. He then developed the film using the palladium process, a technique known for the archival quality of the prints it produces. Meanwhile, Joel used 4x5 and 6x7 cameras to make his images. For a behind-the-scenes look at Scott's project, visit www.arizonahighways.com/extras.asp.



CODY CUNNINGHAM, X Diamond Ranch, South Fork

"Cody is a working cowboy in Apache County," Scott Baxter says. "I didn't know I was going to photograph him. Cody showed up to ride horses for a rancher there, and he agreed to be photographed."

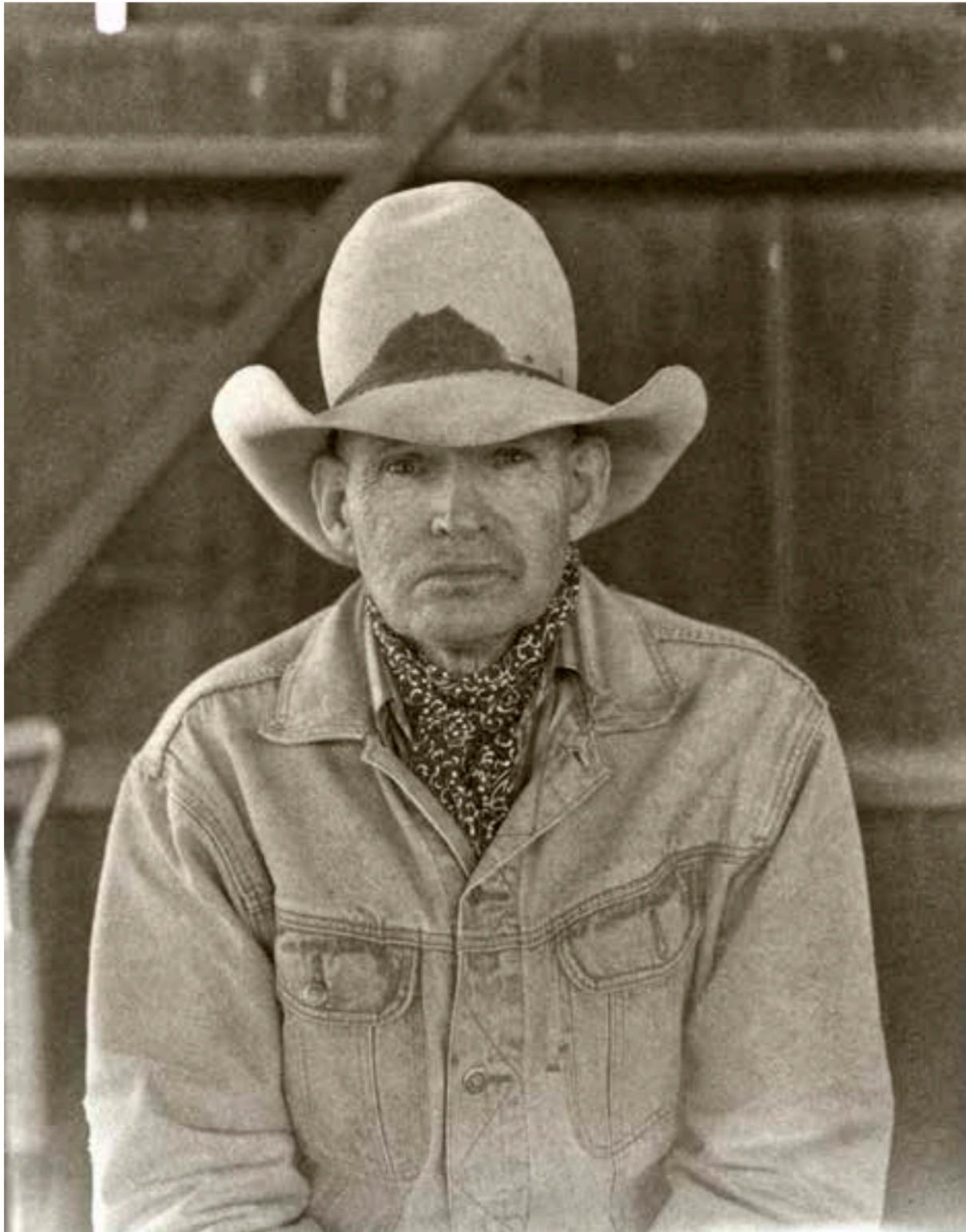
CAMERA: CAMBO 8x10; FILM: ILFORD HP5; SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 400; FOCAL LENGTH: 300 MM



JOEL MALONEY, Queen Creek

"Joel and his wife worked at the O-R-O Ranch in Yavapai County, which is north of Prescott, for three years. At the time I shot this, he was day-working at ranches in Camp Verde and Sonoita. He's a young guy, but he's been doing this for a long time."

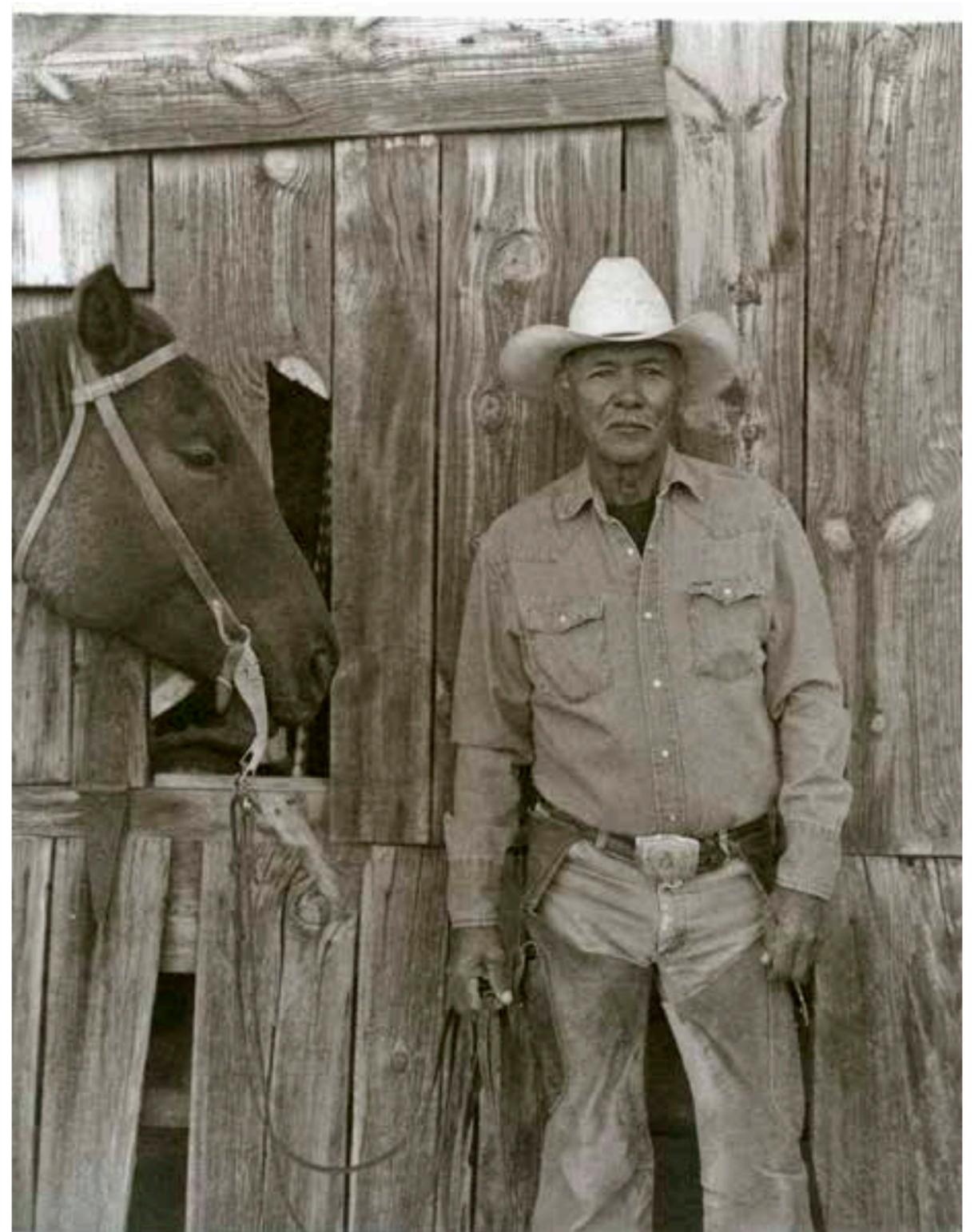
CAMERA: CAMBO 8x10; FILM: ILFORD HP5; SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 400; FOCAL LENGTH: 300 MM



ANDY ZEIGLER, Rosemont Ranch, north of Sonoita

"Andy cowboys at Rosemont Ranch. The ranch manager is a friend of mine, and Andy is his main hand. He tells me Andy can work any 25-year-old under the table."

CAMERA: CAMBO 8x10; FILM: KODAK TRI-X; SHUTTER: 1/15 SEC; APERTURE: F/11; ISO: 320; FOCAL LENGTH: 300 MM



JOSÉ ADAME, Sierra Bonita Ranch, near Willcox

"José is the foreman at Sierra Bonita Ranch and has been there for more than 30 years."

CAMERA: CAMBO 8x10; FILM: KODAK TRI-X; SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 320; FOCAL LENGTH: 300 MM



**DUKE VANCE (ABOVE),
CO Bar Ranch, near Flagstaff**

"I had to shoot Duke in this doorway at the CO Bar Ranch because this area, about 35 miles north of Flagstaff, is very open and windy. There was a steady wind of about 30 mph during the shoot."

CAMERA: CAMBO 8x10; FILM: ILFORD HP5;
SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 400;
FOCAL LENGTH: 300 MM

**MATT FORD (RIGHT),
Sierra Bonita Ranch, near Willcox**

"This is one of the original Sierra Bonita Ranch compound walls. They were built in the 1870s, and they were made 8 feet to 10 feet thick to protect the cowboys from Apache Indian attacks. I just thought the texture and cracks were interesting in framing Matt for this photograph."

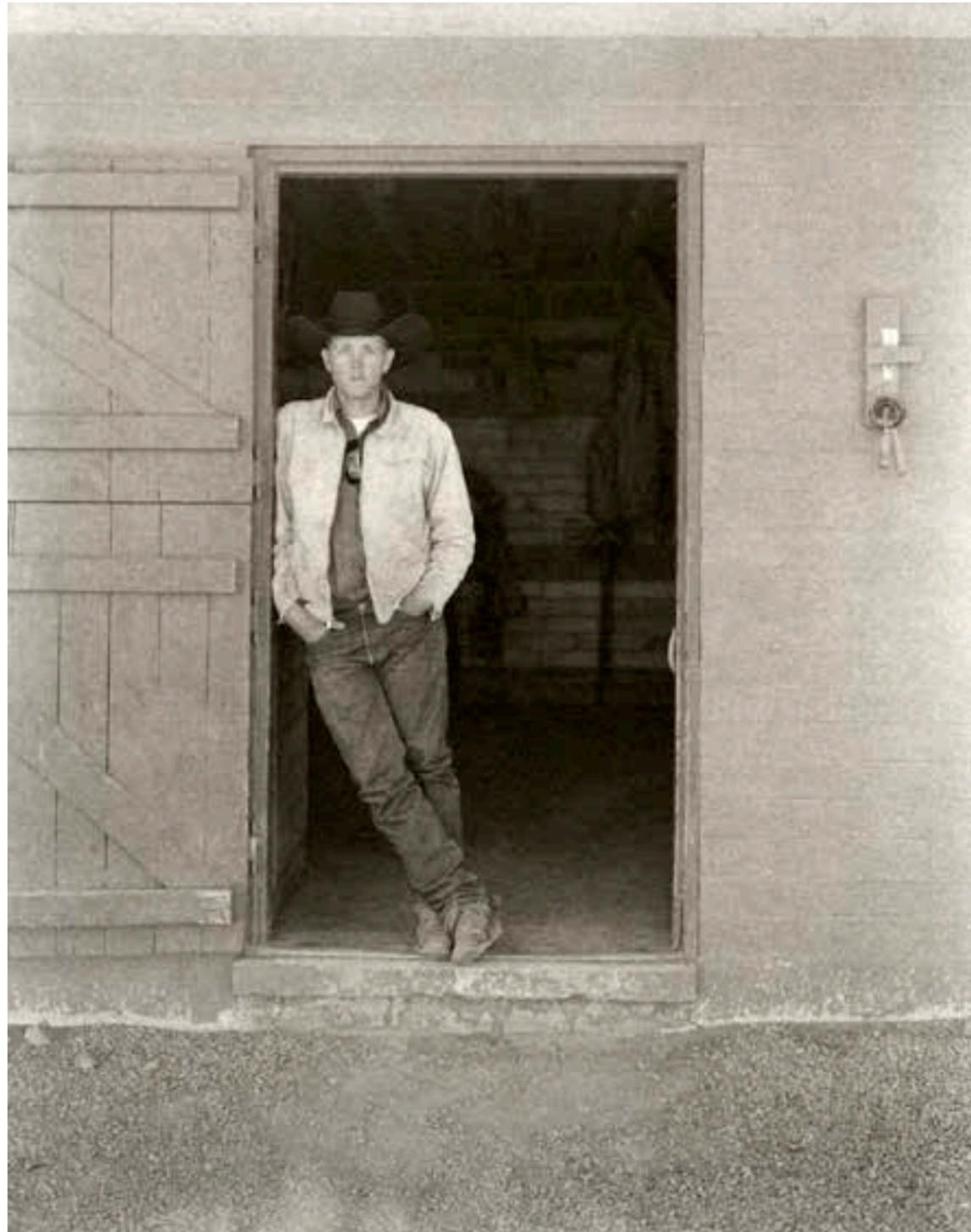
CAMERA: CAMBO 8x10; FILM: KODAK TRI-X;
SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 320;
FOCAL LENGTH: 300 MM



SHEILA CARLSON, Flying M Ranch, near Flagstaff

"Sheila was the first person I contacted when I started this project. This was shot at a horse barn at the Flying M Ranch. She's a good hand. I met her through the *100 Years, 100 Ranchers* project."

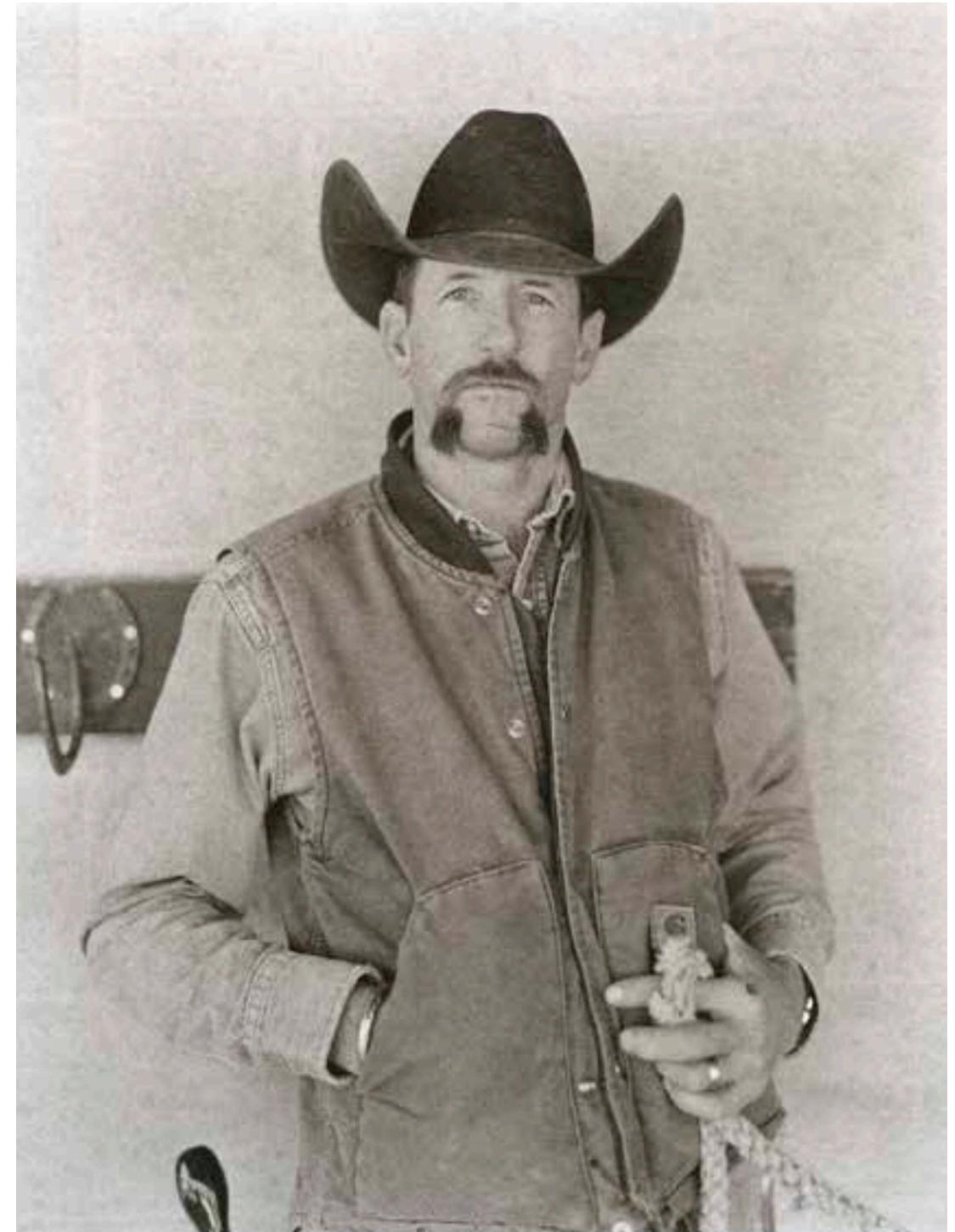
CAMERA: LINHOF TECHNIKARDAN 4x5; FILM: KODAK PLUS-X; SHUTTER: 1/15 SEC; APERTURE: F/11; ISO: 125; FOCAL LENGTH: 210 MM



JUSTIN MORGAN RODGERS, CO Bar Ranch, near Flagstaff

"Justin is at least a third-generation cowboy, as are many of the cowboys at the CO Bar Ranch. His dad and his grandpa also worked there. He's 22; he was the youngest cowboy I photographed. Real quiet kid, but he had a really nice look."

CAMERA: CAMBO 8x10; FILM: ILFORD HP5; SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 400; FOCAL LENGTH: 300 MM



KENNETH "KT" THOMPSON, X Diamond Ranch, South Fork

"Kenneth was photographed at the X Diamond Ranch. He shoes horses and works as a cowboy in Apache and Navajo counties."

CAMERA: CAMBO 8x10; FILM: ILFORD HP5; SHUTTER: 1/30 SEC; APERTURE: F/11; ISO: 400; FOCAL LENGTH: 300 MM

Images from Scott Baxter's *Working Cowboys* series will be on display at Desert Caballeros Western Museum in Wickenburg from October 14, 2014, through March 15, 2015. For more information, call 928-684-2272 or visit www.westernmuseum.org.



INDIANS BY JOEL GRIMES



TERRILINE and FERNANDO STASH (ABOVE), Window Rock

“During a Fourth of July event at the fairgrounds, I set up a black background cloth and recruited as many Navajo subjects as possible over the weekend,” Joel Grimes says. “With the Stash kids, I struck gold.”

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1/500 SEC;
APERTURE: F/11; ISO: 100; FOCAL LENGTH: 50 MM

ROSE (LEFT), Shiprock, New Mexico

“For the lighting on this shot, I used a strobe and a large softbox as a modifier.”

CAMERA: CANHAM 4x5; FILM: POLAROID TYPE 55; SHUTTER: 1/500 SEC;
APERTURE: F/16; ISO: 50; FOCAL LENGTH: 90 MM



CASEY TODEBEENEY (ABOVE), Red Mesa

"The beautiful thing about using powerful studio strobes outdoors is that you can overpower the sun. Without the use of artificial light, I would have sacrificed detail in Casey's face to get detail in the clouds."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1/125 SEC;
APERTURE: F/16; ISO: 100; FOCAL LENGTH: 50 MM

ROSE TRACY (RIGHT), Ganado

"This was one of the first portraits I photographed over the two years I spent in the field for *Navajo: Portrait of a Nation*. Rose welcomed me into her home with open arms."

CAMERA: WISTA 4x5; FILM: POLAROID TYPE 55; SHUTTER: 1 SEC;
APERTURE: F/16; ISO: 100; FOCAL LENGTH: 210 MM





ANDILTDONEY BEGAY, Indian Wells

"He's a retired medicine man. After I shot a few images with the strobes, I turned them off to try a silhouette approach. It was the right decision."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1 SEC;
APERTURE: F/11; ISO: 100; FOCAL LENGTH: 50 MM



ORELAND JOE, Shiprock, New Mexico

"I had Oreland place one of his beautiful stone creations in the foreground to emphasize his artwork."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 2 SEC;
APERTURE: F/11; ISO: 100; FOCAL LENGTH: 50 MM



MARY ANN NOCKIADENEH (ABOVE), Pillow Hill

"Mary Ann's goat kept following her around, and I was hoping I could capture that bond in a photograph. The day produced some great clouds, which helped to build drama in this image."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1/125 SEC; APERTURE: F/16; ISO: 100; FOCAL LENGTH: 50 MM

SLIM BIAKEDDY (LEFT), Tuba City

"Slim did not speak a word of English, but I somehow ended up in his home, photographing a portrait of him in his kitchen. It's amazing how quickly you can adapt to using hand signals."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1 SEC; APERTURE: F/11; ISO: 100; FOCAL LENGTH: 50 MM



SERGEANT JIMMY E. DICKSON, Tuba City

"When I walked into Jimmy's home, I could immediately tell he had a military background. It was spotless, and everything was in order. He was very proud of his service."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1 SEC;
APERTURE: F/11; ISO: 100; FOCAL LENGTH: 50 MM



LUTIE WILSON, Pillow Hill

"Out of the 45,000 images I captured over two years, this is one of my favorites. It's partly because her face tells such a great story. I had pre-visualized this image for more than a year before finding the right subject and opportunity. Capturing Lutie on film was like winning the lottery."

CAMERA: MAMIYA RB67; FILM: KODAK T-MAX 100; SHUTTER: 1/500 SEC;
APERTURE: F/11; ISO: 100; FOCAL LENGTH: 50 MM [AH](#)

BEST PICTURE 2013

And the winner is ... Adam Schallau of Flagstaff, Arizona. It wasn't an easy choice, but, after looking at thousands of entries — landscapes, close-ups, nature shots — in our fifth-annual Arizona Highways Online Photography Contest, he's the winner. It's an incredible image, but the runners-up are pretty impressive, too.

EDITED BY JEFF KIDA

GRAND-PRIZE WINNER

**Thunderstorm, Grand Canyon,
by Adam Schallau**

"This shot answers the question, 'How do you shoot the Grand Canyon and make it look different?'" says *Arizona Highways* Photo Editor Jeff Kida. In this photograph, the angle of the Canyon leads the viewer into the lightning flash at the center. The storm cloud expands upward, into the top half of the photo, and is backlit by a full moon and surrounded by stars. "Schallau saw some things happening and had the presence of mind to put it all together," Kida says. "When this happens, most people are running for cover. He's making magical photographs."

📷 Camera: Nikon D800E; Shutter: 30 sec;
Aperture: f/4; ISO: 800; Focal Length: 14 mm



SECOND PLACE

Sonoran Coachwhip, Queen Creek, by Chuck Brown

"What makes this work is that you're down at the snake's level," Kida says. "Who looks at a snake like this? And the snake's tongue is sticking out, which makes it even more compelling. It's like it's asking, 'Who or what are you, man?'" Also impressive: This photograph was made with a point-and-shoot camera. "I don't know how many frames he shot to get this photo," Kida says, "but he stayed with it."

📷 Camera: Canon PowerShot ELPH 300 HS; Shutter: 1/200 sec; Aperture: f/2.8; ISO: 200; Focal Length: 4.9 mm



THIRD PLACE

Night-Blooming Cereus, Phoenix, by Marty Van Allen

Shot close to midnight, this night-blooming cereus is made more interesting by being outside the middle of the frame. "Everything leads back to the flower," Kida says. "Van Allen illuminated this thing from behind. It fluoresces. It really glows."

📷 Camera: Nikon D7000; Shutter: 1/8 sec; Aperture: f/8; ISO: 100; Focal Length: 38 mm



HONORABLE MENTION

Buttes and Clouds, Monument Valley, by Bev Pettit

The late-afternoon light creates interesting highlights on these buttes in the Four Corners area of Northeastern Arizona. Kida says this photograph is an example of how a little movement — in this case, in the clouds above the buttes — can make a photo less static. The contrast between the warm, hard-edged buttes and the cool, soft clouds adds another layer of intrigue.

📷 Camera: Canon EOS-1D Mark IV; Shutter: 1/160 sec; Aperture: f/22; ISO: 800; Focal Length: 70 mm



HONORABLE MENTION

Snowy Egret, Gilbert Riparian Preserve, by John Sherman

Sherman tailored his exposure to get maximum detail on the bird, rather than on the out-of-focus water around it. "He had to compensate and tell the camera to do something it didn't want to do," Kida says, adding that the egret's leg and foot, along with the way it's entering the frame from the left, create a sense of anticipation as the bird stalks its prey.

📷 Camera: Nikon D7000; Shutter: 1/1000 sec; Aperture: f/7.1; ISO: 400; Focal Length: 500 mm

HONORABLE MENTION

Autumn Colors, West Clear Creek, by Peter Coskun

Coskun uses the bright spot of the canyon wall to draw the viewer's eye. But he also uses the movement of the leaves in the water to make the photograph less static. "The leaves sweep you toward that bright spot and into the background," Kida says.

📷 Camera: Canon EOS 7D; Shutter: 30 sec; Aperture: f/8; ISO: 200; Focal Length: 17 mm





HONORABLE MENTION
Night Sky, Lockett Meadow, by Dave Drost

"This is technology at its best," Kida says. "This photograph, with this high ISO and this length of exposure, wouldn't have been possible 10 years ago." The warm tones of the campfire contrast with the blue of the Milky Way, and Drost adds another dimension by shooting across the water. The contrasts of tones and textures are what make this photo so stunning.

📷 Camera: Canon EOS 5D Mark II; Shutter: 20 sec; Aperture: f/4; ISO: 4000; Focal Length: 28 mm

HONORABLE MENTION
Walking Stick, Sonoran Desert, by Seth Critchley

"X marks the spot," Kida says. The two diagonals of the walking stick and the agave draw the viewer's eye to the center of the frame. Kida also notes the photograph's monochromatic nature, which forces the viewer to focus on content, rather than on color. "It's a cool juxtaposition of two things — one animal, one plant," he says.

📷 Camera: Sony Alpha NEX-7; Shutter: 1/5 sec; Aperture: f/2.8; ISO: 1600; Focal Length: 16 mm



FAN FAVORITE
Catalina Tree, Santa Catalina Mountains, by Gannon McGhee

This photo was selected as "fan favorite" by an informal poll of our more than 40,000 Facebook followers. And, according to Kida, layers and light are what make it appealing. "The strong shape of the leafless tree in the foreground anchors the image," he says. "The hills and low-hanging clouds create depth, and the hint of sunlight peeking through those clouds adds just enough warmth to a primarily dark scene."

📷 Camera: Canon EOS Rebel T2; Shutter: 1/50 sec; Aperture: f/16; ISO: 200; Focal Length: 30 mm [AH](#)

AN EXCERPT FROM OUR JANUARY 1964 ISSUE

With My Camera on Lake Powell

by JOSEF MUENCH

EDITOR'S NOTE: On September 13, 1963 — 50 years ago this month — the final bucket of concrete was poured on Glen Canyon Dam. It was the last major milestone in a construction project that ultimately created Lake Powell. The following January, we dedicated an entire issue to the lake, which we anointed "America's Newest Playground." The opus-length cover story was written by Joyce Rockwood Muench and illustrated by her husband, Josef, who was one of our primary photographers back then. In addition to the cover story, the issue featured an essay by Mr. Muench about the 22 days he spent shooting the lake in the summer of 1963. To celebrate the 50th anniversary of Lake Powell, and to add some photography history to our annual "Photo Issue,"

we've excerpted his essay here. It's a beautifully written piece that's accompanied by a handful of the hundreds of images Mr. Muench made on and around the great lake.

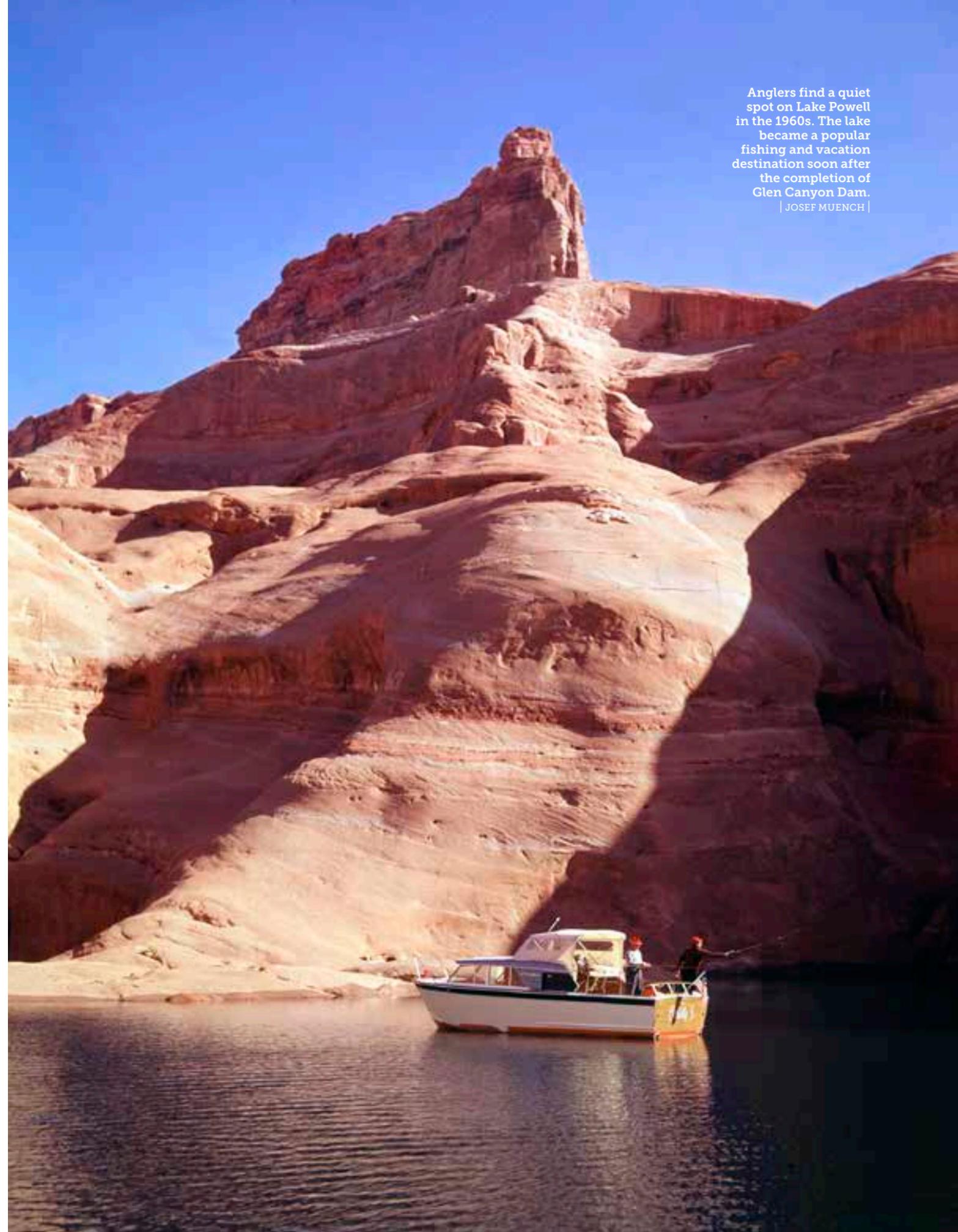


THE PHOTOGRAPHER'S DREAM is of finding a place that gives him a new angle on a fresh subject, with special lighting effects, big views interspersed with challenging details, so many and varied that he can go right on shooting and shooting until all his film is used up.

There are, of course, many wonderful spots to take pictures. I have been traveling in the United States and abroad for years and can name many of them with remembered delight for the opportunities they offer. Venice, to mention one, is a special field. Gracefully shaped gondolas with poised gondoliers to set the tone, reflections of ornate old houses, the arched spans of endless bridges, impressive churches and campaniles make it most memorable. I could say the same of Paris, Rome, London. It is always challenging to hunt out the individual qualities that can make a single picture put you there at a glance because it catches the personality of the place. The better known a city or location, the easier it becomes to do this, at the price, however, of repeating the same best angle that has necessarily been used time and again. A view may have the most pleasing of light, the best exposure and color rendition, yet fail to be impressive if the subject matter is too familiar. "Old stuff," people say, and pass on to some other, even inferior picture that has a fresh angle and so is stimulating to the imagination. I believe you could stand on your head in New York City and still come up with a shot someone else had thought of before.

Mist or rain, sunset and sunrise, all the "gimmicks" of weather help out, but in the most famous cities the world over, the cameraman, amateur or professional, has usually to work hard for anything really new. Out in the countryside the seasons have a built-in variety, but there, too, eventually, the camera reaches the end of changes to be rung. Mountains, whether the sharp-pointed ones in the European Alps with tiny villages hanging on steep slopes, green valleys tucked among snowfields are perennial favorites as are our own Sierra or Rocky Ranges. I never tire of photographing them. For some years now I have believed I would never run out of subjects in the desert, particularly in the Southwest and most specifically in the red-rock country. I have, however, taken enough shots so that not every view that pleases the eye is different enough

Anglers find a quiet spot on Lake Powell in the 1960s. The lake became a popular fishing and vacation destination soon after the completion of Glen Canyon Dam.
| JOSEF MUENCH |



NORTHERN ARIZONA UNIVERSITY CLINE LIBRARY



ABOVE: From left, Ouida and Al Ball and an unidentified boater enjoy a song in Lake Powell's rich evening light.

| JOSEF MUENCH |



LEFT: Glen Canyon Dam, shown five months before its September 1963 completion, turned its namesake canyon into the second-largest man-made lake in the U.S.

| TAD NICHOLS |

RIGHT: A boat pulls three water-skiers across Wahweap Bay, located at the lake's western end.

| JOSEF MUENCH |



NORTHERN ARIZONA UNIVERSITY CLINE LIBRARY (3)

to warrant adding it to my files. There comes a time when anyone working with a camera must be selective.

Last spring something new happened in the red-rock country. Not a new volcano spewing and spouting for a few hours or days but something as earth shaking. When the gates closed behind Glen Canyon Dam and water began to go places it had never been before, a quite literally new world was opened. Artificial lakes have been formed before and in beautiful country, but never anything like this. Nor will it happen again anywhere in quite the same way. I don't like to make comparisons between places anymore than between the admirable qualities of my friends. There is, however, this in thinking of the Grand Canyon of the Colorado River versus Lake Powell in Glen Canyon: in terms of pictures. At the Grand Canyon the timing must be right as to time of day and weather conditions, if the picture is worth looking at. Glen Canyon is so varied that any time of day offers something to occupy the busy lens.

Visitors will soon recognize this when they see the terrain. I thought I knew the area well after making trips up and down river through Glen Canyon before the lake was born, several times each year for some eighteen years. Now water has run back up into side canyons, places I could never go before. Some are very narrow and winding. They twist and turn so that steep walls or rolling slick-rock are seen in many directions at the turn of every bend. In the same view a succession of varied lighting can be included for one shot. The camera may be almost lost in a shadowy tunnel while reflected light glows and glimmers a few feet away and in the background, a farther cliff may catch the full sun.

The light meter jumps as though it were playing hopscotch and the photographer had better be sharp making the required compromises. The extremes of light and dark must be balanced to get details in the dark shadows and yet not wash out the brilliant portions of the picture. Working entirely in shadowy or softly lighted

spots the amount of exposure indicated by the meter seems surprising while in big views, flooded not just by water but by the sun's rays, the reading may seem absurdly low. Each stretch of cliff face or the walls lining the narrow canals up through the canyons seems to offer something new. Textures are as different, one from another, as bolts of material stacked on the shelves of a yardage-goods store. It wouldn't surprise me to hear that designers were flocking to the area for new ideas. Stripes in graduated tones of brown, gray, black, white, as well as red, blue, purple are the result of weathering water "painting." Vivid greens are provided by vegetation where ferns, columbine, monkey flowers, moss, or lichen have found moisture seeping through cracks and coming to the surface. Ephemeral waterfalls, an experience in themselves when caught right after a sudden, enchantingly brief rain, leave patterns of both color and form.

Ages ago these walls were lifting into place and were cut by

streams that left fantastic moulding and pockets. Now they catch the light and present opportunities for closeups or add accent to views of a boat leaving its tumbling white wake in the water between the high cliffs. There are immense amphitheatres, overhangs where the pattern is a moving one, caused as sun hits the water and bounces up in checkers of flickering light. A passing boat may rearrange the design like a fishnet swaying in the wind. Looking skyward the same spot may have a lovely arch to frame a stalwart butte beyond, all touched off with a lush green trim of redbud, oak, willow on the shore. Keen or rounded edges of rock walls offer more endless mutations, these of architectural patterns. The scale of the region is, always remember, immense. Boats look tiny when one is more than a few feet away and the "cathedrals," complete with rounded domes or lifting in "steeple," are comparably larger than any man has ever been able to construct.

In addition to the changes that shifts of camera position bring



NORTHERN ARIZONA UNIVERSITY CLINE LIBRARY

ABOVE: Towering sandstone buttes dwarf boats and campers at the lake, which photographer Josef Muench called “the nation’s most spectacular water playground.” **LEFT:** An overhang frames a view of one of the lake’s narrow side canyons, many of which are accessible by boat. | JOSEF MUENCH (2) |

are the hourly ones caused by the varied angle of the sun in its path across the sky. Marooned at one place for a day, you might still succeed in getting a whole collection of different pictures. Very early in the morning and again as night falls, the water smooths to a mirror finish. Now every visible feature at the edge has doubled and even without the flush of colored sky thrown on the water, there are pictures to take of reflections, intimate ones or of walls hundreds of feet high. When a really colorful sunset develops, a foreground of colored water, middleground of massive rock buttes turned to black silhouettes give the three-dimensional feel that produced grand pictures under clouds alive with color.

Not every picture of Lake Powell need show water. In almost every canyon, above the waterline where you can get out and take shank’s mare to find other subjects, there are angles. We found little waterfalls and bubbling streams, dry beds where the rocks had been tumbled into intriguing groups. In spring, flowers find enough soil and moisture to add a different touch. Yuccas, Indian paintbrush, prickly pear cactus were not rare and always seemed well placed.

On the other hand, the camera might concentrate entirely on the water itself because it changes color depending on the walls overhanging it or the amount of light provided by the sky in open views.

There are touches of bronzy-gold, green, milky-white to gray, black, dark or light blue, and combinations of them all among the shifts I noticed and tried to capture in color.

To this background of form and tone that the framework or skeleton of the country offers, all the human interest action of the water playground calls out to be shot as record of a pleasant vacation or exploration of a brand new area. Boating, fishing, water-skiing seem more exciting than ever because of the dramatic stage-set in which they are to be captured. Camping activities, moody night shots around a campfire as well as trail hiking with people seen at the numerous arches and bridges make a field day for any camera.

As if all this were not enough to have made my first photographic trip on Lake Powell the most exciting camera experience of a lifetime, the weather was made for pictures. Clear and dry, with a maximum of sunlight, the Southwest’s special brand is the final seal on the area’s natural photogenic excellence. So it has everything: endless variations on the theme of red rock that photographs so well, wonderful accessibility on channels of negotiable water, closeup details that challenge and invite, and the requisite light to display them, make Lake Powell not just the nation’s most spectacular water playground but photographer’s paradise as well. **AH**

Seeing It His Way

Bill Sandburg was born with bilateral occipital lobe disorder. He's legally blind, but he can see what's straight ahead — just not the world around him. Despite that, one of his primary goals as a photographer was to shoot wildlife for *Arizona Highways*. Earlier this year, with some help from photographer Bruce D. Taubert, he crossed it off his list.

BY KATHY RITCHIE | PHOTOGRAPHS BY KAREN SHELL AND BILL SANDBURG



IT'S A DAMP, GRAY DAY at the Riparian Preserve at Water Ranch in Gilbert. The forecast high is a brisk 54, but at 7:30 a.m., the temperature is barely skimming the 40-degree mark. It's not exactly an ideal day to photograph great egrets and geese.

But that isn't stopping Bill Sandburg.

Sandburg, 71, an aspiring photographer from Phoenix, stands less than 2 feet from the murky wetland with his Nikon D4 mounted to a tripod. Wearing a black windbreaker over a brown button-up sweater and a red-and-blue-striped shirt, he isn't dressed for this kind of cold. His wife, Audrey, who is only slightly more bundled, stands to his left, holding a leash attached to their black Labrador retriever, Jazzy. To Sandburg's right is wildlife photographer and *Arizona Highways* contributor Bruce D. Taubert.

Despite the lousy weather, today might be one of the best days of Bill Sandburg's life. He hopes to cross off two items from his bucket list: 1) Learn how to shoot wildlife; 2) Get published in *Arizona Highways*. What makes this seemingly ordinary scene remarkable is the fact that Sandburg is legally blind. He relies on Jazzy, his seeing-eye dog, and his wife of 40 years to get around.

Sandburg is quiet, which is unusual for the normally talkative photographer. Turns out, he's too cold and too nervous to say much of anything. The only sounds are chirping birds and the *pitter-patter* of raindrops as they hit the sand. An egret sits in the water, and Sandburg, with Taubert's help, is about to make a photograph. He looks into the viewfinder and *click, click, clicks*.

Sandburg steps back to view the camera's display screen. There are "blinkies" on the image, indicating that certain areas within his photograph are overexposed. Taubert, who volunteered to coach Sandburg after hearing about him from a colleague, fiddles with the buttons on the camera. He discovers it's set to "automatic bracketing," a preprogrammed function that allows the camera to take an underexposed image, an overexposed image and an image that's correctly exposed. It's not the right setting for this shoot. Once Taubert makes the necessary adjustments, Sandburg resumes photographing the egret.

BORN WITH BILATERAL occipital lobe disorder, a condition that has robbed him of most of his peripheral vision, Sandburg can see what's straight ahead — but he can't see the world around him.

When Sandburg was a child in Bay Ridge, Brooklyn, his doctors were unable to explain the cause of his condition. So, like any tough-as-nails New Yorker, he carried on, making minor adaptations to avoid tripping or falling through an open sidewalk cellar door.

"I walked a lot with my head down like I was depressed, but I wasn't depressed," Sandburg says. "It was so I could see where I was walking."

Beyond that, he did "everything normal kids do." He rode his bike, roller-skated and even played baseball. Sandburg credits his parents for his positive outlook on life. "They let me do what I wanted to do. They wanted me to live my life my way."

And he did. When Sandburg decided to learn how to fly an airplane, he took lessons. When his friends climbed the almost-400-foot Verrazano-Narrows Bridge so they could photograph the view, he grabbed his camera and tagged along.

"We didn't get all the way on top, but we were high enough that we were on the cables," he says.

Because of his disorder, Sandburg thought photographing wild-



ABOVE: Bill Sandburg captured this monarch butterfly at Desert Botanical Garden in Phoenix. | **BILL SANDBURG** **OPPOSITE PAGE:** Sandburg and his wife of 40 years, Audrey, collaborate on an "arm shot" at the Riparian Preserve at Water Ranch in Gilbert. | **KAREN SHELL**

life was impossible — he couldn't clearly see his subject. A static landscape is one thing; a small, fluttering object is something else altogether. But Audrey insisted, and, two years ago, she convinced her husband to take a trip to Desert Botanical Garden in Phoenix.

"She said, 'I promise you a good picture if you come,'" Sandburg says. "I said, 'How can you promise?'"

When the pair arrived, they waited until a butterfly settled down nearby. Audrey held out her arm in the direction of the butterfly; then, she placed the camera on her extended limb. Sandburg looked through the viewfinder, focused on the butterfly and *clicked*.

And so the "arm shot," as Audrey calls it, was born.

MORE THAN TWO HOURS have passed since Sandburg took his first shot. Taubert asks him whether he'd like to continue photographing the egret. The rain is still coming down, and Sandburg, a little numb from the cold, decides to call it a day.

Taubert takes the camera off the tripod and gathers the gear. Meanwhile, Audrey threads her arm through the crook in Sandburg's arm and guides him up the sloped bank.

On the slow walk back to the car, a much more confident Sandburg asks Taubert whether he'd go out with him again. Taubert is game.

"Bill realizes his limitations but refuses to give up," Taubert says. "There's something about that type of personality that's quite impressive and inspiring."

Later, at a nearby Starbucks, Sandburg digests his morning.

"I was very happy when I left there," he says. "But I felt I could have done better — I should have been able to do better."

Despite having left the preserve with several good shots, Sandburg isn't cutting himself any slack. His bar is considerably higher than that of photographers with 20/20 vision, which means he's going to keep photographing wildlife until he gets it.

In the meantime, he's crossed one item off his bucket list. "My main goal since I was 19 was getting into *Arizona Highways*," he says. "I've met my goal." **AH**

The Riparian Preserve at Water Ranch is located at 2757 E. Guadalupe Road in Gilbert. For more information, call 480-503-6200 or visit www.riparianinstitute.org.

Sycamore Canyon Vista

In terms of scale and grandeur, nothing compares to the Grand Canyon, but the state's second-largest canyon, along with the drive to it, is impressive in its own right. In addition to the ponderosas, sycamores and cool mountain air, the route offers great views of the San Francisco Peaks. **BY NOAH AUSTIN PHOTOGRAPHS BY TOM BEAN**

Sycamore Canyon is Arizona's second-largest gorge — second only to the natural wonder that can be seen from outer space. The attributes of the Grand Canyon are many, but the state's runner-up has a few of its own, including the 13-mile drive to reach it. It's a picturesque route through the Kaibab National Forest that gets less traffic than a Sonoran Desert highway in the dead of summer.

The drive begins on Garland Prairie

Road, which intersects with Interstate 40 just east of Williams. After crossing a set of train tracks, stay left until you merge onto a well-maintained dirt road and head into the first of several thick stands of ponderosa pines.

A few miles in, you'll come to another fork. Turn left and continue to McDougal Flat, a large clearing that offers a nice view of the San Francisco Peaks on the left. From there, it's back into the ponderosas, where you'll see signs

directing you toward the Sycamore Canyon Vista trailhead.

Following the signs, you'll end up on Forest Road 56, another good dirt road. It narrows to one lane in places and gets a little rough in others. Mind your speed, roll down the windows and enjoy the sights and sounds of the high country. At Mile 11, you'll come to a turnoff that leads to the Sycamore Rim Trail, but that's a hike for another day. Keep going straight until FR 56 dead-



ABOVE: A hedgehog cactus adds color to the view from Sycamore Canyon Vista, the payoff to a short hike from Forest Road 56.

LEFT: Garland Prairie, along the route to the vista, offers an unobstructed view of the San Francisco Peaks to the north.

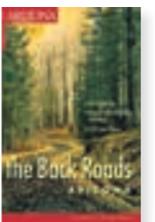
the viewpoint, you'll get a good look at Arizona's second-largest canyon, as well as a glimpse of Sycamore Creek on the canyon floor.

Because the 21-mile-long canyon is a protected wilderness area, there aren't any roads or campgrounds within it — just the canyon's namesake sycamores, along with ponderosas and other evergreens. If you move quietly, you might see deer or elk at the vista, as well as

lizards and birds. Enjoy the view. It's not the Grand Canyon, but, as you'll see, that won't matter.

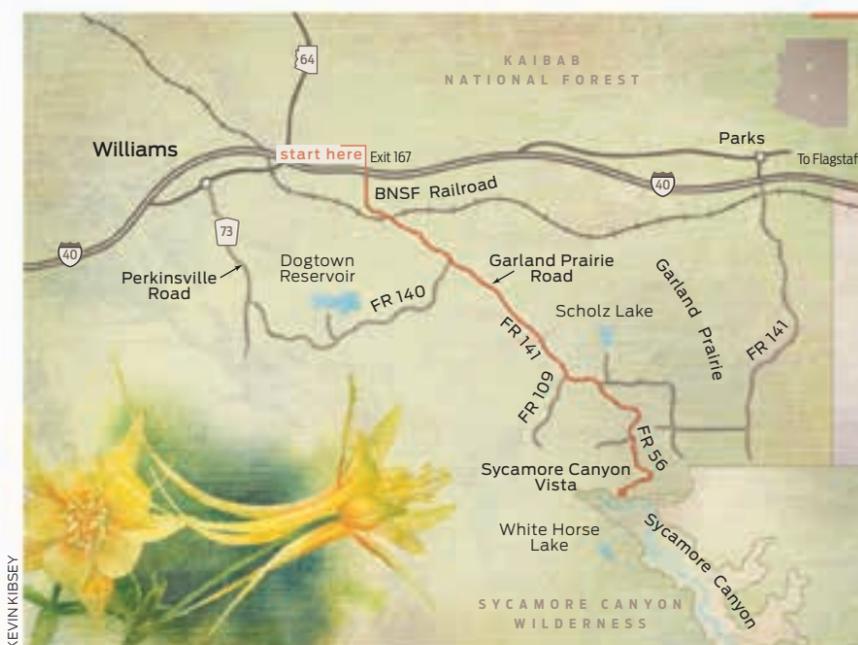
ADDITIONAL READING:

For more scenic drives, pick up a copy of our book *The Back Roads*. Now in its fifth edition, the book features 40 of the state's most scenic drives. To order a copy, visit www.shoparizonahighways.com/books.



ends at the trailhead.

A map of the canyon's entire trail system is posted there. Many of the hikes are long, but the trail to Sycamore Canyon Vista is only a quarter-mile. From



tour guide

Note: Mileages are approximate.

LENGTH: 13 miles one way

DIRECTIONS: From Flagstaff, go west on Interstate 40 for 28 miles to Exit 167 (Garland Prairie Road). Turn left onto Garland Prairie Road, which later becomes Forest Road 141, and continue 9 miles to Forest Road 56. Turn right onto FR 56 and continue 4 miles to the Sycamore Canyon Vista trailhead.

VEHICLE REQUIREMENTS: None; however, a high-clearance vehicle is recommended in inclement weather.

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: Williams Ranger District, 928-635-5600 or www.fs.usda.gov/kaibab

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



Lookout Canyon Trail 121

The Kaibab Plateau is home to some beautiful trails, including this one, which leads to a long, narrow canyon that's surrounded by a thick forest of ponderosa pines, spruce, firs and aspens. **BY ROBERT STIEVE | PHOTOGRAPH BY SHANE MCDERMOTT**

Raise your hand if you've ever hiked the Lookout Canyon Trail. If your hand stayed put, don't feel like a failure. You're not alone. Almost no one you know has ever hiked it, either. Of all the distant trails in Arizona, this is among the most remote. There are a couple of reasons for that: One, it's located on the Kaibab Plateau, which is a long haul from just about everywhere; and two, the trailhead is down a long dirt road, about 15 miles from the only paved "highway" on the plateau. The dirt road is Forest Road 22.

It's well-graded, and it's arguably one of the most scenic drives in Arizona. Consider that a bonus. Not that you'll need one. This hike is a beauty.

From the log fence at the trailhead, a wide path runs straight north through an open forest of aspens and ponderosas. Almost immediately, you'll sense a canyon off to the right. You can't see it, but you'll be in it later on. Trail 121, like Trail 122 — its parallel path to the east — culminates in the canyon, where it intersects with Trail 120. All three trails are named "Lookout Canyon," which

can be confusing on a map, but once you're on the ground, the routes are well-marked by fiberglass trail signs.

Continuing north on 121, you'll arrive at an area where the U.S. Forest Service has thinned the pines, allowing groves of aspens to shoot up. Thick clusters of bright-green grass have taken advantage of the open sky, as well. They're unusual-looking, like a colony of Dr. Seuss characters buried in the dirt to the tops

Ponderosa pines and aspens are a common sight along Lookout Canyon Trail 121.

of their ears.

Just beyond the spiky clumps of green, the trail veers northwest. It's easy to follow and easy on the endurance scale — even William Howard Taft could have done this trail. More hints of the canyon appear off to the right. And then, about 30 minutes in, a canyon shows up on the left, too. On this stretch, the trail extends onto a peninsula of sorts, where wildflowers — purple, yellow and orange — segue into a small meadow. The trail is less defined in the meadow, and it's sprinkled with thistles. Keep that in mind if you're wearing shorts or a hiking skirt.

Once you're past the thistles, the route begins its descent into the canyon. Within a few minutes, it zigs 90 degrees

to the left, counterintuitively away from the canyon, and then left again. The sharp turns are the trail's only two switchbacks. The rest of the route is a long, gradual decline, one that's almost imperceptible on the way down but is surprisingly noticeable on the way up.

In addition to the elevation drop, this part of the trail offers a nice view of the canyon. It's the first real look at where you're headed. Meantime, you'll pass a brown-and-white sign with an illustration of a deer on it. It looks like something you might see on an interpretive trail in an urban park. Although there's a healthy population of mule deer in these woods, along with turkeys, mountain bluebirds and Kaibab squirrels, there's no explanation for the sign. Not even the folks at the North Kaibab Ranger District had an answer. Whatever its primary purpose may have been, the sign now signals the home stretch of this hike.

The trail ends a few hundred yards beyond the mysterious deer, at an intersection with Trail 120. That route runs the length of the canyon, which is long, narrow, lush and green, and is surrounded by a thick forest of ponderosa pines, spruce, firs and aspens. The canyon bottom is a good place to take off your pack and enjoy the solitude you'll surely be experiencing. As you know, you won't see anyone you know down there. Or anyone else, for that matter. Consider that a bonus. Now you can raise your hand.

ADDITIONAL READING:

For more hikes, pick up a copy of *Arizona Highways Hiking Guide*, which features 52 of the state's best trails — one for each weekend of the year, sorted by seasons. To order a copy, visit www.shoparizonahighways.com/books.



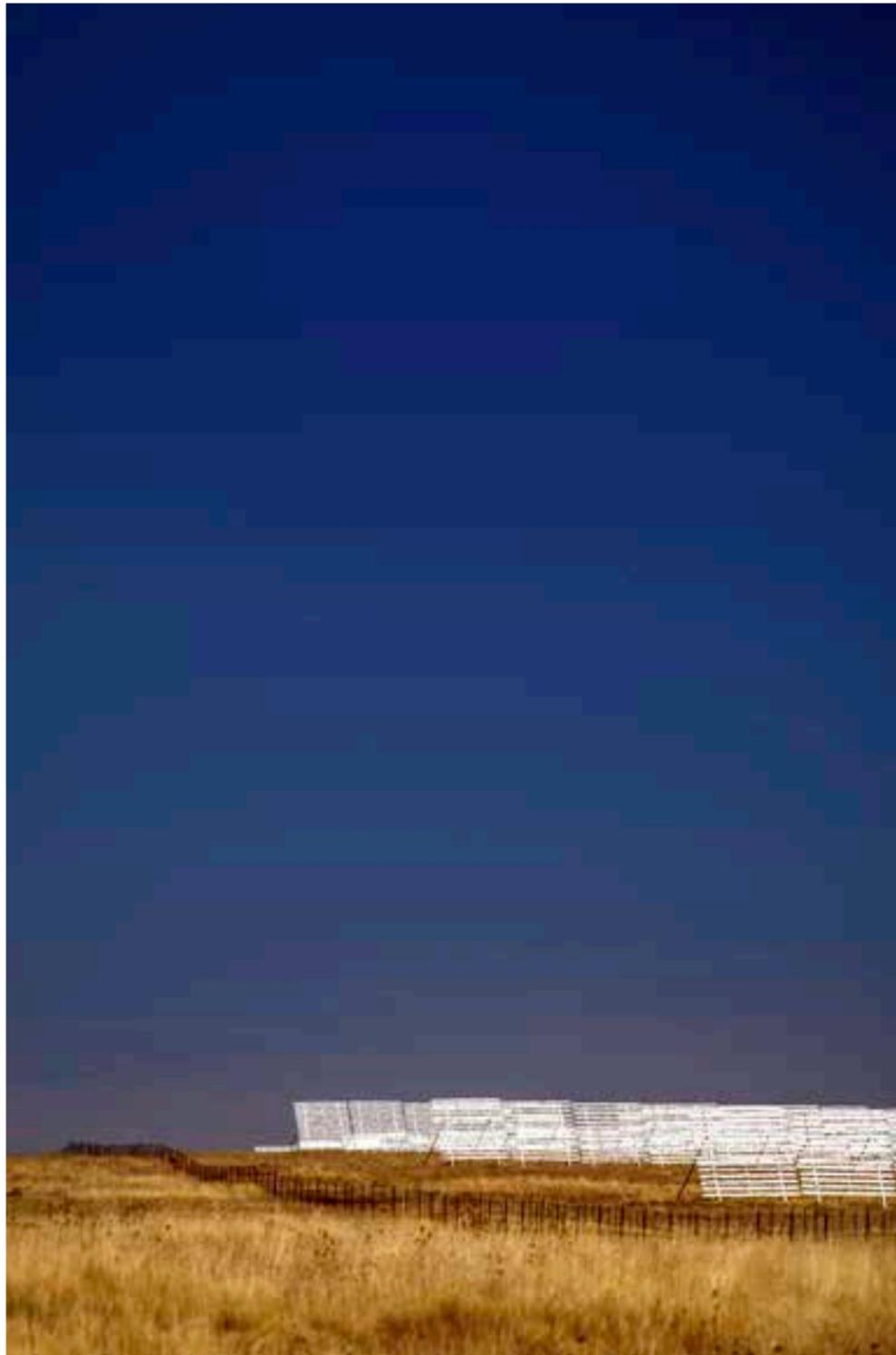
trail guide

LENGTH: 5 miles round-trip
DIFFICULTY: Easy
ELEVATION: 8,152 to 7,621 feet
TRAILHEAD GPS: N 36° 29.691', W 112° 17.876'
DIRECTIONS: From Jacob Lake, go south on State Route 67 for 26 miles to Forest Road 22. Turn right onto FR 22 and continue for 13.4 miles to Forest Road 6033. Turn right onto FR 6033 and continue 100 yards to the trailhead.
VEHICLE REQUIREMENTS: None
DOGS ALLOWED: Yes (on a leash)

HORSES ALLOWED: Yes
USGS MAPS: Big Springs, Timp Point
INFORMATION: North Kaibab Ranger District, 928-643-7395 or www.fs.usda.gov/kaibab

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- Plan ahead and be prepared.
 - Travel and camp on durable surfaces.
 - Dispose of waste properly and pack out all of your trash.
 - Leave what you find.
 - Respect wildlife and minimize impact.
 - Be considerate of others. **AN**

where is this?



MARK LIPCZYNSKI

Field Test

These structures, which are located in Eastern Arizona and come in various forms, are designed to minimize snow buildup. It's only September, but it won't be long before they're being put to good use. — NOAH AUSTIN

July 2013 Answer & Winner

Seligman. Congratulations to our winner, Sandra Linn of Jamul, California.



PAUL MARKOW

Win a collection of our most popular books! To enter, correctly identify the location pictured at left and email 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, 2013. Only the winner will be notified. The correct answer will be posted in our November 2013 issue and online at www.arizonahighways.com beginning October 15.

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