

Greer's  
Hidden Gem

Verkamp's  
Final Farewell

Sedona's Best  
New Restaurant

Mark Grace's  
Favorite Place

# ARIZONA HIGHWAYS

SEPTEMBER 2008

## The Photo Issue

### FEATURING:

10 Insider Tips for  
Shooting Fall Leaves

The Digital vs. Film Debate

Details on Our Online  
Photography Contest

Classic Shots  
by Ansel Adams

Our First-Ever  
*Broken Spectre*

### AND:

Dozens of Amazing Pix ...  
Just Like This Cover



## Features

### 14 Digital vs. Film

For a long time, this magazine, like a lot of magazines, resisted digital photography. It wasn't as good as film. But that was then. Now, the differences aren't as clear. To illustrate that point, we sent two of the world's best landscape photographers to Northern Arizona. One shot digital; one shot film. As you'll see, great photography is more about the artist, and less about the format. BY LAWRENCE W. CHEEK  
PHOTOGRAPHS BY GEORGE STOCKING & JACK DYKINGA

### 28 Black & White and Shot All Over

If you're a frequent reader of this magazine, you know that color photography is usually our first thought — the spectrum of Arizona's landscape requires that. Every once in a while, though, we like to mix it up and get back to basics. That's what we had in mind when we sent Joel Grimes out to capture the state in black and white. BY JOEL GRIMES

### 42 Northern Exposures

Last October, 14 people from around the country piled into a bus and headed north for a five-day photography workshop. The workshop, one of many sponsored every year by Friends of Arizona Highways, focused on Monument Valley and Canyon de Chelly. We have no idea how many photos were taken, but we were able to snag a few from one of the participants, along with 1,705 words about her experience. BY ANN COLLINS

### 48 Color by Numbers

On the 22nd of this month, autumn arrives, and with it, the annual blast of red, yellow and orange leaves. As with everything else in the great outdoors, there's a trick to shooting fall color. With that in mind, we've put together a list of 10 tips that'll make you look like Ansel Adams. Not really, but you get the idea.

BY JEFF KIDA

### 51 Photography Contest

This month, we launch our first-ever online photography contest. The details are inside.

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Pinery Canyon Road: There are no guarantees, of course, but your chances of owning the road are pretty good on this scenic route in Southeastern Arizona.

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Kinder Crossing: Narrow canyons, pine-covered hillsides and the allure of East Clear Creek highlight this hike in the heart of Rim Country.

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## online arizonahighways.com

Watch a slideshow of our photography pros' best work to inspire you, and then get all the details on our inaugural online photography contest at arizonahighways.com.

**WEEKEND GETAWAY** Follow along with writer Lori K. Baker as she plays the slots — Arizona-style.

**DISCOVER ARIZONA** Plan a trip with our calendar of events.

## Photographic Prints Available

Prints of some photographs in this issue are available for purchase, as designated in captions. To order, call 866-962-1191 or visit arizonahighwaysprints.com.

**DOUBLE VISION** A circular rainbow known as a "glory" rings the photographer's magnified, ghostly shadow — an optical illusion called a *Brocken spectre*. Named after a misty peak in Germany, the phenomenon occurs when a low sun casts a person's shadow onto and into clouds, fooling the eyes into believing the shadow is as far away as the land behind it. Photograph by Mike Buchheit

**FRONT COVER** An image of a saguaro backdropped by the Santa Catalina Mountains is merged with another shot, taken nearby, of a cloud-swept sky. See portfolio, page 28. Photograph by Joel Grimes

**BACK COVER** Leaden clouds and a lingering sunset spotlight the russet-colored strata at Vermilion Cliffs National Monument. Photograph by George Stocking

Throughout the year, Friends of Arizona Highways sponsors photography workshops around the state. On page 42, Ann Collins shares her experience in Monument Valley.



JEFF KIDA

**BROCKEN SPECTRE.** If it hadn't been for Mark Twain, I could have translated that phrase when it came up at a photography meeting a few weeks ago. Instead, I stood there clueless.

Because of Mark Twain, I don't speak German. I took two semesters as an undergrad, but after reading *That Awful German Language*, Twain's satirical essay about a language he called "slipshod and system-less," I switched to Spanish. I regret it now, because I've come to appreciate the nuances of German, and I'd rather not look clueless in photography meetings. Photography, as you can imagine, is a pretty big deal around here. It has been for 83 years. In all that time, though, we've never done a "photography issue." Until now.

When we first started putting this thing together, we realized we needed to do more than create a magazine full of spectacular images — we do that every month — so we looked for ways to broaden your knowledge of photography, as well. That's why we were talking about *Brocken spectres*, a rare phenomenon in which the shadow of a person is projected into a cloud and surrounded by a kind of rainbow. As Pete Ensenberger, our director of photography, explained in our meeting, the conditions have to be just right. It took awhile, but Mike Buchheit finally captured our first-ever *Brocken spectre*, which is featured in our table of contents. As you'll see, it's interesting and out of the ordinary. And so is this month's portfolio.

Desert landscapes are nothing new for us; however, Joel Grimes' work is a real departure. You saw one of his beautiful shots on the cover, and you'll see more when you get to *Black & White and Shot All Over*. As the headline suggests, his images are done in black and white. Again, that's nothing new. What's unique is his technique: He uses lights. "Rarely," he writes, "do I create a photograph without introducing artificial lighting to the scene. For me, the way the light strikes my subjects is paramount. To a so-called purist, using strobe lights in the landscape might be unthinkable, but I've never defined myself as a purist in the general sense."



ANN COLLINS

No doubt, his method will raise some eyebrows, but that's not the only bit of apprehension among purists. Old-schoolers also have some doubts about new technology. In *Digital vs. Film*, we present both sides of the argument. To do so, we sent two of the world's best landscape photographers — Jack Dykinga and George Stocking — to the Vermilion Cliffs, where one shot digital and one shot film. They shot the same rocks, the same sky, the same subject. Throughout the piece, they discuss the merits of their respective positions, and how they came to their own conclusions. In the end, you'll be hard-pressed to tell a difference in quality. Turns out, great photography is more about the artist, and less about the format. George says it best: "The camera is just a tool. It's a wrench. It's all about what you get out of it."

I'm not sure how you say that in German, but I do know that every one of the photographers in this issue got the most out of his or her cameras. Jack Dykinga and George Stocking certainly delivered. So did Ansel Adams, Nick Berezenko, Mike Buchheit, Ann Collins, Claire Curran, Joel Grimes, Kerrick James, Randy Prentice and Bruce Taubert. Indeed, this issue is loaded with great photography. As the Germans like to say, it's *un glaublich*.

**BOOK AWARDS, BOB & EVELYN**

Earlier this summer, Arizona Highways Books was given the Excellence in Publishing Award by the Arizona Book Publishing Association. We also won first-place awards for Best Travel Book (*The Back Roads*) and Best Interior Design (*Monumental Places*). We're very proud of these awards, and there are a lot of people who deserve credit. Special recognition, however, goes to Bob Albano and Evelyn Howell, who led our books division with professionalism and proficiency for more than a decade. Bob and Evelyn have both moved on, but their legacy will always remain. These awards, and the many that came before, would not have been possible without them.

— Robert Stieve  
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highways on tv

For more coverage of the Grand Canyon State, check out *Arizona Highways Television*, an Emmy-award winning show hosted by Robin Sewell. For broadcast times, visit arizonahighways.com and click the *Arizona Highways Television* icon at the bottom of our home page.

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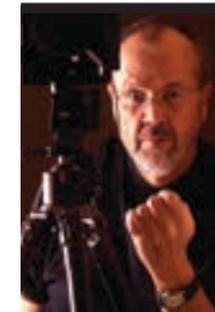
GEORGE STOCKING

"Digital photography might be controversial," says George Stocking, "but not to me." Representing the digital camp in *Digital vs. Film* (page 14), Stocking believes the format "gives you more realistic colors," though he says, "the number one reason to shoot digital is that the contrast range is perfect every time." Nevertheless, Stocking says his decision to forego film was difficult: "I took a big financial risk, because a lot of my biggest clients weren't officially accepting digital." It doesn't seem to have hurt his résumé, though. In addition to *Arizona Highways*, the award-winning photographer's work has appeared in *Outdoor Photographer*, *Backpacker*, *Audubon* calendars and *Sunset*.



RANDY PRENTICE

Like many of our contributors, photographer Randy Prentice, who shot this month's *Back Road Adventure* (page 52), is multitasking. In addition to shooting for numerous publications, including *Outside* and *Condé Nast Traveler*, he plays guitar in a jazz/rock/blues band. He also developed photography management software used by several *Arizona Highways* contributors. Despite being computer savvy, he hasn't made the switch to digital, preferring his Wista 4x5 camera. "Digital's almost too easy," Prentice says. "You tend to not take as much time. With a 4x5, you have to take time." Still, he admits, "the idea of carrying one-fourth the weight of a 4x5 is appealing."



JACK DYKINGA

Jack Dykinga, whose film photos are showcased in *Digital vs. Film* (page 14), remains committed to his 4x5 view camera. The slowness of the medium suits his "contemplative, almost Zenlike" style, and the larger format translates to higher resolution and greater dynamic range, imparting more subtlety to his photos, he believes. "The older you get, the more you realize that the art is in the nuance," Dykinga says. Still, he uses digital for some landscapes. The Pulitzer Prize-winning photographer has published nine books, including *Images: Jack Dykinga's Grand Canyon*, which was recently released by Arizona Highways Books. Dykinga's work also appears regularly in *National Geographic*.



ANN COLLINS

Ann Collins lost a lot of sleep putting together her story about a Northern Arizona photo workshop (see *Northern Exposures*, page 42). That's because she was juggling three jobs: photographer, writer and student. Still, the group camaraderie and the chance to focus on her photography made the multitasking well worth it. Along with memories of the Monument Valley scenery and Navajo people, she took home some good advice: "To leave more breathing room around the subject," she says. "I tended to zoom in too close." Collins is the author of a historical romance novel, *Protecting Jennie*, and has written for the *San Francisco Examiner* and *Cowboys & Indians*.



**Case Closed**

I've just received my June 2008 issue, and I have to say the article on Sandra Day O'Connor [*Our Humble Servant*] is one of the best I've ever read. In a world where public servants are making headlines for all the wrong reasons, it's nice to be reminded there are still men and women in government we can be proud of. Justice O'Connor is at the top of the list. Keep up the great work.

Joanna Wilson, Austin, Texas

**The Joy of Six**

Due to an administrative error, I've just received six editions together. It's interesting to read your "Christmas" edition in April, when spring is in the air. I'm currently on February, and Gary Ladd's photographs of Lake Powell are absolutely stunning; some of the best I've seen in your magazine. Makes one contemplate walking to the sea and throwing one's camera into the water.

Sam Martin, Saltcoats, North Ayrshire, Scotland

**Down in the Valley**

I love your magazine, and as a Prescott Valley resident, I read with interest your May 2008 spotlight on the fabulous Zeke's Eatin' Place in Prescott. However, you failed to mention the larger and equally wonderful Zeke's in Prescott Valley, a few miles east of Prescott proper. Prescott is beautiful in its history, scenery, people and all, but please remember "PV."

Trisha Brasher, Prescott Valley

**Food for Thought**

Thanks for the article on fine dining around the state [*Forks on the Road*, April 2008], which starts many ideas

germinating. I was especially pleased to see the Turquoise Room at Winslow's La Posada included. Good choice. A very similar venue, every bit as historic, is El Conquistador Dining Room at the Gadsden Hotel in Douglas.

Ken Calman, Glendale

**Almost Impossible**

*Arizona Highways* has outdone itself with the May 2008 issue, and that is extremely difficult to do. Well done, editor and staff.

Larry Vipond, Mesa

**The Baby is Fine**

After reading *In Plane View* by Larry Lindahl [November 2007], I just could not keep this question from popping up. What happened to the 6-month-old baby who lived in California when its parents died in the crash? Any help on this? Love your magazine, by the way. My aunt in Arizona sends it to me for a Christmas present each year.

Roberta Wynn, Westerville, Ohio

AUTHOR'S NOTE: *The 6-month-old boy was Peter Vultee. I was able to contact him after the story was published. He was interested in the*

*crash site, and had never visited it, although, he had been to the dedication of the commemorative plaque at Vultee Arch. He told me he was raised by his maternal grandparents, graduated in 1959 from Dartmouth College, and became a political science professor in his adult life. He is now retired and lives with his wife in Kettle Falls, Washington.*

**Great Escapes**

I hope everyone has a happy spot, somewhere they can mentally escape whenever things get a little too hectic. My places are Jerome, Sedona and Flagstaff, but I must say my favorite activity is visiting Seligman. After an all-too-short visit with John, Myran or Paul at the Snow Cap, you just feel like all things are good again. Even walking down to the nearby railway tracks and enjoying the solitude, only to be interrupted by an oncoming freight train, is a great way to relax and reflect. I'm able to visit Arizona about every two years, but that excitement is renewed each month when the current issue of *Arizona Highways* arrives. From April through October, you can always find me out in the backyard swing, at least one sunny Saturday or Sunday morning each month, reading *Arizona Highways* from cover to cover. I just close my eyes, feel the warm morning sunshine, and I'm right back in Arizona. Keep those great issues coming.

Ted Keller, Greenville, South Carolina

**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, Arizona 85009. For more information, visit arizonahighways.com.

**ask AHM**

**Q** I have a 1978 *Arizona Highways* state map showing a 12-square-mile area west of Prescott and north of Bagdad marked "Luis Maria Baca Grant Float No. 5." What does this mean?  
Carl Olsen, Scottsdale

**A** In 1518, Spanish explorer Alvar Nunez Cabeza de Vaca survived a shipwreck, then six years of deprivation among Indians. Spain eventually awarded him a large tract of land in what is now New Mexico. Hostile Indians drove his descendants (who shortened their name to Baca) from the land, which was later settled by ranchers. In time, the U.S. government asked the Bacas to "float" their rights to their original land in exchange for land of equal value in five different tracts of 100,000 acres each — Number 5 is in Yavapai County.

■ If you have a question about Arizona, please send an e-mail to: editor@arizonahighways.com.



ANSEL ADAMS

**Ansel Adams was Here**

Ansel Adams, through his work and writing, set the standard for photography as we know it today. This image, which he photographed for the November 1952 issue of *Arizona Highways*, features the façade and pilasters of Tumacácori Mission in Southern Arizona. One of my favorite quotes from the great master sums up the art: "We must remember that a photograph can hold just as much as we put into it, and no one has ever approached the full possibilities of the medium."

— Jeff Kida, photo editor



Mike Verkamp

WES JOHNSON

PEOPLE

## Closing Up Shop

For more than a century, the Verkamp family has run an eponymous gift shop on the South Rim of the Canyon. This month, the doors close forever.

MIKE VERKAMP GREW UP in the venerable shop that sits just steps away from the South Rim. He lived in its cozy, second-floor quarters, along with his parents and six siblings, and he worked downstairs at an early age. He would later manage Verkamp's Curios for more than two decades, preserving the long-standing family business and helping continue its storied legacy.

But for the Verkamp family, those days are almost over. Their 102-year-old business, which sells an array of Native American arts and crafts and more to countless Grand Canyon visitors, will close its doors for good on September 30.

Gone from the landscape will be what is believed to be the oldest family owned and operated gift shop in the national park system.

"The frustration has pretty much all passed," says Verkamp, 66, who retired as general manager in 1996, but still sits on the board that oversees the business. "We're all getting up there in years, and it was time to cut the umbilical cord."

Verkamp says the family struggled before deciding against bidding again for the contract. Park officials say there was already enough retail

in the area and did not consider bids from three others. Instead, the National Park Service paid the Verkamps nearly \$3.2 million for the property, and it's still deciding what to do with it.

The building opened on January 31, 1906, with its trademark limestone fireplace and wide views of the Canyon's horizon. Over the years, a stream of sightseers and dignitaries have visited, including movie stars and politicians.

Three generations of Verkamps have worked inside the shop, stocking shelves and collecting a basketful of memories that still linger today. Like the time actor Richard Chamberlain visited the store with his grandmother, with Navajo rugs on their shopping list. A cocky 15-year-old Mike Verkamp, making a whopping \$1.25 per hour, handled the sale.

"I laid out five or six nice, big rugs that cost anywhere between \$200 and \$1,200," he recalls. "She said, 'Let's buy them all.'"

Then there was the time Minnesota Senator Hubert Humphrey came calling. "He spent quite a bit of money, and wanted to pay with a personal check," Verkamp says. "Dad made him pull out his Senate ID card. He made him show ID. We all laughed about that."

And then there was country music's Roger Miller, who worked briefly at the shop only to be fired for his poor sales skills.

"You can't help but be a little sad," Verkamp says. "It's a part of who we are. There's a certain sense of sentimental loss now that it's closing."

— David Schwartz

CELEBRITY Q & A

### Mark Grace

Announcer,  
Arizona Diamondbacks  
by Dave Pratt

**AH:** If you were trying to convince Bob Uecker, Harry Kalas or Vin Scully that Arizona is one of the most beautiful places in America, where would you take him?

**MG:** I'd definitely take them to Sedona. It's one of the most beautiful places I've ever been.

**AH:** When you go hiking in Arizona, what's the one thing — other than water — that you carry in your backpack?

**MG:** Lots of sunscreen!

**AH:** If you were making a solo road trip to Sedona, which would you choose: Harley or Mustang convertible?

**MG:** I'd probably go with the Harley. I used to be a big rider.

**AH:** What's your favorite place in Arizona?

**MG:** Whisper Rock Golf Course in Scottsdale.

**AH:** When you travel to ballparks around the country, what do people ask most about Arizona?

**MG:** The single guys ask me about the women; the married ones ask about the dry heat.

— Dave Pratt is the host of the Dave Pratt in the Morning show on KMLE 107.9 FM in Phoenix.



JONATHAN WILLEY

DINING

## Mexican Evolution

Jeff Smedstad gained acclaim for his take on Mexican cuisine at Los Sombreros in Scottsdale. Now he's doing the same thing at Elote Café in Sedona.

BY 6:15 ON A WEDNESDAY EVENING, ELOTE CAFÉ IS FULL, and the foyer is crowded with diners waiting to be seated. Some of them have come for the view — a floor-to-ceiling wall of glass and a small patio open to Sedona's famed red-rock formations. But most come for chef-owner Jeff Smedstad's unique take on Mexican food, particularly those who remember him as founding chef of the acclaimed Los Sombreros in Scottsdale.

Smedstad's style has its roots in the markets of Mexico. "I call it gussied-up market food," he says. Elote's smoked chicken enchiladas are a twist on enchiladas suiza, found in Mexico City. His lamb adobo was inspired by adobos he sampled on a road trip to Veracruz. "I add something to it, my style," Smedstad says. "But I try never to lose the soul of a dish."

The restaurant's name refers to corn on the cob — called *elotes* — sold on the streets in Mexico.

"I got that because I love corn," Smedstad says. "It's the most important ingredient when it comes to tortillas and tamales.

Corn masa is where it all starts."

Smedstad studied at the Scottsdale Culinary Institute, but drew inspiration from his travels throughout Mexico, particularly the time he spent in Oaxaca with Suzanna Trilling, who later founded the famous Seasons of My Heart cooking school.

"We went around to different ranches and cooked," Smedstad says. "That's where I learned to make molé. Not in a stainless-steel kitchen like this. I learned in the backyard with a metate, grinding the seeds by hand. It was a great experience. I'm big on roots."

Now Smedstad has returned to his own roots. After selling his stake in Los Sombreros to his ex-wife, Smedstad worked for a short time as executive chef for Sala in Atlanta, where he garnered good reviews. He came back when he heard the space at the King's Ransom Hotel was available.

"I flew out the next day," he says. "I just said this is going to work. I didn't even ask what the lease was."

Smedstad wondered if he made the right decision when he served only three customers on opening night. But word spread quickly, and now the restaurant is packed.

"It's good to be home," Smedstad says. "It's been exciting to find that people didn't forget about me."

■ Elote Café is located at 771 Highway 179 in Sedona. For more information, call 928-203-0105 or visit [kingsransomseadona.com](http://kingsransomseadona.com).

— Kathy Montgomery



MOREY MILBRADT



MOREY MILBRADT

LODGING

## Luxury Lodging

Gourmet food and expensive linens are rarities in the middle of nowhere, but at Hidden Meadow Ranch, they come with the territory.

ABOUT 100 YEARS AGO, GREER GOT LUCKY. It was already blessed with aspens, ponderosas, meadows and streams — the natural wonders you read about in Robert Frost poetry — but in the early 1900s, the little village was swallowed up by the newly established Apache National Forest. At the time, the appropriation ruffled some feathers, but looking back, that move by the federal government ensured that Greer and its surroundings would be spared from overdevelopment. It got lucky.

Today, Greer is synonymous with the middle of nowhere. It's the rustic heart of the White Mountains — the place people go to get away from it all. Of course, the lack of development means limited overnight accommodations, but there are a few options, and one of the best is Hidden Meadow Ranch.

Located on 150 acres surrounded by what's now known as the Apache-Sitgreaves National Forests, Hidden Meadow Ranch is a cross between Camp Tamakwa and the Four Seasons, with a little Martha Stewart and Grizzly Adams thrown in.

Originally homesteaded by an old-timer named Chellis Hall, the ranch features a large main lodge and 12 log cabins made from hand-peeled blue spruce. All of the cabins include a living room/dining area with a wood-burning stone fireplace; bathrooms with slate countertops and oversized soaking tubs; a covered porch overlooking the meadow; bedrooms outfitted with

Spring Air pillow-top mattresses; hand-carved wood furniture; and XM satellite radio. This isn't *Little House on the Prairie*. This is the lap of luxury.

The same theme dominates the main lodge, where the seasonal gourmet menu incorporates fresh ingredients and features entrees like achiote-marinated elk tenderloin and pan-seared crab cakes. It's haute cuisine, which is about the last thing you'd expect in this neck of the woods. What's more, the atmosphere of the lodge makes it even better. There's knotty pine from floor to ceiling, 20-foot picture windows, through which you can see a billion stars, and a 35-foot granite fireplace. About halfway up the façade is a mounted elk shot by supermarket magnate Eddie Basha, a friend of the original owner.

In addition to the niceties, a night at the ranch includes all kinds of activities in the great outdoors — horseback riding or hiking on 2,000 miles of surrounding trails, fly-fishing on the ranch pond, archery, canoeing and mountain biking. All of this, as you'd expect, comes with a price. On average, about \$500 a night, per couple, but that's an all-inclusive rate that includes three meals a day and any of the ranch-sponsored activities.

It's more expensive than a tent, to be sure, but after a long day in the national forest, exploring the aspens, ponderosas, meadows and streams, what would you rather have waiting for you at the end of the trail: a sleeping bag and an Oscar Mayer hotdog, or a pillow-top mattress and a pistachio-crust lamb chop?

■ *Hidden Meadow Ranch is located about 10 miles north of Greer on Forest Road 118. For specific directions and more information, call 866-333-4080 or visit [hiddenmeadow.com](http://hiddenmeadow.com).*

— Robert Stieve

PHOTOGRAPHY

## The Eyes Have It

Despite the many capabilities of cameras, great photographs are dependent on the eyes of photographers — it's their vision that matters most.

FOR MOST PEOPLE, PHOTOGRAPHY IS LIKE MAGIC in a box. For me, even after 30 years as a professional photographer, I'm still amazed by cameras and the related technologies. What happens inside these light-tight containers, where photons slam against light-sensitive materials, is a minor miracle. Indeed, the camera is an extraordinary instrument, but it takes more than that to make a great photograph.

In addition, photography requires the individual perspective of the photographer. In fact, the ability to visualize a final image is what distinguishes the best photographers from all the others. Vision is — and has always been — the critical factor in terms of image-making, and with that vision comes the need for interpretation. Here's why:

Despite all the advancements, film and digital sensors can't touch the human brain when it comes to perceiving colors and brightness. In a camera, for example, the subtle shades of gray at midday are rendered as a single inky black tone, and graduated shades of white are often reproduced as one glaring white surface. The reds and greens that a camera documents rarely match up to what we perceive with our eyes.

Ironically, these limitations have a positive effect, because they force photographers to make choices, which is when creativity begins. Among other things, photographers have to decide: Should the approach be literal, like a documentary? Am I inspired by a particular quality of light? Is my world color or black and white? Of course, there are no right or wrong answers, only individual expressions.

It was the latter that made us look twice at the work of Joel Grimes, a Tucson-based photographer (see *Black & White and Shot All Over*, page 28). Having worked extensively in commercial photography, Grimes was inspired to shoot cactuses as if they were environmental portraits. While exploring Southern Arizona, he would find a location that he liked. Sometimes he'd wait and shoot, and other times he'd make a note and return. Along the way, he worked with a combination of new and old technology.



JOEL GRIMES

A studio still life of an agave was captured on Polaroid Type 55 positive/negative film.

The project started with a 4x5 view camera and Type 55 Polaroid film, which renders a black-and-white negative. That evolved into the use of a digital camera, combined with the use of battery-powered strobe lights. By pumping artificial light into his foregrounds, Grimes added texture and dimension, which also defined an immediate focal point. Using Photoshop, he sometimes combined numerous images in post-production, selecting a turbulent sky from one photograph and merging it with a dramatic desert scene in another. The outcome is a series of spectacular images that holds true to his original vision.

Joel Grimes is an artist and a craftsman. He "sees" where he wants his work to go, and he has the knowledge and the skills necessary to get him there. As you'll see, the choices he made to produce this month's portfolio combine a spectrum of technologies, past and present. By having a vision and understanding his tools, Joel Grimes produces magic, right out of the box.

— Jeff Kida, photo editor

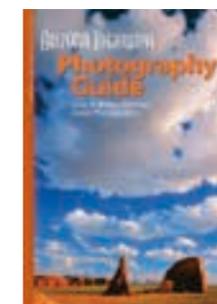


PHOTO TIP

STORM LIGHT

Nature photographers get excited about storm light. They relish the buildup and release of a storm. When the leading and trailing edges clash with the sun, the light display can be magical. Exposures can be tricky when bright shafts of sunlight pierce through dark storm

clouds. Expose for the brightest areas of the scene, and bracket your exposures to ensure getting the best balance of highlights and shadows. This gives you options when editing the images later. Modern photographic equipment can tolerate brief exposure to moisture, but

be sure to pack a towel, a large plastic bag and a collapsible umbrella in case you get caught in a downpour, and seek shelter when lightning is present.

EDITOR'S NOTE: Look for *Arizona Highways Photography Guide*, available now at bookstores and [arizonahighways.com](http://arizonahighways.com).

online For more photography tips and information, visit [arizonahighways.com](http://arizonahighways.com) and click on "Photography."

HISTORY

# Mission Accomplished

In Arizona, there aren't a lot of man-made structures that have hit 100, but this month, the historic mission at Tumacácori joins the club.

THEY RODE ON HORSEBACK OVER THE BARREN Southwestern desert, throughout the region known — in those days — as Pimería Alta. Their mission: Save souls for God and the Spanish Crown. European clerics braved harsh elements to convert, baptize, marry, bury and preach to native people. And along the way, a Jesuit priest named Father Eusebio Francisco Kino founded more than 20 missions, three of them in Arizona. The oldest is Mission San José de Tumacácori.

Established in 1691, and originally called San Cayetano de Tumacácori, the mission was located on the east side of the Santa Cruz River at an Indian village inhabited by the Sobaipuri Indians, a Piman tribe. The Sobaipuri built a house, a kitchen and a structure in which the fathers could say Mass.

In those days, the region was violent. Native Americans had been clashing with Spanish soldiers for more than a century, and even though the Pimas were a peaceful group, they did fight to protect their homes from frequent Apache raids. As miners and settlers moved in, some — with the protection of Spanish soldiers — enslaved the natives and put them to work in the mines. Tired of the European oppression, the Pimas finally revolted in 1751, taking control of places like Tumacácori.

Making matters worse, Charles III, the Spanish monarch who was worried about his power in the New World, ordered all Jesuits expelled from his colonies in 1767. That put an end to Father Kino's work. But where the Jesuits left off, the Franciscans took over.

In the early 1800s, the location of the mission at Tumacácori was moved to the west side of the river to be in closer proximity



This photograph of the cemetery behind Mission San José de Tumacácori originally appeared in the November 1952 issue of *Arizona Highways*. The image was taken by Ansel Adams — described by Raymond Carlson, the editor at the time, as a “picture-taking feller.”

to the presidio at Tubac. It was renamed San José de Tumacácori. There, the Franciscans built a church, which was completed in 1822, and for the next 26 years, the mission served the Pimas and the local settlers. Because of ongoing Apache raids, though, the mission was deserted in 1848 and fell into disrepair.

Sixty years later, in 1908, President Roosevelt declared Tumacácori a national monument, and preservation efforts began. The Tumacácori Museum was built in 1937, and in 1990, the monument was redesignated as a National Historical Park.

■ *On September 15, Tumacácori celebrates its centennial as a national monument by dedicating a new museum. The festivities continue throughout the year with special lectures and demonstrations. For more information, visit [nps.gov/tuma](http://nps.gov/tuma) or call 520-398-2341.*

— Sally Benford

NATURE

# A Little Squirrely

Round-tailed ground squirrels aren't very big, but their existence might be having a major impact on a national monument in Arizona.

FOR FOUR YEARS, KAREN MUNROE TRAINED HER binoculars on the round-tailed ground squirrels at Casa Grande Ruins National Monument, watching them dig burrows, nibble seeds and do the “snake dance.”

It's unusual work, but someone has to do it. As ubiquitous as these perky, beige critters are (their range includes Arizona, California, Nevada and Mexico), we know little about them.

“I'm surprised they're not better studied. They're really cute,” says Munroe, a Ph.D. student in wildlife conservation and management at the University of Arizona. Munroe's study, to be published next year, was designed to answer questions about ecology associated with the round-taileds, including whether their burrowing threatens Casa Grande Ruins.

For Munroe, a typical day began before dawn, setting up traps baited with peanut butter. When a squirrel was captured, she weighed it, gave it a checkup, took a DNA sample and “freeze marked” it with a unique identifying pattern. Freeze marking involves spraying a coin-sized patch of fur with liquid nitrogen,

which kills melanocytes and causes the hair to grow back white. In the meantime, she colored the spot with women's hair dye.

Munroe also took careful note of squirrel behavior. Round-tailed ground squirrels primarily eat green vegetation and seeds, supplemented with insects and carrion. They're mostly active from January through July, and go into torpor during the last half of the year. Though not as social as prairie dogs, round-taileds are amicable, rarely resorting to aggression. Because of this, researchers previously assumed that colonies were related and ruled by a breeding female. But Munroe's observations disputed this.



BRUCE D. TAUBERT

THIS MONTH IN HISTORY

- **On September 4, 1886, Geronimo surrendered to General Nelson A. Miles at Skeleton Canyon. At the time, Miles promised Geronimo that he could stay with his family, but instead sent him to Fort Pickens, Florida, with several other Apache warriors.**
- **On September 30, 1935, President Franklin D. Roosevelt dedicated the Hoover Dam, which created Lake Mead on the Arizona-Nevada border.**
- **In September 1872, the first public school opened in Phoenix. Classes were held in the courtroom of the county building until a school could be built.**

nature factoid



BRUCE D. TAUBERT

**GIANT DESERT HAIRY SCORPION**  
Some people think it's cool, others think it's creepy, but, like the giant desert hairy scorpion (left), all scorpions fluoresce under black lights. Why? A thin, transparent cuticle, called hyaline, in the outermost layer of their exoskeleton contains a protein that causes scorpions to glow. Far out.

“There's a high turnover, and females aren't staying around,” notes Munroe, who suspects the squirrels have a more democratic — and polygamous — mating system.

Munroe's favorite hours were spent watching snake-squirrel interaction. When round-taileds encounter a rattler, they perform what rangers call the “snake dance,” swishing their tails and stomping their feet to warn others. Then they mob the snake, pouncing on its head to drive it away.

Munroe couldn't directly observe the squirrels' below-ground behavior. However, ground-penetrating radar was used to determine that their tunnels aren't deep enough to damage the Casa Grande Ruins, which is great news for both the ruins and the round-taileds.

— Keridwen Cornelius

**50**  
years ago  
in arizona highways

Santa Cruz County might be the smallest county in Arizona, but it's substantial in terms of history, culture and beauty. Our September 1958 issue featured the many points of interest of Santa Cruz County, including the Tumacácori missions, the presidio at Tubac, the border town of Nogales, and the region's ranching and mining history.

GRAND CANYON ASSOCIATION



THINGS TO DO

## CCC Exhibit at Kolb Studio

**September 1-30:** At the Grand Canyon, the Kolb Studio's newest exhibit, *It Saved My Life: The Civilian Conservation Corps at Grand Canyon, 1933-1942*, chronicles the lasting accomplishments of those who worked at the Canyon restoring trails, building walls, installing telephone lines and more. The exhibit runs through October 19. ■ *Information: 928-638-7033 or grandcanyon.org.*

KINGMAN AREA CHAMBER OF COMMERCE



### KINGMAN'S DEVINE DAYS

**September 27-28:** Celebrate Kingman's favorite son during the town's Andy Devine Days. The event features more than 100 entries in a 2-mile-long parade along Route 66, as well as the annual PRCA Rodeo at the Mohave County Fairgrounds. ■ *Information: 928-757-7919 or kingmantourism.org.*

TUCSON BOTANICAL GARDEN



## T-Rex in Tucson

**September 1-30:** Stand face-to-face with a flesh-eating dinosaur or compare your shoe size to that of a colossal *T-rex* footprint at Tucson Botanical Garden's new exhibit, *Dig: Prehistoric Gardens*. In addition, visitors will learn about what dinosaurs ate and which plants survived the test of time. ■ *Information: 520-326-9686 or www.tucsonbotanical.org.*



### SIERRA VISTA OKTOBERFEST

**September 19-20:** Oktoberfest isn't just in Germany anymore. Sierra Vista's übercelebration features arts and crafts, games, live entertainment, food vendors and a beer garden. ■ *Information: 520-458-2065 or visitsierravista.com.*

## Grand Canyon Music Festival



**September 5-21:** Celebrate the festival's 25th anniversary with weekend and midweek concerts. Presentations range from chamber music ensembles to master harmonica players and soprano singers. All performances take place at Shrine of the Ages Auditorium on the Canyon's South Rim. ■ *Information: 928-638-9215 or grandcanyonmusicfest.org.*

### PHOTOGRAPHY WORKSHOP

**October 28 - November 1:** Plan now to join Arizona Highways Photography Editor Jeff Kida in one of the West's most iconic landscapes, Monument Valley. During this Friends of Arizona Highways photo workshop, discover how to make stunning images of Navajoland's sweeping vistas. ■ *Information: 888-790-7042 or friendsfazhighways.com. AH*



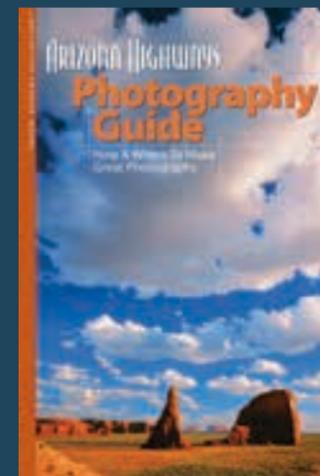
Jack Dykinga

## Buy the Books!

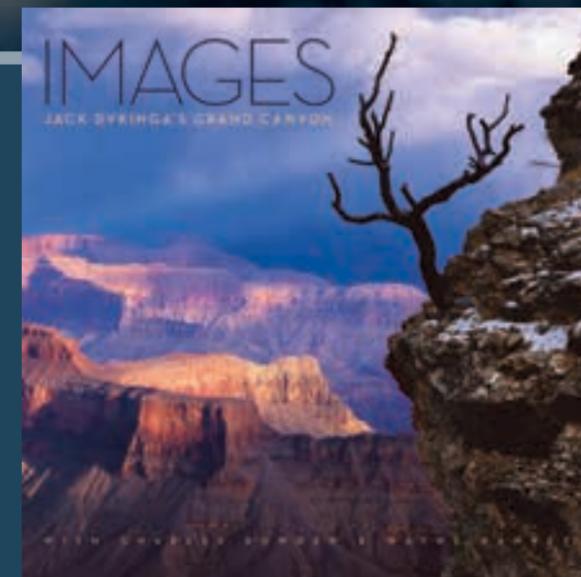
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## ARIZONA HIGHWAYS

Offer expires September 30, 2008. Use promo code #589. Shipping and handling not included. You can also visit our retail location at 2039 W. Lewis Avenue in Phoenix.



On sale for \$21.21 #APGS7



On sale for \$33.96 #AGVJ8

# Digital versus Film



For a long time, this magazine, like a lot of magazines, resisted digital photography. It wasn't as good as film. But that was then. Now, the differences aren't as clear. To illustrate that point, we sent two of the world's best landscape photographers to Northern Arizona. One shot digital; one shot film. As you'll see in the next 14 pages, great photography is more about the artist, and less about the format.

By Lawrence W. Cheek

**DIVINE DESIGN** Purple Liesegang banding (left), resulting from rhythmic precipitation over fluid-saturated rocks, flows over iron-rich rocks in the Vermilion Cliffs National Monument southwest of Page. Photograph by George Stocking

**HOO DOO IT?** A Dakota formation slab precariously balances atop a perpendicular base of Entrada sandstone (right). Its unusual shape is due to harder and softer stratified rock layers weathering at different rates. Photograph by Jack Dykinga



PART ONE

# In Defense of Digital

Three years ago, photographer George Stocking did something that's still controversial among hard-core landscape photographers — he abandoned film and went digital.

PHOTOGRAPHS BY GEORGE STOCKING



TO UNDERSTAND HOW the digital revolution has spun George Stocking's photographic life around, you don't start with his \$8,000 Canon digital SLR, but rather with the Dell laptop beside the easy chair in his den. The computer is typically tuned to the intellicast.com radar loop, where Stocking tracks storms gunning for the Southwestern deserts — Pacific fronts in the winter, soggy monsoons boiling north from Mexico in the summer. When something interesting comes his way, Stocking rapidly packs his pickup and camper and rumbles out to meet it. He's held precise sites in his head for as many as five years — a brace of crazily leaning saguaros in Organ Pipe Cactus National Monument, for example — just waiting for the right light or the perfect sky to energize them.

"I consider myself a desert-shooter more than anything else," he says. "It's the most vibrant landscape there is, and when the right light rips through, it's so pure and clean."

Three years ago, Stocking, 56, did something that's still controversial among hard-core landscape photographers: He abandoned film and committed his professional life fully and finally to digital capture. There were a number of reasons, but the one at the top is the simplest: economy. On a typical two-week photo expedition, he'd expose 200 to 300 sheets of 4x5 film at \$5 a sheet. Transparency slide film is extremely sensitive to exposure, so a professional shooter will typically shoot three exposures — one dead



• • • • • george STOCKING

**ROCKY ROAD, PERHAPS?** With colors created by hematite (bright red), limonite (rusty-looking) and goethite (earthy), the Vermilion Cliffs appear like petrified Neapolitan ice cream (opposite page).

**WHORLED PEACE** Like a huge sandstone clamshell, this Vermilion Cliffs' whorled surface provides trackless wilderness hiking in an area so remote that it's safe habitat for recently re-introduced California condors.

on, one a half-stop lighter, and one a half-stop darker. Even the proper exposure doesn't always convey the feeling the photographer had when envisioning the scene. Sometimes the photographer will want a lighter, airier feel, or a darker, more somber look. Barring total failure, at least one of the three will achieve the desired feel, another will be acceptable, and one will usually end up in the trash.

Depending on the quality of the image, Stocking might run three brackets of the same image to have six shots for simultaneous submissions to publishers and his stock agency.

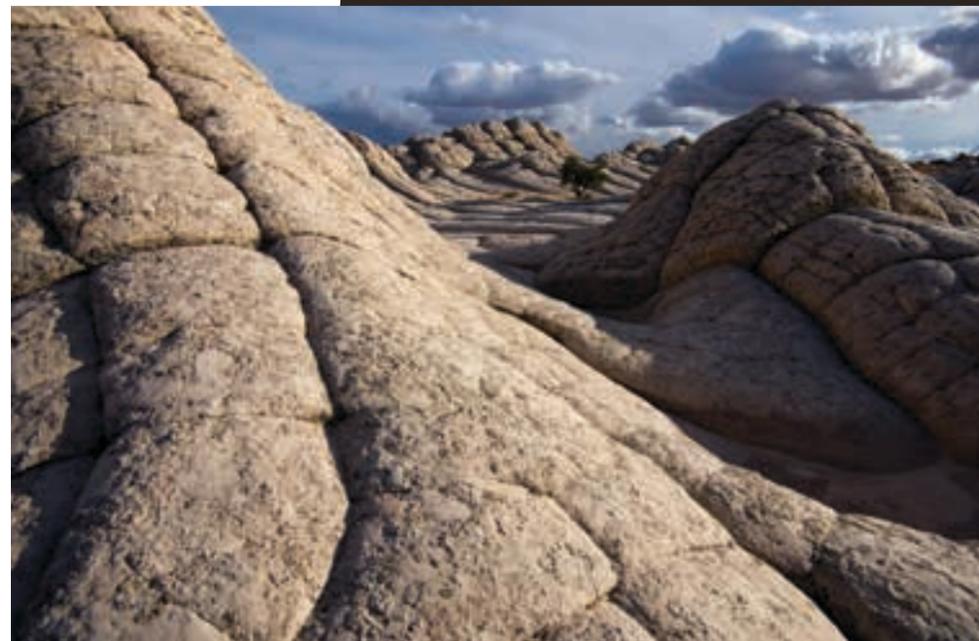
With digital imaging, only one exposure is necessary, because, as he and other digital photographers say, "If you have one, you have 100." This allows Stocking to quickly move on to other images, which greatly enhances his "yield" of images made in the fleeting moments of good light.

Still, Stocking isn't a digital evangelist. He doesn't care that much about the technology, and he's never been in love with a piece of equipment. "The camera's just a tool," he says. "It's a wrench. It's all about what you get out of it."

Stocking learned photography along a bumpy road of part-time education and hard-knock experience. A native Philadelphian, he was rolling out to California in 1972, but hit Phoenix with only \$7 left in his pocket, and had no choice but to stop. As a conscientious objector, he was required to do alternative service, so he went to work at a mental health hospital in the schizophrenia ward. Pursuing a long-submerged interest in photography, he began taking community college courses and using his home bathroom for a darkroom. When he discovered that the brilliant but eccentric photographer Frederick Sommer lived in Prescott, he worked up the chutzpah to knock on Sommer's door and ask for a critique of his portfolio.

"You don't have a clue," Sommer told him. "You think you're a photographer, but you're a guy with another nine-to-five job. Until you bring those parts of your life together, you won't do anything."

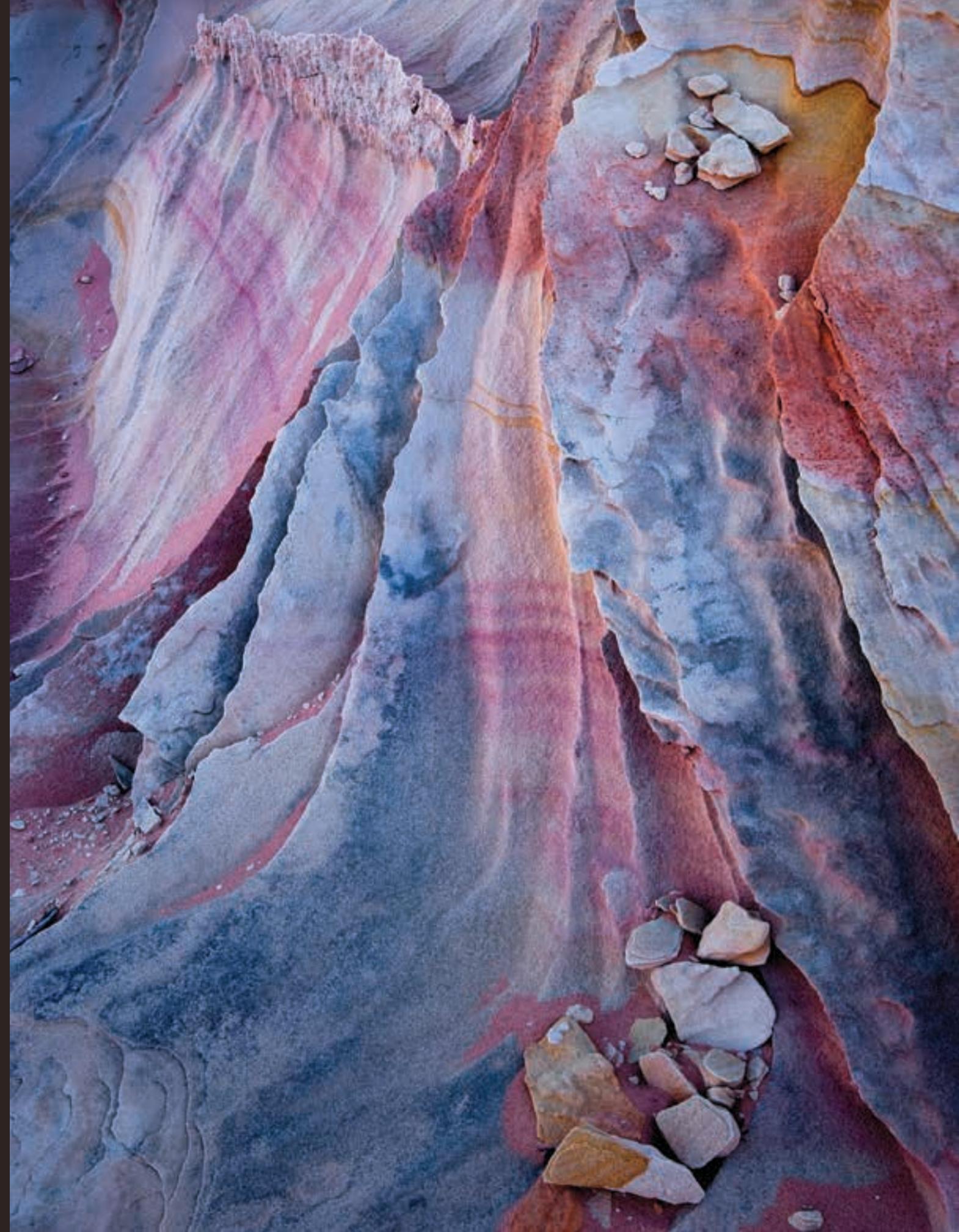
"He was right," Stocking recalls. "I was being two people. That moment had a profound effect on me."



**SUGGESTIVE IMPRESSIONS** Jointed sandstone (above) undulates toward the horizon in gray wavelike mounds while a fleet of clouds navigates a sea of sky.

**FRAGILE FINS** A close-up (right) of a 12-inch rock section at the Vermilion Cliffs reveals delicate, multihued "fins," which might easily crumble in the next storm.

“The camera’s just a tool. It’s a wrench. It’s all about what you get out of it.”



So Stocking began trying to integrate his life and his work. "My first year as a landscape photographer, I spent 178 days in the field. About the fourth week at a time of living in the truck, I started to wonder whether I even had a home. It's lonely out there. The one thing you can say about anybody who succeeds in this business: They work incredibly hard."

Stocking credits his success to his relentless, type-A nature. "I'm competitive to the end of the day. Nothing drives me like seeing someone else's image that's better than mine. That makes me get back out there and just work harder. That's the only legitimate response."

What Stocking loves most about "out there" is chasing weather. He loves to set up at the edge of an oncoming storm, because that's where unpredictable things happen in the sky — dramatic light, fantastic colors, vivid contrasts. It quickly became his trademark. "I got this reputation for delivering the light," he says. His preferred light ranges from unusual to otherworldly. He looks for skies that are not merely the standard postcard-pink, but more like cinnamon or salmon or gunmetal.

In composing his photographs, Stocking assesses how line, space and shape create a visual dynamic that exceeds the subject matter, which he calls "compositional power." His feeling for composition was influenced by his mother, a talented artist.

"When I was young, my mother would stand me up in front of her paintings and talk about composition. She taught me that lines lead the eye, and how space can capture the eye, and how the viewer is attracted to the brightest spot on the canvas. Her love of abstractions has carried over to me."

The careful composition and dogged pursuit of dramatic weather suggest pretty strongly that Stocking isn't just out there firing his digital Canon promiscuously, hoping to win the photographic lottery with dumb luck. "A lot of the way I work with digital is still the same: the selectivity, the patience, scouting ahead and knowing what I'm going to shoot in the morning. All the lessons I learned with a 4x5 have stayed with me."



**STOCKING SPHINX** The photographer's lens captures what he sees as a towering sandstone sphinx (above) in a dramatic sunrise play of light and shadow.

**7-UP** The Vermilion Cliffs' 3,000-foot escarpment (right) is a study in seven stratified geological formations, and a landscape photographer's dream.

"I'm competitive to the end of the day. Nothing drives me like seeing someone else's image that's better than mine."



PART TWO

# A Fondness for Film

In addition to the technical superiority of film, photographer Jack Dykinga says film is woven so deeply into his art that to ditch it for digital would be like switching identities.

PHOTOGRAPHS BY JACK DYKINGA



JACK DYKINGA WORKS LIKE A MAN POSSESSED, but not one in a hurry. When he photographs a place he's not seen before, he will first spend an entire day wandering around with a compass clipped to his cap, alternately climbing rocks and lying prone in the sand, framing prospective photographs with fingers, and thinking, thinking deeply, about how to tell a landscape's story through his lenses. And when he finally begins what a layman might recognize as "work," it's behind an agonizingly slow and tedious camera whose essential technology hasn't changed in 150 years. It might take a half-hour to set up one shot, but if that one is worthy of publishing, particularly if it inspires someone else to love and care for the place in the photograph, Dykinga will call it a fine day's work.

"The large-format camera forces you to go slow, and that makes you super-aware of composition," he says of his 4x5. "You really pore over the detail of what's in front of you. I think it suits this moment in my life; it fits the direction I'm going in."

Although Dykinga's 43-year career in photography has taken, in different periods, three different directions — photojournalist, photo editor and landscape photographer — the bedrock fundamentals haven't changed.

His work has always grown out of the deep loam of commitment. He won his 1971 Pulitzer Prize with the *Chicago Sun-Times* for photo essays of institutions for mentally handicapped people. He's built his last 30 years of landscape photography on the



jack DYKINGA

**PINE LINE** Standing its ground against sunrise on the Colorado Plateau, a lone piñon pine (opposite page) casts a long, straight shadow over folds of pale sandstone. ■ To order a print of this photograph, see page 1.

**FAR AND NEAR** Setting at dawn, a waning moon briefly presides over sandstone pinnacles on the Colorado Plateau (above). ■ To order a print of this photograph, see page 1.

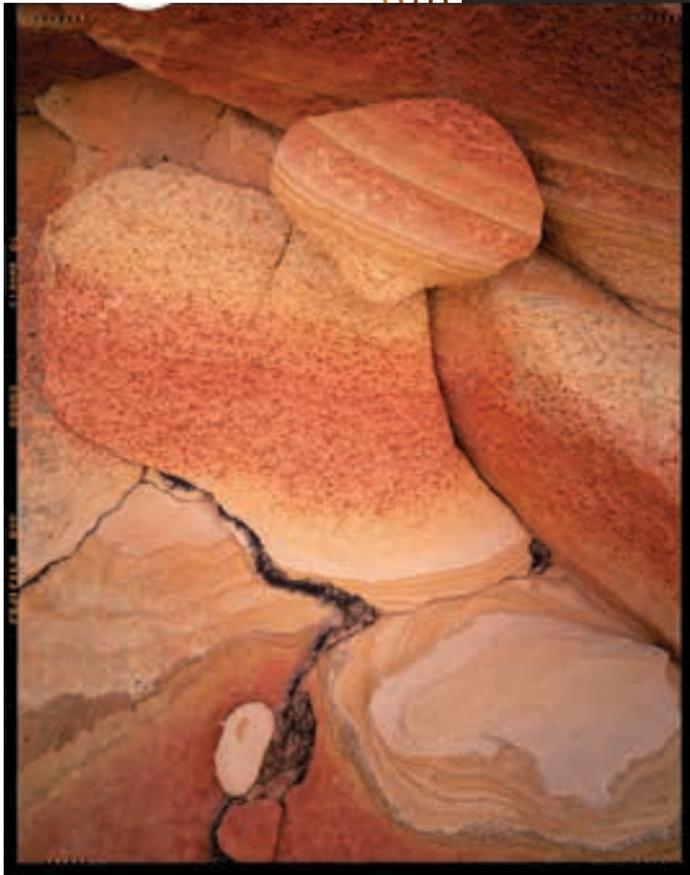
underlying mission of environmental preservation. Four books co-produced with writer Charles Bowden have featured portraits of untouched Southwestern wilderness contrasted with telling photographs documenting the rising tide of human encroachment. Thanks to his background in photojournalism, Dykinga can encapsulate an epic story into a single shot, as he once did with a bull snake slithering across bare dirt — dirt rearranged into tire tracks whose argyle geometry ironically recalled the snake's own patterning.

Through all this time, his professional “mantras,” as he calls them, have not shifted: Respect the subject, and tell the truth.

His artistic style is vividly recognizable. There's a commanding geometric shape in the foreground, and the composition leads into the background with the force of inevitability: The eye can't help but explore the photo thoroughly. He says this also hasn't changed, except to become more refined. “Look back at some of the images in that Pulitzer portfolio,” he says, “and you can see very clearly there are lines out of the corners. There's a foreground leading you into the background. There just happen to be people in the frames.”

Of course, along the way, Dykinga's hardware has changed radically. The photojournalist's emblematic 35 mm camera gave way to the 4x5 view camera. Although Dykinga is no Luddite — he scans his film images into digital format and edits on a MacBook Pro — he remains committed to film and the ancient 4x5 for work in the field. It isn't a matter of inertia or his admittedly contrarian nature. Film is woven so deeply into his art and his way of working that to ditch it for digital would be like switching identities.

He can cite technical reasons for the superiority of film, as he sees it: The 20-square-inch sheet of Velvia in the view camera can record the equivalent of 500 megapixels of information, while top digital SLRs today offer 22 megapixels. His prints enlarge up to 50 by 70 inches. The view camera, contraption that it is, offers a universe of adjustments that no compact camera can match. An entire world can be pulled into sharp focus, from at-the-fingertips foreground to infinite background. If he has the tripod legs splayed flat on the ground for a rabbit's-eye perspective of a crowd of towering saguaros, the cactuses will stand up proud and parallel — not tilting toward each other, in the distorted perspective of a wide-angle lens



**IRON WILL** Eroding sandstone reddened by its iron content (above) is mesmerizingly beautiful.

■ To order a print of this photograph, see page 1.

**SHARPER IMAGE** Bands of iron intrusions have eroded into sharp pleats in petrified sandstone (right) at the Vermilion Cliffs National Monument.

■ To order a print of this photograph, see page 1.

His artistic style is vividly recognizable . . . the eye can't help but explore the photo thoroughly.



on an SLR when not kept level.

But there's more to it. The dark focusing cloth, draped over his head and over the camera, isolates him from the outside so there's no distraction; the world reduces to his brain, his eyes and the two-dimensional image on the screen. And he *likes* the fact that the image is displayed upside down; that strips out the content of the photo and distills it to a pure composition problem. He's already thought through the content; that was the point of all that time walking around without the camera.

And here's the contrarian streak in play: Dykinga thinks the ease of digital photography has contributed to an erosion of the craft. "Just because you can, you do," he says. "The images are completely disposable. You can keep shooting digital all day, even through the worst light, and although none of it might produce great pictures, it might still be marketable. You can correct it in Photoshop. That starts compromising your values. Where, if you're really going after just one or two shots a day, you're concentrating all your efforts into one thing, like throwing a shot put."

Then he adds, quickly, not wanting this to sound like an Olympian judgment: "These are just the things I feel, and they apply only to me. Every photographer has to decide for himself."

Dykinga is 65 now, and his journalistic and artistic decisions have taken him to the top. He's unquestionably in the top drawer of landscape photographers worldwide, and he's wildly in demand — last year there were two projects for *National Geographic* and nine photo workshops, some as distant as Patagonia in South America. But he's lived in Tucson since 1976 and still considers Arizona — its deserts, above all — his photographic heartland.

"I can't ever think of being done with it," he says. "It's just so diverse — biologically, geologically, and then you throw in the weather and you have infinite possibilities. There's just no end to it. You can't ask for a better life than that." ■■

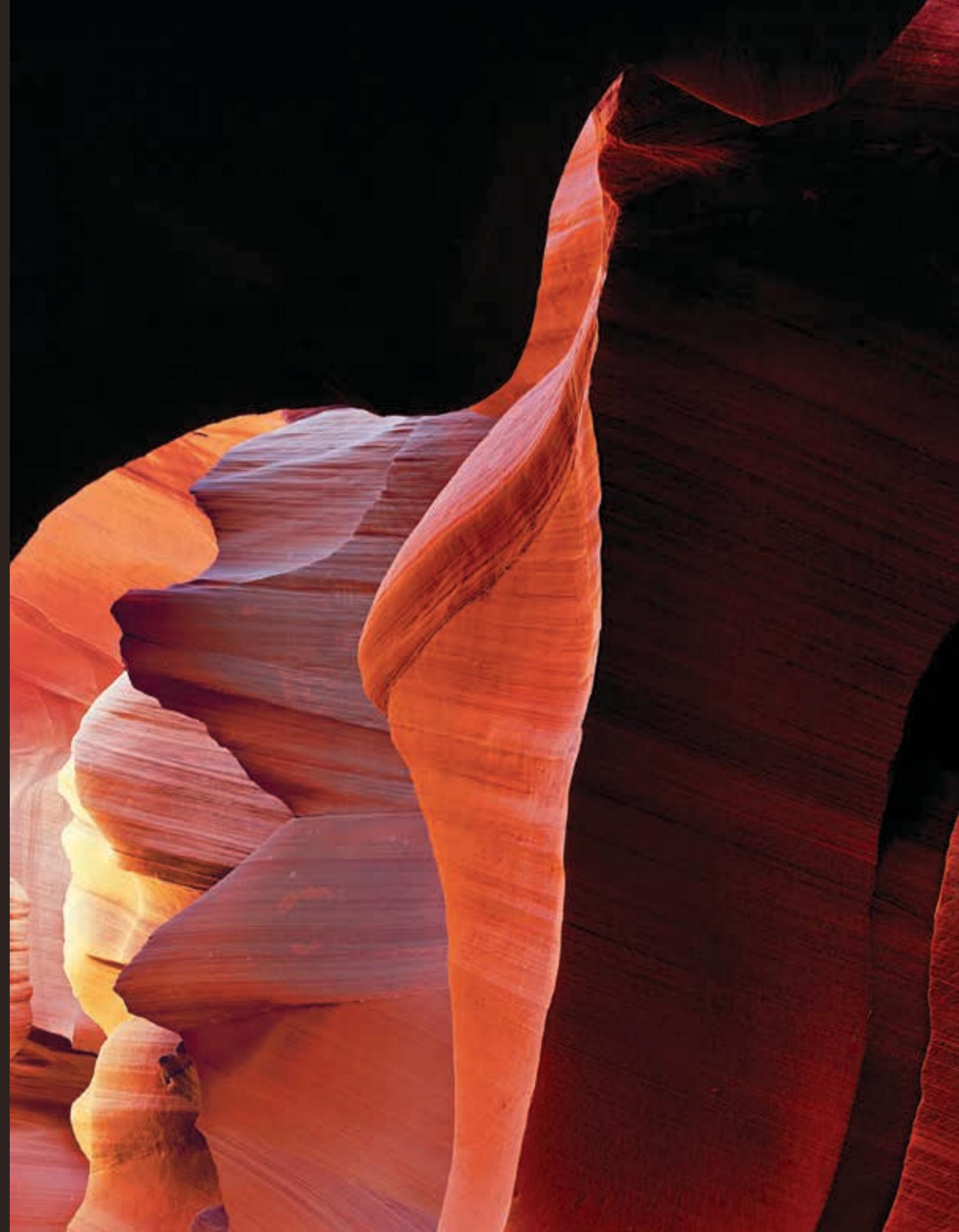
*Lawrence W. Cheek is a frequent contributor to Arizona Highways. In addition, he was a contributing editor to our recent book, Arizona Highways Photography Guide: How & Where to Make Great Photographs.*



**LICHEN ORDINARY ROCK** Tiny concretion balls and scarring from lichen calcification (above) create an easily overlooked ornate paisley design. ■ To order a print of this photograph, see page 1.

**WATER RAN THROUGH IT** Light and color dance off the textured walls of Antelope Canyon (right), called Tse' bighanilini ("the place where water runs through rocks") by the Navajos. ■ To order a print of this photograph, see page 1.

... if you're really going after just one or two shots a day, you're concentrating all your efforts into one thing, like throwing a shot put.



# Black & White

## and Shot All Over

If you're a frequent reader of this magazine, you know that color photography is usually our first thought — the spectrum of Arizona's landscape requires that. Every once in a while, though, we like to mix it up and get back to basics. That's what we had in mind when we sent Joel Grimes out to capture the state in black and white. **By Joel Grimes**

**AN ILLUMINATING IDEA** Taking a cue from the previous portrait work he's produced, photographer Joel Grimes decided to illuminate his subject with battery-powered strobe lights to create a separation between the saguaro cactus and the digitally darkened background.



# B

Beauty is all around us. It's a familiar cliché. Nonetheless, most of us never take the time to soak it all in. We should, however. We should make the choice to recognize it, to cherish it and to preserve it. And it's not always easy. Sometimes, beauty conceals itself in the things we take for granted.

As an artist, I have a sixth sense that seeks the beauty in life. I've spent more than 25 years traveling the world and capturing the beauty in people. Rarely do I create a photograph without introducing artificial lighting to the scene. For me, the way the light strikes my subjects is paramount — sometimes it's more important than the subject itself. Therefore, it makes sense that I'd take the same approach when I create images of the desert. In most cases, I head out with this mindset: "I'm off to make a portrait of a cactus."

To a so-called purist, using strobe lights in the landscape might be unthinkable, but I've never defined myself as a purist in the general sense. My vision is dependent on an ever-changing definition, and my photographs are an evolving form of communication through self-expression. In the end, it's the expression of beauty that matters most, not the technical process used to capture it.



**SURREALISM** Although these radiating clouds and the Joshua tree were shot on the same hike, near Joshua Tree Parkway, they're from two separate images merged together.

**POWERFUL PANORAMA** To create this image, Grimes carefully leveled his camera and shot five separate exposures, moving the camera slightly from left to right for each frame. He added fill light with a powerful flash and later combined the images in Photoshop, giving the finished product a more panoramic perspective.





**TRADITION MEETS TECHNOLOGY**  
Choosing to use a traditional 4x5 view camera, Grimes made the image of an ocotillo (above) with Type 55 Polaroid film. This film produces a negative that was later scanned to include the edges, and then Grimes worked the image in Photoshop.

**ARIZONA GOTHIC**  
Grimes, who loves shooting against a dark background because it makes the subject "pop," merged separate images of an agave and ominous clouds (right).





**MOODY GRAYS** Even with a powerful strobe light, it's difficult to outshine the sun, so Grimes prefers shooting against the somber half-light of monsoon clouds (left).

**PRICKLY PORTRAIT** Inside a studio, the photographer treats a prickly pear cactus (above) like the demure subject of a portrait. The image was shot with a 4x5 camera on Type 55 Polaroid film.



MONUMENTAL ICON Strobe light helps distinguish a saguaro sentinel from the background hills in Saguaro National Park during a monsoon storm.



**LONE MONOCHROME** "My vision is to isolate the subject so it's a clear stand-alone," says Grimes, who shot this solitary yucca west of Oracle (left).

**RULE OF THREE** Dried agave leaves (above) are captured in a still-life study with a 4x5 camera on Polaroid Type 55 Positive/Negative film. **HH**

# NORTHERN EXPOSURES

Last October, 14 people from around the country piled into a bus and headed north for a five-day photography workshop. The workshop, one of many sponsored every year by Friends of Arizona Highways, focused on Monument Valley and Canyon de Chelly. We have no idea how many photos were taken, but we were able to snag a few from one of the participants, along with 1,705 words about her experience.



**SUNSET SPACES** Late-afternoon shadows encroach on sun-tipped formations in Monument Valley, known to its Navajo Indian inhabitants as Tse' Bii' Ndzisgaaí, or "space between the rocks."



Monument Valley's sculpted buttes and flat-topped mesas deepened to a burnt orange as the sun dropped behind me. This was the real West — the West I'd seen on movie and television screens. Awestruck, hardly believing I was actually there, I felt as if I were on a pilgrimage, paying homage to director John Ford, actor John Wayne and the landscape itself. I'd come

from San Diego to make photographs of my own, and found an ideal first subject in the Mitten Buttes and their sidekick, Merrick Butte.

That day, shortly before sunset, 14 of us from across the United States, participants in a five-day Friends of Arizona Highways Photo Workshop to Monument Valley and Canyon de Chelly, set up tripods and cameras at the visitors center overlook. Despite the mid-October chill numbing our fingers, we clicked away, shooting the ageless wind- and water-carved monuments jutting up from the Colorado Plateau.

Our instructor, J. Peter Mortimer, a professional photographer and former photo editor at *Arizona Highways*, roamed around us offering guidance on composition, and

pointing out interesting subjects to use in the foregrounds of our wide-angle shots.

Peter's instruction had begun just outside of Phoenix that morning when he'd turned our 27-passenger bus into a traveling classroom. The miles and time sped by as he answered our questions. Digital "shooters" outnumbered those using film, but we soon learned that the basic principles of photography apply to either process.

Most of us had joined the trip with specific goals in mind — from Judy Berthiaume, a former antiques store owner who just wanted "to take a few pictures," to me, who wanted to make photos worthy of being published in *Arizona Highways*.

Gene Spriggs, retired from the information-technology field and utterly deter-

mined to take beautiful pictures of our destinations, brought seven past issues of *Arizona Highways* with him. "I have them going back 16 years," he said. As soon as the Friends Web site had published our itinerary, Gene searched his collection for related articles and photographs. He didn't usually take the issues to our shoots, though. "I don't have time to look at them. I have enough trouble figuring out my settings."

Class let out for lunch when our bus stopped at Cameron Trading Post, a restaurant and sprawling store filled with Navajo Indian rugs, Hopi kachinas, sand paintings, silver jewelry, pottery and trinkets. I watched a Navajo woman weaving a large rug of such intricate design that I asked if more than one person had worked on it. She

answered proprietarily, "It's my art." It will take her a year to finish making the rug.

The restaurant, with its huge stone fireplace and pressed-tin ceiling, serves American fare and Navajo dishes, like tasty Navajo tacos — frybread topped with chili beans, green chiles, cheddar cheese, shredded lettuce and chopped tomatoes.

After lunch we hit the road again, and reached Monument Valley by late afternoon. Our accommodations at Goulding's Lodge stair-stepped up the base of Big Rock Door Mesa, where in 1924 Harry Goulding and his wife, "Mike," established a home and trading post. During the Depression, the Gouldings played host to John Ford, whom they'd lured from Hollywood with photos of the spectacular landscape now immortalized in his Western films.

The former trading post is a museum today. Visitors from around the world peruse items from the Gouldings' home — old movie posters, photographs of the actors on location, and thank-you notes from Ford, John Wayne and others.

We had nearly two full days to explore Monument Valley and its changing light. Having a photography instructor who is intimately familiar with the area proved a huge advantage.

As we bounced and swayed in the backs of Goulding's tour trucks driving the dark 17-mile dirt road winding through Monument Valley Navajo Tribal Park, Paul Lampert, a radiologist, dubbed our trip "an adventure photo workshop."

We were headed to the towering spire called Totem Pole to greet and photograph the sunrise. Partway there, Su Labashosky, our escort from the Friends group, a non-

profit organization founded as an auxiliary to *Arizona Highways*, asked if there was anything she could do to improve our trip. Only one request was made: "Could you get us some clouds for the sunrise?"

Su's powers didn't extend to creating a more dramatic dawn, but no one complained. The sun's warm, golden glow feathered across buttes, mesas and the whittled rock formations of Yei Bichei and Totem Pole. Wind-rippled dunes seemed alive as

shadows emerged from the sun's low angle.

Intent on capturing nature's beauty on film or sensor, we were an enthusiastic bunch, but we weren't the only early birds. While I was composing my next shot, a Navajo man appeared out of the dunes and brush, offered a pleasant "good morning," commented on the jackrabbits he'd seen, and then vanished back into the landscape.

Later in the day we met Suzie Yazzie, a 90-something-year-old talented weaver



**LURE OF YEI BICHEI** Entranced by Yei Bichei and its northernmost spire, Totem Pole, Friends of Arizona Highways photography workshop participants (above, left) prepare to capture their monumental images.

**WOOLLY CHARGES** Making a bright spot of color against a dark cliff overhang, Navajo shepherdess Effie Yazzie and her dog (above, right) coax sheep — whose wool is used in handwoven rugs — across Monument Valley sand dunes.

**KIDNEY-RATTLER** A six-wheel-drive former troop carrier (right) provides no-nonsense transport for visitors jolting over terrain below Canyon del Muerto's Mummy Cave ruin.



**SANDSTONE SHAPES** Following unusually heavy rainfall, an ephemeral pond provides a reflective surface for the weatherworn mass of Sentinel Mesa, Stagecoach, and Bear and Rabbit, whose sandstone shapes undergo continual reformation by wind and weather.

who speaks no English. She sat for us like a seasoned model, removing her sunglasses so they wouldn't clash with her traditional clothing and squash-blossom necklace. Suzie's daughter Effie became our next model, treating us to a rare sight in this modern age — a sheep drive. On

horseback and wearing traditional dress, Effie drove the sheep with the help of one dog. Kicking up sand, they trotted over the dunes, keeping the flock in line and creating for us a memorable experience and fantastic photo opportunities.

Our second day at Monument Valley started, once again, before sunrise. A crescent moon sitting low in the sky led us to the Mittens, where a pool of water offered promising reflection shots. Peter reminded us to focus on the reflection and use a small

aperture so everything would be sharp.

At Pancake Rocks in Mystery Valley, Peter gave his attention to workshop participant Mike Berthiaume, the retired owner of a sheet-metal business. Mike liked to rush his photos. Peter's mission was to get Mike to slow down. According to Karen McCaustlan, a microbiologist on the trip, this was "torture" for Mike. He endured it well, though, and eventually received a respite when our time in Monument Valley ran out. Back at the lodge, our bus driver

former military vehicle built during the Korean War and later converted to propane. It could go most anywhere over the rough terrain, the gears bumping and grinding when shifted into low. Peter nicknamed the truck "Good Boy" because every time it stopped when it was supposed to, Karsten said, "Good boy."

As we started into Canyon de Chelly, shallow muddy water flowed past yellow-leaved cottonwoods, tamarisk and fruit-laden Russian olive trees. I wondered where the road was. Without hesitation, Karsten and Good Boy hauled us through the wash, spraying water outward like a theme-park ride.

The adventure continued during a stop at Newspaper Rock, where many photographs drew us to the shaded cliff wall. While we calmly turned prehistoric art into digital art, a chestnut-colored horse raced out of the cottonwoods bucking and kicking, veering away and coming back. Maybe he was showing off, or maybe he didn't like us inside his corral. His performance ended as suddenly as it had begun when he disappeared into the trees.

We gave him back his territory and entered Canyon del Muerto ("canyon of the dead") while warming ourselves with the provided blankets. The brisk temperature never phased workshop participant John Rinehart, our optimistic optometrist, who didn't pack any long pants. "My legs never get cold," he claimed.

Like the Anasazi before them, Navajo families live in the canyons during the spring, summer and fall, raising sheep, growing corn and tending peach, apricot and apple trees. They also sell jewelry, small weavings and painted rocks to the tourists. Two boys peddling their rock art at White House Ruin told me they often stay in the canyon with their grandmother, hiking the 1.25-mile uphill trail to catch the school bus in the morning.

Our trek through the canyon network went as far as Mummy Cave Ruin. Two bodies mummified by the arid climate were found in the ruin during an 1882 Smithsonian Institution survey. Peering up at the ancient tower house, I tried to imagine the people who had lived in this lofty village. A moment later, a raven's caw echoed eerily against the canyon walls. My arms prickled with goose bumps.

was waiting to take us to Canyon de Chelly National Monument, a network of canyons in the northeastern section of Arizona.

We began our next day's expedition relatively late — at 9 a.m. No light in the canyon meant no pictures and no need to get up early.

Karsten, our young Navajo driver, met us at Thunderbird Lodge with our transportation — an open-air, six-wheel-drive

## PHOTOGRAPHY WORKSHOPS

If you'd like to learn from the best landscape photographers in the world, sign up for one of the many photography workshops conducted by Friends of Arizona Highways. For more information, call 888-790-7042 or visit [friendsofhighways.com](http://friendsofhighways.com).

That evening, our group members dared to share their work onscreen during a photo critique at Thunderbird Lodge. Peter's comments were gently instructive. "You could crop out some of that sky," he said more than once.

The trip's final day took us to Hubbell Trading Post, a national historic site in Ganado, opened in 1878 and still operating. We found lots to photograph at Hubbell — colorful woven rugs stacked in one room, jewelry in another, a barn stuffed with hay bales, rusted farming equipment and skeletons of old wagons garnishing the yard.

Although we were on a photographic adventure, we packed our cameras away for the next stop. Democratically decided by a count of raised hands, we opted to visit the Hopi Indian Reservation, where photography isn't allowed.

We marveled at the three villages spread over the top of First Mesa, high above the desert floor. Our tour of Walpi, a tiny pueblo-style village inhabited since the late 1600s, included sampling and purchasing blue cornmeal piki bread inside a Hopi home.

As our trip ended in Phoenix, the adventure began to seem like a dream. I could hardly believe I'd walked in the steps of John Ford and John Wayne, and the Navajo, Anasazi and Hopi people.

I'd gone to Arizona to see and photograph the West as I knew it from Hollywood's Westerns, but I came away with so much more. And I've got the pictures to prove it. ■■■

*Ann Collins is the San Diego-based author of Protecting Jennie, a historical romance novel set in Williams. She also contributes stories and photographs to the San Francisco Examiner and MotorHome magazine.*

# Color By Numbers

On the 22nd of this month, autumn arrives, and with it, the annual blast of **red**, **yellow** and **orange** leaves. As with everything else in the great outdoors, there's a trick to shooting **fall color**. With that in mind, we've put together a list of **10 tips** that'll make you look like **Ansel Adams**. Not really, but you get the idea. **By Jeff Kida**

Although it's only September, fall leaves are already on display in the higher elevations of Arizona. For photographers, that signals an opportunity to get outside and capture nature's fanfare of foliage. Indeed, making photographs is a magical thing — we've been doing it at *Arizona Highways* for 83 years. Beyond that, we recommend that you use your camera as an excuse to travel and explore this spectacular state. Of course, it would be nice to come home with something worth framing, or at least a halfway decent screensaver, and that's where we come in. What follows are some thoughts and suggestions that'll help you get the most out of your camera.



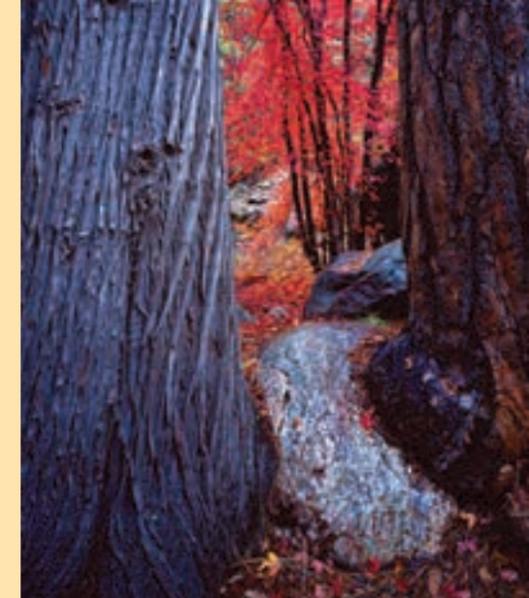
TOM DANIELSEN

## 1 OVERWORKED OVERLOOKS

Some of the most popular photos of fall color are made from roadside overlooks showing broad vistas of patchworked trees on distant horizons. By all means, pull the car over, look, and even make a couple of frames. In our business, we call these establishing shots, or scene-setters. Depending on the time of day and weather conditions, there's great potential from these vantage points. Shoot wide, then break out your telephoto, zoom in, and shoot vignettes. Remember, this is just one shot, an appetizer with much more to come. Drop down into the thickets, and use strong foregrounds for dynamic composition. (See Tip #5.)

**MAGIC TIME** When making photographs, the best results are usually rendered early or late in the day. This has a lot to do with the dynamic range of film and digital sensors not being able to "see" as much as the human eye. Rays of sunlight are filtered to a greater degree at dawn and dusk through layers of dust and particulates that hug the horizon, thus reducing contrast. The resulting images are able to show subtle changes in the areas of both shadows and highlights. Believe it or not, this usually isn't the case in midday light, when shades of gray show up as inky black forms, and many lighter tones are completely blown out.

**SHOT SELECTION** Unless you're in the business of telling stories with photos, you might not consciously think of mixing your shot selection — wide, medium and close-up. Think about this the next time you watch a movie. Look for the wide establishing shots, often made outdoors, showing location, season and weather conditions. Watch for medium shots, transitions to more intimate scenes during dialog, followed by close-up shots as the camera pans from face to face. This approach creates interest and pacing for creators and observers. From a practical point of view, every situation is different, so getting into the habit of varying your shots will keep you nimble and ready for anything. An easy way to get started is by pulling up some of your existing photos on the computer and looking at different ways to crop the same image. The next time you're in the field, work on making your selections in the camera.



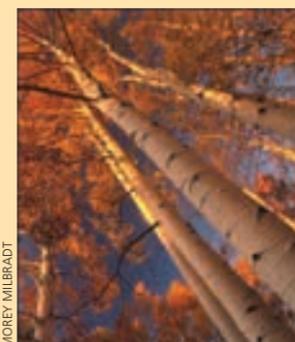
MARK LARSON

## 4



JACK DYKINGA

**EVERGREEN BACKDROPS** In many cases, chameleonlike deciduous trees will be surrounded by their coniferous cousins. Think about using the steady state of evergreens as an elegant punctuation for the showy broadleaves. You can juxtapose everything, from entire hillsides to a single colored leaf nestled among a simple needled nest.



CLAIRE CURRAN

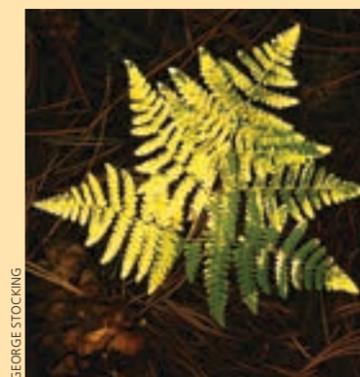
MOREY WILBRADT

## COMPOSITION

Think leading lines, framing devices and different angles. Paths, streams and fence lines acting as compositional elements can draw viewers effortlessly into an image, moving them through the entire frame. The use of tree branches or other visual devices to direct attention to a focal point within a photo can be a powerful tool compositionally. Overhanging limbs can also be used to break up the monotony of overcast or uninteresting skies. More often than not, people will make photographs standing up at eye level. Think about getting low to the ground and using a strong visual element in the foreground to anchor your shot. Pretend you're a kid again, lie on your back, look up, and photograph the colorful trees as they converge above you. Remember, diagonal lines are often more interesting than verticals and horizontals.

## BACKLIGHTING ON BRANCHES

If you have any sort of garden, try this at home. Pick out a tree or shrub with interesting foliage that allows you to navigate the entire perimeter. Start with the sun at your back, and examine a single branch or group of leaves. Next, begin to walk around your subject and stop about a quarter of the way around the branch. Notice how different the textures appear. Has anything else changed? Are shadows more or less prominent, and do you like what you see from this perspective? Continue walking until the sunlight is directly behind your branch. If necessary, shade your eyes and look closely at the structure of the leaves. This is backlight, and it can be gloriously photographic. With fall leaves, this directional light will reveal veins and other leaf structures. From this angle, they no longer shimmer, they glow, especially if juxtaposed against a dark background. So, walk around, explore and don't be afraid to experiment.



GEORGE STOCKING



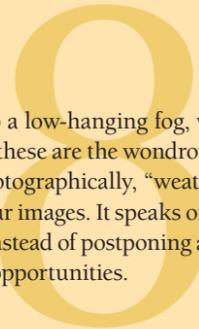
PAUL GILL

### OTHER SIGNS OF FALL

At last, cooler temperatures have arrived. Time to turn off the air conditioning, open the windows and inhale some fresh air. Lawn-mowing has been replaced by raking and bagging responsibilities, but aside from dancing leaves, what other things remind us of autumn? The classics are pumpkin patches, fallen acorns, hay bales and ripened berries. (These are good things to use with Tip #9.) In the morning hours, first frosts create unique crystalline still lifes. Overhead, seasonal migrations of birds introduce visually refreshing aerial patterns.



**WEATHER DAYS** Waking up to a low-hanging fog, witnessing an impending storm or a serendipitous rainbow ... these are the wondrous benefits of being in the outdoors with your camera gear. Photographically, "weather" is a huge bonus that can add spectacular dimension to your images. It speaks of what-ifs and what's next, all in a single unmovable frame. So, instead of postponing an outing, go anyway. You might be granted some unexpected opportunities.



GURINDER SINGH



### SELECTIVE FOCUS

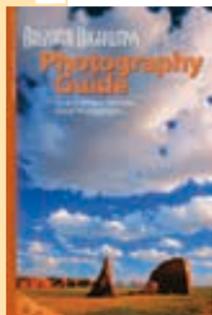
On photographic outings, people often want to return with expansive overviews and sweeping panoramas on their memory cards. While this is certainly a worthwhile endeavor, think about working up to the "money shots" by isolating individual elements within the scene. These images are often made with macro and telephoto lenses, using minimum depth of field in order to zero in on elements that make up a more complex theme. Think of these as Zen images, elegant in their simplicity.



DOUG SHERMAN

**PEOPLE** Growing up, my friends and I would turn raking leaves into a sport. Before we packed them into bags, we'd see who could jump the highest and farthest into carefully prepared piles. The landings were never soft, but we didn't let on, running and laughing for hours. I think Tom Sawyer would have been proud. The opportunities to capture these moments and expressions still abound, and the resulting images are some of the most gratifying I've ever seen. Be a kid again, have fun. But give your bones a rest and play with your camera instead. **AH**

Jeff Kida is photo editor for Arizona Highways. He can be reached at [jkida@azdot.gov](mailto:jkida@azdot.gov).



■ For more photo tips, pick up a copy of our new book, Arizona Highways Photography Guide, available now at major bookstores and [arizonahighways.com](http://arizonahighways.com).

# TAKE YOUR BEST SHOT.



RALPH LEE HOPKINS

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 first-ever Arizona Highways Online Photography Contest. You could win a trip into the Grand Canyon.



JEFF KIDA



JACK DYKINGA



TOM FITZHARRIS



JIM HONCOOP

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 and to submit your digital photographs, visit [arizonahighways.com](http://arizonahighways.com). First-, second- and third-place winners will be published in our September 2009 issue. Prizes include a photo workshop and digital camera packages.



ARIZONA HIGHWAYS



## Pinery Canyon Road

There are no guarantees, of course, but your chances of owning the road are pretty good on this scenic route in Southeastern Arizona.

PORTAL IS A LITTLE village nestled in the Chiricahua Mountains of Southeastern Arizona. It got its name in 1905. The moniker — decided by its geographical position as a gateway to area mining hubs — wasn't the first choice of the locals. In fact, they wanted to name it Cave Creek, after the water flowing through the community. Unbeknown to them, however, an upstart community in Maricopa County had claimed Cave Creek for its own some 15 years earlier.

Today, Portal is a birder's delight — it's home to countless warblers, hummingbirds, chickadees, trogons and flycatchers, as well as some of

the state's most stunning forest-floor-to-mountaintop scenery. It's also a great place from which to embark on a journey up Pinery Canyon Road, which runs ruggedly for miles, affording the intrepid traveler stunning views of the Coronado National Forest, the Chiricahuas and Cochise Stronghold.

A little more than 5 miles from Portal, the pavement ends and the grade grows slightly steeper. It climbs slowly through the different life zones found on all of Southern Arizona's sky islands, from the near-desert outside Portal, through streamside vegetation of sycamores and cottonwoods, to

the thick oaks of the foothills. The climb increases with every switchback, and endless, shimmering views of the golden San Simon Valley open to the northeast.

At the 12.6-mile mark, Onion Saddle looms at 7,600

feet, the highest point on the road. Large pines darken the road, and during the winter months, patches of ice

**PORTAL IN TIME** You can't fill up your tank in Portal, but you can grab lunch or picnic fare at the Portal Store, Cafe & Lodge.



**TWO-LANE UNIVERSITY** Forest Road 42 leads to Cave Creek Canyon in the Chiricahua Mountains, where dedicated birders can spot the Holy Grail of birding: the elegant trogon.

and snow can become more frequent. Switchbacks, too, become increasingly ominous. Here, travelers can opt to drive farther up the mountain to Rustler Park, or continue

### ▶ travel tips

**Vehicle Requirements:** Four-wheel-drive recommended  
**Warning:** The road is steep and has several daunting switchbacks, so drive cautiously. Some portions of the road can be impassable due to snow in winter or mud after rain. Back-road travel can be hazardous. Be aware of weather and road conditions. Carry plenty of water. Don't travel alone, and let someone know where you're going and when you plan to return.

**Information:** Coronado National Forest, Douglas Ranger District, 520-364-3468 or [www.fs.fed.us/r3/coronado](http://www.fs.fed.us/r3/coronado).

**511** Travelers in Arizona can visit [az511.gov](http://az511.gov) or dial 511 to get information on road closures, construction, delays, weather and more.



**POPLAR SCIENCE** Poplar, cottonwood and sycamore trees (above) tower above the Southwest Research Station, where scientists study the ecology of the Chiricahuas.

their journey through oak, juniper and mixed conifer forests. Nearby trailheads lure hikers to panoramic views of Cochise Head and the Sulphur Springs Valley. Pinery Canyon Campground is nearby, too, where sites are nicely spread apart and cushioned by countless stands of ponderosa pines.

Travel time elapses in inches and feet as the forest starts to thin and the drop-off recedes to a merely injurious, rather than deadly, grade. The road progresses toward the grasslands of the Sulphur Springs Valley, and then, after 24.5 miles, comes to an end at the entrance to Chiricahua National Monument.

Home to what the Chiricahua Apaches called the "standing up rocks," the formations were created more than 27 million years ago, when the Turkey Creek volcano erupted. The resulting ash and eventual erosion created countless rocky spires, popular now

among hikers fond of unusual geology.

Looking east from Massai Point, at the top of the monument, it's easy to envision the trek the Apaches took through this jagged wilderness. And although they lacked the conveniences that modern travelers take for granted, it's plain

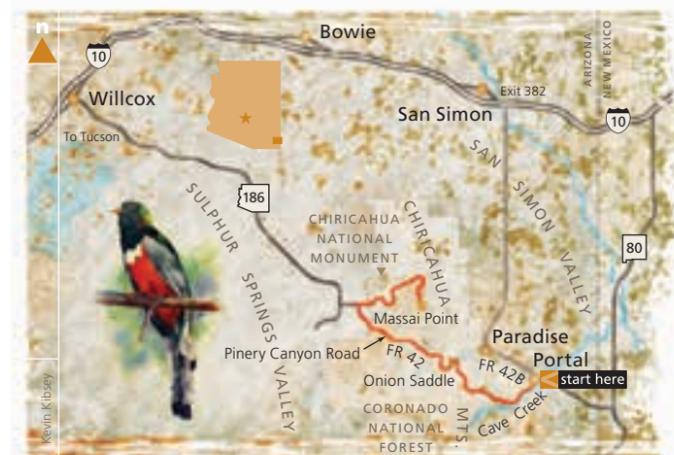
to see why they ventured along this road — it is, after all, the scenic route.

■ For more back-road adventures, 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 [arizonahighways.com](http://arizonahighways.com). ■

### ▶ route finder

Note: Mileages are approximate.

- ▶ **From Tucson, drive east** on Interstate 10 for 110 miles to San Simon Paradise Road at Exit 382. Drive south for 22 miles to Paradise.
- ▶ **Turn left onto Forest Road 42B** and drive 5 miles to Portal and the intersection with Forest Road 42 (Pinery Canyon Road).
- ▶ **Turn right (south) onto FR 42** and follow for approximately 5 miles to reach the Southwest Research Station.
- ▶ **Just past the station, turn right**, continuing northwest on FR 42 for about 20 miles to the entrance of Chiricahua National Monument.





## Kinder Crossing

Narrow canyons, pine-covered hillsides and the allure of East Clear Creek highlight this hike in the heart of Rim Country.

MORE THAN 100 YEARS have passed since R.C. Kinder's sheep waded East Clear Creek at his namesake crossing below Blue Ridge Reservoir in the heart of Mogollon Rim

Country. Now, the lug-soled boots of hikers and fishermen track Kinder Crossing Trail, a one-way hike of .75 miles or 1.5 miles, depending on your sense of adventure.

East Clear Creek slips between terraced limestone cliffs. Thickets of willow and alder trees frame somnolent pools, and an occasional trout surfaces to inhale its insect

lunch. An easy access into the 600-foot-deep chasm along Kinder Crossing Trail appears at the end of Forest Road 95T and heads northeast down an easy slope conveniently

**SERENE SCENE** Limestone terraces (above) frame the tranquil pools of East Clear Creek on Arizona's Mogollon Rim.

stacked with steps of pitted limestone and gnarled roots. Steller's jays flash blue among the trees, and hawks pirouette overhead. After about 200 yards, the stream comes into

**POOLSIDE** A shallow pool (right) provides cool relief for hikers along Kinder Crossing Trail.

view to the right. The track descends gently over bony limestone rubble and through a shaded saddle, where footprints of deer, elk and humans mingle.

After the saddle, instead of the route shown on the USGS map, the trail drops off steeply to the right. Long, angled slabs of sandstone offer footholds for hikers on a series of tightly wound, well-engineered switchbacks.

Near the end of the .75-mile trip, about 100 feet separate the trail and stream. A large, dark pool broods below a ledge overgrown with pines, firs and oaks. Outcrops of layered sandstone peek from the grassy slope. Underfoot, a hematite-encrusted section of sandstone leaves the impression you're walking on a pavement of iron.

The trail reaches the stream at an elevated bench covered by mighty ponderosa pines. The path continues downstream to the confluence of Yaeger Canyon and crosses at the head of a long, shallow pool formed by a large sandstone abutment that juts into the stream. Relentless water and persistent time have eaten through the rock, creating an algae-covered spillway into the next large pool. Most day-hikers stop for lunch and a swim there, and then head back out the way they came.

But adventurous types continue along the trail and cross the canyon — if they're armed with good route-finding skills and the appropriate topo maps. From the pool on, no cairns or blazes mark the way. This trail section heads down-



stream for another .75 miles over gravel bars dotted with willows, alders and wildflowers. Beavers inhabit some of

the long pools. Then the trail turns east up a long, sloping ridge to connect with Forest Road 137. **AM**

### trail guide

**Length:** .75 miles or 1.5 miles, one way

**Elevation:** 6,460 to 7,000 feet

**Difficulty:** Moderate

**Payoff:** Scenery, creekside swimming

**Getting There:** From Payson, drive 50 miles north on State Route 87 to the Blue Ridge Ranger Station. Just past the ranger station, take the first right onto Forest Road 95 and drive 4.1 miles to Forest Road 95T, turn left and follow the road for .6 miles to the Kinder Crossing Trail sign at a fork in the road. Four-wheel-drive vehicles can continue for another .1 miles to the actual trailhead.

**Information:** 928-477-2255 or [www.fs.fed.us/r3/coconino](http://www.fs.fed.us/r3/coconino)



**online** For more hikes in Arizona, visit our hikes archive at [arizonahighways.com](http://arizonahighways.com).

# Water Color

The 19th century Arizonans who picnicked by this cascade wouldn't know what to make of the newfangled waterworks today. "It's part of a renewable energy program to generate electricity from sun, canals and garbage," we'd explain to them. "Very eco-friendly." Eco-what? The changing times are reflected in the water itself. Through the 20-foot cataract you can view the antique gears of a city's first hydroelectric plant. Now this artsy generator, designed by controversy-generating artists Lajos Heder and Mags Harries, produces 750 kilowatts of energy, enough to power 150 homes.



**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. 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, 2008. Only the winner will be notified. The correct answer will be posted in our November issue and online at arizonahighways.com beginning October 1. July 2008 Answer: Canyon X. Congratulations to our winner, Don Williams, Fountain Valley, California.

KERRICK JAMES

AS YOU SPY A BALD EAGLE FLYING THROUGH THE CANYON,  
**IRONICALLY, IT'S YOU WHO IS SOARING.**

A vintage diesel is your carriage on a four-hour journey, slowly moving through the majesty that is the Verde Canyon. Towering crimson cliffs to the left; desert blooms and wetlands just ahead. High above, a Bald Eagle, effortlessly floating on a breeze, calls for its mate. And, at that moment, it's you who is in flight. This is the Verde Canyon — untouched, unspoiled and only accessible by rail. Book your journey today and see what awaits you around the bend.

**IT'S NOT THE DESTINATION. IT'S THE JOURNEY.**  
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