More Hidden Desert Canyons

The walls of this deep canyon were illuminated by glowing, golden light. Afternoon sun caught the rim of the narrow opening, hundreds of feet above me, and reflected into the twisted and curved grotto below. I had returned again in the deserts of the Southwest searching for more hidden desert canyons—the “slot canyons” carved ages ago by streams flowing toward the Colorado River. Squeezing through narrow openings and lowering myself with a rope, I reached this chamber, a wide spot where I spread the legs of my tripod and stepped back to frame a fantasy of deeply sculpted curves and patterns of stripes across the red sandstone walls.
Since first exploring the desert canyons of the Southwest, I have been back to photograph them many times. The canyons are some of the most spectacular geological formations to be found on the deserts of our Southwest. Nature and landscape photographers, looking for something different, have discovered the area around Page, Arizona.

**Horseshoe Bend**

Most important to visiting photographers is the change in the road out to the overlook above the Colorado River called the Horseshoe Bend. The road has been blocked off on the east side of the low sand hill, about halfway between the pavement of Highway 89 and the edge of the river canyon.

You must now park at the trailhead and walk a mile through the deep sand to the edge of the Colorado. The view is dramatic if you don’t mind standing right on the edge of a sheer precipice. Mid-afternoon is a good time to photograph this scene. The unmarked side road is .7 miles south of the last power lines across Highway 89. The sign at the trailhead says “Scenic View - 3/4 mile to point- No vehicles beyond this point.”

**The Subway**

When visiting Zion National Park in southwestern Utah, stop by the visitor center and check out the guide books and maps of the area for interesting places to photograph. One of the most dramatic locations in Zion is the deep and narrow canyon of the Virgin River. If you are looking for another challenge, try the Subway. Located a few miles west of the main Virgin River Canyon through Zion, this canyon was carved by the Left Fork of North Creek. The deep and narrow canyon has one of the more interesting formations in this national park. Shaped like a long, round, underground tube, the solid stone canyon bottom has a narrow opening along the top of the tube. Water runs through the canyon during most of the year.

The trail is four miles long from the parking area to the Subway. The trailhead is located eight miles up the Kolob Canyon Reservoir Road which starts from Highway 9, near the small town of Virgin, Utah. Eight miles up the paved road, watch for the sign on the right pointing out the Left Fork Trail.

---

Focusing your camera’s lens at its hyperfocal distance and setting its aperture at the smallest f-stop will give you the greatest possible depth-of-field. That depth-of-field (or area of sharpest focus) will extend from a point near your camera all the way to infinity. Since you don’t need to focus all the way to infinity in the confines of the slot canyons, using the hyperfocal distance setting may not give you adequate sharpness in the foreground of your photographs. I select the nearest point and the farthest point in my compositions that I want to be in sharp focus. I then focus the lens at a point located one-third of the way between those two points. While depressing my camera’s depth-of-field preview button, I rotate the aperture ring slowly to smaller and smaller apertures—closing down the iris diaphragm blades toward f32. The viewfinder gets very dark, but I watch the foreground until it appears sharp. When the foreground is sharp, the background will also be sharp. When my foreground appears sharp, I stop closing the aperture ring and check the setting. If it’s set on f 8, or f 11, or f 16, that’s the f-stop I use to get adequate depth-of-field for that photograph. Smaller apertures will require unnecessarily long exposure times.
There is a parking area at the trailhead with room for at least a dozen cars. Arrive early and spend the whole day in this canyon. Wear rubber-soled canvas shoes or boots that you don’t mind getting wet. It is possible to hike all the way to the Subway following a trail along the stream. You will get your feet wet when you climb up through the Subway and set up your tripod in the middle of the stream.

It’s an easy fifteen-minute walk from the parking area to the edge of the canyon. When you reach the edge of the canyon, look northeast up the canyon and you’ll see the distant peaks called the North Guardian Angel. The Subway is just beyond those peaks, about three miles away.

From the edge of the canyon, look down the steep switchback trail that leads four-hundred feet down to the stream called the Left Fork. You will have to climb back up this trail and you may decide not to attempt this hike. I’ve hiked to the Subway twice, and found the trail to be quite strenuous.

On my last hike, I carried only two liters of water. I had removed several extra lenses and some of the film from my camera bag and filled the space with water bottles. But it was a hot day and I should have packed at least twice that much water.

I used my tripod, with the legs extended, as a walking stick to balance myself along the narrow and steep trail down. It took fifteen minutes to reach the bottom of the canyon. A well-worn, but unmarked trail heads upstream. Many times along the route, the trail crosses narrow spots in the stream. Wear old high-top tennis shoes for this hike and you can just walk across the stream.

The canyon bottom is filled with willows and cottonwoods. This is probably a spectacular hike in late October when everything has turned yellow. I photographed several of the large, off-white frogs basking on the river rocks. There are many cascades along the stream. The most unusual falls are a series of terraced cascades located a quarter-mile below the opening of the Subway.

Reaching almost across the whole width of the canyon, the terraces are stair steps completely covered with water. Follow the trail up the right side of the canyon beneath the dripping, fern-covered wall. Above the terraces, most of the water flowing down the canyon disappears into a narrow, six-inch-wide crack that runs over a hundred feet down the canyon bottom and then ends. Hikers must walk up the middle of the stream as they near the keyhole opening of the Subway. There are several deep clear pools in the bottom of the Subway. It is easy to avoid them.

As the Subway makes a turn to the left, the floor of the canyon rises and you’ll need to be careful as you climb up the stream. The river bed is slippery. As you climb up, through the Subway, you come to a spot where you have to swim through the deep pools to proceed any farther.

Since there are more falls above the Subway, you may want to turn around there. Some of the more interesting views of the canyon bottom can be seen by climbing up onto the upper edge of the Subway. Up on the canyon walls above the Subway are ponderosa pines. Sometimes, dead trees wash down into the stream and get stuck in the narrow canyon. I’ve seen some beautiful photographs that used these driftwood logs as part of the composition.
The best light illuminates the Subway in the morning and in the afternoon when warm reflected light fills the tubular chamber. During the middle of the day, sunlight streams in from above and creates “hot spots” as it reflects from the water. Make this an overnight hike so that you will be there in the late afternoon and in the early morning. You will have a choice of lighting effects.

It took me three hours to hike up the stream to the opening of the Subway. During the middle of the day, sunlight streams in from above and creates “hot spots” as it reflects from the water. Make this an overnight hike so that you will be there in the late afternoon and in the early morning. You will have a choice of lighting effects.

It took me three hours to hike up the stream to the opening of the Subway. Added to the walking time from the parking area to the bottom of the canyon, that’s almost four hours. The hike back up the steep switchback trail is very slow—it took almost an hour to climb back up to the rim of the canyon. I’d call this an all-day hike. If you want to make it an overnighter, get a permit at the Visitor Center.

There are many more slot canyons hidden away in the Utah and Arizona deserts. Following are a few more canyons that I’ve explored on the north side of Lake Powell.

**Round Valley Draw**

An exciting canyon, located at the north end of Cottonwood Wash Road is called the Round Valley Draw. To reach this canyon, drive two miles north of the marked turn to Grosvenor Arch to a sign pointing out the road heading southwest toward the Round Valley Draw. Another sign at the intersection is marked Rush Bed Road. For one mile, the road crosses a wide, sagebrush-covered valley, then it turns and follows the bottom of a dry stream bed.

Four-wheel-drive is advisable but most high-clearance vehicles can make it all the way—just over two miles to the parking area at the Round Valley Draw Trailhead. There’s no sign, but you’ll know you’ve arrived when the road reaches a point where the stream drops about five feet over a semi-circular stone ledge. Park and look for the trail to the right that drops down into the bottom of the dry creek.

It’s an easy, five-minute walk down stream 250 yards to the point where the canyon narrows. A deep crack opens and the trail drops into the earth. The opening is narrow. Just a few feet farther, there is another drop over a choke stone that almost blocks the entrance. There you must crawl under the stone, place one foot on each side of the canyon wall, and lower yourself down to the next level of the canyon.

Round Valley Draw is in a remote area. Do not enter it if you are traveling alone. Several of the choke stones and drop-offs require wall-walking—with legs spread wide apart. I carried and used my rope in several places to lower myself down and to pull myself out.

The walls of the Round Valley Draw twist and curve through Navajo sandstone. The wide sandy bottom is similar to the trail through Buckskin Gulch. From the entrance, southward to the point where this canyon meets Hackberry Canyon, it’s just...
over one mile. In that distance, the canyon drops more than two-hundred feet. The Round Valley Draw may be the best of the slot canyons on the north side of the Colorado River.

Cottonwood Wash Narrows
One of the easiest of the “slot” canyons to enter is Cottonwood Wash Narrows. This unmarked canyon is located along the unpaved Cottonwood Wash Road. This road runs between mile posts 17 and 18, just east of the Paria River on Highway 89 between Page, Arizona, and Kanab, Utah. The opening of the canyon is located about twenty-six miles north of Highway 89 near the only bridge along this dirt road. All the other stream crossings are just fords across dry washes. If you are coming from Bryce Canyon to the north, turn south on Cottonwood Road at Cannonville, off Utah Highway 12. The entrance is less than five miles south of the side road to Grosvenor Arch.

The Cottonwood Wash Narrows are fairly deep. They don’t have the same rich red color of the canyons on the Navajo Reservation. As you enter the canyon, you can turn right or left. The best formations are up the right canyon. The walk is fairly easy and the trail is flat with only a couple of choke stones to climb over. The canyon gets wider and shallower as you walk north, up the canyon.

Peek-A-Boo Gulch
South of Escalante, about 26 miles from the pavement on the Hole-in-the-Rock Road, is a lone cedar with twin trunks. Turn left at that fork and take the left turns at each of the next two forks. From the unpaved Hole-in-the-rock Road, it’s two miles to the parking area on the rim of the canyon called the Dry Fork of Coyote Gulch. From the edge, you can look down the notch of the side canyon, a chute that leads into Coyote Gulch, and see the bottom. Visible to the right on the far wall of the cross canyon is the opening of Peek-A-Boo Gulch. Finding one of the two narrow routes down the twenty-foot drop at the upper rim of the canyon is tricky. The walk down the rest of the steeply-inclined slick rock chute to the bottom is not difficult.

Peek-A-Boo Gulch has more twists and turns, more corkscrews and more dramatically sculptured shapes than Antelope Canyon. It is about the same length as Antelope, the canyon to which I usually compare all other slot canyons. Peek-A-Boo is not very deep, which means that mid-day sunlight illuminates the walls and reaches the bottom in places. The canyon stretches east and west, so that morning and afternoon light can still enter the canyon creating “hot spots” on the walls. Cloudy weather may soften and improve the lighting in Peek-A-Boo.
There are several steps cut into the ten-foot wall at the steep opening to this canyon. If you cannot climb up into Peek-A-Boo with your camera gear, walk up the sandy slopes to the left side of the canyon, follow the rim of the canyon a few hundred yards toward the east, and then drop into the far end where it becomes shallow. I’ve entered Peek-A-Boo this way several times when I was exploring alone. When I entered the canyon with a group of photographers, we used a rope, making it easier to climb in with all our gear.

The San Rafael Swell
Many deep and narrow canyons are in the area called the San Rafael Swell. Northeast of Capitol Reef National Park in central Utah, these canyons are remote and seldom visited. Several slot canyons are just northwest of Goblin Valley.

The best and narrowest of these required a long hike to reach and was still full of mud in late spring. Bell Canyon, Chute Canyon, Crack Canyon, and Wild Horse Canyon are worth exploring if you are a strong hiker. There are several drop-offs that require a rope and large choke stones that block the water flow and create deep mud holes in these canyons. Hikers and photographers will find excellent patterns in the sandstone walls.

Side canyons of Trachyte Creek
There are four good canyons with deep narrows on the east side of the Henry Mountains in southeastern Utah. Maidenwater Canyon, Trail Canyon, and Woodruff Canyon are easily reached from Highway 276, north of the Bullfrog Marina on Lake Powell. These three canyons drop into Trachyte Creek which drains into Lake Powell. Swett Canyon, a bit farther south, can be seen from the road between mileposts 12 and 13. There are about three miles of colorful sandstone narrows along Swett Canyon as it drops over three-hundred feet to the edge of Lake Powell.

Along the Burr Trail
Eight miles east of Boulder, Utah, the road straightens and follows the bottom of Long Canyon. This narrow, steep-walled canyon is the most interesting section of the Burr Trail, the road between Boulder, Utah, and the southern end of Capitol Reef National Park. The red walls are streaked with desert varnish and cottonwoods, pines, and maples grow along the stream. As you drive east through Long Canyon, watch for a narrow opening in the north wall, on the left side of the road.
There’s a wide place to park along the paved road. Walk across the dry stream bed and into the opening of the crack in the wall. It’s only a few hundred feet along the flat, sandy bottom to the far end of the unnamed canyon. If you turn and look back to the opening, you’ll see light streaming into the canyon through a very large maple tree.

If you’ve photographed slot canyons along the Colorado River, you will want to return and search for more images. If you have never photographed southern Utah and northern Arizona, autumn is the perfect time to travel. Plan a loop trip all the way around Lake Powell and you’ll find some of the most exciting photography in America.

**Lower Antelope Canyon**

The upper and lower sections of Antelope Canyon, near the Navajo Power Generating Plant, about five miles east of Page, are the most popular and the most photographed of the slot canyons.

Two different Navajo families, the Begays and the Youngs, have closed off the access to Upper and Lower Antelope Canyons. Visitors are charged a fee at the entrances to these canyons. They are also charged for a ride in a 4x4 vehicle up the three-mile sandy wash to the entrance of Upper Antelope Canyon. All visitors are now driven up the three-mile sandy wash. You can no longer drive your own vehicle up to the entrance of the canyon, called “The Corkscrew.” The advantage is that you don’t have to own or rent a 4x4 vehicle to reach the place.

Just north of Highway 98, is the underground section of the canyon called Lower Antelope. The area has been closed off with a barbed wire fence. Visitors enter a gate and drive down a short dirt road to the edge of the canyon where a Navajo gatekeeper sits. There is a fee to enter Lower Antelope Canyon. Stainless steel ladders are bolted to the walls where necessary to allow visitors to explore and photograph down about 175 yards into the canyon. The entire canyon is 200 yards long. Visitors can descend to the end of the canyon then climb up and out on the ladders or turn around and come back the same way for more photography.

A photographer can stay in Lower Antelope Canyon all day. There is someone at the gate from 7 or 8 in the morning to about 5 pm, seven days a week.

**Upstream from Antelope**

To explore and photograph more canyons, I set out from Page with a guide. The four canyons we visited over three days were many miles from Upper Antelope Canyon. When it rains, their streams all drain through Upper and Lower Antelope Canyons as they flow north into Lake Powell. The most distant canyon we explored was twenty miles upstream. After a long drive east of Page on Highway 98, we turned south onto one of the many unmarked...
dirt roads, crossed the railroad tracks and stopped at a locked gate.

In this newsletter, I describe my adventures exploring this area. Since you will need to arrange such a trip with a guide, you will probably have a somewhat different experience. My guide knew which of the barely visible tracks to follow across the deep red sand of the desert. The roads across the reservation crisscross and lead in many directions. They are not marked on the topo maps of the area.

The first canyon we reached was four miles from the pavement of Highway 98. It was called Bleeding Heart Canyon. We drove to within a few hundred feet of the entrance. We walked down a steep, sandy hill and stepped down into the narrow entrance. The canyon seemed to go off in several directions. We walked downstream as the walls got higher. The curved and twisted sandstone formations appeared to be the same color with very similar forms as the lower Antelope Canyons. This canyon was not as dark. The top opened wider, and light bounced off the upper walls. At the far end of the canyon we emerged to see a heart-shaped hole in the wall that appeared to be bleeding.

As we explored these canyons, I looked for the most dramatic formations. I observed the way the light reflected from the upper walls and painted the deep curved lines etched by water, sand, and stones washed through this narrow crack in the Earth by flash floods. There were several more side canyons that led to dead ends but had some very interesting formations. The light would be better in the eastern end in the morning and in the western, downstream end in the afternoon. Like all of these canyons, the soft, light cast by an overcast, cloudy sky eliminates the rich golden reflections that photographers want.

Wind was blowing and drifting sand was falling into the canyon. Several shafts of light streamed into Bleeding Heart Canyon. Dust blown down from the opening above lit up dramatically in the shafts of sunlight.

Bleeding Heart Canyon is surrounded by deep red sand. The tops of some of these narrow canyons are rimmed by deep sand dunes. With the slightest wind, sand pours down into these canyons and covers your hat, your camera, and fills your open camera bags. The tops of several other slot canyons in this area are narrow cracks across large slabs of flat slick rock. With no sand above these openings, winds are not a problem.

There are several places in each canyon where visitors must find footholds in the canyon walls and climb up and over large boulders blocking the way. There are trunks of old cedars that have been washed into the canyon by the occasional flash floods and wedged between the canyon walls. These logs were carried down here, floating on the crest of a wave of water sent down by a rainstorm that may have occurred miles upstream. Some are wedged solidly into place far above the floor of the canyon.

These canyons are not safe places to be hiking if there is any chance of rainstorms in the area. The flash floods usually occur during the months of August and September, the rainy summer monsoon season on the desert.

The next canyon was more spectacular than Bleeding Heart Canyon. There were more twists and swirls in the walls and the canyon was deeper than Bleeding Heart Canyon. The third canyon we visited was probably the most beautiful of them all.
We headed back to Highway 98 and drove a few miles farther east. We left the pavement and followed the next unmarked dirt road about eight miles. The trip was slow but we were able to drive to within a hundred yards of the entrance of this third canyon.

An easy, downhill walk across desert slickrock leads to a narrow chute that drops right into a shallow section of that canyon. This canyon has no name that I was able to find on my topo maps. It is a side canyon that leads into a larger, deeper canyon. For most of the length of this canyon, the bottom drops away at a reasonable, manageable rate. Near the end, where it drops into the main canyon, a long rope is necessary to make the descent.

The last canyon we explored and photographed was about a mile north. We parked on the top of the mesa and walked several hundred yards toward the canyon. We walked down two steep but easily accessible trails to a third, lower level just above the narrow, open top of the slot canyon.

There are two spots in this canyon where the walls sweep upward in circles that resemble frozen whirlpools. The narrow openings revealing the sky above these swirling sculptures can be hidden from view by leaning back against the walls of the undercut alcoves. The best light in this canyon appears on the east wall in mid-morning and on the west wall in the afternoon. After 4:00 pm, the canyon is too dark for photography.

August and September are dangerous months to explore these canyons. Summer monsoons, sweeping up from the Gulf, bring heavy rainstorms to the southwest. Most of the flash floods occur during August and September. You do not want to be in the slot canyons during a flash flood.

The last half of October and the first two weeks of November are usually dry and a great time to photograph the canyons. This is also the peak of the autumn color on the desert. All the cottonwoods along the streams turn yellow in late October. By mid-November, the first winter storms can bring rain or snow to this part of the desert.

April can be cool and wet. May, especially the last two weeks of the month, is a safe time to enter the canyons. June is usually dry but can be quite warm in northern Arizona.

As my eyes became accustomed to the darkness, I began to see the details in the corners of my camera’s viewfinder. I was able to focus my wide-angle lens to sharply capture the entire depth of the composition I wanted to photograph. After selecting the proper aperture, an f-stop that would give me the necessary depth-of-field, I took a meter reading to obtain the correct shutter speed.

Rattlesnakes cannot survive for long in the hot summer sun. They find cool, shady spots like these canyons where they can find rodents and other things to eat. I carry a flashlight and a use a long stick to probe the places I’m going to walk. Before placing my hand on a stone or stepping deeper into a hole, I always tap my stick or an extended tripod leg on the rocks. If you let a rattlesnake know that you are approaching, and give them time to escape, they will move out of your way.

A long, narrow cloth bag can be stitched up to carry a rope and can also be used to lower tripods down into deep canyons without scratching them against the walls. A one-hundred foot spool of thin, strong cord is very useful for lowering tripods and backpacks. This makes climbing in and out easier and safer.
**Willis Creek Narrows**
Willis Creek starts just below the Natural Bridge Viewpoint on the road through Bryce Canyon National Park. It drops steeply, cutting narrow canyons through the red sandstone mountains. Only a few miles east of Bryce Canyon, Willis Creek crosses the Skutumpah Road. You can find this spot with a topo map. The easiest approach is from the north, through the town of Cannonville. If you arrive from Kanab, in the south, follow Skutumpah Road which forks to the right at the north end of Johnson Canyon Road. Willis Creek Narrows are about 5 miles north of the Bull Valley Gorge. There’s a large, unmarked parking area on the west side of the road. Park, gather up your gear, cross the road and walk the north rim of the shallow wash as it flows east. Several hundred feet east of the road is an easy trail that leads down into the stream bed. Late in the summer, the stream is so shallow that it barely wets the stones it flows through. You can easily step across the stream at any point. In another few hundred feet the canyon narrows. Well-textured walls twist and curve through a slot canyon.

The slot is only about 40 feet deep but several hundred feet long. This canyon is not deep and dark. Although, late in the summer, the angle of the sun is low enough that you won’t get direct sunlight in the bottom of the canyon. The bottom of the canyon is level and covered with sand and gravel. You can easily spend several hours photographing the striped patterns swooping and curving across the walls as these narrows twist and turn through the red sandstone.

**Bull Valley Gorge**
About 5 miles south of Willis Creek is the Bull Valley Gorge. Unlike Willis Creek, this slot canyon is very deep, narrow, and intimidating. There are no signs pointing out the canyon. Use your topo map as you drive the Skutumpah Road to spot the location. There is a narrow opening in the fence leading to a trail along the north rim. Park on the road and walk westward along the trail, just far enough to turn and look back at the primitive bridge above the canyon. An old pickup truck is still wedged in the narrow top of the canyon since the fatal accident back in 1954.

Pack up your camera gear, tripod, and several 50-foot lengths of rope and follow the trail along the north rim for about 3/4 mile. There you can easily step down into the shallow western end of the gorge. Turn left and walk down the narrows to the first drop of 10-12 feet, tie your rope around the big boulder, and work your way down to the next level. There are several more short and easy drops for the next several hundred feet until you reach the deeper sections with swooping, curved, and textured walls. This is where you’ll find the best photography. Never go into slot canyons alone. You may not be able to climb out.
At the base of the Kaiparowits Plateau

After photographing slot canyons until the light goes bad in the late afternoon, you’ll be looking for good afternoon and sunset spots for your tripod.

Drive north of Page, Arizona, across the Utah Border to the small town called Big Water. Head north, off Highway 89, following the road toward the northeast. The pavement soon ends as you cross a wide, sandy wash. This road around the north side of Lake Powell is called the Smoky Mountain Road on most maps. From the pavement of Highway 89 at Big Water, this road twists and turns through a treeless lunar landscape of gray pumice and red sand for about 30 miles. It then climbs steeply up the Kelly Grade to the top of the Kaiparowits Plateau. Along this route to the bottom of the Kelly Grade, the road passes along the bottom of the cliffs below Smoky Mountain. Very large rocks have tumbled down from the solid top layer of the mountain as the cliffs have eroded away. The top layer is a light yellow formation. These yellow blocks of stone roll down onto the grey bentonite landscape near the lake level. Being impervious to water, the large blocks act as umbrellas preventing erosion directly beneath them. Eventually, the stones are left standing, balancing on taller and taller pillars of soft gray material as the soil around them gets washed away by late summer monsoon rains.

You will spot these balancing rocks about 20 miles east of Big Water, along the north side of the Smoky Mountain Road. They are several hundred feet back, away from the road. Arrive in the early morning or the late afternoon for the best light. Use a saturated color film, like Ektachrome 100VS, to punch up the subtle yellow colors in the formations.

Avoid driving these slick muddy roads after a rain. Even a 4x4 vehicle can get stuck out there, a long way from town. For most of the distance along the Smoky Mountain Road, you can’t see the water of Lake Powell. There are only a few rough 4x4 side roads that will take you out to overlooks above Lake Powell. These are great places for sunrises and sunsets across the lake.

Have a great trip!
My life-long career in photography began at San Jose State University in 1957. After college, I enlisted in the U.S. Army Signal Corps, serving as a photographer and darkroom technician. In Germany, my skills and experience with equipment and lab work were developed and polished. I took the opportunity to photograph the beauty of nature in the Black Forest. Returning to California in 1965, I produced industrial and military training films for Raytheon Electronics and began showing my color nature prints. From 1969 through 1981, my photography was exhibited and sold in West Coast galleries. During the early 1980’s, I taught color darkroom workshops, then expanded to include field trips. Former customers, who had purchased my framed photographs, wanted to learn photography. My Pacific Image Photography Workshops offered adventures to the Pacific Coast, the Southwest deserts, national parks, Hawaii, New England, Canada, England, and the South Pacific. The workshops evolved into writing and sharing my adventures with others. Photograph America Newsletter provides information on where, when, and how to discover the best nature photography in North America.

Photograph America Newsletter
is published quarterly (four issues/year)
by Robert Hitchman
assisted by technical associate/wife, Katherine
Post Office Box 86, Novato, CA 94948-0086
1-415-898-9677
www.photographamerica.com
All contents of this newsletter
copyright © 1989-2018 Robert Hitchman

Please don’t make copies for your friends.
This is a violation of Federal copyright laws.
This newsletter survives on subscriptions.

Internet Resources

U. S. NATIONAL PARKS / STATE PARKS

Navajo Nation Slot Canyon Tours-Antelope Canyon:
http://www.antelopeslotcanyon.com/

Glen Canyon National Recreation Area:
http://www.americansouthwest.net/utah/glen_canyon/lake_powell.html

HOTELS

Best Western Plus at Lake Powell, Page, AZ
https://www.bestwestern.com/en_US.html

Super 8 Page/Lake Powell, Page, AZ
https://www.wyndhamhotels.com/super-8

Quality Inn at Lake Powell, Page, AZ
https://www.choicehotels.com/arizona/page/quality-inn-hotels

Holiday Inn Express, Lake Powell area, Page, AZ
https://www.ihg.com/holidayinnexpress/

CAR RENTALS
https://www.hertz.com/rentacar/
https://www.avis.com/en/home
https://www.budget.com/en/home

WEATHER CONDITIONS
The Weather Channel:
https://weather.com
The National Weather Service:
https://www.nps.gov/state/ut/index.htm

SPECIALTY CLOTHING
https://www.llbean.com/
https://www.rei.com/
http://www.eddiebauer.com/

CAMERA EQUIPMENT
https://www.bhphotovideo.com