

# VESTIGES



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*Monthly newsletter of URARA, the Utah Rock Art Research Association*

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## **President's Message: Enjoy Magical Places**

Some places are magical and some days are magical. Recently I found two at the same time. Let me explain.

I called Craig Barney and asked to come to Moab just "to look at rock art." He kindly said yes and invited Dell Crandall. I left Price early in the morning with one of my foster sons in tow and headed south. Nick loves country music but I was more in the mood to listen to an audio book CD. As we headed down the dreaded and dangerous Highway 6 there was little traffic on the road. As we neared Woodside the sun started peeking its head over the flat-topped Book Cliffs and its rays began illuminating the distant San Rafael Swell.

The nearness of the San Rafael Swell is one of the reasons I prefer to live in Price, so to pass along its eastern flank and watch the soft sun light illuminate the many rugged and beautiful canyons of the Swell was a real treat. I watched as we passed the Price River and thought about the Marsings who used to live there and about the tiny grave erected nearby the old ranch that now contains the remains of Grandma Marsing. I looked with awe as we whizzed past Cottonwood Canyon and thought about the small panel of petroglyphs it hides. The Swell has many special places and this is certainly one of them.

As we turned east and headed even faster on Interstate 70 I reminisced about the many days I have spent looking for rock art panels with Dick Seely. I once spent an entire day with Dick spouting information in one ear while Clifford Rayl preached his brand of rock art philosophy in the other. I didn't speak a word the entire day- they didn't give me a chance- but I wouldn't trade that experience for anything right now.

Soon we headed south on Highway 191 and I realized we would be in Moab soon and wondered what we were going to see. I have seen a lot of Moab rock art, but Barney had promised Dell had something special in mind. I couldn't wait.

After a quick cup of coffee at a local diner, we headed on a familiar trip along the Colorado River. I am very familiar with the area, having taken dozens of tourists to rock art sites located there, but at one point we stopped the trucks and began hiking. I made a solemn oath to Dell I wouldn't reveal the panel's location, so don't even ask.

Our trek was not a long one, but we wound our way up a steep slope overlooking the Colorado. The day was perfect. It was warm, but not hot and the conversation ranged from URARA stuff to why the prehistoric Indians made the rock art and how we can best understand it.

The hillside was covered with sand and broken rock and the very slight trail wound its way through a hidden saddle to a very high overlook. The scene below is the reason tourists flock to Moab from all over the world. The sky was the deep blue only found in southern Utah and the lovely red sandstone cliffs radiated the sun's warmth. I was glad to be alive and really happy to be experiencing Grand County. Dell and Willy arrived on the scene and Dell began telling us this was almost a sacred place to him. He quietly told us he often comes here to mediate and think. I had to agree, this was a special place.

But we had hiked all this way to look at rock art and there were no high cliffs nearby. So where was the panel?

“You walked right past it,” Dell commented. “Didn’t you see her?”

No, I hadn’t and I was looking.

We turned around and walked a few paces to the ruined remains of a prehistoric structure. It was about the size of a typical pit house but it was probably a ceremonial spot. Nearby were large chunks of rock obviously used by the ancients to craft their arrowheads and other stone tools as they sat in the sun enjoying the spectacular view. The term “ceremonial” is often misused but it certainly fits this location, this is a special place.

Dell worked his way a short way back down the trail and sat in the shade across from a large boulder. Yes, there she was and it was definitely a she and at the risk of sounding sexist, she was spectacular. Close to four-feet tall with definite breasts and a hairdo looking like dreadlocks. Truly spectacular! (See photo on page 10.)

We need places like this, places to renew our spirits and rejuvenate our souls. Having such a place with prehistoric ruins and petroglyphs is a great bonus. Even Dell’s dog, Willy enjoyed the spot, taking a minute to dig a shallow hole in a cool shady spot. Nick climbed on top of a high spot, crept toward the edge and looked down remarking, “Layne, this is cool.” Indeed!

Nancy Mason is still looking for a couple of tour guides for the April field trip and monthly meeting in Bluff. We are planning on a large group, so Nancy wants at least six field trips on the weekend and we are currently short two.

A group social will be held Friday at 7 p.m. in the conference room at the Desert Rose Inn in Bluff and the monthly meeting will take place at the Twin Rocks Trading Post on Saturday night at 7 p.m. The owners of the trading post will tell us about the trading post business and feature Navajo folk art. A special rate for URARA members is being offered by the Inn- normally \$69 a night, we can stay for \$52, just mention you are a URARA member.

Layne Miller URARA 2003 President.

## URARA Will Begin Site Steward Program

URARA is beginning a process which could eventually lead to members becoming site stewards for rock art sites located on land managed by the Bureau of Land Management.

During a recent meeting with BLM officials, URARA volunteered to help organize a program similar to one being operated successfully in the St. George area. The Color Country site steward program requires its members to visit their assigned locations once a month if possible and record any vandalism or natural changes taking place. Each member is assigned a site after fulfilling several hours of training. Members then report their volunteer hours to a supervisor.

BLM official Julie McGee said the agency is excited to begin a mostly statewide site steward program after being urged to do so by state director Sally Wisely.

“She thinks the program will benefit public land and she is pushing for it to take place,” said McGee recently.

The URARA Board of Directors considered McGee’s proposal and voted to begin the program in two areas, while urging members to participate in the St. George program. The two new areas could be Moab and Utah Lake, an area in which vandalism and other problems have occurred recently to rock art sites.

URARA has delayed implementation of a site steward program in an effort to work with the Utah Division of State History, which is implementing a similar program statewide. State Archaeologist Kevin Jones reported he is growing the program slowly to ensure its longevity and success. But with the BLM eager to expand a program proving so successful in St. George, URARA decided to join that effort.

“Our members have been urging us to do something like this,” said URARA President Layne Miller, “so the Board decided to jump on this opportunity. Our main concern has to be for the preservation and protection of Utah rock art and we see this as a great opportunity to further that goal.”

Anyone interested in participating in the program is urged to contact Layne at [layne@afnetinc.com](mailto:layne@afnetinc.com) or by calling 435-637-8954.

# Quitcupah Decision Due This Fall

I received a letter recently from the Fishlake National Forest on the future of the Quitcupah road proposal. It says: "Currently, the Fishlake National Forest and BLM Richfield Field Office are revising the DEIS (draft EIS) to respond to concerns, to add information requested and to update data pertaining to resources." The final EIS is scheduled to be released this fall.

Not much information. My research on the project indicates the decision was delayed when each federal agency had a new supervisor assigned to it. Sources told me the new heads were caught by surprise by the controversy over the proposal to construct a coal-haul road through Quitcupah. Because they were not familiar with its dark past, they were prepared to quickly approve it and move on. It has apparently taken this long to "educate" them on the proposal.

Because there are new people in charge, we need to watch its outcome closely. The agencies are being very closed-mouth and very little information is leaking out on its outcome. Stay tuned.

Layne Miller

2003 URARA president

## We Need Field Trip Writeups! ....and reports

By Dorde Woodruff, 2003 *Vestiges* editor

URARA has the most person-days invested in field trips of any of its activities. Here's some ideas for writing them up for *Vestiges*.

First, the photos. If someone in the group has a digital camera and will email some shots, that's the easiest option. Jpegs of level 5 or 6 are about right. The group, overall scenes, especially interesting panels or glyphs, unusual activities, there are plenty of photo opportunities.

Or if you take prints, do you get a CD? Again, you can email a good selection, or send a copy CD. Or get double prints. Many film processors do this reasonably. Or just mail me a good selection of prints, I'll scan them and send them back.

Slides are the most difficult option. I can scan them at Kinko's but it's pricey. A friend can scan them given a few days; I don't yet have a film scanner — will let you know when I get one!

But mailing slides is a slightly nervous operation. The postal service does once in a while lose things. The field trips should be big enough, generally, that someone will have a digital camera or be using print film.

It will work lots better if leaders will organize this.

The other half is, of course, the story. The writer may or may not be the same person as the photographer. Here again, the leader can find someone willing to write up the trip, right!

Doesn't have to be fancy: where, when, who went, what was special about it? What kind of country was it? What were the glyphs like? Was there a lot of walking? Up hills or over boulders, in sand? Did you find a good camp spot? Was it a good time of year to go? Possibilities are endless.

And don't forget deadlines. It takes several days to organize *Vestiges* every month, even though most everything is prepared ahead, to get it proofread, printed, and mailed. I need to know if and when contributions that are timely are coming in.

Come on, those of us that couldn't go this time want to hear about it!

# Calling All Site Stewards

The Bureau of Land Management's St. George Field Office initiated the Color Country Site Steward program in 2001, and is one of the first such programs in Utah. It is modeled after the very successful Arizona Site Steward Program. An initial group of twenty-five prospective site stewards was screened and formally trained in stewardship protocols in September of 2001. New stewards, who work in two-person teams, were then assigned several archaeological or historic sites to monitor in the Field Office administrative area which is comprised of Washington County.

In addition, stewards assist BLM staff with site identification and documentation, condition assessments, and restoration. They also provide public education in the form of newspaper articles, school field trips, and person to person information on protecting resources. In the year and a half since its inception, the number of stewards has grown to nearly fifty, and in-service programs such as mapping and ceramics workshops are provided to increase knowledge and awareness of site location, condition and artifact identification.

The population of Washington County has increased dramatically, almost doubling in the last ten years. In addition, more and more visitors are coming to enjoy the outdoor areas and developed trails. Therefore, site monitoring and protection are increasingly important.

We are presently in need of volunteers, familiar with rock art, to help with site identification, monitoring, and possible recording of a rock art area. This would require a short training session in steward protocols and a regular schedule of hours of service. If interested, please contact site steward coordinators Gay Boman at (435) 674-5425 ([gayboman@aol.com](mailto:gayboman@aol.com)) or Vilma Johnson at (435) 652-9954.

Gay Bowman

Please check your listing

Since typos are inevitable, please check your listing in the new membership list, which you all should have received either by email or by postal service, for any possible errors, needed updates, or additions. If you didn't get the list by some mischance, let our secretary Dorothy Lynn know so she can send you a copy, at 2240 East Fisher Ln, Salt Lake City UT 84109, or 801-466-1964, or [lynnblackeagle@aol.com](mailto:lynnblackeagle@aol.com)

We have two lists for sending out email, one for *Vestiges*, and larger one for miscellaneous occasional messages including those that don't wish to get *Vestiges* by email, or don't want or can't receive long downloads. Please let Dorothy know if you want off or on one or both of these lists.

Some of these miscellaneous messages, for instance the membership list, will be mailed to those not on the email list. Others aren't sent to the mail-only members because they aren't important enough to justify the cost of mailing.

## World Rock Art, A Book Review

Comments On The Book *World Rock Art (Musée des Roches)*

by Jean Clottes. 2002 Translated from the French by Guy Bennett. Sixth volume in The Getty Conservation Institute Conservation and Cultural Heritage Series. Getty Publications, Los Angeles.

**A Review by Stephen L. Robinson**

The author, Dr. Jean Clottes, is currently the editor of the International Newsletter on Rock Art. He's the former director of the Chauvet Research Team, and prior to his retirement was long associated with the Ministère de la Culture in France.

He has provided readers with an outstanding perspective on rock art worldwide. The book beautifully achieves the objective of the publisher "to provide information in an accessible format". It's comprehensive, very readable and highly informative.

This 8x10" softbound book is printed on paper of high quality for photographic reproduction.

It contains 115 excellent color photographs, many taken by the author, varying in size from quarter-page to double-page. They correspond very well with the text. Each photograph is enriched by brief, elaborative comments. These outstanding photos with the accompanying comments, alone, are worth the price of the book, \$30.

The 140-page book is divided about equally into 7 chapters: A Mysterious Art; A World of Images; Four Hundred Centuries of Rock Art; How Was It Made; The Diversity of Themes; Interpretation and Meaning; and lastly, An Endangered Heritage.

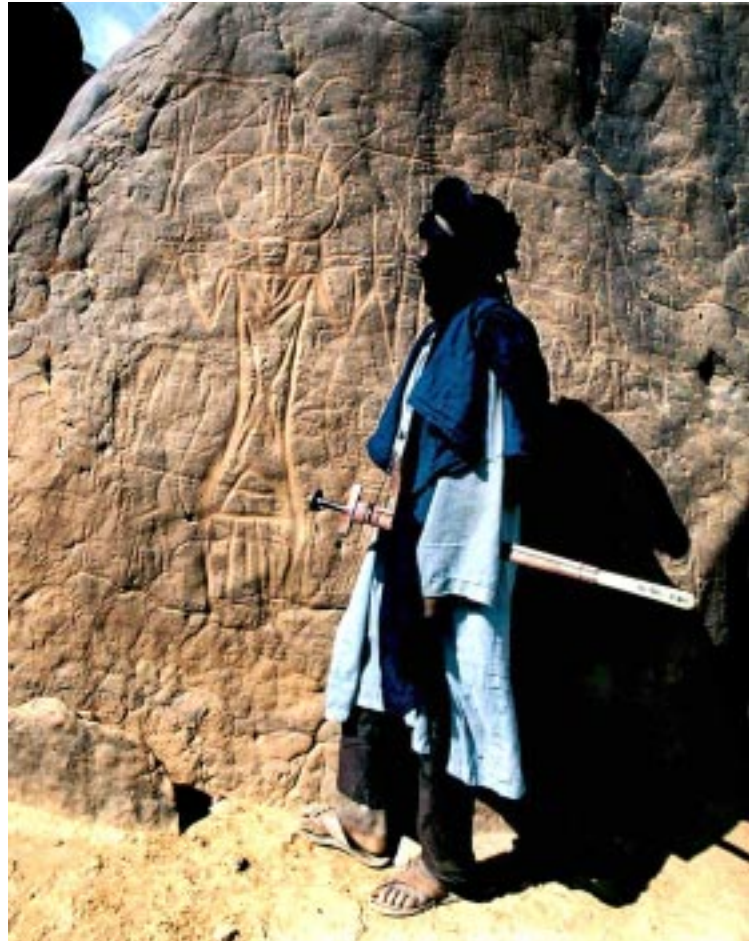
Numbered references within the text of each chapter are shown in Notes at the end of each. The valuable 2½-page bibliography at the end of the book is organized as follows: General; Africa; The Americas; Asia and Europe; and Oceania. The Americas section contains 25 citations including authors likely familiar to many of our members such as J.J. Brody, Sally Cole, Ekkehart Malotki, Donald E. Weaver, Jr., Polly Schaafsma, and David Whitley.

Fifty-four different rock art regions and sites throughout the world are discussed by Dr. Clottes, clearly identified on a map in the first chapter. Those likely to have specific interest to us are: region 6, Canyon de Chelly; region 7, Great Gallery, Monument Valley, Head of Sinbad, Sege Canyon and Temple Mountain Wash; and region 8, Canyonlands.

By way of example of how the author's comments elaborate on the photographs, I hope the following two will be of interest.

In the first chapter, figure 1.10 is a 6-inch-high, double-page illustration of a photograph the Five Faces Site in Davis Canyon. Our author's comments are, "These enigmatic figures on the wall of a shelter in Canyonlands National Park, Utah, were created by Native Americans who lived in the region centuries ago. Thought to be at least seven hundred years old, the images may represent personages linked to fertility or rain making rituals. The faces were rendered by scraping the rock surface smooth before painting."

URARA member Carol Patterson-Rudolph's 1997 book *On the Trail of the Spider Woman* features face number four (from left to right) on the cover of her very interesting book. She discusses the site in solid detail in Chapter 1, Spider Woman of the Keresan Pueblo People. Her comments regarding the site are based on in-depth study including the ethnological information. Clottes finds the panel to be the same age as Patterson-Rudolph, who presents evidence that the figures have connections with the Keresan Pueblo corn-grinding ceremony, a conclusion supported by grinding grooves at the base of the panel (Patterson-Rudolph 1997:27, 28). I look forward to seeing this panel for the first time.



*A Tuareg guide stand in front of recently discovered engravings in the Kori Elailei, in the Air Mountains, Niger.*



The other example I selected to discuss is the Head of Sinbad. My wife and I have had the pleasure of visiting the site twice; both times I experienced with awe and wonder the power, delicate beauty, mystery, spirituality, and peace of this very special place. Dr. Clottes includes the following comments with his photograph, in the sixth chapter, Interpretation and Meaning.

The chapter includes sections entitled Interpretations and Living Tradition, The Art of Many Uses, Shamanism, and Interpreting Ancient Art. The Head of Sinbad site is included in this last, three-part

section. Accompanying comments, though longer than many, are (p. 117): “Snakes and birds are often considered powerful spirits because they belong simultaneously to two distinct domains: earth and underground on the one hand, and earth and sky, on the other. Seen here is a shamanistic figure at the Head of Sinbad site, Utah.



*Given their exposure to the harsh climate, paintings such as this one at Pitt Lake, near Vancouver, Canada, are probably not more than a few centuries old. Were they older, they would likely be more severely degraded.*

Painted in the Barrier Canyon

Style, it is likely several thousand years old. Birds are widely associated with the celestial flight of the shaman, a theme perhaps reinforced by the feathers emanating from the figure’s head.”

As stated earlier, all the chapters are very informative. However, I found the next to last, sixth chapter, Interpretation and Meaning, to be the most interesting. The chapter begins (p. 101), “When it comes to deciphering their meaning, the mysterious images of rock art pose many complex problems. The universal impulse to communicate by making symbols is a principal characteristic of our species: This explains why humans have felt it necessary to leave millions of images painted, engraved, and sculpted on rocks. Answers to thorny questions regarding the specific meanings of these images, however, are not easily found. We approach the problem differently when the traditions responsible for the art still live and when the culture and its stories have long since disappeared.”

I highly recommend this chapter. It’s the clearest and most logical discussion with which I’m familiar regarding the profound and complicated issues of interpretation and meaning. Though sometimes I’m tempted to say, “What does this matter? Why not simply and only experience rock art by being there in its natural setting, recognizing the creative artistry of an ancient hand, and sensing the affective result?”

That may be fine and good, but the rest does matter. The when, the how, the why, the meaning, are all vital elements in finding the full appreciation and understanding the rock art deserves. Be it abstract, representative, anthropomorphic, psychological, astronomic, geographic, shamanis-

tic, therianthropic<sup>1</sup>, hueristic, or combinations thereof, the meaning does matter. It is more than simple curiosity. It speaks to our humanity. It is why, when we see handprints on the rock, we want to leave our own right next to them.

I've noted the way the book is organized. It was written by one of the world's preeminent authorities in rock art. The global scope and deep knowledge the author demonstrates are unequalled from my understanding and perspective. In reading the book, it is clear he has the greatest respect for every artist who contributed to this form of human expression and activity. For example, some direct quotes:

- Rock art in all its forms testifies to the limitlessness of human ingenuity. (p. 57)
- Rock art, with its many forms and motifs, was not intended to mirror the surrounding world but to transcribe reality, through filters of belief, traditions and ritual. (p. 96)
- Capable of rendering all human concerns, rock art reflects life in all its richness. (p. 106)
- In the bosom of their respective cultures and within the framework of traditional beliefs, people strove to influence their destinies. To various degrees and in different ways, such universal concerns inspire all rock art. (p. 106)

- The millions of rock art engravings and paintings that are found throughout the world could be said to constitute the greatest art museum of the planet...a bridge that links us with all those who have gone before...and a part of the book of humanity's past. (pp. 118, 124, 136, respectively)
- It reflects the richness and range of human diversity; its forms and meanings are as original and numerous as the conceptions that have inspired them. These images provide a unique window into the past, all the more tantalizing for their often-mysterious beauty. (p. 12)

I do have some important closing comments from the author. This was in a response to an



*Hunting scenes are widely depicted in rock art. Seen here is a reproduction of a deer hunt from Cavalls shelter, near Valltorta, Spain, in the Valltorta Museum.*



email request I sent to Dr. Clottes asking him “to make a few personal observations regarding the rock art in Utah.” His response from France, dated February 23, came back just a few hours later.

As to the Utah rock art, if it is well represented in the book this is not a coincidence. I have been to Utah several times (I gave a public<sup>2</sup> lecture to the Leakey Foundation last week in Salt Lake City) and I have had the opportunity to see some (never enough, though!...) of its fantastic rock art. From the ghostly figures of Great Gallery and the shamanic images of the Head of Sinbad to the petroglyphs of Nine Mile Canyon and so many other places, Utah possesses an immense and extremely varied array of rock art which makes it one of the great places in the world for that form of heritage. Several of its rock art ensembles (Great Gallery comes to mind, for example) would deserve to be put on the World Heritage List of UNESCO.

I’ve no knowledge of how the Great Gallery and perhaps other sites could be included in the UNESCO List. But certainly URARA should see that it happens.

*Editor’s Notes:*

<sup>1</sup>*for those not up on nomenclature, like myself, this means a combination of man and beast, like a centaur, for instance.*

<sup>2</sup>*As we explained in last month’s Vestiges, the Leakey Foundation in an unfortunate decision, for us at least, decided not make this a public lecture. It was presented only to their donors, and not open to the public.*



The Moab Princess sits atop a mesa in Moab overlooking the Colorado River. Places like this are the reason many URARA members document and study rock art. Places like this are special and would be ruined if hordes of visitors discovered them.



# Calendar

April 5-6	Field Trip to Natural Bridges area, Utah. For more information contact John Remakel in Moab, email <a href="mailto:jremakel@moci.net">jremakel@moci.net</a> or phone 435-259-6228
April 12-13	Membership Meeting and Field Trip, Bluff area, Utah. See President's Message.
April 19-20	Field Trip to Ute Mountain Tribal Park, Colorado. Rservations required, contact Larry Evans, 3420 Highway 79, Bennett CO 80102; phone 303-644-3318 or e-mail <a href="mailto:evanslarry657@aol.com">evanslarry657@aol.com</a>
April 26-27	Field Trip, Capitol Reef, Utah. Carol Georgopoulos and Ray Freeze, call 435-425-3704 or 505-771-2245, or email <a href="mailto:carolgeo3@hotmail.com">carolgeo3@hotmail.com</a>
May 3-10	Utah Prehistory Week. Open House Saturday, May 3, Rio Grande Station, Salt Lake City
May 9	Board of Directors and Membership Meetings, SLCC, meetings are held at Salt Lake Community College South Campus 1575 South State Street roomw11g. Room is located on the south end inside the college cafeteria.
May 16-18	Field Trip, Newspaper Rock area, southeastern Utah. Dell Crandall, email <a href="mailto:dcglyphs@citlink.net">dcglyphs@citlink.net</a> or phone 435-259-0598; Troy Scotter, email <a href="mailto:troyscotter@attbi.com">troyscotter@attbi.com</a> or phone 801-377-6901
May 23-26	2003 ARARA 30th Annual Rock Art Conference, San Bernardino, California
June 21-22	Field Trip, Snake River, Idaho, Celebration Park
July 19	Field Trip, Colorado, Sweetwater Lake
Aug 2-3	Summer Picnic, Membership Meeting, Field Trip Joes Valley, Wasatch Plateau of central Utah
Aug 30-Sept 1	Field Trip, Delta area, West Desert of Utah
Sept 12	Board of Directors and Membership Meeting, SLCC
Sept 27-28	Field Trip, eastern San Rafael Reef, southeast Utah
Oct 11-13	URARA Symposium, Green River, Utah
Oct 31-Nov 2	Field Trip, Southern New Mexico and Alamo Mountain

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