

# VESTIGES



January 2004  
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*Monthly newsletter of URARA, the Utah Rock Art Research Association*



*Vestiges* is a regular monthly newsletter of the Utah Rock Art Research Association (URARA). Subscriptions are free to members. Material not copyrighted by individuals or other groups may be copied by other organizations provided full credit is given to *Vestiges* and a copy of the publication is sent to the editor, Lisa Ann Green, 528 East 3955 South, Murray, Utah 84107, or e-mailed to [swbunnycraft@yahoo.com](mailto:swbunnycraft@yahoo.com). **Deadline for material is the 15th of the preceding month.** Opinions herein are those of the individual writers and not of URARA or related organizations. *Vestiges* reserves the right to edit any contributions for length, clarity and accuracy.

### **URARA Membership**

Membership is open to all and includes the monthly newsletter *Vestiges*, field trips, and an annual symposium.

For more information write:

URARA, P.O. Box 511324, Salt Lake City, UT 84151-1324

**Membership types:**

|               |      |
|---------------|------|
| Student ..... | \$12 |
| Single .....  | \$17 |
| Family .....  | \$20 |

URARA is a nonprofit organization

### **URARA Meetings**

Utah Rock Art Research Association meets on the second Friday of the month at the Salt Lake Community College (SLCC), South City Campus 1575 South State Street, Salt Lake City, in room W111G (next to the cafeteria.)

**See CALENDAR for exact dates and/or location changes.**

The **general membership meeting** begins at 7:00 pm and usually consists of a short business meeting as well as a program pertaining to rock art or related subject matter.

The **Board of Directors meeting** begins at 5:30 pm on the same night/place as the general membership meetings.

Everyone is welcome to attend either or both meetings!

### **Reaching URARA**

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photo by Jerry Dickey

**What rock art style should these  
be named?**

**See The Esplanade Style: A  
Reappraisal of Polychrome Rock  
Art**

**in Opinions and Comments,  
beginning on page 12**

# Calendar 2004

## January 9th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## February 13th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## February 21st, 22nd

**FIELD TRIP**--Quartzsite, Arizona  
 For information contact leader:  
 Harold Widdison ..... (928) 779-1585

## March 6th, 7th

**FIELD TRIP**--St. George, Utah  
 For information contact leaders:  
 Carol Georgopoulos and  
 Ray Freeze ..... (505) 292-0877

## \*\*March 6th\*\*

7:00 pm ..... Membership meeting  
**In St. George, Utah!**

## March 19th, 20th, 21st

**FIELD TRIP**--Western Colorado  
 (Gunnison River area)  
 For information contact leader:  
 Ed Horton ..... (970) 874-5142

## April 3rd, 4th, 5th

**FIELD TRIP**--Spur Fork, Utah  
 (Western Canyonlands area)  
 For information contact leaders:  
 Craig Bowen  
 Nina Bowen ..... (801) 292-5012

## April 9th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## April 17th, 18th

**FIELD TRIP**--Comb Ridge, Utah  
 For information contact leaders:  
 Carol Georgopoulos and  
 Ray Freeze ..... (505) 292-0877

## April 24th, 25th

**FIELD TRIP**--Nine Mile Canyon, Utah  
 For information contact leaders:  
 Layne Miller ..... (435) 637-8954  
 Diane Orr ..... (801) 583-4354

## \*\*April 24th\*\*

7:00 pm ..... Membership meeting  
**In the Nine Mile Canyon, Utah area!**

## April 30th--May 3rd

**FIELD TRIP**--Grand Gulch, Utah  
 (Polly's Island to Collins)  
**Backpacking trip!**  
 For information contact leader:  
 Ben Everitt ..... (801) 272-7764

## May 1st, May 2nd

**FIELD TRIP**--Montezuma Creek, Utah  
 (Southeastern Utah)  
 For information contact leader:  
 John Remakel ..... (435) 259-6228

## May 14th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## May 22nd, May 23rd

**FIELD TRIP**--San Rafael Swell, Utah  
 (Prickly Pear Flat, Buckhorn Flat,  
 Mussentuchit)  
 For information contact leader:  
 Troy Scotter ..... (801) 377-6901

## June 11th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## July 9th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## July 10th, 11th

**FIELD TRIP**--Hammond Canyon, Utah  
 (Abajo Mountains)  
**Backpacking trip!**  
 For information contact leader:  
 Morey Stinson ..... (303) 530-7727

## August 13th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## September 10th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## September 11th, 12th

**FIELD TRIP**--Ferron Creek, Utah  
 (Ferron Canyon, Ferron box areas)  
 For information contact leaders:  
 Layne Miller ..... (435) 637-8954  
 Nancy Mason ..... (303) 459-3397

## September 18th, 19th

**FIELD TRIP**--Southeastern Colorado  
 For information contact leader:  
 Susan Martineau ..... (303) 499-4410

## October 9th, 10th, 11th

**SYMPOSIUM**--Kanab, Utah  
 Details to be announced

## November 6th, 7th

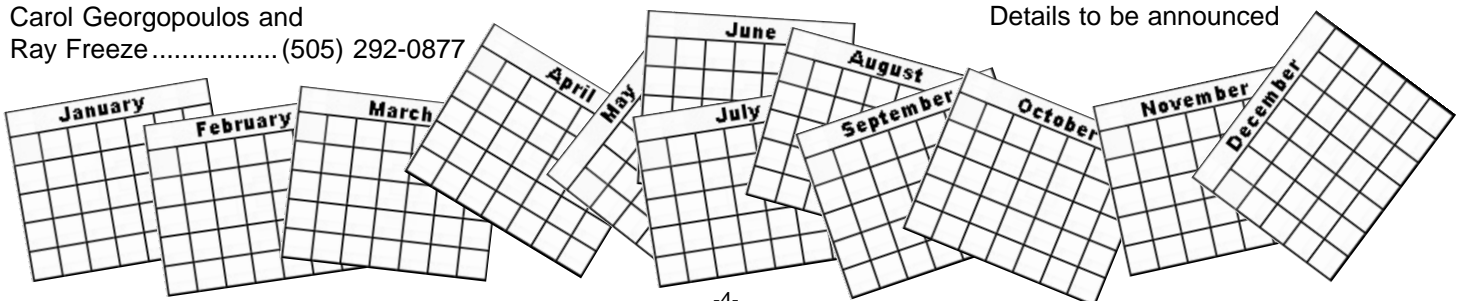
**FIELD TRIP**--Caliente, Nevada  
 For information contact leaders:  
 Kirk Neilson ..... (801) 225-3747  
 Al Scholl ..... (435) 634-0801

## November 12th

5:30 pm .... Board of Directors meeting  
 7:00 pm ..... Membership meeting  
 SLCC, South City Campus  
 See inside front cover

## December 10th

**HOLIDAY PARTY**  
 Details to be announced



# President's Message



**Happy New Year!** Wow, does that sound funny. My calendar says this issue comes out in January but my mind is still in the lovely days of autumn- until I walk outside and am blasted with cold, crisp air. The past year has flown by. New Years always brings resolutions and a hard look at the past year and that's what I've been doing (in between Christmas shopping) for URARA.

We had a great year, but I can find some things to regret. Here are the high points as I see them: We participated in Range Creek, both economically and actually. The important project gave us a chance to see and experience an area that has been hidden for over 100 years. We also helped the wonderful project financially.

We fought for Nine Mile Canyon as a group, something we have not done much. Bill Barrett Corporation's proposal to drill gas wells in and around Nine Mile drew staunch opposition from most URARA members. It was a key element in the Green River symposium and seemed to galvanize us as a group. You will hear more about Nine Mile in the future as we continue to protect the resources found there.

We began the process that could lead to a full-blown Site Stewardship program beginning in eastern Utah. Encouraged by officials from the College of Eastern Utah (CEU), the URARA Board will meet this month (January) along with CEU, State and Federal officials, to discuss a training program to be hosted at the Price college.

We conducted one of the most successful symposia ever. We learned that by working hard and planning well, we can upgrade our annual symposium to a near-professional level. Former Board member David Sucec set a standard that will be hard for others to follow (planning is well underway for this year's event, which will be held on Columbus Day weekend in Kanab, Utah.)

And finally, members elected new board members that are creative, dedicated and willing to take URARA into a future filled with hope and promise. This year will be a good one, one in which we can all be proud.

Because of my hard look at last year, I have recognized areas in which we can improve. They are:

- Better publicized and organized monthly meetings
- Better communication with members
- More publicity for URARA events
- Get more members involved in group activities

This is the first issue produced by *Vestiges* editor Lisa Ann Green. Lisa Ann has lots of journalistic experience and I'm glad she's on board. She has talked with former editor Dorde Woodruff as well as myself, and is raring to go. My only advice to her is to make *Vestiges* her own. Yes, we do have some requirements based on what members want, but she is the boss and I think you will see nice changes coming.

One last personal note--I will be the Story Princess at the meeting on January 9th. I will review the rock art discovered on Kennecott property last year by a small group of URARA members. The sites will be of interest to all URARA members because the area could be home to a recording program this summer if talks with the company prove fruitful.

Finally, here's wishing all of you a fabulous new year. I hope it is one filled with fun and exciting rock art field trips. Based on the trips being organized by Nancy Mason, it will be a memorable one.

Layne Miller  
2004 URARA President



# Editor's Corner

**What's New in Vestiges?  
Practically everything.**

**What's Old?  
The Rock Art.**



Yup, *Vestiges* has a new editor! My first time in this venue, although I have been the Production Manager and Graphic Design Department Supervisor for a shopper-type newspaper with a weekly circulation of 40,000! I have done graphics design, layout, and desktop publishing for many years. I have also had a multitude of experiences with written communication, including writing for brochures, newspapers, radio and even for ABC TV (In case you always wondered who wrote some of those weird commercials you've seen, now you know!) All in all I think I have the qualifications to get a newsletter up and going.

I am planning on a more static design for *Vestiges*--things that will remain the same from month to month--such as the inside front cover items and the calendar location, plus there will be regular features such as this Editor's Corner. Look forward to a monthly Member Spotlight, notes from Board meetings, a listing of who went where to see rock art, and of course the President's message. No, we didn't get George Bush to submit monthly goings-on, besides we hear enough of his stuff on the news--but we have President Layne Miller to keep us on track in the world of rock art! But the newsletter is YOURS. I would love to have your articles, trip reports, opinion pieces, artwork, photographs, or anything else that you can think of submitting for publication. I hope that *Vestiges* becomes a group project that all members can become involved with. Of course, I STILL want to have all the "regular submitters" participating too! Where would *Vestiges* be today if it wasn't for all of the members, past and present, that took the time and made the effort to send in all the wonderful pictures and articles that have graced the pages in years past?

To elaborate on two new features in *Vestiges*, the Member Spotlight and the "Who Went Where" listings, here's the scoop. The Member Spotlight will feature several URARA members each month so we can get to know a little more about each other. It will involve a short article on maybe how you got involved with rock art, your interests, etc. and whatever else you would like to put in for public scrutiny. Hopefully I can include a photo, so we can all know who the Spotlight is on that month. How will I select who gets Spotlighted? It will be random... Well, those of you who DID NOT get me a Christmas gift will of course be targeted first, but don't fear, there are great sales going on now and it's not too late to butter me up, so that your name goes to the bottom of the list.



Next is the "Who Went Where" trip log, or the 3 W's. I will pass around a clipboard at upcoming URARA meetings, where you can write just a few words about where you saw rock art recently, who you saw it with, and any comments you want to make about your experience or the site itself. Or you can send me a little blurb and I can include it in the listing for *Vestiges* each month. Sound easy? It is, and no prior creative writing experience is required.

So fire up your computers, cameras, pens (can you fire up a pen? I guess so, if it's a *cartridge* pen) and become famous in *Vestiges*! Submitting your creations is easy--send them to Lisa Ann Green, and no, the Ann is NOT optional, 528 East 3955 South, Murray, Utah 84107 or e-mail them to [swbunnycraft@yahoo.com](mailto:swbunnycraft@yahoo.com) or [swbunnycraft@hotmail.com](mailto:swbunnycraft@hotmail.com). I have way more room in my Yahoo account, so for things like photos be sure you use that e-mail address! I can also be reached via Yahoo Messenger using *swbunnycraft* as the Yahoo ID, and on MSN Messenger using my Hotmail address.

And I know this is going to come up, so I'll explain it now--*swbunnycraft* is my home craft business name--Southwest Bunnycraft. But what's a Bunnycraft? Bunny was my nickname (one of the few that I could put into print) 'cause I am cute and little like a bunny and born in the Spring around Easter. And no, I don't make bunnies, do bizarre things with bunnies, or anything else odd involving bunnies or playboys, so get your mind out of the gutter and back onto the rock art matter at hand.  
Lisa Ann

# Field Trips

## Quartzsite, Arizona Field Trip February 21st, 22nd

These are the tentative plans for the February 21 and 22 Field Trip to rock art sites in the Quartzsite area. The little community of a few thousand souls swells to well over 150,000. You can see huge campers, mobile homes, and 5th wheels parked in circles everywhere.

This field trip falls in the period of time that one of the world's largest swap meets will be occurring in Quartzsite. Whatever your heart desires could be there as there are at least two people selling varieties of them. For lovers of rocks there are numerous (hundreds) of vendors selling all varieties of rocks from polished to rough, and from different countries.

We will not have any trouble finding a place to camp, the only question would be where. To minimize confusion and problems getting around we will meet East of Quartzsite just off exit 45, Vicksburg Road. There is a large service station on the south side of the paved road. We will meet there on Saturday February 21st, and depart at 9:00 *Mountain Standard Time*.

Several sites involve hiking a bit more than a mile but the hiking is not strenuous. Where possible it would be advisable to car pool as a 4-wheel-drive with high clearance is useful in some places. The weather in the desert can vary drastically so bring a variety of clothing—cold to somewhat warm.

### Saturday February 21st

Meet at the service station at exit 45 off I-10 at 9:00 am *Mountain Standard Time*. 4-wheel-drive or high clearance vehicle needed.

Visit sites at:

- Alamo Wash
- New Water Mountain site (major)
- Dripping Springs (if time permits.)

### Sunday February 22nd

Meet at the junction of Arizona 1 near Ehrenberg at 9:00 am *Mountain Standard Time*.

Visit sites at:

- Moon Mountain site
- Tyson Wash
- Stone Cabin site

If planning on attending, please contact:

Harold Widdison  
3745 East Bottlebrush Drive  
Flagstaff, AZ 86004  
(928) 779-1585  
e-mail: [hmwiddison@peoplepc.com](mailto:hmwiddison@peoplepc.com)

## St. George, Utah Field Trip March 6th, 7th

We will leave at 9:00 am on both mornings from Smith's parking lot at the intersection of Bluff Street and St. George Boulevard (at the west end of town.) We will head north on Saturday to State Route 18. We plan to go to several sites in Snow Canyon State Park, then see other nearby sites such as Gunlock and Santa Clara.

On Sunday we will take in various Airport Road sites and a very special secret hilltop site. If time allows, we will go to Fort Pearce.

Bring plenty of water, lunch and munchies, and a polarizing filter for your camera. There are motels and campgrounds along I-15, and a nice campground in Snow Canyon State Park.

For more information contact:  
Carol Georgopoulos or Ray Freeze  
(505) 292-0877 (Albuquerque)  
or (435) 425-3705 (Torrey)  
e-mail: [carolge3@hotmail.com](mailto:carolge3@hotmail.com)

## Getting Involved

New to the area? Or new to rock art? Or both? And you want to go on a field trip and don't know which one would be right for you? Come to a URARA meeting and talk to the members about upcoming trips. Or call the Field Trip Coordinator, Nancy Mason at (303) 459-3397.

Call 1-800-722-3998 to report  
vandalism of archaeological sites!

**BLM hotline**

# Scrapbook Memories



## Afternoon Field Trip, Symposium 2003

Group picture of an afternoon trip to the San Rafael desert led by Susan Martineau. The participants visited Serpent Panel and red pictographs up Straight Wash, the Lost Spring site with Archaic pictographs, and the Cottonwood Springs site--a large panel of petroglyphs. A sunset visit to the Barrier Site involved a fun up and down climbing challenge. The oldest participant was Lillian from California, age 88.

*Photo by Susan Martineau*



## URARA, France

Three members of URARA joined up in Southern France (with no prior knowledge of each other's trip plans) to visit cave paintings on a week-long tour organized by Walking Softly Adventures led by archaeologist Jim Keyser. Left to right: Susan Martineau, Mike Owen, Anne Whitfield.

*Photo by Susan Martineau*



## Cover Credits

This month's cover is a photo of petroglyphs on a boulder in Echo Park, on the Colorado side of Dinosaur National Monument. Photograph by Brent Snyder.



## Bluff Meeting, May 2003

Morey Stinson and Sue Ludtke pose in doorways near the ruin on the edge at Cave Towers, Utah. Several petroglyphs were found on nearby cliff walls.

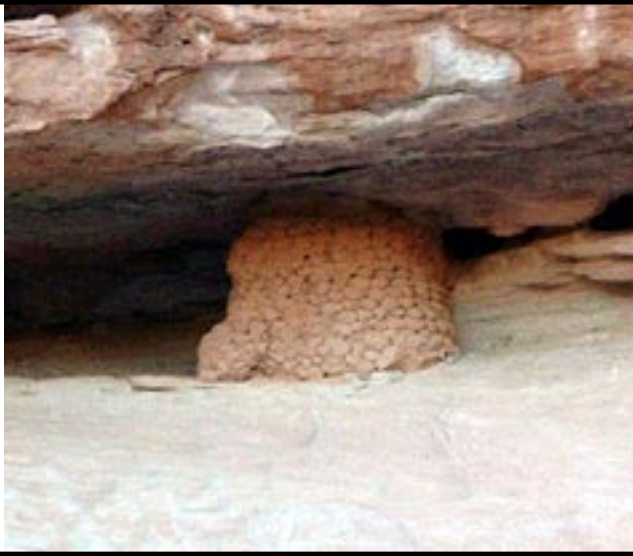
*Photo by Susan Martineau*



## Ancient Storage

Tucked away in a shallow cave near Capitol Reef National Park, Utah, is this Fremont granary.

*Photo by Brent Snyder*



## Give 'em a Hand

Incised handprint on the wall at Long House ruins, Mesa Verde National Park, Colorado.

*Photo by Brent Snyder*



## Mug Shot

Zoomorphs grace an Anasazi mug from Edge of the Cedars State Park, Blanding, Utah.

*Photo by Lisa Ann Green*



## We're Invited!

Marty Thomas from the Utah Statewide Archaeological Society (USAS), Salt Lake/Davis Chapter, would like to invite everyone from URARA to come to their January 14th meeting about Site Stewardship. This meeting will be a celebration of the one year anniversary of the Site Stewardship program in this chapter of USAS.

The meeting will be held at:  
The Utah Division of State History  
(Rio Grande Building)  
300 South Rio Grande Street  
Salt Lake City.

The doors will open at 7:15 pm and the meeting will start at 7:30 pm.

**Park in the north parking lot.**

A presentation will be given by URARA's own president, Layne Miller, discussing Site Stewardship in Nine Mile Canyon. Additionally, Lynn Robinson, director of the statewide Stewardship Program, will discuss stewardship in the Blanding, Utah, area.

USAS plans on having another Site Stewardship training session soon. If you are interested in becoming a Site Steward then plan to attend the January meeting and sign up for required training.

For more information, contact Marty Thomas at 801-292-7859 or e-mail her at [kemosabe2@juno.com](mailto:kemosabe2@juno.com)



## Book Review



### ***Horned Snakes and Axle Grease, A Roadside Guide to the Archaeology, History and Rock Art of Nine Mile Canyon***

**by Jerry D. Spangler and Donna K. Spangler**

Uintah Publishing, Salt Lake City  
\$16.95

Reviewed by Steven J. Manning

*Horned Snakes and Axle Grease*, published in October 2003, is the newest addition to a number of guidebooks written by a variety of individuals about the increasingly popular Nine Mile Canyon. The title of this book is derived from the presence of *horned snakes* in the rock art and historic signatures and dates placed on cliff faces with *axle grease*. Of all the guides to Nine Mile Canyon published to this date this is certainly the most elaborate, the most complete, the most interesting and the also the longest. Not including the bibliography, it is 178 pages.

The first eighty-two of these pages provide an overview of the archaeology and history of the canyon along with four pages of color photographs. The remaining 96 pages provide a detailed roadside guide with 85 stops along the graveled road that point out and briefly discuss some of the historic and prehistoric sites – most of which are rock art panels. These stops are made easy to locate by providing maps, photographs, drawings, written descriptions and even GPS coordinates. One feature I particularly like is that at major road intersections the odometer is reset. This eliminates variations in vehicles' odometers and makes it easy to start over if the vehicle is sidetracked – which often happens. At each site the land status (private or public) is also given. There are also "side notes" provided at nearly all of the locations, which provide additional insights about the sites being viewed.

This roadside guidebook is different in several respects than others. The most notable difference is that Jerry Spangler is an archaeologist. In the first 70 pages you will, therefore, find an exceptional discussion about the prehistory and archaeology of Nine Mile Canyon. It is interwoven with interesting information about Jerry Spangler's unpublished archaeological work (survey, excavation, etc.) in the lower end of Nine Mile. This discussion alone is worth the price of the book. It is excellent, and it provides a unique insight into Nine Mile Canyon's prehistory.

While the strength of this book lies in the fact that it was written by an archaeologist, it is also its weakness. The chapter titled, "The Intrigue of Rock Art", which is the core discussion about rock art, covers only eight pages. I found it to be not much more than a synopsis of outdated and inaccurate material from Schaafsma's *Utah Rock Art* (1970) and Cole's *Legacy on Stone* (1990). URARA members will find much to disagree with in these few pages.

This chapter is unfortunately, written from a typical archaeologist's point of view. Characteristically archaeologists have ignored rock art and also ignored the people who know the most about rock art, i.e., amateurs or avocationalists. It seems archaeologists believe that since rock art is an archaeological feature, only archaeologists can make any meaningful discoveries about rock art. It also seems apparent they believe that since avocationalists are not professionally trained, they are incapable of contributing knowledge about rock art, so their publications are not seen as valuable. That may often be true, however, what some fail to realize is that there are some "avocationalists" who have a greater degree of training in scientific method and theory than they do, and there are many that have far more experience in visiting and studying rock art. I am definitely not saying that Jerry is one of these people, since he has on many occasions said that he finds URARA member's information valuable. However, you will note that in the bibliography there is not one single reference from URARA's 22 volumes of *Utah Rock Art*, ARARA's 28 volumes of *American Indian Rock Art*, or the Museum of Man's 16 volumes of *Rock Art Papers*.

I for one dislike guidebooks immensely. They bring hordes of people where once there was solitude. They bring destruction to archaeological sites (and rock art) where once they were protected by being unknown and unvisited.

The destruction eventually is, or will soon be, so bad that public visitation is or will be limited or areas closed entirely to public entry (see Canyonlands National Park Backcountry Management Plan). There used to be relatively few "No Trespassing" signs in Nine Mile. Now they seem to be nearly everywhere. (*continued on next page*)

## **Horned Snakes...**

*(continued)*

Why? Because property owners have gotten tired of the increasing numbers of people and the destruction they bring with them.

Is this guidebook going to further destroy Nine Mile Canyon? Unlikely. The Web is doing that. Do a Google search on "Nine Mile Canyon – Utah". You will find almost 47,000 sites with information about Nine Mile. There are several sites with guide information complete with directions, maps and photos. For example, see [www.blm.gov/utah/price/9mile.htm](http://www.blm.gov/utah/price/9mile.htm).

There are so many people already coming to Nine Mile Canyon that Jerry and Donna's book will have little impact on visitation. If anything, it may help educate some of these people about the value of archaeological sites, reasons for their preservation - and it may keep some people off of private land. Protection and proper etiquette while visiting the sites is something the Spanglers have emphasized throughout the book.

One final note; I have known Jerry Spangler for many years, so many in fact that I do not remember when I first met him. I spent some of the last two years with Jerry and Donna in Range Creek assisting with an archaeological survey. I can thus state with experience that Jerry is a competent archaeologist, which is evident in this book, and also evident is Jerry and Donna's interest, enthusiasm and love of Nine Mile Canyon.



If you are going to Nine Mile Canyon you should buy this book and read it before you go. Nine Mile will be that much more interesting. You may even see something from the roadside you haven't seen before.



## **Announcing...**

### **Colorado Rock Art Association Founded**

Peter Faris is letting people know that after a number of months of behind-the-scenes organizing, the Colorado Rock Art Association (CRAA) is accepting memberships. This new rock art association is being organized as a chapter of the Colorado Archaeological Society (CAS) so it is covered from the beginning by their tax-exempt status. As a statewide chapter of the archaeological society, members in each area will organize to get together to provide much of their own programming and activities.

Membership fees will include joining CRAA as well as CAS. Members will be invited to CAS quarterly and annual meetings as well as periodic CRAA meetings. Additionally, members will receive the CAS publications including The CAS Surveyor, the quarterly journal Southwest Lore, a planned annual reviewed journal, plus an occasional newsletter of the CRAA.

For more information or applying for membership, contact the president-elect Peter Faris, and include your e-mail address.

Peter Faris  
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## **Rock Art Round-Up**

The Nevada Rock Art Foundation will hold the Rock Art Round-Up, its first annual membership meeting, in Overton, Nevada, January 17th and 18th. Members and attendees will be given updates on all projects (completed and scheduled) Saturday, January 17, as well as receive procedural instruction and site steward requirements. Awards will be given for Distinguished Service, Lifetime Achievement, Volunteer of the Year, and Friends of the Foundation at a barbecue hosted by the Lost City Museum. Guest speaker, honorary board member and former congressman Jim Santini will also be on hand to discuss incised stones.

Sunday will consist of field trips to various rock art sites outside of Overton, including several in the Gold Butte area, which has recently become the focus of intense interest by recreationalists as well as archaeologists. Overton is located northeast of Las Vegas.

"We're very excited to be able to gather our members together and hear their input collectively," Alanah Woody, executive director of the Nevada Rock Art Foundation, said. "We have such amazing and dedicated people from across the country helping us achieve our goals that I'm sure the weekend will be productive and educational for all of us."

For more information or to register for the Round-Up, call 775-687-4810 extension 229 or 702-645-7450.

To learn more about the Nevada Rock Art Foundation, membership, donations, volunteering and related activities, call 775-284-1529 or e-mail [info@nevadarockart.org](mailto:info@nevadarockart.org) or log on to [www.nevadarockart.org](http://www.nevadarockart.org).



## ***We've Got Mail...Opinions and Comments***

### ***The Esplanade Style: A Reappraisal of Polychrome Rock Art in the Grand Canyon Region, Arizona: A Reply to Comments by Mary Allen***

It has come to our attention that several months ago in an issue of *Vestiges* Mary Allen wrote some comments that were somewhat critical of a paper we presented at the American Rock Art Research Association meeting in San Bernardino, California in May, 2003. Allen was given a draft copy of the article by an American Indian Rock Art editor and commented on the draft rather than the juried final product. While it is most unusual to be having a discussion over a publication that the public will not be able to read and draw their own conclusions on until May 2004, comments have been made and a reply seems appropriate. This disagreement is not personal as we have the highest respect for Mary Allen's pioneering work and we definitely agree with her that establishing a "perfect name" for a rock art style is not only a serious consideration but may be impossible, and we have debated that course of action for years. However, as we completed our comprehensive analysis of the 5011 painted element inventory we had assembled on the Esplanade Style, it seemed that a change in the label was not only appropriate but inevitable. Our differences of opinion with Allen revolve around two central perceptions: (1) impressions versus documentation, and (2) the concept of a site type.

When viewing any rock art panel, it is natural for different attributes to impress people in different ways. To remove that subjectivity, we have always tried to completely document the sites that we record--that is, draw everything we can see within the changing parameters of the quality of light and available time. So while the polychrome anthropomorphic figures at Esplanade sites are impressive for their color combinations and detail, they comprise only 12% of the analyzed images painted on the walls and ceilings of these sites. In fact, monochrome ungulates make up 15% of the total motif inventory. As far as polychrome anthropomorphs being the focal point of decorated panels, that is only the case at 11 of the 25 sites. In some cases exfoliation had diminished the attention that polychrome anthropomorphs might attract, but in most of the situations the humanlike figures are small, tucked away under ledges, or simply overwhelmed by adjacent two-meter long bighorn sheep or by the presence of 276 ungulates as compared to two anthros. There seems to be a natural inclination to be drawn to the importance of anthropomorphic images, and the authors admit to that also, probably because of the associations they imply. But whether the figures represent supernatural beings, shamans, spirit-helpers, ancestors, patriarchs, or political leaders--all associations which are purely speculative--the fact remains that such motifs are only a small portion of what is actually portrayed at the sites.

Mary Allen also suggests that employing the term polychrome has a second meaning as it refers to the multitude of colors employed at the sites in general. As we state in our paper, polychrome designs are only 14% of the total elements at the sites as red and white monochromatic motifs predominate. However, if one were to hike down Snake Gulch on the Arizona Strip or investigate the sites in the Tusayan region on the South Rim of the Grand Canyon, a similar variety of colors would be seen in both monochrome and polychrome designs of these early and middle period Formative sites. Allen's suggestion that removing the polychrome designation from the style name will create confusion with the monochrome Formative (Virgin Anasazi) elements seems to overlook the fact that a number of the latter designs are also polychrome. This is why the authors attempted to define the attributes of the style based on characteristics other than color.

It is common practice in archaeology to name styles after site types. This does not mean that the style is geographically limited to that one site but simply that a specific location is the prototype or archetype used for reference. The Barrier Canyon Style is an example of that concept as the distribution of that style goes far beyond the confines of Horseshoe Canyon. Shaman's Gallery is without a doubt the archetype of the Esplanade Style, but designating it the "Shaman's Gallery" or "Spirit Shelter" Style seemed to be too interpretive, to say nothing of being cumbersome and geographically vague. We considered using the name of the drainage that the site is located in, but the National Park Service does not want to draw unnecessary attention to the site due to management concerns. We picked the designation "Esplanade" since that landform is the one common denominator that all the sites shared. Allen is concerned that the authors could be excluding or including areas where the style may or may not exist. The same thing could obviously be said for her use of the term "Grand Canyon" which is approximately 200 miles long and includes a much more immense area where the style is not present than the one the authors are employing. As far as the style's absence in other areas of the Esplanade or presence outside the designated area, it is immaterial since Esplanade is a type site. We did, however, talk to other researchers that have worked in the western canyon, we consulted previously published survey results, we searched the agency site maps and reports, and we have consulted numerous backpackers who have trekked through the adjacent areas and are familiar with the style, and the results were all negative. (*continued on next page*)

## **Reappraisal...**

*(continued)*

We field checked the probable Archaic paintings in the Sedona, Arizona, area, had access to recent photographs of the old Neil Judd site north of Kanab, Utah, and documented the Kaibab Plateau site that Mary Allen alluded to, but none of these sites match the defining characteristics of the Esplanade Style as we outline in the paper. We are currently researching Archaic paintings in the Escalante River drainage of Utah that are neither Barrier Canyon nor Esplanade Style. With numerous small mobile populations in the Archaic, this type of variation is not unexpected. The Esplanade Style label is not as specific as we would like it to be because of management concerns but more restricted than the broad term "Grand Canyon" and minus the reference to polychrome that is not the major attribute.

Science is not only a method, but a cycle. As new facts are developed, so are new hypotheses which, in turn, initiate a new cycle of investigation, yielding additional new data. No one uses "Great Basin Curvilinear" or "Great Basin Rectilinear" as style labels anymore and Christy Turner's "Styles 1 through 5" now have names like "Glen Canyon Linear" and "San Juan Anthropomorphic." Rock art style designations are not pecked into stone; they change whether they cause confusion or not, and we should expect them to change as research continues. Whatever designation researchers want to apply, either "Grand Canyon Polychrome" or "Esplanade Style," will be determined by their facility to future investigations. As the scientific cycle continues, the concepts associated with these unique paintings will continue to evolve.

Don D. Christensen and  
Jerry Dickey

*Editor's note: Don Christensen and Jerry Dickey are members of the Pacific Coast Archaeological Society.*

## **Unsolicited Suggestions**

*Vestiges* is really a first class publication and should go a long way toward promoting your organization. It really must take a lot of dedicated effort to publish such a publication of such high quality and content. I don't know whether it is your intent to continue to archive/maintain the publication on your webpage, but I think that it would attract a lot of attention from web browsers who came across it. My first suggestion is that you continue to place on your webpage since once published it is an excellent tool to attract new membership from people like myself who have definite interest in Utah rock art, and it provides a basis for the distribution recommendation to follow.

I would think that anyone seeing the far superior, color edition of *Vestiges* would readily opt for it over the black and white edition being distributed via traditional mail. I think that you need to promote the distribution of the color version, particularly because of the rock art pictures, which make up a large part of each publication. Rock Art pictures in black and white aren't that exciting. The principal downside I found mentioned was the low percentage of membership capable of receiving the color edition through e-mail. I am surprised that it was that low, but I have a suggestion for dealing with that.

Maybe you could do a trial run to see how the following might work out to get color editions to those who don't have e-mail capabilities. Ask for volunteers to print up a couple of extra copies of the color edition from your website to mail to fellow members that don't receive *Vestiges* by e-mail. Old time members could select to send copies to friends that didn't have e-mail connections, and the balance assigned out arbitrarily for those who didn't know the membership that well. If you got members who were capable of downloading the color edition to make the extra copies and do the mailings each month, it would free up the monies associated with the black and white distribution for other purposes. I really don't think your members would object to producing and mailing of a few copies of *Vestiges* each month. I personally wouldn't object to printing and mailing a couple of additional copies of the color edition, while downloading my own. The nominal expense involved I would consider negligible, particularly if it provided a means of becoming acquainted with other members of the organization. You might even come up with incentives for those doing the volunteer printing and mailing..

Another idea to reduce the e-mail distribution effort is to have members download their own copies from the webpage rather than receiving it directly through your e-mail distribution. I found that it was very easy to download the back editions of *Vestiges* from the webpage using Acrobat Reader. It is probably easier to download from the webpage than it would be to receive the e-mail distribution via bare bone providers which can't handle larger attachments. At least add this an option for your e-mail recipients to select.

Your color edition of the *Vestiges* is really great and I found the articles very interesting, even though I didn't know any of the people mentioned personally. The references to Utah rock art sites were also "gems" since many of your field trips were to locations that I had either been to or planned to visit. I fully intend to contact some of your trip leaders regarding sites that I couldn't quite locate from topo maps or other information sources.

Sincerely,  
Steve Douglas

*Editor's note: Steve Douglas is a prospective URARA member from Bountiful, Utah, that found Vestiges on the URARA webpage.*

# Member Spotlight

## Lisa Ann Green



Since I invented this feature in Vestiges, I feel that I should be the first one to get stuck writing about myself, so here goes.

Archaeology, geology, paleontology, photography, caving, nature, camping, hiking... I enjoy just about everything the outdoors has to offer as well as traveling, museums, music, cooking, crafts, auctions, woodworking, and I am sure I could add lots more.

I'm originally from Silver Spring, Maryland, just outside Washington, DC, and have moved around more times than I can count mostly due to my varied jobs.

I have been involved with rock art since 1976, when I came out west for the first time and went on an interpretive walk with a ranger to see "petroglyphs"--whatever they were--at Dinosaur National Monument. I ended up writing a very lengthy paper on the rock art I saw for my Archaeoastronomy class at the University of Maryland (UM) the following year. I decided to move west to learn more about these petroglyph and pictograph things, so I applied for a seasonal job with the National Park Service (NPS.) In 1978 I was hired as an interpretive ranger at Bryce Canyon National Park (NP) and forgot to go back home to Maryland. Since that time, I have been writing brochures, papers, and doing programs on Rock Art, the Fremont Culture, and the Anasazi.



I found out about URARA through professor John Carlson, at the Center for Archaeoastronomy at UM, and finally became a member in the late 1980s. I took about a 10 year sabbatical from Utah while working in other states in the US, but now I am back!

I have worked at 8 Federal areas, namely, Bryce Canyon NP, Dinosaur National Monument (NM), Chaco Canyon NM (now Chaco Culture National Historical Park), Timpanogos Cave NM, Capitol Reef NP, Carlsbad Caverns NP, Flaming Gorge National Recreation Area (NRA), and Glen Canyon NRA. I developed and conducted a visitor participation "Living Prehistory" program at Capitol Reef NP, including activities such as grinding corn using a metate and mano and carving petroglyphs on plaster blocks. Certificates, complete with rock art borders, were presented to all who participated. I also wrote interpretive highway signs at Flaming Gorge NRA about both rock art and the Fremont Culture, when I defected from the NPS to the US Forest Service and was a Public Affairs Specialist.

Since I was a seasonal ranger, I had time to pursue my degrees in education. I am a certified teacher, hold 2 Bachelor of Science degrees in Education (Elementary and Early Childhood), and will be receiving a Master of Science degree in Instructional Technology, all from Utah State University (USU) in Logan. During my teaching I have often done units on ancient cultures. As head preschool teacher at USU's Children's House, I taught a week-long unit, "Those Who

Came Before." Twenty-one children aged 3 to 5 years built child-sized pueblos out of refrigerator cartons, ground corn on metates and manos, constructed toothpick roofs on mini-kivas, carved "turquoise" soap effigies, made plaster "pot shard" collages, wove sandals from string and cardboard, carved "petroglyphs" on plaster slabs, painted "cave ceilings" on butcher paper, and produced pottery using the coiling method, from salt dough.

Besides doing all the natural history things mentioned above, I also own and operate a home craft business, Southwest Bunnycraft, which I have done for 20 years. I make and sell decorations, plaques, flower arrangements, and anything else you can think of. Additionally, I do weddings, receptions, and parties, but never had to do one with a rock art theme.

I have 4 children--1 human and 3 feline. The human one, Brent Snyder, is also a member of URARA and has finally stopped complaining about me dragging him to all those rock art sites when he was growing up.

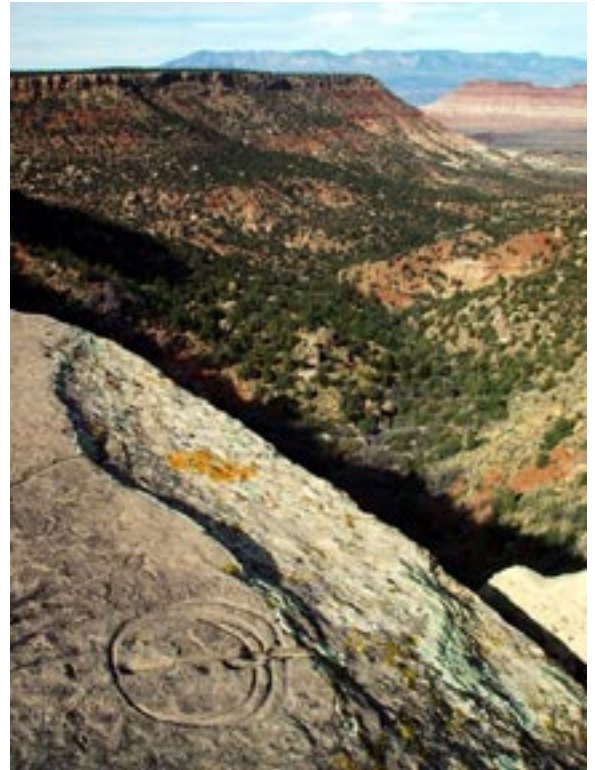


# Mysterious Waterglyphs

Funny how you think you know a place. After twenty-eight years wandering around the Arizona Strip (the part of Arizona north of the Grand Canyon and south of the Utah border), I thought I knew the area. Then two years ago I ran across waterglyphs, or “sacrificial sites,” as some old-timers call them. These unusual petroglyphs vaguely resemble giant atlats and are 3 to 6 feet long, with a circle at one end bisected by a long line extending out of the circle. Typically two cupules are located inside the circle next to the line. Occasionally the circle will have one or two additional rings. The waterglyphs are found on flat rock surfaces next to a cliff edge, and are not associated with other petroglyphs. Often the waterglyphs are located near an Anasazi pueblo site.

The name “waterglyph” comes from local resident Dixon Spendlove. He and his son have spent countless hours searching for these unique petroglyphs. They have counted a total of over 120 waterglyphs between St. George and Johnson Canyon (east of Kanab). The sites seem to be limited to the area south of the Vermillion Cliffs, although I have heard of one near Orderville, and know of another possible waterglyph near Homolovi. Spendlove coined the name waterglyph because he believes the lines on the figures point to prehistoric springs. The waterglyph idea seems to have more merit than the sacrificial site theory, which suggests blood from a sacrificial victim ran down the channel in the middle of the glyph and over the edge of the cliff. In many cases, the rock tilts up at the cliff edge and therefore gravity would inhibit the sacrificial runoff.

Perhaps influenced by the ardent solstice site hunters in URARA, I thought these waterglyphs might be solstice sunrise/sunset markers, activated by using a vertical staff placed in the cupule to form a sundial-type shadow on the waterglyph. However, my minimal efforts at exploring this theory have been inconclusive, leaning toward the negative. Now I’m wondering if the glyphs might be “signposts” pointing to nearby pueblos. Another rock art mystery to ponder!



Take a look at the photographs, and if you have a theory you'd like to share, or if you've seen similar glyphs somewhere besides the AZ Strip, I'd be interested in hearing about it!

Mary Allen  
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*all photos by Mary Allen*



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**What is this glyph?  
See page 15**