

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

President's Message

Hello all,

I keep starting my president's messages with comments like, "things are getting busy." Well, things are really getting busy!

It's time to volunteer for Range Creek. Two training sessions for rock art recording are being held, which is good, but you can still volunteer if you can't attend. Please email me with the days you want to help us. The project will begin June 23 and runs until the first weekend in August. Please donate some time.

Next, there is a proposal to drill new gas wells in and around Nine Mile Canyon. I've read the environmental assessment and it has real problems. Those of you familiar with the canyon know there has been oil and gas exploration there for many years, but with the explosion of coal-bed methane gas well drilling in Carbon and Emery counties, pressure is being placed on the Bureau of Land Management to approve seven exploration wells in the general area. Two would be in the canyon itself and another five on the mesa above the canyon. One is proposed for Dry Canyon, very close to several nice panels of rock art.

There are times when a public agency is pushed to approve a controversial proposal without a lot of fanfare or public notice; Quitcupah comes immediately to mind. This is another one of those instances. The draft environmental assessment was released in mid-May without a standard press release, and the comment period ends June 13! You don't have much time to make your opinions known. The URARA Board of Directors is drafting a formal response, which includes an appeal for extension of the comment period. I don't hold out much hope for that to happen.

Another problem as I see it (and others we've talked to, also) is why an EA, an Environmental Assessment, was written rather than a full-blown EIS, an Environmental Impact Statement, which requires much more study and thought. The agency needs to answer that question.

It also needs to explain why it can issue a document called a FONSI, a Finding Of No Significant Impact, when there will be obvious impacts created by the large drilling trucks and maintenance trucks using the poor dirt road, and the vibrations and potential spills during the drilling process. Another problem is increased dust created by the trucks and the drilling. A thick layer of dust already covers the rock art located near the road; this will simply make it worse.

And why do wells need to be in the canyon bottom, anyway, when they can easily do directional drilling?

But my biggest problem with the proposal is its secrecy. Usually, when the federal government studies a proposal that might affect resources found on public land, there is a news release sent to radio and TV stations and newspapers located in the area. That didn't happen in this case. The idea has been very low key, I assume in an attempt to reduce public outcry. We're here to fix that problem.

Remember, the comment deadline is June 13, and letters are more effective if sent before the deadline. Send your letters and comments to:

Mr. Patrick Gubbons
 Price Field Office Manager
 Bureau of Land Management
 125 South 600 West
 Price UT 84501

At our May membership meeting URARA members were treated to a presentation by Julie McGee from the state BLM office. Julie is coordinating a new Site Steward Program for rock art sites located on BLM land in Utah. Several BLM field offices are ready to work with us right now, with others to follow. Julie is putting together a list of "threatened sites" the BLM would like monitored, and welcomes suggestions from us. If you have a site you would like to watch, or if you'd like to participate in this site steward program, contact Julie at the State BLM office in Salt Lake, or via email at julie_mcgee@ut.blm.gov. She is anxious to get the program off the ground. Training is planned for everyone in the program, some time this fall.

The URARA summer picnic is planned for August 8-10 at Joes Valley, which is located approximately 20 miles west of Castle Dale and Orangeville, a one-hour drive from Price. Steve Manning has agreed to lead a tour of the Joes Valley Alcove, located overlooking the reservoir and Ferron Canyon. We will add other tours as needed. Saturday evening we'll have a potluck dinner and a campfire program, starting at 6 p.m. Please let me know what dish you will be bringing.

Have a good summer.
 Layne Miller
 2003 URARA President

[Letter to the BLM](#)

Utah Rock Art Research Association

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

May 26, 2003

Mr. Patrick Gubbons
 Price Field Office Manager
 Bureau of Land Management
 125 South 600 West
 Price UT 84501

Dear Mr. Gubbons:

I am writing to comment on the Bill Barrett Corporation environmental assessment covering a seven well exploration program in and around Nine Mile Canyon. My initial reactions are several.

First, the EA appears to be released with little fanfare or public attention, and with a very short comment period. URARA is a Utah-based group with well over 200 members living within Utah, but also with over half of our members coming from states outside Utah. Many of our members are not aware of this proposal and most, if not all, would be concerned with any proposal that would negatively impact the world-class rock art of Nine Mile Canyon, but because of the short



comment period, most will not be able to comment. I respectfully ask for the comment period to be extended so that possibility can be made available to them.

Secondly, I am concerned and surprised that a FONSI is being considered for any proposal to drill a gas well in or close to Nine Mile Canyon. The canyon contains what could be the highest concentration of rock art in North America and as such, is one of the most important rock art locations in North American. It is no place for continued oil and gas exploration. The impacts will be considerable.

The rock art in Nine Mile Canyon was created by several different cultures. These include the Desert Archaic, Fremont, Ute, and historic inscriptions left by early pioneers heading to the Uintah Basin and other locations. It is one of the few places where rock art was created in a close proximity for thousands of years, and as such, it is a rock art researcher's heaven. It makes it possible to research rock art styles and other mysteries easily and scientifically. Few, if any, other places offer the important research possibilities found in Nine Mile Canyon. We therefore oppose any additional gas-well drilling in the canyon.

We are also offended by the document's attempt to characterize Nine Mile Canyon as an existing gas well field. Yes, there are wells around the area and a couple in the canyon, but that delimitating characterization in the EA is offensive.

Our specific concerns include:

- 1- The increased heavy truck traffic in the area will have a serious impact on an already fragile and dangerous road, and could lead to serious injury accidents with tourism traffic using the canyon. Any large trucks and drilling rigs should be accompanied by vehicles announcing their approach.
- 2- Increased levels of dust will aggravate an already serious problem created by dust being deposited and impacting the rock art. Most if not all the panels found near the road, like those in Dry Canyon (near one specific drill location) are already impacted by a thick layer of dust. During certain times during a typical summer, it is possible to nearly lose a touring car in the deep "dust bowls" that form in the road. The dust issue has to be solved, even if the wells are not improved, but it shouldn't be aggravated through an activity approved by the federal government. Please solve the dust issue. The ford over the creek here is also an issue.
- 3- Drilling and other similar activities and the vibrations they cause could have a negative impact on adjacent rock art panels. They are fragile, placed on soft sandstone that can easily crumble and fall from the cliff. Any drilling activities should be limited to at least a quarter mile from any petroglyph or pictograph panel.
- 4- The proposed action will have a negative impact on the current effort being undertaken by the BLM and the Nine Mile Canyon Coalition to create a National Historic District in Nine Mile Canyon. That effort dramatically illustrates the canyon's importance to Utah and the nation. To consider drilling gas wells in an area being considered for inclusion on National Register of Historic Places is foolish. The area is being considered for designation to offer additional protection to a world-class resource. This proposal is counter to the direction we support.
- 5- Nine Mile Canyon visual resources are already being denigrated by unsightly gas wells, pumping stations, and other facilities needed to access the gas resource. We must do whatever is necessary to protect the remaining cultural resources. To add to the problem is inexcusable.

- 6- Please include URARA in any further proposal in the Nine Mile area that could impact the resources there. We are simply not making any other Nine Mile canyons and this one should be protected.

Sincerely,

N. Layne Miller, URARA 2003 President, and the URARA Board of Directors

Some Other Observations on the Nine Mile EA

Persons close to the Nine Mile scene observed that the **cumulative** damage to the area and the rock art is important.

Companies do directional drilling all the time, and the only reason to put wells in the canyon bottom rather than up on the rim away from the rock art and the fragile road is for economy.

It appears that the Barrett Company is trying to avoid a full-blown EIS, to get something started in Nine Mile and then hope to get approval for a large seismic program.

Carbon County doesn't have funds to improve the road. If the road were paved, it would destroy the nature of the canyon; a complete survey would have to be done.

Heritage tourism is a big factor for these out-of-Wasatch Front counties with a declining economic base. The idea of visiting Nine Mile with a bunch of gas wells sprinkled in amongst the many archeological sites isn't very appealing.

The Nine Mile Coalition and other interested persons have worked long and hard on taking care of Nine Mile. If this EA should be accepted, it would be very large step backward.

We are told there are other technical issues difficult for lay persons to understand, at least without a lot of study, that have been incorrectly addressed or ignored in this document.

Copies of the Bill Barrett Corporation Seven Well Exploration Program Environmental Assessment UT-070-2002-48 are available from either the Price or the State Office of the BLM.



L-R, Top row, Peggy Peterson, Sandra and Gus Scott, Susan Martineau, Julie Jones, Ron Hassemer. Second row, sitting, Barbara Green, Evelyn Johnson, Dave Peterson, Helen Hassemer. In front, sitting, Paul Jones.

April 5th Field Trip to Natural Bridges Area

Eleven URARA members met on Saturday morning April 5 at the assigned location. They headed for Moss Back Butte,

which is southwest of Natural Bridges Natural Monument. Moss Back has several quality sites, including an unusual duck-head panel and a reclining Kokopelli panel. It's near the intersection of U95 that goes from Blanding through Hite to Hanksville, and the Clay Hills Crossing (San Juan) road, from which the Halls Creek Crossing (Lake Powell) road branches off.

Near here is the Fry Canyon roadhouse, originally built for uranium miners, which has managed to survive as an oasis in this isolated country since the '50s. The new owners have

shortened its hours, however, so don't depend on it for gas or lunch when traveling through.

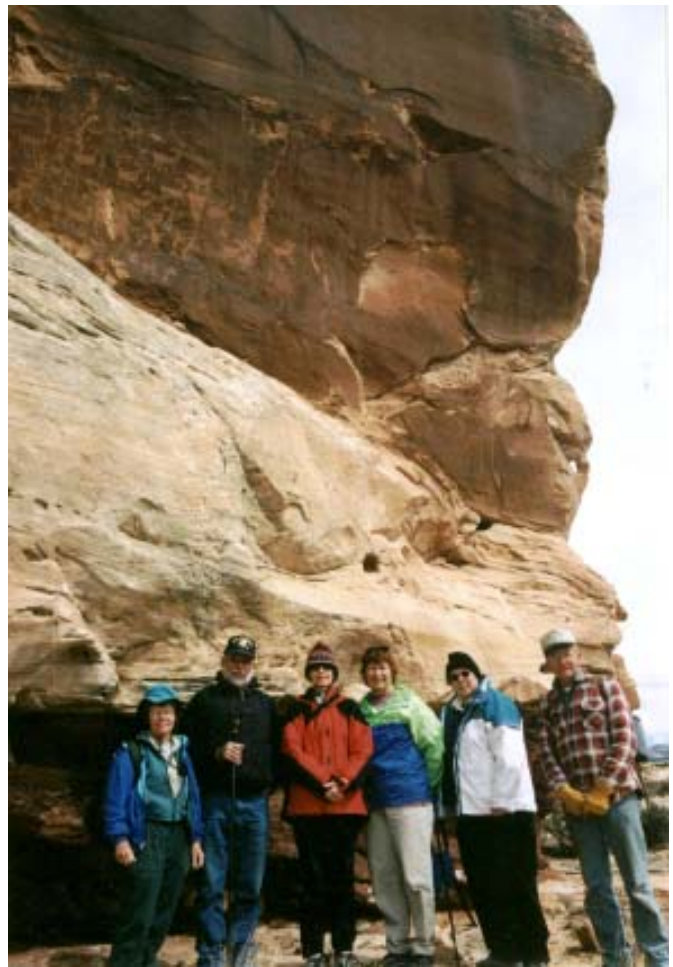
Next the group headed for White and Short Canyon sites, which included the panel that is in Castleton's Vol. 2 on pages 260-1. White Canyon Creek is the one that formed the Natural Bridges, and west of the monument it runs another 60 miles or so to Glen Canyon/Lake Powell through a district of significant archeology and some slot canyons.

On Sunday the 6th they went to Natural Bridges to see the fabulous Ruin Rock site, which John Remakel the trip leader believes is the finest example of a Fremont petroglyph panel he's seen.

After returning from the Ruin Rock site, the group split up. Three went down the road to lower Mule Canyon on Cedar Mesa, which has several nice ruins and small panel.

It was a nice experience for all who attended, to an area that most URARA members aren't familiar with. Thanks to John Remakel of Moab for sharing his knowledge of the area and organizing this field trip.

Photos by John Remakel



At Ruin Rock at Natural Bridges on Sunday

IMACS Code Assigned to URARA

This past week the Antiquities Section of the Utah State Historical Society assigned an IMACS code to the Utah Rock Art Research Association. This code is to be entered on all IMACS forms when rock art sites or archeological sites are recorded by activities organized or funded by URARA, or URARA members working with either state or federal land management agencies, or private land owners.

The code letters UR should be placed following Utah Rock Art Research Association on line number 26 Survey Organization. It should also be encoded on the IMACS Encoding Form. This will allow computer tracking of URARA-recorded sites.

This is another step in bringing URARA into the mainstream of archeological site recording.
– Steven Manning

A Great New ESRARA Website

The Eastern State Rock Art Research Association is fortunate to have a consummate web and graphics professional as a member. Marc Silverman is a Manhattan digital imaging expert who sets up websites for a living, in addition to teaching graphics and other web-related subjects.

You'll find the handsome new site at <http://www.esrara.org>. Rock art enthusiasts may post discussion items. An especially helpful page is a listing of public rock art sites in the eastern states. There's useful links on a broader range of topics than most rock art sites, and an archive of past ESRARA newsletters.

L'Art avant l'histoire: La conservation de l'art préhistorique.

Art Before History: Conservation of Prehistoric Art.

Publication of the papers of a symposium, Paris, 23-24 May, 2002

By Dorde Woodruff



Abstracts in French and English of most of the 20 papers given in this symposium are on the website www.sfiic.asso.fr/collp_tabmat.htm – with a very few missing.

The home page <http://www.sfiic.asso.fr> explains the sponsoring organization:

WELCOME to the site of the SFIIC, the French Section [la Section Française] of the International Institute of Conservation (IIC), a multidisciplinary association, which gathers together all the people working in the field of conservation and restoration of the cultural objects: restorers, conservators, architects, scientists, students, and so forth [translated from French].

Papers are from all over the world including places we perhaps don't think of in connection with rock art, like Iran, New Zealand, Norway, Tibet, and even Russia, another eye-opener on the vast richness of this art.

The 20 painted caves of Norway contain the only pictographs in Northern Europe. The rock art of the Maoris of New Zealand has been kept secret, and includes dendroglyphs. The sites in Iran were only discovered in 1995. Bas-relief glyphs of giraffes in Nigeria are being studied to see how best to cast them. Bednarik's micro-

erosion dating method is being used in Tibet.

Don't ever let anyone tell you the study of rock art contains no science. Ongoing, the environment of Europe's painted caves is being studied minutely, and its effect on the paintings noted. At Lascaux, its modernization requires a better approach to runoff, and to mass and heat transfer in the different galleries of the site, so a digital model has been formulated to simulate the hydrothermal behavior of the cave and its environment

Pictograph pigments are more complex than one might think. In Argentina, particulate samples were analyzed by polarized light microscopy, X-ray microanalysis (SEM), X-ray diffraction, and Fourier transform infrared spectroscopy. Cross-sections were prepared and examined by light microscopy and X-ray microanalysis (SEM). Pigments and other materials identified at the various sites included haematite ($\alpha\text{-Fe}_2\text{O}_3$), goethite ($\alpha\text{-FeOOH}$), lepidocrocite ($\gamma\text{-FeOOH}$), green earth (glauconite or celadonite), pyrolusite (b-MnO_2), calcium oxalate hydrate (whewellite structure), kaolin, quartz, gypsum, and other minerals.

At Cueva del Ratón, one of hundreds of sites containing rock paintings in the Sierra de San Francisco in Baja California, degradation is mostly due to dampness, even though this region of one of the driest in Mexico. Thin layers of deposits, rich in silica, were first thought to act as protection for the paintings. But when they grow to a certain thickness and are exposed to

runoff, this superficial crust can often detach from the wall, exposing crumbly material. A recording system is proposed for this site to determine microclimatic conditions; the results will dictate remediation.

Samples of the color illustrations are also on the webpage. Another book which will not be in every rock art enthusiast's library, it may be purchased from the Secretary of the SFIIC, using a form obtained by clicking on the Commander (To Order) box at the bottom of the page. It's 36 Euros, but you have to send an email to find out how much shipping to the US costs.

An Educational Opportunity at the Anasazi Heritage Center

One of URARA's missions is education. Educating children about archeology in general and rock art in particular is the basic way to gain respect for rock art. For those members interested in such work, here's an opportunity to gain skills:

The Anasazi Heritage Center in Dolores, Colorado, invites park interpreters, museum educators, scoutmasters, 4-H leaders, librarians, and teachers of all subject areas to participate in two workshops on archeology and teaching Pueblo culture. The workshops will be at the Center, and will include some travel to Canyons of the Ancients National Monument.

The **Project Archaeology** workshop will be offered June 10th-11th. The national BLM Heritage Education team will present 28 classroom lessons that allow teachers to use archeology to meet standards in an interesting way.

An archeologist will give an overview of area archeology, then conduct a tour in the Canyons of the Ancients National Monument. Participants will get two curriculum books, *Intrigue of the Past: A Teacher's Activity Guide for Fourth through Seventh Grades* and *Intrigue of the Past: Discovering Archaeology in Colorado*.

The **Escalante Pueblo Curriculum** Workshop, on June 12th-13th, will focus on activities that can be presented at the Heritage Center or in a classroom. The activities are related to Pueblo culture, the Ancestral Puebloans of the Four Corners region, and the process of archeology.

Participants will be prepared to lead in-depth and meaningful field trips to the Center and to Ancestral Puebloan sites. Also they'll learn of resources for purchase or loan to classes and organizations.

A behind-the-scenes tour of the curation lab and collections areas will wrap up the workshop. All will receive the books *Escalante Pueblo Curriculum: An Educator's Guide to the Exhibits and Sites at the Anasazi Heritage Center* and the *Canyons of the Ancients Teachers' Activity Guide*.

Workshop activities provide opportunities for increasing environmental awareness, stewardship values, and multi-cultural appreciation.

Participants are welcome to register for one (\$40) or both (\$70) workshops. Adams State College credit is available for an additional \$35.

For more information contact Derrick Baldwin or Suzan Craig at (970) 882-4811; ask for Derrick Baldwin if you wish to register. Early registration is recommended; space is limited.

The Anasazi Heritage Center is operated by the BLM. At this time, it's the public contact station for Canyons of the Ancients National Monument. Their website is at www.co.blm.gov/ahc.

Members - Please remember to send corrections to your mailing or email address or phone number to our secretary Dorothy Lynn, lynnblackeagle@aol.com, or mail them to the URARA postoffice box.

Low Lake Level in Powell

—What Will It Reveal?

Numerous ruins and rock art panels were covered by Lake Powell as it rose. It was considered full on Jun 22, 1980, at 3700 feet, though it hit 3708 in July of 1983.

Remember, '83 was the year of the State Street River in Salt Lake, when storm drains couldn't carry the runoff from the sudden thaw of a record snowpack. A Water Department engineer recalled that Brigham Young had channeled City Creek to 4th South. So they thought, "Why not?" A massive labor call from the LDS church accomplished the sandbagging overnight, to direct the torrent to a functioning storm drain. Lumberyards donated material for pedestrian bridges. A joker pretended to catch fish, which he actually was taking out of his cooler. Another river ran down 13th South from 7th East to the Jordan River.

Wet ground inexorably moving created Thistle Lake in Spanish Fork Canyon, drowning the town of Thistle, the highway, and the railroad. Houses were destroyed by mud in the suburbs in Davis County.

In '84 more high water caused various floods; Sevier Dry Lake in the West Desert was dry no more, and U. S. 6-50 flooded, necessitating a long detour.

The Great Salt Lake overflowed, leading to the Great Pumping Project to lift the excess out into the Salt Desert. All this, or most of it anyway, was blamed on a strong El Niño event.

No wonder Lake Powell was full. And who would have foreseen in those years of excess what a drought we'd be having now? On May 1st of this year, the lake was at its minimum since being filled, at 3605.05', holding about half as much water as when full.

Those that would like to see the lake disappear are encouraged, thinking that drought will continue and the lake will keep going down, but as the surface area contracts evaporation is less, conserving an impressive amount of inflowing water. The lake has, in fact, come up a few inches since the May 1 low, sitting at the 3605.83' level on May 22nd.

Those 95 feet more or less below the high water mark may not seem like much, but applied to canyons, especially the more shallow ones, it can mean miles of retreat. Water was right under Rainbow Bridge; now it's two miles away.

Ruins have emerged from the water looking surprisingly unaffected. We haven't heard of any rock art being uncovered, but surely some has been. It's a good time to explore the lake's side canyons.

Reportedly, there are some new wide sandy beaches. There are also impressive mud flats. The ramps are extended at developed launch sites, but wild ones are pretty well wiped out.

Near the bridges over the Colorado and the Dirty Devil canyons at Hite, usually well within the lake, puny streams of water trickle through canyon-wide mud.



Looking east towards White Canyon from the west shore at Hite, south of the bridges, May 18, 2003, in a rainstorm.

Graffiti in Juke Box Cave

Jesse Jennings' excavations in Juke Box Cave and especially Danger Cave are world-famous. Because of the length of record contained in these caves, going back to Archaic and even PaleoIndian times, they're considered two of Utah's most important archeological sites. Juke Box Cave also contains rock art.

The caves were designated a state park some time ago, but a park was never activated there. Sturdy bars were welded in place over the mouths of the caves, with keyed gates to allow entry by authorized persons.

With recent budget cuts to state governments, last year State Parks asked the Antiquities Section of State History to help with keeping an eye on them.

Early this spring, Antiquities set up a well-organized program of site stewardship to visit the sites on a regular basis and report any problems, drawing on Utah Statewide Archaeological Society members for volunteers. The program was well-subscribed, and a day of training was held at Wendover. The Wendover police are also well aware of the sites and frequently cruise over to take a look when they notice activity there. Despite all this, the rock art in Juke Box Cave was vandalized recently.

Archeologists also visit the caves. Ron Rood, Assistant State Archeologist, was particularly disgusted when he took a group of school kids out there (something he is very good at) and couldn't enter when he noticed damage to the sites. "It was a crime scene then, and we couldn't go in." He also pointed out the significance of these sites, the possible damage to the archeological record from disturbance to the portion as yet not excavated, saved for the future.

Somehow, unnoticed by anyone at the time, vandals managed to spread the bars protecting both caves with some mechanical device such as a car jack, sufficiently to enter. Whether in search of artifacts they could sell or whatever their motivation, they then dug in the deposits.

This situation was duly discovered and reported. But it took a while, weeks, actually, for a State Parks crew to get out there and fix the bars. What they did was weld in crosspieces so that the bars couldn't be spread in this manner. While it's not our intention to beat on State Parks — they do a lot with insufficient resources — we wonder if there isn't some way that anything reported by site stewards can't be attended to more promptly?

Two local teenagers took advantage of this available entry to Juke Box Cave to vandalize the rock art, apparently just ignorant kids on a lark. They included their names in the charcoaled graffiti, and after hearing of the newspaper articles, turned themselves in.

Photos showed graffiti next to, and in part on top of, apparently Numic drawings of men on horseback. Mitigation of this damage is being studied, but we haven't yet heard any details.

One URARA member suggested if a full State Parks crew couldn't get out there promptly, that pieces of expanded metal could easily and cheaply have been tacked over the holes until a full repair or modification could be made. Something like stores do with panels of plywood when windows are broken.

To build the original sets of bars, "State parks officials, strapped for cash, obtained a \$10,000 grant from the National Park Service, which was matched with labor to erect the gate and keep looters out." (*Deseret News*, 1/23/2000)

The caves were broken into at least two other times after the bars were installed, by bashing the bars with rocks, or bashing on a rock next to the bars, and the deposits disturbed.

After one of these break-ins, long-time Utah archeologist David Madsen observed, "We assumed that gate was sufficient but clearly it's not and you need some kind of monitoring out there...That was a place that people used to party in and they may resent that it was taken away from them, plus putting up the gate may itself attract interest in what's in the cave." (*S. L. Tribune*, 6/17/99)

Could URARA have helped if notified? Possibly. But we only heard about this when it

appeared on the TV and then in the newspapers.

A similar situation may not ever happen at Wendover again. But now URARA is entering into a site stewardship program. Does this raise the question of how fast agencies can react to vandalism that is discovered? And what can we do to help?

The original vandals who made entry into the caves haven't been discovered. Anyone with information is urged to call either the Tooele County sheriff, or State Parks at 801-538-7418.

Prehistoric Warfare in the American Southwest

By Steven LeBlanc. 1999. University of Utah Press, Salt Lake City

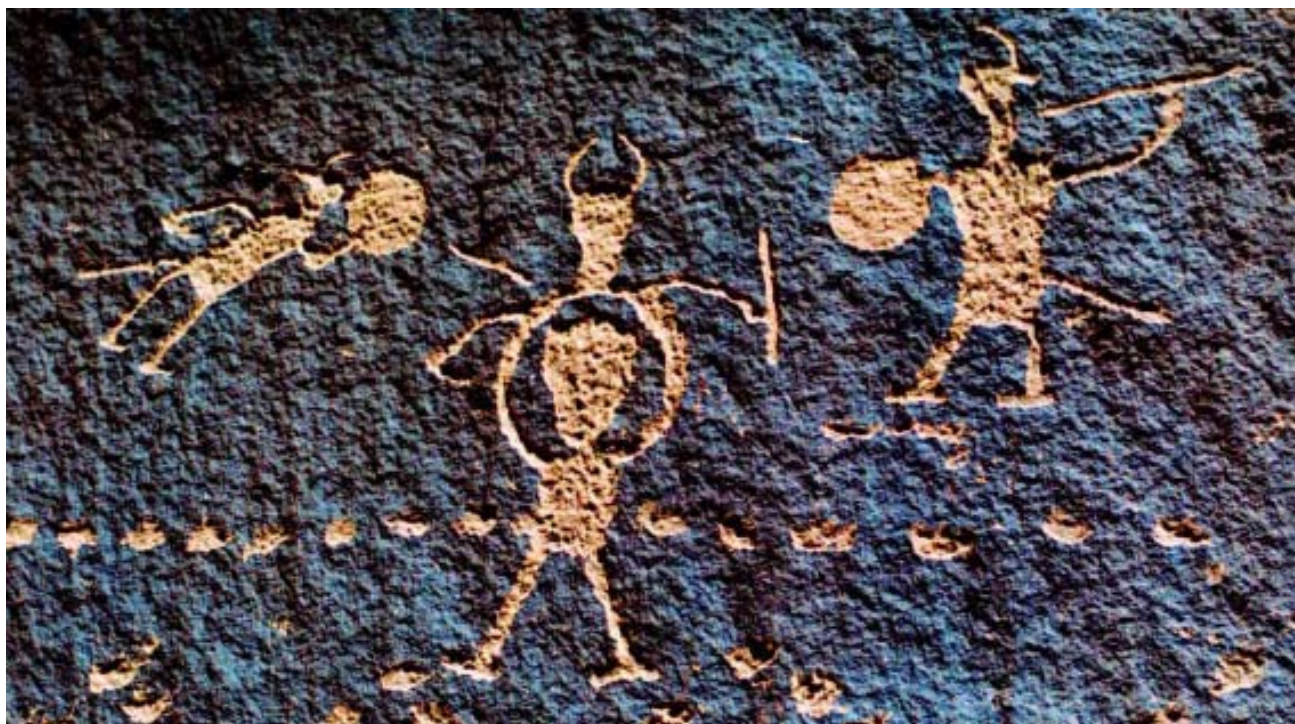
A Book Review by Dorde Woodruff

The popular conception of the Pueblo people amongst both archeologists and laypersons as peaceful is extraordinarily strong. So much so that LeBlanc and also Christy and Jacqueline Turner, authors of *Man Corn: Cannibalism and Violence in the Prehistoric American Southwest*, found it difficult to publish research papers.

LeBlanc explains that he didn't set out to research this subject, rather it claimed him. Studying the prehistory of the El Morro Valley near Zuni, he realized that only warfare could explain events. Then he began to see a pan-Anasazi pattern.

Two books were enlightening and influential, Haas and Cramer's 1993 *Stress and Warfare among the Kayenta Anasazi of the 13th Century AD*, and Lawrence Keeley's 1996 *War Before Civilization*. Keeley's book makes a case for warfare worldwide among primitive peoples being significant, widespread, skillfully waged, and deadly. The ugly and unpleasant facts are there in the archeological record. Peace is no more a "given" than war is; the facts must speak.

After reviewing some background on the nature of war, LeBlanc says that since our Southwest is as well-studied archeologically as anywhere in the world, if evidence of warfare is here, it will show up. And in this 400-page book he provides plenty of it. Various authors have addressed some aspects of warfare in the Southwest, others have ignored it, "...it is easy to compile a short



list of researchers who see warfare as significant in the Southwest, a longer list of those who see some evidence for warfare but are unsure about its significance, and perhaps a longer list of those who completely discount [it]...as a significant social factor."

Evidence of warfare is bodies not formally buried, mistreated, or obviously injured with weapons; burning of rooms and kivas; villages built for defense; and larger social issues. LeBlanc cites rock art and kiva murals as important evidence, also.

"Even a casual review of rock art...shows how widespread and common are the depictions of men carrying shields...." The earliest "shields" were fending sticks, and they're shown in early rock art. Only a few wickerwork shields were found in the period of AD 500 to AD 1300, after which large buffalo hide shields began to be used, similar to the Pectol shields found in the Capitol Reef area. LeBlanc believes these shields became important with the introduction of the more powerful recurved, sinew-backed bow. Also there is little evidence of warfare in the AD 900 to AD 1200 period, before the new strong shields were invented, the time when agriculture was in full flower, the climate was good, and it's likely that peace was maintained by strong social organization. He suggests the imagery common on shield-figures deserves more careful analysis. Perhaps the motifs identified certain heroes or especially strong warriors, or war leaders. Perhaps they were eye-catching so as to distract the opponent.

He thinks the study of warfare through rock art and kiva murals is promising, and such "Artistic images and depictions of warfare have been given little scholarly consideration as useful archaeological information...worldwide...few scholars have focused on this class of information to determine what weapons were in use at the time or to discover who was fighting whom or what tactics were being employed."

Other than shield bearers, however, "there are [only] a few rock art scenes that appear to show actual warfare." The rock art repertoire of the Southwest is only in recent years reasonably well-known, however, and panels like those of Warrior Ridge in Nine Mile Canyon near Price, Utah, may yet be found. According to Nine Mile specialist Layne Miller, this high ridge of Nine Mile was first visited more than 30 years ago, he thinks, by Chuck Zehnder, a former editor of Price's *Sun Advocate* weekly newspaper. Zehnder lived in the canyon, did a lot of exploring there, and wrote a small guidebook. But it was kept pretty quiet, not much visited nor named until just the last few years.

Le Blanc mentions the rock art of Castle Rock near Mesa Verde, and that the archeology of Castle Rock makes a good cohesive picture of warfare. The Crow Canyon Institute posted an online report of their work on Castle Rock Pueblo at <http://www.crowcanyon.org/castlerock>. The petroglyphs were likely made during the AD 1256 to 1274+ occupation of the pueblo. Of particular interest is one showing three warriors. Two appear to be guarding



each other's back. The third appears to be fallen, trying to shield himself from the arrows of one of the pair. The location of this panel could only have been reached with a ladder, most easily by a ladder from the roof of a structure, a strong suggestion of the rock art being contemporaneous with the structure. The pueblo is located in a defensible site, built with defensive architecture, and contains burned kiva roofs, many bodies not formally buried, and disarticulated human remains.

The 1876 report of the Hayden survey was the first publication to describe Mesa Verde area cliff dwellings. This report recounts oral history from one John Moss, a local guide who had been the first Indian agent for the Hopi and spoke their language. While at Hopi, he was told of the occupation of much of the Colorado Plateau by the Hopi, and intrusion of a hostile people from the north. The ancestors built defensively-located cliff houses, and stored food. But the ancestors had to move farther away from their attackers, came to a place easily fortified, built watch towers, and dug water reservoirs, but finally were forced to retreat all the way to Hopi, guarding their rear as the families moved south.

LeBlanc doesn't specifically cover the influence of in-migrating hostile tribes; competition between Pueblo people for resources in adverse climatic conditions after a big population buildup is discussed thoroughly.

The last few years' drought in Utah and other parts of the Southwest, and its effect on native plant resources and people irrigating gardens, was certainly a lesson on how bad climate can get. Especially last summer; at my study area in the San Rafael Swell almost nothing bloomed, and foliage was more the dead remnants of the year before than new green growth.

As shown in the prehistoric and even the historic record, warfare shaped the Southwest we know today. When the weather turned bad in the 13th century, the Southwest population was at its maximum. Competition for farming land and water grew fierce. Increasingly, people banded together in larger and larger towns for defense. Towns were clustered for mutual aid. But this clustering and aggregation brought its own problems of access to good farming land and wild resources. People were less healthy, with more sickness. By AD 1400, the Southwest pueblos, greatly reduced in number, were much as we know them today.

The Spaniards brought a different kind of stress to the Pueblo people. They survived by abandoning war; except for the short-lived Pueblo Revolt, they couldn't overcome the Spanish superior technology of horses and guns. Also they developed a strong sense of place. "This is our land, and it's unthinkable that we should ever leave." They gave the Spanish no reason to kick them out. Perhaps this reaction to the Spanish is why we traditionally perceive them as totally peaceful.

It's impossible to give many details of this scholarly work in a short space. This book is well worth reading for a different and more realistic look at Southwest prehistory, and its expression on the rocks.

All photos: Layne Miller, Warrior Ridge, Nine Mile Canyon, Tavaputs Plateau, Utah

Call for 2003 Symposium Committee Volunteers

David Sucec, 2003 Symposium Committee Chair, continues to request URARA members to in assist with this year's Symposium in Green River, Utah, October 11, 12, 13. Please contact him at davids@networld.com, telephone 801-359-6904, or mail to David Sucec, 832 Sego Avenue, Salt Lake City UT 84102.

Many hands make light work. It's fun to help with our very successful symposium. Before the event it's organizing vendors, planning field trips and other activities, working on a poster and mailers, and so forth. During the symposium help is needed for set-ups, registration, refreshments, signup and leaders for field trips, etc. The more the merrier.

Date for 2004 IFRAO Congress Set

Here's something for the rock art enthusiast that's (almost) seen it all. RASI, the Rock Art Society of India, one of the 39 members of the International Federation of Rock Art Organizations, IFRAO, has set the date and place for the next IFRAO Congress. It will take place in beautiful Agra, home of the Taj Mahal, from 28 November to 2 December 2004.

The IFRAO Congress is the largest event in the world in this field. About 600 or 700 scholars are expected to attend.

Australian authority Robert Bednarik says, "Having worked in India since 1990, I can say that some of the world's greatest rock art is there. India is among the world's three rock art-richest countries. This might be the time to consider that trip to India you have always promised yourself."

And Closer to Home — Something to Look Forward To

The Society for American Archaeology (SAA) 70th Annual Meeting will be March 30-April 3, 2005, in Salt Lake City. The exact venue is not yet decided.

First of Two Rock Art Recording Sessions Held

Prior to the Range Creek Rock Art Recording Project June 23–August 2, the first of two training sessions was held in May 23-24.

Here is a shot of Craig Bowen examining one of the pictographs recorded near Sunnyside. Craig and Nina Bowen, Troy Scotter, Dorothy and John Lynn, Walter Layton, Margaret Grochocki, Layne Miller, Jan Gorski, and Gary Burnham participated. Duncan Metcalfe, archeologist at the Utah Museum of Natural History located at the U. of U. campus, conducted this session in Price (the classroom part) and Sunnyside.



For the second session to be held June 14, near Cedar Fort on the Pony Express Trail west of Orem (don't worry, it's a paved road now, and you don't have to arrive on your horse) register with Steve Manning, email sjmanning@yahoo.com or phone 801-936-4630

Photo by Layne Miller.

Help Make Vestiges Even Better

We appreciate contributions from members. Actually, we would not turn down contributions from non-members. More variety makes better reading. Please send us everything that has anything to do with rock art, any length (short of ridiculous). Graphics should be good-quality jpegs at 300 ppi at the size intended. Or send good quality prints or slides for us to scan. Send contributions to Dorde Woodruff, 6366 Cobblerock Ln, Salt Lake City UT 84121-2304, or jodw@earthlinknet. Thanks!

New Car Stickers and the Same Old Patches Available

Request these from Craig Bowen in his office of Publications Distribution person; for contact specs see next page. Both are \$3 apiece, postpaid.

The new car window sticker is a beige owl logo 4" high on a clear background. Thirty patches were lurking somewhere in a corner so haven't been actively offered for some time. Once gone, if there is demand they can be re-issued. They show URARA, the owl, and Preservation • Conservation.

With a sticker or a patch or both, other club members can recognize you at some remote site, without having to memorize what your boring/embarrassing/pet/subject-of-unconscienable-envy vehicle looks like.

We Still Need Quilt Squares

Be one of URARA's esteemed artists. Contribute to this heriloom craft project, the prize object of the yearly raffle at the symposium. Send 12x12" quilt square(s) of your favorite rock art motif(s) to Elva Ogden, 2844 E. 3400 S., Salt Lake City UT 84109, or bring them to our next meeting. And thank you in advance.

Labor Day West Desert Field Trip in The Planning Stage

Kirk Neilson is the leader for this trip to the Delta area, and Margaret Grochocki his assistant. They are scouting sites and will determine a meeting site and camping information. They're looking for a good central place to camp. They're also thinking of a program for one or two nights.

Margaret talked with Joelle McCarthy and asked if she would like to be one of the speakers. They will coordinate activities with her. Joelle is the BLM archeologist for the Fillmore office. She is a rock art enthusiast, and has been acquainting herself with the rock art in the the Fillmore area.

Contact information:

Kirk Neilson, 471 E 1800 South, Orem UT 84058-7962 801-225-3747 kneilson78@earthlink.net
Margaret Grochocki, PO Box 249, Cedar City UT 84721 435-865-5113 gmargaret@cedarcity.org

Barbara Green Presents Video of Arizona Winter Trip

Phil Garn who now lives in Phoenix is well known to older members. Although not a founding member of URARA, he joined very early on. Phil is very knowledgeable about Arizona rock art, and quite generous in guiding URARA members and others friends whenever asked.

He led a URARA trip Christmas week of 2000, to the Gila Bend area, Hummingbird Point, Quail Pont, Sears Point, some geoglyphs, and winter solstice at Painted Rocks, an Arizona State Park.

We've requested Barbara to show us her video of this trip at the June Membership meeting.

Calendar

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| June 13 | Board Meeting 5:30 p.m., Membership Meeting 7 p.m., SLCC South Campus, 1575 S. State, Room W11G, SW part of building. Park on street or get pass for lot. Barbara Green video. |
| June 14 | IMACS Rock Art Recording class, Cedar Fort. Steve Manning, email sjmanning@yahoo.com or phone 801-936-4630 |

June 21-22	Field Trip, Snake River, Idaho, Celebration Park. Sorry, this trip is postponed . We may be able to work it out at a later date.
June 23-August 2	Rock Art Recording at Range Creek in the Tavaputs Plateau of Utah. Register with Layne Miller. See page 1 this issue.
July 10	Board Meeting, Membership Meeting, SLCC South Campus. Note this is Thursday; room not available Friday this month only.
July 19	Field Trip, Colorado, Sweetwater Lake, Nancy Mason, 303-459-3397. See May issue page 18.
Aug 9-10	Summer Picnic, Membership Meeting, Field Trip. Joes Valley, Wasatch Plateau of central Utah. Note change of date. See page 2 this issue for details.
August 14-17	2003 Pecos Conference, Casas Grandes, Chihuahua. For details see www.swanet.org/zarchives/pecos/2003/
Aug 30-Sept 1	Field Trip, Delta area, West Desert of Utah. See opposite page.
Sept 12	Board of Directors and Membership Meeting, SLCC South Campus
Sept 18-20	6th Biennial Rocky Mountain Anthropological Conference, Estes Park, Colorado, see http://www.unco.edu/rmac/
Sept 19-23	Springfield and La Junta area, Southeast Colorado. Susan Martineau, susanmartineau@hotmail.com or 303-499-4410. Registration needed for Crack Cave, see May issue, page 18.
Sept 27-28	Field Trip, eastern San Rafael Reef, southeast Utah
Oct 11-13	23rd Annual URARA Symposium, Green River, Utah
Oct 18-19	Field Trip, Capitol Reef, Utah. Carol Georgopoulos and Ray Freeze, call 435-425-3704 or 505-771-2245, or email carolgeo3@hotmail.com Rescheduled due to weather.
Oct 31-Nov 2	Field Trip, Southern New Mexico and Alamo Mountain

URARA Utah Rock Art Research Association, Box 511324, Salt Lake City UT 84151-1324

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From an extensive petroglyph site on an igneous intrusion, Mountain Home Range, Utah's West Desert.