

VESTIGES



March/April
2004
Volume 24
Number 3-4

Monthly newsletter of URARA, the Utah Rock Art Research Association

President's Message

We regret that our 2004 editor Lisa Ann Green had to resign due to unanticipated health problems. We thank Lisa Ann for her work on the January and February issues, and wish her well.

Good news! It's March now, therefore, time at last for camping and rock art field trips (even though there's still eight inches of snow on the ground here in Price at this writing). Thank goodness.

Rock art field trips have always been an integral part of what URARA does. We look forward to field-trip season and count the days until we can get out and go rock artin'.

URARA started many years ago when a group of us wanted to organize what we wanted to call the "Utah Chapter of the American Rock Art Research Association." We actually began holding meetings with that in mind, but things came to a halt when ARARA announced it didn't want chapters in different states. Since we knew what we wanted but just couldn't figure a way to accomplish it, we decided to begin a new group. And one of our main reasons was to provide a way for us to meet new people interested in rock art, and to explore new territory in search of rock art sites.

Things were easy back then. We all knew each other, we knew what our strengths were and what they weren't, and most importantly, we trusted each other and knew we could keep a secret. We could trust the others not to share site information with "those you can't trust," whoever they were.

That has changed as the group has changed and grown in size. We now have about 350 members, less than half of them residing inside Utah. We share many things. We all love rock art, we love getting out into the Utah backcountry, we love just being together to discuss rock art and share rock art locations.

But since those intimate early days, we've grown so large and expanded into all parts of the country, until it's nearly impossible to know everyone. It's time to be careful where we go on officially-sponsored URARA field trips.

"Sponsored" field trips bring with them certain liabilities not shared when just a few friends meet to scout out new rock art locations. We're forced to look at the possibility that one day someone might get hurt or even killed on one of our monthly field trips. What would the repercussions of that be? These liabilities have forced the URARA Board of Directors to buy annual liability insurance and other types of insurance.

These issues have triggered an emotional debate among the Board, and flowed over into the last general membership meeting as we attempt to establish a URARA ethics statement.

Here is where we're heading with it. Nothing has been agreed upon yet, and we won't make it official until we've all had an opportunity to have a say and to be educated on the subject.

We agree that all URARA members are in favor of protecting rock art. That is a given. If you don't agree with that, you're in the wrong group. There will be discussion about how to do that, and that's where our path in defining an ethics statement will get challenging.

We agree that some rock art sites are too sensitive for us to visit on a URARA field trip.

A smart man once said in making a decision or setting a rule, the devil is in the details. That's the case here. How do we determine which sites should be visited and which shouldn't? We also agree our decisions must come after lengthy discussions with land management agencies, especially the BLM, since most of the sites we visit are located on land managed by them. Here are the criteria we will use to make decisions on which sites should be visited on URARA-sponsored trips.

- Is the site relatively unknown, or undocumented (in a broader sense, not just on an IMACS form) or both?
- Is it legal to visit the site, individually or in a group? Do we need to get permission to visit it? Note: different BLM field offices have different rules.
- Is the site managed for visitation, either for the general public, or by special arrangement?
- Are artifacts visible at the site?
- Is the site especially important scientifically?
- Is the site especially vulnerable, for instance, a small site, fragile in some way, or the rock art is portable?

We also believe it's a good idea to offer something to the land management agency during our visit. Maybe site cleanup, current photography documenting the site, or some such thing. In other words, URARA should be protecting rock art in its practices, obtain permission to visit sites, and discuss possible contributions with the landowner.

Remember these important things about this discussion.

1. These potential restrictions apply only to URARA-sponsored trips, but rock art ethics must apply to all members in all situations. Know the person with whom you're about to share information.
2. I'm recommending that procedures for ethical practices and permissible actions must first be agreed on by the board, published in *Vestiges*, and discussed and voted on at the symposium. The board has agreed with this approach.

Let the discussion begin.

Layne Miller

2004 URARA President

Thoughts on the Future of *Vestiges*

Up until now, *Vestiges* has been produced mostly on the basis of what the current president wanted, or what the current editor thought was needed, or the style that he or she liked or was comfortable with. It's time to ask you, the members, exactly what you're looking for in a newsletter.

Traditionally, we've had two groups of people in URARA, those that just want to see rock art and maybe photograph it, and those who were more serious researchers. Now there's a third group, those that want to be site stewards or work on site documentation. There's political activity, too, to try to protect rock art in the face of increasing threats to the land. These aren't mutually exclusive interests, as some may want participate in all of these kinds of activities relating to rock art.

But the point is, the newsletter needs to satisfy all of these concerns. We would like to know what you like and what you don't like about *Vestiges*, in any incarnation. Any and all suggestions and comments are welcome.

URARA belongs to the members, those who faithfully pay their dues and attend our events. We, your elected representatives, try to do our best to represent you. But in the end, it's your wishes that count.

Please email comments, suggestions, questions—or contributions—to Layne Miller at layne@emerytelcom.net, or mail to *Vestiges* at the URARA P.O. Box. Thanks.

One Small But Necessary Step

By David Sucec

“I had several people comment to me about how much the group has grown in intelligence and what a quality production symposium has become.”

Nina Bowen (10/13/03)

Beginning with the presidencies of Craig Barney and John Macumber, around the time of the second Moab Symposium in 2001, URARA has made some considerable strides toward becoming a more significant and relevant rock art organization.

We’ve become a non-profit organization, which will allow us to partner with public land and cultural organizations, and solicit funding from their programs and those of foundations.

We’ve committed to a program of public service and a number of important rock art actions, e.g., the Range Creek Canyon survey, Moab documentation, Nine Mile Canyon.

And, as in noted in Nina’s comments above, we’ve upgraded the quality and structure of our annual Symposium to better serve and inform our membership.

Many members, if not most, are pleased with the direction URARA has taken in the last three years. But we still have room to improve in several areas. For example, we haven’t given enough attention to the important vandalized and threatened rock art sites of South Temple Wash (begun but on hold because of our pending 501(c)(3) status) and Quitchupah Creek (coal haul road proposal). Another item of concern—though of less importance, to be sure—is how we title and refer to the rock art images in URARA publications and presentations.

Referring to sacred images with the name of a science-fiction movie characters, cartoon characters, or similar trivial and disrespectful comparisons on the basis of superficial resemblances, would similarly offend many of our members, if one referred in this manner to a mainstream Christian or other sacred image more familiar to us.

There is a long tradition to ascribing humorous names to rock art images; many of the names don’t suggest a lack of respect, nor are some *intended* to be trivializing and disrespectful—even when they are.

Individuals will continue to refer to rock art images by whatever name or title they want—we all do it. However, if we want to be seen as continuing to grow in intelligence, gaining and holding the respect of the rock art community, and showing the appropriate respect for Native American cultures, we need to ascribe to a higher standard in our publications and presentations.

A Special Welcome To New Members

By Dorde Woodruff, URARA Secretary

Anne Carter of Las Vegas, Nevada, is a “rock art junkie” who is interested in photography and is a regional coordinator for Nevada Site Steward Program. She’s a member of the Nevada rock art organizations SNRAA and NRAF.

Franco (Frank) and Patricia Möller of San Diego are interested in helping out with membership and symposium. So they were referred to Troy Scotter, this year’s symposium chairman.

Charles Mann of Santa Fe, New Mexico, is a professional photographer who loves to explore the Southwest, and wants to see and possibly photograph rock art and landscapes. He’s a friend of Susan Martineau who encouraged him to join URARA.

Mary Anne Sheffield of Salt Lake is a retired teacher, and a docent at Utah Museum of Natural History.

Paula Reynosa lives in San Fernando, California. She’s a retired elementary school teacher

working with Alanah Woody of the Nevada State Museum recording rock art, would like to see rock art in Utah and help if she can.

Alice Daniel and husband Ron live in Glendale, California. Utah provides the most for both of her two passions, genealogy at the Family History Library in Salt Lake, and camping, hiking, and looking at rock art.

Dawn Jerman of Salt Lake teaches geology in grade school, also taught Native American history, concerning Utah tribes and others.

Howard and Gabrielle (Gay) Sain of Centerville, Utah, didn't tell us anything about themselves, so we'll have to ask them at a meeting or field trip what they're interested in.

Ross Henshaw of Salt Lake City says, "My main interests are to explore and photograph rock art sites, which I have done from time to time over the past 20 years. I am trying to learn more about the history of the rock art and those who created it. He's interested in Publications.

Shannon Higgins, (husband is Brent) has moved to Riverton, Utah. Shannon says "My parents are Glenn and Margaret Stone (which pretty much sums it all up!). My husband and I figured it was about time we got our own membership and started coming to meetings since we now live in the SLC area. We look forward to seeing many familiar faces on upcoming field trips!"

Patti Genack of Beulah, Colorado, is an artist who is both fascinated and inspired by Native rock art. She uses the images in her silver and glasswork.

Richard Owens and Beth Anderson of Price, Utah, have a bunch of interests. For Richard, it's zymurgy (brewing beer), rock climbing, birding, backpacking, rock art, anthropology, cooking, and ecology. Beth likes soil science, agroecology, environmental policy, and education.

Certainly far-from-new members, but in a future change of address, Ben and Cindi Everitt will join the group of St. George area members when they move to the house they've just acquired in Ivins.

Call for Papers, 2004 Symposium In Kanab

The Symposium Committee announces a call for papers and presentations for the URARA 24th Annual Symposium during the Columbus Day weekend, October 9-11, 2004, in Kanab, Utah.

Abstracts should be long enough to clearly express the main topic of the presentation, but not to exceed 200 words. Deadline for abstracts is September 1, 2004.

The Symposium Committee will give preference to papers that relate to Utah rock art but will consider other relevant topics. Presentations will be 20 to 40 minutes in length.

Abstracts will be reviewed for suitability, balance of Symposium points-of-view, and to ensure that the number of papers does not exceed the time available for presentations.

Presentations may use 35 mm slides or a digital projector. Both will be provided. Presenters using a digital projector will be requested to provide their own computer or use software compatible with that used at the Symposium.

Please send abstracts to Troy Scotter, at 2244 N. Canyon Rd. #207, Provo UT 84604; phone 801-377-6901 or email to troyscotter@comcast.net.

A Unique Nine Mile Canyon Field Trip

by Diane Orr

This field trip to Nine Mile Canyon April 24-25 combines viewing famous rock art with a first-hand look at the threat that energy development poses to the canyon. As many of you know, Nine Mile Canyon, one of America's greatest concentrations of rock art is in danger of becoming an industrial corridor.

Friday and Saturday evenings we will have campfire programs focusing on the long history and future scenarios for Nine Mile. At the time of the field trip, we should have a response from the BLM to the Stone Cabin seismic program, which many of you questioned or protested in written comments last fall. We also expect a new EA proposal for new wells with sites not yet publicly disclosed.

Nine Mile Coalition President and landowner Steve Hansen has generously agreed to guide us to petroglyphs, pictographs, and ruins on his property east of Cottonwood Canyon. We will also offer hikes to Warrior Ridge and Redman Village. We will have options for those who do not hike and want to view sites from the road.

This field trip is an important aspect of URARA's commitment to the preservation of Nine Mile Canyon. We would like to invite all who are interested, including members of the Nevada Rock Art group. This may be a good time to expand our membership to others who are concerned about Nine Mile Canyon.

Please sign up as soon as possible so that we can organize a variety of activities depending on the interests and abilities of the participants. Contact the field trip guides, Layne Miller, 435-637-8954 or layne@emerytelcom.net, or Diane Orr, 801-0583-4354 or beecherllc@aol.com. Layne, a resident of Price, has a long history and romance with this canyon that will become apparent in our evening programs.



Member Profile: URARA Director Diane Orr

Children love stories and I was no exception. My favorite storytellers were my grandfather, Abraham Lincoln Glasmann, and Dr. Dean Brimhall. Abe published a Utah newspaper, wrote editorials, and told fantastic tales about "Ike" (Eisenhower), Jack Dempsey, big fish, and the old men who caught the fish. Dr. Brimhall, a wiry self-educated archeologist, favored mysteries.

Dean retired to what he named his Manana Farm in Torrey, Utah, to pursue the ghosts of the Fremont rock carvers and Barrier style painters. I know this is supposed to be my biography, but we'll get to that. My parents were preservationists who fought to create Capital Reef National Park. They wanted the Park to include the region's great rock art. We spent many nights munching apples in the Fruita orchards, listening to Dean tell stories about the little people who mysteriously vanished. I would drift to sleep sure that I would catch a glimpse of an ancient one in a remote canyon.

Dean drove a little jeep full of gas cans, water bottles, and rope ladders that provided frightening shortcuts to the canyon floors. He photographed and wrote about his discoveries, but I understood that rock art locations were not to be publicly discussed.

Dr. Brimhall attracted many archeologists from eastern universities eager to escape their libraries.

When his manuscript was ready for publication, Dean headed for Salt Lake City. Along the

way, he stopped at a rest stop and packed his valuable photographs with him into the men's room. Somewhere down the road, he realized that he had left his life's work in the rest room. Flooring his jeep, he raced back to the men's room to find that the box of photographs was gone. The hollow-eyed barrier gods, the Fremont warriors with great shields, the secret shelters, and the abandoned pots were lost forever. Vanished. Dean stopped telling stories.

About then, I started writing stories, then writing documentaries, then directing broadcast documentaries. I couldn't live without story telling. I told my three sons the stories about the big fish and the old men who caught them and the mysterious disappearance of the Fremont people.

I'm hooked on the stories of the ancient ones. Now I use a large panoramic camera and seventeen-foot tripod to reach the pictographs and petroglyphs. This year, the story is about Utah's Vanishing Rock Art. I'll let you know when the story shows.

Nine Mile Canyon Recommended as Most Endangered Site

Editor's note: The following is a copy of a letter sent to the National Trust for Historic Preservation by the Nine Mile Canyon Coalition recommending the canyon as one the 11 Most Endangered Historic Places. The final determination for the listing has not yet been made.

National Trust for Historic Preservation
Office of Communication / 11 Most Endangered Historic Places
1785 Massachusetts Avenue, NW
Washington, DC 20036

February 5, 2004

Dear Selection Jury,

The Nine Mile Canyon Coalition Board of Directors voted at its January 30, 2004 meeting to endorse the nomination of Nine Mile Canyon to America's 11 Most Endangered Historic Places list for 2004. The Canyon was nominated on January 20, 2004 by Steven C. Hansen, the Chair of the Board and a property owner in the Canyon. We are writing to inform you of this endorsement.

With a membership of approximately 300 people from around the country, the non-profit Nine Mile Canyon Coalition exists to preserve and protect Nine Mile Canyon, in partnership with land holders, user groups, federal, state and local agencies, and Native American organizations.

The Coalition Board was unanimous in its endorsement, is willing to co-sponsor the nomination, and asserts that inclusion of Nine Mile Canyon on America's 11 Most Endangered Historic Places listing for 2004 would be a monumental step toward preserving and protecting this spectacular outdoor museum of historic and prehistoric significance. The Coalition hopes that inclusion on the "11 Most Endangered" list will prompt the Bureau of Land Management to join the Coalition in completing and submitting the nomination of Nine Mile Canyon to the National Register of Historic Places, an action that has been in the works for over five years. Likewise, it is hoped that the BLM will be encouraged to complete implementation of its Recreation and Cultural Area Management Plan written and authorized in 1994-95, which was composed to protect the

unique cultural, historical and scenic values of the Canyon.

Attached is a press release the Coalition Board sent out to newspapers and media in the area announcing our endorsement. You can also learn more about the Coalition at our website, located at www.ninemilecanyoncoalition.org. We appreciate sincerely your attention to this letter and are truly grateful for the work you do.

Sincerely,

Steven C. Hansen
Chair, Nine Mile Canyon Coalition

2004 Exhibit and Programs Schedule, Edge of Cedars Park Museum

March

- March 27, from 9 to 12 and 1:00 to 3:00 p.m. Ute cradleboard makers and beaders will demonstrate their skill and artistry. A free demonstration open to the public.

April

- April 11-September 13. "On Either Side of The Blues: The Earthwatch-BLM Utah's Canyons Rock Art Project 1993-2001." First Floor Exhibit Hall. Reception on April 11, 6 p.m.
- April 11. Sally Cole, Director of the Earthwatch Grand Gulch Rock Art Research Project will present a lecture and slide show following the reception. Free. 7 p.m.
- April 17. Archaeologist Winston Hurst and Nancy Kimmerle of Trail of the Ancients Archaeological Society will present "Blanding's Deep History: Excavations at the Jensen Site, and the Edge of the Cedars community in the 700s A.D." Lecture Series co-sponsored by the Utah Site Stewards Program. 6:30 p.m. Museum Auditorium. Free.

May

- May 3-6. Atlatl Making Workshop with Jim Ray of the World Atlatl Association. \$60 fee includes materials. 10 a.m. to 3 p.m. (Pre-registration required.)
- May 6-7-8. World Atlatl Competition. 9 a.m. to 12 p.m. daily. (Reservation required for school groups.)

June

- June 19. Utah Site Stewards Program Lecture series. Scott Ortman presents: Metaphor and Language in a Tanoan homeland, aka the Northern San Juan. 6 p.m. Auditorium. Free.
- June 20-21. Summer Solstice observation at the Solar Sculpture at noon and sundown.

July

- July 10. Michael Robbins from Northern Arizona University will talk a talk about stone tools, and will demonstrate the art of stone tool making. Co-sponsored by the Utah Site Stewards Program. 1-4 p.m. Auditorium. Free.
- July 15-September 15. "Sand Island: Time Etched in Stone." On exhibit in the Auditorium.

August

- August 11-15. Pecos Conference in Bluff. Co-sponsored by Edge of the Cedars State Park..

October

- October 14 through March 1, 2005. Folkart and Basketry exhibit, Twin Rocks Collection. First Floor Exhibit Hall.

December

- December 11. Tales of Navajo Childhood by Lucille Hunt. 1 to 3 p.m. Free. Auditorium.
- December 18. "View the skies through Navajo Eyes" returns by popular request. Dr. Nancy Maryboy and Dr. David Begay of the Indigenous Education Institute (Bluff, Utah) present Navajo Astronomy, an afternoon of stories, science, and traditional knowledge of the stars. The star lab will be set up in the auditorium to view the constellations as they are known by the Navajo, the Ancient Greeks and Egyptians. 1:00 p.m. to 3:00 p.m. Free to the public.

Symposium Information Released

The 2004 Symposium will be held in Kanab on the Columbus Day weekend (October 9 - 11, 2004). The symposium will be held in the conference facility at the Best Western Red Hills Hotel, 125 W Center, Kanab, Utah.

We have a group room rate at the Best Western Red Hills Hotel. The rate is \$74 + tax per night. Members should mention that they want the URARA rate when booking, otherwise things get more expensive. October is high season for Kanab, so members should consider making their reservations early.

The URARA website (www.utahrockart.org) 2004 Symposium link contains a complete list of hotels and campgrounds in Kanab if you choose not to stay at the Best Western. You can also contact the Kanab tourist office at 800-733-5263 for more information on accommodations or the area.

Kanab is located about 90 miles east of St. George, just north of the Arizona state line between Zion National Park and the Grand Staircase-Escalante National Monument in a region rich in prehistoric rock art and stunning landscapes. For those making airline arrangements, the closest major airport is Las Vegas, roughly 200 miles away. St. George also has commuter flights.

We have confirmed one featured speaker: J. J. Brody, professor emeritus University of New Mexico. We are currently looking for a second featured speaker and other presenters. If you have a suggestion for a featured speaker that you would be interested in hearing, please let Troy Scotter know. See the call for papers in this *Vestiges* if you are interested in presenting at Symposium.

Volunteer help is always appreciated. If you would like to be involved in symposium preparation or could help out during symposium, please let Troy know.

Detailed information on fieldtrips, speakers, and the schedule will be available as we get closer to October. Stay tuned!

If you have questions please contact Troy Scotter, 2004 Symposium Chair, at 801-377-6901 or troyscotter@comcast.net.

Notes from the Directors Meeting – February

By Dorde Woodruff, 2004 URARA Secretary

Most of the meeting was taken up by talking about the important but difficult subject of protecting rock art. The question was how best to protect rock art. The board wants to protect rock art without impeding communication between concerned members unduly. Steve Manning is especially concerned about the subjects of protection and ethics, and had sent lengthy suggestions to the board for review.

The group agreed that some sites should not be visited on official URARA field trips, and that more communication with government agencies is needed, and also with Native Americans. The board will review suggested field trips from now on.

As a first step, we discussed and agreed on a classification system to use in considering URARA field trips, both the monthly ones and those offered in connection with the annual symposium. Layne covers this in his President's Message, aspects of sites that need to be considered in making these decisions.

We also came up with the idea of offering a service to the landowner when asking permission to visit a site, to give something back in the way of conservation or documentation.

The whole subject of ethics will be discussed by the board and then presented to the members, as Layne discusses in his President's Message. Also, members are welcome at board meetings at any time. If a member should have a specific topic he or she wishes to bring up, contacting Layne to be put on the agenda is helpful.

Troy Scotter presented a list of possible for keynote speakers for the symposium. If you have a suggestion, some rock art researcher you especially like and would be a good speaker, please contact Troy, for future reference if not this year. He also went over the tentative schedule for the symposium, which will have more activities than ever, will reflect our new emphasis on site stewardship, and include training on site stewardship and technical subjects as well as a roundtable discussion and the aforementioned ethics discussion.

Rock Art Abstracts

6th Biennial Rocky Mountain Anthropological Conference,
September 18–20, 2003, Estes Park, Colorado.

The Rocky Mountain Anthropological Conference (RMAC) alternates with the Great Basin Anthropological Conference (GBAC)—although the GBAC has been around a lot longer. Both are fertile ground for rock art researchers. Other papers though they are not primarily about rock art, may be relevant. This year it's the GBAC; the 29th Great Basin Anthropological Conference's 50th Anniversary Meeting is Oct 14-16, at John Ascuaga's Nugget Resort Hotel in Sparks, Nevada, see website at <http://www.csus.edu/anth/Great%20Basin/GBAC%20announcement.htm>.

For a complete listing of last year's RMAC abstracts, see <http://outreach.uwyo.edu/conferences/Anthropology/abstracts.html>

Bies, Michael (Bureau of Land Management, Worland, WY)

The Sheep Site Sheep

Bighorn Sheep are perhaps the most common zoomorph rock art element found in the Big Horn Basin. The Sheep Site contains an excellent set of Bighorn Sheep pictographs. The Bighorn Sheep portrayed here will be discussed in relation to each other and to Bighorn Sheep found at other rock art sites in the Big Horn Basin.

Billo, Evelyn and Robert Mark (Rupestrain Cyberservices, Flagstaff, AZ)

Wind River Petroglyph GIS Project

A precision GPS combined with topographic map, digital orthophotographic, 35-mm slide photography, scanners, rock art recording forms, and computers running database and GIS software, are being used together to create a permanent record of the petroglyph resource. CDs of the data and maps will be available as an educational tool at the Dubois Museum, the Wyoming State Archives, and the Wind River Reservation. Results from this project serve as a baseline for future research or conservation. Fremont County Historical Society and landowners supported the work of professional archaeologists and enthusiastic volunteers.

Francis, Julie E. (Wyoming Department of Transportation, Cheyenne, WY) and Linda Olson (Minot State University, ND)

Rock Art at the Hulett South Slide, Crook County, Wyoming

48CK1544 is a small rock art site containing a variety of unusual incised imagery in extreme northeastern Wyoming. Originally recorded by Steve Aaberg in 1996, the site was reinvestigated by Loendorf and Associates and WYDOT in 1999 as a result of a landslide adjacent to Wyoming State Highway 24. This paper presents preliminary results of the 1999 documentation efforts and discusses current research regarding the nature and cultural affiliation of the imagery.

Greer, Mavis and John Greer (Greer Services, Casper, WY)

Two Rock Art Sites in the Powder River Basin

Rock art sites occur infrequently in the Powder River Basin of Wyoming and Montana, and their content suggests no uniformity of style, culture, function, or age. The Norfolk Petroglyph site at the northern end of the Basin in Wyoming is characterized by large incised figures, some of which closely resemble those of the western Wyoming Dinwoody style and the California Coso Range style. The southern Pinnacle site is dominated by shields similar to those of Castle Gardens in west-central Wyoming. Ties of both sites are more toward the western Rocky Mountain sites than toward each other.

Hauck, F. Richard, (Archeological Research Institute)

The DustDevil Gorge Medicine Wheel

The recently discovered DustDevil Gorge Medicine Wheel of northwestern Colorado is a system of aligned surface rocks within two concentric circles linked by four spokes roughly oriented to the cardinal directions; a single stone comprises the radial center. The wheel was evidently used to calculate lunar and solar calendars through counts of these aligned stone sequences. Both calendars were apparently initiated through the use of daily and cyclical counts of stones beginning the day following the winter solstice sunset's new moon convergence into DustDevil Gorge between 219 B.C. and 105 A.D. The numerical system relies solely on numbers 1 through 9 and lacks zero.

Main, Steven (Colorado State University, Ft. Collins)

Central High Plains and Laramie Basin Rock Art

Sandwiched between extensive and well known rock art regions to the north and south, the sparse rock art of the Colorado Front Range and Laramie Basin has remained largely undiscovered or overlooked. Exclusively on private property, these hard-to-access sites have been infrequently reported and rarely recorded. This preliminary survey points out the variety of styles and broad range of subjects depicted in sites scattered between the South Platte and Laramie rivers. Further analysis of these sites will expand our knowledge of the area's prehistory.

Merrell, Carolynne L. (Archaeographics, Hamilton, MT)

Bear Presence in Rock Art from the Northern Rocky Mountains

Ethnographic studies and tribal oral traditions richly describe the interrelationship between bear and human for the cultures who inhabited the Rocky Mountains. Motifs from rock art sites in Idaho and Western Montana reinforce this relationship. Pictographs and petroglyphs show the bear in a variety of models including natural portrayals, stylized abstract images, bear symbols and shamanic representations. Computer digital enhancement technology has been useful for illuminating several obscure bear motifs. This work has contributed significantly to the graphic database that substantiates the significance of the bear for the Rocky Mountain culture area.

Moreschini, Gary J. (Pueblo Archaeological and Historical Society, Pueblo, CO)

Range View 5FN721, The Archaeology, the Rock Art, the Astronomy. Site Review, Recent Data, and Observations for 1997 and 1998

An ongoing project of the Pueblo Archaeological and Historical Society (P.A.H.S.) since March, 1996, Range View is a prehistoric, multi-component site located west of Pueblo, Colorado on the north bank of the Arkansas River. Activities have included surface recording of artifacts and features of at least fourteen habitat sites and probable associated rock art. Notable rock art

data collected include the recording of a large modified base stone and portable flaked pointer stone. The pointer stone casts a shadow onto the petroglyphs on the cliff face to form possible alignments which may correspond with dates on and around the winter solstice, equinoxes, and summer solstice. Additional data collected suggests an associated horizon calendar visible from the panel at sunset. The glyph also has potential for recording some of the lunar cycles. Additionally, data demonstrates that some of the spalled out areas within the glyph may have been culturally made to help record the sun's position at sunset. Data along with a review of design models and methods used will be presented.

Poetschat, George (Oregon Archaeological Society), James D. Keyser (U.S. Forest Service, Portland, OR) and Phillip Cash (University of Arizona, Tucson)

Biographic Rock Art: Expansion of a Plains Tradition into the Rocky Mountains and Columbia Plateau

Biographic Tradition Art has a widespread distribution on the North American Plains, including numerous rock art sites. Research has shown that the rock art aspect extends onto the Colorado Plateau and into the American Southwest, but until recently there was no definite evidence that this art had been painted as part of the Northern Rocky Mountain and Columbia Plateau rock art. Recent work at a rock art site in central Oregon and subsequent research have demonstrated that Historic period Rocky Mountain and Columbia Plateau tribesmen were fully conversant with this art form and drew it in rock art and other media.

Pool, Kelly (Metcalf Archaeological Consultants, Inc., Eagle, CO)

Data Recovery at the Red Army Rockshelter (5RT345), Routt County, Colorado

Excavations in the Red Army Rockshelter near Steamboat Springs, Colorado, produced diagnostic artifacts and seven radiocarbon dates ranging from 7300 + 80 B.P. to 1080 + 50 B.P., demonstrating continuous use from the Early Archaic through the Protohistoric. The rockshelter is named for the lines of red shield-figures on the back wall. An Early Archaic pit house excavated into the floor, an Early Archaic human burial, a Middle Archaic pithouse, a Late Archaic activity area with a stone pipe/tube and red ochre-stained artifacts, and evidence of Late Prehistoric or Protohistoric trade based on New Mexico and Idaho obsidians and glass beads were found.

Tratebas, Alice (Bureau of Land Management, Newcastle, WY)

Using Rock Art to Trace Prehistoric Migrations

North American archaeologists have been researching the question of peopling the New World using comparisons of lithic industries between early New World and Asian sites. Lithic tools and technologies are constrained by functional requirements and the nature of the available raw materials. Prehistoric rock art provides data that have few functional constraints and more closely convey information about prehistoric cultures. A comparison between south Siberian petroglyphs and the older petroglyph traditions in the Northern Plains and Central Rocky Mountains show possible cultural ties between the two regions.

*Watch for new Vestiges
editors for May issue*

Member Profile: Steve Manning

Board of Directors, Publications Committee Chairman



Steven Manning and his wife Elna live in North Salt Lake, and they have seven children and eight grandchildren, with three more expected soon. Steve received a degree in Chemistry from the University of Utah in 1970, and taught a graduate level class in the Department of Medicinal Chemistry for nearly 15 years. He also did cancer research, published several papers, and holds a number of multinational patents for cancer chemotherapy drugs. He then became the chemical and biohazard specialist for the University and later the manager of environmental regulations. Steve recently left the University, i.e., retired, to work on rock art research.

Steve, his wife, and children are avid campers and hikers. Having children didn't slow Steve and Elna down. They were all backpacking in the Maze and Grand Gulch when some of their children were six weeks old. Their children continue these adventures.

Steve became interested in rock art while on his honeymoon in 1967—to southern Utah, of course. The first site he saw was in Thompson Wash. So for 37 years he's has been searching for and studying rock art.

One of the reasons he could see so many sites in Utah and surrounding states is because of the University of Utah's generous vacation and holiday policy. How many people do you know who get 12 weeks of paid vacation, plus 12 holidays, a year? He spent most of this vacation time searching for and documenting rock art sites. Gary Burningham once said, "Someday I hope to go a rock art site that Steve Manning has not been to."

Steve's main interest in rock art is... well, everything about it. He approaches rock art research from a scientific point of view. He seems to have a natural scientific ability. In a nationwide scholastic test in school, he scored in the 99th percentile in the science category.

He's just as interested in all archeology as he is in rock art. He says they "are the same thing" and that "you will not learn as much as you could about rock art unless you also learn about archaeology." In Range Creek last year he was observed discussing ceramics, clay sources, kilns, prehistoric roads, lithic sources, etc., with the archaeologists. A few days later, two polychrome potsherds were discovered and he was the only one there who knew what style they were.

In 1982 Steve walked over 160 miles through an area east of Canyonlands National Park discovering and recording about 120 significant archaeological and rock art sites so that the Department of Energy would realize the extent of archaeological resources in the area where they were planning to build a United States' nuclear waste dump. This information helped stop the project. Recently, over a period of three years, he thoroughly canvassed a canyon system, hiking 120 miles and discovering hundreds of previously unknown rock art sites.

He's authored 29 articles on Utah rock art, published in 6 different publications, and given 51 presentations and papers at invited lectures and various symposia. [Whew!] He's been editor for various volumes of *Utah Rock Art*, and was involved in the journal *Utah Archaeology*, the inception of the Utah Avocational Archaeologist Certification Program, development of the rock art part of the Intermountain Antiquities Computer System (IMACS) form, was a member of the Utah Governor's Task Force on Preventing Vandalism to Archaeological Sites, and has participated in various archaeological surveys by invitation, for example, Canyonlands National Park (two years) and Excavation and Stabilization at Cottonwood Canyon, Kanab. He's an affiliate member of the Utah Professional Archaeological Council (UPAC).

Preliminary Determination of the Age of Petroglyphs by X-Ray Fluorescence Analysis

This is the title of a paper given last November at the 7th Biennial Conference Integrating Science and Management on the Colorado Plateau. NAU, the BLM, the USGS, the Park Service, and the Forest Service sponsor this conference.

The first author is Farrel Lytle of Pioche, Nevada. Farrel read about our 2002 Symposium at St. George in *Got Caliche*, the online journal of SW archeology, attended, and joined URARA, together with his wife Manetta.

A materials scientist with a specialty in x-ray physics, Farrel is from a pioneer family of his area, and is retired from Boeing, where he did research. He's a well-known expert on X-Ray Fluorescence. For an exhaustive look at X-ray science, take a look at his website www.exafsc.com/

He took delivery of a portable X-Ray Fluorescence (XRF) machine last May, with which to conduct this research, and has kindly allowed us to summarize this paper. He'll be presenting the paper at our symposium at Kanab in October. It will be published in some first-line, peer-reviewed journal.

The 2nd author is Dawna Ferris-Rowley of the BLM in St. George, the 3rd Peter Rowley of Geologic Mapping, Inc, New Harmony, Utah, and Prof. Nicholas Pingitore, Marcos Delgado (student) and Xiomara Kretschmer (post doc) from the Dept. of Geological Sciences, U. Texas-El Paso are the 4th, 5th and 6th authors.

Desert varnish is measured. XRF signals from manganese and iron "reflect the metabolic activity of the varnish-forming bacteria. This metal 'signal' should be related to the passage of time." Using this idea, they developed age-calibration curves with which to compare rock-varnish samples of unknown age. This method is non-destructive. The only caveat is taking the machine to the glyph. The base rock is measured and the petroglyph, then the base rock value is subtracted from the petroglyph value. Details are given in the paper.

An example is the Land Hill site, on BLM land along the east bank of the Santa Clara River in Washington County. This area has 125 documented habitation sites, and 51 petroglyph panels. Glyphs were selected for clarity, variety of subject, and range of repatination. The relative dates appear to be fairly accurate when a series of measurements at the same site is done. The age determined is close to that expected from other archeological evidence.

For instance, ages of the youngest and oldest anthropomorphs at the site are found to be 750 years BP, and 2900-3850 years BP, respectively.

Farrel adds, "There is so much controversy and doubt in the archaeology or geology communities about doing anything with desert varnish that we are attempting to be as careful and complete as we can."

Right, oldest anthropomorphs at Land Hill site.



Montezuma Creek Field Trip

Saturday, May 1 & Sunday, May 2

By John Remakel, Trip Leader

Meet at the Hatch Trading Post at 8:30 a.m. on Saturday morning. To reach the Hatch Trading Post, turn east off of US 191 onto Utah Highway 262, and drive approximately 15.1 miles.

We will see numerous Ute, Anasazi, and Fremont style petroglyphs and pictographs. I refer interested URARA members to Castleton's Volume Two, pages 263 through 266, and to Ekkehart Malotki's *Stone Chisel and Yucca Brush*, page 82 and plate 83, Kaleidoscope Shelter. For those who are interested in camping out, we will camp in Montezuma Creek Canyon Saturday.

Sunday we will continue north until we reach US 191 just south of Monticello. I'm limiting this field trip to twenty members. Phone 435 259-6228 or email jremakel@preciscom.net

Calendar

- April 3-5 Field Trip, Canyonlands, Utah. Leaders Craig and Nina Bowen, 801-292-5012 or bch8@qwest.net. See February issue. Full; contact them for waiting list.
- April 9 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus, 1575 South State St, Salt Lake City, room W111G.
- April 10-11 Field Trip, West Central Colorado, Gunnison River Drainage. Leader Ed Horton 970-874-5142. See February issue.
- April 17-18 Field Trip, Comb Ridge, Utah. Leaders Carol Georgopoulos and Ray Freeze 505-292-0877 or carolgeo3@hotmail.com. See February issue. Full, contact to be put on waiting list.
- April 24-25 Friday night 7 p.m., Membership meeting. Saturday Field Trip, Nine Mile Canyon, Utah. Leaders Layne Miller, 435-637-8954 or layne@afnetinc.com, Diane Orr 801-583-4354 or beecherllc@aol.com
- May 1-4 Field Trip, Grand Gulch, Utah, Polly's Island to Collins, backpacking trip. Full, 12 is all the permit allows. Contact leader for waiting list, Ben Everitt, 801-272-7764 or ben_everitt@comcast.net
- May 1-2 Field Trip, Montezuma Creek, Utah. Leader John Remakel, 435-259-6228 or jremakel@preciscom.net
- May 14 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus
- May 22-23 Field Trip, San Rafael Swell, Utah, Prickly Pear Flat, Buckhorn Flat, Mussentuchit. Leader Troy Scotter, 801-377-6901 or troyscotter@comcast.net.
- June 11 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus
- July 9 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus
- July 10-11 Field Trip, Hammond Canyon, Abajo Mountains, Utah, backpacking. Leader Morey Stinson, 303-530-7727 or morey.stinson@comcast.net
- Aug 12-15 Pecos Conference, Bluff, Utah. See www.swanet.org after Mar 25, or email pecos2004@frontiernet.net
- August 14 URARA Picnic Weekend near Marysvale, Utah
- Sept 10 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus
- Sept 11-12 Field Trip, Ferron Canyon, Ferron Box areas, Leaders Layne Miller,

- Sept 18-19 layne@aftnetinc.com or 435-637-8954, Nancy Mason, 303-459-3397
Field Trip, Southeastern Colorado. Leader Susan Martineau, 303-499-4410 or susanmartineau@earthlink.net
- Oct 9-11 Symposium, Kanab, Utah. Chairman Troy Scotter.
- Oct 14-16 29th Great Basin Anthropological Conference 50th Anniversary Meeting, John Ascuaga's Nugget Resort Hotel, Sparks, Nevada, see www.csus.edu/anth/Great%20Basin/GBAC%20announcement.htm
- Nov 6-7 Field Trip, Caliente, Nevada. Leaders Kirk Neilson, kneilson78@earthlink.net or 801-225-3747, Al Scholl, 435-634-0801 or eagle@infowest.com
- Nov 12 5:30 p.m. Board of Directors meeting, 7:00 p.m. Membership meeting. SLCC South City Campus
- Dec 10 Holiday Party, details to be announced.

URARA Membership Information

Open to anyone interested in the study, protection, and preservation of rock art. Send \$17 for one person, \$20 family, \$12 student to URARA at the address below for a year's membership. Include name(s), postal address, telephone number, email address, and whether you wish to receive the printed black and white edition or the email color edition of *Vestiges*. Please tell us something about yourself and your interest in rock art (see form on website). Note: Please also download the liability release from the website and include it, or send a SASE for the required form to sign.

Address Changes

Please send change of postal or email address promptly to the URARA address below.

Contributions

We welcome news, short research articles, letters to the editor, book reviews, anything that might be of interest to our readers. Send to the editor (see below); consult if guidelines are needed. Your contribution may be edited. **Deadline for each issue is the 12th of the month.**

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*Pecos River Style, left, Mystic Shelter, right, Panther Cave.
Photos by Tom Getts.*

