

# VESTIGES



February  
2001  
Volume 21  
No. 2

Monthly newsletter of URARA, Utah Rock Art Research Association

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## *Indian Creek Field Trip planned Feb. 10-11*

### **President's message**

The message this month will be short and to the point.

First the field trip to Indian Creek on Feb. 10th & 11th will be meeting at Newspaper Rock 9:00 am. We do not have the signs to be posted yet and if the signs don't show we can still spend the warm days climbing around the rocks.

Here is a date to be corrected in the calendar. The calendar reads that on March 17th & 18th Phil Thum will lead a trip around Hurricane. This trip will be on March 24th & 25th. One more correction- the May field trip will be at Parowan Gap the 19th & 20th, Nal Morris will work his magic and show off his stuff. This field trip will also be open to the public. We will camp at Parowan Gap. Details will follow in the next *Vestiges*.

This year some months will have more than one field trip. Read the *Vestiges* for updates.

Thanks. Have a good month see you at the field trip  
Craig Barney  
URARA president

## **Ray Bailey, past URARA president dies from fall**

URARA lost a friend and past president recently when Ray Bailey accidentally fell and died while cutting wood near his home on the Tom Freestone ranch north of Vernal. Ray and his wife Cris joined URARA in 1987. He was elected vice-president in 1989 and became president in 1990.

Nina Bowen wrote about him:

"Ray was a great guy, and he will be dearly missed. He devoted a great part of his life to understanding nature and learning from the legacy of the past. He had a deep understanding of the significance of rock art in our day and age. He loved to hike, and he enjoyed sharing the hiking experience with others, leading several field trips for URARA. One of his favorite places was Grand Gulch, and those trips he and Cris led there were particularly memorable. Cliff (Rayl) took lots of great pictures of those trips. (included in this issue).

He and Nal Morris saw to it that the by-laws were revised and committees were formed while he was president. He designed the patches and had them made, and designed and printed some excellent maps of rock art site locations for members of our group. He was a regular contributor to *Vestiges* with field trip follow-ups and keeping us aware of what was happening on Capital Hill, but he was best loved for his thought-provoking poetry and editorials (some included in this issue). He designed the *Vestiges* banner that we still use. His enthusiasm caused others to become more active in URARA. We will miss Ray's passion for rock art and his generous and caring spirit."

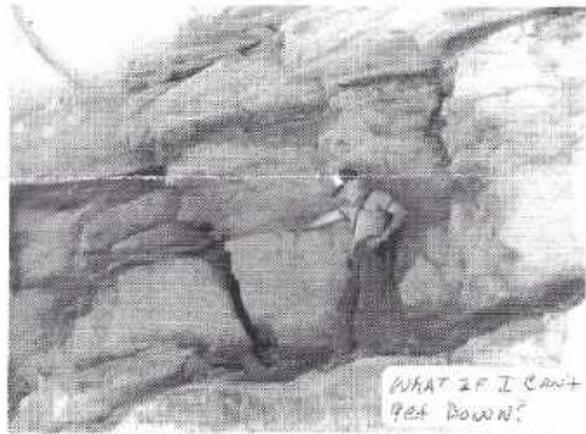
*Nina Bowen*

Editor's note: Below is one of Ray's poems that appeared in *Vestiges* and a couple photos of him on URARA field trips.

**Messages in Stone**

What is your message and who was it for?  
Merely idle graffiti and nothing more?  
Or when you pecked out your cryptic code  
Did you know that others would follow your road?  
When you migrated onward with your tiny band  
Were you recording directions to your "promised land"?  
Perhaps you were posting territorial right  
And warning others of your spiritual might.  
We know of your hardships and of your desires  
As you huddled, weary, around your campfires.  
We know of your fear as you suffered the drouths,  
No balm for your children, no food for their mouths.  
Were you petitioning diety to cure terrible pain?  
For protection from hunger, for life-giving rain?  
As I search for the reasons, reason prompts me to see  
Time hasn't much changed, you were human, like me.

Ray Bailey



Ray Bailey in two photos on URARA field trips. Photos from the Clifford Rayl collection.

## *ARARA Conference information announced*

The ARARA conference for 2001 will be held over the Memorial Day weekend in downtown Pendleton, Oregon. The dates are May 25-28, 2001. Situated in the northeast corner of the state and with the Blue Mountains as a backdrop, Pendleton (population 17,000) is located in beautiful rolling hills covered by the wheatfields that characterize the area. The town, located on the Oregon Trail, was founded in 1868 and the streets of the downtown area are lined with many grand historic buildings.

Immediately adjacent to Pendleton are the reservation lands of the Confederated Tribes of the Umatilla Indian Reservation (CTUIR). Made up of three tribes, Cayuse, Umatilla, and Walla Walla, the CTUIR has over 2,100 enrolled tribal members. The CTUIR owns and operates the Wild Horse Casino and Resort and the Tamastlikt Cultural Institute [this tribal museum opened July 31, 1998 on the Umatilla Indian Reservation about four miles east of Pendleton, Oregon. With a focus on three Indian tribes, the Cayuse, Umatilla and Walla Walla, historic tribal artifacts and contemporary artwork are featured.] The Yakama, Nez Perce, and Warm Springs Reservations are also in the general area.

The ARARA is introducing a new logo for the conference - a "rock art" image created especially for this conference by Jeff Van Pelt of the Umatilla Tribe and J. Claire Dean, ARARA Board Member.

French archaeologist Dr. Jean Clottes will be the featured speaker. In his slide-illustrated presentation, Dr. Clottes will discuss the 28,000 to 32,000-year-old paintings in Chauvet Cave and their implications for the evolution of prehistoric art. He will also outline problems associated with interpreting a large site like Chauvet as well as the lessons learned for recording and preserving a site of the magnitude and importance of Chauvet. His presentation is scheduled for Sunday evening, May 27, at 8:00 p.m. It will be free and open to the public.

Field trips will be arranged for Monday 28 and a complete list of trips will be available soon. Several destinations along and near to the Columbia River have been identified. Hopefully, it will be possible to arrange for visits to the "Tsagiglalal" ("She Who Watches") site in Horsethief Lake State Park, Washington. At this point, it looks like all the trips will be very easy without strenuous hiking or scrambling over difficult terrain.

The winners of the photography competition for the Oliver award, the annual essay competition for the Castleton Award, and the Klaus Wellmann Memorial Award will also be announced at the conference.

For registration forms and information on submitting papers, contact the ARARA office: Arizona State Museum, University of Arizona, Tucson, AZ; (520) 621-3999; email to [surban@email@arizona.edu](mailto:surban@email@arizona.edu).

## Rocky Mountain Anthro Conference coming up

*Editor's note: This information is included because the symposium includes interesting papers on rock art and always includes valuable background archaeology for rock art researchers.*

Rocky Mountain Anthropological Conference, Program  
The 5<sup>th</sup> Biennial Rocky Mountain Anthropological Conference  
ROCKY MOUNTAIN ARCHAEOLOGY IN THE 21<sup>st</sup> CENTURY  
Bayshore Convention Centre, Waterton Lakes National Park, Alberta  
September 20 -23, 2001

Conference Cochairpersons:

Marty Magne (Parks Canada- Western Region)

Barney Reeves and Brian Vivian (Lifeways of Canada Limited, Calgary)

Program Chairman: Brian Vivian [rmtnac@telusplanet.net](mailto:rmtnac@telusplanet.net)

Local Arrangements: Barney Reeves [rmtnac@telusplanet.net](mailto:rmtnac@telusplanet.net)

Special Arrangements: Marty Magne [rmtnac@telusplanet.net](mailto:rmtnac@telusplanet.net)

### INFORMATION FOR SYMPOSIA AND PAPER CONTRIBUTORS

Waterton is the Canadian half of Waterton-Glacier International Peace Park. Our conference is an excellent opportunity to discuss anthropological, archaeological and paleoenvironmental topics of interest to researchers throughout the Rocky Mountains.

We have proposed five cochaired open symposia on topics of general interest (See Preliminary Program) one or more of which you may wish to submit a paper to.

You may wish to propose a symposia or submit a paper to a general session or do a poster session. The following are the deadlines and details for submission of titles and abstracts.

#### DEADLINES FOR SUBMISSIONS:

#### PAPER AND POSTER ABSTRACTS: APRIL 30<sup>th</sup>, 2001

Early submission and indication of which of the proposed symposia (if any) you would like to present your paper in would be appreciated. Your abstract will be forwarded on to the symposium chair. Please do not send your paper title and abstract directly to the symposium chair.

Topics reviewing and Rocky Mountain research issues in the 21<sup>st</sup> Century are especially encouraged. Papers and discussions are limited to a maximum of 20 minutes.

Abstracts are limited to 100 words, submissions are via e-mail or disc (both as Word, WordPerfect, or RTF files) to the Program Chair:

Brian Vivian, [rmtnac@telusplanet.net](mailto:rmtnac@telusplanet.net)  
or RMAC, 107-811 Manning Road NE  
Calgary, AB T2 7L4

## *Rock art papers presented at RMAC in 1999*

Rock Art Abstracts from the  
4<sup>th</sup> Biennial Rocky Mountain  
Anthropological Conference  
Glenwood Springs, Colorado,  
September 30 – October 2, 1999  
By Dorde Woodruff

The Rocky Mountain cultures include peoples from the Yukon to Mexico and from the Plains to central Nevada and British Columbia, including our Utah peoples Shoshone, Goshute, Fremont, Anasazi, Ute, Paiute, and Navajo, as well as the Archaic and Paleo-Indians. The prehistoric and historic development of the Rocky Mountain cultures and peoples, and their contribution to and effects upon the surrounding regions, are the topics of this relatively new conference series, organized by the University of Wyoming. The first one was held in Jackson, Wyoming, the second in Steamboat Springs, Colorado, in 1995, and the third in Bozeman, Montana in 1997. The 5<sup>th</sup> Biennial conference will be held in Waterton Lakes National Park, Sept. 20-23, 2001.

Rocky Mountain anthropologists have lacked a regional conference comparable to the Great Basin or the Pecos Conferences. The persons who organized the first one envisioned an informal structure. The conference has no organization to join; so far, this has worked. The only activity is the conference itself.

The 4<sup>th</sup> biennial conference in the series included an ample section on rock art. Here are the abstracts from this section. If you are particularly interested in a certain topic, contact the presenter to see if you can



*Dinwoody Wyoming photo courtesy URARA members John and Mavis Greer.*

obtain more information.

Our long-time URARA member Clay Johnson, who went back to school in order to metamorphose from an avocational to a professional and is now working for the Forest Service, presented a paper at Glenwood on his work in the Uintas, the same area that he talked about at the Great Basin Anthropological Conference in Ogden in October.

### Abstracts

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

Rupestrian 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 each other.

Hauck, F. Richard

Archeological Research Institute, Bountiful, UT

*The Dust Devil Gorge Medicine Wheel*

The recently discovered Dust Devil 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. New moon convergence into Dust Devil 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.

*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.

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.

The website features four handsome shield figures in the style of hide paintings by a Pikuni artist. Pikuni people (also spelled Piikani) are included in the conference. A post-conference field trip goes to that site of the picturesque name, Smashed-in-head Buffalo Jump.

Website for the 1999 conference is <http://august.uwyo.edu/rmac/>

And the Website for the 2001 conference is <http://www.rm-ac.com/lifeways/information.html>

Or write to RMAC, 107-811 Manning Road NE, Calgary AB T2 7L4, Canada.

Both websites accessed 11/2000

## Edge of Cedars Museum releases event information

*Note: Programs are subject to cancellation or changes; please call 435-678-2238 to confirm dates & times. Exhibit opening receptions and programs are free of charge unless otherwise indicated.*

**January 06 2-4 p.m.** - *Rock & Soul*, opening reception for a fine art exhibition by Shirley Erickson; exhibit continues through 03/30/01 in Special Exhibits Room

**12 7 p.m.**- *Images from an Untamed Land*, photography exhibit by Bruce Hucko opens in the mu-

seum auditorium; continues through 03/30/01

**25** 1-5 p.m.- *Storytelling Workshop*, by Ann Ellis of Weber State University, in the auditorium

The Landscape Remembers continues in the lower exhibit hall.

**February 15** 7 p.m.- *Blue Corn Recipe Demonstration*, a program by Shirley Clarke in the auditorium

*Rock & Soul* continues in Special Exhibits Room.

*Images from an Untamed Land* continues in the museum auditorium.

The Landscape Remembers continues in the lower exhibit hall.

**March 15** 7 p.m.- *Rocks & Pots: Understanding Geoarchaeology*, a hands-on program by Kim Gerhardt in the auditorium; all ages are welcome

*Rock & Soul* continues in Special Exhibits Room.

*Images from an Untamed Land* continues in the museum auditorium.

The Landscape Remembers continues in the lower exhibit hall.

**April 05** 7 p.m.- *The Magnificent Bisti: Art of the Badlands*, an exhibit by Matthews, Campbell & Walling opens in the museum auditorium; exhibit continues through 05/30/01

**12** 7 p.m.- *College of Eastern Utah/Student Art Exhibit* opens in the Special Exhibits Room; exhibit continues through 05/30/01

**19** 7 p.m.- *Almost Archaeology: Early Archaeological Collections from Southeast Utah*, program by Winston Hurst in the auditorium

The Landscape Remembers continues in the lower exhibit hall.

**May 05-12** Utah Prehistory Week Activities, details TBA

**10** 7 p.m.- *Ruin Stabilization: Preserving Our National Heritage*, a program by Larry Baker in the auditorium

*College of Eastern Utah/Student Art Exhibit* continues through 05/30/01

*The Magnificent Bisti: Art of the Badlands* continues through 05/30/01

**30** Last day for The Landscape Remembers

Schaafsma in the auditorium

## *URARA club notes submitted by John Macumber*

### Symposium Evaluation Results

There were 29 responses to the Symposium Evaluation. twenty-one members wanted it changed to the Columbus Day weekend in October and 5 wanted it to remain on Labor Day weekend. Locations mentioned for future symposiums were: 6 suggestions for St. George, 4 for Blanding, 2 for Bluff and one each for Monument Valley, Green River, Vernal, Torrey, Monticello, Clear Creek, and two in Colorado, Cortez and Grand Junction.

### Program for February 23 Meeting -Snake River Rock Art

John and Marilyn Macumber will be presenting slides from a summer 2000 trip to Idaho. Sites shown will be Celebration Park near Nampa Idaho, Pittsburg Landing in Hell's Canyon, and other locations along Hell's Canyon from Clarkston, Washington.

"During our trip, a drive out of Clarkston took us to sites on the west side of the Snake River at Buffalo Eddy. A half-day jet boat ride took us to the Buffalo Eddy site on the east side of the River and two other sites, Buffalo Eddy contains over 500 petroglyphs and a few pictographs. The jet boat continued up river to the two other sites. One of these sites was recently discovered by Bill Bonson, the jet boat operator near his cabin in Hell's Canyon. He was chosen by for this trip because of his interest in and knowledge of the rock art in the Canyon," explained John.

### Proposed Trip-Hell's Canyon Jet Boat June 2001 or Late September 2001

John and Marilyn are interested in organizing an all day jet boat trip with Bill Bonson of Snake Dancer Excursions of Clarkston, Washington. "Five or six sites will be visited on the 70 mile round trip ride. There are some small rapids on the Snake River but easily navigated by the jet boat. While all sites are along the river, it is necessary to climb over rocks and up embankments to see most of the sites. The cost will be \$85 per person with snacks, drinks, and a lunch included. This trip is limited to 20 people. If you are interested, please respond by e-mail or phone by March 15th. Let us know which month you prefer and John will coordinate the trip. Once the date is set, advance deposit will be required. Contact us by phone at 1-800-564-0039 or 943-7845. Our e-mail is [jpmac@slkc.uswest.net](mailto:jpmac@slkc.uswest.net)." Marilyn and John Macumber

## San Juan River trip proposed by John Remakel

I would like a "notice" to be placed in the next newsletter for a rock art trip on the San Juan River: Minimum of eight people to get a discount; the one day trip would be: \$85.50 + tax, (\$95 + tax if less than eight) and the two day trip would be \$270 + tax. The two day trip would go to Chinle Wash, which is the site of many unusual sites! I would like the interested to respond no latter than Aug. 1st.

Field trip scheduled for Sept. 15-16. Participants must be paid in full 30 days prior to the trip.  
John Remakel  
E-mail [jremakel@moci.net](mailto:jremakel@moci.net)

## *Malotki releases new book on Hopi stories*

*Hopi Stories of Witchcraft, Shamanism, and Magic*

by Ekkehart Malotki and Ken Gary

University of Nebraska Press, 290 pp.

In addition to the 31 stories (English only), the book contains a lengthy introduction (pp. 13-57) entitled "Observations on witchcraft, shamanism, and magic in Hopi oral traditions and culture." The work should be of interest to rock art aficionados because, either directly or indirectly, all of the stories relate to the ideology of shamanism. Elements of shamanism have of course long been suspected in Hopi culture and occasionally pointed out, but had never been analyzed systematically. The present compilation of narratives was an incentive to do so.

Obviously, the Hopi Indians are no longer hunters and foragers, but shamanism did not die out with the emergence of maize cultivation in the Southwest. There is just too much evidence in Hopi culture, sometimes outright and sometimes in disguise, that vestigial shamanistic practices lasted into modern Pueblo times.

To my knowledge, this is the first time that such a detailed investigation of shamanistic influences has been undertaken for any Puebloan society in the American Southwest.

*Ekkehart Malotki*

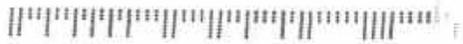
*Professor of Languages Northern Arizona University*

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Don't miss out on *Vestiges*. Your renewal date is on the address label; if highlighted, your membership is about to expire. We solicit articles, news, and letters for *Vestiges*. Anything that might be of interest to our members is encouraged. We might edit your contribution. Deadline for possible

(Continued on back page)



8/10/01  
Bowen, Craig & Nina  
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inclusion in the next issue is the 15<sup>th</sup> of the month. Send address changes to the secretary also, for the membership list and mailing labels.

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