

VESTIGES



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May Field Trip Heads to Parowan Gap with Nal

THE ODYSSEY OF THE MIND (The May Trip)

“A conception is fixed and held only when it has been embodied in a symbol. So the study of symbolic forms offers a key to the forms of human conception. The genesis of symbolic forms—verbal, religious, artistic, mathematical, or whatever modes of expression there be—is the odyssey of the mind.” Susanne Langer

The most thrilling aspect for me in rock art research is to watch the development of human thought through symbolic expression. This mode of expression is much more telling than verbal or written communication because it stems from a much deeper level of human intelligence. Verbal and written articulation also originated on a deep level but before it is expressed it must be sequenced, linearized, translated in language, words, and syntax. However in artistic-symbolic expression, this last layer of synthesis is omitted. Therefore feeling, metaphor, and original impression comes to the surface.

However there is an exception to the above logic—number. Because number has come to this generation through schooling, we believe it to be much the same as MS Windows or Avionics. Early in the last century there was a little known and little appreciated budding German philosopher named Ernst Cassirer steeped in his studies of ancient cultures. This was also the birth time of modern physics. For the first time in the history of mankind we began to understand the cosmos. Cassirer traced the evolution of human knowledge from its early beginnings in “mythical religious thought” through modern science. However as he went back in time, he found in his studies that number did not disappear. Number in its various forms could be found in history no matter how far back he went. At present, this is becoming less and less astounding as we find pieces of bone from prehistoric times etched with marks indicating the day count between new moons.

It should not astound us too greatly that number is not an accessory on human thinking machinery but rather included in the basic package. However it is even more fundamental than this, it is the basic thinking machinery itself. Number is included in the human CPU (Central Processor Unit); it’s been there from the beginning of time. It helps to understand this if you remember that the word “digit” means finger.

When I started research at Parowan Gap I took Cassirer at his word. Each tick mark was regarded as a real number. When these were counted, they matched periods on the calendar. The glyphs at the Gap were deciphered because the numbers they contain link tightly with observable events and alignments. Number brings something to the party that is not there otherwise. A number is not subjective. Everyone visiting the site can likewise count the numbers for themselves. They can correlate in their own mind the numbers with the calendar events and ask themselves if this correlation is mere coincidence or intelligent intent? You can judge for yourself using the same inherent

human intelligence that created the site in the first place.

During this month's field trip we will spend a full morning at Parowan Gap. We will walk through the site and become acquainted with all its functionality and its ingenious creativity. We will explore the evolution of symbolic numbers as they derived from weaving and show how number was represented in woven patterns and then developed into number as a stand alone concept. We will walk the Weatherman's Trail and watch the sunset between the narrows. We will even find a perfect demonstration of Emanuel Kant's "synthetic unity." In short we will read from the rocks **"the odyssey of the mind."**

Meet Friday evening, May 18th, at the Gap. If coming from the north get off I-15 at Parowan Exit. The road to the Gap is marked on Main Street. Drive west for 13 miles. If coming from the South, you may proceed to Parowan or get off I-15 at the Enoch exit at Cedar City and take the Minersville Road, U130, about 11 miles north. Watch for the Parowan sign on your right. The road through the gap is now mostly, if not all, paved. We will watch the sunset both Friday and Saturday evening. Sunset both dates will be very nearly at 8:33 PM MDT (at azimuth 295 degrees). Remember the sun does not run on "Mormon Time". It will not be kind and wait for you. Give yourself at least 30 minutes lead time. You will also have to find us. Remember the observation position keeps moving.

Hope to See You There,
Nal

June Field Trip is in Colorado, Be There

*Editor's note: Nancy Mason sent along a note with her perfectly **printed** information for Vestiges. She admitted to being, "So low tech she doesn't even own a typewriter."*

And this from Nancy Mason, field trip leader for the June 16-17 URARA field trip in the San Luis Valley of Colorado.

The San Luis Valley is a high, large inter-montane basin in south-central Colorado. Its broad floor is at 7,500 feet and is nearly 100 miles long to the New Mexico border and about 50 miles wide. To its east, the Sangre de Cristo Mountains rise abruptly along fault lines to elevations of over 14,000 feet, including Mt. Blanca, one of the sacred peaks. At the base of a low point in this impressive range, a massive set of dunes has developed; this is Great Sand Dunes National Monument. Along the west side of the San Luis Valley, the San Juan Mountains and LaGaritas tumble down in foothills of volcanic rock. Here also, the Rio Grande descends from the San Juans, flows through the valley and south into New Mexico, still some 2,000 miles to the Gulf of Mexico.

Rock art- From around 12,000 BP, many different hunter-gatherer groups have used the San Luis Valley as a seasonal home, especially since the area provided abundant game and major travel corridors, the Rio Grande in particular. Petroglyphs and pictographs have been left along the western edge of the valley, on volcanic rock to the south and southeast, and along the Rio Grande. The rock art is characterized by great variety in age and style. Influences coming up the river from the south and from the Great Basin are present. Many of the panels are faint, due to fading or repatination. Vandalism has also been a great problem for sites on public lands.

Field trip- The URARA field trip of June 16-17 will visit this fascinating area. Field trips will meet both mornings in Del Norte, at the Rio Grande County Museum, near the intersection of highways 160 and 112, at 9 a.m. On Saturday, we will visit sites on the west side of the valley, including Dry creek and the Stone Quarry Elk Site. On Saturday evening at 8 p.m. at the Museum in Del Norte, Ken Frye, archaeologist with Rio Grande National Forest and BLM, and our guide for the field trips, will give a slide presentation on the diversity of the rock art in the San Luis Valley. On Sunday, we will drive east across the valley to visit sites along the Rio Grande, and then to Trinchera Creek near

Ft. Garland. For these events, we will be joined by members of the local San Luis Valley Archaeo-network, who will help serve as area guides and hosts. Driving conditions to sites will include some high clearance spots. The walking to sites will be easy, with little if any scrambling.

Camping- The URARA camp will be at Penitente Canyon, west of the tiny town of La Garita. The turnoff to La Garita is marked on 285. Drive west through La Garita' in about one mile, take a left fork at a sign for Penitente Canyon, in about one more mile. The total distance from 285 is about eight miles. In the campground, there will be a \$5 fee per party. There is also free dispersed camping available in the surrounding area. Bring water. There are rock art sites at Penitente Canyon and nearby Witches Canyon.

Area notes- For those new to San Luis Valley, the Great Sand Dunes are not to be missed. Also, there are terrific hot springs up near Villa Grove. Valley View Hot Springs is open to non-members on weekends only, and Mineral Hot Springs is open to all. Emma's Hacienda in San Luis is a recommended restaurant.

Lodging- Basic lodging is available in Del Norte at the Del Norte Motel, 719-657-3581 and El Rancho Motel, 719-657-3332. Also, Movie Manor, two miles west of Monte Vista, 719-852-5921. Contact Nancy Mason, 303-459-3397 for further information (See area map on page 8).

An Open Letter to URAR From Steve Manning

A new Rock Art form is being proposed for IMACS. Some URARA members may not realize that a Rock Art form for IMACS already exists.

I believe that URARA members should strongly oppose the adoption of this new form, or any variation of it. An explanation for this opposition is given below.

For those of you not familiar with IMACS, it stands for Intermountain Antiquities Computer System. IMACS is the system currently used by archaeologists and historians to record the presence of cultural sites in Utah, and in some adjoining states. IMACS was developed as a means of creating a computer searchable database for cultural sites in Utah. The concept was started in the 1970s at the University of Utah. IMACS came into formal use late in 1981. Before that time archaeological and historical sites were recorded on a variety of forms developed by various federal and state agencies, and public and private institutions.

I was perhaps the first person to use the IMACS system to record a large number of archaeological sites (Starting in January of 1982 I recorded over 200 sites in

the Indian Creek area), so I have some experience with IMACS. At that time, I realized the need for a standardized form for recording rock art sites, and I began a struggle toward that goal (see *Utah Rock Art*, Volume 4, October 1984). The need for this form was further realized when I began a project of reviewing all of the site forms for all of the recorded archaeological sites in Utah (see *Utah Archaeology 1990*) and discovered that often very little information was provided about the rock art. Eventually the IMACS oversight committee was approached, and they agreed that a rock art form should be attached to the IMACS set of forms. After exhaustive and conflicting input from state and federal agencies, universities, private consulting companies and individuals, both from Utah and adjoining states, and after many meetings, many drafts, and many comments, a rock art site form came into existence in 1986. It has been in general use since that date.

No information has been received on why a new rock art form is being proposed. However, it would appear that someone who wants to spend less time filling out rock art forms is proposing this new form. That is likely why it is only one page in length. It is difficult to comment on the proposed form, and make a

meaningful contribution, without this information. Regardless, the proposed form is inferior to the one already in existence. Thousands of hours were spent on the development of the current form, and input from many people went into its development. It was also field tested for months before being put into general use. Therefore, a change in the form should not be undertaken lightly, especially without input from many people. Please note that my saying this does not mean that I believe that the current form is perfect.

If you plan to comment on the proposed form, you should be aware of several things. (1) the IMACS rock art form is an attachment to the main IMACS form, which consists of several parts. These record location, condition, ownership, etc., and there is a separate part for prehistoric and for historic sites. (If you would like a copy of these main forms please contact me and I will send them to you.) (2) The people who use these forms are mostly archaeologists and historians doing cultural resource clearance work for various projects. They want a form that is simple, and one they can fill out as quickly as possible. There is no requirement that they must fill out the rock art attachment. If the form is too complex, it will simply be left out. Therefore, the rock art form must include the most vital and useful information in a concise format. If a form was made, including all of the information that various individuals interested in rock art wanted, it would be at least 15 pages long, and no one would use it! (3) The current use of IMACS is principally to provide data for management purposes. It is hoped that at some future time there will be enough data to use it for research purposes.

Several URARA members suggested years ago that URARA develop its own site form, but this proved too complex, too time consuming and too difficult to please everyone, and thus it was never completed.

Few URARA members have likely seen the IMACS form currently being used. This also makes it difficult to comment on a new form; therefore, I am enclosing a copy of the currently used IMACS form at the end of these comments for your use.

Below are some general comments on the proposed form that I hope will be helpful to you, should you decide to comment on the proposed form.

The proposed new site form eliminates the established data entry codes and then, of course, this eliminates the ability to do searches on the data. If I want to find out, for example, where all of the **polychrome pictographs** are that are on **basalt**, how am I going to do that with this proposed form? It cannot be done; therefore, the proposed form is unacceptable.

Many important questions were left off of the proposed form. Significant informative data will not be recorded. If I want to know where all of the **totally repatinated petroglyphs** are (which may be vital to a dating project) where do I find them? If the site contains figures that were **modified prehistorically** how will I know this? If the site contains figures that have been **smoke blackened**, which may provide an opportunity for a post-creation radiocarbon date, how will I find them? How many figures are there at this site? These few examples illustrate that the proposed new form leaves out much valuable information.

Many of the questions on the current form came about after a lengthy review of existing site forms. Almost all previously recorded site forms lacked useful information about the rock art at the site. To gather useful and important information not currently being collected was one of the reasons the Rock Art Attachment form was developed. The proposed new site form is a step backwards.

Nearly all of the information requested on the current form is valuable and useful for research projects and Cultural Resource Management (CRM) issues. To eliminate the collection of this information will be detrimental to the usefulness of the archaeological database, and could result in significant losses of archaeological information.

During the development of the current form, there was some attempts to limit the size of the form to just one page. This new form seems like a resurgence of that same idea. This idea, however,

was rejected, because to reduce the size from two pages to one resulted in unacceptable loss of vital information. Perhaps archaeologists do not need this information, but rock art researchers do need it.

In summary then, this new form is unacceptable, because (one) it eliminates the collection of valuable information, and that lack of information may have serious impacts on important research, and (two) it eliminates the means to do database research and management.

The following are a few specific comments on a few parts the proposed new site form that you previously received:

Item 1 - Site name - Most of the sites being recorded do not have a site name, so nearly all of the time this line would be blank. It, therefore, seems unnecessary to have it. Additionally, it already exists in part A, number 4.

Item 3 - Description of situation - This seems redundant since the same information is present on the IMAC form Part B, No. 12.

Item 4 - Dimension - Most boulders with rock art still have L (length) and H (height). Horizontal surfaces have L (length) & W (width).

Item 5d - Patination Levels- This is a question that provides only ambiguous answers. One person's light is another person's medium. One person's medium is another person's dark. There will be no consistency in the recorded information. The current site form is superior.

Item 6 - Number of elements - What is an element? To one person an element is, for example, an upraised arm, not the entire human figure as another person may envision. The use of the term element leads to confusion. Additionally the panel should have already been described on part B, # 12.

Item 7 - Design Colors - This is another line that will mostly be blank. Not many surveyors carry a Munsell color chart.

Item 10 - Relationship of rock art panel and cultural features(s). - This information should appear in the IMACS form site map.

Item 12 - Panel Condition, vandalism or modification: Modern, Historic, Prehistoric – The difference between modern and historic is not explained. It is unlikely that people will be able to consistently differentiate historic and modern modification (unless there are dates or other information).

(The current site form does seem to belabor providing information on destructive elements. However, this information was requested to be included by CRM professionals, and it does provide information on tracking the damage being done to rock art panels.)

I hope this information and these comments will be useful to you. Clearly, the proposed site form is inferior to the one currently being used.

If the use of the current rock art site form is to continue and vital information not be lost, it is important for URARA members to voice their opinion, even if it is just to say that the site form currently being used provides more adequate information and should not be thrown out. I hope that you will take the time to comment.

Steven Manning

Editor's note: All forms mentioned will soon be listed the URARA website.



This photo sent in by Jean Tappan from the April field trip to the West Desert.

URARA Issues First Call For Symposium Papers

President Craig Barney and David Sucec have issued the first call for papers for the October symposium in Moab on October 6-8 and set a deadline of July 2, 2001. Please send abstracts to David Sucec at 832 Segoe Avenue, SLC, Utah 84102, phone 801-359-6904. Abstracts can also be emailed to David at davidsu@uswest.net.

Last Call for Hell's Canyon Trip

URARA vice president John Macumber has issued a last call for participants in the Hell's Canyon boat field trip scheduled for June 16, 2001. The jet boat ride will take participants on a 70-mile round trip ride to rock art site located along the Snake River in Washington state. The trip has booked enough participants to take place, but additional room is available for those wishing to go. Contact John by phone at 1-800-564-0039 or 801-943-7845. His email is jpmac@slkc.uswest.net.

URARA Schedule of Events List

2001 Calendar of events URARA

May

5th Cross Quarter time 3:25 Ecliptic Longitude 045 degrees

7th Full Moon (Milk Moon)

19th Executive meeting Parowan Gap

19th Monthly meeting Parowan Gap

19th Field trip Parowan Gap

June

6th Full Moon (Strawberry Moon)

16th & 17th Field trip (San Luis Valley CO.)

21st Solstice time 0:19 Ecliptic Longitude 090 degrees

22nd Executive Meeting 5:30 Vern Bush's office

22nd Monthly Meeting 7:00 Head Start building

July

4th Earth is at Aphelion (farthest from the sun)

5th Full Moon (Thunder Moon)

14th & 15th Field Trip (Picnic) Nine Mile?

27th Monthly Meeting 7:00 Head Start building

August

3rd Full Moon (Green Corn Moon)

7th Cross Quarter time 3:36 Ecliptic Longitude 135 degrees

18th & 19th Field Trip (Vermilion Cliffs) Dell Crandall

24th Executive Meeting 5:30 Vern Bush's office

24th Monthly Meeting 7:00 Head Start building

September

2nd Full Moon (Barley Moon)

7th, 8th and 9th Nine Mile Canyon Coalition Fall Gathering in Nine Mile Canyon

22nd Equinox time 15:47 Ecliptic Longitude 180 degrees

22nd & 23rd Stone Age Fair Loveland, Colorado Dell Crandall 23rd Tami Barney's 48th Birthday

28th Executive Meeting 5:30 Vern Bush's office

28th Monthly Meeting 7:00 Head Start building

October

2nd Full Moon (Harvest Moon)

6th, 7th and 8th Annual symposium in Moab

31st Full Moon (Beaver Moon) Blue Moon & Halloween!

November

7th Cross Quarter time 1:18 Ecliptic Longitude 225 degrees

10th & 11th Field Trip (San Juan River) Bluff and surrounding area John Remakel

23rd Executive Meeting 5:30 Vern Bush's office

17th Aztec Calendar Stone discovered in Mexico City 1790

Rock Art Foundation's Lewis Canyon Project

By Dr. Solveig A. Turpin

The first project that the newly formed Rock Art Foundation, Inc. undertook in 1991 was the documentation of the petroglyphs at Lewis Canyon, Texas. This effort was prompted by the realization that some very clear and obvious glyphs were missing from the records made by water colorist Forrest Kirkland and archeologist

A.T. Jackson in the 1930s. The petroglyphs are cut into the flat bedrock of a limestone expanse at the conjunction of the Pecos River and a large tributary, Lewis Canyon. Our assumption was that sediments redeposited from the surrounding hills had obscured some glyphs while erosion exposed others but we were not prepared for the hundreds of motifs that emerged when our volunteer work force removed the rocks and silt from part of the site. The newly exposed glyphs



Some of the unique rock art located during a survey in Lewis Canyon.

were stylistically and temporally different from those at a slightly higher elevation. Vertical photography of the site was scanned and compiled into a distributional map and the new findings were reported as a RAF special publication.

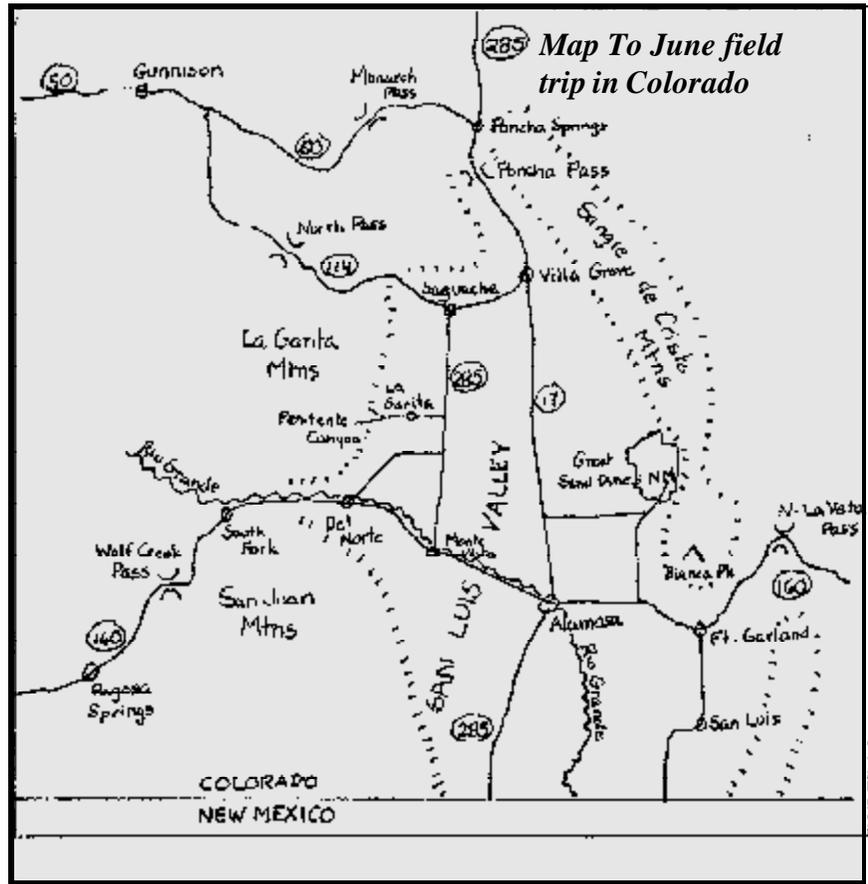
Over the last decade, the RAF has worked with the landowners, Marilyn and Howard Hunt, eventually arriving at a lease agreement and a plan to put into effect several protective measures. Toward that end, the RAF worked with conservator Jannie Loubser to determine what should be done and what could be done within logistical and financial constraints. High on the priority list were blocking the jeep trails, retarding or diverting runoff, erecting signs, and clearing sediments in search of more buried glyphs. The first cleanup weekend was scheduled for April 20-23, 2001.

Twenty one volunteer RAF members attacked the site on various fronts. One group laid a low rock barrier along the fringes of the barren limestone at the base of the encircling hills to retard the transport of sediments onto the glyphs. Others cleaned up loose rocks and debris that had been moved onto the bedrock where the glyphs are concentrated. The most effort was directed toward peeling back the sediment mantle to counteract the pooling of water in the depression that holds the most elaborate of the serpentine designs and in search of still buried glyphs.

Two new areas of buried glyphs were found. One is a continuation of the serpentine style motifs exposed during our first exploration. The typical atlatls, human stick figure, and deer prints are represented but by far the most common design is a series of sinuous grooves, often nested in groups of two or three, and all leading down slope. Some of the glyphs are unique, at least so far, but it is obvious that there are many more still buried in this part of the site. The second group of glyphs (concentric circles, serpentine lines) emerged from an area that had been bulldozed, removing a large section of cultural debris (a burned rock midden). The discovery of glyphs in this area holds out hope for excavating and obtaining radiocarbon samples although it must be recognized that the site has been subjected to a number of disturbances that could affect the integrity of any of the remaining cultural deposits.

The positive aspects of the Lewis Canyon project were counterbalanced by the work of vandals that had defaced the site sometime during the last month. The names

Morgan and Ashley were gouged into the bedrock. Before this, someone had spilled bright blue and yellow acrylic paint, other names had been scratched in but more lightly, several of the glyphs had been scratched with a sharp stick or other implement to highlight the grooves, and someone had driven across the site, locking up their wheels and dragging rocks that gouged the bedrock and the petroglyphs. We plan to erect cable barriers to block the jeep trails onto the site although a really determined vandal can come onto it offroad. We will erect signs notifying trespassers and visitors alike of the site's importance and asking them to respect it. We plan to erect a sunshade on the hill overlooking the site where visitors can picnic or rest.



A Letter From the Editor

Wow, things are becoming busier and busier as the summer season approaches and the weather allows us to get out and visit our favorite rock art sites. I, for one, am glad to get out of the house and away from the computer.

This past month a group of about a dozen URARA members made the trip to Price to spend a couple of days in Nine Mile. We had a great time on Saturday and saw some fantastic rock art. The dedication of the adventurers was illustrated when I invited everyone back to my house for a potluck dinner and only Boma and Kat Johnson and Jean Tappan accepted. Everyone else wanted to spend more time in the canyon- that's a good sign!

Sunday's experience wasn't quite as fun for me, when I got two flat tires on my wife's pickup truck getting into the canyon, so the guide didn't make it. Jean reported the group went on without me and probably didn't even miss me.

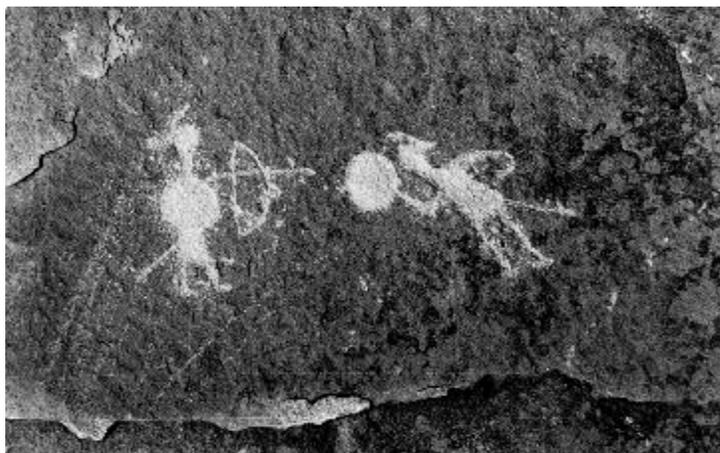
During our field trip into Nine Mile we stopped at some of the sites that eventually will be interpreted for the public to visit. They include:

- 1- Walker's Service Station in Wellington (already completed)
- 2- One possibly at the entrance to the old Soldier Creek Coal Mine
- 3- The First Panel (now has a pole fence erected in front of it)

- 4- Cottonwood Glen Site which has restrooms, pavilion and old cabin
- 5- A site across from the mouth of Sheep Canyon which has petroglyphs, Fremont pit house and a storage granary
- 6- Balanced rock and nearby rock art
- 7- Old Stone House
- 8- Owl Panel, which could be a site with access for the handicapped
- 9- Nutter Ranch complex
- 10- Roadside granary just below Nutter's
- 11- Daddy Canyon Complex (area around Rasmussen Cave and old corrals)
- 12- Fremont Village in mouth of Cottonwood Canyon (also called Cottonwood Village)
- 13- Pregnant Buffalo
- 14- Hunting Scene petroglyph
- 15- The Shelf (old freighter campsite) in Gate Canyon
- 16- Smith Wells (old freight stop) in Gate Canyon

Most of these sites will have a constructed pull-off for vehicles, trail leading to the sites and interpretive sign at the site.

The interpretive plan says: "Nine Mile Canyon is a place that hits you in the face with its history, stories and importance as soon as you enter the main heritage area. The canyon engulfs you, swallows you up, with images from thousands of years in the past watching your every move. You can feel it in your bones- the heat, wind and sun surrounding you as you struggle to understand the messages from past visitors left in stone long ago pleading to be understood- but knowing they never will."



Fighting figures from Warrior Ridge in Nine Mile Canyon.

The theme of the plan will challenge visitors to think, it forces them to place themselves in the canyon at the time of the Fremont, freighters and cowboys to learn what it was like.

The company producing the interpretive plan is John Veverka & Associates. John Veverka is one of the most experienced people in the world in producing interpretive plans for important areas. He is currently working on the interpretive plan for Stone Henge and other important sites worldwide. When asked why he was low bidder on the Nine Mile plan he said he loves working in areas like Nine Mile that have a fascinating prehistoric past and he just happened to have a break in his schedule that fit our needs. We were thrilled to get him. We almost didn't ask him to bid on the project because of his worldwide fame and reputation.

The first site to receive interpretation is the Cottonwood Glen site. Crews are currently developing text panels that will be attached to the pavilion. One panel will contain text and the one adjacent will be constructed of translucent plastic that will be etched with a design relating to the text.

For those who haven't been in the canyon for a while, there is a new toilet at the mouth of Daddy Canyon, near the Rasmussen Cave location. Other improvements will come this summer as we obtain the approximately \$200,000 needed to implement the plan.

A Plea to Ban Camping at Temple Mountain

I believe there is general agreement that camping near a rock art or archaeological site brings an additional threat to the well-being of the site. Campers want campfires, whether permitted or not, and the charcoal from the fires provide the means to vandalize the site with graffiti...as was probably the case at South Temple Wash.

The National Park Service regulations prohibit camping within 300 feet of an archaeological site—rock art or ruin. And on the URARA website, there is a page with instructions for site behavior identified as Rock Art Site Etiquette. Although written by Clay Johnson, evidently it is endorsed by URARA (it also has the line: Copyright © URARA 1997-2001 at the bottom of the page) and one of these “twelve commandments” prohibits camping and campfires near rock art.



I suggest that URARA membership endorse the prohibition on camping and campfires in proximity to any archaeological site...the one-quarter mile or about 400 yards, that is suggested on our website, seems to me to be a safe distance. All of us that camp have a sense of just how far one has to camp away from a site (considering, now, the juveniles (ages 12 — 52 years) and how far they will wander during the idle time in camp) so it does not become a target of destructive, if thoughtless, behavior.

It is my belief that URARA should get out in front on the site behavior policy and lobby/work with the BLM to establish site etiquette regulations as has the National Park Service. URARA is establishing a good reputation with the Conservation and Preservation Committee, under the chair of Layne Miller, with the public land agencies; we need to take the next step and become players or partners in the establishment of public land rock art site etiquette and regulations.

I personally believe (and think that many in URARA also feel the same way) that most if not all rock art sites are special places. Not to say that all of the undeveloped land is not special but rock art sites certainly contain particular images that were, most very likely, sacred to their creators. Sacred images for some and special images in outdoor museums for others...both can agree that special visitor behavior is required at ancient rock art sites. Let's say it if we believe it and ask for /and work towards appropriate visitor interaction with our prehistoric treasures.

In the case of South Temple Wash, the prohibition of camping and campfires will not pose a hardship to the many campers who use the area. There are miles of good camping throughout the rest of South Temple Wash and along the San Rafael Reef within yards of both Temple Washes.

Because of the geology of the area, visitors and campers at the South Temple Wash Panel are not in sight of the road. Consequently, their behavior cannot be observed by passerbys giving vandals the opportunity to do their destruction in private and without witnesses.

We, in URARA, need to honor the spirit of protection for the rock art panels (and of our mission statement and by-laws) and support the prohibition of camping and campfires at all rock art and archaeological sites in Utah as part of the official site policy of URARA.

David Sucec

Executive Committee Meeting Minutes

In attendance: Craig Barney, Nina Bowen, Vern Bush, Ron Lee and Clari Clapp

1. David Sucec presented a plea to ban camping near the Temple Mountain rock art site. David stated that historically they find that camping near rock art threatens the site. In an effort to minimize destruction of sites, he requested that the Executive Committee (EC) reconsider the Temple Mountain decision. After more in-depth discussion, the EC decided to entertain more discussion about a standard policy regarding a policy camping near rock art. A special vote will be held via email to ensure that all Executive Committee members have time to consider the options and still expedite the vote.
2. The new IMACs Rock Art Attachment form in last month's Vestiges was discussed. Steve Manning presented a request to retain the old form because the old form requested precise, not subjective answers, could be tied into present scientific rock art computer data, and was actually quicker to complete than the new form. The EC voted to send a letter to Julie Howard of the BLM requesting the continued use of the old form.
3. There was discussion about the new Trip Leader's Guide. The EC endorsed the new guide and felt all trip leaders should read it. The EC wants to incorporate immediately a mandatory signup sheet with the liability release statement at the top for every field trip. Every hiker on the field trip will sign their name and a contact person to call in case of an emergency. As our numbers increase on trips with many nonmembers, this is a small safeguard in place if needed.
4. The EC was very pleased with the progress on the new URARA web site. New Webmaster, Tom Getts, is doing a fine job. The EC agreed to send Tom the Bylaws and better future meeting information early so that members would have more time to plan to join the URARA events.
5. Prehistory Week is coming up and Nina Bowen volunteered to provide a URARA booth on Saturday, May 12 at the Rio Grand Building from. Nina invited members to come help or just bring their children and grandchildren to enjoy the day and to learn something about rock art.

These are important issues facing URARA members, be sure to make your thoughts known

President's Message From Craig Barney

This month the most important things that are going on are:

1. Temple Mountain
2. The new IMACS report

The first concerns camping around the panel at the Temple Mountain site. The state of Utah has asked for our input and the debate goes on. Please read the comments by David Sucec about this in this newsletter.

The second hot topic this month concerns the new IMACS report form the State of Utah and the BLM are trying to replace the existing report with. Please read Steve Manning's comments on this. Steve was involved in the development of the form in use now and has concerns about the elimination of vital information on the new report. After I looked at both reports and even though the existing report is longer, the majority of the report only requires checking blocks to fill out and seems a lot easier to fill out.

“This month the most important things that are going on are Temple Mountain and the IMACS Form,”

URARA President Craig Barney.

Please feel free to voice your opinion about these or any other matters you feel need attention. Information like this will also be posted on the website.

Thanks, have a good month Craig & Tami Barney

Spectacular Rock Art Found in African Shelter

On the 27th February 2001, Dr Ben Ngubane, Minister of Arts, Culture, Science and Technology, unveiled at the Pretoria Art Museum a spectacular reproduction of a rock art mural from the richest San rock art site found since the early twentieth century. Researchers from the Rock Art Research Institute of the University of the Witwatersrand have now announced its existence for the first time, together with the first details of the paintings. The site, called Storm Shelter, is in the foothills of the southern Drakensberg in the Eastern Cape Province. The 6 meter-long panel of paintings contains a comprehensive range of 231 images, some of them previously unknown variations on central themes in San rock art. They offer possibilities for more detailed understanding of San religious experience and the history of the area.



The rock art of Storm Shelter in Africa.

The images include human-like and animal-like figures, fantasy animals with scythe-like claws, ferocious teeth and emaciated bodies, and many magnificent eland antelope. Throughout the panel, human and animal attributes combine to portray the interconnectedness of the material and the spiritual worlds.

The panel was found by Geoff Blundell in the company of fellow-student Sven Ouzman on an expedition led by Professor David Lewis-Williams in 1992. Before the scientific announcement, in the latest issue of the South African Journal of Science, the site was fully photographed, and the paintings were traced, digitised in electronic format, and faithfully reproduced by hand on simulated rock panels. (The remarkable replica will be displayed in the foyer of the William Cullen Library, University of the Witwatersrand, from Tuesday 6 March.)

Says Lewis-Williams, Senior Mentor of the Institute, “The panel opens new windows on the spiritual world of the San. This find abundantly confirms the place of southern African rock art alongside the great art traditions of the world.”

Dr Ben Smith, Director of the Rock Art Research Institute, adds: “The fact that the Rock Art Research Institute makes finds of this magnitude guarantees that South Africa will maintain its status as a world leader in rock art research and training. The unparalleled beauty and sophistication of our rock art will soon see South Africa become the world’s leading rock art tourism destination.”

Other articles on this spectacular find have appeared in National Geographic Magazine, and Archimedes. *Editor’s note: article used with permission.*

A Letter to the Editor From John Rudolph

URARA members might be interested in knowing about research into the reason for the disparity of 14c dating and other methods including thermoluminescence in the north central area of North America. See "The Mammoth Trumpet" Vol 16, No. 2, March 2001, the newsletter of the Center for the Study of the First American, 355 Weniger Hall, Oregon State University, Corvallis, OR 97331-6510. Ten years of research by William Topping and Richard Firestone has resulted in the conclusion that a nearby supernova caused catastrophic bombardment of this portion of the Earth by radiation and nuclear particles that raised the air temperature of the region to the point that massive extinctions and meltback of the Laurantian glaciation occurred.

Most pertinent is that this bombardment reset the 14c clock so that current measures of dates in the impact area have been incorrect by as much as 20,000 years. The party line has been that Man moved into North America about 12,000 BC. This paper suggests that Man may have moved into North and South America about 32,000 BC. If confirmed, the books will have to be rewritten regarding the prehistoric populating of the western hemisphere.

Hope you find this interesting.

John H. Rudolph

Art Shows Begin for URARA Members

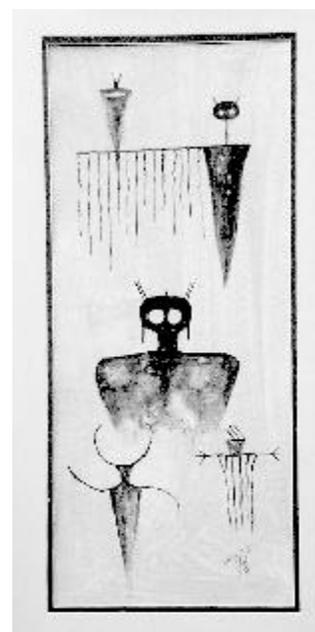
An exhibition of rock art imagery by URARA members Sharon Graf and Mike McGrew begins in Price at the College of Eastern Utah Prehistoric Museum June 1 and runs through August 31. It will travel to the Boulder Anasazi Museum in Boulder, Utah from July 1 through August 31; then hits Fremont Indian State Park on Highway 70 near Richfield, Utah August 1 through September 15.

Inspired by petroglyph and pictograph designs interpreted through pigments on handmade paper by Sharon and through sensitive photographs by Mike, the display sensitively highlights rock art from around the Southwest.

Sharon paints the magical images of rock art in watercolors on handmade paper. She travels to remote sites to sketch and photograph the ancient designs, then completes the painting in her studio. Sharon's work is a complex process of layering and partially lifting the delicate colors to convey "fragile messages from the past." In reference to the meaning of the glyphs, Graf explains, "some may say they are the shaman's dreams or visions' some think they are prayers to God," some feel they tell a story or legend of the people, and others believe they are direction or instructions, such as for finding water." Graf's images, invite us to decide for ourselves. She has exhibited throughout Utah and in Las Vegas, Nevada and Sedona, Arizona.

Mike McGrew has traveled extensively throughout the Southwest, capturing its powerful images through the art of photography. According to McGrew, "rock art is our window to the past. Its messages may be obscure, but its force and beauty remain ageless." He encourages others to photograph or admire rock art, but not to touch it, "because even without the interference of man, the ravages of time and elements are all too rapidly destroying these messages from the past."

Mike has exhibited throughout Utah and in Las Vegas, Nevada.



An example of Sharon Graf's paintings

URARA
Utah Rock Art Research Assoc.
Box 511324
Salt Lake City Utah 84151-1324

URARA Contact Information

President, Craig Barney, Moab, 435-259-4510, raventours@lasal.net

Vice President, John Macumber, Sandy, 801-942-7864, jpmac@slkc.uswest.net

Secretary, Clari Clapp, SLC, 801-262-6422, claris22@sisna.com

Treasurer, Troy Scotter, Provo, 801-377-6901, trotter@itsnet.com

Archivist and Historian, Nina Bowen, Bountiful, 801-292-5012

Website Managers, Tom Getts, Mancos CO, 970-533-1861, trgetts@rmi.net; Jean Tappan, SLC, 801-944-7774, jeantap@juno.com

Committee Chairpersons:

Education, **Nina Bowen and Jane Bush**, American Fork, 801-756-6595, bushv@wwdb.org

Conservation and Preservation, Layne Miller, Price, 435-637-8954, layne@afnetinc.com

Publications, Steve Manning, North Salt Lake, 801-292-4630, sjmanning@yahoo.com

Publications Distribution, Gerry Dean, Sandy, 801-572-5395

Research, Nal Morris, SLC, 801-484-8356, nowell.morris@prodigy.net

Symposium, John Macumber

Executive Committee Members at Large, Ben Everitt, SLC, 801-272-7764, bandc@xmission.com;

Vern Bush, office: SLC, 801-531-1182, bushv@wwdb.org

Past Presidents: Ron Lee, SLC, 801-595-0439, rl@ronlee.net, and Jesse Warner, SLC, 801-596-3524

Vestiges newsletter editor, Layne Miller, Price, 435-637-8954, layne@afnetinc.com ; production assistance Dorde Woodruff and Steve Manning; mailing Ken and Elva Ogden.