

# VESTIGES



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Monthly newsletter of URARA, Utah Rock Art Research Association

## *Craig Barney issues call for 2002 elections*

Anyone interested in holding an office in URARA should contact URARA Vice President John Macumber or someone on the nomination committee. New officers will be elected at the next symposium in Moab in October.

The new bylaws have made it possible to hold the elections at this time and give everyone a chance to vote on the nominee of their choice.

Symposium Abstracts need to be in by July 2, 2001. Please send your abstract to Davis Sucec at 832 Sego Avenue, SLC, Utah 84102. Abstracts can also be emailed to David @ [davidsu@uswest.net](mailto:davidsu@uswest.net)

The Parowan field trip was a great time, those of you who didn't come missed a good weekend. The weather was comfortable, the sunsets beautiful, and Saturday night we had a star party. But of course the Rock Art was the best part of the weekend and Nal was the best part of the Rock Art. Thanks Nal for a great weekend.

The June Field trip will be to San Luis Valley, CO. For information contact Nancy Mason at 303-459-3397.

The June monthly meeting will be the 22nd and John Macumber will show us slides from the caves of Spain. Some of the cave paintings are 25,000 years old. John and Marilyn spent some time in Spain last month.

The EC meeting will be on the 22nd at the Headstart building starting at 5:30. The monthly meeting will be at 7:00 in the same building. 920 E. and 900 S.

The July Field trip will be the Nine Mile Canyon Picnic on July 14th & 15th. The monthly meeting and the E.C. meeting for July will be at the Nine Mile Canyon Picnic facility. The picnic will be on the 14th at noon at the Pavilion below the Nine Mile Ranch. Camping can be found in the canyon or at the Nine Mile Ranch. For camping at the Ranch contact Myrna or Ben Mead at 435-637-2572 or 435-613-9794.

URARA will supply the sandwich stuff and some melons. You need to bring your own dishes, silverware, drinks, and a side dish of some kind.

## **John Rudolph reports on ARARA Conference**

The last ARARA Conference that I attended was in Flagstaff, AZ in 1986. For various reasons, I have not attended another until this year, when through Vestiges, I learned that they were going to hold one in my backyard and in the area of my current research on the Wallula Stone. It was with mixed feelings that I drove across Washington from Bainbridge Island, near Seattle, mostly to listen to the presentations and generally keep a low profile.

There were several excellent papers among the 36 presented. There were six on preservation, three on styles, four on interpretation, thirteen on new sites, two on acoustics (rhythm and echoes), one on spirit power, one on posture, one on taste, two on imaging, one on archaeoastronomy, one on oral tradition, one on scientific analysis and one on the Wallula Stone. All were interesting in

various ways but some alone made the trip entirely worthwhile. The paper on the Wallula Stone provided some clues for my own research and Eve Ewing's talk on rock incorporation was especially pertinent to me. Images of South African animals were startlingly "modern" and recalled the French cave art in quality.

Many old friends were there including Robert and Francis Connick, who introduced me long ago to the Willow Creek Observatory near Susanville, CA. The conference was relaxed and friendly, and happily, I did not hear a word about discrediting someone's work. The previous leaders of the organization, Frank and A.J. Bock, were absent. The conference was kicked off by Antone Minthorn, a leader of the Confederated Tribes.

Several Native Americans were in attendance and participated in the activities. It would seem that the new president, Larry Loendorf, is leading ARARA into an area of more open, inclusive attitudes, much to the great benefit of the organization.

There were a couple of papers on "style" that seemed like an echo of the past, and there were very few attempts at interpretation. Eve Ewing's paper was very convincing in demonstrating how the rock surface was like a veil between the upper world and the lower, with animals issuing from crevasses and natural rock birth canals in caves.

The climax came after the banquet, held under the rodeo stadium, at a very fine auditorium in downtown Pendleton. Jean Clottes, who was in charge of the investigation and recording of the images in the recently discovered Chauvet Cave in France, presented a brilliant and good natured disposition of the adventures of the work there with images that made the audience gasp. Finer artistically than the images in Lascaux of 16,000 B.C., we were stunned to hear that the Chauvet images were dated to more than 50,000 BC. Here again was a singular reason to have attended.  
John H. Rudolph

## URARA Issues 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](mailto:davidsu@uswest.net).

## URARA Schedule of Events for this year

### June

6<sup>th</sup> Full Moon (Strawberry Moon)

16<sup>th</sup> & 17<sup>th</sup> Field trip (San Luis Valley CO.)

21<sup>st</sup> Solstice time 0:19 Ecliptic Longitude 090 degrees

22<sup>nd</sup> Executive Meeting 5:30 Head Start building

22<sup>nd</sup> Monthly Meeting 7:00 Head Start building

### July

4<sup>th</sup> Earth is at Aphelion (farthest from the sun)

5<sup>th</sup> Full Moon (Thunder Moon)

14<sup>th</sup> & 15<sup>th</sup> Field Trip (Picnic) Nine Mile.

27<sup>th</sup> Executive Meeting 5:30 Head Start building

27<sup>th</sup> Monthly Meeting 7:00 Head Start building

### August

3<sup>rd</sup> Full Moon (Green Corn Moon)

7<sup>th</sup> Cross Quarter time 3:36 Ecliptic Longitude 135 degrees

18<sup>th</sup> & 19<sup>th</sup> Field Trip (Vermilion Cliffs) Dell Crandall

24<sup>th</sup> Executive Meeting 5:30 Head Start building

24<sup>th</sup> Monthly Meeting 7:00 Head Start building

## Officials Investigate Vandalism Case in Arizona

The bad news: One of Sedona's richest archaeological sites was vandalized a couple of weeks ago.

The good news: The woman authorities believe is responsible is in custody. It wasn't a tough case for Forest Service officials, according to Greg Bressani, the manager for the Palatki archaeological site. Onlookers saw the woman scratching on the cliffs and alerted authorities, Bressani said.

Sure enough, the name of 29-year-old Silia Poese of Scottsdale was scratched into the rock along with April 14, 2001 — that day's date. Bressani said Poese was arrested and is expected to go before a federal magistrate in Flagstaff next month. The vandalism forced the Forest Service to temporarily close off some of the most dazzling of the works there so archaeologists could record, assess and deal with the damage.

Part of the problem was that the number of visitors has swelled at Palatki and the Coconino National Forest's other primary archaeological sites since the Forest Service opened new Gateway Centers.

The Forest Service doesn't offer information about the sites. However, visitors often ask about archaeological sites, and when they do,

### September

2<sup>nd</sup> Full Moon (Barley Moon)

7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> Nine Mile Canyon Coalition Fall Gathering in Nine Mile Canyon

15<sup>th</sup>, 16<sup>th</sup> San Juan River trip with John Remakel

22<sup>nd</sup> Equinox time 15:47 Ecliptic Longitude 180 degrees

22<sup>nd</sup> & 23<sup>rd</sup> Stone Age Fair Loveland, Colorado Dell Crandall

23<sup>rd</sup> Tami Barney's 48<sup>th</sup> Birthday

28<sup>th</sup> Executive Meeting 5:30 Head Start building

28<sup>th</sup> Monthly Meeting 7:00 Head Start building

forest officials will direct them to places like Palatki. Bressani said visitors hit record numbers — up to 300 a day — throughout the middle of the month.

Jeep tours aren't allowed at Palatki, so all of the visitors have driven out on their own. The site has ruins which people are escorted through, an ancient roasting pit and several panels of rock art, all under the protection of the red rock cliffs' ledge. The popular site is monitored, but it is difficult to do the job well when many people are on-site.

"We had seven incidents of graffiti during that two-weeks span," Bressani said. "We normally get about two incidents a year."

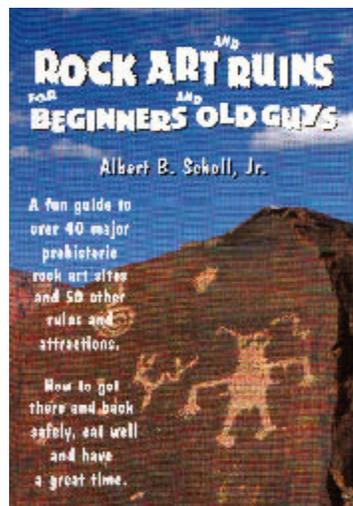
"We can't afford that kind of volume," he said. "This is a very special place and we want to keep it that way," Bressani said. Bressani said the Forest Service is considering its options in dealing with increased flow. Among those options: closing down trail when the volume goes up, Bressani said.

Please send your *Vestiges* news items to Layne Miller 956 No. Wadleigh Lane Price, Utah 84501. Email- [layne@afnetinc.com](mailto:layne@afnetinc.com).

# Al Scholl Releases New Rock Art Book

*Rock Art and Ruins for Beginners and Old Guys* by Albert B. Scholl, Jr.

This is a fun book and practical guide for campers and hikers who would like to see some well-known petroglyphs and pictographs and ruins on their own.



The book tells you where to find some of the best rock art and prehistoric ruins on the Colorado Plateau; how to gather all the necessary equipment for camping out (or in a motel); the best time to take pictures at a site; and recipes to cook in a crock pot in the car while you are out and about. In his droll way, he spins some pretty funny experiences. He had me really laughing at some of his exploits.

The book leads off with a brief overview of petroglyphs and pictographs and a little history of the ancient people that inhabited the area some 6000 years ago. He then gets into vehicle stuff. (I don't want to know about auto stuff until my husband abandons me, and then I will quickly retrieve and follow "by the book".) You then come to a well thought out, organized chapter on Food and Cooking (my favorite subject). He lists "Basic Food" to keep on hand and cooking equipment suggestions. He has some pretty ingenious ways to make meals when you are camping out of a car or tent. (You may want to try his Carburetor Cuisine.) Then he gets into a comprehensive drug/first aid list, the necessity of physical conditioning, and photography equipment and supply suggestions. If you really want to be organized, use his lists as your base.



Once you have digested the tips on camping and surviving, you get to the part about how and where to go to find rock art and the ancient dwellings. This is divided into Chapters by state with a state map for each chapter showing approximately where the sites are. There is a description of the area, how to get to the site, the best time of year to go, type and difficulty of hike, photography tips, accommodations (both camping or motels) and his recommendations for side attractions in some areas.

Scholl gives us a practical guide - useful for young or old, as well as new and experienced campers and rock art explorers. I found some new areas I can hardly wait to visit, and with his book in hand, I am confident that I can follow his directions and be successful. Buy it! It's a great bargain for \$20. Find it on line from <http://www.rockartguide.com> or call toll free 1-866-281-3400. It will also be available at bookstores in the Southwest Region in a month or so.

Al grew up in Watertown, NY, has a degree from St. Lawrence University, was a Navy fighter pilot flying from aircraft carriers and survived a crash in the Bermuda Triangle when he was forced to ditch his plane. His business career was spent in the computer industry in financial marketing until he retired in 1987.

Al, his wife Annette, and their son Eric moved from the Bay area to St. George, Utah in 1990. He became a member of ARARA in 1993, served as Vice President of the St. George Chapter of the Utah Statewide Archaeological Society, and joined URARA in 1995. Since his retirement, he has traveled thousands of miles annually in search of Indian rock art and ruins, and has taken over 10,000 photographic slides. After reading Al Scholl's new book, *Rock Art and Ruins for Beginners and Old Guys*, you might want to expand your vistas.

# A Reporter's View of Nevada's Inscription Canyon

*Editor's note: This is one man's version of Inscription Canyon. It is informative and it gives us a chance to read what the general public learns about rock art.*

By Mark Shaffer  
The Arizona Republic

PRESCOTT - For Ernest Jones, it was the sacred canyon that ancestors of his Yavapai Prescott Indian tribe avoided at all costs during hunting forays northwest of Prescott. That's because the large, black-faced rocks of Inscription Canyon contain nearly 1,300 petroglyphs that tell the story of the tribe's history and explore the mysteries of the universe in drawings by prehistoric artists.

But Jones, vice president of the tiny Prescott tribe, now sees the canyon as a vital part of the tribe retaining its culture. So, he was overjoyed Tuesday when developers of the Talking Rock Ranch deeded nearly five acres in the heart of the petroglyphs to the tribe.

"This is where the spiritual path of our elders began," Jones said of Inscription Canyon and nearby Granite Mountain. "And this is where we will rediscover our past."

Stan Rice Jr., tribe president, said he hopes to put the land on the fast track with the Bureau of Indian Affairs toward becoming part of the reservation. Rice also said a major research effort was begun recently to find what information the canyon rock art could provide about the past.

"It's important that we protect this important part of Pai history while at the same time trying to keep it as much of a secret as possible," Rice said. "We've thought about fencing it but that might bring more attention to it than we would like."

As it is, Inscription Canyon has been remarkably free of defacement by vandals through the years. The area was homesteaded by the Cooper ranching family in the early part of the 20th century and most recently was owned by Jack Croll, before his death two years ago.

"This was his idea, to deed the land to the tribe," said Jack Croll's son, Bryan Croll. "He wanted it to be a place where the (Yavapai) people could privately explore and enjoy."

Mary Spall, a member of the Arizona Archaeological Society, said there is a wealth of knowledge to be gleaned from what she referred to as a "gob of glyphs." Most of the drawings at the site date back 800 to 1,000 years but some appear to be up to 4,000 years old, Spall and others said. Spall pointed to one rock with a barbell-type figure, a symbol of friendship, along with a drawing of clenched hands. "One can assume that this was an important meeting place of some kind," Spall said.

Another large boulder is full of scrawls of animals, most notably coyotes. On a large face of a canyon wall, clouds with streams of rain falling from them dominate smaller drawings. Astronomy also seems to be a major theme within the canyon with numerous drawings of the sun and circles, which many believe represent stars. Spall noted a well-defined cross with a circle around it.

"We think that's a representation of Venus," Spall said. Gheral Brownlow, a Yavapai County supervisor who negotiated the land transfer, says he doesn't have a clue what many of the symbols mean. He's just happy the land now rests in Yavapai hands.

"At first, the Nature Conservancy was interested in this land and then (Prescott's) Sharlot Hall Museum was. But then I got to thinking why not turn it over to the people who it originally belongs to," Brownlow said. "They were cautious at first because of their experience with treaties in the past. But now, we have a happy resolution."

*Used with permission*

## Welcome New Members

### May

Dawn Caillouet of Golden, CO. Freelance writer and newsletter production

Tim Campbell of Hurricane, UT.

Paula Derevensky of Glenwood Springs, CO. Interested in archeology.

Janet Gorski of Highlands Ranch, CO. Rock art photographer

John & Mary Huebner of Newark DE. Amateur photographers

### April

Honore Asanridhe of Moab, UT. Artist, sculptor, and writer. Interested in archeoastronomy.

Sharon May of Hurricane, UT. Teaches English composition at Dixie State College.

Neal Stephens of Washington, UT. Photographer and retired State Trooper.

Brad Weis of Moab, UT. Photographer and webmaster

Bob and Peggy Wenrick of Tucson, AZ. Bob a photographer and Peggy a Geologist.

## Paleontologist Says Petroglyphs in New National Monument Could be Dinosaur Tracks

By Joe Bauman

Deseret News staff writer

Among the region's amazing finds are dinos previously unknown to science, a trackway where one of the great beasts plodded along dragging its tail, a sea serpent and ancient Indian rock art that seems to represent the first recording of a dinosaur footprint in North America, maybe in the world. And that's not to mention the dozens of dinosaur tracks found a year ago in St. George.

The discoveries, together with new explorations planned by several groups, amount to a fossil bonanza. The exploration was spurred in part by the language of the presidential proclamation that set up Grand Staircase-Escalante National Monument in 1996, which refers to "extremely significant fossils." It adds, "This sequence of rocks, including the overlaying Wahweap and Kaiparowits formations, contains one of the best and most continuous records of Late Cretaceous terrestrial life in the world."

However, getting the fossils out of the 1.7 million-acre monument can be a challenge. Last August, the Utah Geological Survey worked to extract the skull of a dinosaur called a ceratopsid, which had large horns and a frill behind its head. The scientists had to use sheer brawn to drag it out because the region is off-limits to vehicles.

James I. Kirkland, Utah state paleontologist, described the ordeal in the recent edition of "Survey Notes," published by the UGS. The skull

was about a third of a mile away from an established dirt road and the excavation permit specified no wheeled vehicle could be used to extract the massive sandstone blocks that contained the skull fragments, he wrote.

However, the scientists were allowed to drag the three blocks out to the road. First they jacketed the rock in protective plaster. Then they used the roof of an old car as a sled, and attached a long rope to it. Eight people pulled "the whole contraption across the landscape to the road," he wrote.

The biggest section had to be winched up a low slope. Getting the skull out took five days. "Oh boy, that was hard," Kirkland told the Deseret News. According to Kirkland, cleaning the hard sandstone from the skull and stabilizing the fossil will take another year. "We have a lot of hope that we have something that will really tell us . . . about the history of the horned dinosaurs," he said.

During an initial survey of the monument, Kirkland said, a University of Utah student discovered a trackway of a sauropod dinosaur, one of those big, long-necked, small-headed creatures. The tracks showed up clearly in the Entrada sandstone surface, dating to the middle of the Jurassic era.

The most surprising thing about them is that the animal dragged its tail in the mud as it walked. The tail drag remains there, along with

the footprints. The site, on the eastern side of the monument, probably will be showcased as an interpretive area, according to Kirkland.

An Indian pictograph panel in the monument shows a dinosaur footprint. It is a fine copy of the imprint of a three-toed carnivorous dinosaur. Beside it similar forms are given feathers, as if the footprint is related to birds, or can turn into a bird.

Some of the first discoverers of dinosaur bones and footprints thought they belonged to huge extinct birds, so the Indians' association isn't far off.

"In my mind, that's got to be the earliest documentation of what a human being thought of a fossil site in North America," Kirkland said. "This is probably the earliest clear evidence that early man was looking at these things and trying to figure out what they meant."

David D. Gillette, the former Utah state paleontologist who is now a curator at the Museum of Northern Arizona, Flagstaff, recently took a whopping skull out of shale east of Grand Staircase, in Glen Canyon National Recreation Area.

"We haven't done the lab work on it yet," he said. "It's a seagoing reptile called a pliosaur," which had paddles for feet. Dating to about 93 million years old, it had a large head and long jaws with conical teeth for snatching prey.

"The jaws were over 4 feet long," Gillette said. The sea monster probably weighed a couple of tons. "We got a complete skull and front part of the body, and we're going to continue the excavations this spring," he said. "We expect to get the rest of the body. . . . It's in real good condition."

The dense fossils are stained red with iron, so they stand out dramatically from the gray shale, he added. The fossil was discovered by two southern Utah residents, who called the museum in Flagstaff because it's the closest to their homes.

"It's a good one," he said.

Kirkland may join forces with University of Utah paleontologist Scott Sampson in another expedition to Grand Staircase soon.

"This state has the most continuous record of Cretaceous dinosaurs anywhere in the world, and basically the heart of the record is the Grand Staircase," Kirkland said. "We're never going to know all the sites down there. It's obviously an incredibly fossiliferous place."

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**Vestiges is now available via the Internet, directly to your inbox.**

## *Discovery of Unusual Anasazi Structure*

By Steven Manning

While hiking in southern Utah near the Arizona border, Owen Severance and I discovered a most unusual prehistoric structure. We did not expect to find anything so unbelievable. It is neither the size nor the complexity of the structure that is unusual—it is its location. The ruin is situated on the very edge of a towering vertical cliff. (When you stand next to the ruin looking down over your toes to the streambed below, it seems like hundreds of feet. It is really "only" 80 feet. One misstep and you are decidedly dead!) The precipitous cliff forms the eastern side of a canyon. The terrain surrounding the ruin is nearly level sandstone, i.e., slickrock. The structure consists of just a single, roughly square room. It is a large room, about 20 feet in diameter. There are only three sides to the ruin. Where the fourth wall would have been, there is only the edge of the cliff. The walls are about eight feet high. The two corners of the structure opposite the cliff edge are curved.

When I first approached the structure, I thought that the missing wall had fallen, because I could not conceive that the Anasazi would build a structure on the very edge of a dangerous cliff without a protective wall. However, when we examined the ends of the walls (not a safe or easy task) it was readily apparent that the walls had been built to the very edge of the cliff. The walls follow the edge of the cliff for a few feet, then turn back into the interior of the structure.

There are no typical doorways into the structure. Just a few feet from the cliff edge, on each of the two sides, there is one small opening. Both of these openings are square, and they are at ground level. The openings appear to be just large enough to admit a person crawling on their hands and knees. Inside, on each side, is a low wall that starts on the very edge of the cliff and parallels the main walls, past the doorway until they are a little past each corner. These low walls are built roughly two feet away from the main walls. They are connected to the main walls at the edge of the cliff. We surmised that at one time, these low walls were roofed, but at present, they were full of fallen stones from the top of the walls. To enter the structure a person would be required to get down on their hands and knees and crawl through the doorway, then to some point along the wall, where they would enter the structure by coming up out of this tunnel. This is a most peculiar entrance system. We also noted that a person inside the structure could stand on the top of this tunnel entryway and see anyone approaching. These walls could also have provided a place for people to sit.

Following our discovery of this perplexing structure, with its strange entrance system, we spent some time puzzling over the purpose for its existence. Why build such a peculiar structure? Did it serve some practical purpose or was its function strictly ceremonial. Was it some kind of human sacrificial site where people were thrown over the cliff to their death? What kind of ceremonies would have been performed in a structure on the edge of a terrifying cliff where you had to enter (and leave?) by crawling through a tunnel? The structure was similar in

size to some of the square kivas that we had seen. We looked for indications of floor features, which would suggest a kiva, but found none. The floor was just the native slickrock.

We also wondered if there was a reason why the structure was built in this particular location. The cliff is hundreds of feet long. There is a lot of similar terrain where it could have been built. Was it built as a lookout for defensive purposes? If it was, it was placed in the wrong location. It does not seem to protect anything. You can see the bottom of the canyon for only a short distance both up and down stream before the canyon turns corners.

Additionally we noted that access from the canyon bottom is up a talus slope several hundred feet up stream. So it was not placed convenient to any access point from the bottom of the canyon. We also looked around for other structures in the vicinity, which might indicate nearby occupancy, but found none. There are, however, other structures below the ruin on a narrow undercut ledge. We wondered if this structure provided some sort of entrance by way of rope or ladder to those other structures. However, we did not find evidence of anchors for such a system. Additionally, access to the ledge is apparently easy from the talus slope, negating this as a unique guarded entrance. (We did not try to reach the ruins below the structure by wading on the ledge, so we do not know how difficult it would be to enter the ruins.)

We found out later that we were not the first people to discover this structure. Owen Severance discovered that this site was included in a paper on ruins that were believed by the authors to be evidences of a pattern of fortification. We are not certain that this is a correct interpretation for this structure.

The structure was so interesting that we spent considerable time there. (It is not a comfortable place to be. The abyss is only a few feet away. Death awaits the unwary.) The masonry was built with considerable expertise. The walls were two courses thick, and the stones were shaped and fitted together skillfully. After likely

eight hundred years of exposure, a surprising amount of the structure is still standing. Only one wall had substantial damage. It was on the south side and was broken down enough to permit a person to climb over the debris to enter the structure. The longevity of the structure demonstrates how well it was built. The southerly wall, I believe, was purposefully broken down historically to permit someone to enter the structure, since the roof of the entrance tunnels had collapsed and partly filled them up with building stones from the top of the walls. (It is unfortunate that many of our prehistoric structures have fallen to similar abuse by pothunters.)

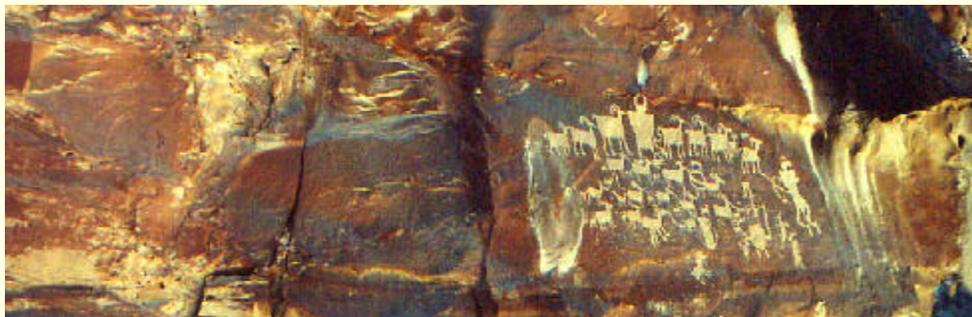
About the time we were preparing to leave, I proposed the idea that the structure was built as an astronomical observatory. I noticed that there was a prominent feature—a hill with stepped sides—on the horizon across the canyon. A reading with a compass indicated roughly that the sun at winter solstice might set on the top of the hill.

In our explorations, we also visited the hill. We discovered that there were many ruins on the south side of the hill as evidenced by rubble, along with potsherds, lithic material, etc. Evidently, the Anasazi had occupied this hill. On the top of the stepped hill, we discovered more rubble evidently from a large ruin or ruins.

To test the astronomical supposition we returned to the structure perched on the edge of the cliff at sunset on winter solstice. We watched from inside structure as the sun set. We observed the sun setting on the top of the hill on the other side of the canyon, and also directly on top of the rubble from a prehistoric ruin. It was a perfect solar alignment. A brief celebration followed. We wondered, then, if the sun had set precisely on the top of a prehistoric structure, or would there have been a window through which sunlight would have passed on the winter solstice, to be seen only from inside this structure.

What does this have to do with rock art? If it can be demonstrated that the prehistoric peoples of our area were building structures that were used to observe the sun at specific intervals of the year, then that lends credence to the belief that they were also using rock art to mark alignments of the sun at specific intervals of the year. The importance of this particular structure is that it goes beyond just demonstrating the observance of alignments of the sun at a particular time of the year. Its presence and peculiar features establish that there were also ritual observances taking place prehistorically at calendrically significant times of the year, and it provides some clues concerning those rituals. Clues, I might add, that might help interpret some of the rock art. Is there a panel describing the rituals?

Although we had discovered a singular feature of the ruin, how it functioned in the Anasazi ceremonial/astronomical society of the area remains a mystery. It is just one more spectacular discovery that keeps us combing the Anasazi area for more mysteries and more clues. (Oh, by the way, there is a ruin in this canyon where you see the setting sun in a natural “window”, only at winter solstice, and possibly through a window in a prehistoric structure. The exact point where you must stand to see this event is marked by a pictographic symbol for the sun, but that’s another story).



*The Hunting Scene in Cottonwood Canyon is one of the most widely recognizable panels in the state of Utah and the West. It has appeared in National Geographic and other publications.*

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