

VESTIGES



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Monthly newsletter of URARA, Utah Rock Art Research Association

August Field Trip goes to Vermillion Canyon

A URARA member from Moab and the vice president of the Denver Chapter of the Colorado Archaeology Society are teaming up to lead the August field trip on August 18-19.

Dell Crandall said the trip is scheduled for Vermillion Canyon, which is located in the northeast corner of Colorado.

“The canyon is in the Browns Park area of northwest Colorado.” Said Crandall. “It is actually north of Dinosaur National Park. We will also be visiting other nearby sites.”

Vermillion Canyon is described by Crandall as a narrow canyon with steep walls and an intermittent stream, suggesting it may have been used as an animal trap.

“Browns Park is at the northeast edge of the Uinta Fremont area,” said Crandall. “Most of the rock art is from the Classic Vernal Style as described by Sally Cole.”

One of the better known panels is a Classic Vernal Style anthropomorph decorated with an elaborate necklace and wearing an elaborate headdress. Crandall said a local Boy Scout Troop calls him “Super Dude.” *Author’s note: I searched Castleton and Cole and could not find a site featuring Super Dude. Maybe the Executive Committee should consider a formal designation of that moniker.*



“My favorite panel is one featuring a group of sheep going up a crack in the cliff wall. At the bottom is a large sheep-like figure that could be a sheep shaman as described by David Sucec in an article in *Canyon Legacy* which concerns animal shamans,” said Crandall.

Also located nearby is a pictograph panel of two figures holding hands. It is called the Friends Panel and is the logo for the Colorado Archaeology Society.

“URARA researcher Peter Faris suggests that a cave located high above the entrance of the canyon and one located at the outlet of the canyon have been used as vision quest sites by members of the Eastern Shoshone,” advises Crandall.

Trip members will be camping at the BLM campground in nearby Irish Canyon. The field trip will leave the campground at 9 a.m. on Saturday August 18.

Irish Canyon can be accessed by traveling Highway 430 south of Rock Springs, Wyoming or by Highway 318 east of Dutch John. Turn north on Colorado Road 10 and travel 7 miles to the camp-

Trip members will be camping at the BLM campground in nearby Irish Canyon. The field trip will leave the campground at 9 a.m. on Saturday August 18.

Irish Canyon can be accessed by traveling Highway 430 south of Rock Springs, Wyoming or by Highway 318 east of Dutch John. Turn north on Colorado Road 10 and travel 7 miles to the campground. From Maybell, Colorado, travel 50 miles northwest on Highway 318, then turn north on Colorado Road 10, or on a road that goes north of the Jones Hole Fish Hatchery (not recommended for those with campers or trailers).

Gas and groceries can be obtained at the Browns Park Store. No motels are available nearby.

“Be prepared for a long hike,” advises Crandall, “and please respect the privacy of rattlesnakes. Bring along a long camera lens and more film than you might expect to use,” he said also. For further information contact: Larry Evans, 3420 Highway 79, Bennett, Colorado 80102. Phone 303-644-3318, or Dell Crandall, P.O. Box 538, Moab, Utah 84532. Phone 435-259-0598 or email at dcglyphs@citlink.net.



URARA Vice President John Macumber reports a nice group of URARA members and non-members took the boat trip to Hells Canyon on June 16 to visit the rock art. A photo of one panel is on the left and a group picture is on the right above.

A Study of the Patterson Bundle and its Possible Relationship to Rock Art

By Merry Lycett Harrison

Sometime in the mid-1980s, local residents Bryce and Margaret Patterson unearthed a very large, leather-wrapped bundle from underneath a ledge in the Book Cliffs. They kept it in their home for several years then gave it to BLM in Moab for safekeeping, with the stipulation that it be kept in the area. The contents include feathers, stones, bones, red ochre, a horn spoon, a bone and seed necklace, roots, and more. Carbon dating shows the age of the leather wrapping to be between 400-600 years old.

When I began to study of the botanical parts of the Patterson Bundle in 1998, I meant to study just that, the roots and other plant parts in it. As an herbalist my interest was in finding out, if I could, the plants used by the people in the area 400-600 years ago.

I gave a report to the Utah Native Plant Society last October that described my method and process of discovery. I limited it to information about the botanical parts as UNPS had given me a grant to do that type

of research.

My findings showed that the roots were from some of the most potent medicinal plants the area had to offer. All of these plants could be found within a few days' walking distance from the point where the Bundle was discovered. The entire report can be seen on my website at

www.millcreekherbs.com.

What I only allude to in the report is that my journey of discovery took me farther afield than I ever imagined, and I found myself gathering information about the Bundle that expanded the research considerably. Whether it was plain curiosity or passion for the project, I sensed that more could be learned from the Bundle if it was studied in its entirety. The BLM and Bruce Louthan supported my efforts by offering reference materials and a place to work, in hopes of gaining insight into this well-preserved collection.

To see an inventory of the contents of the Bundle visit the BLM's Moab office where most of it is on display in a glass case, or read Bruce Louthan's article in the Fall 1990 issue of *Canyon Legacy*. In it he poses the idea that the objects contained in the Bundle constitute a subsistence kit of some sort. At first glance, I can understand how these contents could be regarded as a collection of "extra" things, but after spending much time examining all of them I came to think differently about this assessment, for several reasons. Here is a brief list of observations and considerations.

There is not any food in the Bundle. The plants in it had to be collected at certain times of the year, sometimes from very high elevations. They all have great medicinal value.

Though there is nothing that would have been considered of monetary value to Anglo culture, like buttons, glass beads, or metal objects, there are objects that surely would have been prized by the person to whom they belonged, such as the delicate leather and seed trim (that has been stolen), the beautiful bone and juniper bead necklace, stone blades, etc.

Within the big Bundle are many smaller bundles of individually wrapped materials such as the ones mentioned above. These individual leather wrappings appear to be pieces from worn-out garments

and moccasins. The time and effort required to "dress" these items so conveys a sense of preciousness, value, and individuality of material. There was nothing disposable about this society. Every remnant and scrap of clothing that could be used was. I admired the quality of work evident in the fringe and stitching of these scraps, remarkable for its fineness and detail.

The contents of some of the smaller leather bundles are listed in the inventory in very general terms, as feathers, bones, or roots. I thought if a more specific analysis could be made, it might shed more light on the value of the contents. Certainly this was one of the purposes for trying to identify the roots, and I extended my investigation to the animal parts to try to find out what types of bone and feathers were saved so carefully. I got permission to take them to the University of Utah and had them seen by Jack Broughton who was able to determine which animals they came from.

There is the headless body of a native trout, the tail of a shorteared owl, many foot bones of cottontail rabbits, an arm bone and leg of a jackrabbit, and a couple of crumpled unidentifiable skin or body parts. There are also deer dewclaws on a strand. As with the plant parts, it appears that the animal parts contained in the Bundle could also be found within walking distance of the site where the Bundle was found in the Book Cliffs.

The person or people to whom this Bundle belonged sustained themselves by reaping what the land had to offer within the limited geographic range wherein all the materials contained in the Bundle could be found. I cannot know for what purpose the Bundle and its contents were meant to be used, but can identify and describe exactly what it would take to be in the particular place in the region where the plants grow and are identifiable during a particular season. I can demonstrate what it would take to find, dig up, clean, dry, transport, wrap, and bury a particular root. Knowing the physical requirements it took for such a task lends insight into how these people lived, I believe. So without knowing what they used the roots for, we can at least gain understanding into when, where, and for what purpose they traveled.

It is safe to say that in its entirety, the contents of the Patterson Bundle represent what was valued and used by a certain group of people 400-600 years ago. To me it offers us the opportunity to look into their lives like we can do with a photo. With so many specific details about the contents available, it seems reasonable to look into rock art, archaeology, anthropology, or history to see if further indications of the culture and lifeway of the people of the region during that time can be determined.

Take rock art for example. So often we can only wonder about what is represented. If the elements contained in the Bundle were precious and important to the culture, as I believe they were, is it possible that images of these materials could be represented in rock art? How many pecked representations of owls do we know of in the region? Quite a few, and they have significant tails on them.

If owls are represented, could plants that held lifesaving, life-giving, and enrichment value also be evident in rock art? Could that zigzag image in the hand of a figure be a root? Could the whole figure with many lines dangling below the head and shoulders represent the healing plant (root) spirit? I wonder whether these people, and those before them for that matter, intended to or were able to make direct reference to particular plants such as the ones found in the Bundle. Even though to our contemporary eye it may be a gross generalization of the image, perhaps they could recognize which root or plant medicine the figure represented.

Whether one used a plant for visions or illness, not any plant will do. It had to be just the right plant and the right part: leaves, flowers, roots, or seeds. This was not information discovered with every new generation, it had to be taught and handed down. The people's lives depended on this knowledge of plants, which makes clear the deep connectedness they had with the earth and living things.

I believe it was John Wesley Powell who labeled the people in the area of Green River, Utah, "diggers" because he so frequently observed them digging in the earth with their sticks. My own experience and expertise as an herbalist and wildcrafter allow me to understand just a bit of how these people knew and used plants to survive and thrive. My continued fascination with the Bundle, however, has led me beyond my initial goal of plant part identification. The intention is to begin to see if further insight and understanding into the culture might be gained by studying the well-preserved and varied contents of the Bundle in the context of a limited geographic range. Furthermore I wish to pose the question, "Is there evidence of the plants, animals and materials contained in the Patterson Bundle in the rock art of this limited area?"

© Merry Lycett Harrison

Merry is a URARA member who is a clinical herbalist, with a practice in Salt Lake. She trained with Michael Moore, an excellent herbalist who specializes in Southwestern wild herbs. She also completed the Master Gardener Program, and studied Ethnobotany and the use of essential oils. She teaches classes in herb gardening, and culinary and medicinal herbs, and leads summertime herb walks. To contact, see website URL above, or: Millcreek Herbs, P.O. Box 9534, Salt Lake City UT 84109. (801) 466-1632

Beware Hanta Virus While Looking For Rock Art

A June 13th article in the *Albuquerque Journal* illustrates a medical nightmare that rock art fanciers need the knowledge to avoid.

A Navajo widow was awarded \$2.1 million in damages because the Indian Health Service failed to realize that her late husband was suffering from Hantavirus Pulmonary Syndrome, sending him home with a diagnosis of bronchitis. Two days later when he was worse she took him to the San Juan Regional Medical Center in Farmington. There, they also misdiagnosed the disease. The next morning, sicker yet, he was taken back there, and airlifted to the University of New Mexico hospital in Albuquerque, but it was too late.

As yet, there is no specific treatment for Hantavirus. All that can be done is to place the patient on a ventilator in Intensive Care and monitor carefully, checking fluid and electrolyte balances, and blood pres-

sure. The earlier treatment is started, the better. Thirty percent of patients die. And of those who recover, though they do so rapidly, almost all suffer lingering fatigue and exercise intolerance for months and even a year afterwards. (As a person who suffers fatigue and exercise intolerance for a different reason, Chronic Fatigue Syndrome, I can tell you this is not fun.)

The Four Corners is the center of distribution of this form of Hantavirus, the Sin Nombre version. There are others in other parts of the world. So we who love Southwestern rock art are visiting the very area of highest prevalence.

It is mostly carried by deer mice, which are widely distributed. Though most cases seem to be due to cleaning out sheds where mice have been, infection is also possible from bites, disturbing nests of rodents, or just being around their fresh or dry urine or droppings.

I shudder to think of the time in about 1985 when I was motorcycle touring on back roads and camped below the Mussentuchit site in a cozy overhang. In the middle of the night I heard noises in my kitchen area, reared up and looked around with the flashlight, but saw nothing. In the morning there was a regular mousetrack parade ground all around the sleeping bag, and winding between the pots and stove.

Not only are fresh or dry excreta infectious to touch, but also particles of these and even saliva from infected animals may be carried in aerosols and inhaled. So nighttime is the most dangerous. The ultraviolet of sunlight destroys aerosols rapidly when it reaches them. Campers, in addition to never disturbing rodent nests, should not camp near places where they nest. Sleep in a tent or at least on a ground cloth. Shut up food so rodents are not attracted to it.

Incubation takes one to five weeks, therefore patients are not always sure how they got exposed. Early symptoms are fatigue, fever, and muscle aches, especially in the large muscles of thighs, hips, and back. Some people have headache, dizziness, or chills, or abdominal symptoms of nausea, vomiting, diarrhea or pain. Finally come coughing and shortness of breath as fluid accumulates in the lungs.

The disease was first recognized by Western science in 1993, when due to a wet spring there were ten times as many mice as usual. Seven healthy young adults died in a short time with this unexplained respiratory syndrome, and scientists made a major and quickly successful effort to find out the cause. Since then, Hantavirus was identified in tissue from persons who died from unknown cause due to pulmonary disease as far back as 1959. Navajo medical tradition has always considered that mice are to be kept out of the home, and their tradition says there were previous outbreaks this century in years of high rainfall.

In the case above, the young Navajo man on his job had recently worked on a shed where there were mice. The wife was knowledgeable about Hantavirus, but the Indian Health Service people at that particular facility were not trained to recognize the disease, nor did the San Juan Regional hospital recognize it at first. Such needless deaths make knowledgeable health personnel furious.

The U. S. Center for Disease Control website is an excellent source of information for both the general public and health care professionals: <http://www.cdc.gov/ncidod/diseases/hanta/hps/index.htm> The *Albuquerque Journal* article was referred to on *Got Caliche*, a great online resource for Southwestern archeology, available from <http://www.swanet.org/news.html>.

Dorde Woodruff

URARA members enjoy Colorado Rock Art

In June, 25 URARA members enjoyed a beautiful weekend in Colorado's San Luis Valley. They visited a wide variety of rock art sites ranging from Archaic to historic.

Some of the trip highlights included: an extensive site featuring many dot patterns, wavy lines, abstract designs, and a variety of human, animal and plant forms. A beautiful ridge-top ceremonial site with a magical feeling that also has possible astronomical associations, with rock art that ranges from Archaic glyphs to elegant Spanish crosses. Also visited was a cave with a huge bird glyph possibly representing the



Craig and Nina Bowen photographing rock art during June field trip.

sandhill cranes, whose annual migration through the San Luis Valley is well known, and a distinctive checkerboard design. A rock shelter with a parade of unusual flute players holding their instruments up like trumpets was also seen.

In addition, the trip featured friendly local folks, beautiful scenery, antelope on the plains and a typical dose of dusty roads.

Special thanks go to Ken Frye, local archaeologist and guide, and to Dell Crandall, who helped make some special arrangements for us. By Nancy Mason, Boulder, Colorado.

URARA Calendar of Events

July

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

5th Full Moon (Thunder Moon)

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

27th Executive Meeting 5:30 Head Start building

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 Head Start building

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

15th, 16th San Juan River trip with John Remakel

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 Head Start building

28th Monthly Meeting 7:00 Head Start building

Authors Need To Submit Symposium Papers Promptly

Of all the things URARA has been involved in over the years the one thing that stands out year after year, the one thing everyone can go back to and refresh the memories with, is the yearly publication of the symposium papers. As a publication it will reflect the standards of our organization, it will reflect the ideas and concerns, the likes and dislikes, and maybe just what is popular at the time. The point is *it is us*.

As a publication we want it to be as good as it can be, and we want it to look professional even if we are amateurs. This takes time and effort, time and effort URARA volunteers will do for free. All you have to do is the research, get it in a form we can understand, and then get it to us. We will do the editing and printing. Please if you have papers out get them to us so we have time to make the publication something to be proud of. We will have a new publication for sale at the next symposium, Dorde says if you want your paper in it you need to get it to her.

UTAH SITE STEWARDS CONFERENCE

The state of Utah is starting a site stewards program. The first meeting will be at the Edge of Cedars State Park Museum and will be held from October 10-12 2001. The *Vestiges* will keep you up to date every month. You may also check the website, we will keep it updated as we get information.

QUILT BLOCKS

We still need blocks for the quilt. We have almost half what we need. Send them to Craig & Tami Barney, #6 Orchard Way. Hell guys, I made one and my breasts didn't enlarge at all, nor did anything shrink.

July 14th & 15th is the date for the field trip this month which will include the URARA picnic. The picnic will be in place of the monthly meeting. Saturday morning everyone can tour the canyon. We will meet at the Pavilion in the canyon at noon on the 14th for lunch.

URARA will provide the sandwich stuff and some melons. You need to provide your own dishes, silverware, drinks, and a potluck side dish of some kind. After lunch we will break into groups and look for more rock art.

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 at the ranch 435-613-9794.

I would like to thank Nancy Mason and Dell Crandell for the time spent planning and the effort leading the Field Trip to San Luis Valley, Colorado, this last month. Thanks.

I would also like to thank John & Marilyn Macumber for the time and effort spent with the Field Trip to Hells Canyon on the Snake River in Washington this last month.

And finally, the members' only area of the website requires a username urara7 and a password moab29. This will be changed from time to time to ensure that only members will be able to enter.

We need new pictures for the web site. Any good pictures of interest will be posted and changed from time to time so it will not get too stale.

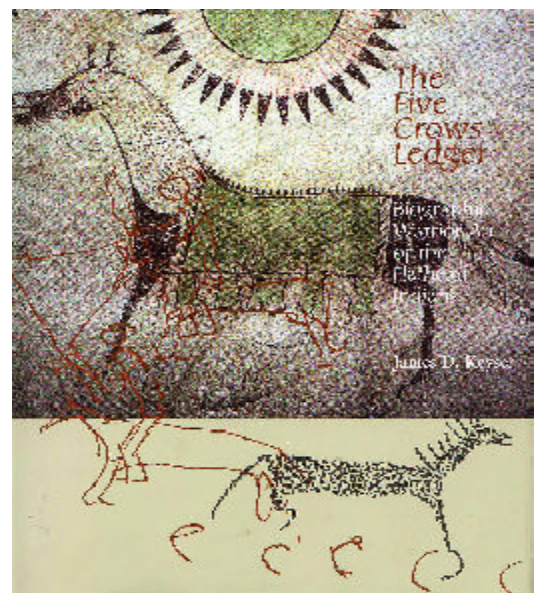
Craig Barney, URARA president

New Book Sheds Light on Historic Rock Art

PORTLAND, Ore. — Throughout the Great Plains, images of men, horses and a nomadic way of life have been scratched into rock walls, a pictographic record whose precise meaning has long been a mystery to modern eyes.

But researchers have recently unearthed documents that are helping them pry far more detail from the images found on rock faces from Writing-on-Stone Provincial Park in southern Alberta to the cactus-studded plains of northern Mexico. They say most of the images are a form of picture writing, a cross-tribal code that was widely recognized. "Indians the length and breadth of the Plains were doing this stuff," said Dr. James D. Keyser, a regional archaeologist for the United States Forest Service in Portland whose three decades of work have helped crack the code. "Any American Plains Indian anywhere could have looked at these pictures and given you significant detail."

The documents that have emerged are ledger books containing drawings by Plains Indians, some from the early 1800's, when the influx of white settlers and missionaries began pushing Indians from their territory. In addition to the



ledger books, the new analysis has also been aided by finer dating techniques and new ethnographic literature.

The new understanding comes as rock art faces increasing threats from vandals and weathering.

Representational rock art is classified as ceremonial, in which the art was a depiction of a spiritual or shamanic event, and biographic, which is a narrative, usually about one person.

Between 1600 and 1750, the biographic style of rock art began to develop, though the figures were generally crude, little more than stick figures. Although sexual encounters were sometimes depicted, the majority of images recorded battle exploits. Horses and guns were added to the art in the 18th century.

“Today you wave your stock portfolio,” Dr. Keyser said. “In those days you bragged about your warrior accomplishments. There was no higher honor.”

The artwork took a qualitative leap in the early 1800’s. European artists like Karl Bodmer and George Catlin, who had come to the frontier to paint Indians and their way of life, influenced the tribal art in turn. The native forms evolved quickly from stick figures to become far more realistic, with fully executed, yet stylized, horses and people, most scratched in the West’s abundant soft sandstone with an antler or bone or, less frequently, painted on cliffs, primarily in a soft ocher color.

While the style evolved over three centuries, the symbols and the meaning of the work remained consistent, even during the trauma of the contact period. That “language” is the focus of the lexicon.

Details in the artwork had a larger, very specific meaning that served to broadcast tales of bravery not only within one’s tribe, but to whoever chanced to pass these prehistoric billboards, usually written on prominent landmarks or at spiritually significant locations.

The biographic imagery includes both pictograms — symbols like a stick-figure man — and ideograms, pictures that represent a concept. A floating hand, for example, means that whatever it was drawn near was seized by the artist.

Other conventions include a right- to-left organization, with figures facing left. While the

figures are fairly realistic, their organization is not, with action over a period of time all in a single image. In other words, a single image of a warrior off his horse standing over a falling opponent, and behind him a muzzle blast in the air and a dotted line across the ground, covers several things. The horse shows that he rode up, the dotted line shows that he dismounted to fight on foot, considered a very brave act, then fired a muzzle blast and proceeded to encounter his enemy in hand-to-hand combat.

“It’s as if you put the action of a four-panel Peanuts cartoon in one panel,” Dr. Keyser said.

The most represented items are people, horses and sometimes other animals, guns, teepees and horse tack. Later, soldiers, wagons and forts entered the pictures. In 1924 a pictograph of an automobile was carved at Writing-on-Stone by Bird Rattle, a Blackfoot chief.

Specific acts of bravery were crucial because they were required for warriors to become chiefs. The artwork, in a sense, is a way of keeping score.

As the free-roaming culture of the Plains Indian came to an end, they stopped carving pictures in the rock and instead painted pictures on buffalo robes and teepees, and in ledger books in the same pictograph language.

Ledger books are large bound volumes of white paper, often with blue ruled lines that were used to keep accounts. The books, along with colored pencils and pen and ink, were given to captive Indians so they could spend part of their confinement telling stories in pictography, sometimes for art’s sake and sometimes for small amounts of money.

“They drew what they knew: the good old days,” Dr. Keyser said.

Some whites, fascinated by the language in the ledger books, annotated the drawings with explanations of what the artists were talking about in their preliterate rock art. These explanations of the Indian symbology, along with ethnography, are the heart of the new lexicon.

Dr. Keyser and a dozen or so other researchers have uncovered lost or forgotten ledger books, one at a time. Each time, the annotated

ledgers provided a few more interpretations of the rock art symbology. Dr. Keyser, who has compared rock art, early decorated buffalo robes and the ledger art, said the symbols remained remarkably consistent from the early rock art through the reservation period.

One of the most informative contributions to the lexicon was by Five Crows, a chief of the Flathead Indians in northwest Montana, who went by the Anglicized name of Ambrose. After Christian missionaries arrived, the warrior chief sat down in 1842 and drew a series of battle pictographs with ink and paper. He explained what each meant to Father Pierre-Jean De Smet, and De Smet translated.

The date of the ledger was crucial because it was done while the nomadic and warrior way of life was still taking place, not as a recollection. (The only ledger earlier is an 1834 one done by Four Bears, a Mandan chief.) Dr. Keyser pored over the ledger, comparing the symbols interpreted by De Smet with the hundreds of images he had traced and photographed on rock walls in his own three decades of research.

One simple Ambrose line drawing interpreted by De Smet, for example, was a battle between Flathead Indians and five Blackfeet. It portrays an enemy Blackfoot warrior lying in a circle and Ambrose carrying a bag surrounded by tiny lightning bolts. The two are, in turn, surrounded by symbolic rifles. De Smet's interpretation shows that a warrior lying in a circle meant that he fought from a pit. The bag, with lightning, carried by Ambrose is described by De Smet as a medicine bundle, which conferred supernatural power.

This drawing added a couple of symbols to the lexicon — the charged medicine bag and the circle indicating a foxhole were symbols familiar to Indians at the time. There are about 100 symbols in the lexicon and perhaps 50 to 100 more to decipher.

The translation of the ledger and the basics of the approach are explained in Dr. Keyser's book, "The Five Crows Ledger: Biographic Warrior Art of the Flathead Indians," published last year by the University of Utah Press.

Another symbol is the decorated horse halter, portrayed in rock art as comblike. All halters were assumed to represent scalps hung from the bridle. But variations can show different things. One type, hanging on the horse's jaw, was indeed a scalp, while another, drawn below the jaw, was a chain-mail bit from the Spanish Southwest. A third, suspended in front of a horse, referred to the Blackfeet's Horse Medicine Cult, whose members tied a bundle to the horse's halter to give the animal strength and speed and make it impervious to bullets.

The evolving lexicon has had practical impact, most notably in the case of a scalp found in a store-room at the Smithsonian Institution. It was rumored to belong to a young Nez Percé man, but without confirmation it could not be repatriated.

A ledger drawing done by a Crow Indian named Medicine Crow — who was known to be at the battle — showed the Crow getting close enough to strike his opponent. The victim's hairstyle was Nez Percé, and details fit accounts of the battle. It was enough to repatriate the scalp to the man's ancestors in 1998, and it was buried.

Speaking of Dr. Keyser's work, George Horse Capture, a member of the Gros Ventre tribe and a special assistant for cultural resources at the Smithsonian's National Museum of the American Indian, said: "It's a great study. He's going in the direction of specificity, far more than any of his predecessors were able to do."

Ledger books are scarce, though Dr. Keyser hopes that more will turn up. Current information has come from a couple dozen ledgers. They are also prized by art collectors and can fetch \$50,000 to \$100,000 each. Many ledger books have been cut up and the pictures sold, so the books' archaeological value has been lost.

The rock art, too, is at risk. "When a museum has jackhammered them out of a wall or someone has shot them up with a gun," Mr. Horse Capture said, "it makes you feel like crying."

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URARA Tid Bits

Craig Bowen's brother Ric (Bountiful) died recently. Our sympathy goes out to Craig and Nina.

New Members

Stephen and Mary Lewis-Thorne of Fitchburg, MA
Dan Wood & Janet Lever-Wood of Santa Cruz, CA
Jan Black & Stephanie Janiga of Carbondale, CO
Arnold Ellsworth of Salt Lake City, UT
Gina Hupka of Springdale, UT
Paul Staffin of Boulder, CO
Clifford Straitor of Payson, AZ
Paul Janos of Moab, UT
Kathryn Cleghorn of Brookline, MA
Lila Elam of Scottsdale, AZ
Dawn Caillouet of Golden, CO
Janet Gorski of Highland Ranch, CO
Tim Campbell of Hurricane, UT
Paula Derevensky of Glenwood Springs, CO
John & Mary Huebner of Newark, DE
Anne Phillips of Boulder, CO

Look at the label on your Vestiges to find out when your membership expires. Those on the email list can send Clari Clapp an email and ask what their status is by emailing claris11@sisna.com.