

# VESTIGES



Sept. 2001  
Volume 21  
No. 9

Monthly newsletter of URARA, Utah Rock Art Research Association

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## *No Meeting in Sept. Because of Symposium*

### *President's Message*

Due to the amount of Symposium stuff that must be printed this month my message will be short. First don't forget the Site Stewards Conference at The Edge of Cedars State Park Museum, Oct. 10-12, 2001. For those who cannot make it we will have information about the program in *Vestiges*.

The field trip this month will be The Fall Gathering in Nine Mile Canyon with the Nine Mile Canyon Coalition. The date is Sept. 7th, 8th, and 9th. Some hikes will be going to sites usually closed to the public. For information see article below, or contact Layne Miller, [layne@afnetinc.com](mailto:layne@afnetinc.com) or 435-637-8954.

The Stone Age Fair in Loveland, Colorado, will be held Sept. 29th & 30th. This is a must for those who like prehistoric artifacts; demonstrations and speakers for the two days. For more information contact Dell Crandall 435-259-0598

### **Vermillion Canyon Field Trip**

The trip to Vermillion Canyon was a great success due to Dell & Larry, and a special thanks to John Raftopoulos for allowing us to see the great rock art on his ranch. The rock art on the Raftopoulos Ranch is fantastic and well preserved. Thanks, John, for keeping such a treasure from vandals.

We also went down Vermillion Canyon, a canyon full of interesting rock art. The Super Dude is the best figure but all the panels were interesting and worth the trouble of packing a ladder in and out. Thanks to Dell and Larry for a great weekend. Those who were on the trip:

Front Row, L to R, Jerry, Paul, Marc, John, Jan, Lili, Jan, Dell, Morey, Sue, Susan, Barney, Rick, Larry, Iris, Patti, Tami, Bob  
Back Row, L to R, Margaret, Helen, Barbara, Dawn, Bob, Paula, Laura, Bruce (See page 9 for photo).

**The regular Monthly Meeting for the Members scheduled for Sept. 28th will not be held this month. It's too close to the Symposium.** See you at the Symposium.

## **Everything You Need For Moab Symposium**

These are heady days for URARA members. Elections are coming up (see ballot in this issue), and a group of folks are in the process of setting up the October symposium. This issue contains as much information as I could round up about the symposium; all other things were set aside and only added as I had room.

I wanted to spend some space this month talking about Nine Mile Canyon. Those of you who know me realize the canyon has been my passion for 25 years. I am a founding member of the Nine Mile Canyon Coalition and have served on the board and in various capacities for almost 10 years, but there comes a time for everyone to step back from an organization to allow others to lead. Even though I feel like I'm still being productive and still working for the canyon's betterment, someone else needs an opportunity to serve (these same principles can be applied to URARA). For these reasons, I resigned recently from the coalition board.

Nine Mile will always be one of my favorite places and will continue to be the center of much of my

rock art research. I will also continue to work to raise money for the canyon's upcoming interpretive plan and to push for public involvement in what is happening there. To that end, here is an update on the canyon.

Carbon County decided to finally do something about the dust problem with the Nine Mile road. If you haven't visited there the last few weeks, you are probably not aware that Hunt Oil, owner of the Nutter Ranch, is conducting a large tree-harvesting operation on an area on the Tavaputs Plateau that was accidentally burned last summer. During my last visit we counted about a dozen large logging trucks snaking their way down Cottonwood and out to the sawmill in Wellington. The trucks have turned a poor road into a dust bowl. They are also dangerous and tend to run other vehicles off the road because of their vast size.

The coalition approached the Carbon County Commission several months ago about setting weight limits or other restrictions on the road to keep it from being pounded into oblivion by over-weight trucks. They insisted that couldn't be done legally. One of the commission members spent a day recently in the canyon. He saw for himself how the road is being abused and it became obvious to him that something had to be done to save it. During the last commission meeting two members of the three-member commission insisted that the county develop a set of regulations for any activity that could negatively impact a county road. They are also pushing for some restrictions and improvements to fix the current problem incurred during the log hauling. Their attitude was a 180-degree flip-flop from their previous stance. Amazing!

The road commissioner has also promised to follow Duchesne County's lead and pave some sections of the road. Those sections will be located in front of residences, in front of the Cottonwood Glen picnic site and in front of some rock art panels being impacted by the dust. Both commissions are set on finding funding to pave the entire road.

As we have met with the commission over the road issue, I have stressed that I'm really not in favor of paving the road but if that decision is made, I want the issue to be discussed in a public forum with all members of the public allowed a say in the decision. I also believe other problems will be created if the road is paved. Speeds will increase, it will be more difficult and dangerous for visitors to access the archaeological and rock art sites, and it will be necessary to create pull offs, where visitors can park their cars while visiting nearby sites. Paved roads due to the preparation involved also become larger, more destructive of the environment, and less scenic. All these issues must be identified and dealt with before any paving takes place.

Two people working as consultants for the federal government visited the canyon recently. The first one is identifying all the BLM backcountry byways, determining which should receive increased funding or on the other hand which could be declassified. He was very impressed with Nine Mile and with the local support it carries. He firmly believes he can help bring federal funding to implement the canyon interpretive plan. The second man is on contract with the Department of the Interior. He has been charged with finding a way to provide seed money for places being impacted by increased visitation. He was very impressed with the canyon and with the Coalition. He, too, believes he can help bring the canyon to the attention of the Feds. He will push for Nine Mile to be designated a pilot project where federal money to be used as seed money to attract grants and other funding.

It appears that Nine Mile's time has come. These are truly exciting times!

Layne Miller, *Vestiges* editor

### **Camping Facility in Moab**

Portal RV Park in Moab has given URARA a 10% discount for the Symposium.

Tent site - \$17

RV with hookups - \$22, \$25 with sewer

Cabin without bed - \$35

Prices based on 1-2 people and without tax. Make your own reservation 800-574-2028 or 435-259-6108 and mention URARA for the discount and adjacent sites. Web site [www.portalrvpark.com](http://www.portalrvpark.com)

## *Symposium Schedule Released by David Sucec*

### SPREAKERS SCHEDULE

URARA TWENTY-FIRST ANNUAL SYMPOSIUM

Moab, Utah    October 6 – 8, 2001

### SATURDAY, October 6, 2001

8:30 am	Registration
8:50 – 9:00	Welcome and Announcements: John Macumber, Vice President and Chair, Symposium Committee
9:00 – 9:10	President's Message: Craig Barney, President
9:10 – 9:40	Jesse Warner / <i>Bows, Arrows, and the Act of Shooting</i>
9:45 – 10:15	Steven Manning / <i>Barrier Canyon Style Petroglyphs Part II.</i>
10:15 – 10:30	BREAK (15 minutes)
10:30 – 11:00	Ekkehart Malotki / <i>Evidence for the Use of Hallucinogenic Datura by the Rock Art Creators of the Archaic Palavayu Anthropomorphic Style in East-Central Arizona</i>
11:05 – 11:35	David Sucec / <i>Holy Ghost in Space; A Consideration of Form in Prehistoric Barrier Canyon Style Rock Art</i>
11:35 – 12:50 pm	Lunch
12:50 – 1:00	Announcements
1:00 – 1:30	Boma Johnson / <i>The Big Cats in Rock Art - "What's a Nice Cat Like You Doing Here on the Rocks?"</i>
1:35 – 2:05	Layne Miller / <i>Ute Rock Art, a Largely Ignored Tradition?</i>
2:10 – 3:10	Keynote Speaker: Larry Loendorf / <i>The Ethnography and Rock Art: An Example from the Crow Indians of Montana</i>
3:10 – 3:25	BREAK (15 minutes)
3:25 – 4:25	Panel Discussion / <i>Public Lands Rock Art</i>
4:30 – 5:45	Membership Meeting / Election of Officers for 2002
5:45 – 6:30	BREAK (45 minutes)
6:30 – 9:30	Banquet and Auction

### SUNDAY / October 7, 2001

7:30 am – 8:25	Pancake breakfast
8:30 – 8:45	Announcements
8:45 – 9:15	Carol Patterson / <i>Rock Paintings of Cape York Peninsula, Australia</i>
9:20 – 9:50	Janet Lever / <i>A Taste for Rock Art: Pilgrimage and Communion on the Road to Understanding</i>
9:55 – 10:25	John Rudolph / <i>The Wallula Stone, An Investigation Of The Purpose, Original Position, History And Site.</i>
10:30 – 10:40	BREAK (10 minutes)
10:45 – 11:15	Kim Hyatt & Jesse Warner / <i>Slots In Nine Mile Canyon</i>
11:20 – 11:50	Dorde Woodruff / <i>Barrier Canyon Pictographs, a Stone-Toolmaker's Pack, and Rock Alignments – What Made This Canyon Complex a Special Place?</i>

11:55 – 12:25 pm Peter Faris / *Native American Paleontology*  
 12.25 pm Field Trip Announcements  
 7:30 – 9:30 pm URARA Sunday Night Social. Nal Morris / Parowan GapProject video;  
 Nina Bowen, / slide show of URARA events since the last symposium.

## ***REGISTRATION***

Please complete and mail to: URARA, PO Box 511324, Salt Lake City UT, 84151-1324

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

### *Symposium registration fees*

Member: Family \$20.00, Single \$ 17.00

Non-member: Family \$35.00, Single \$30.00

Banquet price \$16.00 each

Name \_\_\_\_\_ banquet \_\_\_\_\_

# Nine Mile Gathering September 7-8

Coalition membership - \$10.00 per person or \$20.00 per family

We need meal reservations made by Sept. 4, please call 435-613-5060.

All meals and meetings will be at Meads' Nine Mile Ranch Bunk & Breakfast site.

Meals available (at members' prices): Friday evening dinner - \$12.00

Saturday evening Fremont Feast - \$12.00

(Add \$3.00 to the dinner prices if for non-members.)

Children's dinners - \$6.00

Saturday breakfast - \$5.00

Several field trips will be offered, including one to Warrior Ridge on Saturday. The opportunity to do the trip which goes down the canyon beyond the locked gate will be limited to MEMBERS only, at a charge of \$5.00 per person.

The Fall Gathering is the Coalition's major fund raiser, and proceeds will go toward implementing the Interpretive Plan being worked on, which will make visits to the canyon more interesting and enjoyable to visitors.

## ***Utah Rock Research Association Election Ballot***

### **2002 Election Ballot**

In accordance with the URARA Bylaws, the Nominating Committee and Executive Committee has nominated the candidates listed below in each position for your consideration. Nominations may also be made by write-in vote if you are voting by mail.

Please mark your selection from these candidates listed below (or by write-in) by placing an "X" in the line immediately following the name of the person for whom you wish to vote.

Please select TWO (2) candidates for the office of Executive Committee member at large.

You must vote for only one candidate in all other positions.

**PRESIDENT**

John Macumber Vote\_\_\_

Write-in candidate Vote\_\_\_

**VICE-PRESIDENT**

David Sucec Vote\_\_\_

Write-in candidate Vote\_\_\_

**SECRETARY**

Dorothy Jones Vote\_\_\_

Write-in candidate Vote\_\_\_

**TREASURER**

Troy Scotter Vote\_\_\_

Write-in candidate Vote\_\_\_

**HISTORIAN/ARCHIVIST**

Nina Bowen Vote\_\_\_

Write-in candidate Vote\_\_\_

**EXECUTIVE COMMITTEE**

**MEMBERS AT LARGE**

**Select Two (2) Nominees**

Craig Bowen Vote\_\_\_

Tami Barney Vote\_\_\_

Layne Miller Vote\_\_\_

**Please bring your ballots to the Symposium membership meeting in Moab, UT, October 7, 2001.**

If you are voting by mail, please place your completed ballot in an envelope and mail it to: URARA, PO Box 511324, Salt Lake, UT 84151-1324 **by September 28, 2001.** All ballots will be kept confidential. All mail-in ballots will be removed from the envelope they arrived in and placed in the ballot box at the general membership meeting in Moab. All ballots will be counted at this time.

## New Book Released by URARA Member Malotki

Dear URARA Members:

A new rock art book is coming your way this October:

*STONE CHISEL AND YUCCA BRUSH; COLORADO PLATEAU ROCK ART*

By Ekkehart Malotki and Donald E. Weaver, Jr.

Kiva Publishing

10 1/4 x 10 1/4", 240 pages, cloth

210 color photographs, 175 black & white illustrations

US \$55.00

As an introduction to the study of rock art, *Stone Chisel and Yucca Brush* features stunning photographs of petroglyphs and pictographs from the Colorado Plateau. The combination of outstanding rock art imagery and solid interpretive information is designed not only to introduce the layperson to the exciting field of rock art studies, but also to appeal to those familiar with the subject. For each rock art image, a descriptive and explanatory essay as well as general location and chronological information is provided.

**SPECIAL PRE-PUBLICATION OFFER:** Instead of \$55.00, you pay \$41.25 (+\$4.00 shipping), a 25% discount, when you order by October 31. To express your interest, email [kivapub@aol.com](mailto:kivapub@aol.com) or call (800) 634-5482.

More information will be available at the URARA conference in Moab in October. See you then,

Ekkehart Malotki

Professor of Languages

Department of Modern Languages

Northern Arizona University

Box 6004

Flagstaff, AZ 86011-6004

TEL (928) 523-6231

FAX (928) 523-0963

## Keep Vestiges Simple

Layne,

I am a little disappointed by attitudes expressed in "To Email, or not to Email" in the August *Vestiges*. We have nearly 200 members in URARA of which about 50 have Email capability, Computers are not \$200.00 microwaves and to suggest that the other 150 must spend \$1000.00 for a minimum computer and then \$240.00 to 360.00 a year for Internet service to receive a "complete full length" *Vestiges* does stretch reason. It means in essence that any member without a computer would be disenfranchised by URARA. It would be completely contrary to the philosophy of URARA to help all members to learn about and do research studies on rock art.

Our members are not Dudes who need to wake up to the 21st Century nor are they necessarily laggards in joining the 21st century. I have never seen anything in our bylaws that requires that we be computer enthusiasts to join URARA.

As far as the mailing cost for *Vestiges* I want to note that I am intimately familiar with URARA's financial position for the past several years. URARA is a "not for profit" association and our income has exceeded our expenses each year. The cost of mailing *Vestiges* has not really been a burden even if it is a large part of our expenditure from dues. In the event that we have to dip into our large savings account to support mailing some year

then perhaps we must consider a small increase in dues to provide our members with a quality product for their money.

Layne, please keep up the good work.

Vestiges has been a better news letter this year than ever. Congratulations.

Ken Ogden

## Symposium Tours

Here is a list of rock art tours for the October URARA symposium in Moab.

### Sunday October 6

- *Lower Millcreek*

Leader - Trip leader to be determined, phone 435-259-7361. This is an easy to moderate hike about two miles in length round trip. Be prepared to cross Millcreek several times. Be sure to bring binoculars.

- *Poison Spider Mesa*

Leaders - Craig and Nina Bowen, phone 801-292-5012. This tour is home of "Polka Dot Man" and is not for everyone, because some difficult spots will be experienced at the beginning of the hike.

- *Mi Vida*

Leader - John Remakel, phone 435-259-6228, email at [jremakel@moci.net](mailto:jremakel@moci.net). This site includes a difficult hike, but includes some seldom seen panels and a great view of Moab.

- *Sego Canyon*

Leaders - Boma and Kat Johnson, email [bomajohnson39@hotmail.com](mailto:bomajohnson39@hotmail.com). This is an ever-popular trip that leads to a great site. This site is a multicultural site with plenty of rock art to see and no hiking. Be sure to check out the natural arch on the other side of the drainage. Boma will provide answers to most of your questions. Even if you have been here before, you will benefit from Boma's experience. *Don't miss this tour.*

- *Old Airport Road, including two sites on Kane Creek*

Leader - Tracy Harris (no phone information available). This site includes an interesting anthropomorph with two deer heads. A second site includes a great bear figure, plus a surprise

zoomorph. This trip is a four-wheel drive road with a short easy hike.

### **Monday October 7**

These are full day trips

- *Horseshoe Canyon*

This is the premier trip of the symposium. Trip leader - David Sucec, phone 801-359-6904, email [davidsu@slkc.uswest.net](mailto:davidsu@slkc.uswest.net). Trip participants will hike to the Great Gallery from the main trailhead of Horseshoe Canyon. A National Park Service ranger will accompany the group. You will be able to approach the panel and study the images more closely than normally allowed. David will point out and discuss the scratched figures at the site and will answer questions concerning other images at the site. This is a moderate to difficult hike. David is a visual artist, a teacher and independent curator. He is well known for his work on Barrier Canyon Style rock art.

- *Behind the Rocks*

Leader - Steve Manning, 801-292-4630 email [sjmanning@yahoo.com](mailto:sjmanning@yahoo.com). This will be a chance to see many panels that could be difficult to find on your own. Steve was part of a group that recorded the rock art in this area. Take advantage of his expertise. This includes a moderate hike.

- *Seven Mile Canyon Loop*

Leaders - Craig and Nina Bowen, 801-292-5012. You will see several sites in Seven Mile Canyon, including the large figure with a snake in its mouth, the Intestine Man, and the Ghost of Dubinky Road. Participants will then take a scenic drive down Long Canyon via Pucker Pass to a site near Jug Handle Arch. Look for Indian ruins near the arch. The tour will then go to many panels at the dinosaur tracks site.

This trip is a four-wheel drive only tour. The climb up to the snake panel can be difficult but is optional. Take your binoculars.

- *Courthouse Towers, Tusher Tunnel, Valley City Reservoir*

Leader - Nancy Mason, 303-459-3397. This loop tour will also visit Crescent Jct. and Crescent Canyon. Participants will see the Blue Buffalo, and a great petroglyph panel at Valley City. A boulder field will be visited that houses a butterfly petroglyph, an astronomical site reported by Dick Seeley and some nice pictographs at Crescent Jct. This trip requires four-wheel drive.

- *Stearns Wash and Dewey Bridge, Westwater and McDonalds Creek*

Leaders - Glen and Margaret Stone, 970-241-4569 email [geandme2@aol.com](mailto:geandme2@aol.com). The trip includes a short hike up Stearns Wash to see a panel executed in a different style. At Dewey Bridge, participants will see a zoomorph with horns similar to those at Jones Hole. Westwater is a site with Fremont and Ute panels, plus a historical panel created in the early 1800. McDonalds Creek is a scenic easy walk to several panels.

- *Upper Right-Hand Mill Creek*

Leader - John Remakel, 435-259-6228 email [jremakel@moci.net](mailto:jremakel@moci.net). This is a four-wheel drive only trip and is limited to six vehicles and a maximum of 12 people. It involves a short, easy hike to several sites located along Mill Creek.

- *Green River sites*

Leaders - Dianne Gorman and Fred Jenkins- 435-637-3411. These sites are located along the base of the Book Cliffs and are dominated by deer figures. You will see the snakes of Coal Canyon, the human figure with its belly and a one-legged boy. Stubbs Canyon features a boulder field with a good variety of glyphs. The trip is restricted to four-wheel drive vehicles and features short hikes.

- *Lower Decker Canyon*

Leaders - Reed and Normal Lance, 435-587-2984. This is a four-wheel drive trip into Cottonwood Canyon near Blanding. The petroglyphs here range from historic to Basketmaker, with one panel over 40-feet in length. Participants will also walk on an ancient Anasazi road. The hike is moderately difficult and about one mile in length.

*Editor's note:* The starting times and meeting places for these hikes will be announced later.

## **URARA'S BOMA JOHNSON SPEAKS TO USAS SEPT. 12**

Boma will give an illustrated lecture titled "Rock Art and Native American Views: Making the Connections" at the first Salt Lake/Davis of the Utah Statewide Archeological Society meeting of the season, September 12<sup>th</sup> at 7 P.M. The chapter meets at the same place as URARA but on the 2<sup>nd</sup> Wednesday of the month, the Headstart Center at 952 E. 9<sup>th</sup> South in Salt Lake.

As many of you know, Boma recently retired from a long career as BLM archeologist in Yuma. He now lives with his wife Kat in Ivins, Utah. He and Kat met at the URARA Kanab symposium!

Boma spent many years interacting with the Colorado River tribes; in that area the present-day tribes are the ones that made the rock art.

For those who are interested in topics of archeology in addition to rock art, the Salt Lake/Davis chapter has a great lineup of speakers for this year, including:

October - Dr. Mauricio Mixco, a well-regarded linguistics professor at the U, will speak on Great Basin Uto-Aztecan languages.

January - Merry Lycett Harrison, an East Mill Creek herbalist, will speak on the contents of the Paterson bundle she identified.

February - Dr. Kim Harper, ecologist par excellence who worked on several archeological studies, will speak on an environmental matter.

April - Chris Hortung, a student finishing at Idaho State, will speak on her Master's thesis, a comparison of Fremont and Anasazi pottery.

## *Mesa Verde Fire Reveals Many New Arch Sites*

*Used with permission*

By Deborah Frazier

Rocky Mountain News

MESA VERDE NATIONAL PARK — Thousands of blackened silhouettes of trees torched by last year's wildfires are presiding over this summer's regeneration.

White sego lilies, yellow mule's ear and red Indian paint brush sprout from the ashes amid newly revealed evidence of the Anasazi, the ancient Indian civilization that lived in southwestern Colorado between 750 A.D. and about 1300.

Last summer's two wildfires scorched thousands of acres of the park, but as the veils of brush, grass and trees vanished, more ruins were revealed — additional rooms on known sites, more kivas, a reservoir, dozens of check dams and scores of arrowheads.

At Morefield Campground, the post-fire teams found a previously unknown kiva, two dwellings of 20 to 30 rooms each and a sizable reservoir, park archaeologist Tom Shine said.

On Wetherill Mesa, crews found at least 40 dams, whereas a previous survey had only found six. The finds indicate that dwellings may have been continuous and may have covered the mesa.

Such discoveries are important because they tell archaeologists that far more people lived in the valleys, on the mesa tops and in the cliff houses than previously thought.

"It's telling us that the population density was far greater than thought, and I'm going to say it may add 10,000 to the estimate of 25,000 Anasazi in the area," said Doug Bowman, co-director of the post-fire assessment and the archaeologist for the Ute Mountain Ute Indians.

The new discoveries are vestiges of the Bircher Fire, which erupted on July 20, consuming 23,607 acres in the park and the adjacent Ute Mountain Ute Tribal Park, and the Aug. 2 Pony Fire, which charred 5,340 acres in both parks.

The blazes threatened Mesa Verde's world-renowned ruins, but they stopped short of causing permanent damage. There was some smoke damage to some of the ceilings on a few cliff houses, but no major structural damage, park spokesman Will Morris said.

In the aftermath, about 30 archaeologists surveyed new sites uncovered by the fires, though these will not be excavated because only surface surveys are permitted.

Further, any human remains found tucked in a tiny alcove or tossed into piles of trash have been reburied without examination under an agreement with the 24 Indian tribes who claim a relationship to the Anasazi.

The Anasazi, related to modern Pueblo tribes, had trade routes from South America to the Northwest Coast before they left. Scientists estimate that the last tree cut for a dwelling was felled in 1283, but the mystery of the Anasazi's departure endures.

"We're seeing more evidence that there was strife in the late 1200's, including finding more rooms crammed into the cliffs, more people cramped into rooms and, at the Long House, more rooms made into kivas," Bowman said.

The findings are only part of the activity going on in the nation's premier archaeological park.

*Continued on last page*



### **Vermillion Canyon Field Trip**

*The September field trip went to Vermillion Canyon in Colorado. The Super Dude is the best figure but all the panels were interesting and worth the trouble of packing a ladder in and out. Thanks to Dell and Larry for a great weekend. Those who were on the trip: Front Row, L to R, Jerry, Paul, Marc, John, Jan, Lili, Jan, Dell, Morey, Sue, Susan, Barney, Rick, Larry, Iris, Patti, Tami, Bob Back Row, L to R, Margaret, Helen, Barbara, Dawn, Bob, Paula, Laura, Bruce.*

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

Working with archaeologists are some 30 stabilization experts packing excelsior around cliff dwellings and clusters of rooms to prevent erosion from carrying away more treasures of the ancients.

Other crews are working to further reduce fuels, a lesson Tim Oliverius, the park's fire management officer, saw underscored last year. After enduring years of criticism for conducting prescribed burns, removing dead trees and yanking out brush, Oliverius takes pride that the museum, park offices and cliff dwellings survived the fires.

"Fuel reduction works," Oliverius said. "It's a no-brainer."

But there's more fuel reduction to be done. For instance:

- On Wetherill Mesa, where the fuel-reduction program was just getting started last year, crews hadn't yet cut the 50-foot perimeters around the four covered shelters for sunken ruins. As a result, fire chewed holes in the roofs and burned support beams.
- On Chapin Mesa, where fuel reduction hadn't been completed, the fires hit six covered shelters with flames hot enough to reduce the toilets to ash and melt wash basins in the restrooms, he said.

"It wasn't really new fire behavior," Oliverius said. "It was similar to the extreme fire behavior that we saw at Yellowstone National Park in 1988."

Extreme fires could strike Mesa Verde again, especially in the 15,000 acres that have escaped fire for the past 50 years, he said.

"We'll have fire here against someday, but hopefully we'll have finished all our thinning," Oliverius said.

But fire probably won't be such a problem this year.

Last year, snowpack was 40 percent less than normal and the relative humidity stayed in the single digits. By July, moisture in the large, dead trees that can burn at super hot temperatures — was 4 percent.

Utah Rock Art Research Association 21st Annual Symposium  
Paper Abstracts

Peter Faris

Title:

Native American Paleontology

Abstract:

When American scientists and naturalists began exploring and cataloging the American West in the late 1800s among their discoveries were fossil shells and bones of extinct creatures relegated to the specialized field of study of the Anglo scientists known as paleontologists. Native Americans, however, had known of these all along, and had classified them according to their own worldviews and spiritual beliefs. Their learned men who knew the secrets of nature, as well as the secrets of the spiritual world, determined the significance of these fossils, and explained their origins in terms appropriate to their cultures. The giant bones, teeth, and tusks, which the white men named dinosaur, mammoth, uintathere, and other prehistoric remains, had long been classified as unktehi, unktegila, Tatanka, and Mishi-peshu, within the traditional belief cycles that defined and explained nature and the world. Knowledge of these wondrous creatures, their locations, and their ways, were passed down from generation to generation in tribal traditions that gave meaning to their fossilized remains, and helped the people understand the world on their own terms. The native peoples portrayed these creatures in their works of art, and sometimes left their images carved and painted on the rocks that held the secrets of their physical remains.

Kim Hyatt and Jesse Warner

Title:

Slots in Nine Mile Canyon

Abstract:

Boma Johnson

Title:

The Big Cats in Rock Art - "What's A Nice Cat Like You Doing Here On The Rocks?"

Abstract:

A frequently seen, but often-unrecognized figure in ancient Native American rock art, is that of the mountain lion, the southwestern regional counterpart of the Mayan jaguar. Different ancient Native American cultures represented the Mountain lion in varied and often highly stylized ways, so that the big cat is often mistaken for a dog, coyote or other animal. We discuss the features that distinguish the mountain lion/jaguar in rock art from other animals, the role that the mountain lion plays in symbolism according to Native American informants, and also examine the origin of the often seen "twin aspect" of the big cats, with examples from the Southwest and Mesoamerica.

Janet Lever

Title:

## A Taste for Rock Art: Pilgrimage and Communion on the Road to Understanding

### Abstract:

Certain sites challenge us physically as well as perceptually. We leave our day to day existence and sometimes enter the realm of the sacred in our efforts to document and understand the drawings and paintings left on the stone by prehistoric peoples. Using a model created by Victor Turner and personal anecdotes, I hope to share an unusual approach to the interpretation of rock art.

Larry Loendorf

### Title:

The Ethnography and Rock Art: An Example from the Crow Indians of Montana

### Abstract:

The recent literature has presented a debate as to the worth of ethnographic record in the study of rock art. While some ethnographic studies might be flawed these should not be used to condemn the use of ethnography as a research aid, in general. The Crow Indians serve as a good example where ethnography is useful in deciphering rock art. The Crow Indian twin heroes, known as Spring Boy and Lodge Boy, are found in ledger art, as Crow Indian shield designs, and replicated in rock art. Crow tobacco society images found on moccasins, pipe bags and headdresses are also depicted on the rocks. Various paraphernalia found in Crow Indian bundles associated with the elk and love magic are shown on the rocks. Finally, the ledger art drawings of the Crow Hot Dance are also shown on the rocks. In the end, it is clear that the careful use of ethnography and associated artifacts can be very useful to interpreting rock art.

Ekkehart Malotki

### Title:

Evidence for the Use of Hallucinogenic Datura by the Rock Art Creators of the Archaic Palavayu Anthropomorphic Style (PASTYLE) in East-Central Arizona.

### Abstract:

The Archaic Basketmaker rock art tradition of the Palavayu Anthropomorphic Style (PASTYLE) in north-eastern Arizona has all the hallmarks of shamanistically created visionary imagery. Much of its iconographic repertoire displays entoptic and iconic elements that fit the neuropsychological model proposed by David Lewis-Williams and Thomas Dowson (1988). Central to this model is the assumption that hunter-gatherer shamanism is anchored in institutionalized altered states of consciousness sought by shamans for the benefit of the people they serve. To achieve ecstatic trance states, shamans typically resort to techniques that range from nonchemical practices such as drumming, dancing, and sensory deprivation to the use of psychotropic drugs. Although no ethnographic information exists as to what techniques the ancient PASTYLE shaman-artists employed to communicate with the spirit realm, there appear to be pictorial clues in PASTYLE iconography that Datura may have been employed by them as a hallucinogenic catalyst for altered states of consciousness.

Steve Manning

### Title:

Barrier Canyon Style Petroglyphs Part II

### Abstract:

At the URARA symposium in Price, Utah in 1988, (13 years ago) I presented a paper that established for the first time the existence of Barrier Canyon Style petroglyphs. Before that date, it was believed that the

Barrier Canyon Style existed only as paintings. The purpose of this paper is to present additional examples of Barrier Canyon Style petroglyphs that have been discovered since the last paper was presented. These petroglyphs are important because they provide the opportunity to examine levels of patination on Barrier Canyon Style figures, which pictographs rarely have. Patination, of course, provides information about age. Examples of Barrier Canyon Style pecked, abraded, and scratched and combinations of these and with paint will be shown. Many examples will be illustrated. Some of these are panels that have never been presented before - the "Great Gallery" of BCS petroglyphs for example. These BCS petroglyphs provide evidence that may challenge some beliefs about the age of the style. Additionally, the difficulty in defining what BCS is will be discussed and illustrated, along with the difficulties with patination, terminology and classification.

Layne Miller

Title:

Ute Rock Art, a Largely Ignored Tradition?

Abstract:

Nine Mile Canyon is loaded with rock art. Petroglyphs and a few pictographs line the canyon walls and have inspired rock art researchers for years, but their interest wanes while viewing historic Ute rock art, created by Utah's namesake people.

Why is that? This paper will explore some of the many panels of Ute rock art found in Nine Mile Canyon. They range from crude stick figures showing anthropomorphs leading horses to panels depicting mounted Indian warriors. The warriors wear long, flowing headdresses, and their war ponies are depicted just as gloriously. Owls grace another panel; a rarity in Southwest rock art; one of the owls is used as the logo for this organization, URARA.

I attempt to show that a study of Nine Mile's Ute rock art reveals that the Utes not only have a strong rock art tradition, but that it merges well with the huge number of Fremont rock art panels in the canyon.

Carol Patterson

Title:

Rock Paintings of Cape York Peninsula, Australia

Abstract:

This presentation summarizes the research over five years on the anthropomorphic figures that were painted by the Koko-Mini and Koko-Yellanji people in the Laura region of Cape York, northern Australia. Themes of sorcery, love magic and totemism will be discussed along with the mortuary ceremonies, bone cylinders and colour symbolism involved with the burial ceremonies. This paper focuses on the stick figures and 'rubbish art' that has been passed up by previous researchers. This art portrays events of everyday life like wife stealing, sorcery and family disputes. I will show the contrast between 'totemic' and ancestral guardian figures that are generally static, with the dynamic stick figures that depict the dances and religious beliefs of this culture.

John Rudolph

Title:

The Wallula Stone, an investigation of the purpose, original position, history and site.

Abstract:

At the URARA Symposium in Moab, Utah, 2000, I presented a paper with slides entitled, "On the Trail of the Wallula Stone" regarding my research on the wandering 7.5 ton petroglyph rock known as the Wallula Stone. Its original position was somewhere at Wallula Gap along the Columbia River in south central Washington State. This paper presents my ongoing investigation concentrating on where it was originally found, what its purpose was, and how it worked in conjunction with a presumed standing stone needed to cast a shadow on the two petroglyph engraved upper surfaces. I believe that I have found this standing stone.

David Sucec

Title:

Holy Ghost in Space; A Consideration of Form in Prehistoric Barrier Canyon Style Rock Art

Abstract:

Framed by a shallow arch, the Holy Ghost Panel is the physical and aesthetic center of the Great Gallery. Certainly, the most striking Barrier Canyon style rock art composition, it may well be the most remarkable prehistoric painting on the Colorado Plateau. The size and elevated locations of the Holy Ghost images rarely fail to impress visitors to this well-known site; yet, what distinguishes this panel, among those at other prehistoric rock art sites, is its masterful design and sophisticated spatial construction. The Holy Ghost composition has the appearance of visual depth or three dimensions. Although, we are accustomed to seeing convincing representations of three dimensional space in the paintings of today, the world of prehistoric rock art was, for tens of thousands of years, dominated by a flat-looking, frontal or profile, two-dimensional image and format. This paper will undertake an analysis and discussion of the visual form of the Holy Ghost composition, particularly, the spatial dynamics that sets this group of anthropomorphic figures apart from most other prehistoric rock art panels or compositions

Jesse Warner

Title:

Bows, Arrows, and The Act of Shooting

Abstract: