

VESTIGES



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Moab Symposium is Highly Successful

It was a typical URARA symposium; President Craig Barney called the Saturday session to order while everyone was still talking, hugging and getting reacquainted. Finally, while the crowd slowly worked its way to their seats, Barney presented past-president Jesse Warner with a copy of the book, *The Art of the Shaman*, in appreciation for serving as president during the previous year.

The symposium this year was a high-tech affair. Treasurer, Troy Scotter, used his trusty computer to take the 131 registrations, and soon thereafter, each participant received a colorfully designed nametag. The symposium was dedicated to members Ken and Elva Ogden. Nina Bowen made the dedication while reciting their numerous accomplishments and Barney presented the dedicated couple with a sandstone plaque engraved with their names and the URARA owl logo.

The presentation of papers soon got underway. Even though there was a shortage of papers this year, all were informative, but most importantly, we all learned something we didn't know before—the very reason the symposium is held.



URARA president Craig Barney and past president Jesse Warner have a good laugh during the October symposium



Making new friends and renewing old relationships is an important part of the annual symposium.

But there is another important reason for the annual symposia. They bring us together to renew old friendships, provide us a chance to spend time remembering special occasions while examining rock art, and offer an opportunity for becoming better recorders and researchers in rock art as Jesse Warner urged. Learning about and understanding rock art is an important part of a URARA symposium, but getting a hug from an old friend, hearing that Vern Bush had a slight heart attack but knowing he will be fine, are the real reasons most of us joined the group.

Past President, Jesse Warner started things out with his paper on “Bows, Arrows, and the Act of Shooting”.

Steve Manning's paper was very non-

traditional. Instead of presenting his research and resulting conclusions, he talked about the difficulty in identifying and classifying styles. Using Barrier Canyon Style as an example, Manning presented



Ken and Elva Ogden receive a plaque from Craig Barney and Nina Bowen honoring them for their years of service to URARA.

his experience in the BCS Project, Sucec demonstrated that the artists creating the style were true master artists. Most rock art researchers compile lists of icons:- so many spirals, a group of anthropomorphs, or a list of figures with these similar attributes.- Sucec demonstrated that a specialist trained in art adds a new and important view of to our common interest. He also gave everyone a subtle art lesson.

“Big Cat” Boma Johnson told a tale of big cats in rock art. His experience in working with Native American tribes gives him a unique perspective on rock art and the oral histories and stories. He compared each presenter’s approach to rock art to spokes on a wheel. Each is different but necessary in keeping the entire wheel (rock art) together. The approaches are different, yet valid.

Larry Loendorf, symposium keynote speaker, said there are many lessons to be learned from current Indian Tribes, including the Crow Indians about the meaning of rock art. He visited a sacred Crow vision quest site with red and black pictographs in the back of a nearby cave. Some of the



Steven Manning stands by his poster presentation. Members are encouraged to create similar posters for next year’s symposium

several dozen slides, and then asked the audience for its conclusions on whether there is a Barrier Canyon Style petroglyphs. Based on the photos he presented, Barrier Canyon style is not just a painted style, there is a distinct and interesting petroglyph variant. His paper also demonstrated that rock art appears to be one of those rare subjects where there may never be a consensus.

Northern Arizona University professor Ekkehart Malotki presented convincing evidence that prehistoric Indians in Arizona may have used the hallucinogenic datura plant. Citing evidence from his years of rock art research, Malotki believes the petroglyphs in east-central Arizona show signs the plant was used during sacred ceremonies.

David Sucec presented an artist’s perspective of rock art in Barrier Canyon Style rock art. Drawing from

anthropomorph figures were wearing buffalo headdresses and others were holding what could be tobacco plants in their hands. Tobacco is the only plant now cultivated by the crows. During his research, Loendorf found the same tobacco plant figure created on Crow craft items. Flat headdresses on some of the anthropomorphs appear to be similar to “tobacco” headdresses worn by women in some historic crow photographs.

Additionally, plant pictographs found in some locations on the Crow Reservation are identical in shape and form to the sacred tobacco still cultivated by the Crow.

Petroglyphs of the same symbol were also located.

Spring Boy and Lodge Boy are two

mythical figures found in ledger art and now found in pictographs and some petroglyphs in rock art in the Wyoming and Montana areas. Spring Boy and Lodge Boy have the appearance of Warner Brothers cartoon figures. They have round heads, big ears and their body stances are similar to cartoons depicting modern dances, but they are easily recognized by their teeth. They have sharp teeth that appear to be bared and menacing.



The rock art quilt is always a big part of the annual funding raising conducted at the symposium. This year's quilt was especially beautiful.

Once Loendorf identified Spring Boy and Lodge Boy in the historic record, the figures were located on the cliffs in several places throughout the research area.

The symposium this year contained a panel discussion for the first time. The topic of the discussion was rock art located on public land.

BLM archaeologist Bruce Louthan, former BLM archaeologist Boma Johnson, Conservation and Preservation chairman Layne Miller and David Sucec participated in the discussion. The common theme coming from the one-hour

discussion was that URARA members need to communicate with public land management agency officials. Louthan explained that the BLM faces funding and personnel shortages, but he encouraged the members to communicate and cooperate in conservation and recording efforts.

Johnson offered to help with the communication process and also encouraged members to voice their opinions to officials. He gave several examples of how programs promising to aid cultural resources (including rock art) failed for lack of participation.

Miller pointed the finger at URARA for delaying the conservation efforts at Temple Mountain. He said \$6,000 in grants awarded the group had to be turned back because URARA is not officially registered with Utah or US officials as a non-profit agency. Future conservation efforts will be delayed or stopped until that changes.

Sucec, who served as moderator, pleaded with members to volunteer their time and dollars in the effort to curb vandalism and conservation efforts. He encouraged the group to continue to be proactive in that effort.

One of the more impressive parts of the symposium was the list of excellent field trips. Organizers provided a list of each trip, along with photos of the sites and a brief description of its hiking difficulty.

The highlight of the symposium was the business meeting where election results were announced and the bylaws were unanimously accepted. President Barney said the new officers for 2002 are:

*President- John Macumber

*Vice President- David Sucec

*Secretary- Dorothy Jones

*Treasurer- Troy Scotter

Historian/Archivist- Nina Bowen

Executive Committee members at large- Tammy Barney and Craig Bowen

On Sunday morning members were treated to a pancake breakfast, followed by a paper on rock paintings of Cape York Peninsula, Australia by Carol Patterson, Janet Lever's moving presentation on "A Taste for Rock Art: Pilgrimage and Communion on the Road to Understanding", John Rudolph's "The Wallula Stone" revisited, Kim Hyatt & Jessey Warner's "Slots, Solar Observations

and 9-Mile Canyon”, and Peter Faris on “Native American Paleontology”. The rest of the day afternoon was filled with short field trips in the Moab area. Many gathered at 7 p.m. to see Frank Kanig’s new short video presentation of Nal Morris’ Parawon Gap Project. Then Nina and Craig Bowen gave us some laughs with their “year in review” with a slide collection of the 2001 field trips.

Thanks to the gracious people that offered to lead field trips, we had quite a variety.

- 1- Lower Millcreek
- 2- Poison Spider Mesa – Craig and Nina Bowen
- 3- Mi Vida – John Remakel
- 4- Segoe Canyon – Boma and Kat Johnson
- 5- Old Airport Road and Kane Creek – Tracy Harris
- 6- Horseshoe Canyon – David Sucec
- 7- Behind the Rocks – Steve Manning
- 8- Seven-Mile Canyon Loop – Craig and Nina Bowen
- 9- Courthouse Towers, Tusher Tunnel, Valley City Reservoir – Nancy Mason
- 10- Stearn Wash and Dewey Bridge, Westwater and McDonalds Creek – Glen & Margaret Stone
- 11- Upper Right-Hand Mill Creet – John Remakel
- 12- Green River sites – Dianne Gorman and Fred Jenkins
- 13- Lower Decker Canyon – Reed and Norma Lance

‘Thank You’ For An Excellent Symposium

People say, “The just keep getting better.”

Thanks John Macumber for all the work that went into the 2001 symposium it went very smoothly. I would also like to thank David Sucec for putting together all the papers and the keynote speaker. David also gave us the panel discussion and a paper. Thanks David, for all the work.

Additionally, Dell Crandell put together the excellent field trip list with John Remakel’s photographs showing several sites to be on each trip. I think it was the best field-trip sign up we have ever had. Thanks Dell and John.

Troy Scotter, Pamela and Quentin Baker manned the symposium registration desk and kept the books for the year and for the symposium and Troy did an excellent job of making first-class nametags. I would also like to give a big thank you to all the trip leaders from this year.

The next meeting will be the Christmas party on December 7. It is a potluck (see additional information in this issue). **There will be no November field trips.** Craig Barney

Historic Ute Pictograph near Moab obliterated

BY LISA CHURCH

Used with permission

MOAB — The Blue Buffalo has been wiped out — literally.

The well-known piece of rock art, tucked away in a canyon about 16 miles northwest of Moab, was irreparably damaged by vandals who rubbed the painting of a blue-tinted buffalo off the sandstone panel it was painted on. along with the images of a shield and several human-like figures.

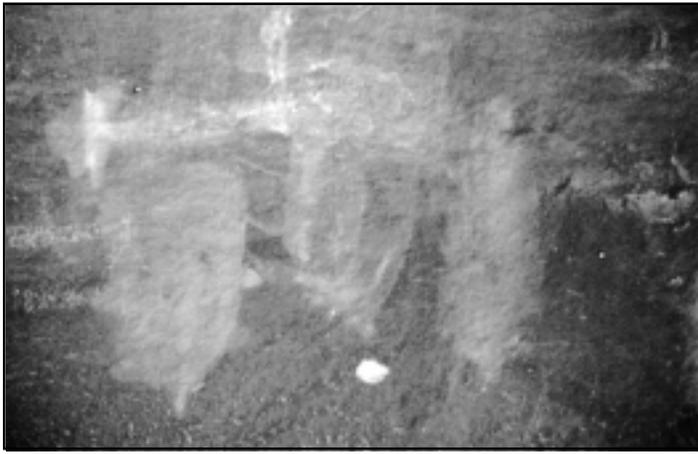
The panel was unusual because of the use of the color blue and because unlike most of the panels in the area, which were created by the Fremont and Anasazi, the Blue Buffalo was painted by Utes, sometime in the early 1800s. The depiction of a buffalo is also rare in Utah rock art.

Moab resident Dell Crandall discovered the vandalism during an outing on Saturday. Crandall, a member of the Utah Rock Art Research Association, was scouting the site for an upcoming symposium the group is holding in Moab in October.

Crandall reported the damage to the U.S. Bureau of Land Management in Moab on Monday.

“It’s such a violation,” Crandall said. “It’s hard to understand why people do this.”

The best Crandall can do is speculate that vandals were reviving an ancient practice. He said that according to legend, when American Indians would find ancient rock art, they would add their tribe’s mark atop the older images in an attempt to absorb the power of the people who came before.



This is all that is left of a historic Ute pictograph panel located north of Moab.

“Maybe that’s what these [vandals] are doing — trying to steal some power,” Crandall said.

Craig Barney, president of the Rock Art Association, called the destruction “senseless and stupid.”

Barney said his group is offering a \$500 reward for information leading to the conviction of the culprits. “It’s a crime against humanity. It’s horrible,” Barney said. “This is something that can never be replaced. I’d like to draw and quarter them [vandals] on the spot.”

BLM archaeologist Bruce Louthan visited the site Tuesday morning to examine the damage.

Louthan said the rubbed-out images are likely a total loss. “I’m not very optimistic about recovering anything,” he said. “Because of their relative rarity, pictographs are especially precious. Some of these sites just can’t be recovered, and you can’t make up for their loss. They’re irretrievable.”

Unlike petroglyphs, in which an image is pecked into the rock surface, pictographs are painted on, with paint made from minerals like iron, which produces shades of reds and browns. Blue colors, probably produced from the minerals azurite or malachite, do not appear in Utah’s rock art until the later 1700s and are attributed to use by the Utes.

The BLM is concerned that several rock art sites have been damaged in the past month, said Louthan. Besides the buffalo, they include a large panel at Sego Canyon near Thompson Springs in northern Grand County. At the Sego Canyon site, vandals coated their hands in a chalky substance and pressed white handprints over pictographs also believed painted by the Utes.



The Blue Buffalo as it appeared before the vandalism. Photo courtesy John Remakel.

“There’s such an abundance of rock art in this part of the country that sometimes people don’t see it is a very finite thing,” Louthan said. “But it can be lost.”

Jon Sering, a BLM law enforcement ranger who accompanied Louthan to the buffalo site, said there are no leads on who is responsible for the damage. He hopes someone who knows anything about the crime will contact the BLM.

Vandalizing cultural antiquities on public lands is a federal felony that Sering said carries a maximum penalty of two years in prison and a \$20,000 fine. He said the BLM offers a standing \$500 reward for information in vandalism cases, and the Moab field

office is offering an additional \$5,000 in the Blue Buffalo case because of the site's importance. The agency's toll-free number to report such crimes is 800-722-3998.

"A lot of our success in finding who did this will depend on somebody in the public having seen or heard something about it. I'm just hoping someone out there might have information."

Louthan said the agency will call in a rock-art conservationist to evaluate the Blue Buffalo site.

But because the damage was to a painted rather than carved image, restoration will probably be impossible, he said. "Hope springs eternal," Louthan said.

Moab Symposium Receives Statewide Coverage

Editor's note: The following article appeared in the Salt Lake Tribune and was used with permission.

MOAB — Some call it a hobby, but for many of those gathered over the weekend in Moab for a three-day symposium on ancient Indian rock art, the quest to find and examine rock art images is an obsession.

People travel from all over the country, even the world, to visit rock art panels in Utah. Much of the state's rock art — images either pecked into or painted on stone — dates back thousands of years to the ancient Anasazi Indians. But more recent examples of American Indian rock art, such as drawings created in the 1800s by members of the Ute Tribe, are also present throughout the state.

"There's really nothing like it," says 58-year-old Michael Owen of Dorchester, Mass. "I have visited sites all over, and Utah has the best rock art in North America." Owen, who traveled to south-eastern Utah seven times in one year for rock art field trips, says he feels a special affinity with the Barrier Canyon rock art images scattered throughout the region.

Owen is one of about 130 rock art aficionados from around the country who attended the seminar sponsored by the Utah Rock Art Research Association (URARA), a group of more than 200 members, most of whom live outside Utah.

Professional archaeologists and anthropologists, and amateur rock art enthusiasts, presented 12 papers on a wide range of subjects including cat images in rock art, form and style in Barrier Canyon rock art, and whether artists from some ancient cultures ingested hallucinogenic substances to enhance the creative experience.

The recent vandalism of one of those rock art panels, the Blue Buffalo, was a frequent topic of discussion at the seminar. For the first time, the Utah rock art group included a panel discussion as part of the symposium. The topic: protecting rock art sites on public lands. During the hour-long discussion, Bruce Louthan, an archaeologist with the Moab office of the U.S. Bureau of Land Management, told the audience that protecting cultural sites on public lands is difficult because of funding issues, limited personnel and geography.

Louthan noted that the Moab office has two archaeologists and one law enforcement ranger to keep watch over thousands of cultural sites located on more than 5.7 million acres of land.

Members of the Utah rock art group discussed ways they could aid the agency in preventing and catching vandals. Members decided to try to raise funds for signs and to organize volunteers who would patrol rock art sites at regular intervals. But because URARA is not a nonprofit group, the organization's vice-president, David Sucec of Salt Lake City, said getting grants has been difficult.

The majority of speakers during the symposium presented theories about the nature and origins of rock art and its symbolism. The purpose and meaning of ancient Indian rock art may never be fully understood by modern civilization, but the painted or carved images continue to fascinate

To request a copy of URARA's Trip Leader's Guide, contact Layne Miller at 435-637-8954 or via email at layne@afnetinc.com.

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To purchase a publication contact Steve Manning by calling 801-936-4630
or via email at sjmanning@yahoo.com

Utah Officials Meet to Create Steward Program

Utah officials have taken the first steps in creating a site steward program to help protect, enhance and manage cultural resources in Utah.

The Four Corners Heritage Council presented a site steward conference in Blanding October 10-12.

The program opened with Wilson Martin, Utah State Historic Preservation Officer presenting the goals of the conference, which include organizing a cadre of volunteers to monitor important cultural sites in the state.

Other presenters included Amy Wise, the Colorado cultural site stewards program of Colorado, officials from the U. S. Forest Service, Utah State Archaeologist, National Park Service and Bureau of Land Management and the head of the New Mexico site steward program.

The rest of the conference was spent listening to representatives from other groups and organizations that have organized and operated successful programs similar to the one Utah would like to form. The value of volunteers was also discussed.

The final day was spent touring important archaeological sites in San Juan County.

Anyone interested in participating in the program should contact Gene Taylor at Edge Of Cedars, 600 West 400 North Blanding, Utah, phone 435-425-2238.

Member Debate on Email Vestiges Continues

In response to Ken Ogden's fair and well-written letter, it is true that a computer is not a microwave, in terms of financial expenditure, and we are not a cyber-club. But the amount of return intellectually for your investment is phenomenal. One can get a fairly decent computer set up for under \$1000 now- don't most of us piddle away that amount on nonsense over a year's time? My previous letter was somewhat ambivalent, because that is how I feel on the topic. No clear answers here, hmm? I guess I lean somewhat to the cyber-side, having been a kicking, screaming foot dragger regarding the scary computer world for a long time.

Our house reverberated with my howls of outrage and frustration while I was learning to run the computer. Now it is hard to comprehend how anyone could get an adequate overview of all the available information on rock art without going on-line. For Boma and myself, our knowledge base has been increased geometrically, and continues to expand daily. E-mails are an adventure, with people who have seen our website seeking us out to share information. Sometimes it seems to be less a financial issue than a problem with experience, and learning new skills.

For those out there who have not yet taken the computer plunge, give it a try. Go to your local library; ask for help, and do an internet search on "rock art" or "petroglyphs". Prepare to be blown away! Yes, URARA still loves you and needs you, with or without a computer. But for your own intellectual growth, give it a try!

See you soon, Layne!

Boma and Kat Johnson

Archaeology Plus

Editor's note: It seems many URARA members like the benefits of an email-only Vestiges, as the list continues to grow almost daily. As a reminder, no one will be forced to receive Vestiges email, it is simply an easy way to get the newsletter quickly and more cheaply.

Send your rock art news articles to layne@afnetinc.com

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And in closing.... An anonymous donor gave this photo to the *Vestiges* editor during the symposium. He swears it is a picture of Charlie (the one with ski poles) and Clari Clapp. For those of you who don't know this wonderful couple, they have been faithful members of URARA for many years. Charlie often depends on ski poles to help him negotiate difficult trails leading to rock art sites. There is a definite similarity in appearance between the couple and the rock art in the photo, but there is a chance it is just a coincidence.