

VESTIGES



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No. 5

Monthly newsletter of URARA, Utah Rock Art Research Association

Vacation Issue

President's Message



May Meeting Scheduled for West Valley Library

I'm pleased to announce that our speaker for the May 9th monthly meeting is Julie Howard-McGee, Archaeologist with the Utah State Office of the Bureau of Land Management. Her topic will be "Cultural Resources at Risk". This will be an informative program. Let's have a good turnout. The meeting will begin promptly at 7:00 pm at the West Valley Library, 2880 West 3650 South just west of I-215 and south of 3500 South, phone 944-7621. The Executive Committee meets at 5:00 pm at the same location. We look forward to seeing you.

The year is certainly moving rapidly. It has been an active year with much yet to accomplished. We appreciate each of you who have participated in any way.

I was disappointed that I was unable to participate in the field trip and meeting at Glade Park April 13 and 14. I'm doing much better and appreciate the care I received from the staff of St. Mary's Hospital in Grand Junction, Colorado. Thanks to Roberta and Harold Snyder, Margaret and Glen Stone and Dell Crandall for their good work.

Until next month,

John Macumber, URARA President

Letter from the Editor

Talking Buckhorn Rock Art with the Guv

Hello once again! This month's column is just ramblings. I hope you enjoy them.

Things are picking up here in Price, Utah - literally! We have had so much wind here in the middle of April that most of my lawn decorations were picked up and blown into Emery County. We like to say that we don't live on the Wasatch Front like most folks in Utah; we live on the Wasatch Behind, which accurately describes the way we are treated by the Utah Legislature most of the time. But there are advantages to living in an out-of-the-way location. As winter storms rumble down through the state dumping their load of snow on the nearby Wasatch Plateau, instead of getting 10 inches of snow, we often get 10 inches of wind. That's what we got for about a week straight recently.

Utah Governor Mike Leavitt and his cabinet were in Emery County lately as part of their annual Capitol For A Day program. Each spring they (there were 50 of them) move into one rural area for a day to tour the area and meet with locals. I was asked to cover the daylong event for the *Salt Lake Tribune* and also was asked to help cook a Dutch oven lunch that was served to the group in a garage bay owned by Tracy Jeffs of Castle Dale. Now, before you begin questioning my sanity, let me explain. Jeffs owns Tracy's, a not-very-modern garage that sits on Main Street. Several years ago he began cooking a Dutch oven lunch every Wednesday. Nearly everyone in town was welcome to come and share the great food, and I have been a beneficiary of his culinary delights. I even once served as a guest cook.

Well, I received a phone call from a *Salt Lake Tribune* editor asking me to cover the day's events. While finding out when the group was planning to leave town to visit the Wedge Overlook, I learned they were eating at Tracy's at 12:30. I quickly called Tracy and announced I was available to attend the event. He asked me if I would help cook and I quickly answered yes (I would do almost anything to have lunch with a bunch of snooty bureaucrats). He told me to be there by 9 a.m. We fixed ginger roast beef, green chile chicken, Dutch oven potatoes, brown sugar carrots, and a special Dutch oven cake that melted in your mouth (that and the salad were my contribution). We cooked in the small dining room/grease pit and everything was served in the large dining room/tire repair shop. To add a touch of ambiance, we positioned Tracy's turbo-charged 1978 Corvette on the lube rack. I thought it was a nice touch.

The entire scene was taken to a new level when we pointed out to everyone the presence of a basketball hoop that contained the signatures of Dallas Maverik star (and former Tracy's employee) Shawn Bradley, former Jazz player Shandon Anderson, and the Governor himself. The First Lady added her signature to the collection following lunch.

I guess my point in telling you all this (we came a long way for it) is to point out that I spent about five minutes with the Governor at the pictograph panel at Buckhorn Wash. He asked me about the pigment used in the paintings and that gave me a chance to explain how the paintings were produced, how old they are, and how valuable. I think it was time well spent.

As a side note to all this, a reporter from the *Deseret News* approached us as I was explaining the paintings and began making notes. When I finished she asked me who I was and whom I was with. After chuckling a bit, I told her I was a correspondent for the *Salt Lake Tribune*. Upon hearing that, she scratched my name and the information from her reporter's notebook and said curtly, "Well, I can't quote you." Just my luck, I lost my one and only chance of becoming famous.

Now here's a word about this month's *Vestiges*. I received several site visit reports during the last month and it occurred to me with the summer travel season approaching, it might be kind of fun to produce a Vacation Issue. The articles point out how easy it is to get an article in the newsletter and how interesting they can be to readers. If you haven't written anything for publication in a month or so (actually you can do it every month if you'd like) - send something!

Good luck to all of you and keep in touch.

Layne Miller

Vestiges Editor

June and October Field Trip News

The field trip into the San Rafael Swell scheduled for Oct. 26-27 has been moved to Oct. 5-6. It includes hikes into North Salt Wash and Old Woman Wash in the San Rafael Reef. The hikes include hiking and moderate scrambling, says trip leader Nancy Mason. Call Nancy at 303-459-3397 for reservations and further information. A second session of the hikes could be repeated if demand warrants.

The June 8-9 field trip into the Worland/Tensleep area of Wyoming will visit sites at the Medicine Lodge State Archaeology Site and the Nature Conservancy Tensleep Preserve. Trip leader Mike Bies, BLM archaeologist, describes the rock art as "pretty," with its cultural affiliation unknown.

Camping is available at Medicine Lodge; motels can be found in Worland. High clearance vehicles are needed for some site access. The longest trail to a site involves a moderately strenuous three-mile hike, with some footing and exposure challenges.

No dogs will be allowed, sorry. Trips are limited to 25 people. Call Nancy Mason at 303-459-3397 between May 10 and May 31 for reservations and meeting times and places.

Editor's note: Dates to make reservations restricted to give everyone a chance to participate.

A Report on the Gila River Field Trip

By Harold Widdison, trip leader

Several of us met Thursday night at Sloan Canyon just south of Las Vegas. The weather had turned quite cold, there was a fierce wind, and dust was filling the sky. But the next morning the wind had calmed and we had a great time in the canyon. There was lots to photograph and it was.

The three of us then traveled to Painted Rock State Park where we joined up with six others. We started by visiting the rock art at the park and the early morning light was really great. At 9 a.m. we proceeded to the next two sites at Rocky Point. Both are at the top of ascension trails built by the early peoples. The rocks were rough but the climb well worth it.

Next was Humming Bird Point and after a false start where two members found a new site with several nice panels we arrived at the main site. By now the weather had warmed considerably. We headed to the Oatman Massacre site, after traversing a horrendous place of very deep dust. This site is best photographed in the morning but with the amount and variety of rock art, some was in the shade which took us out of the sun and was a welcome relief.

From this site we dispersed for the evening, some to Gila Bend and the comfort of a motel bed and shower, the rest to stock up on food and ice.

The next day was devoted to visiting Quail Point and Sears Point. Several intrepid souls walked to the far end of Quail Mesa and found some very nice panels of birds (eagles insisted on by some, turkeys by myself). Several of us stayed the night and spent the next day exploring. Being a small group we were not rushed, could explore on our own, and everyone had a great time. No one got hurt and we only had one flat tire.



This hummingbird petroglyph is one of many visited in the Gila River area.

URARA Field Trips for 2002

May 18-19 Dixie National Forest, Carcass Creek near Torrey, Utah. Trip leader Marian Jacklin, Dixie National Forest archaeologist. Phone 435-865-3700. Contact Tami Mason, 435-259-4510, for reservations and trip information.

June 8-9 Worland/Tensleep, Wyoming. Trip leader Mike Bies, BLM archaeologist, Worland. Contact Nancy Mason, 303-459-3397, for reservations and trip information. See separate article in this issue of *Vestiges*.

July 13-14 Price, Utah, area and Nine Mile. Annual URARA picnic will be held on Saturday and the monthly meeting conducted on Saturday evening in conjunction with the field trip. Trip leader Layne Miller. Phone 435-637-8954, email layne@afnetinc.com.

August 17-18 Los Alamos, New Mexico, area. Trip leader Diane Roussel-Dupre. Phone 505-662-3072, email drd_la@cybermesa.com.

September 28-29 Vernal, Utah, area. Trip leader Randy Fullbright. Phone 435-789-2451. The monthly meeting will be held in conjunction with the field trip on Saturday night.

October 12-13 Moab, Utah. Trip leader Craig Barney. The monthly meeting will be held in conjunction with the field trip. Phone 435-259-4510.

October 5-6 (*Note: This is a change in dates for this field trip.*) North Salt Wash, Old Woman Wash, in the San Rafael Swell. Trip leader Nancy Mason, phone 303-459-3397.

November 9-11 Annual symposium, St. George, Utah.

Calling for Patina Rock Art Papers

We're preparing to publish another volume of *Patina*. *Patina* is a publication that contains miscellaneous papers relating to the rock art of Utah, also papers presented at symposia but not published in the proceedings.

If you presented a paper at an annual symposium or a monthly meeting that was never published, or if you have research that you would like to publish, now is the time to get it in print so that it reaches a wide audience.

We would like to have manuscripts in time for *Patina* to be available at the next symposium in November, so we need to have your manuscript no later than August 1. However, to facilitate the editing process it would be best if you would submit it as soon as possible.

The URARA Publication Style Guide for *Utah Rock Art* and *Patina* which will be used for this edition may be obtained by e-mail or regular mail. Please contact Steven Manning at 801--936-4630 or sjmanning@yahoo.com for more information.

From the Winter 2000 ESRARA Newsletter

By Dorde Woodruff, *Vestiges* staff writer

Amazing Rediscovery of Susquehanna River glyphs

These petroglyphs were salvaged in the 1920s, and then put on display at the Maryland Academy of Sciences. After some years they were variously dispersed. Some were left in a pile in the maintenance area of a Baltimore park. Ten were in the garden of a private collector.

Edward Lenik located both these groups of glyphs. The ones from the garden were given to the state, and the ones found at the Baltimore park are waiting for the ownership issue to be resolved. In 1925 avocational David Landis photographed these glyphs in situ and added descriptions and comment. Hopefully a record of the whole will be published.

Glyphs are so rare in the East; this is significant work.

Archives

Our URARA archives are growing. We are grateful to Craig and Nina Bowen for housing them. Do we at some time want to consider a longer-term solution?

An ESRARA committee is considering this problem. As an example, they looked at the Jesuit

Archives in St. Louis. The building, a former house, was donated. The firefighting technology is extremely expensive, \$300,000 several years ago! It sucks all the oxygen out should a fire start. Standard overhead automatic sprinklers are death on archives, of course, unless the collection is protected from water.

The Bay Area Rock Art Research Association (BARARA) placed their archive at the University of California's Bancroft Library as part of the library's Western Americana Collection. This is also the new home of Leigh Marymor's ambitious, worldwide, searchable bibliographic database, recently put online.

Of course, I might add, placement in a library brings restrictions in use, sometimes huge restrictions, as is true of the ARARA archives at Deer Valley near Phoenix.

Another Salvage Report

Mark Hedden reports on work with contact-period petroglyphs on the seashore of the Northeastern U.S.

Closer to Utah, he found that 45 basalt blocks of panels removed years ago from sites now flooded behind The Dalles dam are not yet permanently placed; presently they are laying by the fishladder at the dam, though they are protected and undamaged. Perhaps they will be reassembled at a park near their original location, and Hedden has told the local tribes, the Umatilla and Yakima, about his original fieldwork in 1956. The Oregon Archaeological Society plans to publish this information. The salvaged panels and Hedden's fieldwork including photos of all of the glyphs are what remains of 400 panels spanning 6000 years along that stretch of the river.

Mail Delivery

This issue of the ESRARA newsletter arrived in one of those plastic envelopes the postal service uses for damaged mail, badly torn up. Damage in the mail, which is all too frequent, is another reason to receive your *Vestiges* by email if you can. *Vestiges* is (usually) printed on somewhat better quality paper than Kinko's stock, but we can't use a still-heavier and tougher paper for the usual ten-page issue because it would then need stamps for 2 ounces. If we go a few pages over ten, then we can use 70-lb instead of 60-lb offset paper because we're over 2 ounces anyway. The cost of *Vestiges* is a large part of your membership money, so we try to be economical.

Get Got Caliche for Fascinating Stuff

Editor's note: The *Got Caliche* email newsletter was featured in *Vestiges* recently in an article about online resources for rock art. Several members wrote for additional information, so it is included here. The text was taken from the newsletter's website. If rock art, anthropology, and other southwestern themes interest you, follow the instructions for subscribing at the end of the article.

Caliche (n) 1. A form of calcium carbonate found in thick stratigraphic accretions and thin depositional lenses, and widely dispersed in desert soils; 2. In prehistoric times, an economic mineral material mined by Native peoples of the American Southwest and Mexico and used for plaster in the construction of pit house floors, granaries, platform mounds, ball courts, and other types of community infrastructure; 3. The bane of backhoe operators and gardeners when found in concrete-like deposits; 4. A gritty, powdery substance (not unlike industrial-gauge sandpaper) that shreds nasal mucous membranes and whipsaws and desiccates the exposed flesh of archaeologists; 5. Keyword-filtered journalism, short-lived news blurbs, and timely press releases — information about the archaeology, anthropology, and history of the American Southwest — received from individual contributors, and from media wire feeds and search bots crawling the World-Wide Web.

The "*Got CALICHE?*" newsletter is an "idea factory" for archaeologists, anthropologists, and historians. The newsletter is dedicated to electronic potlatch and digital totemic increase rites that focus and

multiply historic preservation activities in the Greater Southwest. The service encourages transparent governance and greater regional integration; applied scientific research and technology transfer; entrepreneurial, value-added, economic performance; and individual and organizational transformation. Our goal is to create the culturally diverse micro-environments and open systems in which archaeologists can develop their talents and take the risks from which innovation and productivity arise.

Do you have the technologies and building materials needed to improve your work?

Information required to receive your free, opt-in subscription: name; email address; postal mailing address; telephone number and or fax number; and, description of your professional or avocational research interests in the Greater Southwest.

Your personal contact data and the newsletter e-mail list are kept completely confidential. To receive your e-mail subscription, write to swa@dogyears.com.

Taking a Trip to Wupatki to See Ruins, Rock Art

By Dorde Woodruff, *Vestiges* staff writer

About a decade ago URARA members went on a great field trip to Wupatki National Monument north of Flagstaff, visiting sites with rock art similar to that of Waterflow and Southern Utah (according to Nina Bowen who was on the trip).

This has become one of the URARA trips that is not repeatable, or not easily so, with the tightening of regulations and therefore control in various places.

In 1998 a rock art site that the Wupatki staff was fond of because it was near the road, so was easily visited, was badly vandalized. After that the backcountry of the monument was closed except for special permission or occasional tours open to the public. On a recent visit, according to a ranger the staff's opinion is divided on this total closure.



A casual visitor has almost nothing to look at in the way of rock art, only one obscure glyph on the trail to the main pueblo. But if planning ahead, you can call or email the monument to find out which upcoming Saturday Discovery Hikes, generally offered in September, November through March, and May, are going to rock art sites. Trips with rock art are to Kaibab House and East Mesa. The one to Antelope House does not have rock art. They occupy a morning, have about two miles of hiking, and are free.

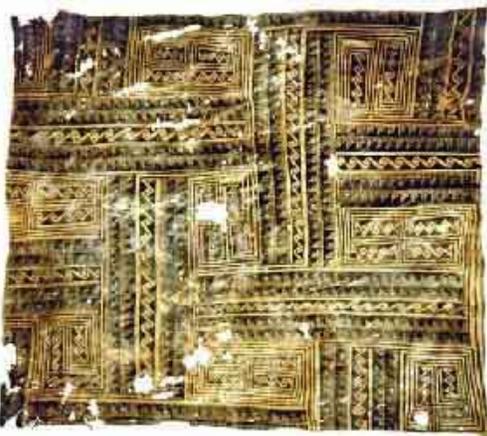
On Saturdays in April and October, hiking trips to the Crack-in-the-Rock are offered, a pueblo with associated rock art. It's 6 to 7 miles and water must be carried. In spite of the \$50 fee, they're usually oversubscribed. In that case a lottery is held; the limit is only 13 visitors per trip. For Arizona's Archeology Month, March, there is a drive-in trip with just a short hike. This one is free and is even more popular. Ask ahead to be sent information and to sign up.

Crack-in-the-Rock is an archeoastronomy site. Bryan Bates of Northern Arizona University (NAU) determined that the south portal marks the February cross-quarter date, the middle window the May cross-quarter date, and the north window the summer solstice. According to our member John Fountain of the Solmar (solar marker) Project, Bates' research is solidly founded on good ethnography.

The Sinagua phenomenon was based on the eruption of Sunset Crater in 1064 and subsequent eruptions, and the favorable climate from about that time to about 1250. Initially people fled from the eruption, then not only returned but also found the volcanic mulch was favorable to crops. People migrated in, Southern Sinaguans; Cohonina; Prescott, Kayenta, and San Juan Anasazi; even Hohokam. This mixture of cultures probably accounts for the richness of the rock art at Wupatki.

Dr. Harold Colton of the Museum of Northern Arizona advocated the volcanic-sand-as-mulch theory decades ago. Recently archeologists questioned the importance of it. But the research of a Northern Arizona University graduate student interested in soils

and geomorphology, Joshua Edwards, confirms that the vulcanism had a significant role, though there were many other cultural factors.



Manta at the Arizona State Museum illustrates designs common to rock art, pottery, and fabric.



After a period of prosperity and technological sophistication, the climate worsened. People moved away; the group most distinguishable today moved to Hopi.

One of the most notable features of Wupatki rock art is designs common to pottery and fabrics as well as rock art. Another characteristic of the rock art is anthropomorphs holding items known to indicate high status, showing that this was indeed a sophisticated society.

Wupatki is managed carefully today in other aspects than the backcountry closure. While I was there in March the pueblos of the Citadel and Nalahiku were closed. A sinkhole back of the Citadel is in some years home to golden eagles and other raptors; disturbance was feared. Wupatki includes traditional eagle-gathering sites for certain clans of the Hopi tribe.

In 1999 a delegation of Hopis including young initiates was refused access to shrines, including presumably eagle gathering, and that led to hard feelings. They had a federal permit but had not previously tried to gather in this monument. Since then the issue has been under intensive review, with no resolution reached as yet. This led to careful monitoring of the eagles and other raptors within the monument. Some fear letting the Hopis gather eaglets in these their ancestral grounds opens the door to excessive gathering of otherwise protected animals in national parks and monuments by various tribes.

The environmental assessment showed that eagles don't nest in the known nests every year. In fact, the eagle population at Wupatki is quite small, whether due to disturbance from visitors or some other factor. Of course, productivity of both plants and animals all over the west is lessened in many places due to domestic grazing, which the environment is not evolved for. Even if the eventual decision is in their favor, the Hopis may not be able to successfully collect eagles at Wupatki, though they do so in other places.

The first two superintendents of the monument with their wives actually lived in a small apartment in the then-reconstructed part of Wupatki pueblo! This is detailed in the book *Letters from Wupatki*. The Civilian Conservation Corps (CCC) began in 1939 a more-or-less indigenously-styled stone house for the superintendent and finished it in 1942, then built an administration building. Later some of the early reconstruction of the pueblo was torn down since it was thought to be inaccurate; a marker on the Wupatki ruin tour points out where the apartment was.

Wupatki is only the best known of the Sinagua towns. There are several other large pueblos, for instance Nuvakwewtaqa in Chavez Pass. It's on a natural route between northern Arizona and the Verde Valley and known to be on an historic Hopi trail. Archeologists think people moved from here to Homol'ovi and then to Hopi.

The area around Flagstaff has many rock art sites, not all of them major ones. Public sites in the area include the Homol'ovi ruins just north of Winslow and the Rock Art Ranch in Chevelon Canyon southeast of Winslow.

URARA is investigating the possibility of a field trip to Wupatki and other nearby major sites for next year.

Wupatki National Monument contact information:

Website: <http://www.nps.gov/wupa> Email: Flag_Superintendent@nps.gov

Phone: Visitor Information: (928) 679-2365, or Visitor Information, HQ, (928) 526-1157

Write to: HC 33, Box 444A, #14, Flagstaff AZ 86004

The monument is open year round, visitor center open daily except Christmas. Pueblos open sunrise to sunset; no daylight savings time in Arizona. A loop road north of Flagstaff takes you to both Sunset Crater and Wupatki. Fee of \$3 per person is good for both; free for those under 16. Picnic area; Forest Service Bonito campground near Sunset Crater open May 1 – Oct 15.

Some Resources on Wupatki and the Sinagua:

Bates, Bryan. 2002. Archaeoastronomy in the American Southwest. Accessed March 2001

http://cpluhna.nau.edu/People/sw_archaeoastronomy.htm

Butler, Elias. 2001. Wupatki: Out of the Loop. *Arizona Daily Sun* article on the Crack-in-the-Rock hike.

Accessed April 2001. <http://www.eliasbutler.com/crack/crack.htm>

Edwards, Joshua S. 2001. Thesis proposal, soil-geomorphic characteristics, effect of prehistoric agriculture on soils, Sunset Crater area. http://www.nau.edu/~qsp/joshua_s.htm Accessed March 2002

Jones, Courtney Reeder. 1995. *Letters from Wupatki*. University of Arizona Press, Tucson.

Kelly, Shannon. 2002. Wupatki and Sunset Crater National Monuments, Arizona. From the website Canyons, Cultures and Environmental Change: An Introduction to the Land Use History of the Colorado Plateau. <http://cpluhna.nau.edu/Places/wupatki1.htm> and <http://cpluhna.nau.edu/Places/wupatki2.htm> Accessed March 2002.

National Park Service. 2001. Environmental Assessment Proposed Rule: Religious Ceremonial Collection of Golden Eaglets in Wupatki National Monument. <http://165.83.219.77/parks/wupa/ppdocuments/ACF342.htm> Accessed April 2001.

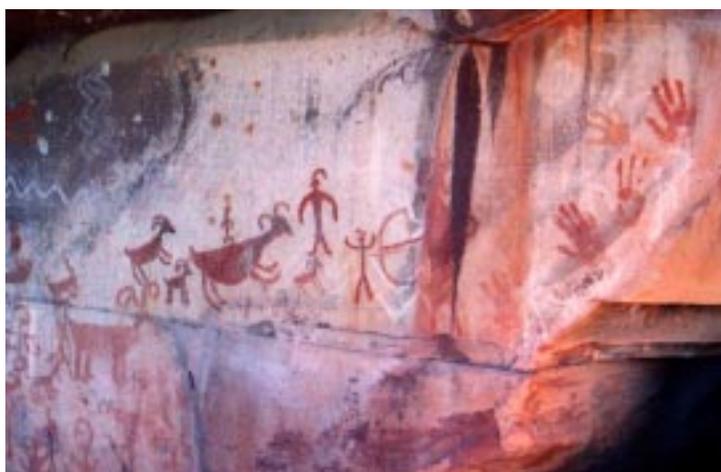
Noble, David Grant. 1993. *Wupatki and Walnut Canyon; New Perspectives on History and Rock Art*.

Ancient City Press, Santa Fe. Essays by different authorities including Polly Schaafsma.
 Thomas, Jim. 2002. Wupatki project painting. Reconstruction of Wupatki pueblo. Accessed March 2002.
www.seekingcenter.com/inprogress/wupatki/project.html
 Weaver, Donald E., Jr., Robert Mark, and Evelyn Billo. 2001. Inscription Point: Too Little Too Late?
American Indian Rock Art 27. American Rock Art Research Association, Deer Valley, Arizona.
*Acknowledgements: For use of illustrations thanks to Arizona State Museum and Robert Mark of
 Rupestrian CyberServices in Flagstaff, Arizona, see website at www.infomagic.net/~rockart.*

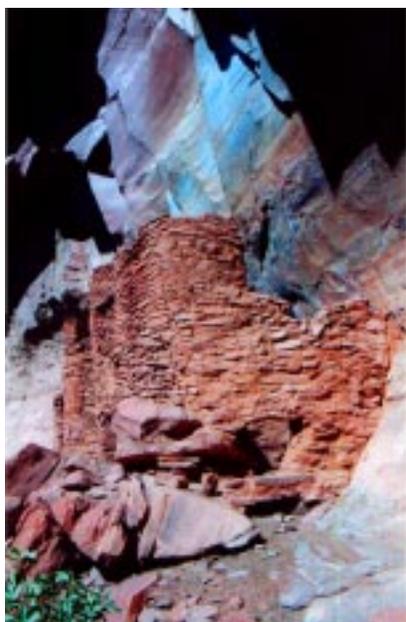
Visiting Palatki, Anasazi Red House Ruin

Tucked into the red rock canyons near Sedona, Arizona, are the archaeological remains of native cultures that have inhabited the Verde Valley for at least the past 6,000 years. The Southern Sinagua people who were here from about 650 A.D. to around 1300 A.D. constructed the cliff dwellings.

Palatki (which is Hopi for Red House) is home to one of these dwellings, sheltered in a Supai sandstone overhang. But this area is better known as one of the most outstanding pictograph sites in Arizona, with walls displaying art from Archaic cultures (extending back over 6,000 years) to the work of the Sinagua, and finally glyphs done by the Yavapai and Apache.



An unusual pictograph at Palatki ruin.



Palatki ruin is located under a dramatic section of cliff face.

The rock art is located in several alcoves approximately a half-mile west of the cliff dwelling, known collectively as Red Cliffs. The overhanging rock shielded the wall, preserving pictographs that might otherwise have worn away. A wide variety of abstract symbols as well as representations of themselves and animals were made using pigments made from kaolin clay (white), pulverized hematite (red), powdered limonite (yellow), or charcoal (black), mixed with some kind of organic binder.

Vertical scratches on some of the panels may predate even the Archaic drawings, but dating these scratches is impossible. The abstract symbols, as well as some of the more abstract human figures done in red, are believed to be mainly the work of Archaic people, from 3,000-6,000 years ago, as are the many rakes, squiggles, and dot patterns (believed by some to be representations of water reflections). Animal and human representations done in yellow are believed to be the work of the Sinagua. The Yavapai or Apache probably did the charcoal drawings; some depict men on horseback, dating them to after the introduction of the horse to the New World by the Spanish.

The Palatki cliff dwelling and rock art are located near Sedona in north-central Arizona. It's currently managed by the U.S. Forest Service as a Fee Demo Project and is open to the public seven days a week, with a fee of \$5 per person. For additional information contact the Sedona Ranger District office at 520-282-4119. *Editor's note: The above information was taken from the Palatki homepage.*

Visiting the Rock Art Ranch in Arizona

Long before Columbus stumbled onto the New World, an Anasazi stood before a cliff in Chevelon Canyon, Arizona, and chipped away at the sandstone wall, etching a picture. Many of his friends and relatives did the same. These images puzzle today's viewers. No one truly knows their meanings or whether they're anything more than ancient doodling [!].

If chipping petroglyphs served as merely a pastime, then prehistoric Indians must have considered the north end of Chevelon Canyon, located 17 miles east of Holbrook in northeastern Arizona, a great place to hang out and socialize. Like a gigantic version of what you'll see in a kindergarten classroom, drawings cover every few feet of the



The Rock Art Ranch features excellent sites located on private land but available to the public.



A petroglyph panel located at Rock Art Ranch.

sheer sandstone walls. Rancher Brantley Baird, owner of that four-mile section of the canyon, named his spread Rock Art Ranch. And when he isn't watching over his herd, he's escorting visitors out to the canyon. Like the ancient Anasazi, modern visitors find it a great place to relax and socialize.

Volunteers and archaeologists have recorded the rock art at the Chevelon site for several years, but much remains to be done. Some of the images - those of snakes, deer, sheep - duplicate those at many other sites, but several of the symbols at Chevelon remain unique. One appears to depict a baby being born; another, a crudely-stippled geometric pattern, is in a style not found at most other sites.

The privately-owned Rock Art Ranch offers tours of the spectacular rock art in Chevelon Canyon, considered by many to be the finest rock art site in Arizona. In addition to the tours, it's a working cattle ranch. Chuckwagon dinners and family entertainment are offered. The people who lived here long ago (AD 1100 to 1450) left thousands of petroglyphs carved on cliff walls and nearby boulders along a bend in Chevelon Creek. The rock art tours are available.

year-round except Sundays. Write or call in advance for reservations (required) and detailed directions on how to get there. Contact Brantley Baird, Box 224, Joseph City AZ 86032, or call (520) 288-3260.

When you go: The Rock Art Ranch is located 240 miles northeast of Phoenix out of Winslow, Arizona. Tours are offered Monday through Saturday afternoons, weather permitting. Fees vary depending on the number of guests on the tour.

Editor's note: I'm not sure I like the idea of rock art being compared to kindergarten class drawings. Information from an article in Arizona Highways magazine.

Phil Thum Discovers the Rare Dixie Lion

URARA member Phil Thum claims to have located a rare pictograph while participating in a field trip into Carcass Creek in the Dixie National Forest April 10. Phil sent information indicating the "rare pictoglyph" (part pictograph, part petroglyph) was spotted high up in a small overhang at the confluence of the Carcass Creek and Fremont Rivers.



Look closely and you will see this bright pink lion by Phil Thum.

Dr. Packaseat said the figure was totally unrelated to the typical wide variety of Fremont rock art found in the area.

"This lion," Packaseat said, "was classically of the Little Colorado style created around 500 A.D. What is of further interest is the paint. Only the root of the tataboh spider plant is capable of making the bright mauve color found in this strange cat."

Dr. Packaseat wrote a thesis on man and plants in the Great Sonoran Desert. For further information about the rare find, contact Phil Thum at thum565@yahoo.com

Editor's note: Phil wrote this piece with his tongue planted firmly in his cheek. I thank him for his efforts.

Pectol Shields Could Be Given to Navajo Tribe

By Joe Bauman, *Deseret News* staff writer

Used with permission

The oldest leather shields ever discovered in North America may be turned over to the Navajo Indian Tribe, even though they were discovered in a Utah location away from the Navajo reservation. Capitol Reef National Park is proposing to hand over the three shields under a 1990 federal law, the Native American Graves Protection and Repatriation Act (NAGPRA).

Made of buffalo hide, the shields are striking objects, ranging from about 2½ feet to more than 3 feet across. The beautifully painted shields originally were circular, but some have deteriorated a bit. The latest carbon dating places them as made between the years 1420 and 1640, probably toward the end of that range.

According to the Park Service's *Federal Register* notice of Dec. 7, 2001, announcing the intent to honor the Navajo Tribe's claim to the shields, they were found in 1926, hidden in a rock crevice on federal land near Torrey in Wayne County. The discoverer, Ephraim P. Pectol, didn't have a permit to remove them

from federal land. The national government asserted control of them in 1932, and Capitol Reef acquired them in 1953. The park museum, close to the area where they were found, displayed them for years. After the repatriation act became law, the Park Service followed its dictates to return grave goods and ceremonial and sacred objects to Indian tribes that could show connection. But it did not consider the shields as falling into those categories.

“We had no knowledge that this would be considered a sacred object or of cultural patrimony,” and the Park Service knew they did not come from a grave, said Lee Kreutzer, manager of Capitol Reef’s cultural resources program.

But four years ago, a representative of a Pueblo tribe called Capitol Reef and said the shields might be sacred or cultural objects.

“At that point we were required to treat them as NAGPRA objects, and as such I added them to our summary package,” she said.

The Park Service then sent notices about the shields to many tribes. Meanwhile, a group of Navajos from the Oljato Chapter, in San Juan County, visited Capitol Reef on another matter.

Studying photographs of the shields, which by then were stored in a Park Service repository in Tucson, tribal elders thought they might be ones they knew about, that the tribe had been looking for.

“So they went to that repository, and they took the chanter who had this knowledge with them, and they examined the shields . . . and concluded they were theirs,” Kreutzer said.

According to the Federal Notice, Navajo chanter Jon Holiday identified the shields’ designs and colors. Oral tradition concerning the shields has been passed down from generation to generation in the tribe, Park Service officials believe. Navajos say the shields were made by Many Goat White Hair and four others, and were used in a battle with the Spanish around 1640.

“Mr. Holiday has indicated that he intends to use the three shields in the Naayee ceremony,” says the Federal Notice. “The Naayee ceremony provides individuals with a protective barrier behind which they may regain strength, harmony and balance after a physical or mental illness.”

The Park Service asked three experts to decide if modern tribes had connections to the makers of the shields. Two attributed them to speakers of Athabaskan (a language family that includes Apache and Navajo). The third “tentatively suggests that it may be Puebloan in origin” — such as from the ancient Anasazi or modern Hopi.

In deciding a tribe’s claim, NAGPRA requires federal collections managers to take into account information that goes beyond scientific data. One factor may be stories handed down about Navajo raids into what is now Capitol Reef.

“Oral tradition, as Congress intended, carries equal weight with other evidence, scientific evidence and so forth,” said Kreutzer.

Congress apparently “set the standards such that tribes could claim such objects without having to meet very stringent scientific standards.”

Park Service officials concluded the Navajos had made their case and proposed to hand the shields over to that tribe. But during a recently ended comment period, others filed claims to the shields: Utes from Fort Duchesne, Uintah County; Kaibab Paiutes from Fredonia, Ariz.; and Utes from Colorado.

“We’re now evaluating all of those claims” to determine where the shields should go, said Kreutzer.

What if no modern tribe descended from whoever stored the shields? Could any non-Indian make a legal claim that they should remain in Utah?

“Under NAGPRA, only tribes or lineal descendants have any standing in this matter,” Kreutzer said. Non-Indians “could voice their opinions” but could not make legal claims.

What about concern that the shields would be moved from Utah to Navajo headquarters in Window Rock, Arizona?

“The state of Utah is pretty much irrelevant to this issue. There was no state of Utah when these shields were made,” she said. “I think the whole issue of preserving Utah history is surely secondary to the tribe’s rights under the law.”

If the tribe were to acquire the shields, would the Navajos auction them to the highest bidder?

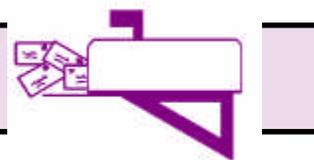
“That’s absolutely inconceivable to me,” said Alan Downer, director of the Navajo Nation Historic Preservation Department, reached by telephone at tribal headquarters in Window Rock. Then what would happen to them? “We will consult with chanters who are knowledgeable about them. Their ultimate disposition will be as they advise us.”

How did the shields end up far from the reservation, assuming they are Navajo? Kreutzer said Navajos relate that they were used in a battle with the Spanish and then stored outside their territory. Downer said he could only speculate about that because he did not talk with the chanter. But ceremonial objects can absorb power when they are made and used, he said, “sometimes very negative power.” The objects could have been “disposed of in places where it was thought they will never be uncovered, so people can’t misuse them . . . (or) stumble on them and be harmed accidentally by the power.”

In 1998, the Utah Museum of Natural History exhibited two of the shields as part of a display about buffalo. They were described as the oldest known leather shields in North America and as having no obvious tribal affiliation. How can they now be attributed to the Navajos?

“You’ve put your finger right on the problem with NAGPRA,” said Duncan Metcalfe, the museum’s curator of archaeology. “I don’t believe archaeologists have the method or theory to determine cultural affiliation with prehistoric material.”

Letters to the Editor



Layne,

Many thanks for getting this issue (April) out - and thanks to all the helpers too. I am once again impressed with the great information you are consistently providing in the newsletter.

Paula Derevensky

Editor’s Note: This information came from a URARA member to the editor:

A group of rock-arters ran into Clifford Rayl’s daughter Susan at Temple Mountain Wash on April 20th. Susan came over to them thinking that some might be URARA members who knew her father, as they did. It was a happy reunion. Susan takes LDS deacon-aged boy scouts, 12 to 14, out every year to camp, see some rock art, and teaches them outdoor ethics.

Strange Native Cult Doings at Spring Equinox

The oracles spoke, advising rulers, citizens, and philosophers on everything from their sex lives to affairs of state. The night before prophetic sessions, the oracles drank fermented grain drinks; in the morning, they ingested roasted native bean drink after uttering incantations (mocha, latte, French roast) and making valuable offerings.

They then descended into a basement cell, breathed in sacred fumes of photocopies and slide projectors. The divine communications were interpreted and written down, mostly by male priests, often in ambiguous verse.

They then dispersed to their various villages, to meet again at the annual rites in a different ceremonial center.

Freely adapted from the e-newsletter Got Caliche, on the Society for American Anthropology doings in Denver, comparing to the use of intoxicating fumes for prophesy at the oracle of Delphi.

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