

# VESTIGES

Monthly newsletter of URARA, Utah Rock Art Research Association



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## President's Message



### *Symposium Plans Taking Shape*

Thanks to Nina and Craig Bowen for their fine slide presentation of recent field trips at our June 20 monthly meeting. We appreciate a job well done.

We encourage all of you to attend the July field trip, monthly meeting, and annual picnic in Nine Mile Canyon. See additional information in this issue of *Vestiges*.

Our August monthly meeting and Executive Committee meeting will be held at the Sandy Library at 10100 Petunia Way, 1300 East and 10100 South. The speaker will be Ron Rood from the State Archaeologist's office. His topic will be the archaeology of Antelope Island. The Executive Committee meeting begins at 5 p.m., the regular meeting begins at 7 p.m. This should be a very interesting meeting.

Plans are underway for the annual symposium in St. George this year. We could use some volunteers to act as field trip leaders (see the list in this issue of *Vestiges*) and for other tasks as well. Contact symposium chairman David Sucec if you would like to assist. Contact information is [davidsu@uswest.net](mailto:davidsu@uswest.net) or phone 801-359-6904.

Have a great summer.

John Macumber, URARA president

## June 8-9 Worland/Ten Sleep, Wyoming, Field Trip Report

The participants on the June Wyoming field trip included one person from California, four from Colorado, three from North Carolina and one from Massachusetts.

At the Medicine Lodge State Archaeological Site, which is about 25 miles east of Manderson just off State Route 31, we met our host Mike Bies, an archaeologist with the Worland BLM office. Archaeologists determined that human habitation was continuous there for the past 10,000 years, and the site has over 60 cultural levels. The petroglyph and pictograph site is well developed, and includes an interpretative visitor center. In addition it is a good present-day camping destination, as evidenced by those using the site while we were there.

From Medicine Lodge we took the Red Gulch/Alkali Wyoming Backway to Shell Canyon where we met our local hosts, Mr. and Mrs. Cliff Manuel, who escorted us to a petroglyph site on private property on Trapper Creek. They even provided ferry service thru the deep, cold, rapidly-flowing creek. The

Sheridan Chapter of the Wyoming Archeological Society did some investigation of this site in the 1960s, and concluded that unnotched points they found were characteristic of the Late Period. They also concluded that some of the human figures with shields and horned headgear resembled those of the Fremont Culture. A bow and arrow and a horse and rider suggest a later date for some of the glyphs.

From Trapper Creek we backtracked to the BLM Red Gulch Dinosaur Track Site on the Red Gulch/Alkali Backway where we had lunch. Mike Bies enlightened us on the site and its development by the BLM.

From there we went to a bluff on the Big Horn River a few miles south of Graybull. One of the highlights there is a textbook example of an official removal of two large (about three feet square by two feet thick) sandstone panels by the Cody museum several years ago.

On the second day the group met in the small community of Ten Sleep from which Bies took us to several pictograph sites on the 8500-acre Ten Sleep Preserve of the Nature Conservancy; we went to two streamside shelter sites and two upslope shelter sites. An interesting tidbit is that the Preserve is part of a former 10,000-acre Girl Scout Center. These sites revealed many animal and human figures, and some that we were unable to identify.

Bies is to be commended for his knowledge and ability, and for his readily-apparent diligence in his archeological occupation, as well as willingness to share this knowledge on his own time. We extend our thanks to him.

Some of the participants elected to extend their stay in Central Wyoming to visit nearby sites such as Legend Rock, Castle Garden, and Trail Lake, and also two went to south-central Montana sites.

Thanks to Nancy Mason for organizing and leading this field trip.



*Participants during one day of the June Wyoming field trip pause for a group photo.*

## *Editor's Notes*

### **Rubbing Elbows With Experts Is Educational**

Part of the fun of living in Price near the rock art sites of eastern Utah is spending time with experts from all walks of life as they come to learn more about local panels. I remember spending a day with Paul Allee as he conducted his research into the beautiful Barrier Canyon Style panel in Buckhorn Wash. Paul had been conducting studies on the weather on nearby Cedar Mountain, and his training on weather helped him understand possible weather-related symbols in the panel. That day was a real eye-opener for me.

Early on in my rock art research I spent a day with Ken Hedges from the Museum of Man, and author Klaus Wellman, as the local expert Dr. J. Eldon Dorman took them into the San Rafael Swell. The trip helped me understand just how much I needed to learn if I was ever going to crack the secrecy of the panels.

Tramping through the hidden canyons of southern Utah with Steve Manning and Jesse Warner gave me an appreciation for the complexity of the panels and inspired me to keep plugging. Jesse showed me that life is more than important than simply eating well; he showed me that you can sustain life by eating frozen burritos warmed on a cold morning in your armpits. (Just kidding, Jesse.) He also was a fine example of dedication and persistence.

Steve demonstrated to me there is no substitution for “being there.” He’s visited more rock art sites than anyone I know, and still spends many days each year tracking down new sites or visiting old ones, in an attempt to look at them “with new eyes,” as Clifford Rayl used to explain.

I recently took a group of rock art aficionados into the Ferron Box. The leader of the group was rock art expert Sally Cole. I’ve been to Ferron Box many times, but the most recent trip was at least 10 years ago. I had forgotten what a great site it is. Not only is the rock art terrific and beautiful, the Box itself is. Sally pointed out to me that several different cultures are represented in the Box. The first is traditional Fremont, the second Barrier Canyon Style, and the third could be Anasazi or Pueblo. Having the extensive background she does, Sally pointed out that one of the panels containing dozens of red and white handprints also features mud dabs or mud streaks.

“Where in Fremont country have you seen handprints like this?” she asked. I thought for a while and couldn’t think of any. She reminded me that there are numerous Anasazi sites featuring handprints, then she noted that the only place she knows of where handprints and mud dabs coexist is on Cedar Mesa, smack dab in the middle of Basketmaker country.

With her newly acquired information, I looked around and realized just how special the Box is. The rolling sagebrush flats give way to a circular depression in the mesa that is lined with sandstone cliffs, with Ferron Creek lazily making its way through it. Willows, grasses of several different kinds, and other greenery border the creek; it is much cooler there than on the flats above, the place simply invites ceremonial usage. What a place and what a great time I had. I will return.

Layne Miller, *Vestiges* editor

## Notes from the Executive Committee

Looking at the *Vestiges* email list versus the snail-mail list, it seems there’s a deficiency of those that are getting *Vestiges* by email, compared to the proportion of members that probably use computers and email. This is about half the population nationwide, and surely URARA members are more savvy than the national average!

Sending *Vestiges* by email saves the organization considerable money. This can be better used for the conservation projects that we’d like to be more active in doing. Especially as our 501(c)(3) status gets activated and we can get grants.

Also you get the pretty color version by email, and if you’re on the email list for *Vestiges*, other special notices. And you get all the vital *Vestiges* stuff up to a week sooner! Such a deal!

We don’t want to insist that anyone get *Vestiges* by email – but please consider it if you have an email account and aren’t yet on the email list. Just send a message to Layne at [layne@afnetinc.com](mailto:layne@afnetinc.com) to put you on the list.

Our non-profit-specialist lawyer says we have to make a few changes in the bylaws to conform to the rules for non-profits, which commonly happens. So we’ll have to vote on that at the symposium.

Treasurer Troy Scotter in his usual competent and thorough way has researched two-way radios. It looks like the slightly more expensive ones with a five-mile rather than two-mile range are to be the choice. The EC decided to wait until Troy is back from his Asian vacation to actually make the purchase, since no

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one at the meeting was especially knowledgeable about them. In the meantime, remember that Craig and Tami Barney have a set that can be borrowed for trips. Tami can mail them to trip leaders if needed.

## Preparing For July Picnic



*URARA members planning to attend the July 13-15 Nine Mile Canyon picnic can choose to camp or sleep at Mead's Nine Mile Ranch, located just a few miles from the Cottonwood Glen picnic facility.*

*Camping is \$10 a night, but if you want more comfort, rooms in the bunk-and-breakfast are available for \$60 a night, breakfast included. Also available are a remodeled log cabin at \$40 a night, or an authentic canvas tipi at \$30 a night.*

*For reservations contact the Meads at 435-637-2572 or by email at [ninemileranch@yahoo.com](mailto:ninemileranch@yahoo.com).*

## Field Trip Cancelled

With regards to a New Mexico field trip, I am writing to inform URARA that I must unfortunately cancel this event this year. The forest is so dry that the trees in the woods are as dry or drier than the wood you buy at the lumberyard. Several areas on the laboratory property that I wanted to include in the tour are now closed, as well as all of the National Forests in the area.

As I write we have an 11,000+ acre fire that is only 15% contained, with two windy days to come, viewable across the valley. It's the 6<sup>th</sup> large

fire so far this season, and the season is just starting.

We should have had 16" of precipitation in the last 12 months and we have only had four. It's prudent to cancel this year and hope for snow this winter. The summer monsoon season will only bring more lightning than rain. Hopefully, I can reschedule for next summer.

Just in case some of you would still like to travel to New Mexico this summer, here's a listing of sites and events:

Petroglyph National Monument, <http://www.nps.gov/PETR>

Pecos National Monument, <http://www.nps.gov/peco/index.htm>

Bandelier National Monument, <http://www.nps.gov/band/index.htm>

Eight Northern Indian Pueblos Arts & Craft Show at Picurus Pueblo, July 20-21

Traditional and Contemporary Spanish Market Santa Fe, July 27-28

Pueblo Feast Dates, <http://www.guestlife.com/newmexico/events/eventsindian.html>

Sorry I had to cancel this trip.

Diane Roussel-Dupre

# On Protecting Sacred Indian Sites

*Editor's Note: I once had a Native American friend tell me that I was going into sacred places when I looked at rock art panels. When I asked if I should do something "special" before I went in, he thought about it for some time and said that I am not Indian, so I should not be conducting Indian ceremonies, so I should do as his father instructed him when he could not conduct his ceremonies.*

*"If I can't do my ceremonies for some reason, he said what I have in my heart is next important. You're not Indian so you shouldn't be doing Indian ceremonies, so for you, what you have in your heart is important. I have known you long enough to know what you have in your heart, so I wouldn't worry about it (going into rock art sites)," he said, "but you are taking others into those sites, so make sure when they return, they have the same thing in their heart (respect for the sacred) that you have in yours."*

## **Fact sheet: Protection of Native American sacred places**

By [Suzan Shown Harjo](#), Columnist, *Indian Country Today*

Native American sacred places are where Native Peoples who practice their traditional religions go to pray for the good day, the precious earth, the blessing waters, the sweet air and peaceful life for all living beings the world over.

- Native American religions were outlawed under the federal "Civilization Regulations" from the 1880s to the 1930s. Traditional Native Peoples were not allowed to go to or pray at their sacred places. All of the traditional religions were driven underground, some to the point of extinction.

- Myriad Native American sacred places have been destroyed.

- Today, far too many sacred places are being desecrated or threatened by development, pollution, poisons, recreation, looting, vandalism and by federal or federally authorized undertakings.

- The American Indian Religious Freedom Act of 1978 was intended to change the policy of the United States from one of outlawing and disrespecting traditional Native religions to one of protecting and respecting them. The Act states:

"That henceforth it shall be the policy of the United States to protect and preserve for American Indians their inherent right of freedom to believe, express, and exercise the traditional religions of the American Indian, Eskimo, Aleut, and Native Hawaiians, including but not limited to access to sites, use and possession of sacred objects, and the freedom to worship through ceremonials and traditional rites."

- There are numerous existing laws intended to protect Native American sacred places and even more that can be used to do so, but most of these laws are being ignored and flaunted.

- Among these existing legal authorities are the American Indian Religious Freedom Act, Native American Graves Protection and Repatriation Act, Executive Order on Indian Sacred Sites, National Historic Preservation Act, Archaeological Resources Protection Act, National Environmental Protection Act and other environmental and cultural laws.

- There are no existing legal protections for certain categories of sacred places and none that provide a specific cause of action to defend sacred places against desecration or destruction.

- Native Americans often are pressured to define the sacred when we talk about our religious freedom and protection of sacred places. No other religious leaders or practitioners are pressured to define the sacred in their religions or to identify what is central or indispensable to their beliefs and ceremonies.

- Native Americans are pressured to reveal the details of our exercise of religious freedom, when no other religious leaders or practitioners are forced or required or urged or even asked to reveal details.

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- Many Native traditional religious matters cannot be discussed or revealed. Some Native traditional religious matters must remain private and confidential because disclosure would violate the tenets of the religions themselves. Other Native traditional religious matters must remain private because many Native leaders and practitioners still fear that such disclosures would lead to another federal Indian “civilization” era.

- It has been the experience of Native Americans that disclosure about the location, nature or use of sacred places leads to assaults on them. Many of these places are fragile and have been destroyed by too many visitors or vehicles or activities.

- A description of Native American sacred lands is in the President’s Report to Congress on American Indian Religious Freedom, August 1979, pursuant to the American Indian Religious Freedom Act, P.L. 95-341.

*Prepared for the Coalition to Protect Native American Sacred Places by Suzan Shown Harjo of The Morning Star Institute, 611 Pennsylvania Ave. SE, #377, Washington DC 20003. (202) 547-5531.*

## A Report On Current Vestiges Cost

Total cost of *Vestiges* is included in my financial figures which I am also passing along. However, I think that it is useful to look at it from the other way around – the cost of a single issue. Dorde (who deals with our printers, Kinko’s) and I have talked, and here is how to think about that.

Paper	\$ .01 per page x 5 pages	=	\$ .05
Printing	\$ .04 per page x 10 pages	=	\$ .40
Stapling	\$ .02	=	\$ .02
Postage	\$ .34	=	\$ .34
Total Cost		=	\$ .81
Total Cost per year	12 issues	=	\$9.72
Total Cost per year	12 issues including 3 x 12 page issues =		\$10.50

In the last printing, about 140 copies were sent out. An approximate monthly cost at that rate would be 140 x \$.81 or \$115. Note that postage will increase by 3¢ at the end of this month. There are also a few other costs (like labels), but they are very insignificant.

The above analysis looks like a good approximation given how much we are actually paying on a monthly basis.

Troy Scotter, URARA Treasurer

## URARA Financials For Half Of 2002

Income and Expenses for the period 1/1/02 - 6/11/02

**INCOME**

Interest Income	\$45.57
Membership Revenue	1,276.00
Publication Sales	170.00
<b>TOTAL INCOME</b>	<b><u>\$1,491.57</u></b>

**EXPENSES**

Insurance	\$1,129.00
Miscellaneous:	
Office supplies	51.95
Miscellaneous - Other	294.41
TOTAL Miscellaneous	346.36
Publication Printing	88.99
Symposium Expenses:	
Symposium Misc.	50.00
TOTAL Symposium Expenses	50.00
<i>Vestiges</i>	871.91
<b>TOTAL EXPENSES</b>	<b>\$2,486.26</b>
<b>TOTAL INCOME - EXPENSES</b>	<b><u>(\$994.69)</u></b>

URARA Assets as of June 11, 2002

Balance in checking account:	\$1,339.45
Balance in savings account:	<u>\$10,582.65</u>
<b>Total Assets</b>	<b><u>\$11,982.10</u></b>

## Comparing Rock Art To Street Art

By Tom Ross, Staff Reporter, *Steamboat Pilot* and *Today*

STEAMBOAT SPRINGS — Twenty of us braced ourselves against the savage wind gusts in Vermilion Canyon Sunday afternoon, and gazed up at the sandstone walls.

I saw indisputable evidence that space aliens had visited the ancient Fremont Indian culture more than 1,500 years ago.

Pecked into the desert varnish was the figure of a man with a radio antenna protruding from the top of his skull. Dude! Beam me up!

Just about then, the petroglyph expert shepherding our group brought me back to earth. I was informed that the radio antenna was actually a representation of a feathered headdress.

Vermillion Canyon is about 80 miles west of Craig and 20 miles north of Dinosaur National Monument. The Bureau of Land Management has designated it as an "Area of Critical Environmental Concern."

There has been a well-publicized movement to protect it with official wilderness status. The Fremont culture clearly identified the canyon as a special place.

But the fact is, nobody knows for sure what native people of the Four Corners region were trying to communicate with their symbols carved into stone.

Have you ever stopped to ask yourself, "When does graffiti rise to the level of sacred native American rock art?"

I chew this question around in my mind every time I journey into canyon country, or even when I spy an aspen tree with initials carved into it.

When you get right down to it, what's the difference between a heart carved into tree bark with the slogan "Dave loves Mary," and a crude human figure chipped into sandstone?

Don't get me wrong. I'm not launching a put-down of petroglyphs.

At times I've found them enthralling. I'm just intrigued with how our society values some kinds of street art more than others.

If they could endure for another 1,000 years, would the spray-painted gang slogans on Los Angeles

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freeway overpasses someday be viewed as precious examples of late Twentieth Century tribalism?

Check this out. If I'm a pioneer in the 19th century, and I carve my family's name into Independence Rock, I'm an historical figure.

On the other hand, if I go up into the Priest Creek aspen glades this summer and hack the slogan "TR skied 20 inches of fresh 'der here, Jan. 20, 1998," I'm a vandal.

But I'm guessing that if Carl Howelsen had carved his initials into a tree to memorialize Winter Carnival in 1913, they still would have named the hill after him and the tree would now be a national shrine. I've got to admit, I'm bothered by the numbered of scarred aspen along the trail above Fish Creek Falls. And to be accurate, I've never carved my initials into a tree.

But I once came upon such a carving that has always haunted me. I spied it in a mature stand of aspen in California Park. The carving was apparently very old, based on the way the tree had healed over the scars.

And there was still the unmistakable date — 1899 — right below the figure of a voluptuous woman and the name of a hispanic male.

When I stumbled upon the carving, I tried to cast my mind back 100 years to picture the lonely sheepherder who must have scarred that tree with his hunting knife.

The ancient Fremont Indians and the lonely sheepherder were all trying to achieve the same thing — some little piece of immortality.

We all want to leave something behind that says, I was here, on planet earth, back in 2002.

When we returned from Vermillion Canyon I dug a little paperback pamphlet out of a storage box where I keep maps and guidebooks of the southwestern United States.

Entitled *Easy Field Guide to Rock Art Symbols*, it contains line drawings of some of the most common petroglyph forms and suggests their meanings.

On page 17, under the heading "spirituality," I found what I was looking for — a picture of a little man with an antenna coming out of his head.

Author Rick Harris speculates that the figure represents "talking with the spirits."

So, I was right after all. The "spirits" are obviously space aliens who provided the ancient Fremonts with radio antennas.

Do you guys think it would be vandalism if I carved a petroglyph in my own aspen tree?

## Inventory Class At Zion National Park

The Zion Natural History Association is sponsoring a class which may be of interest to URARA

members. It's an archeological inventory class in Zion National Park. A service learning project will include archeological inventory of an approximately 100- to 150-acre parcel in the upper Dalton Wash area, located in the southwest part of the park. The area is an open pinion-juniper woodland offering a spectacular vista of the west side of Mount Kinesava and Tower of the Virgin. Previous archeological inventory identified numerous Southern Paiute and Ancestral Puebloan (Virgin Anasazi) cultural sites. Historic period sites associated with Mormon pioneers have also been identified.

### *More Quilt Squares Needed*

So far I have received 9 squares for the annual rock art quilt to be auctioned off at the symposium. It takes 36 to make the quilt. We can't start until we have them all. Please make them about 14 inches square so we have room to cut them.

Thanks,  
Dell Crandall  
P.O. Box 538, Moab UT 84532

Archeologists will provide necessary instruction. Participants should be prepared for serious hiking.

The class is scheduled for Oct. 16-18, 2002, from 8 a.m. to 4:30 p.m. daily. The fee is \$200 including all three days, but does not include lodging. The Instructor is Sarah Horton.

Additionally, the Zion Canyon Field Institute is sponsoring a class and service project on rock art. Called Pickin' and Paintin', the class will be conducted on Feb. 26-28, 2003. No further details are available at this time. Information is available from the Institute, call 435-772-3265.

## Field Trip Leaders Needed

The Symposium Field Trip Committee is already working hard. Here is a list of possible field trips. Please contact the *Vestiges* editor at 435-637-8954 or [layne@afnetinc.com](mailto:layne@afnetinc.com) if you would like to serve as a trip leader to any of these sites.

### Nevada

Arrow Canyon

Whitney Hartman

Khota Circus

A private site just north of Glendale

### Utah and Arizona

Canaan Gap

Land Hill

Cave Valley

Little Black Mountain

Fort Pierce

Peter's Leap

Browse

Rosie Canyon

The Cave at Coral Pink Sand Dunes

Gunlock

Santa Clara River

Lion's Mouth

The 2- and 3-headed-man site on Smithsonian Butte

Quail Creek Reservoir (if we can get permission)

Bloomington Rock

Black Hill by the airport

Southgate

Webb Hill

### All-day trips on Monday could be:

Nampaweap with Boma Johnson

Paiute Cave

Toroweap

Hidden Canyon

## Rock Art Display at the CEU Museum



Las Vegas artist Mark Vranesh has an impressive art display featuring landscapes and rock art in Utah at the gallery of the College of Eastern Utah Prehistoric Museum in Price, Utah, until August 26. Vranesh uses mixed media in his art that maintains the "feel" of Utah's tremendous rock art resources. To contact the artist send email to [markvraneshstudio@yahoo.com](mailto:markvraneshstudio@yahoo.com).

# Rock Art School Slated For Utah

A field school endorsed by the National Pictographic Society will be held October 20-25, 2002. The instructors in rock art dating and ethnography and archaeology of rock art are Dr. Alan Watchman, Department of Archaeology and Natural History, Australian National University, and Dr. Carol Patterson, Department of Anthropology, Metropolitan State College, Denver.

The field school will be limited to 15 participants to maximize instructor-participant contact, and to assist with manageability of the conduct of the school. Essentially the course will provide instructions on

- recording pictographs and petroglyphs for archaeological, dating, conservation and management purposes,
- sampling art to identify paint compositions,
- selecting appropriate materials for dating,
- dating rock art,
- understanding the ethnographic context of different motifs,
- assessing conditions and commenting on conservation status, and
- documenting a site for Management Planning purposes.

## Aims

The field school is based on a similar training program that was conducted by the two instructors in Australia. In that school 15 people were given training over three weeks, two weeks of which were field-based to provide hands-on training and guidance.

The aims of the Utah field school are:

1. To demonstrate and give practical guidance on the documentation of rock paintings and engravings for use in archeology, conservation and site management.
2. To provide information about the wide range of rock art found at the site and in the area including archaic pictographs and petroglyphs to historic inscriptions.
3. To involve participants in the consideration of aspects for rock art site management and protection.
4. To explain the sampling of paintings and rock surface coatings as part of assessing their stability and deterioration, and also for the dating of rock art.

The objectives of the field school include,

1. The demonstration of techniques for recording rock art; by photography (film and digital), tracing, and the use of database criteria involving spatial, temporal, archeological and conservation aspects.
2. To describe the physical factors affecting the stability of the rock paintings and carvings.
3. To highlight aspects of environment, history, geology, tourism and development that have potential impacts on the management and protection of the sites within the local area.
4. To demonstrate techniques for sampling paints and rock surface coatings and to explain factors relevant for conservation and dating.

Each student should learn (or practice):

1. How to use film and digital cameras as a means for recording rock art,
2. How to transfer and manipulate digital images on a computer,
3. The reasons for deciding whether to trace rock carvings,
4. How to use transparent films for tracing stable rock carvings,
5. Understand the rock art of the local area within the regional perspective of rock art styles,
6. How to create a database of criteria for use in archaeology, conservation and site management,
7. How to compile information relevant to archaeology, conservation and management by observing

specific factors listed in the database,

8. To understand the aspects related to sampling paints and rock surface coatings,
9. To develop a better appreciation of the procedures and problems in the dating of rock art, and
10. To develop awareness of the factors that should be considered as part of the development of plans for the protection and management of sites.

### **Program of activities**

**DAY 1:** Welcome and introduction to Three Canyons Ranch. Introduction by participants of their backgrounds and experience. Presentation of an overview of the Ranch, rock art of the region and local area, and regional archeology and anthropology. Make a tour of the sites and explain the recording strategy in relation to the field school aims and objectives. Prepare preliminary notes for recording the rock art. Commence the first phase of recording. Evening: Methods and materials for dating rock art (AW).

**DAY 2:** Demonstration of different recording methods. Highlighting the geological, hydrological, microbiological, and biological aspects which impact on the rock art of the sites. Descriptions of rock varnish, silica skins, and oxalate coatings, and their modes of formation. Preliminary discussion concerning site protection and management. Evening: Rock art of the region – ethnography and anthropology (CP).

**DAY 3:** Division into groups of three to work on selected panels, sketching, note taking, photography, transferal of digital images, creation of database, in consultation between and within groups. Recording of rock art in various ways. Preparing plans and section drawings. Evening: Rock art dating controversies - Part 1 (AW).

**DAY 4:** Completion of recording of the panel. Discussion on the stability, conservation, and management issues for each panel. Evening: Rock art dating controversies - Part 2 (AW).

**DAY 5:** Selection of another panel and begin recording. Evening: Holistic methods in rock art recording; interpretation within the context of the geography, ethnography, and archeometry. A “time line” drafted by students based on information gathered during field school.

**DAY 6:** Completion of recording. Presentation by each participant of relevant aspects of the rock art of the sites recorded. Final discussion on the management plan for the sites. Presentation to participants of a *Certificate of Attendance*. Evening: Slide show - Rock art from the World (AW, CP).

### **Tuition fees and other costs**

The tuition fee is \$360.00, which is payable to the National Pictographic Society Rock Art Field School. A refund will be given if notification of withdrawal is received at least 7 days prior to the start of the school. No refund will be given after that time.

The location of the field school is on private property owned by Lee and Deb Elmgreen about 1 hour by vehicle south of Grand Junction. Directions will be provided to the property once participants register. Participants are asked to respect the personal property of the owners, and the environment. Electrical power is provided by a generator. Accommodation will be provided on a Bed and Breakfast basis. Facilities include two houses with three bedrooms and a bathroom in the larger house, and two bedrooms in the cottage nearby (master suite and bath, and a smaller bedroom and another bathroom). The larger house also has a den, which can also be used for sleeping several people. Full cooking facilities are available for those who want to cook, but breakfast, lunch, and dinner are offered in the full price for accommodation and meals (\$348.50). The larger house also has a large meeting room as well as living and dining rooms.

An old bunkhouse (in need of renovation) and camping space near the houses are available for those wishing to cater for themselves. A charge of \$70 is applied for those campers using toilet and bathroom facilities.

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For more details contact: National Pictographic Society, [UrracaPro@aol.com](mailto:UrracaPro@aol.com)  
or Dr. Alan Watchman, [Alandatrox@aol.com](mailto:Alandatrox@aol.com)

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It is imperative for the safety of everyone that each participant take care while attending the field school. Responsibility for preventing accidents rests with each person. The organizers and ranch owners



will make every effort to take due care and diligence to ensure the safety of each attendee, but the final responsibility for health and safety is individual. The organizers encourage and advise that personal accident insurance is taken out by everyone.

*A Ute shield located in the eastern Book Cliffs near the field school location.*

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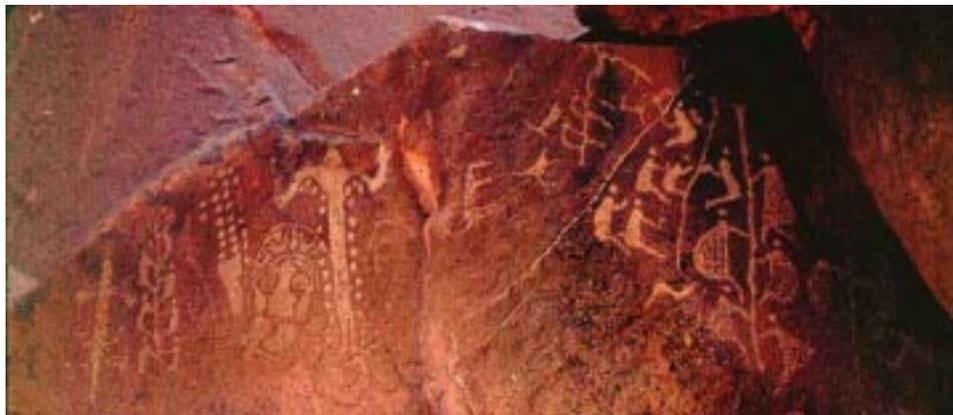
## ***Industrial Proposal Threatens Rock Art***

The Dampier Archipelago in the Pilbara region of northwestern Australia features what is regarded as the world's largest concentration of petroglyphs. It also possesses a major corpus of standing stones, similar to megalithic monuments in Europe, the largest such occurrence in Australia. This outstanding body of Aboriginal rock art is considered to be the greatest non-European cultural heritage property in Australia, and is thus one of the major heritage sites in the world.

During the 1960s major industrial facilities were established in the remote archipelago. Current plans by the Western Australian government of further extensions to this industrial complex designate 38% of the land area to be occupied by petrochemical and other plants.

At present levels of atmospheric pollution, most of the Dampier petroglyphs will disappear during the second half of the 21st century. However, if the emissions are trebled as proposed, this process will be accelerated greatly, and scientific data predict that the rock art will begin to disappear by about 2030.

The expansion of the industrial complex by adding a multi-billion dollar petrochemical industry is opposed by scientists, conservators, and conservationists, and by the owners of the rock art, the Aboriginal people of the region. Moreover, the local shire council objects to it strenuously and requests that the development be located at Maitland on the mainland, an industrial estate set aside for this very purpose. Even one of the companies involved in this development, Methanex Australia P/L, prefers Maitland for logistic reasons, as does every stakeholder in this issue.



*One of the petroglyph sites threatened by a proposed complex in Australia.*

This is not a confrontation between those who are for or against development. None of the parties opposes the development as such; they

merely want it relocated away from the Aboriginal sites. The International Federation of Rock Art Organizations (IFRAO) demands that the State Government exercise its responsibility of protecting the Dampier rock art, and that it implement a management plan for the archipelago after proper consultation of the stakeholders. IFRAO has the support of the world's rock art researchers, indigenous communities, the conservation movement, the state opposition, and of those wanting cultural heritage preserved.

The website listed below serves to inform about our struggle to save these magnificent galleries of hundreds of thousands of irreplaceable rock art images recording tens of millennia, and it solicits the support of the citizens of the world.

We seek URARA's help. We have set up an Internet petition for this purpose. Please open <http://mc2.vicnet.net.au/users/dampier/index.html> then read the introductory text and go to the petition, via the link on the bottom of the page. Your signature will be warmly appreciated.

This site is part of AURANET, the Internet presence of the Australian Rock Art Research Association. Should you like to subscribe to AURANET, or to any of the pages of this community, simply open mc2.vicnet.net.au, and register as a new user. Once you have responded to the confirmation e-mail you then receive, you can log on to mc2 and click on "Join a Community". Scroll down and click on "Science & Technology", then select from the list the 12 AURA sites. Most are listed under "Science & Technology", two are found under "Society & Culture", then select "Art". Repeat the procedure for each group you wish to register for.

You will receive confirmation of your membership as soon as the respective group moderators respond, after which you can upload any papers, announcements, debate items, messages, reports or notices, or design your own homepage using the mc2 software.

I would greatly value your participation.

Kind regards,

Robert G. Bednarik, President, IFRAO

***Don't Forget The July 13-15 URARA Picnic In Nine Mile Canyon***

# URARA's Nal Morris Featured

By Mark Havnes, *The Salt Lake Tribune*  
Used with permission

PAROWAN — Astronomy to the ancient Fremont culture was born with corn.

That is the hypothesis of Nal Morris, a retired physicist who in the early 1990s began studying petroglyphs at a landmark called Parowan Gap in southwestern Utah.

Morris says the Fremont used the Gap — a V-shaped notch in a ridgeline 15 miles west of Parowan — to determine the summer solstice and other astronomical events.

Although the petroglyph drawings at the site remain open to interpretation, Morris makes a compelling argument that the Gap was a natural observatory for the Fremont.

“The story of Parowan Gap is a story about the evolution of agriculture,” says Morris, who maintains that the ancient Utahns used the formation to know when to plant and harvest corn.

On the day of the summer solstice — which this year was Friday — a person can stand at a rock cairn about a quarter-mile away from the notch and see the sun set perfectly in the center of the V-shaped Gap.

Morris says the Fremont constructed other rock cairns along the so-called Weatherman’s Trail that helped them identify other astronomical events such as equinoxes and the winter solstice.

How the Fremont used the Gap, according to Morris, is illustrated in a petroglyph pecked into a chunk of nearby Navajo sandstone. The markings are known as the “zipper glyph” because they resemble a zipper.

Besides helping the Fremont know when to plant crops, the Gap also helped them determine the best time to mate so children would be born when food was most abundant.

“Farther south, planting didn’t need to be so precise [because of a warmer climate],” Morris says. “But at Parowan, if the corn was planted too late or too early, the crop could be lost because of frost.”

While Morris’ work is intriguing to many, not everyone agrees with his conclusions.

Marian Jacklin, a U.S. Forest Service archaeologist, says the petroglyphs are open to interpretation and no one knows exactly what they mean.

“The images are not the same as a written language,” Jacklin says. “We know in our language the written letter ‘A’ means a specific thing, but when the image of a deer is used [in rock art], we do not know what it means in every case.”

For her part, Jacklin is more concerned about saving petroglyphs — like the ones at the Parowan Gap — than knowing what they mean.

“I’m interested in preservation, not interpretation,” she says.

David Sucec, a member of the Utah Rock Art Research Association, is familiar with Morris’ work and



*Nal Morris at Parowan Gap.*

impressed with his findings, but says his calculations are more art than science.

Sucec insists that the Fremont did not need to know when the solstice occurs in order to plant crops.

“Ask any farmer today and they know by circumstances when to plant crops according to whether it’s too dry or too wet,” he says.

Gardiner Dalley, an archaeologist with the Bureau of Land Management, believes Morris makes a strong case for how the ancients used the Gap.

“Those people had to have a handle on what time of year it was,” Dalley says. “If they planted their seed corn on a nice sunny day in the middle of March, they would have had trouble.”

“I’m not just out here fantasizing,” Morris says. “What do they [critics] expect me to do, just walk way and forget about it? That is something I just can’t do.”

## *Exciting Times Ahead For URARA*

By Layne Miller, Conservation and Preservation Committee Chairperson

Some exciting opportunities are in the offing for URARA members. Although negotiations are still in the early stages, we could be involved in three important rock art projects in the near future.

The new BLM archaeologist in Moab, Donna Turnipseed, has written two grants that include the volunteer participation of URARA members as part of the “soft match.”

First, she proposes a new Site Stewardship Program that would include using volunteers to monitor impacts on cultural resource sites overseen by the Moab Field Office of the BLM. Many sites are being seriously impacted because of increased off-highway vehicle use, mountain biking, rock art tours, and both commercial guided hikes and general hiking.

This program would establish a regular patrol of archeological sites in the Moab area, along with educational opportunities for site stewards and also people of the local community in general. In her grant application she notes that at present funding is inadequate for a monitoring program, and that in working with URARA and community members the sites can receive the protection they need. The program could begin in federal fiscal year 2003.

The second grant application would use URARA members to document rock art panels along the Potash and Kane Creek roads. The application notes that tourism in Moab has dramatically increased in the last 10 years, with hundreds of thousands of visitors seeking information about rock art sites. Paint ball activity, theft, graffiti, rock climbing, and other affects of visitation are damaging the sites.

The BLM has been unable to collect more than minimal baseline data on these fragile sites. Data recovered by the proposed program of recording would provide the foundation for a management plan outlining the conservation, preservation, or restoration measures needed. This program would also begin in federal fiscal year 2003.

The third project could include URARA members documenting rock art sites on Range Creek, a tributary of the Green River. Congress recently purchased the Waldo Wilcox Ranch in that area through a special appropriation. The ranch is now in control of the Bureau of Land Management, but there is a move afoot to move it into state control.

I’ve been in Range Creek on two occasions in the past, when Waldo pointed out rock art panels to me; of the many fine panels on the ranch property none have been recorded. Before the BLM can decide how to protect the sites, they must determine how many there are and what types.

Julie Howard McGee of the BLM’s Salt Lake office proposed recently that URARA participate in a documenting program in Range Creek. The acting manager at the Price Field Office has agreed to this

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idea. He recommended that someone from the Division of State History be included in the project, since their office could end up with the responsibility for the sites. To date there hasn't been a response from State History, but state archaeologist Kevin Jones has been very supportive of this type of project in the past.

The initial plan is for members of our Conservation and Preservation Committee to make a preliminary trip into Range Creek to determine the scope of the project. After that is accomplished, recording trips and possibly workshops to teach members how to fill out site report forms could be established.

We'll announce updates on these proposals as they take shape. The inclusion of URARA in these projects illustrates how the group's reputation is increasing in the eyes of public land managers. Such projects offer members a truly unique opportunity to helping record and preserve Utah's vast rock art treasure.

## ***Nevada Group Conducts Rock Art Program***

By Elaine Holmes

Some URARA members in Nevada are excited about getting rock art recording going in our state. The Nevada Rock Art Foundation (NRAF) recently held its first training session for teaching volunteers to record rock art to professional standards.

It was held at Red Rock National Conservation Visitor Center the weekend of June 15 and 16, when it was a bit too hot to get actual field experience. An on-site recording planned for fall will fulfill that requirement.

Directed by Dr. Alanah Woody and assisted by Eva Jensen, Anne McConnell, Marilyn MacMurtrie, and Jack and Elaine Holmes, the two-day program consisted of practicing scale drawings, filling out IMACS forms, measuring and drawing site maps, and inking the final drawings.

The Nevada Rock Art Foundation is made up of professionals and volunteers who are interested in accurately recording and preserving rock art. It incorporates the now-defunct Nevada Rock Art Documentation Project that preceded it, and is located in Reno. Further training sessions are planned for various parts of the state.

A site steward bill is being re-introduced in the next Nevada legislature, and NRAF is developing appropriate forms and training to implement such a program.

## ***Ancient Visions: Petroglyphs and Pictographs of the Wind River and Bighorn Country, Wyoming and Montana***

*by Julie E. Francis and Lawrence L. Loendorf, 2002, University of Utah Press; 202 pages of text, tables and drawings, plus 16 pages of 24 color plates, 26 pages of references, and 11 pages of index.*

A Book Review by Susan Way

This is a very professionally written book, with several technical tables in addition to over a hundred wonderful drawings and photos of petroglyphs and pictographs, with their interpretation and description. There are also photos of the geology of the area, and several well-drawn, detailed maps.

The authors are anthropologists who use their expertise to show the connection between the cultures of the ancient peoples who inhabited these lands and the imagery they depicted on the rocks. Combining ethnographic records and consultations with elders of present-day Native communities, evidence shows that highly complex belief systems form the context for the majority of the petroglyphs and pictographs of the region. The authors believe that modern day Native Americans hold traditional knowledge central to understanding these images.

The first chapter tells of the complexity of hunter-gatherer glyphs found in the Wind River and Bighorn Basins, making these some of the most extensive and diverse sites in the world. This area not only contains the anthropomorphic Dinwoody figures, but an array of other human figures and animal images, including many owls and other winged creatures. The petroglyphs are incised, pecked, and abraded, and the pictographs use many different colors.

A discussion of the ecology, geology, archaeology, and history of the Bighorn and Wind River basins is included in chapter two, along with a discussion of the present day native inhabitants. These basins and the surrounding mountains have been occupied for more than 11,000 years, at present by the Eastern Shoshone and Northern Arapaho of the Wind River Reservation in Wyoming. A debate as to whether the petroglyphs were made by the Shoshone or cultures that predated them is put forth, with a link of the Dinwoody tradition to the Shoshone. In the past, the Crow inhabited the Bighorn Mountains and river basin.

Interpretation of native images as art or written language is discussed in chapter three. After consulting with native elders, the authors found that the term *rock art* is offensive to them, and is considered as a Euro-American interpretation. Not only are the pictographs and petroglyphs ancient sacred sites, but also many of these sites are still in use by local tribes as religious and spiritual places. Consequently, the authors take care to use such terms as petroglyph or engraving, pictograph or painting, figure, or image, and don't use the term rock art.

They discuss the 1988 neuropsychological model of Lewis-Williams and Dowson, which supports the theory that images were created by three stages of mental imagery during altered states of consciousness; these may be induced by means including psychoactive drugs, schizophrenia, or dream-like states. The authors also discuss varied definitions of shamans and shamanism. One view is that the shaman is the mediator between the group and the supernatural, and is the visionary responsible for most of the Native American paintings and engraving in the Wind River and Bighorn Basins.

“There is considerable evidence to suggest a visionary origin for the imagery seen in all media throughout Great Plains culture,” they claim. “Visionary experiences are part of the ‘lived’ world for nearly all individuals in Plains societies, but it is only those individuals with heightened abilities to enter altered states of consciousness, who go on to become religious specialists or shamans.” Francis and Loendorf use the definition of shaman as a specialist who employs certain techniques to acquire supernatural knowledge for the benefit of the community.

The authors also describe metaphors of imagery in this chapter. As an example, “death is often used as a metaphor for entering the Trance State.” In figure 3.1 showing a red-painted panel from the Medicine Lodge Creek area in the foothills of the Bighorns, the finger dots surround disembodied heads. An arrow pierces one human figure, while an ax hovers next to another head. Chapter three also includes all 24 color plates, including *en toto* pecked anthropomorphs, a Dinwoody ghost, an owl figure, and winged figures.

Chapter four covers style and classification. There has been much documentation of Dinwoody tradition sites in the upper Wind River area. “Gebhard was the first to note that the interior line style was restricted to the Wind River Basin.”

Chapter five describes various chronometric techniques, resulting in a far more complicated picture of the Bighorn and Wind River Basins than was previously imagined.

Chapter six is about the Dinwoody tradition, with a map, photos, and narrative describing the location of various sites; the belief system and symbolism of this tradition is extensively discussed. The several tables show chronometric ages, locations, and descriptions of imagery or sites. One of the many black and white photos in this section, 6.10, is that of an *en toto* pecked rabbit. The numerous drawings are meticulously done.

Looking East is the title of chapter seven. Pecked figures that are incised, painted, and outlined dominate the imagery on the eastern side of the Bighorn Mountains and Wind River Basin. A map shows

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distribution, and there are directions to the sites; Castle Gardens, Trapper Canyon, Medicine Lodge Creek, and Pictograph Cave are some of the important ones of this area. For instance, Pictograph Cave is at the head of a side canyon on the south side of the Yellowstone River, outside Billings, Montana. A black and white photo shows the cave. “Intense occupation over thousands of years, along with thousands of painted images, make this site one of the key localities in the Northwestern Plains.”

Painting techniques, color, sources of pigment, and instruments used are included. Cultural origin of the shield-bearing warrior figures is reviewed. Arguments are put forth on the cultural continuity of shield-bearing warriors and V-shouldered, hourglass, and rectangular-bodied anthropomorphic figures. The Castle Garden Shield Type is the oldest recognizable shield-bearing figure, very elaborate and carefully made.

I’ve backpacked through the reservation on the eastern side of the Wind Rivers into the area of many lakes with no names. This is a wondrously beautiful and peaceful place to visit. At the end of July barely another soul was present. Having visited the Wind River region made reading this enlightening and well-written book even more enjoyable.

The use of the metric system throughout the book is the only drawback, since most of us don’t readily convert it to our familiar system of miles and inches.

About the authors: Julie Francis lives in Cheyenne and is an archeologist with the Wyoming Department of Transportation. Larry Loendorf is a well-known professor of anthropology at New Mexico State, and owner of Loendorf and Associates. He lives in Las Cruces.

*Susan May who rejoined URARA in January has a master’s degree in geography, and her bachelor’s is in planning and environmental management.*