

VESTIGES



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Monthly newsletter of URARA, Utah Rock Art Research Association

President's Message



Annual URARA Picnic a Success

A good time was had by everyone attending the field trip, picnic, and meeting in Nine Mile Canyon, July 13-14. Everything went well in spite of the heat. Layne Miller did a fine job leading the field trips, and informing us of the background and developments in Nine Mile. Thank you, Layne.

Plan to attend the URARA monthly meeting Thursday, August 22, at 7 p.m. at the Sandy Library, 10100 Petunia Way (1300 East and 10100 South). We have an interesting program scheduled with Ron Rood, our assistant State Archeologist. He will be discuss the Archeology of Antelope Island. The Executive Committee will meet at 5 p.m. We look forward to seeing you.

Mark your calendar for the field trip and monthly meeting in Vernal on September 28-29. This should be a wonderful trip for all. See details in this issue of *Vestiges*.

Enjoy the remainder of your summer. — John Macumber, URARA President



Layne Miller presents the history of Nine Mile Canyon to those attending the annual URARA picnic.

Call for 2002 Symposium Papers

The Symposium Committee announces a call for papers for the Utah Rock Art Research Association's 22nd Annual Symposium during the Veterans Day weekend, November 9 - 11, 2002, in St. George, Utah.

Abstracts should be kept to not more than about 200 words but sufficient to get an idea of your paper. Deadline for abstracts is September 2, 2002, and we ask that everyone interested in presenting a paper honor the deadline so we can develop the program in a timely manner.

The Symposium Committee will give preference to papers that relate to Utah rock art but will jury

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out papers only when we run out of time slots. Presentations will be allotted 20 minutes (last year, presentations were given 30 minutes).

The committee will review abstracts for suitability, balance of points-of-view, and to ensure that the number of papers does not exceed the time available for presentations.

Please send abstracts to David Sucec, Papers Coordinator, 832 Seago Ave., Salt Lake City UT 84102. Or phone 801-359-6904 or email davids@networld.com; same address for inquiries.

David Sucec, Symposium Committee

Picnickers Brave Heat to View Nine Mile

It was hot, dry, and dusty, with not a cloud in the sky as 30 URARA members braved the worst Nine Mile Canyon has to offer during the annual picnic last month. Even though conditions left a lot to be desired, no one complained as the group saw some of the canyon's best rock art.

Led by the *Vestiges* editor, members from California, Nevada, Colorado, Arizona, and Utah gathered in Price on Friday night and spent a few hours hearing about predicted highs of well over 100 the next day. But those who camped in the canyon said the higher altitude of Mead's Nine Mile Bed and Breakfast resulted in cool temperatures Friday night and bolstered their resolve to seek out the best of canyon on Saturday. A handful of intrepid hikers left early Sunday morning to explore the unique panels located on Warrior Ridge.

Nine Mile is touted by the local travel bureau as having the highest concentration of rock art in North America and the boast is probably true. But it also has one unique feature not shared by other rock art locations – a huge population of Ute rock art. Saturday's tour participants stopped at many of the more popular Fremont panels, and also viewed some of the less-famous Ute sites.

The official tour ended early in the afternoon to allow participants to seek shelter from the sun, but they returned that evening to a nice picnic at the Cottonwood Glen picnic facility. An informal survey indicated everyone was still upright and anxious to return to the canyon another day.

Letters to the Editor

Dear Editor,

After working on Archaeoastronomy sites in Southeastern Colorado, doing field work with Bill McGlone, I can appreciate all the dedication and effort Nal Morris has put in at Parowan Gap. I have no doubt that all the alignments he describes actually take place.

Finding sites is the easy part, trying to prove intent is the hard part. Were the rock art sites made to serve as calendars or for religious reasons, or as a combination of both?

Solstices and equinoxes are the most obvious calendar days and seem most popular for the ancient people to record. Cross-quarter days more accurately mark the four seasons. Most people think the spring equinox was used to determine when to plant crops. But because of the possibility of frost damage, late April thru the middle of May is a more accurate date to plant corn and squash. This makes a cross-quarter day (May 5th) very important. Normally crops are harvested when they are ripe and not necessarily on a certain day.

Alfred Korcybski said it best, "There are two ways to slide thru life – to believe everything, or to doubt everything. Both ways keep us from thinking."

So keep it up, researchers, and thanks for listening.

Dell Crandall

A Plea to Save Access to Canyonlands

Throughout our nation's history, our civic and religious leaders have warned that our greatest enemy lies within. Sept 11's terrorist attacks from outside our country could not discourage us nor weaken our resolution, but it appears that deceitful and manipulative people from within our own country who are selfish and greedy could. The stock market has plummeted as our confidence has been weakened. Our freedoms have been curtailed. People are forced to defer their retirement because they have lost 30% of their investments in the last nine weeks.

Another disaster is being carried out by manipulative and greedy people from within our country that will also limit our freedoms, and even affect our retirement, but it is not front-page news.

The radical environmental organization Southern Utah Wilderness Alliance (SUWA) has sued the National Park Service (NPS) to close the road in Salt Creek Canyon in Canyonlands National Park. This road has existed for roughly 50 years, and has been used by thousands of people. The road existed long before Canyonlands National Park was created. URARA has used this road on several occasions over a span of many years for its field trips, as have many of its members. The people who went on those field trips know that the road goes 11 miles up the canyon, and provides the starting point for exploring upper Salt Creek.

Salt Creek Canyon contains an abundance of rock art panels and archaeological features, the famous All-American Man, for instance. Salt Creek also contains Archaic, Barrier Canyon, Fremont, Anasazi Basketmaker, and Pueblo, and Ute styles of rock art, and of course the controversial Salt Creek Faces (which may be Fremont or Anasazi or both). Much of the rock art in Salt Creek has not yet been seen by URARA members, and if the road is closed, you will probably never see it.

Salt Creek also contains the highest concentration of archaeoastronomical sites in a single canyon found to this date. Closing the road would make archaeoastronomical research extremely difficult. The loss of this information would be tragic.

The Salt Creek road also provides access to spectacular Angel Arch, the symbol of Canyonlands National Park, as well as other arches and scenic natural features.

But SUWA does not care about any of this. They want all vehicles eliminated, and the area reserved for backpackers only.

If the road is closed, you will have to walk 20 miles (round trip), and likely stay overnight to see Angel Arch and many more miles to see the rock art sites. Families with young children, or those persons who are older, infirm, or handicapped, will no longer be able to see and enjoy these scenic treasures.

Canyonlands National Park was established by congress for the "...inspiration, benefit and **use of the public.**" Closing the road in Salt Creek will forever deny us the opportunity to **use**, enjoy, and be inspired by these remarkable creations. Closing the road goes against the intent of Congress in creating the Park.

Closing the road will also set a disastrous precedent. If SUWA is successful, they can demand that all similar dirt roads in the Park be closed, which they have tried to do before.

It seems unbelievably selfish and greedy that SUWA wants the road closed. The area of wilderness adjacent to the road is 67,000 acres. Is not that enough to satisfy anybody's wilderness needs? SUWA also does not seem to realize that the road provides access for hikers to this large wilderness area.

Closing the road also eliminates NPS vehicular access for search and rescue, fire fighting, and protection, and research and stabilization of archaeological sites, as well as general maintenance of Canyonlands National Park like campsite and garbage cleanup.

One argument for closing Salt Creek is feared environmental damage. We are all for saving the

environment, but driving up a river bed that is dry and sandy for much of the year, and a flash flood area as well, is not going to hurt the environment.

The road has been heavily used for about 40 years. In 1994, 2,700 vehicles drove up the canyon. In the years before the Park Service placed restrictions on visits, it is estimated that 3 to 5 times this many vehicles drove up the canyon annually. The canyon and the road still look nearly the same as it did when I first drove to Angel Arch in 1969. (Fearing the road would be closed I made 14 trips into Salt Creek in 1994-1995.) Serious environmental damage in Salt Creek has simply not occurred. Additionally, the total amount of “riparian” area impacted by the road is estimated to be 5.7 acres. This would be an infinitesimal sacrifice to allow continued use of the Salt Creek Canyon road.

In response to the lawsuit by SUWA, the Utah Shared Access Alliance sued to keep the Salt Creek road open. In response to the judge’s order, Canyonlands National Park has issued an Environmental Assessment. It is available for downloading at www.nps.gov/cany/saltea/index.htm, or by contacting Canyonlands: Superintendent, 2282 S. West Resource Boulevard, Moab UT 84532; email canysaltck@nps.gov, or phone (435)719-2313.

The Park Service is requesting comments concerning the EA. Following the comment period the Park Service will make a decision on closing the road. The deadline for comments is August 12th.

The only thing that will keep the Salt Creek road open is for everyone reading this to write to the National Park Service and tell them that the road in Salt Creek must be kept open, that alternative A (leave things as they are) is the only acceptable action. Please use any information from these comments, or from the specific comments below.

Please do it today. Only you can save our freedoms.

Steven Manning, sjmanning@yahoo.com

The Environmental Assessment understates the impacts from closing the road in Salt Creek Canyon and it contains misleading, biased and erroneous statements.

1. The finding of “impairment likely” to riparian/wetland ecosystem (p. 17, Table 1) is primarily based upon the definition of riparian.

There is little wonder that the EA found “impairment likely” to the riparian/wetland ecosystem. The NPS adopted a non-standard, non-traditional definition of a riparian area (p. 36). The traditional and generally accepted definition of riparian is: “1. of, inhabiting or situated on the **bank of a river**. 2. denoting or relating to the legal rights of the owner of land on a **riverbank**, such as fishing, 3. property law. A person who owns land on a **riverbank** [from Latin, from *ripa*, **riverbank**]” (*Collins English Dictionary and Thesaurus* 1994), bold added.

Riparian means riverbank! There is only one true riparian area in the park, and that is along the Colorado and Green rivers! If the traditional definition was used, there would be no riparian environment in Salt Creek because there is no river in Salt Creek, and with any riparian environment there would be no impairment, and Salt Creek would remain open to vehicles.

The streamside definition of riparian has been used forever, and just because someone (Cowardin et al. 1979) redefines it is no reason for the Park Service to use that definition (unless of course the Park Service is trying everything it can to keep vehicles out of Salt Creek). If you search long enough you can find anything in the literature to support any idea you wish to espouse, no matter how ridiculous it may be.

Logic dictates, and we insist, that the traditional definition of riparian be used, and the EA be rewritten to reflect impacts in a real world, real riparian environment!

2. The road in Salt Creek has been used for about 40 years, and during many of these years by unrestrained traffic. The EA states that 2,700 vehicles used Salt Creek in 1994 (p. 30). Another document from

the park service states that as many as 10,000 vehicles used Salt Creek in one year prior to the Park Service restrictions. The EA never discusses and fails to show that serious impairments resulted from these years of unrestrained public access. If no serious determinable impairments resulted from this unrestrained use, what is the likelihood that restricted use will result in impairments? Not much! This should be discussed in the EA.

3. Page 77 states: “Elimination of vehicles would leave Angel Arch accessible only to those willing and able to make the 16 mile round trip hike or horseback ride from Peekaboo.”

This mileage from Peekaboo to Angel Arch is not correct. The map that was handed out by the Park Service for many years shows that it is 8.5 miles from Peekaboo Arch to the mouth to Angel Arch Canyon, which is about what the mileage on my odometer used to indicate. It is an additional 1.5 miles to Angel Arch from the mouth of the canyon. Therefore, it is a 20-mile round trip hike not 16 miles.

This mileage discrepancy suggests that it may have been purposefully understated to make the impact of closing the road less severe.

4. The EA contains errors (see above), which show the inexperience and lack of knowledge of the people who prepared it. For example, p. 159 states “The only other human-made structures in the canyon are the remnants of a fence associated with cattle grazing prior to the 1970s, an audit (horizontal tunnel) constructed for uranium prospecting and archaeological structures.”

If you look on Park Service maps, you will see a feature called Kirks Cabin in upper Salt Creek. The EA ignores the presence of Kirks Cabin and associated farmlands in upper Salt Creek and its implications for road construction in Salt Creek.

Informants, who I am sure are now deceased (like Bates Wilson), told me that Kirk built the road up Salt Creek Canyon as far as the upper jump and then had to dismantle his wagons and most of his farming equipment then reassemble them above the jump. In upper Salt Creek he built a cabin and farmed several parcels of land. His home, farming implements, and evidences of his farming still exist. Kirk Arch was named after him.

The EA needs to discuss the presence of Kirk and his contribution to the road in Salt Creek. Who was Kirk? When did Kirk build his access road up Salt Creek? Did he construct it with mechanical equipment available at the time? Does the presence of Kirks Cabin and the associated road up Salt Creek validate the R. S. 2477 right-of way claim? Who else used his road? When other people used this road, especially to access Angel Arch, did this further qualify the road as a highway? Would an aerial photograph show the existence of a wagon highway up Salt Creek Wash? For the EA to be complete, it must evaluate the existence of this road. And these mistakes need to be corrected.

5. The EA understates the cumulative impacts of closing the road. If Salt Creek is closed, millions of people will **never** experience the enjoyment and the wonder of visiting spectacular Angel Arch and the other scenic and archaeological sites in Salt Creek. To some people this is as severe an impact as it is possible to get – total and complete denial of access to this part of Salt Creek.

6. The EA is obviously biased toward closing the road in Salt Creek. It is as if SUWA wrote it! For example: throughout the EA it makes statements similar to the following: p. 158, “Surface and ground water associated with the creek support the most extensive riparian ecosystem in the park other than the Green and Colorado Rivers.”

No comparison of the amount of “riparian/wetland” between Salt Creek and the Colorado and Green Rivers is ever made. The EA says that the Salt Creek road affects 5.7 acres of “riparian” land in Salt Creek. What percentage is this of the riparian area along the Colorado and Green Rivers? Why is this not stated? Is it because, in comparison with the Colorado and Green River, the Salt Creek “riparian” area would be inconsequential?

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The EA does not put Salt Creek in true perspective as far as percentage of riparian area in Canyonlands National Park, and it should be discussed in relationship to the rest of the park.

7. The EA fails to evaluate impacts to the health and safety of park visitors and park resources that will occur should Salt Creek be closed regarding such as: search and rescue, fire fighting, protection, research and stabilization of archaeological sites, garbage removal and campsite maintenance and other general maintenance of Salt Creek Canyon when vehicle access is eliminated. Comparison of these issues with a road and without a road need to be included and evaluated in the EA.

8. The EA fails to evaluate how much riparian damage is going to occur to park resources when non-native tamarisk takes over Salt Creek Canyon because of the absence of vehicle access makes control difficult. Will Salt Creek eventually look like the shoreline of the Colorado and Green Rivers where tamarisk is so thick that you can't even get to or from the water?

9. The EA fails to include the option of placing culverts and paving the road up Salt Creek to Angel Arch to avoid all riparian areas. This is a viable option, and should not have been omitted.

10. A benefit for the NPS in choosing alternative D (vehicles prohibited all year) is that they do not have to provide any vehicular resources to patrol, repair, or manage Salt Creek. It saves money to just close the road and eliminate vehicles from Salt Creek. Just think, no Park Service vehicles to get stuck in the sand (that event even made the newspapers), and no toilets to maintain! The EA obviously reflects the desire of the NPS to eliminate all vehicles from Salt Creek. The tone and content of the EA suggest that the Park Service asked SUWA to sue them so the road could be closed. SUWA could not have done a better job writing the EA for Salt Creek.

By closing the road in Salt Creek, the Park Service is not complying with the purpose for which Canyonlands National Park was created, i.e., for the "inspiration, benefit and **use of the public**" and it will be open to further lawsuits to force compliance with this intent. In addition, if the public cannot use Salt Creek to the extent intended and promised by congress when Canyonlands was created, then there is no further point to the existence of the park and it should be decommissioned and revert to BLM management.

Editor's Notes

URARA Takes On Range Creek

Select Group Documents Former Private Land

As I write this I am up to my elbows organizing a URARA rock art recording project in Range Creek on the old Waldo Wilcox Ranch. The project looks like an opportunity of lifetime.

Now before you begin taking up a notebook to write a letter about not getting word about this opportunity, let me give you a little background. The Wilcox Ranch —this one is owned by Waldo and not brother Don —has been in private hands for about 100 years. Utah Congressman Jim Hansen recently obtained a special appropriation from Congress to purchase the ranch for the Bureau of Land Management, but rumors abound that he intends for the State of Utah to end up with it.

Public land management agencies are now pushing to find out just what cultural resources are located there, and they are turning to URARA. After numerous phone calls, exchanged emails and visits to land management agencies, I received a phone call from Jerry Spangler, an archaeologist who conducted an extensive survey of cultural resources located in the mouth of Nine Mile, and staff writer for the *Deseret News*, asking me if I would lead a team of rock art folks into Range Creek. I had only one week to put it all

together. We will be part of a team of people assigned the task of getting a feel for just how much “archaeology stuff” is located in the canyon. A non-scientific report will then be written and used to obtain grants for further research. Range Creek is probably unique in the Southwest. It has been in private hands for the last 100 years and the sites are untouched. The rock art is not vandalized, habitation sites have not been potted and sites are located from the high country through the desert country.

We have amassed a group that will donate 50 person days in a nine-day period, and the URARA Executive Committee has agreed to pay \$10 per day per volunteer for food reimbursement. Watch for further reports.

Layne Miller, *Vestiges* Editor

Deluge Shelter and Jones Hole

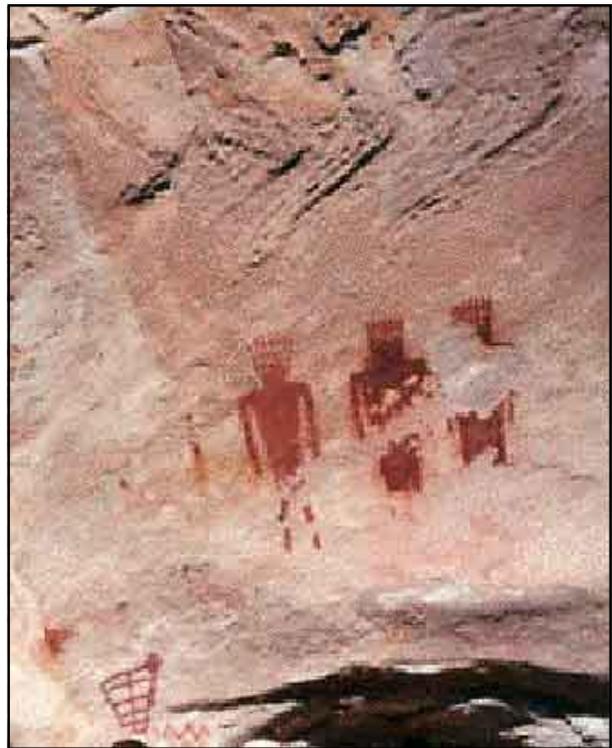
By Dorde Woodruff, *Vestiges* staff writer

Though it is in Castleton’s book *Petroglyphs and Pictographs of Utah*, and was a field trip for a Vernal symposium, Deluge Shelter is out-of-the-way and most members probably haven’t been there. It’s down the 1600-foot-deep canyon of Jones Hole Creek, a short tributary of the Green that drains the eastern part of Diamond Mountain north of Vernal. So far east in the state that it’s only a few blocks from the Colorado line. It’s a public site in Dinosaur National Monument.

We tend to think of the Green as flowing north to south. So if you don’t visit the northeast part of Utah often, it may be difficult to keep the alignment of this part of the river straight in memory. Starting with the lower part of Flaming Gorge Reservoir it makes a big loop over to the east and back around, before taking the north-south direction, or more properly northeast-southwest, that we are more familiar with.

The canyon of Jones Hole Creek doesn’t have a whole lot of pictographs but they are significant, and the hike is generally assessed as Dinosaur Monument’s prettiest. The hike is less than two miles to the rock art, and a couple more miles or so will take you to the bank of the Green, one of the few places where you can walk in and get an idea of what it’s like to run the river.

This would be one of the better summer hikes, since you’re next to the creek most of the way. The hatchery is at around 5600 feet and the Green about 5000 here. You start at the Jones Hole Fish Hatchery, which has a visitor center, and you might even like to look at the fish in their multitudes, especially if you haven’t been to a fish hatchery before. A large-volume spring arises here, the reason for the hatchery. More springs feed the creek below.



Rock art at Deluge Shelter, Utah

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The Serpent and the Sacred Fire

A Book Review

By Dorde Woodruff, *Vestiges* staff writer

Santa Fe rock art maven Dennis Slifer has produced several meticulously researched, helpful books on rock art. They include *Kokopelli: Fluteplayer Images in Rock Art* in 1994, co-authored with URARA member James Duffield, *Signs of Life: Rock Art of the Upper Rio Grande* in 1998, *Guide to Rock Art of the Utah Region: Sites with Public Access* in 2000, all published by Ancient City Press, and this book published a little later in 2000 by the Museum of New Mexico Press.

Subtitled *Fertility Images in Southwest Rock Art*, the book does indeed cover this larger subject.



Ascending Sheep panel from the San Rafael Swell

He points out that fertility is one of the “most obvious and persistent themes” in rock art not only in our Southwest but all over the world. This broad theme includes not only human sexuality but “pregnant game animals and successful hunts, seeds and edible plants”, symbols of rain, rituals, and supernatural beings. Even origin myths, since “Earth Mother was fertilized by the sun or Father Sky and gave birth to all creatures. . . .” He talks about how all of our ancestors once possessed and enacted rituals of fertility, though our culture has to a large extent

lost the close connection with the earth possessed by less technological societies.

Early on, American rock art researchers didn’t report that our prehistoric images were full of fertility themes, for two reasons. Rock art was poorly known for a long time; look at the richness of knowledge available now, even compared to 22 years ago when URARA was founded. And also because of prudery. Much early archeological reporting, such as that done by Spanish priests and Victorians, is in this category of neglect. Through the years individuals even destroyed rock art they considered offensive, as well as overlooking or failing to report it.

Fortunately for understanding of the whole wide scope of rock art, recent researchers are more down-to-earth, and understand the sacredness of sexuality and all other manifestations of fertility.

Slifer explains and gives examples of the tribes’ attitude toward these matters. He carefully defines the various styles of rock art found in our region. Then he goes on to chapters on various categories of images from the most sexually explicit, to rain, animals, and plants, exhibiting the pursuit of life of all creatures. He cites the Ascending Sheep panel (above) as a sort of harvest scene, as sheep flow to a shamanic figure. He finishes with a chapter on comparisons of rock art from all over the world, the vastly different ways of rendering the same subjects. And lastly, he talks about the protection of this precious heritage.

One of the most striking aspects of the book is how often the work of URARA members is quoted. These members include the late Ken Castleton, Eve Ewing, Peter Faris, Galal Gough, John Greer, Ken Hedges, Boma Johnson, Ekkehart Malotki, Steve Manning, Alex Patterson, Carol Patterson, and Jesse and Judy Warner (please forgive me if I’ve left anyone out).

As is true of all Slifer’s books, this one is well worth owning.

Please Send Your Vestiges Articles to Layne Miller, layne@afnetinc.com

Slide Photos Needed for Presentation

By Dorde Woodruff

Time was when one of our founding members, Phil Garn – who now lives in Phoenix and gives a great rock art tour when asked – sponsored an annual rock art boating tour on the San Juan for URARA members and other friends. But then permits got so difficult he gave it up.

Another San Juan trip was memorable for its people-pictures. A friend from the Wasatch Mountain Club, Bill Viavant, got trips together frequently, and had the best group of friends from all over the West – though he himself was maddently scattered – so his trips were always fun. This April San Juan trip was also before the permit business got so nasty. As the trip progressed it became noticeable that one of the women – and I wish I could remember who she was – was carefully observing people and taking photos at strategic moments. At the trip reunion afterwards she showed the most artful pictures of the various people on that trip, the equal of any *Life* photographer. On being quizzed she said she just liked to do it. I always wished that I had her skill. *Now* is just *Now* and common, but ten or twenty years later – or even next month – it's history, and we wish we could go back and look at it.

So you URARA trip leaders, here's another assignment from the Executive Committee – we all know you don't have enough to do. We've asked that you send photos of your trip to *Vestiges* to share with both those that went and those that couldn't. Now we ask that you think about slides of the people, especially, for the annual slide shows at symposia.

Nina and Craig Bowen go on lots of field trips but not all of them. If they happen to be on a trip, they will do this. If not, please see if someone is taking slides, and will be sure to take a group picture or some other people-pictures, in addition to some photos of a sampling of the significant rock art and its environs. Or get someone to run a 20-exposure roll of slide film through his or her camera for this purpose. URARA will buy the film if you wish.

We may not all be as talented and hard working as the woman on that San Juan trip, but people-pictures are always fun.

Deluge Shelter Continued

This hike is in a riparian habitat, streamside vegetation, so you might see any of a variety of animals or their tracks: muskrat, mink, skunk, raccoon, mountain lion, deer. Bighorn sheep seem to be seen sighted commonly, and not be so shy as they are most places. Birds like it here, too, and bats if your hike goes into the evening. The creek follows a fault; that and uplifting through the eons make for a variety of rock strata being exposed, and that adds to biological diversity.

Deluge Shelter is just beyond a bridge and is signed, about a mile and a half down the trail. Among the pictographs, the anthropomorphs are usually identified as Fremont, but David Sucec's research identifies them a little more closely than that, as transitional between the Barrier Canyon Style and the Fremont (see *Ungainly Ghosts, Signs of a Northern Variant in the Barrier Canyon Style, Utah Rock Art 19*). A zoomorph here is generally identified as a bighorn sheep, but it has horns like a feathered headdress, and is reminiscent of the animals at Rochester Creek. Research has shown that people of different cultures lived at Deluge Shelter far back into the Archaic period.

Not far past the shelter is a side canyon and trail to the south, Ely Creek. A couple of blocks up is a waterfall people like to play in. Following this trail farther you can climb several miles on up to the plateau on the left fork, or wander into the box canyons of The Labyrinth on the right fork.

The Ely Creek campground at this confluence of side canyon and creek is the only place you are allowed to camp if you want to spend more time in the canyon, and it requires a backcountry permit from

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the monument's visitor center. Campgrounds at the river are reserved for river runners. Page 10

Jones Hole Creek joins the Green in the part of it called Whirlpool Canyon. Below is the lazy broad section called Island Park, then the wild rapids ride through Split Mountain at the end of the two popular river runs of Lodore, and The Yampa and the Green. Above is Steamboat Rock, and the confluence with the Yampa coming from the east in its narrow canyon. The river sees a lot more visitors than Jones Hole Creek.

The road is now paved all 40 miles to the fish hatchery. Go northeast from Vernal starting east on 5th North, on the Diamond Mountain Road, designated a Scenic Byway. The road is signed and the few side roads aren't paved. Diamond Mountain is named for a famous scam perpetrated on San Francisco investors in the late 1800s, when diamonds were salted here. After a steep grade down off of Diamond Mountain plateau, the road deadends at the fish hatchery.

The Dinosaurland travel people have a tour leaflet of this route noting mileage and turnoffs. It and other one-day tour leaflets are available at the natural history museum in Vernal.

San Rafael Swell Field Trip Planned

On October 5-6 a field trip will go into North Salt Wash, a beautiful Navajo sandstone-walled canyon in the northwestern part of the San Rafael Swell. (Please note this is a different date than the one shown on the calendar and will *not* include Old Woman Wash in the eastern San Rafael Reef.)

We will spend Saturday hiking in the canyon (some scrambling is involved in getting down into it), visiting a number of nice petroglyph sites, and possibly exploring to find additional ones.

On Sunday we will drive out of the Little Wedge area, visiting a variety of pictograph and petroglyph sites along the Horn Silver Gulch and Dutch Flat roads.

High clearance is needed and because this trip is 20 miles in on an "impassible-when-wet" road; the trip will be cancelled in case of rainy weather.

The group will be limited to 20 people but an additional session on Thursday-Friday or Monday-Tuesday could be organized if there is interest. Please contact group leader Nancy Mason, 303-459-3397, to sign up and to receive meeting time and place information.

Stone Bench Will Honor Clifford Rayl



An Eagle Scout project will soon honor a deceased member of URARA. Clifford Rayl spent much of his last years documenting rock art of the Southwest, and his name is graces a portion of the Cottonwood Glen picnic site in Nine Mile. A stone bench will soon be placed at the location that will bear a photo of Clifford. URARA member Edythe Marett is chairing the project.

Is a Doll Quilt Good Enough?

You've Got to Be Kidding!

Dell says he has enough quilt squares to make a doll blanket! But the URARA goal is to have a full-sized quilt for the November symposium. Please send him more quilt squares. Craig and Tami Barney will be going to the August URARA meeting, and will pickup any quilt block donations then. We will make as big a quilt as we have blocks for. Everyone's participation is crucial to having a nice big quilt to raffle. This is a great fund-raiser for the organization.

The September field trip is scheduled for September 28-29 in Vernal, Utah, led by Randy Fulbright, (435)789-2451. Participants will meet at Fulbright's Studio, 216 East Main (across the street from the Museum of Natural History and the library), at 8:00 a.m. Saturday morning.

We will be visiting two sites, but it will take one long, full day. The two sites are Hammond Canyon, and a site on the Dinosaur National Monument access road in Colorado. Four-wheel drive vehicles are a must, but the hiking is easy.

Camping is available at the KOA campground located on U.S. Highway 191 North (going north toward Flaming Gorge).

The monthly meeting is scheduled for Saturday night in Vernal; John Macumber will fill us in on details earlier in the weekend.

Tami Barney

This Field Trip Not for Everyone

The October fieldtrip is slated for October 11-13 into the Maze District of Canyonlands National Park. Trip leaders are Craig Barney and Tracy Harris. To reserve a slot on the trip, call (435) 259-4510.

The fieldtrip will be limited to the campsite capacity of 10 people, including the two trip leaders. If the trip is full, a backcountry-backpacking permit can be applied for by contacting the National Park Service at (435) 719-2313, for those wishing to backpack and camp in the canyon on their own.

Camping will be at the Maze Overlook campsites Friday and Saturday nights. Four-wheel-drive is **ABSOLUTELY** necessary. No camp trailers can be pulled down the Flint Trail so it will be tent camping only. No campfires are allowed.

The climb into and out of the canyon is strenuous because of an approximate 900-ft. descent. In some places the use of so-called Moki Steps (prehistoric Anasazi) is necessary. In some places the trail is only one-foot wide.

Access into and out of the canyon is not hiking, it is **CLIMBING**. Once in the canyon, an eight-mile round-trip hike in the canyon bottom is necessary to get to the sites.

The difficulty of the trip cannot be over-stressed, and participants must provide all their own food and water.

Sign up only if you are experienced and in good hiking shape.

Thanks,

Craig and Tami Barney

Please Be Getting Your Slide Presentations Ready for the URARA Annual Christmas Party. Presentations Should Show People and Rock Art

The Rotating Cross or Swastika in Rock Art

By **Boma Johnson, Archeologist**

Since the events of September 11, 2001, Americans are sad, angry, and frightened, struggling for answers in a world that seems bereft of all reason. During these troubled times, it often seems that there is a constant bombardment of events that tend to eliminate our choices in life, and subsequently our freedom. The right of the human family to have choice is one of the great eternal laws. Many Native Americans believe that the Creator gave mankind choice, but that an adversarial power continually attempts to take that choice away.



Movement Symbol/Rotating Cross from Southern Arizona.

They also believe that these two forces are necessary to provide the energy and motion to continue life. This concept of Cosmic Dualism is well illustrated by the crisis our country and the world face today. It is tempting to simplify our struggle into a confrontation of Good against Evil, but we know that to do so is a cartoon characterization of reality. Americans are dealing with feelings of outrage and sorrow while trying to retain the sense of human brotherhood and tolerance that has always represented our nation. It may be helpful at this time to study a symbol of the dual forces, and increase our understanding of our eternal conflicts.

One of the more widespread symbols throughout the world is the use of two simple, short lines that intersect at right angles to form a cross. One variation of the many types of crosses that evolved in cultures around the world is the rotating cross, with its tails extending from the end of each line, known in the Old World as the swastika, gammadion, tetraskelion, or the whirl. The latter term is obviously a reference to the cross in motion, like a spinning pinwheel.

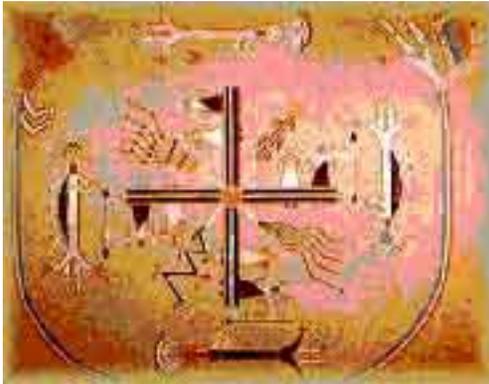
In spite of our emotionally-charged negative reaction to this symbol of movement, based on its use as an icon for the Third Reich and its association with the atrocities of Hitler, most cultures have ancient and sacred references to the cross in motion. Sometimes it is shown rotating clockwise, other times, counter-clockwise. The rotation of the cross is symbolic of universal energy and motion, including migrations of people and the motions of celestial bodies. It is the energy of the opposites in life — Cosmic Dualism, the Negative and the Positive, the Yin and the Yang, the Good and the Evil — that provide the power source for this rotation, and for the continuation of all life. This formula is fairly universal, with different applications, in different cultures.



Copper swastikas from a Hopewell burial mound in Ohio. Photograph from Field Museum of Natural History, Chicago

The swastika was used as a symbol in Mesopotamia as early as 4000 B.C., and spread over most of the world, including use by people of the Western Hemisphere long before the arrival of the Europeans. A good example of the use of this symbol in ancient America is the find of two copper swastikas from a Hopewell mound in Ohio, dating to 200 B.C.

Among Native Americans, the cross may represent the paths taken during ancient times during the great migrations to the four sacred directions. The middle point of the rotating cross is called the great



Navajo Sandpainting

Center Place of Earth, the homeland of the Hopi people in the American Southwest, and the spiritual center of all North America. The name *swastika* is not used by Native Americans; instead, it is called the *rotating cross* or *sunwheel*. The Navajo, who use this symbol as a central theme in many of their sandpaintings, call this image *Ttsilolni* or *Whirling Logs*, a symbol of immortality, as seen in the eternal motions of the earth, moon, sun and stars.

In Ancient America the swastika begins with the image of the simple cross. As we know, the cross represents the four sacred directions (actually six, counting the nadir and zenith). When the cross begins to rotate (it always has been rotating, actually, as it represents all motion in the universe) it takes on feet-like tails, at the end of the two lines. One of the two lines in this cross or swastika represents the physical, and the other the spiritual.

When applied to migrations, the North/South line is associated with the Milky Way (or pathway of the spirit people). The East/West line is associated with the physical journey of this life; the journey being mostly from east (birth) to west (death). However, in the vertical cross the central line intersects the two horizontal lines, connecting the nadir, or underworld, with the zenith, or upper world, and for all cultures is the pathway to the beyond world (so-called “heaven”). Also the vertical line provides an axis around which the horizontal cross rotates. On an individual level, such as among the Jains of ancient India, motion along the vertical path is the axis of the rotating horizontal cross, which is the source of energy for individual/human ascent to the beyond world.

Among the people of ancient Mesoamerica, this symbol is often known as the Movement, also a reference to the motions of life on earth and in the beyond worlds.

A variation of the rotating cross is an X-shaped symbol that represents two great crescent arms moving in concert with each other or against each other. Either way, these two arms represent the upper (sky) world interacting with the lower (earth) world, each mirroring the other.



Mayan Symbol of Movement

These crescent arms, found as a center theme in the Aztec and Mayan calendars, are representative of the two great powers or forces in the universe that allow humans to enjoy choice in life. This eternal cosmic duality of power is at the core of a great dramatic struggle that persisted in the symbolism of Native American imagery and mythology. It could also be said to represent the historical crossroad where we find ourselves today.

Now we are going to make a quantum leap, from the individual/human level of the rotating cross/swastika, to the rotation of celestial bodies, including their relationship with each other in the Big Picture. The Hopi have a cosmological view that is fairly common in different formats around the world. The Hopi say that Creation of the Universe began at a single point, and began to spread in all directions. The three-dimensional cross (horizontal and vertical) has within it all possible directions and, in effect, becomes the entire universe. Add motion, at the creation moment when the lines of the cross begin to form, and this becomes the movement of life and the celestial system – *everything* alive has motion.

Continued on page 14

The Hopi believe that the intersection of the two lines of the rotating cross is the first Center Place, the origin of all things. They call that place *Tuwanasavi* or *Center of the Universe*. The direction of the rotation of the cross is important. The tails point opposite the direction of movement. The cross when in clockwise motion refers to the journey from East to West. The cross in counter-clockwise motion is the movement of the earth's rotation from west to east.



Red Tank Draw Site, Arizona, showing the movement symbol incorporated into an anthropomorph and associated with the Tree of Life

There is both a positive and a negative way to interact with the natural motion. The Hopi have story involving Adolf Hitler, searching the world over for the perfect emblem to represent the Third Reich. Hitler sent anthropologists to many parts of the world in search for this perfect image. Eventually, he adopted the rotating cross/swastika as his icon. However, although advised by the Hopi to have it turn in the proper way, the direction of the sun, or positive



Stylization of Native American Sunwheel

energy, Hitler set his cross/swastika to turn in the wrong or negative direction, of night.

Color is also important in the use of this symbol. The celestial rotating cross was depicted using the sacred color of red. Adolf Hitler chose to keep his cross/swastika black; thereby prophesizing his own doom. The Third Reich Swastika did rise for a time, but fell soon after, literally burying itself into the ground.

Battle Being Waged over Rock Art

Byron, California. (AP) – On a grassy hillside a 30-minute drive from the 21st-century bustle of San Francisco lies a secret from California's past – rock art left by the region's original inhabitants. They are paintings that time forgot, faint etchings of red and black in tantalizing swirls and patterns inscribed by the Indian tribes who once met here for ceremonies and purposes that now can only be guessed at.

Getting to the cave paintings isn't easy. The area is secured by locks and fences. Local parks officials, who own the land, have a caretaker on site to keep off trespassers.

Time and the elements are slowly destroying the paintings, drawn on the walls of shallow caves amid the rolling hills of Contra Costa County. The rock surface is slowly flaking away as water seeps in from the hillside. But birdlike figures and possibly other animals, which may be representations of tribal gods, can still be seen. Some would like to see the paintings made more accessible to the public before they are swept into oblivion.

"We would love to open this area up so we could tell schoolchildren at an early age about history," says Tom Mikkelsen, assistant general manager of the East Bay Regional Park District.

Before that happens, officials would have to find a way to address the concerns of California Indians, who consider the site sacred. They also have to figure out how to keep it from being vandalized or simply loved to death.

The pictographs are about four miles from the town of Byron and about 50 miles east of San Francisco. The caves are believed to have been in use as early as 500 A.D. and carry a variety of rock art

styles. The site is striking – rocky outcroppings jutting out from gentle hills where golden eagles soar. But there isn't much in the way of food here, few oaks or other nut-bearing trees, leading researchers to conclude the site was reserved for ceremonial and spiritual purposes.

Tribal traditions link the caves to two other nearby landmarks – Mt. Diablo, now a state park and at 3,850 feet the San Francisco Bay area's highest mountain, and Brushy Peak, which is about 1,700 feet high. The three sites are part of the creation mythology of the region's Miwok, Ohlone and Yokurt Indians.

"For native people, these weren't casual use places. They weren't places that everyday people went to," says Bev Ortiz, an ethnographic consultant who has also studied the pictographs.

The issue of how to appreciate, but not destroy, ancient sites has been tackled all over the world. In Egypt, the number of visitors allowed daily at the Great Pyramid was cut from thousands to 300 to prevent damage.

At the Chaco Culture National Historical Park in New Mexico, home to the fascinating ruins of the Anasazis, officials offer guided tours and keep some trails unmarked as they try to balance public access and historic preservation.

"There are some special rock art sites that we have actually covered up and we now no longer show people because of the vandalism," says park guide G.B. Cornucopia.

The tension between ancient ways and modern life has also played out at Brushy Peak, about 10 miles south of pictograph caves, where a plan to provide more access to the summit drew protests from some California Indians.

"This site was visited by certain people in our society to conduct private secretive ceremonies," says Don Hankins, a Plains Miwok Indian. "Not only is it the place of our origin as referred to in our creation stories and songs but it's also a place where many of our ceremonies stem from."

Park officials agreed to monitor access to the peak and work out a way to make sure the area is protected if more trails are open, perhaps through guided tours. But they aren't getting the budgetary support they'd hoped for—in March, voters defeated a parcel tax that would have paid for projects including fencing, gates and staff to lead tours to the pictograph caves.

A bill now before the Legislature would give added protection to sacred sites such as the pictographs. The legislation, written by state Sen. John Burton, D-San Francisco, would stop approval of projects deemed to adversely affect such sites unless tribal officials accepted mitigation measures, such as allowing public access but keeping the site closed during periods deemed particularly sacred. The bill has passed the Senate and is pending before the Assembly.

For now, the pictograph caves are surrounded by chain link fences. When the weather warms up, rattlesnakes join the anti-trespasser patrol, slithering through tall grasses surrounding the rocky outcroppings.

For those who do get to see them, the pictographs are a glimpse of a culture that was all but wiped out by the disease, destruction and dispossession wrought by colonialism and the Gold Rush.

Throughout California, efforts are being made to understand and revive the old traditions. Hankins is doing his part, trying to learn the language of his grandparents by studying a dictionary made by University of California, Berkeley anthropologists. Some Plains Miwok can understand him—he thinks he speaks at about the level of a 5-year-old—but even they don't know enough of the language to speak themselves.

Hankins is sometimes amazed at how his heritage all but slipped away in a matter of generations, leaving traces as faint as the wind-blasted pictographs of Contra Costa County.

Volunteer to Be a Field Trip Leader for 2003

Electronic Edition Extra

Extra Pages For Those Receiving The Electronic Edition Of Vestiges



Are They Ute or Fremont? URARA members debate



A unique coiled snake petroglyph from Nine Mile.



Feathered snake.



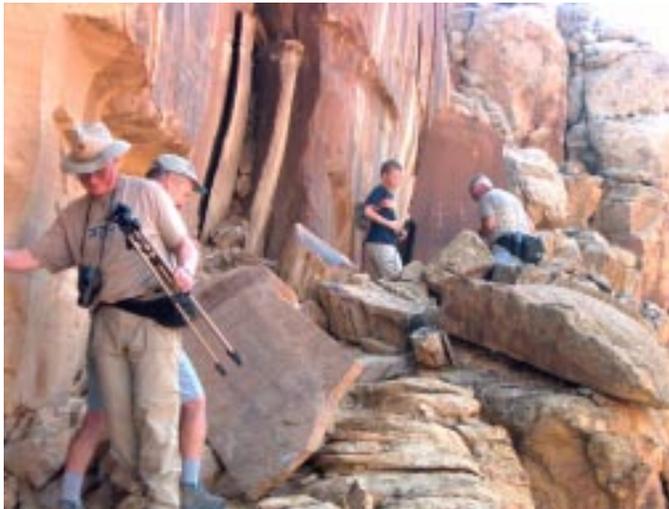
Participants pause for a group photo at the Cottonwood Canyon Hunting Scene. Excessive temperatures kept numbers low but had no impact on enthusiasm.



Randy Johnson views a petroglyph showing a coyote standing upright with dots or "stars" surrounding him, which is similar to a Pueblo story about Coyote The Trickster placing the stars in the sky.

*Photos
taken during
2002 annual
URARA picnic*

Warrior Ridge, A Unique Rock Art Location



URARA President John Macumber and others scale the cliffs on Warrior Ridge to get a good shot.



A major panel on Warrior Ridge has a depiction of an arrow in flight heading the neck of an anthropomorph.



A Warrior Ridge battle scene.



A narrative petroglyph that could depict a traditional Ute elk hunt by horseback. Each Ute warrior has a riderless horse in tow.

Warrior Ridge gets its name from the many battle scenes like this one lining a ridge penetrating the canyon bottom.



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