

VESTIGES



*October
2002
Volume 22
No. 10*

Monthly newsletter of URARA, Utah Rock Art Research Association

President's Message



Symposium & Xmas Party Info

It's hard to believe but the time for our annual symposium is almost here. We're expecting a good turnout and look forward to a fine program and interesting field trips. Join us in St. George, Utah, November 9-11 for education and fun!

During the annual business meeting our members will be voting on some very important items. We've been working to obtain 501(c)(3) non-profit status, which will enable URARA to obtain funding grants to do important service projects. In order for URARA to meet Internal Revenue Service requirements it is necessary that our Articles of Incorporation be amended and restated to be in compliance. It is also necessary that our By-Laws be revised to be compatible with the Articles of Incorporation and in compliance. We'll have copies of both documents available for your review prior to voting at the business meeting at the symposium.

Another important item is the election of officers for 2003. A big thank you to each of you who is assisting with the 2002 Symposium!

I'm pleased to announce the URARA annual Christmas party is scheduled for Saturday, December 14, 2002, at 6:00 p.m. It will again be held at Mount Olympus Presbyterian Church, 3280 East 3900 South in Salt Lake City (East Mill Creek).

Cindy Everitt has graciously agreed to serve as Coordinator of this event. She will need three other volunteers to assist. Please call her at 801-272-7764 if you can help.

As always, we appreciate everyone who has assisted us this year in any way! One last note, there will not be a general membership meeting during November because of the St. George symposium.

Thank you,

John Macumber, URARA President 2002

Call for Leadership Nominations

The URARA Nomination Committee requests nominations for URARA officers for the upcoming year 2003. Please send them to David Sucec, Vice President, 832 Sego Ave, Salt Lake City UT 84102; or email to davids@networld.com or phone 801-359-6904. Those offices include: President, Vice President, Secretary, Treasurer, Archivist/Historian, and two At-Large Executive Committee Members.

Nominations will close October 12th, except for write-in votes during the voting process at the St. George Symposium, November 9-11, 2002.

REGISTRATION

XXII Utah Rock Art Research Association Annual Symposium

St. George, Utah, November 9 – 11, 2002

Please complete and mail with fees to: URARA, attention Troy Scotter, 2244 N. Canyon Rd. #207 Provo, UT. 84604

Name _____

Name _____

Address _____

Phone _____ Email address _____

Symposium registration fees

Member: Individual \$20.00, couple \$35.00, children under 18 years old living at home, free.

Non-member: Individual \$30.00, couple \$55.00, children under 18 years old living at home, free.

Banquet fee

\$18.00 each (price includes 15% gratuity and tax)

**Buffet meal with choice of Roast Beef, Mesquite Chicken Breast, and Salmon. Choice of potato, vegetable, and two salads; tossed green salad, roll and light desert; water, punch, and coffee.

**Vegetarian meal with a main pasta dish and the non-meat choices from above.

Banquet _____ Vegetarian _____

Name _____

Name _____

Registration fee(s) _____

Banquet fee(s) _____

Total amount _____

Make check payable to Utah Rock Art Research Association.

*Send Vestiges articles to Layne Miller
layne@afnetinc.com*

Symposium Speaker Abstracts Revealed

Utah Rock Art, Art History, and the Pictorial Tradition in the New World

By James Farmer, Virginia Commonwealth University

This presentation considers the current position of New World rock art traditions within conventional art historical scholarship. Within more specialized archeological and anthropological disciplines, rock art scholarship has sustained significant growth and interest in recent decades, yet more academically mainstream art historical scholarship as well as broad-based popular publications continue to marginalize rock art styles as somehow inferior or subservient to more “sophisticated” (i.e., traditional) art forms and traditions.

Citing specific Utah examples from the Archaic period Barrier Canyon Anthropomorphic and later Basketmaker San Juan Anthropomorphic styles, I argue that based on most recent and revised interpretations of these styles, they must now be treated and understood as the earliest examples of a truly American pictorial tradition. As such, they demand to be more fully integrated into any comprehensive history of painting in the New World.

Continuum: The Evolution of Desert Rock Art Styles in the Far Southwest.

By Ken Hedges, Curator of California Collections and Publications Editor, San Diego Museum of Man

In his presentation, Ken will address the Archaic to Patayan continuum in the broad area from southwestern Arizona through the Colorado Desert and into Baja California. His past and current research on the lower Gila River in southwestern Arizona, along the lower Colorado River, in the Colorado Desert, and on the painted and pecked traditions of the southern California and northern Baja California Yuman speakers, provides the data for this overview of Patayan (prehistoric Yuman) traditions and their development out of earlier rock art in the Western Archaic tradition. To the east, this includes the contrast between the contemporaneous Hohokam and Patayan traditions and their relationship to broader developments in the region.

An intriguing peripheral issue is the question of why Archaic rock art in the open desert environment contrasts so sharply with the ancient rock art of canyon country environments like Barrier Canyon, the western Grand Canyon, the Pecos River, central Baja California, and even the Coso Range. This presentation will not answer that question, but it will give the audience a good look at the “other” Archaic rock art of the Far Southwest.

Editor's Note: This piece of interesting information comes from a post on the rock art listserve.

There is a piece of a petroglyph panel, with what looks to be Hohokam anthropomorphic figures, currently for sale on EBay. Please see <http://cgi.ebay.com/ws/eBayISAPI.dll> and view Item Number 909529499. URARA members familiar with southwestern US rock art sites could check their memories and photograph collections to see if this piece can be matched up with a known vandalized site.

TWENTY-SECOND ANNUAL SYMPOSIUM NOTES

The 22nd Annual Symposium will provide some firsts for the annual Symposium.

November, of course, is a new time to hold the symposium. The timing was intended to coincide with more pleasant weather in the St. George area for field trips. Although we've timed our meeting to take advantage of the mild temperatures, bear in mind that the primary purpose of the symposium is to present the recent research of members, and of significant researchers and scholars of the broader rock art community.

We've increased the usual number of invited featured speakers from one to two. And I'm excited about the level of experience and the high scholarly qualifications they bring to our symposium; see the titles and abstracts of their presentations.

The first speaker is Ken Hedges, archaeologist and rock art specialist, Curator of California Collections and Publications Editor at the San Diego Museum of Man. Ken also runs an annual rock art conference in San Diego and most of us are familiar with his resulting publication *Rock Art Papers*.

Not as well known to our members, the second featured speaker is James Farmer, Professor of Art History, Virginia Commonwealth University in Richmond, Virginia. Jim wrote his doctoral dissertation on the rock art at Green Mask Spring in Grand Gulch.

This is also the first time that we will have a presentation, featured or otherwise, on Utah rock art from the art historical point of view. As we know, scholars working from the family of visual art points of view, art history, aesthetics, and visual form/process, are relatively new, and few, on the rock art research scene but the writing can be seen on the canyon walls (ask for directions), they will come to play a greater role in the defining and understanding of prehistoric rock art in the future.

Not for the first time, the symposium will present a panel of discussants on Public Land and Rock Art. Invitations have been extended to a number of public land managers, and the first to accept is Julie Howard-Magee, archaeologist of the BLM State Office, and a friend to rock art. We've also asked a Utah State Archaeologist to participate, among others. The Range Creek Canyon project will be one of several projects discussed.

A final first this year, a vendor's policy has been established in consultation with the Executive Committee that will specify the details of presenting and selling by vendors. A modest fee was initiated based on size of space or number of tables. However, individuals that would like to present their research, or projects that are not for sale, may reserve spaces without a fee; please contact Jan Gorski, vendors coordinator, or myself.

Great field trips have been scheduled by Al Scholl, who will be assisted at the symposium by Craig Barney. At this time the list includes 11 half-day trips on Sunday afternoon, Nov. 10, and 5 full day trips on Monday, Nov. 11.

Volunteers are still needed to help staff the tables and do the many small tasks that presenting a large symposium requires. Please contact me if you can help; the more members that help, the less each will have to do.

See you in St. George and Washington!

David Sucec, Symposium Chair

URARA Vendor Policy

Vendors interested in selling at the 2002 URARA Symposium must apply to participate and submit examples (jpegs, photographs, or slides are acceptable) of their work or material to the jury process. No vendors will be allowed to set up at the 2002 Symposium without successfully completing the application and jury process.

For complete information and an application form (or see page 6 this issue), please contact Jan Gorski, Vendor Coordinator, email Wild4natur@aol.com or phone 303-791-8118.

The completed application and examples of work must be submitted by October 14, 2002. Applications received after the deadline may not be considered.

A modest fee will be charged for each table or space. In addition, vendors must be (or become) a URARA member, the material to be sold must relate to rock art, and the vendor must donate one item to the auction.

Thank you,

David Sucec, Chair, Symposium Committee

Reward offered in Colorado Rock Art Vandalism Incident

By Marija B. Vader

The Grand Junction Daily Sentinel

Used with permission

The damage is immeasurable – obscene words and a crude drawing etched in ancient rock art left here centuries ago. In July someone inscribed over rock art in No Thoroughfare Canyon at the Colorado National Monument, and now law enforcement authorities are appealing to the public for help.

Crime Stoppers of Mesa County is offering a reward of up to \$1,000 for information leading to an arrest. The destroyed rock art is a Fremont petroglyph.

”It looks like someone took another rock or a knife and cut into the rock – over the rock art itself,” said monument Superintendent Palma Wilson.

”We really have nothing to go on,” Wilson said. “We have no idea who did it at this point. That’s one reason it went out through Crime Stoppers.”

The vandalism was discovered the first week of July and investigated by monument staff. The vandal destroyed the rock art. It would be very difficult, if not impossible, to fix, Wilson said.

”It depends on how deep it is incised in. In some cases you brush it out, but in this case, that won’t work,” Wilson said. ”Unfortunately there’s probably no permanent fix because it’s destroyed the rock art underneath it,” Wilson said.

Because the vandalism occurred on federal property, the consequences for the act are up to six years in jail and \$250,000 in fines.

Anyone with information may call Crime Stoppers at 970-241-7867. The lines are not recorded and Crime Stoppers does not use Caller ID.

The rock art was priceless, Wilson said.

”I can’t put a value on that. What was damaged was part of our national heritage,” Wilson said. “It’s been damaged for future generations, and I don’t know how you put a price tag on that.”

Name:
 Business Name:
 Address:
 City: State: Zip:
 Phone: Country:
 Fax: E-Mail:

DEADLINE: October 14, 2002

Equipment (Quantity) or Area (Linear Feet) Requested:

4' x 8' Table : ____ or Space (6' x6') : _____ (\$25 per 4' x8' table or 6' x6' space)

Chairs: ____

Other Requests (subject to availability): _____

Media (check as many as appropriate – must be related to rock art)

- | | | |
|---|--------------------------------------|---|
| <input type="checkbox"/> Books | <input type="checkbox"/> Jewelry | <input type="checkbox"/> Posters/Prints |
| <input type="checkbox"/> Cards | <input type="checkbox"/> Metal | <input type="checkbox"/> Sculpture |
| <input type="checkbox"/> Clay/Pottery | <input type="checkbox"/> Rock | <input type="checkbox"/> Software |
| <input type="checkbox"/> Clothing/Fiber | <input type="checkbox"/> Paintings | <input type="checkbox"/> Wood |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Photography | <input type="checkbox"/> Other |

Additional Information (Including price range of items offered)

Submit application with Check or Money order (Payable to URARA) and photos, slides or samples of work (**DEADLINE OCTOBER 14, 2002**) to:

URARA – Vendors
 Jan Gorski
 424 E. Spring Grove Avenue
 Highlands Ranch, CO. 80126-2274

Phone: 303-791-8118

Email: Wild4natur@aol.com

Give these people a big “thank you” for helping with
Vestiges each month:
 Dorde Woodruff - production assistant
 Fred & Barbara Saxon - mailing
 Without them, the newsletter wouldn't happen.



Clip this map of the November symposium location and keep it in your car.

Don't Forget:

November 9-11 URARA Symposium
St. George/Washington, Utah

December 14, 2002 6 p.m. URARA Christmas Party
Mount Olympus Presbyterian Church, SLC, Utah

Why So Much Rock Art in Nevada?

People have lived in Nevada for thousands of years and left behind abundant evidence of their presence. We primarily find stone tools, but because of Nevada's climate, we also find basketry and other perishable materials. One of the things left behind was rock art, found all across Nevada in an astonishing variety of styles and locations. There are more than 1,000 rock art sites in Nevada, many more than in other parts of the United States or even some other parts of the desert West.

Why would there be so much rock art in Nevada when compared to other places? Until a more thorough record of the state's rock art is made, we won't know. We don't know for sure why rock art was created. But if the locations where it is found are indicative, it probably had many functions or purposes.

For many years it was thought that rock art played a role in the rituals associated with hunting. But now we know that this is not *necessarily* the case though some *is* found in hunting locales.

More recently some suggest rock art is related to shamanism. They propose that shamans, healers, would carve or paint their visions on rocks in order to better remember them. But in Nevada at least, shamans' songs were the most important part of their healing ritual.

Much of Nevada's rock art is found where people were living. In some way, it must have played an integral role in their daily lives. But in other places it is found separated from habitation areas, or in locations of abundant resources.

Until recently it hasn't been possible to accurately date rock art. But today methods of directly dating both petroglyphs and pictographs are being developed. For pictographs, organic materials such as melted fat or blood were mixed with mineral pigments to make paint; these can be dated using radiocarbon dating. For petroglyphs, it has been much more difficult. However, current advances allow very minute amounts of organic material to be dated. Directly dating of petroglyphs is now possible by extracting organic material from rock varnish.

Most of Nevada's rock art is abstract, not appearing to depict any specific thing. But some is naturalistic, depicting specific things, especially animals or people. Naturalistic images are found throughout Nevada, but especially in the southern and eastern parts of the state. It's interesting to note that in those areas people lived a more settled lifestyle and often farmed in addition to gathering wild plants and hunting.

Historic imagery is also found in Nevada, mostly imagery of horses or cowboys, again primarily in the south. These historic images indicate clearly that at least some rock art was being made in historic times.

A good place to see Nevada rock art is Grimes Point near Fallon. This may be among the oldest rock art sites in the state. It's open to the public for no fee; information on the self-guided tour is available onsite.

Adapted from an article by Alanah Woody, collections manager at the Nevada State Museum, an archaeologist who specializes in rock art, from <http://dmla.clan.lib.nv.us/docs/dca/thiswas/thiswas41.htm>.

Don't forget the GBAC in Elko, Nevada, Oct 9-12, see Sept. Vestiges.

Citizens Protest Road in Rock Art Sites

By Valerie Taliman, Southwest Bureau Chief, *Indian Country Today*

ALBUQUERQUE, N.M. — Seven people were arrested last week as they tried to block construction of a new, unplanned road along the boundaries of the Petroglyph National Monument, a site considered sacred to dozens of tribes in the Southwest.

The road, quietly authorized by Albuquerque Mayor Martin Chavez for a private land developer, was literally built overnight without the knowledge of the National Park Service, the Albuquerque City Council, the city's transportation and planning board, and thousands of local residents who have been active in the city's long-range transportation planning.

"We're really outraged by the sneaky, under-handed way the mayor pushed this road through," said Sage Council member Laurie Weahkee, whose late father Bill Weahkee led efforts by the Eight Northern Pueblo Council to halt road development in the area since 1993. "This shows us that the Indian wars are not over – they are willing to make attacks like this on our sacred sites."

The Anasazi people, ancestors of the 19 Indian Pueblos in New Mexico, carved the oldest petroglyphs more than 3,000 years ago. The symbols represent visions and messages to the spirit world left by their ancestors, and the area has long been used for prayers, offerings, and gathering medicinal plants.

"The mayor knew that tribes were very concerned about protecting this sacred area from further damage and desecration," she said. "We've been active in the city's established process for road development for more than six years now, and we tried real hard to go by the rules. Now we find that developers and big money still rule and can buy anything."

Weahkee said she found out about the new road after a reporter called her asking about construction on a narrow dirt road that was being bladed and prepared for asphalt near the petroglyph monument. She and others immediately checked out the report and were shocked to find construction underway.

Members of the Sage Council, a coalition of organizations and individuals dedicated to protecting the 20,000 or so ancient petroglyphs carved into volcanic cliffs on the city's west mesa, scheduled a press conference the next day.

As they conducted the press conference, 18 trucks carrying asphalt were lining up. The group made a decision to block the trucks and bulldozers as a peaceful act of civil disobedience, and they were immediately arrested by police who showed up in full riot gear.

The mayor at first insisted the road, an extension of Universe Boulevard, was "temporary" to ease traffic delays for some 10,000 residents in Ventana Ranch and Paradise Hills who only have access to a two-lane road that currently backs up for miles.

He later announced on a local radio station that the two-lane road would be a starter that would expand to a full artery with bike lanes. He said the road was being paid for by Sandia Properties, developer of Ventana Ranch, and would cost about \$700,000.

While some 75 Ventana Ranch residents held a rally to support construction, many people criticized the lack of public input and the sweetheart deal the mayor made to use private funding and bypass existing city transportation plans.

At a special city council meeting called Sept. 9 to address the secretive manner in construction began on the road, Mayor Martin Chavez came under heavy criticism from the majority of the 61 people who signed up to speak.

During a five-hour heated debate, city councilor Eric Griego said the 1.7-mile road was approved without public input and notification. "Someone snuck a road in, that's what happened," he said.

Griego said he was alarmed by the thought of as many as 10,000 cars passing through the temporary road that connects to a narrow, downhill two-lane road that runs through the monument. He sponsored a resolution to halt construction for 90 days while city officials examine public safety, environmental, and transportation impacts resulting from its construction. The resolution narrowly failed by a 5-4 vote.

Road construction through the monument has been the subject of controversy and protests ever since a six-lane highway was proposed several years ago to ease traffic congestion on Albuquerque's West Side.

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