

# VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

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## President's Message: This Will Be a Busy Summer

Greetings everyone,

Things are quickly coming together for this year's activities. Included elsewhere in *Vestiges* is a description of field trips put together by field trip chairperson Nancy Mason. You will quickly notice there are lots of field trips. We plan it that way. We believe there should be lots of options.

But that presents some decisions for members. You'll most likely not be able to make all of them, which will naturally reduce participant numbers. Also, as one member pointed out, you might have to choose between attending a field trip, and attending a monthly meeting. I'd much rather have too many choices than too few. Thanks for your hard work, Nancy; I appreciate what you're doing.

The annual summer picnic is planned for the first weekend in August at Joes Valley. Joes Valley is located on the Manti-LaSal National Forest above Orangeville and Castle Dale. We have plenty of options there. We can either meet at a group pavilion near the main Joes Valley campground, or we can meet nearby in an informal setting. If you have a preference, let me know soon. We are planning field trips to nearby Joes Valley Alcove and Ferron Canyon, plus additional trips to Rochester Creek and Ivie Creek. There's plenty to keep us busy.

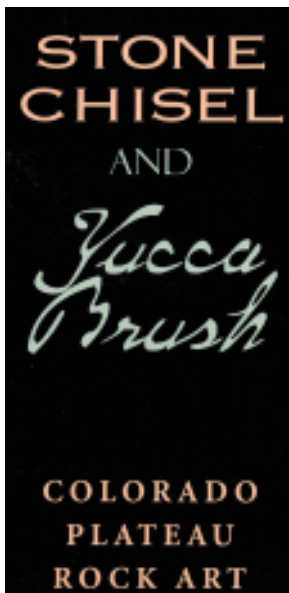
Also coming up this summer – besides Range Creek – is a recording session of rock art near Moab. Past URARA president Craig Barney is organizing the sessions. The Moab office of the BLM is attempting to record the rock art found along the Potash Road, and along Seven Mile Canyon on the road to Dead Horse Point State Park. URARA offered to donate volunteer days to help the BLM obtain a grant to pay for the project. We'll keep you posted on how and when this will take place. We're planning to take several weekends to help accomplish the recording.

Recently our website helped us report disturbance to a boulder containing rock art. A Utah resident tried to report this problem to a land management agency but felt ignored. He found the URARA website and sent an email asking for help. After making several phone calls, the man took Craig and Nina Bowen to the site, and made a second field trip with BLM official Julie Howard McGee. The man was grateful for help reporting the incident, and the BLM was grateful to get the information; there was an illegal road built. We've asked the BLM to tell us how they mitigate for archeology when chaining seed in after a burn, etc.

This incident points out the importance of maintaining a public website. We're working to make the website more user friendly and efficient, so if you have suggestions please let me know.

Lastly, I want to make up for not thanking last year's URARA officers. To John Macumber, David Sucec, and the other officers I say "thank you" for guiding the group on a constant course, and for making numerous improvements that will serve us well into the future. To the dedicated members of the Executive Committee, I say, "we appreciate what you've done." Because of their tenacious leadership, we're better off than we have been for a long time.

Layne Miller, 2003 URARA President



Ekkehart Malotki and Donald Weaver's elegant, recently-published book *Stone Chisel and Yucca Brush* is reminiscent of Klaus Wellmann's classic and monumental *A Survey of North American Indian Rock Art* in the dazzling array of color photos in every kind of rock, terrain, and lighting condition, of pecked, scratched, incised or painted glyphs of many cultures. But these 207 photos are large, and the book focuses on just the Colorado Plateau lands of the Four Corners area.

The other outstanding characteristic of this book is the essay accompanying each photo. The authors use each site to illustrate a facet of learning about rock art.

Picking pages at random – yes, you think, looking at the kaleidoscopic Panther Gallery – the Archaic paintings of the Colorado River Style, Baja California, and the Pecos River Style feature superimposition. And the surrealistic images suggest use of hallucinatory plants, or trance by other means, at least.

The panel at Black Dragon, as Judy and Jesse Warner so convincingly argued some years ago, shows how chalking and careless interpretation can mask the meaning of a site.

The beautiful panel at Owl Spring in San Juan County depicts classic Basketmaker motifs, anthropomorphs with those distinctive droopy headdresses or hair styles, triangular-bodied anthropomorphs with stick arms and legs, flute players, birds, plant forms, lobed circles, and atlatls.

Warrior Ridge in Nine Mile Canyon amply showcases the bad times of strife and warfare that archeologists only recently are willing to acknowledge.

At the site the authors identify as Northern Slide in Navajo County, Arizona, the single technique that was used, the uniform patination, and the connectedness of elements, indicates that one artist only made this panel. Marred by a recently-removed section, it also demonstrates the need for protecting sites, prosecuting criminals, and encouraging education on the value of rock art.

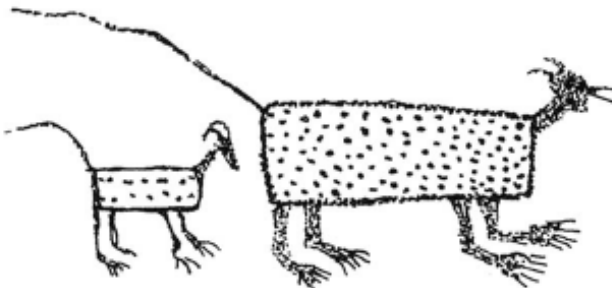
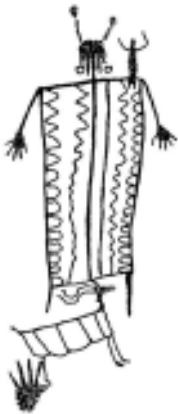
This technique of binding essays to sites not only helps new learning of the various aspects of rock art, but also serves as a reminder. The book is information-dense, it's not just a pretty picture book.

Upon viewing sites unknown to them, readers don't know if the authors are using traditional names, or made-up ones to protect the location of sites. One familiar place, known to us as Cave Spring, and identified by its Moab grade-school site stewards as the Bartlett Site, is called by them Deadwood Cove. But they may have been unwilling to call it the Bartlett Site and not have known that it's been referred to as

Cave Spring, a circumstance familiar to writers working out of their best-known area.

Both authors live in Flagstaff, Arizona, and Northern Arizona is their home ground.

Malotki, who teaches Latin and German in addition to Hopi at Northern Arizona University, is a veteran student of the Hopi and their language, with too many books about them to list, published over a couple of decades. He authored two previous books on rock art, *Tapavveni: The Rock Art Galleries of Petrified*



*Forest and Beyond* (*tapamveni* means “hammered mark” or “pounded sign” in Hopi), with Patricia McCreery of ARARA, and *Kokopelli: Making of an Icon*.

Weaver, of the contract archeology firm Plateau Mountain Desert Research in Flagstaff, has taught in the Anthropology Department at NAU, is a past president of ARARA, the former curator of anthropology at the Museum of Northern Arizona, and authored *Images on Stone: the Prehistoric Rock Art of the Colorado Plateau*.

McCreery did the little drawings that accompany the text and photos, and other chores on this book.

Malotki did considerable traveling to round out his knowledge of the Plateau and accumulate needed photos, and credits several URARA members for helping him. You can tell from these artistic photos that he makes an effort to show the flavor of the site whenever possible, not just the panel.

Sites are organized by age groups, divided up using terms familiar in science.



<b>Chrono-logical Group</b>	<b>(Adjective form of)*</b>	<b>Timeline</b>	<b>Cultures</b>
Paleoiconic	ancient image	to 6000 BC	Paleoindian
Archeoiconic	early image	6000 to 1000 BC	Archaic
Mesoiconic	intermediate image	1000 BC to AD 800	Basketmaker, corresponding Fremont, and Mogollon, Patayan, Sinagua, and Cohonina
Neoiconic	new, recent or young image	AD 800 to 1550	Pueblo I-IV, corresponding Fremont, and Mogollon, Patayan, Sinagua, and Cohonina
Protoiconic	primitive or original [of historic times] image	AD 1550 to 1850	Pueblo V
Historioiconic	image from time of written record	AD 1850 to present	Present-day tribes

\*dictionary definitions

In the introduction the authors talk about the cultures included in these time periods, and techniques used to establish dating as well as is possible. Indicators of relative age include repatination, rock weathering, superimposition, subject matter, association with datable remains, and stylistic comparison, presumably the cues used by the authors in assigning the rock art of the area into the time periods above. Their years of experience with at least a great part of the area certainly helped them to put this handsome book together.

Published by Kiva in Walnut, California, the book is widely available and lists for \$55.00. Utah rock art devotees will find this a valuable reference book to extend their knowledge, both theoretically and geographically.



# Junk

By Layne Miller

I'm beginning to believe you have to love junk and disarray to love rock art research. Now, before you stop reading and fire off a nasty Letter to the Editor, let me explain.

First, let's look at the typical URARA member. He or she spends large amounts of time away from home, and that in itself means there is little time for cleaning. I'm not suggesting that since we spend large amounts of time away from home we're dirty, we're not. Having clutter on our desk is different from being dirty. On my desk is a partially used tape dispenser, a tube of lip balm (too many days in the sun), two computer CDs that should be put back in their cases, one pencil, two pens, several business cards, three old slides, a black Sharpie, a candy bar wrapper (don't ask), one stapler, and a partially completed research paper. Do you see where I'm going with this?

An adjacent small table holds my digital camera, a used but not forgotten coffee mug, another pen, an empty box from the new GPS unit I got for Christmas, a nearly empty CD holder, numerous papers that might be important one day, and a protective coating my wife frivolously calls dust.

Behind me is a bag of dusting cloths (yes, I do know how to use them), a well-used screwdriver, numerous photos waiting to be scanned, three books referred to recently for research, a homemade denim quilt for snuggling up with when it's chilly here in my office, and many other unidentifiable things.

Don't think for a minute my description of my office means I'm unorganized. No one has ever accused me of being a detail person, but given 24 to 48 hours, I can find just about anything.... well, except on many occasions the cordless phone. Everything is nearly always where I last used it. If I can identify when it was used last, then the item is close to being rediscovered.

Our members tend to do a lot of research and recording. That's the very reason I have so many dusty books surrounding me. We recently put new carpet in my office, which for a 24-hour period upset my daily routine, and therefore me. Not only were all my books in several tall heaps in the corner, but worse still, my computer lay cold and unblinking for the same amount of time. I was cut off from the outside world. No one could contact me. I was left without a vital limb, my computer and email. I felt impotent. Well, maybe that's not quite the right word, but you get the idea.

My wife wanted to "wipe off" the books before returning them to the re-situated bookcase, but I objected, saying it would add weeks to straightening up my office. We can dust them later. I mean that could be the first thing I do on the day after I retire.

Because we record sites and research rock art, we URARA members not only spend a lot of money on books and assorted informational items, we keep large files of photographs, slides, papers, enlargements, and various electronic goodies. Things such as camping gear, laptops, PDAs, GPSs, cell phones, backpacks, cameras, lenses, maps, tour books, extra batteries, and other things to take with us places, are common. We drive SUVs, campers, trucks, pull trailers both popup and regular, and one of us even drives a four-wheel drive Volvo sedan. Rarely one of us uses a motorcycle or an ATV, and as far as I know no one yet uses a horse or pack goats, to access rock art. Even so, it's amazing!

We're an independent bunch. We don't like being told what to do and don't even think about telling us we can't do something. To many, that is akin to declaring war. We will not only try with all our might to prove we can, we will often succeed under the most trying circumstances. We are almost all capable of pulling up stakes at the drop of a hat and moving lock, stock, and



barrel into one of Utah's most isolated places, and living there for days. And even more impressive, we are happy to do it and have a great time while there.

Some of us are crotchety! Now settle down, I don't mean to offend you. But several of us are willing to come out swinging when someone speaks a negative word about us...or maybe even suggests something negative.

We are a graying bunch and with gray around our temples comes wisdom and a solid sense of right, wrong, and fairness. Many of the old Executive Committee meetings lasted much later than they should have, while members battled late into the night over important issues.

But what really impresses me is our ability to rally round each other when necessary. Forget the late night battles, harsh words, sordid looks, and too-hasty emails, we are ready to support anyone we believe is on our side – no matter what happened the night before.

Yes, we are an odd bunch, but I like us that way. It's probably the number one factor keeping me looking at rock art over the past 25 years. When I first began visiting Nine Mile Canyon and the San Rafael Swell at the urging of Doc Dorman, I thought he and I were the only oddballs out there doing it. Then I discovered ARARA, and then helped found URARA. That changed my life. It resulted in me discovering many new friends all over the west and in foreign countries.

When I look around one of our monthly meetings or symposia, I see people with long hair, beards, worn-out hiking boots, rusty vehicles with hundreds of thousands of miles them, and I smile. "These are my friends," I utter to myself. And I'm proud to say it.

Oh, I used several of the new dusting cloths and cleared most of the dust and clutter from my desk and office. I'm ready to start a new year with a newly decorated office. Please don't follow suit. We can only stand one oddball in the group.

## Turkish Art Magazine Seeks Rock Art



The classy art magazine *P Art and Culture*, published in English as well as Turkish, is looking for articles on magic as expressed in rock art for the Spring 2003 issue to be called "Magic in Art".

One of the topics they want to focus on is "magic in Native American cultures and their arts. How did they express their beliefs artistically?" It sounds like this is a natural for a paper on Barrier Canyon style pictographs, for instance, or one on hunting magic. They want articles of 2500 to 3000 words, and can use 12 to 15 color images.

Elif Oztarhan, the Assistant Editor, sent this notice to an online email list for museum professionals, [h-museum@h-net.msu.edu](mailto:h-museum@h-net.msu.edu), and from there it went to the ASU-Deer Valley Rock Art Center rock-art mailing list.

The magazine, published by Raffi Portakal of Portakal Sanat ve Kültür Evi and sold in the US by the Metropolitan Museum of Art in New York and major bookstores, combines a contemporary approach to the diverse arts and cultures of the past with coverage of modern and contemporary art in Turkey and the West, "from past to present...from east to west." For three generations the Portokal family has been involved in art in Turkey, beginning with antiques and auctions and still involved with auctions of fine art objects.

For more information contact Elif Oztarhan at [pdergisi@pdergisi.com](mailto:pdergisi@pdergisi.com) The magazine's website is at [www.p-artmagazine.com](http://www.p-artmagazine.com)

*We always welcome contributions to Vestiges*

## Leo Thorne, Vernal's Early Rock Art Photographer

By Layne Miller

Few places offer researchers more opportunity to study rock art than Nine Mile Canyon; no one knows exactly how many rock art panels are located in its 40-mile length.

One archeologist estimated the number of cultural resource sites in the canyon at over 10,000. A 10-year survey conducted by Carbon County has surveyed about four miles of the canyon and recorded nearly 1,000 sites so far. The annual 10-day survey involves crews of up to 40 people, using both professional archeologists and dedicated amateurs.

But we can get a mouth-watering glimpse.

Those who know the canyon well believe the rock art styles to be from the Desert Archaic, Basketmaker, Fremont, and modern Ute cultures. Also many freighters stopped alongside the road to write their name, using the black, sticky, axle grease that lubricated their wagon's wheels. It can be safely said that the rock art in Nine Mile Canyon covers a time period of at least 2,000 years. Some experts say Nine Mile Canyon represents an intricate record of 10,000 years of man on the land.

If you consider the enormous number of sites, add to the equation the numerous cultures represented, and add in the fact that all this information is concentrated within a few miles, Nine Mile represents an outdoor classroom of fabulous value.

But there's one important aspect we've not yet mentioned. Some of the panels in Nine Mile were photographed in 1930, and those photos are still available. After obtaining copies of the old

photos, I wondered how they would compare to the present condition of the panels.

Before I get into this research, let me tell you a little bit about the man who took these photos. Leo Thorne was born on February 11, 1883, and died at the age of 83 in July of 1969. During that time he played an important part in documenting the rock art of Utah, and the lives and culture of the Ute Indians.

Thorne's family came to Utah when he was just four and a half years old. He played with nearby Indian children, believing they were just like him. He later realized they possessed a culture that was disappearing and was little known to whites.

He grew up in Dry Fork Canyon near Vernal, his mother a schoolteacher in a small school there. As a young boy he became fascinated with the pictographs and petroglyphs that he found gracing the nearby canyon walls. That fascination sparked a general interest in the Indians who lived in the Uintah Basin, which prompted him to begin collecting arrow-



*Left: Albert Reagan stands on Leo Thorne's shoulders to chalk petroglyphs in Nine Mile Canyon*

heads and other artifacts, and to begin lifelong research into their culture.

"My dad loved everything about the out-of-doors," Leo's daughter Rhoda DeVed told me, as we talked about her father. (Rhoda and her husband, Lawrence, have been members of URARA.)

His life's journey took a permanent new direction when he took up photography. Quoting Rhoda again, "Dad was riding a horse when he was 18 and the horse stepped in a hole and fell on him. The accident injured his back and made it so he couldn't do any physical work. That's why he took up photography."

After that Thorne never went anywhere without his trusty camera, and eventually opened the Thorne Studio in Vernal.

Thorne became a trusted friend to the Indians, helping them by giving food during hard times, and in every other way he could. Their trust and friendship, and his interest in their history and culture, led him to document as best he could their customs, lifestyle, and especially the rock art he found on the walls of the Uintah Basin cliffs and Nine Mile Canyon.

Here we're looking at the part Thorne played in documenting the rock art in Nine Mile and the Uintah Basin. He saw, photographed and recorded many hundreds of panels before most of them were vandalized in one form or another.

He made at least two field trips into Nine Mile Canyon with Albert Reagan, an archeologist originally from the Northwest, who became a Brigham Young University professor. The two probably met when Reagan came into the Thorne Studio looking for a photographer to help him document the rock art he was researching. Their work resulted in several hundred early, professional-quality photographs of the canyon's rock art. After seeing some of the photos I realized how important they are to rock art researchers today.

Early rock art recorders like Thorne and Reagan were at a real disadvantage when photographing Utah's rock art. They initially used sheet film that was nitrate-based. Not only was it unstable to begin with, it gradually degraded and became potentially dangerous.

Later on they used a more sensitive film but it was slow, grainy, and low in contrast. Often the faint petroglyphs did not record well on it. Film speeds ranged from 8 in the slowest films to 50 for the fastest. Today's commonly-used film ranges from 100 to 400 in speed.

The only way to record petroglyphs was to highlight them with chalk first. As a result, the panels were chalked so that every detail could be recorded. His son-in-law Lawrence said he remembers using a telescoping pole with a piece of chalk taped to the end to chalk petroglyphs early on in his rock art recording days. He said it was tedious work, often taking most of the day to completely highlight large panels.

"I did it when I first got started photographing panels. I tried to chalk as accurately as possible. It was a lot of work," he said.

Lawrence still has the chalking equipment hidden deep in a storage closet, thankfully gathering dust. He doesn't chalk panels anymore and criticizes anyone who does. He knows that times, films, and attitudes have changed.

Our modern films accurately record every detail in even the faintest petroglyphs. By using computer enhancement we can even distinguish details our eyes cannot see.

Thorne first used a heavy 5x7" view camera, then turned to a 4x5" Speed Graphic model, the standard newspaper-photography camera of the 1950s, still cumbersome and heavy. In the studio he preferred a 6x8" or an even-larger 8x10" camera.

But back to Thorne's photos. Reagan's route into and through Nine Mile Canyon became obvious as we followed the numbered photographs, retracing their footsteps. They ventured down Gate Canyon, turned east in Nine Mile, and later backtracked and followed the main canyon west to just below Harmon Canyon.

Thorne didn't talk much about his trips into Nine Mile with Reagan. He didn't even mention it to Lawrence when the two of them spent some time in the canyon, and Rhoda doesn't remember him talking about it with the family.

"I do remember going into the canyon with my father on one trip," said Rhoda. "I remember

Mrs. Nutter giving me a peacock feather from one of their many peacocks.”

Thorne did more than photograph rock art. He also documented the activities around him. His historically valuable photos show daily life in the Uintah Basin, and his many photos of the Ute Indians especially fascinated visitors to his Main Street studio for years.

His first photos were taken in black and white, the only kind of film available. But he took painstaking efforts to hand-color them. One of his prized photos shows a large eagle painted on rocks near a firepit, and Indians gathered around, dressed in typical Native American buckskin clothing.

“We took the photograph from inside the tent,” said Rhoda. “They, the Indians, told him to pray first, then take the photo. He felt it was a privilege to take it and he never did sell a copy to anyone because he thought it was something very special.”

Lawrence eventually met his father-in-law-to be, took over the Thorne Studio, met and married Rhoda and took her over, too.

Thorne deserves the same respect and consideration afforded other early rock art documenters. He left a valuable legacy that most don't know about and few appreciate.

It's been interesting for me to note that wherever Reagan went, he left behind a legacy of chalked panels. Emery County residents who spearheaded the cleanup of the Buckhorn pictograph panel were told a Brigham Young University geology student by the name of Lee Stokes performed the chalking of that fabulous panel, under the direction of professor Albert Reagan. Stokes went on to become a famous geologist and professor at the University of Utah, who among other things wrote the definitive book on the geology of Utah.

Also of note, some of the sites documented by Reagan still bear the recording number he assigned to them. I know of at least three sites in Nine Mile with his “NP” numbers still clearly visible on their face.

After visiting all but a couple of the sites Thorne photographed, I noted nearly all show some kind of vandalism. Many have names and dates scrawled on them, natural decay has taken its toll on a few, and we found that in two places individual petroglyphs were chiseled off the cliff.

In one case, a mystery was solved. Located in the mouth of Sheep Canyon is a date that appears to be either 1818 or 1878. Nearby are the initials “FR.” Much debate has raged over the date and even the initials. An early history of the area uses it as so-called proof that visitors used Nine Mile Canyon since very early times. Some even pointed out (either accurately or inaccurately) that the French trapper Antoine Robidoux had a brother whose first name began with “F.” They suggested that maybe the brother of the famous trapper traveled through Nine Mile and carved his name in the mouth of Sheep Canyon.

Therefore we were surprised when we visited the site and noticed that not only does the famous pictograph found nearby bear the scars of some natural defacement not visible in 1930, but also the controversial date began life as 1918, and since Thorne's photo was taken was changed to 1818. Debate ended!

Many sites show that even though chalking the figures was necessary to bring the panels to life on the early, low-contrast films, the chalk merchants did not accurately record what was on the cliff. By comparing old photos to what is actually there, it becomes obvious that some portions of panels weren't chalked, and others chalked inaccurately.

We also saw some changes in the rocks. In one case, a large rock at the base of a panel bears a tiny crack in the early photo, but now is entirely split in two, the two halves separated by several inches. At the same site, one large rock has slipped several feet farther away from the panel.

Another panel was very distinct in the 1930 photos, but now a large portion of the right-hand side of the panel is covered with algae and hard to see.

But the most interesting discovery centers on a large petroglyph located about a mile below the Nutter Ranch, up above a cattleguard. The panel contains a humpbacked anthropomorph with a bow and arrow in its hand, sneaking up on a couple of bighorn sheep. High in the panel is a large spiral, and below in the panel is a large net. The panel today bears lines and dots





Left, present-day photo of panel in Nine Mile Canyon showing rabbit net at bottom and bullet holes in spiral. Below left, Leo Thorne photo from the '30s showing the same panel. The old photos can be enhanced in an image-handling program to show the glyphs better.



surrounding many of the figures. Members of a crew documenting this large and complex panel during a survey sponsored by Carbon County debated the marks, wondering if they were meant to indicate the figures were standing in a snowstorm. Until the panel was examined as it appears in the 1930 photos, it wasn't apparent that the "snowstorm" was created after 1930. That led to much speculation.

Was the panel intentionally defaced? Is it a case of ritual defacement, or simply a case of someone taking out their frustration on the lovely panel? Careful

observation reveals that not only was the "snowstorm" added to the area surrounding the defaced figures, the entire figures themselves were re-pecked and now appear fresher than their surrounding counterparts.

A couple of other comments about this fine panel. The large spiral now bears over two-dozen bullet holes not in the early photo. It's my experience that bullets fired from the guns of unthinking "hunters" are the most common form of vandalism now taking place in the canyon. Additionally, I believe the large net figure found at the bottom of the panel is just that — a rabbit net. Ethnographic evidence reveals that rabbit hunts were community affairs. Many families would gather at the rabbit drive site, combine their family-owned net sections so they stretched all the way across the chosen canyon location, then large numbers of rabbits were driven into the nets. Reports indicate that the families wove their nets according to family tradition, so designs and weave patterns often varied between net sections. A close examination of the net shows it



does bear several different types of weaves. The panel is located at a narrow neck in the canyon that would make an excellent site for a rabbit drive.

But the conclusions from the panel are not so simply made. It is true the “snowstorm” marks are not found on the 1930 photos of the large panel, though they are obvious now. But a small panel located around a corner just to the east complicates the issue. The figures are often called Ducks in a Corral, or some other similar comedic name. They do appear to be ducks and they are surrounded by an enclosure, that I don’t dispute. But the problem is that this small panel does show the “snowstorm” marks in its 1930 photo, and is so plain the recorders didn’t have to chalk it to make it show up on film.

Not only does this small panel muddy the waters, it also creates several other problems and inspires a whole new set of questions. Why does one panel show the “snowstorm” as a defacement and the other doesn’t? Had a vandal altered the Ducks in a Corral panel but not the rabbit net panel when the photo was taken? Or was the small panel created originally with the “snowstorm” marks as part of it, and the vandal simply copied the marks onto the rabbit net panel? “Research” as they say, “is continuing.”

Nine Mile continues to be one of the best places to conduct rock art research. Not only are the sites easy to find and close to the road, there are different styles. And now you can add that the early photos documenting how the panels appeared over 70 years ago are creating a fascinating study.

*Above left, present-day photo of Ducks in a Corral panel. Left, Leo Thorne photo of Ducks in a Corral.*



## Rock Art Study in Zion in February

The Zion Canyon Field Institute will offer Pickin’ and Paintin’, a Rock Art Service Workshop Feb. 26-28. Pre-registration is required by calling 435-772-3264 or 800-635-3959 or visiting the organization’s Web site at [www.zionpark.org](http://www.zionpark.org)

The class will look at and analyze rock art in the canyons of Zion National Park. They’ll study techniques of applying paint and pecking methods. They’ll record the sites using the IMACS form, also making drawings and taking photos. Materials used in making the rock art will be examined. Each participant will make a small rendering of either a petroglyph or a pictograph on a portable rock gathered outside the park that he or she can take home.

The fee is \$200 for all 3 days; this doesn’t include accommodations. Our members are entitled to 20% off.

# URARA Income Statement

## for the period 1/1/2002 to 12/31/2002

### INCOME

Interest Income	163.72
Membership Revenue	4113.00
Miscellaneous Revenue	30.00
Publication Sales	661.00
Symposium:	
Symposium Attendance Fees	2424.00
Symposium Dinner Revenue	1764.00
Symposium Donations	1580.00
Vendor Fees	225.00
TOTAL Symposium	5993.00
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TOTAL INCOME	10,960.72

### EXPENSES

Insurance	1129.00
Miscellaneous:	
Christmas party	146.71
Office supplies	221.83
Miscellaneous-Other	1024.08
TOTAL Miscellaneous	1392.62
Publication Printing	1395.29
Symposium Expenses:	
Symposium Food	2032.13
Symposium Keynote	1079.83
Symposium Misc	800.79
Symposium Printed Material	276.49
TOTAL Symposium Expenses	4189.24
Vestiges	1760.40
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TOTAL EXPENSES	9866.55
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TOTAL INCOME - EXPENSES	1094.17

### URARA Financial Position as of December 31, 2002

Cash 14,095.96

Note from Troy Scotter: Here are some factoids that might be of interest, to go along with the year end financials.

Number of memberships (including family): 220. Total number of members: 323

We have members in 27 different states. Membership is concentrated in the following states:

Utah 75, Colorado 45, California 25, Arizona 14. Utah members are now a minority!

## Hueco Tanks Management Plan a Success

By Dorde Woodruff

A January 18 news program on Channel 8 of Austin, Texas, told about the experience of visiting Hueco Tanks, as a rock climber or as a rock art enthusiast.

The video accessible from Channel 8's webpage [www.news8austin.com/content/headlines/?ArID=58496&SecID=2](http://www.news8austin.com/content/headlines/?ArID=58496&SecID=2) is a pleasant, short account showing actual scenes from Hueco Tanks and the people interviewed. It was accessible on Jan 20, anyway, when this site was listed on the Got Caliche daily email newsletter of Southwest Archeology (broadly defined), a valuable source of contemporary rock art information.

Use of the Hueco Tanks hills for rock climbing is a relatively recent development. But the climbers are passionate about it, and consider that they have a history here, too, short though it may be, compared to use by Native Americans, according to an avid climber I met at Maple Canyon in central Utah, another favorite destination on the rock climbing summer circuit.

Rock climbers are classified in different ways, and it's the "Gym Rat" type, as opposed to ice climber or summiter, for instance, that goes to these places, the person that likes to perfect his or her skills on a short pitch. Certainly an outdoors environment like Hueco Tanks or Maple Canyon is preferable to a gym!

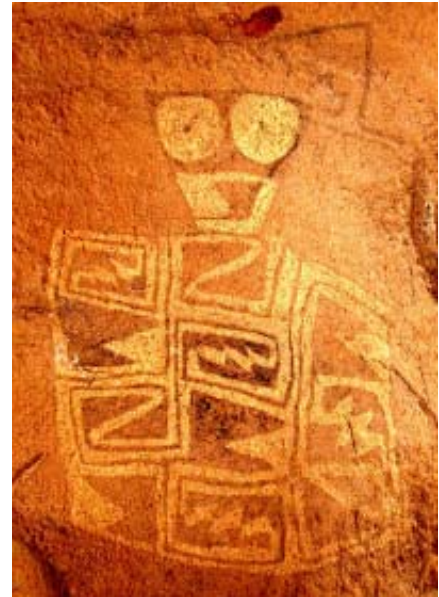
Instead of visitors telling the staff what they want to do at Hueco Tanks, or visitors just going and doing it, the staff tells them what they are allowed to do. Every visitor has an indoctrination session, and some especially sensitive areas are closed. The plan seems to be well-accepted.

"To climb here is definitely a gift, access is a gift. With the gift definitely comes responsibilities, and we should be good stewards," rock climber Nelson Martin said.

"This is like a book, a very important book that there's only one copy of it. When it's gone, it's gone. There's no way to get it back," said Native American Martin Silvas.

Wanda Olszewski of Texas Parks & Wildlife observed, "The only way to save this place is to build awareness in every single person who comes, that all of these things are here, and to open their eyes and open their minds to those things so that they can enjoy them, and at the same time protect them."

*Right, the familiar Tlaloc image from Hueco Tanks, Ben Everitt photo*



## The Good News: School trust archaeology thefts case settled

Two San Juan County residents agreed to pay the Utah School and Institutional Trust Lands Administration (SITLA) \$10,000 to settle civil claims resulting from their alleged unauthorized excavation of a Native American cultural site on state school trust lands in San Juan County.

In January, 1996, Dr. James Redd, his wife Jeanne Redd, and several of their children were observed by witnesses excavating the site near Blanding. SITLA filed civil charges for trespassing on trust lands against Dr. and Mrs. Redd. The trespass claims were later stayed by the Seventh District Court pending resolution of parallel criminal claims involving the same incident.

After several appeals concerning which charges could be brought against the Redds, Mrs. Redd pleaded no contest to a misdemeanor charge in November 2002, and the other criminal

claims against the couple were dismissed. The \$10,000 civil settlement between the SITLA and the Redds will result in dismissal of all civil claims arising from the incident.

SITLA prosecutes persons who steal or otherwise damage archeological and other resources on the 3.5 million acres of state school trust lands it oversees. The agency urges anyone having knowledge of vandalism on state trust lands to contact its Salt Lake City office at 801-538-5100.

## And the Bad News

As reported in the Bend *Bulletin* and the Salem *Statesman Journal*, vandals recently damaged or destroyed pictographs in Dry Canyon of the Badlands Wilderness Study Area near Bend, Oregon. They built a big fire pit and used charcoal to write words on the panel and drew a yin-yang symbol on it. A damage assessment is forthcoming. Fortunately these pictographs have been documented.

The WSA, managed by the BLM's Prineville District, has a few rock art resources scattered through it. No present-day tribe claims them, though a tribal spokesman expressed regret for this happening. It's a desert area of sand and lava, a peaceful place of juniper, sage, and grasslands only 20 miles east of Bend, in an area more renowned for its forests.

Though the WSA in general is, of course, roadless, this particular area is accessed by a road that leads to a private property inholding; closing it would be controversial, even though the landholders could have key access.

The badlands also include a slot canyon with tinajas, caves, eagle and owl nests, occasional antelope, mustangs, and coyotes, and views of the snow-covered distant Cascades. Much of it is coated with Mazama ash, an important dating material from an eruption 7700 years ago.

## The URARA Email Edition

Quite a few members gave us their email addresses at the symposium. But please remember to send us yours if you're just getting online, and if you will agree to receive the color edition of *Vestiges* by email, rather than the black-and-white, printed one, by postal service. Or if you haven't yet told us you're online, and you'll agree to receive the email edition.

The email edition is sent about the same time as the print version goes to the printer. But Kinko's takes a day or two for the printing, our mailers the Saxons take a couple of days to fold, stamp, and mail, then the postal service takes 1-4 days, hopefully not longer than that in the U.S. So the email version arrives 5-8 days before the snail mail version, more if this process goes over a weekend.

Also please remember to send us changes of email address promptly. If you don't, two things can happen. You won't get your *Vestiges*. Sometimes a bad email address holds up the whole list, until the inoperative one can be found. Layne reports that hotmail is especially troublesome in this regard. Also you won't get the occasional announcements Layne sends if your email bounces. We have no way of knowing if your email address changes, you have to tell us.

*Vestiges* costs roughly \$10 a year per membership to print and mail. This only goes up as postal rates increase and *Vestiges* get bigger (this 20-page issue is our biggest ever)! We'd rather save printing and stamp money for some service project. Alternatively, there's some who want to charge a somewhat smaller membership fee to those who receive *Vestiges* by email.

Treasurer Troy Scotter, one of our best computer wonks, has put the membership list on a new database Filemaker Pro that will be easier to use. From now on the email lists will be centralized under the care of Dorothy Lynn our secretary. Please send email addresses or changes to her at [lynnblackeagle@aol.com](mailto:lynnblackeagle@aol.com)

Now that working with the lists is easier, we'll make a separate one for all members with email, whether they get *Vestiges* that way or not. That way we can send messages, such as to tell you that a limited field trip is full. (You can opt out of this if you wish.)

# Field Trip Descriptions Through May 2003

## February 15-16

### Nevada: Meadow Valley Wash and Arrow Canyon

**Leaders: Sharon Graf and Al Scholl**

**Registration: No limit**

Saturday, February 15<sup>th</sup>, meet at 8:30 a.m. Nevada time, which is Pacific Standard Time (9:30 a.m. by Utah time, Mountain Standard Time). We'll meet at the gas station-restaurant-grocery store in Glendale, Nevada just off of I-15. Glendale is just a little over an hour south of St. George and about 30 minutes from Mesquite, Nevada. There is only one Glendale exit. From here it's only 5-10 minutes to Meadow Valley Wash.

On Saturday we'll be doing some service work by clearing brush away from the rock art at Meadow Wash. Please bring good gloves, leather if possible, loppers, regular saws, chainsaws, and clippers to help with this. We'll spend most of the day at Meadow Valley Wash and there will be plenty of time to take pictures and see all the rock art, after the work is done.

Sunday, February 16<sup>th</sup>, we'll meet at the same time and place, at Glendale at 8:30 a.m., and we'll be going to lower and upper Arrow Canyon. The drive to Arrow Canyon will take about 30 minutes from Glendale.

This is a no limit trip. There's room for any amount of people to get into Meadow Wash. On Arrow Canyon, we can break up into two groups if need be, one group to upper and one to lower, and then switch in the afternoon.

There are many accommodations in Mesquite not too far away, and rooms are inexpensive at this time of year, in the \$20-\$30 range.

These are both drive-up sites with hiking of only about ½ to 1 mile to each site.

If you have any questions, contact Sharon Graf, email [southwestartists@outdrs.net](mailto:southwestartists@outdrs.net) or phone (702) 263-1902, or Al Scholl in St. George, 435-634-0802, [eagle@infowest.com](mailto:eagle@infowest.com)

## March 21-23

### Springfield/ La Junta, Colorado area: Crack Cave Spring Equinox, Picture Canyon, Carrizo Canyon, Vogel Canyon, Hicklin Springs

**Leader: Susan Martineau**

**Registration: Contact Susan**

There will be two entry points for this tour. The first is at dawn on March 21<sup>st</sup>, the spring equinox, at Crack Cave near Springfield, Colorado. The Forest Service opens the cave for the spring and fall equinox, normally protected with a locked gate. After this we'll explore sites in the Picture Canyon area.

The other meeting time is the morning of the 22<sup>nd</sup> when we'll explore more rock art sites in this area including Carrizo Canyon.

On the 23<sup>rd</sup> we'll travel to Vogel Canyon and then to Hicklin Springs near John Martin reservoir where there are thousands of images in a small area near a spring, including the famous (infamous?) ship petroglyph. We'll discuss the possible Celtic connection as evidenced by linear petroglyphs. Hicklin Springs is close to hwy 50, for most to go home on.

I'll try to find camping locally and have that information available soon; there are many official picnic sites. Roads are generally passable with a high clearance vehicle needed for the ruts. Some roads do get slick when wet, so we may have to carpool with four-wheel-drives at certain places to access some of the sites.

Contact Susan Martineau if interested, at [susanmartineau@hotmail.com](mailto:susanmartineau@hotmail.com) or phone 303-499-4410

**March 27-29****Texas, Pecos River Style Rock Art****Leader: Susan Martineau**

Join me as I explore the rock art east of the Big Bend Country. Seminole Canyon State Historical Park has several events on March 29<sup>th</sup>. There is a spring open house and a tour of the upper canyon at the Rock Art Foundation's White Shaman Site. Panther and Parrida Cave may be accessible by boat on Amistad Reservoir. I plan on camping and will have information soon about possible locations. For more information on this area and its rock art, see the extensive report in the January issue of *Vestiges*. Contact Susan Martineau if you are interested in this trip, Email [susanmartineau@hotmail.com](mailto:susanmartineau@hotmail.com) or phone 303-499-4410.

**March 30-April 4****Northeastern Arizona: Wupatki National Monument and other sites****See separate article****April 5-6****Southeast Utah: Moss Back Butte, White Canyon, Short Canyon, Long Canyon, Muley Point, Natural Bridges****Leader: John Remakel**

We will meet on Saturday morning April 5 at 8:30 am at the junction of Utah Highways 95 & 275 (the road to Natural Bridges National Monument). On Saturday morning, we will go the sites at Moss Back Butte and White/Short Canyons. In the afternoon, we will go to Long Canyon. Saturday night, we will camp at Muley Point.

For Sunday, we will go to sites in Natural Bridges N.M.

High clearance or 4WD needed to access most sites. For more information contact John Remakel in Moab, email [jremakel@moci.net](mailto:jremakel@moci.net) or phone 435 259-6228.

**April 19-20****Colorado: Ute Mountain Tribal Park****Leaders: Larry Evans and Dell Crandall****Registration: No limit, but tour fee must be paid by Apr 1**

The Ute Mountain Tribal Park is near Cortez, Colorado. The Park borders Mesa Verde on the south, and has more, bigger, and better-preserved ruins, and a lot less people than Mesa Verde.

Members of the Ute Mountain Tribe will guide the trip. The cost is \$45 per person, which includes guide fees for both days and tip for the guides.

There is no limit on the number of participants. However, I must send fees to the park by April 7, so the park can schedule the guides. Therefore I must have reservations and fees by April 1. If you are unable to attend, the fees are NOT refundable.

My wife Iris and I will be going to the park Friday, April 18, and camp in the campground.

**Essential Tour Information**

Water and food are not available in the Park, except water and soft drinks are sold at the Tribal Park Visitor Center. Bring plenty of drinking water, lunch for the day, insect repellent, sunscreen, a hat, and sturdy hiking shoes. Have a full tank of gasoline; the round-trip on gravel and dirt roads from the Tribal Park Visitor Center is at least 40 miles for the full day tour.

Dogs are not allowed. Professional photography is not allowed.

Meet at the Tribal Park Visitor Center at the junction of Highways 160 and 666, 20 miles south of Cortez, at 8:30 am both Saturday and Sunday.

The improved roads are usually in pretty good condition, so 4WD shouldn't be needed.

Saturday will include a three-mile walk on unpaved trails and climbing five ladders, to visit four well preserved canyon cliff dwellings in Lion Canyon, followed by a tour of a very nice dwelling called SHE House, which also involves climbing several ladders.

Sunday is a half-day, or maybe longer, tour, which will concentrate on Park rock art.

### **Camping**

The Ute campground is small but delightful campground with shady secluded sites and stone fire pits, also a larger communal fire pit with seating where the group can meet. Cost is \$2 per night, payable at the Ute Mountain Visitor Center Saturday morning when we meet for the tour. No stopping or unguided tours between the entrance to the Park and the campground, also you must remain in the campground unless with a guide. No hookups; lodging or camping with hookups are available in Cortez, or at the RV Park next to the Ute Mountain Casino.

From Cortez to the visitor center is 20 miles. The campground is another 10 miles from the visitor center. Evenings can be cool, so bring appropriate clothing.

### **Reservations**

Make checks payable to: Larry Evans, 3420 Highway 79, Bennett CO 80102. For more information phone 303-644-3318 or e-mail [evanslarry657@aol.com](mailto:evanslarry657@aol.com)

## **April 26-27**

### **Upper Pleasant Creek, Capitol Reef, Utah**

**Leaders: Carol Georgopoulos and Ray Freeze**

**Limit: 12**

**Registration: Limit 12; register after Feb 10**

We'll go to about six sites in upper Pleasant Creek. If there is more time we'll go to other sites in the area. These are fragile sites so the limit will be 12. At least high clearance vehicles are needed, or 4WD. Also we'll have to carpool to the sites because parking space is limited. No dogs, please.

The hiking is moderate, with possible creek crossing; no telling how much water will be in them. Otherwise, it is mostly flat or with limited scrambling.

Camping: at the Park Service campground in Fruita, or around Bowns Reservoir, or dispersed camping in the desert where allowed.

Our phone numbers are unlisted: 435-425-3704 in Torrey or 505-771-2245 in Albuquerque. Not sure where we'll be but we can take messages on either one. Or email [carolgeo3@hotmail.com](mailto:carolgeo3@hotmail.com)

## **May 16-18**

### **Southeast Utah: North Cottonwood Canyon near the Needles**

**Leaders: Dell Crandall and Troy Scotter**

Meet at the Newspaper Rock parking lot on Highway 211. The group will depart at 8:30 AM from this location on Saturday and Sunday mornings.

Cottonwood Canyon is south and east of the Needles district of Canyonlands. There are many structures in the canyon and some rock art. Travel is on good paved and dirt roads. High clearance or 4WD is unnecessary unless there is poor weather. Most rock art and structures can be accessed by short walks from the road, or with some walking up low talus slopes. Other rock art and structures are located in difficult-to-access locations, for which good field glasses or spotting scopes would be helpful. We don't plan on accessing these.

Sunday we will visit sites in either Indian Creek, the Needles, or continue exploration of Cottonwood Canyon.

Participants should be sure to have lots of gas. Gas is available at the Needles Outpost. The



trip leaders have arranged for a full lunar eclipse the evening of the 16th.

Accommodations: Undeveloped camping across the road from Newspaper Rock; pit toilet, no water nor picnic tables. Other undeveloped locations along Highway 211. A developed campground in the Needles District of the national park. Motels are available in either Moab or Monticello, about 1.5 hours away.

Dell Crandall, email [dcglyphs@citlink.net](mailto:dcglyphs@citlink.net) or phone 435-259-0598

Troy Scotter, email [troyscotter@attbi.com](mailto:troyscotter@attbi.com) or phone 801-377-6901



## Special Field Trip: March 30-April 4 Wupatki and Other Northeastern Arizona Sites

**Leaders: Dorde Woodruff and Craig and Nina Bowen**

**Registration: Limit 25, register between Feb 10 and 25**

We say special because this trip has taken an extraordinary amount of time and effort to arrange. One of us (Dorde) visited Wupatki last March and discovered that the rock art in the monument is closed to visitation except by special arrangement. Application must be made in the same calendar year. We've finally obtained a Special Use permit from the Park Service to visit Wupatki's rock art.

Groups at Wupatki are limited to 15 people including a guide. We will take two groups. Therefore, including the guides and the three of us, that means 25 other members can go. There are two Hopi employees at Wupatki; we've asked for them as guides.

We'll spend Sunday and Monday in Wupatki. On Tuesday we'll go across the Little Colorado River to Inscription Point and the famous Hopi clan signatures at Willow Springs, which must be arranged with the Navajo tribe.

Wednesday and Thursday we'll drive southeast of Flagstaff to Chavez Pass one day, and Anderson Pass the other. Probably Marilyn Sklar, the assistant director at Deer Valley Rock Art Center near Phoenix, who is researching the sites at Anderson Pass, can go with us that day.

On Friday we'll go to several sites near Holbrook, led by Harold Widdison.

Near Winslow are the great public sites of Homol'ovi and the Rock Art Ranch. Some may wish to visit these.

We'll camp in the juniper-pinyon of the Coconino National Forest on the far northern outskirts of Flagstaff. This will keep the cost down — also none of the developed Forest Service camps will be open for the season except one high cold one. Primitive camping except we'll rent a port-a-potty or two. Bring your own water, but woodgathering is okay.

Registration will open Feb. 10, by which time those that receive *Vestiges* by mail should have their copies. In all fairness to the group, if we have more register than we can accommodate, there will be a drawing.

We think this trip may be oversubscribed. In that case, now that we've figured out how to do it, we hope that others will lead future trips to this area so that everyone who wants to will get a chance to see this rock art.

For contact information for trip leaders, see page 19.



## There's balloons, there's model airplanes, and there's...don't try this at home

An extension ladder anchored with taut guy wires often provided a perch for taking near-vertical photographs of excavated house floors [rock alignments, horizontal petroglyphs?] in the Missouri River basin. Photo taken in 1954 by H. Huscher, courtesy of the National Anthropological Archives, Smithsonian Institution.

From [www.cr.nps.gov/aad/collections/Laws\\_02.htm](http://www.cr.nps.gov/aad/collections/Laws_02.htm)



## We Want Contributions

*Vestiges* has come a long way in the last four years. But we'd like more contributions from members. Or other persons concerned with rock art.

The list of possibilities is long. We had a number of vendors at the symposium. Write about what you sell, how you got into it, and where else you might sell. Do you have a whole round of symposia you go to, or just ours?

Write a book review. Many publishers will send you a review copy you can either keep or donate to our growing Archives, and a scan of the cover or illustrations from the book can go with a one or two-page article.

What sort of research are you doing? A report of work in progress would be welcome.

Have you been to a rock art site we've never visited? Other members would like to hear about it, what it's like and why it's special.

Who is teaching a rock art course?

What are agencies doing?

Remember we always like graphics, and that if you use material copyrighted by others you need to get permission.

Photos with descriptions of forthcoming field trips would be welcomed. Please remember on field trips to ask someone to write up the trip.

Though we keep our focus on Utah as the center of the rock art world, we're interested in everything that has anything to do with rock art. Utah members are now in the minority. Our symposium isn't limited to rock art within the confines of Utah, nor is the resulting volume of proceedings, or our occasional series *Patina*.

— Dorde Woodruff, 2003 *Vestiges* Editor

## Godspeed, Frankie

We were sorry to hear that Frankie Harris died Jan 26, at the age of 79. Frankie and her husband Martin joined URARA in 1987 and were a couple of our most active members, going on many field trips. Many of us probably have slides showing Frankie and Martin at rock art sites. Frankie was only a thesis shy of a Master's degree in Anthropology and Photography. She did considerable editing for URARA. They were members until 1997, but had become inactive, presumably because of Frankie's health problems. Our condolences to Martin and their three sons.

# Calendar

February 14	5:00 pm 7:00 pm	Board of Directors Meeting Membership Meeting. Craig Bowen, rock art of Wupatki, and sites near Utah Lake. Salt Lake Community College (SLCC), South City Campus, 1575 S. State St, Room W111G in SW of building. Park on State St. or get permit from office inside south entrance for SE lot.
February 15-16		Field Trip to Glendale area, Nevada
March 14	5:00 pm 7:00 pm	Board of Directors Meeting Membership Meeting. Lori Hunsaker of Salt Lake BLM district on protecting rock art. Salt Lake Community College, Room W111G, SW corner. Park on State, or on lot tonight without permit.
March 21-23		Field Trip to Southeastern Colorado
March 29 on		Field Trip to Pecos River area, Texas
March 30-April 4		Field Trip to North-central Arizona
April 5-6		Field Trip to Natural Bridges area, Utah
April 12-13		Membership Meeting and Field Trip, Bluff area, Utah
April 19-20		Field Trip to Ute Mountain Tribal Park, Colorado
April 26-27		Field Trip, Capitol Reef, Utah
May 3-10		Utah Prehistory Week. Open House Saturday, May 3, Rio Grande Station, Salt Lake City
May 9		Board of Directors and Membership Meetings, SLCC
May 16-18		Field Trip, Newspaper Rock area, southeastern Utah
June 21-22		Field Trip, Snake River, Idaho, Celebration Park
July 19		Field Trip, Colorado, Sweetwater Lake
Aug 2-3		Summer Picnic, Membership Meeting, Field Trip Joes Valley, central Utah
Sept, dates to be arranged		Field Trip, Delta area, West Desert of Utah
Sept 12		Board of Directors and Membership Meeting, SLCC
Sept 18-20		6th Biennial Rocky Mountain Anthropological Conference, Estes Park, Colorado

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*Above and left, Navajo County, Arizona. Below, Prickly Pear Flat, San Rafael Swell, Utah. From Ekkehart Malotki and Donald Weaver's book Stone Chisel and Yucca Brush. Used with permission.*

