

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

President's Message

Hello all,

April has been an especially fun month for me, albeit very busy. Fun because I had three work weeks filled with only three days' work, busy because I attended several major URARA events and many meetings.

Here is a review of what is going on for URARA members:

The Range Creek recording project June 23 to August 2 is coming up quickly and we need to know who is participating and when you plan to attend. I need to inform Jerry Spangler and Duncan Metcalfe so they can plan. Please let me know by May 30. You can join us if you determine after that date that you're available, but we'd like to know early so we can plan food, etc.

The project is short on funding this year, so they are asking for as much participation and financial donations as possible.

The road into Range Creek is rough, requiring high clearance but not necessarily four-wheel drive. Some rustic local lodging is available at the ranch if you should prefer that to camping. Food will be provided for all volunteers.

I've moved the summer picnic from the August 2 weekend to the following weekend, August 9-10. I apologize for the inconvenience, but my daughter Jennifer announced last week she is getting married August 2nd and I kind of feel like I should be there (I say that with my tongue planted firmly in my cheek). As a reminder, the picnic takes place at Joes Valley, located in the mountains above Castle Dale and Orangeville in central Utah. We'll have a community camping spot for those wishing to camp, plus one motel is located in Castle Dale, one in Huntington, and many in Price, a one-hour drive from Joes Valley. More information will be included in the June issue of *Vestiges*.

Nina Bowen and I met with the BLM recently to begin planning URARA's site steward program for rock art sites located on BLM land. Four Utah BLM field offices have signed on so far, Salt Lake, Moab, Fillmore, and Richfield, and the others will follow. We will begin the program with sites in the Moab and Salt Lake Field Office areas. If you're interested in monitoring rock art sites in those areas please get hold of me. Training will be provided for all who will participate. Your responsibilities will include documenting the site's present condition, then visiting it on a regular schedule, documenting any changes in its condition, and noting any new vandalism. It should be a fun and worthwhile program.

I feel if we're serious about documenting and preserving rock art, we should be ready to donate time to those ends, and this is an excellent way of doing it. Please consider joining us. Our May 9th membership program will be on the BLM site stewardship, to outline the program and what they're expecting of us.

I want to compliment the field trip leaders who have led trips so far this year. Nancy Mason has done an excellent job of selecting the leaders and the areas. They are as organized, dedicated, and efficient as I have seen. Kudos to all! We've seen some excellent rock art.

One last thing. I've received numerous compliments in the last month on how well done *Vestiges* has become. We're getting new members based on how fine *Vestiges* is, and the amount

of usable information it contains. It couldn't be done without the help and monthly cooperation of several people.

First a big thank you goes to Dorde Woodruff, *Vestiges* editor. Those of you working with Dorde know how much of a dedicated person she is. Few errors get by her, and she insists everything is done on time and in a manner everyone can be proud of. Nina Bowen and Cindy Everitt do an excellent job of proofreading. Once it is printed, then Barbara and Fred Saxon prepare it for mailing. Our URARA secretary Dorothy Lynn keeps the mailing and emailing lists and prepares the mailing labels.

If Saxons are out of town Dorothy has been doing the mailing, and I edited last month while Dorde was in Arizona on that long field trip. My wife Karen proofread because Nina was also gone on the same trip. It is truly a team effort. My deepest-felt thanks to all! URARA is a much better organization because of what you do.

Regards,

Layne Miller, 2003 URARA President



THE LEGENDARY SYMPOSIUM QUILT

It is quilt making time again. This is a project which is a top priority for our Symposium auction, and a great money contributor to our coffers. I am requesting help from all of you talented artists for 12x12" quilt blocks of Rock Art motifs. Please send your creations to me, or bring them to our next meeting. And thank you in advance.

Elva Ogden

2844 E. 3400 S., Salt Lake City UT 84109

Left, last year's quilt. It's always amazing, the various motifs and styles that people come up with. The quilt is a great souvenir and reminder of URARA's people and field trips.

Malotki and Weaver's *Stone Chisel and Yucca Brush* Honored

The 2003 Benjamin Franklin Awards competition named *Stone Chisel and Yucca Brush; Colorado Plateau Rock Art*, as one of three finalists in the two categories of Arts and Interior Design. The awards books are selected from approximately 1600 entries in some 50 categories.

Stone Chisel is the only book to be a finalist in two categories. Winners of the prestigious award, to be decided on May 28 in Los Angeles, will get "the gold," runners-up "the silver." Authored by Ekkehart Malotki and Donald Weaver, *Stone Chisel* was reviewed here in the March issue.

The book was hailed "a must" by Jean Clottes, an "exceedingly handsome book" by Robert Bednarik (*Rock Art Research* (2), 2002) and "a visual feast" (*American Archaeology* 7(1), 2003), of the many favorable reviews.

Featuring rock art of the Colorado Plateau as it does, to those of us fortunate to visit the Arizona portion of the Plateau on the recent URARA field trip to Wupatki and other northern Arizona sites, seeing rock art not previously familiar to many of us, we could come home and look at the book with even more appreciation.

Malotki says that anyone who wishes to purchase the book may do so from him at \$10 off. Email to ekkehart.malotki@nau.edu or write to Ekkehart Malotki, Dept. of Modern Languages, Northern Arizona University, Box 6004, Flagstaff AZ 86011-6004 or call (928) 523-6231.



Wupatki and NE Arizona Field Trip, March 30 – April 4

Cars faithfully wait for their owners in the desert of the Rez, with the San Francisco Peaks, home of the Katsinas, distant



By Margaret Stone

Thanks, Dorde, Craig and Nina for a great week. Their time planning and effort in obtaining permits to visit sites on the Navajo Reservation and in Wupatki National Monument were greatly appreciated.

There were 23 participants throughout the week, which included Dorde Woodruff, Craig and Nina Bowen, Barbara Green, Paul Janos, Glenn and Margaret Stone, Pam and Quent Baker, Peggy and Bob Wenrick, John and Jann Dillon, Antonia Robertson, Christine Nivet, Dawn Caillouet, Steve and



Elna Manning, John Remakel, Leona Mastan, Barbara Minker, Rebecca Hengstelk, and Inga Nagel.

On Sunday, March 30th, Park Service archeologists led the group to a cluster of three mesas that contain some of the best rock art in Wupatki National Monument, Crack-in-Rock, Middle, and Horseshoe Mesas. We were divided into two separate groups with one group beginning at the farthest mesa and one at the nearest mesa. We waved as we passed each other about noon. Our guides were very knowledgeable and very personable. It was beautiful weather and great rock art—Kodak made a lot of money that day. Dorde's friend Judy Weiss who lives close to where we camped north of Flagstaff also enjoyed going with us this day.

On the next day, Monday March 31st, the morning was spent at Walnut Canyon National Monument under the guidance of Walt Gosart, a Park Service Archeological Technician who led the group on a tour of the Island Trail. Walt was very informative

Middle, some of the crew at the Flagstaff camp in an unexpected cold snap. Bottom, waiting to climb the famous Crack at Wupatki. Top and middle, Bob Wenrick photos.



and the scenery was spectacular.

After lunch at the Monument, we headed to Turkey Tanks and scoured the countryside for petroglyphs. With the few remaining hours of daylight, some traveled to Grand Falls on the Little Colorado River, to be treated to quite a sight because the river flow was high and the falls spectacular. For folks who've visited the Grand Falls, you will appreciate this bit of trivia: "On February 10, 1897, desert daredevil Edward H. Hunnigate attempted to go over 185-foot Grand Falls on the Little Colorado River in a barrel cactus! While surviving the

drop, the hapless Hunnigate was doomed to the fate of picking cactus needles from his flesh for the rest of his life!" (*Arizona Highways*, June 2002)

Part of Tuesday morning, April 1st, was spent chasing Quent Baker after he pulled several April Fools Day pranks. We didn't get mad; we'll get even! The remainder of the morning was spent touring the old trading post in Tuba City and then visiting two rock art sites in the Willow Springs vicinity. The unusual rock art at Willow Springs, numerous clan symbols, as well as the interesting history of the Hopi salt gathering expeditions, was fascinating. A visit to the rock art site at Inscription Point finished the day.

On Wednesday April 2nd, the group met Evelyn Billo and Bob Mark of Flagstaff who led us to rock art sites at Anderson Pass. In contrast to the stark terrain of the previous day, Anderson Pass is at a higher elevation with thick pinyon and juniper growth. We would have never found the sites without Bob and his trusty handheld GPS unit. Others in the group got to practice their navigation skills later that afternoon to

locate a rock art site using their own GPSs.

Thursday April 3rd was spent exploring the extensive ruins and rock art at Chavez Pass. Several folks took a side trip to nearby Meteor Crater.

Margaret and Glenn Stone had to leave Friday morning, so I (Dorde) will continue. After good camping at Homol'ovi Thursday night, a few eager ones got up early enough to start looking at the park's rock art at 7 a.m. We met at the small but choice visitor center, then drove the short distance

Left, top, Nina questioning Walt at Walnut Canyon. Middle, trying to puzzle out Hopi clan signs at Willow Springs. Bottom, Leona being anthropomorph at Holbrook, Dawn's photo. Right, Steve at Silver Creek.



to the Holbrook Petroglyph Park/Golf Course site, situated on a few of the thousands of boulders of the low Moencopi sandstone escarpment, more or less paralleling the highway for miles, that I never saw on any of numerous horseback rides the year I lived there. Another site is a little farther southwest on the same Moencopi slope.

South of Holbrook was the beautiful small canyon of the Little Colorado, upstream from its confluence with the Puerco, and its tributary from the south, Silver Creek. Of the many sites along here we had time for two, for a very full day, camping at the little side canyon above the second site on Silver Creek. These canyons are sunk into the rolling grasslands north of the Mogollon Rim, and you'd never know they were there. These sites were so nice the die-hards even spent a half-day on the other side of Silver Creek after the trip was formally over, before they would go home.

Bluff Weekend, April 12-13

By Layne Miller

There's nothing quite so enjoyable as spending a weekend in southern Utah, especially in the tiny pioneer town of Bluff. The Bluff field trips offered great rock art, knowledgeable guides, fun people, great weather, and excellent local food.

Bluff was founded by a hearty bunch of Mormon settlers who were "called" there by Mormon prophet Brigham Young. But Young had no idea how difficult it was going to be for the intrepid band to reach there. After fighting their way through the rocky canyons and sandy washes south of the Escalante, and through the nearly impenetrable peaks of Comb Ridge to the cottonwood-lined banks of the San Juan river, the settlers were nearly driven out for good by several major floods that roared down the river. But they survived and turned this little stretch of heaven into an oasis for tourists yearning to get way from the monster crowds of Moab, Phoenix, Sedona, and, yes, Salt Lake City.

Headquarters for the weekend was the new log motel called the Desert Rose Inn, a name fitting the structure. Saturday dawned cool and cloudy, but the 20 URARA folks eager to see new and exciting rock art sites were not discouraged. A small group headed one way and another 15 or so eager hikers headed toward a geologic structure very similar to the San Rafael Reef near Green River: Comb Ridge. With Carol Georgopoulos and Ray Freeze acting as guides, we headed for Monarch Cave, a large, beautiful overhang filled with some of



Top, first URARA membership meeting held at a trading post. Middle, the group. Bottom, Monarch Cave. Top and bottom photos Layne Miller, middle Bob Cutter.

the finest Anasazi structures in Utah. Besides the colorful alcove and wonderful ruins, the walls of the cave were lined with beautiful pictographs and petroglyphs.

We visited four different sites in all, each requiring a rigorous hike of about three-fourths of a mile down a wash filled with boulders, logs, tree roots, and sand. But each time we were rewarded with a view fit for a monarch, as the name of the first site suggests. The ruins were perched on top of a large pour-off, and each faced down a wash. Rock art lined the sandstone ledges leading to the room blocks. Typical of the rock art were beautiful handprints, hundreds of them, in red, yellow, and an unusual blue. Also present were petroglyphs and lots of grinding slicks where the ancients could have ground the corn they grew in the nearby agricultural fields.

The regular URARA membership meeting was another treat for those attending weekend activities. Held in the Twin Rocks Trading Post, co-owner Steve Simpson related the history of the trading post and the fascinating history of the trading post business. He discussed the continuing evolution of the beautiful Navajo pictorial baskets and how a lone weaver by the name of Mary Black determined to ignore traditional taboos surrounding weaving to create some of the finest basketry work found anywhere. Mary has since taught her daughters and daughters-in-law the process, and they are creating equally wonderful works of art.

The weekend was an excellent example of how efficiently and effectively URARA field trips can be conducted. My hat goes off to URARA field trip committee chair Nancy Mason and leaders Carol Georgopoulos, Ray Freeze, Morey Stinson, Sue Ludke, and Susan Martineau. They all did a fine job. Give them a large pat on the back the next time you see them.

Ute Mountain Tribal Park, April 19-20

Story and photos by Layne Miller

My experience on the April URARA field trip to the Mountain Ute Reservation, located south of Cortez, Colorado, began early Saturday morning when a large and very vocal wild turkey began gobbling about 5 a.m. Like a large and very dark rooster, the gobbler wandered near our campground for a couple of hours welcoming the new day. Dell Crandell said he was afraid the “durn thing” was going to get in bed with him. For me it was a reminder that we were in unfamiliar territory, but in a world the Ancient Ones once called home.

Not the best place to view rock art, but it is arguably the best place to view undisturbed Anasazi ruins and to obtain an Indian’s view of the Anasazi world. This field trip is one of my fondest memories in my 30-year rock art career.

The reservation, located just south of Mesa Verde National Park, was kept closed and unexplored until the tribe decided to open it for exploration and public viewing in 1982. Since then no more than 2,000 people a year visit this beautiful and unspoiled spot.

Very little professional archeological research is done here. The last serious work was in the 1970s. Yes, the area looks like its northern neighbor Mesa Verde National Park, but the ruins have not been stabilized, cleaned up, nor worked over in other ways. Yes, the Wetherills – their signatures remaining in two grinding slicks – cleaned out most of the finest artifacts, but they did miss at least one pot uncovered by the Ute guide for our major satisfaction. In one word, the ruins are incredible.

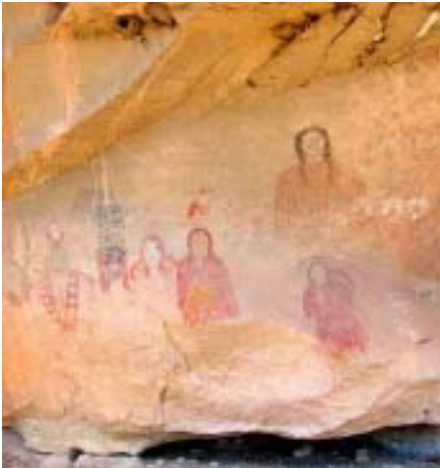
Saturday our guide took us into Johnson Canyon to see She House, Lion House, Eagle’s Nest, and two other ruins named by early archeologist Earl Morris. Colorado University conducted a little archeology work in the 1970s and replaced the interior plastering on one of the kivas, but the roof beams can still be seen strewn about in some places, a stone door covers a small doorway in one granary, and we saw paint remaining on the walls of a kiva. The roof was still intact when Morris examined it, but he wanted to photograph the paintwork so he removed the roof. The roof beams lay stacked nearby.

The architecture is perfect, the Anasazi themselves created the path we used, but the most impressive highlight of the trip was the corrugated pot carefully uncovered by our guide. I’ve read with delight when writers tell of the magical moment when their hands traced fingerprints

left in the mortar by the Anasazi, and what a life-changing event it was. I've attributed such comments to an over-active imagination, but seeing that pot being uncovered in front of my eyes will certainly remain as one of the highlights of my years documenting early Native Americans.

The determination of the 40-member group was challenged at Eagle's Nest when we had to climb a 40-foot ladder to access the upper ruins. It was a tough act to climb up to the top of the sturdily-built ladder, but climbing back down bottom-side-first was a test. Those of us successfully making the round trip joked we were going to take pictures of everyone's backside as they came down the ladder and publish them in *Vestiges*. The photos would be accompanied by a request asking members to identify those on the ladder. We decided against it, thinking it might cause hate and discontent. Just kidding!

Sunday found us driving along the gravel road into the reservation. With high lovely cliffs on the left, I knew rock art would be found there, but didn't imagine the flat, sage-covered flat on our right would be the subject of our explorations. On the first stop our guide walked into the sagebrush and announced, "This is all unexcavated ruins." He wasn't exaggerating. As we walked through small gullies and washes, hundreds of pottery sherds caught my eye, black-on-white, plain gray, corrugated, even black-on-red pieces everywhere. It was almost impossible to walk around at times without stepping on several pieces. One small hill was not a hill at all, but a multi-roomed structure. As we entered the rock art section, our guide stopped, gathered us around and uttered a prayer in Ute.



"Now I'm going to introduce you to the sacred red paint," he said. He got a small red pouch from his car, and told us how the red paint was sacred and would help protect us from the powerful spirits surrounding the sites. "Now that you are protected by the sacred red paint you can visit the rock art sites and touch them."

You could hear an audible gasp come from some of the members, but it dawned on me that he might be thinking of the panels in a similar way to the ancient people. Right or wrong, we're learning a very basic approach to the panels, probably a closer way than any other visit we have made.

Chief Jack House, the last major chief of the Utes, is believed to have made several of the panels. In the sacred red ochre

paint, they depict Ute people, horses, and other items familiar to the Nuche, the name the Utes call themselves.

This was a trip I will long not forget. A big thanks goes to Larry Evans of Colorado and Dell Crandall of Moab. The trip was well organized and just plain terrific.



Call for 2003 Symposium Committee Volunteers

David Sucec, 2003 Symposium Committee Chair, requests URARA members interested in assisting with this year's Symposium in Green River, Utah, October 11, 12, 13, to contact him. Email: davids@networld.com, telephone: 801-359-6904, or mail to David Sucec, 832 Sege Avenue, Salt Lake City UT 84102.

Many tasks and activities are necessary in order to put on a successful symposium. Before the event it's organizing vendors, field-trips material, poster and mailers, presentations, etc. During the symposium help is needed for set-ups, registration, refreshments, field-trip sign-ups, field trip leaders, etc. The more the merrier (and less work for everyone).

See Petrified Forest Rock Art Up Close and Personal

The Homol'ovi Archaeological Society, a branch of the AAS, is planning a rock art recording session Sept 1-12 at the Jeffers Ranch, private land right next to Petrified Forest, and calls for volunteers for one week or the whole time to record, map, and photograph. There is camping for RVs or tents, with water for sun showers; it will be 45-60 minutes from town.

On our recent field trip to Northern Arizona, we met the person coordinating this, Darlene Brinkerhoff of Holbrook, at Homol'ovi, a very active member of the HAS. Darlene asks \$25 per week per person to help out with expenses.

Darlene is very knowledgeable about the area's rock art, and does local site stewardship. She has lots of requests to tour guide, but will only do it for archeologically-related groups such as URARA. We'd like to plan a trip with her for next year, to follow up where our recent trip to Wupatki and other northern Arizona sites left off.

If interested in the Jeffers Ranch project, contact Darlene Brinkerhoff, 409 N. 2nd Ave, Holbrook AZ 86025, home phone 928-524-6569, cell 928-587-5888, or email artederoca@yahoo.com

Training in Use of IMACS Forms for Rock Art Recording

We've arranged training for URARA members wanting to participate in the Range Creek recording project this summer, or other projects recording rock art. All URARA members can volunteer for Range Creek June 23 to August 2, but leadership positions will go to those who are trained. It's desirable to attend a training session if you can, but not attending won't eliminate you from participating.

The first session is May 23-24. We will hold classroom training in the Price Community Building adjacent to the College of Eastern Utah Prehistoric Museum. The room is upstairs. The building houses Carbon County Recreation, Castle Country Travel Council, and Carbon County Chamber of Commerce. Classroom work is from 6 p.m. to about 9 p.m. Friday May 23.

We'll leave for field work at 8 a.m. Saturday from the parking lot north of the museum and head to Sunnyside, about a 30-minute drive, to re-record a very nice pictograph panel. Please notify Layne Miller if you plan to attend. Remember that those wishing to work at Range Creek should begin notifying Layne as to dates you wish to do so. Further information will be available as we get closer to the dates. Layne's contact information is: email layne@afnetinc.com, 435-820-4326 cell phone, 435-637-8954 home phone.

A single-day session will be held June 14th. Meet at 9 a.m. at the junction of Utah 73 and Redwood Road, Utah 68. Hwy 73 goes west from Lehi to the West Desert; exit I-15 at Lehi, or from Salt Lake go south on Redwood Road. The recording will be near the town of Cedar Fort, about 14 miles west of this junction. Steve Manning, who probably has more experience with the IMACS form than anyone else in URARA, will lead. Please register with him, sjmanning@yahoo.com or phone 801-936-4630.

BLM offices are interested in documentation of sites. The Site Steward program is being developed, and recording of sites isn't essential for stewardship of all sites, but it is a goal.



Soul of Nowhere; Traversing Grace in a Rugged Land

**By Craig Childs. 2002. Sasquatch Books, Seattle, Washington 98104. ISBN 1-57061-306-0
A review by Nina Bowen**

This is by far the best book I have ever read! I gave it to a friend who read it in one sitting. The author's words are carefully chosen and precisely measured to give the reader an experience that is much the same as being there.

The Prologue begins with the description of an experience he had at one of Mary Allen's sites on the North Rim of the Grand Canyon. A spooky place, to be sure, he almost makes one not want to go there; it's scary.

"There is a cave below here, where I am heading. It is a deep cup within ledges and cliffs. I found it yesterday. I had been looking for a spot to set camp, my pack dragging at my body like a tired child. I ducked into the shelter and after scanning the floor, glanced up at the ceiling. A breath escaped my mouth with a strange sound.

"Paintings in numerous colors curved over my head. Paint on top of paint, figures within figures. I lifted my hand uselessly in front of my face, fingers spread as if pushing the wall away from my eyes.

"Why here? ...They had chosen a different kind of country, one defined by severity. They found some raw element of human longing out here, and it, like everything else, was intensely magnified for them."

The chapter titles are Chasm, Canyons, Passage, Labyrinth, Towers, Island, Crag and Lava. One word to describe indescribable terrain. Each passage describes the author's own journey of self-discovery, of pushing himself to incredible limits, trying to find the point where he becomes one with his surroundings.

Labyrinth describes an unusual approach to a site many of us have been to near the Moab Rim: the 20-foot Solar Snake. The author and his hiking companion visited the site for winter solstice sunrise, and were rewarded with a fine solar interaction.

Late in the book the author muses, "When the world is boiled down, when we tear through the layers and cords, there is only this, the inside of wilderness, the single instruction given to the universe. Desire. Perhaps this is what people who once lived here understood: there can be nothing but desire, otherwise a person might sit in this black infinity and never move again."

To be sure, this was written by a man, and maybe for men, but this female found it refreshingly concise. It's filled with drama and excitement, and a longing that many of us have when we are in places that others have long ago passed from. *Soul of Nowhere* is available from URARA's library, but you will probably want a copy of your own.

Illustration, Solar Snake, Solstice Snake, or Hyper Viper, photo Pam and Quent Baker. The Snake is high above the Colorado downriver from Moab.

We welcome contributions to Vestiges

Utah BLM Volunteers Ray and Juanita Huber Recognized by Take Pride in America Program



St. George volunteers Juanita and Ray Huber with Secretary of the Interior Gale Norton in Washington. BLM photo.

Ray and Juanita Huber of St. George, Utah received special recognition from Interior Secretary Gale Norton on April 17. The couple volunteered over 6,000 hours each during a seven-year period as regional coordinators for the Arizona Site Steward Program.

The Arizona Strip and the St. George Field Offices operate out of the same building, distinctive offices managing lands in different states, but geography makes it desirable that they work together. The BLM here is really in a "Three Corners" area, with Nevada also so close.

Because of this unique geographical location, the rapid population growth, and consequent impact on resources, the need is great but the pool of potential volunteers is large. The Hubers have really helped BLM and the Kaibab National Forest take advantage of this potential by recruiting and training new volunteers for site steward programs.

These programs were started in the BLM St. George Field Office in 2001, in the Kaibab NF Office in Fredonia, Arizona, in 2002, and now in Mesquite, Nevada, for the BLM Ely District in 2003. The new programs in St. George and Mesquite are modeled on the Arizona Site Steward Program, but don't have state sponsorship.

Specifically, Ray and Juanita not only keep the 200 Arizona Strip stewards going, but helped the BLM train and maintain 50 new site stewards for the St. George Field Office. They helped to train nearly 30 new stewards in Mesquite, and are mentors for the new Steward Coordinators there.

The BLM sees the Hubers in the office more often than many of their employees, often all day and nearly every day and again on weekends, copying volunteer logs, working on materials for site steward training, maps, etc., or helping one of the staff archeologists with a special project.

At home they do more, calling potential new volunteers, making sure stewards arrive home safely from a site visit, or planning special events. The federal staff doesn't have time beyond their normal duties for effective management of this large pool of volunteers.

The Hubers say, "We enjoy serving as site stewards because we are helping preserve a non-renewable resource for present and future generations. Our favorite part is getting to meet so many wonderful people who are involved in this work."

Summer tour to Crack-in-Rock offered by Museum of Northern Arizona

When Kayenta Anasazi populations moved to the edge of the Flagstaff area in the 12th century, one of the more interesting pueblos they built is Crack-in-Rock, named for the crack in the sandstone butte through which one can crawl to reach this defensive site. This and the two nearby mesas are replete with rock art.

In a far corner of Wupatki monument north of Wupatki and Wukoki pueblos, they overlook the Little Colorado River, and were part of a defensive system. The wonderful rock art sites exhibit Hopi katsina masks and many other images.

As *Vestiges* readers probably know, access to rock art at Wupatki is extremely limited, and only by some sort of special arrangement. Continuing vandalism in the monument makes the Wupatki powers-that-be extremely conservative about access.

The most recent incident involved not rock art but theft of a collection of potsherds by an out-of-state teenage girl. An April 26 article in Flagstaff's *Arizona Daily Sun* details this incident, showing a photo of archeologist Al Remley, our tour-guide-in-chief at Wupatki:

http://www.azdailysun.com/non_sec/nav_includes/story.cfm?storyID=64733&syr=2003.

The Museum of Northern Arizona in Flagstaff offers a tour to Crack-in-Rock on July 12, 2003, from 9 a.m. to 5 p.m., costing \$85 for members, \$105 nonmembers. The non-member price includes a year of member privileges. It will be hot at this time of year (unless a monsoon comes this day). In addition to an in-depth exploration of Crack-in-Rock, trip leader Dr. David Wilcox explains the archeological significance of Wupatki Ruin and Wukoki Tower.

Wilcox is the senior archeologist at MNA, a busy researcher and much published. For more details see the MNA website.

Preregistration required, see www.musnaz.org/Whats%20Fun/Pop%20Up%20Pages/Info.htm or call 928-774-521.



Defensive wall, mesa-top pueblo, Crack-in-Rock

One Rock Art Presentation in Upcoming Apache Conference

Some of our members have been looking at the extensive rock art in the Verde Valley of Arizona. Here's an abstract relating to rock art in that area, in an unlikely context, the forthcoming Apache Conference to be held May 15-16 in Carlsbad, New Mexico. This paper is by Peter J. Pilles, Coconino National Forest Archeologist in Flagstaff.

Verde Incised: A Possible Apache Rock Art Style in the Verde Valley, Arizona

Ethnographic work by Grenville Goodwin and E. W. Gifford, and historical work by Albert H. Schroeder have identified the Verde Valley as a shared region on the edges of traditional Apache and Yavapai territory. A long-standing archeological problem has been whether or not sites of these two groups can be identified from archaeological remains. The timing of the arrivals of the Apache and Yavapai into central Arizona is also unresolved.

Work by the Coconino National Forest in the Sedona and Beaver Creek areas has identified 127 rock art sites. Within a few of these sites, a distinctive style has been recognized that may be associated with the Western Tonto Apache.

The style consists of a variety of geometric, zoomorphic, and anthropomorphic designs, executed in broad, deeply incised, straight lines, that is quite distinctive from other rock styles found in the Verde Valley. Its historic or proto-historic date is demonstrated by being superimposed on earlier Sinagua rock art, and by being incised through the sooting of Sinagua cavates occupied between 1300-1400.

This paper will focus on a discussion of the style and its relationship to rock art styles identified elsewhere for the Yavapai, other Apache groups, and the Navajo.

Reward Offered in Vandalism of San Juan Petroglyphs

BLM Hopes Increased Public Awareness Will Stop Vandalism to Relics



Just too late for last month's issue, we learned of the vandalism at Sand Island, the well-known boating campground on the San Juan. BLM Monticello Field Office Manager Patrick Madigan announced a \$500 reward for information leading to the prosecution of persons vandalizing these petroglyphs.

It was done some time between late December and February 2, when a BLM ranger discovered the damage. A stone was used to scratch stick figures and other designs next to and on top of petroglyphs located a quarter of a mile upstream from the campground. The panel has petroglyphs thought to date from 3,000 B.C. to A.D. 1300, thus

including some of the oldest in the area.

"This vandalism is of great concern to us," Madigan said. However, "With so many cultural relics in the area, it is impossible for us to patrol them all the time. We have to rely on the public to report unusual behavior and to respect these artifacts themselves. We want everyone to be able to enjoy these unique sites, and we need your help."

Utah State BLM Law Enforcement Director Keith Aller said criminal prosecution of this type of crime is very difficult because evidence is usually limited. BLM rangers did report the name "Randall" was scratched in the rock.

"By offering this reward we hope we can get some tips to lead us in the right direction," said Aller.

Madigan added, "We would like areas with rock art to be open to the public for years to come; however, vandalism makes it so future visitors will not see these artifacts in an undisturbed state."

Or at all, as URARA members know from sad experience, when vandalism happens, areas get closed.

Those who might have information regarding vandalism to petroglyphs in San Juan County can contact the BLM at 1-800-722-3998. Reporting parties will remain anonymous. Unfortunately, as of May 1, Madigan reported that there was nothing new in this case.

The GPS and Rock Art Sites

Recent articles in the *Salt Lake Tribune*, the Casper, Wyoming, *Star-Tribune*, and presumably others, since it was attributed to the Associated Press, worry over the accelerated pace of vandalism to rock art, and whether or how much it can be attributed to ease in finding sites including use of the Global Positioning System.

While sophisticated map users could certainly transmit the location of rock art definitively before the GPS, it makes it easier, as does the communication ease of the Internet.

The AP article quotes Utah's BLM archeologist of Monticello, Dale Davidson, state archeologist Kevin Jones, and our own board member and long-time resource person and activist Nina Bowen. Jones and Davidson comment on the value of the irreplaceable rock art, and how technology has stepped up the pace of potential vandalism. Bowen talks about the risk of giving out information also.

As an example, the article refers to the Clark County rock art website of Las Vegas Bob Forsyth. *The Star-Tribune* article did not give out the website URL, the *Trib* did. Doubtless also

many other papers who use the Associated Press, and it's ridiculously easy to find it on a search, so we'll cite it here, too: <http://www.forsythlv.com>

On his website Forsyth states:

This site is being developed because of the difficulty we had in obtaining information relevant to our area of interest and research, e. g., petroglyphs and related data in Nevada. We found bits and pieces of information scattered all over the Web, but most of the web sites we located had only a few photographs dealing with only one or two sites. What we hope to accomplish with our site is to provide more pictorial information in one place thus having one of the most comprehensive web sites dealing with petroglyphs in Clark County, Nevada.

For your convenience, some of the sites that we visit and photograph will have driving directions and/or GPS coordinates. Please Note: Most of the sites will not have their locations disclosed because of concerns of possible vandalism. We will, however, have photographs available of the sites on our web page.

If you or your organization have any concerns or suggestions regarding our site, please contact me at the email address below. ... forsyth@lvcm.com

Below links to his site's webpages and outside links of interest is the following statement and a photo of a badly vandalised panel:

My [Forsyth's] short editorial comment

The photograph below was taken recently and there can be two ways of looking at it. First, this is the reason that the BLM and private organizations are either restricting access or being very secretive about the locations of petroglyph sites. Second, this is the reason why I am trying to locate and photograph all the sites that I can. I want to see them before vandals have completely ruined them. Behind all the graffiti in the picture below are multiple petroglyphs that are lost forever.

Then comes the Leave No Trace (<http://www.lnt.org>) statement of rock art etiquette:

Enjoy rock art by viewing, sketching, and photographing it. Never chalk, trace, or touch the paintings (pictographs) or carvings (petroglyphs). Any kind of direct contact with the oils in our skin causes these ancient works to begin disintegrating. Defacing existing rock art or adding your own modern drawing is vandalism and is punishable by law. There can be no compromises if we wish to protect these irreplaceable and fragile treasures. Visit cultural sites with care, respect, and most importantly "Leave No Trace" of your visit.

Of these Forsyth webpages that I sampled recently, maybe a quarter of them, the majority didn't have any location information. Those in the new and now public Red Rock Conservation Area did have, and one or two others. Perhaps our members familiar with the area have opinions about his selection of sites to disclose or not disclose? Let us know.

Aside from the judgment call of disclosure, the numerous photos are a treat, and Forsyth also includes photos of the site's environments on some of the pages.

Please be sure to send address changes to our secretary Dorothy Lynn. We want to keep in touch with our members, and with each other. Don't miss out on Vestiges!

Petroglyph National Monument Celebrates New Mexico Heritage Preservation Month

Free public programs at the Monument each weekend during May include some that are rock art related:

May 10 11:00 am - 12:00

“Feathers In Stone,” slide presentation about petroglyph bird images with Gretchen Ward, Cultural Resource Specialist, Petroglyph National Monument.

May 18 9:00 am - 12:00

“Keeping Track of Our Petroglyphs.” This petroglyph recording and inventory workshop will give you an insight into cultural resource management at Petroglyph National Monument. Presented by Gretchen Ward, Cultural Resource Specialist and volunteer recording crew.

May 25 12:00 - 2:00 pm

Book signing and bookstore sale. Meet photographer David Muench and petroglyph expert Polly Schaafsma. For this day only all bookstore items will be 15% off.

Some of these events require pre-registration. For more information contact Cheryl Ford at 899-0205 ext. 337, or log on the monuments’s website www.nps.gov/petr to check the event calendar.

Spirits and Stones: Shamanism and Rock Art in Central Asia and Siberia

Edited by Andrzej Rozwadowski with Maria M. Kosko. 2002. Instytut Wschodni, Adam Mickiewicz University, Poznan, Poland. 172 p, illustrated, 23 cm. ISBN 83-86094-97-4

For those who must have every book on rock art and allied subjects, here’s one that won’t be in everyone’s library. It “presents recent directions in research into the archeology and ethnography of shamanism in Central Asia and Siberia. The rich textures of shamanistic experiences are investigated through several case studies spanning from ancient times to the present day.”

Most of the 11 chapters by various specialists cover rock art specifically, both petroglyphs and pictographs.

The book may be ordered from:

Instytut Wschodni,
Uniwersytet Adama Mickiewicza
ul. 28 Czerwca 1956, nr 198
61-486 Poznan
Poland

or by contacting rozw@main.amu.edu.pl

Dr. Rozwadowski is a lecturer at the Instytut Wschodni, translated as the Eastern Studies or Oriental Institute, of Adam Mickiewicz University in Poland. A frequent contributor to international rock art and other related symposia and their subsequent proceedings, his papers or chapters are published in titles like *Theoretical Perspectives in Rock Art Research*, proceedings of the Second Alta Conference in Rock Art, in Alta, Norway, 1998; *Dating and the Earliest Known Rock Art*, papers presented in Symposia 1-3 of the SIARB Congress, Cochabamba, Bolivia, in 1997, and *The Turks, Vol I: Early Ages*, a paper in Part 13: Culture and Arts among Ancient Turks.

This book announcement is from the American Center for Mongolian Studies, via the Arte Rupestre and Rock-Art email lists.

If you wish to look at this book before buying it, or to read it without buying it, at least one U.S. university has a copy, potentially obtainable from Interlibrary Loan, the libraries of Western Washington University in Bellingham; call number is BL2370.S5 S67 2002.



Desecration and Retribution in *Paha Sapa*

By Dorde Woodruff

The headline says “Petroglyph Vandals to Pay Fine.” But behind that headline is a story. A very long story, demonstrably going back hundreds or thousands of years.

The vandalism in question occurred in 1999 in Craven Canyon, a major rock art site in the south end of the unique old, old range that the Sioux call *Paha Sapa*, Black Hills, or *He Sapa*, Those [That Are] Black.

To the Sioux, the Black Hills are the heart of this Turtle Island upon which we live, the place of origin. They were resource and winter shelter for

both men and buffalo. Ceremonies are still performed there and offerings left, medicinal herbs collected. The sacred nature of the Black Hills is experienced by just being there, the Sioux say.

The Fort Laramie Treaty of 1868 continued to uphold the Black Hills as Sioux territory unless they voted otherwise (which they never would have done *en masse* though some, starving and demoralized, capitulated). The U.S. Government pledged to keep whites out. But in 1874 an expedition led by Custer discovered gold. Prospectors came in. Various Acts from 1877 on reduced the Sioux’s holdings and established reservations.

The Sioux have been actively trying to get the Black Hills back since 1920, first in the U.S. courts, more recently in the United Nations. They’ve consistently refused a money settlement. Although the Supreme Court ruled in 1980 that they were entitled to just compensation and set aside \$17.1 million, they continue to refuse to take money for the land; with interest, the money



has now grown to over half a billion. Says an Oglala Lakota medicine man, “All of our origin stories go back to this place. We have a spiritual connection to the Black Hills that can’t be sold. I don’t think I could face the Creator with an open heart if I ever took money for it.”

Various solutions are proposed, such as buying private land in the area with some of this money, or the very most sacred places being returned to the tribe.

In 1973 came the American Indian Movement (AIM), with its later occupations in the Black Hills. One of these camps was in Craven Canyon. The AIM movement did bring the issues to public consciousness.

Custer’s Cavalry, Black Hills Expedition 1874

So where exactly is Craven Canyon? It's in Fall River County, the southwesternmost county of South Dakota.

The Black Hills are a little like our own San Rafael Swell. The main uplifted part in the center is surrounded by a ring of lower country, the Racetrack (subject of a prominent Lakota myth The Great Race) then a ring of dissected sandstone that is actually more rugged than the main Hills, the Hogback, with varnished rock walls, shelters, and water gaps, analogous in a way to the San Rafael Reef. This aspect is clearly visible in satellite photos.

Most of the rock art in the southern Black Hills is concentrated in Craven Canyon and nearby canyons of the Hogback, draining south into the South Fork of the Cheyenne River. Other south-draining canyons east or west of this central complex bear some rock art (Sundstrom 1990). To the east on US 18 is the famous old resort of Hot Springs, and to the southwest the small town of Edgemont. Craven Canyon is a few miles west and a little south of where US 18 going west from Hot Springs joins highway 89 going northeast.

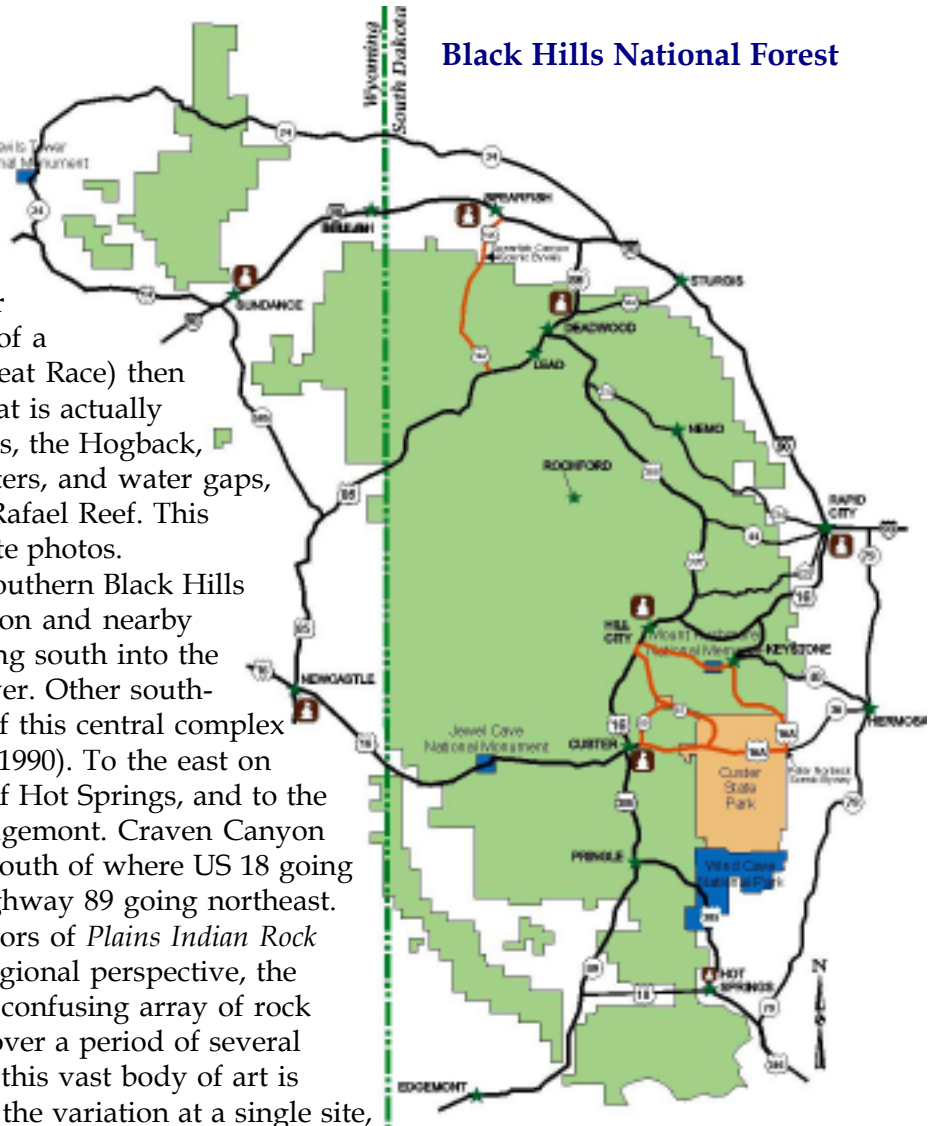
Keyser and Klassen, co-authors of *Plains Indian Rock Art* state, "When seen from a regional perspective, the Northwestern Plains presents a confusing array of rock art images carved and painted over a period of several thousand years. Understanding this vast body of art is often quite difficult - frequently the variation at a single site, or group of related sites, is nearly as great as that of the region as a whole..." Craven Canyon is one of a handful of sites they list as displaying a collection "of such obviously different kinds of rock art." It's no wonder; we know the Black Hills changed hands many times as tribes surged this way and that in Late Prehistoric times. Before the Lakota Sioux took over the area in 1770, there were the Kiowa, Kiowa-Apache, Comanche, Cheyenne-Suhtai, and Arapaho. Even today the Black Hills are sacred not only to these tribes but also the Mandan and Arikara who ventured out here hunting (Sundstrom 1996).

Interestingly, a system of ethnoastronomical beliefs linked to places in the Black Hills seems to have started with the Kiowas or Kiowa-Apaches, and been taken over by succeeding groups. This is especially provocative since it's often said that archaeoastronomy was for the purpose of horticulture, which none of these people practiced (Sundstrom 1996).

Both Keyser and Sundstrom have been writing about rock art of the region for many years, and are well worth reading, not only for their specific area but also for general considerations of and insight into the nature of rock art.

When touring Minnesota and North Dakota in the mid-Eighties, I was hard put to it to obtain any information on rock art. But information on Plains rock art has multiplied greatly in the last decade or so. To quote Keyser and Klassen again, "In the 1990s alone, hundreds of new sites have been described and interpreted in dozens of new publications. While researching this book we consulted more than 200 written sources...[However] Despite this richly documented record, the public remains relatively unaware of and uninformed about much Northwestern Plains rock art. [Although] A few famous sites are visited by thousands of tourists each year...."

Black Hills National Forest



Unfortunately Craven Canyon did come to the attention of the wrong sort of visitor. The 1999 vandalism, graffiti carved over petroglyphs, was only discovered by a Forest Service archeologist in 2000. An agency Special Agent found the vandals, though they won't discuss how this was done. In a settlement six people agreed to pay \$9241, which will help repair the damage.

This is not the first time the canyon's rock art has been vandalized. The Forest Service finally decided to close the area while they study how best to protect it. Grazing permits and requests from Indians for religious practices will be the only entrees. The Forest Service does plan for guided tours this summer to enable people to view the rock art. Black Hills Forest Supervisor Bill Schleining is determined to pursue vandals.

The area in question contains 23 recorded rock art panels, in their different styles. It's on the National Register of Historic Places.

It's not the commonest style in Utah, but Plains rock art influence is found here.

While none of us may have seen Craven Canyon, even German tourists have found their way there. The following quote sounds like a broken attempt at English; actually, it's a machine translation from a webpage in German, for a little comic relief:

"After a short foot march by a narrow ravine we stand before a smooth cliff and admire strange designs and symbols. Some are old until 2000 years, say Sunny [the Lakota cowboy-guide]. Which they probably mean, one would like to know gladly. It stands firmly only that in the Craven Canyon still to end of the last century numerous indianische ceremonies were held here. The view down of the green, far level lets suspect, why the Lakotas made itself this valley the church and which they understand by the eternal hunt reasons..."

"We sit late in the evening before a campfire in the Black Hills and wait, until the water for the coffee is boiling. The group is so inspired by the Campen in the forest that nobody would like to go to more to rapidly town center into the motel. The coffee does well. In the distance we hear a howling of a Kojoten..."

"Importunate bisons hunt the pulse of the Greenhoerner up...."

Some Sioux individuals, at least, are among the more militant of Native Americans. They don't own to ever being conquered. Because this settlement with the six vandals was before charges were filed, the miscreants' names were not released. Perhaps they are safer that way.

CREDITS:

Buffalo near Wind Cave, The Northern Great Plains, 1880-1920: Photographs from the Fred Hultstrand and F.A. Pazandak Photograph Collections, www.americaslibrary.gov/cgi-bin/page.cgi/es/sd/blckhll_1. Custer's column, W. H. Illingworth, 1874 Black Hills expedition. 77-HQ-264-854. www.archives.gov/research_room/research_topics/american_west/images/west019.jpg. Map, Black Hills National Forest, www.fs.fed.us/r2/blackhills/. Text from the Rapid City Journal, Forest Service Press Release, 2/24/03, and other sources. German webpage, from a 1999 visit, www.chanteetan.com/credits04.html

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Below, numbers are the location on level 1 of holdings in the Marriott Library at the U of U.

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Field Trip, Southeast Colorado, Rescheduled Sept 19-23

Springfield and La Junta, Colorado, area: Crack Cave equinox, Picture Canyon, Carrizo Canyon, Vogel Canyon, Hicklin Springs, Kenton, Oklahoma

Registration: no limit, but you need to sign up for Crack Cave tour with Susan Martineau.

On the afternoon of **September 19** we will explore Two Buttes. Meet at the Springfield Forest Service office at the south side of town, east side of highway, at 12 noon. We will then meet at 5 p.m. at the Forest Service in Springfield and determine when we should visit the cave for the best light. We will pick Saturday if at all possible. For latecomers, I will have information available by phone, or a sign.

On **September 20 or 21st**, we will visit Crack Cave at the crack of dawn with the Forest Service and tour the Picture Canyon area. We will have some discussion on the possible Celtic connection as evidenced by the linear petroglyphs. The next day we will visit Vogel Canyon and Hicklin Springs near John Martin Reservoir where there are thousands of images in a small area near a spring. Here we will find the famous (infamous?) ship petroglyph. Some people may need to leave the trip at this point.

On **September 22**, we will visit various rock art sites near Kenton, Oklahoma and Black Mesa. I will also ask the Forest Service if they will open up the cave on **September 23rd**, the official equinox. If you would like to do this, you should contact me directly, the more the better.

The roads are generally passable with a high clearance vehicle needed because of ruts and traverse through ranching country. Some of the 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. There is camping and lodging in the area. The town of Springfield has various activities associated with the Equinox Festival and you might want to enjoy these while in the area. More information to follow.

Contact Susan Martineau if you are interested in this trip, susanmartineau@hotmail.com or 303-499-4410.

Sweetwater Lake, Colorado, July 19

Leader: Nancy Mason, 303-459-3397

A visit to a single site in the Colorado High Country, a Ute painted site in a cave above a lake. Part of it is shown in Sally Cole's *Legacy on Stone*, p. 230, plate 103, and comments about it in this chapter. It may be the most upstream major rock art site in the Colorado River system.

Meet at Sweetwater Lake at noon. Have lunch, then leave at 12:30 p.m. for the hike, about 1.2 miles from the lake to the cave. A short steep pitch at the end, otherwise easy.

On I-70, take the first exit east of Glenwood Springs, Dotsero, exit 133. Drive north on the Colorado River Rd about 7 miles. Turn left onto Sweetwater Rd where there is a large signboard with residents' names. Go NW on this road about 10 miles to the lake, meeting at the Forest Service campground at its east end. The spectacular short hike to Hanging Lake from Glenwood Canyon could be done for fun afterwards.

Calendar

May 3-10

May 9

Utah Prehistory Week.

Board of Directors 5:30 p.m., Membership Meeting 7 p.m., SLCC South Campus, 1575 S. State, Room W11G, Sw part of building.

Park on street or get pass for lot. Program on BLM site stewardship.

May 16-18	Field Trip, Newspaper Rock area, southeastern Utah. Dell Crandall, email dglyphs@citlink.net or phone 435-259-0598; Troy Scotter, email troyscotter@attbi.com or phone 801-377-6901
May 23-24	IMACS Rock Art Recording Class, Price. Layne Miller, email layne@afnetinc.com or phone 435-637-8954
May 23-26	2003 ARARA 30th Annual Rock Art Conference, San Bernardino, California, see http://www.arara.org/confer.html
June 13	Board Meeting, Membership Meeting, SLCC South Campus
June 14	IMACS Rock Art Recording class, Cedar Fort. Steve Manning, email sjmanning@yahoo.com or phone 801-936-4630
June 21-22	Field Trip, Snake River, Idaho, Celebration Park. Cindi Walton 208-331-0533 and Tom Bicak 208-495-2745.
July 10	Board Meeting, Membership Meeting, SLCC South Campus. Note this is Thursday; room not available Friday this month only.
July 19	Field Trip, Colorado, Sweetwater Lake, Nancy Mason, 303-459-3397
Aug 9-10	Summer Picnic, Membership Meeting, Field Trip Joes Valley, Wasatch Plateau of central Utah. Note change of date.
Aug 30-Sept 1	Field Trip, Delta area, West Desert of Utah
Sept 12	Board of Directors and Membership Meeting, SLCC South Campus
Sept 18-20	6th Biennial Rocky Mountain Anthropological Conference, Estes Park, Colorado, see http://www.unco.edu/rmac/
Sept 19-23	Springfield and La Junta area, Southeast Colorado. Susan Martineau, susanmartineau@hotmail.com or 303-499-4410. Registration needed for Crack Cave see page 18.
Sept 27-28	Field Trip, eastern San Rafael Reef, southeast Utah
Oct 11-13	23rd Annual URARA Symposium, Green River, Utah
Oct 18-19	Field Trip, Capitol Reef, Utah. Carol Georgopoulos and Ray Freeze, call 435-425-3704 or 505-771-2245, or email carolgeo3@hotmail.com Rescheduled due to weather.
Oct 31-Nov 2	Field Trip, Southern New Mexico and Alamo Mountain

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Top left, birds and canid, Holbrook. Right, cat, Inscription Point. Bottom, Inscription Rock, left, flute players with snakes. Right, anthropomorphs with paraphernalia, reclining flute player

Field Trip: North Cottonwood Canyon near the Needles, May 16-18

Meeting location: Newspaper Rock parking lot on Highway 211.

The group will depart at 8:30 a.m. from this location on Saturday and Sunday morning.

Cottonwood Canyon is south and east of the Needles district of Canyonlands. There are many structures in the canyon and some rock art. If you are interested in a rock-art-intensive trip this isn't the fieldtrip for you.

Travel is on good paved and dirt roads. Four wheel drive and high clearance are unnecessary unless there is poor weather. Most of the rock art and structures can be accessed by short walks from the road. Some walking up low talus slopes will be necessary. Some rock art and structures are located in locations difficult of access. Good field glasses or a spotting scope would be helpful for these, which we don't plan on walking to.

Sunday we'll visit sites in either Indian Creek, the Needles, or continue exploration of Cottonwood Canyon. Participants should ensure that they have lots of gasoline, which is available at the Needles Outpost. Trip leaders have arranged for a full lunar eclipse the evening of the 16th.

There is undeveloped camping across the road from Newspaper Rock, a pit toilet but no water, nor picnic tables. There are other undeveloped locations along Highway 211, a developed campground in the Needles District of the national park, or motels in either Moab or Monticello, about an hour and a half away.

No limit on number of participants. For any other information consult the trip leaders, see page 19.