

VESTIGES



September
2003
Volume 23
Number 9

Monthly newsletter of URARA, the Utah Rock Art Research Association

President's Message

Fall is coming and temperatures in Price have been cooler—thank goodness! My grass is greener and the pansies near the patio are beginning to green up again, after shriveling and nearly disappearing. I hope it's a sign we've turned the corner on a record-hot summer.

It has been a very busy month for URARA members and there are plenty of fun activities left for the year. The big news from last month is a very successful picnic at Joes Valley Reservoir in central Utah. It was cool enough in the evening that many members donned jackets for dinner. Imagine that! And it rained, too, for a short while.

The success of the picnic for the 30 or so people there enjoying some great rock art must be assigned to Steve Manning who led the group to some wonderful rock art sites in Ferron Canyon on Saturday, and Muddy Creek on Sunday. Many of us have been to the canyon several times, but we had no idea there is so much terrific rock art there. We debated the authenticity of the Birch Creek mammoths (I believe they are not authentic) and discovered one anthropomorph that towers over four feet tall. We even waded Ferron Creek without drowning anyone. It was a fine day, topped off with terrific food shared by everyone there.

A second thank you goes to Barbara Green. Barbara cooked some great Sloppy Joes, much better than cold cuts, I think. Thanks, Barbara.

A debate still rages (well, whimpers) on the unusual mastodons or mammoths, or rhinos, whatever they were meant to be. Local information indicates they were painted during the 1920s or 30s by a Ferron man conducting rock art tours. He wanted a close-by place to take his clients, so he's thought to have created these. Their images have been used to illustrate scholarly papers written on prehistoric mammoths, and many researchers believe they are real. I'm sure the debate will rage for years. Steve and I have noted that they've faded very fast.

Thanks, Steve, for two great tours.

I have good news and bad news to report. The good news is we will be offering a field trip into Range Creek the Friday before the Green River symposium. The bad news is participation will be very limited and it will be part of a "workshop" authorized by the BLM for URARA to help determine the canyon's future. We will be asking the participants to help make those recommendations. The field trip will be limited to six vehicles, with a mandatory four people per vehicle. Steve Manning will lead the trip, which will take most of the day. Four-wheel drive is essential, with no exceptions.

If we have more members wanting to participate than the 24-person capacity, we will have a drawing a couple of weeks before the symposium to determine who goes. Two people will qualify automatically. Lester Carr from North Carolina made a trip to Utah to participate in the Range Creek project the first day, but couldn't go into the canyon because of an organizational glitch. Inga Nagle drove from California to Tooele before hearing the canyon was closed by a fire. They deserve to be on the list. Please send email or a letter to me if you'd like to be included on the trip.

Now to Nine Mile Canyon. The Bill Barrett Corporation (BBC) is proposing to use thumper trucks, which violently shake the ground, in search of oil in the canyon. The BLM is about to release an Environmental Assessment for the proposal. If the federal agency follows the same game plan it used for the BBC's proposal to drill gas wells in the canyon, we won't hear much about its release. Keep your ears open and alert me if you hear about it and I will do the same for you.

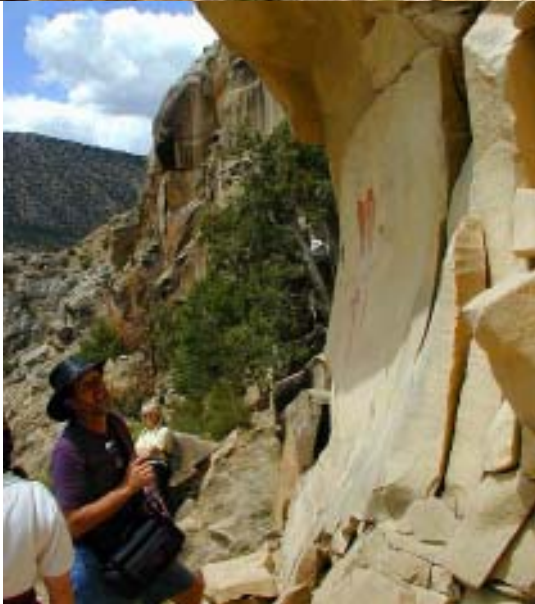
Speaking of Nine Mile, the College of Eastern Utah Prehistoric Museum is planning a Nine Mile Symposium on September 13th in correlation with URARA member Diane Orr's exhibit of canyon photos in the museum's gallery (see information on Diane's exhibits on page 12 of this issue). Details on the symposium are still in flux, but current plans include registration at 9 a.m., speakers such as Wilson Martin, Utah State government specialist on heritage tourism, and Ray Matheny, BYU professor and an official with the Utah State Historical Society. Dr. Matheny has been doing research in the canyon for well over 10 years. A field trip into the canyon will take place in the afternoon.

In the afternoon, CEU and the Carbon County Travel Bureau are working to bring canyon user groups, political officials, and Bill Barrett Corporation officials to the same table for a discussion on the canyon's future. I've volunteered to help facilitate the meeting. I hope it will bring about a framework on an agreement for all to work together and communicate, for the betterment of Nine Mile.

I've learned that the BBC is the current owner of the gas compressor station now residing in the canyon a few miles east of the Nutter Ranch, and the company is proposing to construct a second large compressor station in the mouth of Dry Canyon just across from Rasmussen Cave. The Carbon County Planning and Zoning Commission approved the proposal. It now goes before the Carbon County Commission on September 3. Things are moving forward swiftly and it's difficult to keep track of everything, but we're trying. Please let me know if you hear something.

Layne Miller, 2003 URARA President

Photos, URARA Picnic, Aug 8-10



2003 Symposium News

By David Sucec, Symposium Chair

The 2003 URARA Symposium in Green River promises to be as stimulating and enjoyable as last year's symposium in St. George. I'm excited about the quality of our Featured Speakers, and the way the schedule is shaping up.

As many of you will remember from the last time we held our symposium in Green River, the J. W. Powell museum is a beautiful facility, with an excellent auditorium for presentations and the membership meeting. A large space separate from the auditorium will be home to the vendors and non-profit displays. This room will also be the location for the banquet and auction.

There is a fine exhibition on Major Powell's expeditions, and Green River objects and memorabilia, as well as a small museum store including books on historical and prehistorical topics.

A frequent comment concerning last year's symposium was lack of time during the day to discuss and socialize, and to check out the URARA publications table, vendors, and displays. For some, this is the only time during the year to visit old friends and meet new members. Accordingly, more open time this year will be scheduled to facilitate visiting, reviewing, and discussion. This will mean fewer presentations, but a full program, nevertheless.

Featured Speakers will be Dr. Terence Grieder and Jim Blazik, and abstracts of their presentations can be found on the next page.

Dr. Grieder is a painter, distinguished historian of Southwest art, and Professor Emeritus of the Department of Art History at the University of Texas in Austin. He is also the author of *Origins of Pre-Columbian Art*, which, although out of print, is one of the earliest texts by an American on prehistoric art and art objects of the Western Hemisphere. Grieder will present "Looking for Green River in 2003 B.C.", in which he will discuss observations gleaned from his work on "ancient American sites and their art."

Jim Blazik is a photographer and a Canyonlands National Park Ranger, formerly at Arches, a devoted student of Archaic and more particularly Barrier Canyon rock art. He is also well known to many URARA members and to the rock art community as the author of the popular and provocative website *42Gr532: A Rock Art E-Zine*. Blazik will speak on "Culture and Context: Archaic Painting Traditions in the American West." His presentation will explore the ability of "rock art (to shed) light on aspects of the mental culture of a people" contingent to "the place a people live."

This last year has been a busy time for URARA; be sure not to miss the reports on our public service activities scheduled for the Sunday morning program. Also there'll be workshops and displays, on the use of GPS and about site recording. Look for the complete program and schedule of events in the October *Vestiges*.

The Tamarisk Restaurant will cater the banquet, with the menu similar to last year's, to be held in the Museum on Saturday night and followed by the popular annual Auction.

For early birds, the Friday evening social will be at the Museum's outdoor pavilion. Look for the time in next month's *Vestiges*.

Following Sunday afternoon field trips, the very informal Sunday night social will be held in the auditorium at 7 p.m., with Craig Bowen's slide presentation reviewing URARA field trips. Note that alcoholic beverages are not allowed on museum premises. Vendors and displayers will likely be open at this time, also.

Finally, I promised to pass along reminders from Symposium helpers. First, please make every effort to pre-register for the symposium to guarantee that your registration packet is personalized and, importantly, so Troy Scotter and the registration volunteers will not be overwhelmed during on-site registration the first morning. The registration form is included in this issue of *Vestiges*. Please send your registration form and fees in care of Troy, whose address is on the registration form.

Second, more field trips are needed for both days but especially Sunday afternoon, and more trip leaders, as well. If you have any sites you think could or should be included, or if you'll be willing to donate time to lead a field trip, or both, please contact me at davids@networld.com, or contact Nancy Mason, Field Trips Coordinator, 303-459-3397 or 11210 Gold Hill Rd, Boulder CO 80302-9716. A tentative list for the Sunday and Monday field trips already scheduled is in this issue. We'd like to have the field trips and leaders finalized as early in September as possible.

Abstracts of Featured Speeches

Dr. Terence Grieder, Looking for Green River in 2003 B.C.

When you have studied a lot of ancient American sites and their art you begin to see familiar things. They suggest the existence of an ancient American civilization, shared ideas and ways of living that join our twin continents. The Pacific coast was especially closely connected, mainly by the so-called League of Merchants based on the Ecuadorian coast. We find many traces of their presence, in the trade in shell and turquoise, for example. The great river basins, such as the Colorado and the Santiago-Lerma, were the focus of their explorations beginning before 2000 B.C. Much later it was they who first piloted a Spanish captain in a beeline from western Mexico back to their great port at Manta.

Three ideas serve as entry points: (1) the universe as a group of male and female beings that require rituals of respect; (2) leadership based on connections with these cosmic powers; and (3) a theory of human life as an endless cycle from baby to seed-like mummy which gives rise to new life.

These ideas were expressed in many forms, a few of which survive. Since the earth is female, stone is her flesh, and marks on stone are messages to her. Night and darkness are under her control, as day and sunlight are the radiance of a male power. Respect is shown by sacrifices of human strength: dancing, running, sometimes being whipped by impersonators of animal guardian spirits.

Prestige throughout ancient America rested on possession of knowledge connected with the spiritual powers in the natural world. Often this knowledge was shown by making things we consider art—objects or activities intended as messages.

Jim Blazik, Culture and Context: Archaic Painting Traditions in the American West

Rock art sheds light on aspects of the mental culture of a people, but culture is a reaction to—and a coping with—the place in which people live. Traditions arise, persist, and die in time, technologies change, people adapt, but only within the limits allowed by the land. This talk will seek to address some of the physical or environmental factors, or both, that influenced Archaic people and the rock art they made.

More about Our Featured Speakers

Dr. Terence Grieder

Dr. Grieder grew up in Colorado, got a BA in Fine Arts at the U. of Colorado, taught public school art in Kansas, then got an MA in painting at Wisconsin and a PhD in Art History, with his dissertation being on painting on Maya pottery. He had several college jobs, ending up at the U. of Texas in 1961 as their Latin American and Pre-Columbian specialist.

He's been very involved in archaeology since 1960. He worked for the National Park Service on Pecos Style rock art, then went on to study Formative art, Olmec and Chavin, in Mexico and Peru from 1965-68. He directed excavation in Peru at Las Haldas, Pashash, and La Galgada; all of these are published. He began work on Challuabamba, Ecuador in 1995, and is working on

the final report. Retired from U. Texas in 2000 but still very busy, he is painting, and writing on Pre-Columbian art and archeology.

Jim Blazik

Canyonlands ranger Jim Blazik in college had as many credits in Anthropology as he did in his minor of Philosophy, but his degree is in English. After college he worked at a major private psych hospital, the Institute of Living, for 13 years. There he became interested in human consciousness, and since one of the pioneers in the field did research there, he worked with him for a number of years, in effect mapping the mind under differing normal and abnormal conscious states.

In photography and art, Blazik has done photography including darkroom work both commercially and privately, at Yale, the Maine Photographic Workshop, and sub-contract work for a variety of NYC product/advertising agencies. He was represented by an art and photography gallery, and has exhibited in a variety of media: photography, watercolor, monotypes, pen and ink, charcoal, etc., and with the advent of the computer age switched to computer graphics and digital imagery.

Blazik points out that none of this directly relates to rock art, as such, but it sounds like more background than many of us have for the serious consideration of rock art from various angles.

Blazik continues to say that about the only things his name appears on in the field of rock art is onsite reports for various government agencies. URARA would be pleased to have a written version of his upcoming symposium talk, to appear in our *Proceedings*.

Other Symposium Notes

From Jan Gorski, Vendor Coordinator:

Last call for vendors for the 2003 URARA Symposium. Space is limited so you need to fill out an application prior to arriving in Green River. Applications are due by September 13th. The application can be found on www.utahrockart.org under the 2003 Symposium section, as well as in this issue of *Vestiges*. Contact Jan Gorski at wild4nature@earthlink.net with any questions.

Note that more time has been allocated this year for socializing and visiting the vendors.

Continuity in the Art History vision of rock art:

We're working backwards in a teaching tradition in Art History. First Art History PhD candidate Renaldo "Dito" Morales gave a paper "Art and Rock Art: Clarifying the Misconceptions" in the Symposium three years ago. After being introduced to Dito, we also can follow his data-rich webpages, currently starting at <http://www.ditomorales.com/>.

Then last year we had an excellent featured speaker in the person of Dito's teacher, Dr. James Farmer of Virginia Commonwealth University, speaking on "Utah Rock Art, Art History, and the Pictorial Tradition in the New World." Farmer retains an interest in Utah rock art, has been here this summer to visit sites, plans to attend the Symposium, and has proposed a presentation.

Now at the forthcoming symposium, we will have Farmer's teacher Dr. Terence Grieder, Professor Emeritus from the University of Texas at Austin, speaking on "Looking for Green River in 2003 B.C."

The Official URARA Group Camp

Every year, some wish there were a group campsite, so those who would like to do so can socialize at camp. This year a perfect opportunity arises, in the case of the Group Sites at the Green River State Park. Not only is the State Park the best place for tenting, and the prettiest of the campgrounds in town, but the price for the Group Sites is only \$3 per night per person, compared to at least \$14 per night per car at any of the four in-town developed campgrounds for tenting, and about that much for RVs without hookups.

Group Site #1, which the park will hold for us for Friday night Oct 10 through Monday night Oct 13, has rest rooms right there, a large parking lot, and a covered pavilion with tables seating about 64 (see photo below). The campsite is rated for 25 people though more can use it, depending on how much space people want. Those with RVs, vans, or pop-up campers can also use this site via the large parking lot, if they wish, if they don't require hookups. The Park does have a dumpsite, flushing water, and drinking water. There are showers at the restroom not far away at Group Site #2.

If we have an overflow, we might be able to use Group Site #2 also.

The Park would like an indication of how many people we will have using this group camping. If you wish to take advantage of this, **please register by Sept 30** with Dorde Woodruff, jdow@earthlink.net, or call 801-277-5526, or write to 6366 Coblerock Ln, Salt Lake City UT 84121-2304. If space allows, people can still use the group campsite if they decide later, but pre-registration will hold the space.

Camping at Green River

For the October Symposium, some people are planning on wild camps on BLM land, or perhaps the BLM Swasey's Rapids campground, also known as Swazey's Beach, in sand with tall cottonwoods 7 miles north of Green River on a paved road on the east side. But if you want to camp in town, here's more information about the choices. Pets are okay at all campgrounds, but dogs must be on leash.

Green River State Park, 450 S. Green River Blvd, 435-564-3633

On the east bank of the Green south of the US 6-50 highway through town, next to the golf course.

Regular Rates: \$14 per car, up to 8 people. Add a second car, \$7, still limited to 8 people

Group Sites, 25 people, \$3 apiece per night. #1 (at right) with pavilion seats 64 people, rest rooms.

#2 has plenty of space, only 3 tables, one large, no roof, big rest room with showers.

Water, sewer dump, flushing water, no hookups

General webpage, Green River State Park,

http://www.stateparks.utah.gov/park_pages/parkpage.php?id=grsp; Map of campground, <http://www.stateparks.utah.gov/parks/mapping/green/camp.htm>.



United Campground, 910 E. Main St, 435-564-8195

Directly across the highway from the museum.

Tent Camping \$15.00 including tax. For tents, sites 1-5 (at right) are nice, others not so.

\$21.10 including tax for full hookups, cable TV \$1.30 extra.

65 full hook-up 30 amp RV sites, 59 pull-through sites, dump station, LP gas, flush toilets, showers, coin laundry, 22' by 50' pool, playground, RV supplies, modem hook-up in office.

http://www.passport-america.com/campgrounds/%5Cusa%5Cutah%5Cgreen_river%5Cunited_campground_of_green_river/Default.asp



Shady Acres RV Park and Campground, 350 E. Main St, 800-537-8674 or 435-564-8290

West of the river just south of the highway. Choice of hookups, including 30 & 50 AMP electric, cable TV, and telephone connections. All sites have picnic table and grill/fire pit. Plus the usual campground facilities. Add tax to prices. Tent Sites, \$12.99. Sites 103-106 are nice tent sites (at right), others are not shady or have little or no grass. Some have water, electric, and free cable TV.

Truck or Van Camper Site, 25'x30', full hookup, water, sewer, electric, and free cable TV, \$16.99
Short Pull-thru site, 50', full hookup as above, \$19.99
Extra-Long Pull-thru, 85', full hookup, \$21.99
www.shadyacresrv.com



KOA, 550 S. Green River Blvd, 435-564-3651 or 1-800-562-3649.

South of State Park on same road, west side of street. The usual facilities. Add tax to these prices; cable TV \$2
Tents, \$14.50. Pull through with full hookup, \$23
Back in, full hookup, \$21. Back in, water, electric, no sewer, \$20. Pull through, water, electric, no sewer, \$19. RV, no hookup, \$12.50
<http://www.koakampgrounds.com/where/ut/44132.htm>



Trees: 1 is best, 4 worst

State Park 1
Koa, Shady 2 & 3
United 4

Grass: 1 is best, 4 worst

State Park 1
United, Shady, 2 & 3
KOA 4

Tentative List of Field Trips, 2003 Symposium

Itinerary

Sunday, October 12, Half Day Trips

Crescent Canyon
Blue Hills
Butterfly Bend
San Rafael River Confluence
Cottonwood Canyon, Big Holes

Leaders

Boma and Kat Johnson
Glenn and Margaret Stone
John Remakel
Nina and Craig Bowen
John Macumber

Monday, October 13, Full Day Trips

Great Gallery, Horseshoe Canyon
Bull Mountain, near Hanksville
Coal and Tusher Canyons, and
Crescent Junction Boulders

David Sucec
Morris Wolf
Dick Seeley

Grassy Trail Knoll, Sunnyside
Hell Roaring, Dubinky Wash

Layne Miller
Ron Lee

Other Possible Sites

Eastern San Rafael Reef: Black Dragon Canyon, Wild Horse Canyon, and Poison Springs Canyon.

Self-guided Tours

include: Thompson and Segoe Canyons, Green and Price Rivers Confluence, Nefertiti (Swazey Rapids), Willow Bend, Buckhorn Wash, and the Black Dragon Canyon area.

More Sites and Leaders Needed

for both Sunday the 12th, half-day, and Monday the 13th, full-day trips. If you are interested and want to help, please contact Nancy Mason, Field Trips Coordinator, 303-459-3397 or 11210 Gold Hill Rd., Boulder CO 80302-9716, or David Sucec, davids@networld.com.

Exhibit of Rock Art Paintings at Price Museum

If you're traveling to Green River through Price, stop at the CEU Prehistoric Museum at 155 E. Main, and see Arlene Connolly's exhibit, Petroglyph Presentations. It will be open daily from 9:00 a.m. to 5:00 p.m. through Oct. 30. Her beautiful and thought-provoking creations are inspired by the rock art that she and her husband Mark see in their travels. Hand-made paper from recycled stock is painted with natural pigments. The paper is pH neutral and museum quality.

Connolly, a former English professor, lived in Utah for 20 years, and presently lives at Lake Tahoe. She and her husband travel all over the West and Alaska to visit sites. She says the idea for her style of art came from a dream, and she believes she was influenced by her grandmother, part Algonquian. Connolly has recorded rock art, in addition to painting rock art.

She's been doing this over ten years, and wants to "...travel all over the globe looking for the similarities in rock art and then do a giant show with all that research."

Though she's traveled so widely to look at glyphs, Connolly says, "...nothing compares to Utah's stuff." Of her exhibit, she says, "You just have to go and see them at the museum."

The many examples on her website, <http://www.vds6.forsite.net/~arlene/index.html>, are impressive.



Some different scenes from Arizona. Above, "Three Toed Lizard Basking in the Wonder of the Milky Way". At right, "Arizona Navigator" From Connolly's webpage.

REGISTRATION

XXIII Utah Rock Art Research Association Annual Symposium
J. W. Powell Museum, Green River, Utah, October 11, 12, 13, 2003

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

Name _____

Name _____

Address _____

Phone _____

Symposium registration fees

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

Non-member: Individual \$30.00, couple \$50.00, children under 18 years old living at home, free.

Banquet fee

\$18.00 each

– Buffet meal with choice of Roast Beef, Chicken Breast, or Salmon. Choice of two potato dishes,
two vegetables, and two salads; roll and light dessert; water, punch, iced tea, and coffee.

– Vegetarian stir-fry with rice, and the non-meat choices from above.

Banquet _____ Vegetarian _____

Name _____

Name _____

Registration fee _____

Banquet fee(s) _____

Total amount _____

Make check payable to **Utah Rock Art Research Association.**

** Please pre-register by mail for personalized Symposium packet and to help
alleviate long registration lines on the first morning of the Symposium.**



URARA SYMPOSIUM 2003
Green River, Utah, October 11-13, 2003
 J. W. Powell Museum, 885 East Main Street

VENDOR APPLICATION FORM

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

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

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

Chairs: _____

Other Requests (subject to availability): _____

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

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

Additional Information (Including price range of items offered):

Submit application with check or money order (payable to URARA) and photos, slides, or samples of work (**DEADLINE SEPTEMBER 13, 2003**) to:

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

Phone: 303-791-8118

Email: wild4nature@earthlink.net

Applicants must be URARA members, and must submit an item for the auction

Abstracts from the 2003 Pecos Conference Related to Rock Art

Rupestrian Art Without Boundaries

Francisco Mendiola Galvan, Archeologist, Instituto Nacional de Antropología e Historia Chihuahua

The study of rupestrian art as cultural material is susceptible to be looked at in a scientific manner by archeology. In the beginning, it is said that graphic representation is essentially a cultural phenomenon, that, independently from where it is located, reaffirms its condition as a universal expression of cognitivas (epistemologicas), the process of abstraction from reality of *Homo sapiens sapiens*, reflected on the ensemble of the elements that form the graphics, the inborn quality that has let us survive as a species.

Under this idea many regional boundaries have been broken. Let us make a synthesis that allows us to recapitulate what has been the study of rupestrian art from the political borders between the north of Mexico and southeast of the United States, finally getting to a general demarcation of cultural and chronological assignments that explain this important material so ignored by the archeology of our nations.

Working across the artificial, political border between the US and Mexico is difficult. Texas' Solveig A. Turpin is another person who does this - Ed.

The Origin and Evolution of the Horned Serpent Oasis America

Todd L. VanPool, Christine S. VanPool, Marcel J. Harmon, and David A. Phillips Jr., University of New Mexico, Albuquerque.

A reoccurring theme in the iconography of the U.S. Southwest and Northwest Mexico is the horned or plumed serpent. The horned serpent imagery is heavily integrated in the symbolism of many native prehistoric and ethnographic groups. This paper examines the distribution of

Below: the worn and old glyph of the Northern type of horned serpent, with spiral body, at right of photo, located in the extreme western edge of the southern part of Utah's West Desert, is almost exactly like one in Nine Mile Canyon. Fat-bodied Southern version with forward-facing horn is quite different. Photo D. Woodruff



horned serpent images and their use in different archeological and ethnographic contexts using phylogenetic analysis, a means of archeological systematics. These patterns in turn provide insight into the interaction between different archeological cultures.

Creatures of Casas Grandes

Christine S. VanPool, Robert D. Leonard, and Charles W. Painter, University of New Mexico, Albuquerque

Casas Grandes iconography includes images of birds, snakes, and turtles. The Casas Grandes artists in some cases painted their ceramic effigies with enough detail that some species could be identified. In this presentation, we will discuss the genera and the species that we have identified and their potential symbolic meanings in the larger Casas Grandes worldview.

Potentially relevant to not only to Mimbres pottery but also to the iconography of rock art - Ed.

Exhibit on Nine Mile Canyon Opens in September

Nine Mile Canyon's remarkable rock art gallery, once protected by its remoteness, is now in the midst of natural gas development.

To publicize the plight of Nine Mile's ancient storytellers, URARA's Diane Orr is preparing exhibits to open soon in both Salt Lake City and Price. Diane's eloquent letter to the BLM about the conditions she experienced in a visit to the canyon was printed in the July issue of *Vestiges*.

Ute and other tribal members, Nine Mile ranchers, archeologists, and URARA president Layne Miller will discuss the future of Nine Mile Canyon at the SLC opening. Should Nine Mile become an Area of Critical Environmental Concern, a National Historic Park, or both? This will be an opportunity for concerned URARA members to learn about the revised EAs for the Seven Wells and Stone Cabin Seismic Projects proposed for Nine Mile Canyon and the nearby area.

The opening event of the Salt Lake exhibit, "The Nine Mile Canyon Gallery," a collection of large panoramic photographs, will be at 7 p.m., Thursday, Sept. 11th, at Ken Sanders Rare Books, 268 S 200 East. The exhibit, which includes a video short by Ute storyteller and spiritual leader Larry Cesspooch, will be at the bookstore gallery until September 18th. Sanders has long specialized in Western Americana including books on rock art. For Sept. 19th to Oct. 14th, the exhibit will move to Utah Artist Hands, 61 W. 100 South in Salt Lake.

The Price opening reception is Friday, Sept. 12th, at 7:00 p.m. at the CEU Museum. On Sept. 13th at 9:00 a.m. URARA will host a continental breakfast at the museum, then from 9:30 to 1 p.m. the museum and the Nine Mile Coalition will present a symposium on Nine Mile Canyon's future, with guest speakers including archeologist Ray Matheny. The goal is a public dialogue between all parties, including the natural gas industry, interested in Nine Mile Canyon. The Museum will guide a tour to Nine Mile Canyon art following the symposium.

The exhibits are scheduled to open during the public comment period for the revised EAs.



Sheep Canyon panorama by Diane Orr.

Call for Abstracts for the Seventh Oxford Conference on Archaeoastronomy

To be held in Flagstaff, Arizona, June 20-27, 2004. However, abstracts are due by October 1, 2004. Instructions for abstracts are at www.lowell.edu/Public/ox7/abstract.html. The general website for the conference is at www.lowell.edu/Public/ox7/.

Abstracts will be reviewed by a professional astronomer and a professional archeologist, each recognized in the field in which the abstract is submitted. Posters are encouraged, and abstracts received after Oct 1 and before Jan 1, 2004, will be considered for poster sessions. Useful instructions for posters (which could be referred to for any conference) are given on the abstract page.

Room will be reserved for a minimum of 50 non-presenters, and an additional 25 student non-presenters. Students from foreign countries are encouraged to apply for admission, for this truly international conference.

The theme will be Bridging Anthropology and Astronomy. Conference objectives are to promote dialogue and interaction on research methodology and efforts, to examine the role of the regional biophysical world (i.e., biota, landscape, resource base) in the evolution of cultural interpretations of the visible sky, and to examine whether and how cultural interpretations of the visible sky by differing peoples transgress cultural boundaries.

The conference is sponsored by the Museum of Northern Arizona, Phoenix's Pueblo Grande Museum, the Lowell Observatory, Coconino County Board of Supervisors, City of Flagstaff, NAU's College of Arts & Sciences and Department of Physics and Astronomy, the NAU-NASA Space Grant Program, and the Roden Crater Project, with additional assistance provided by the Coconino National Forest, Wupatki National Monument, NAU Television Services, and the Northern Arizona Archaeological Society.

Editor Wanted

By Dorde Woodruff

Publications are one of my very favorite things in the world to do. But I've been working on *Vestiges* for four years now. Even when Layne was editor, I wrote, proofread, and herded it through Kinko's. On the one hand, I hate to give up something so enjoyable, but on the other hand, my symposium paper hasn't been finished for three years, study of medicinal herbs is falling way behind, house is a packrat's nest. Hikes need hiking, sites need seeking out, my kid is working at Bullfrog on Lake Powell with a \$1000-a-day boat available for next to nothing—and my husband is getting testy. People with Chronic Fatigue Syndrome can't have it all.

So we are looking for an editor for *Vestiges* for next year. You needn't live in Salt Lake City. Coordination with the president works just fine by email. So does Kinko's. You'll learn a lot about rock art. You get your say. With all the knowledgeable, talented people we have in URARA, we need one of you to come forward and say YES!

Vestiges Email Policy

We guarantee members their copies of *Vestiges*. We like members to receive it by email, which saves money for better things. But we don't guarantee that it will fit in small email "mailboxes", or that you won't have some other problem downloading if you have a weird ISP. If you are getting the print version and will take the email version, which is not only cheaper for URARA but 1) prettier, and 2) quicker to get to you each month, please tell our secretary. If you are getting the email version and are unhappy with that delivery, please tell our secretary if you'd prefer the print version. Remember, you can access the color version on www.utahrockart.org.

Fires Damage Rock Art

By Steve Manning; Photos by Steve Manning

Wildfires may pose as serious a threat to rock art as vandalism does. This summer wildfires seem to be in the news nearly every day. In only one day, August 8, lightning ignited 41 wildfires in Utah (*Deseret Morning News*, Sunday, August 10, 2003). Just looking out the windows of my home, I've seen four fires, two of which were major.

Wildfires are burning all over the western United States. A few weeks ago Mesa Verde National Park was once again closed when lightning strikes ignited yet another fire. In 2000, two wildfires burned more than a third of the park's 52,000 acres. A fire last year burned more than 2,600 acres in the park.

Last year a lightning-caused fire started on July 14th and burned 3,800 acres in and above Hammond Canyon. Hammond Canyon is located west of Blanding, Utah, and north of Natural Bridges National Monument.

I recently visited about six archeological sites in the burned area. One of these sites is a small village situated on the northern edge of a ridge. It contains numerous ruins, several granaries, and two pictograph panels. The effects of the fire were devastating. The pictographs, which were once bright red figures on light tan sandstone, are now covered with a layer of gray and black ashy soot.

Photograph 1 shows the effects of the fire on one of the panels. These particular petroglyphs are beneath a shallow rockshelter, about 13 feet above ground level. The bright red pigment was, until the fire, protected from exposure by the overhang.

Notice a jagged piece of rock is missing from the center of the panel. This scar marks the location where heat was intense enough to cause flaking of the surface. This occurs when heat from a fire causes moisture in the sandstone to vaporize. Then like steam under pressure, it explodes, breaking off large, jaggedly-circular flakes of rock. The anthropomorph's bottom half was destroyed when this happened. The color of the sandstone shows beneath the missing piece.

Closer to the ground, flaking is much worse, because the heat is more intense. Photograph 2 illustrates how the surface of a boulder was extensively heated. The entire surface of the rock can be removed if the heat is severe enough, with every petroglyph on it destroyed.

Photograph 3 shows a panel in a location not heated as much as the previous panel. It was coated with black soot, however, and the red figures appear almost black. Smoke was concentrated at the top of the shallow rockshelter, blackening the upper portion of the panel more than the lower. A granary in the alcove with the pictographs was also covered with black soot. I don't remember seeing any structure so smoke-blackened as this one was.

Speaking in defense of controlled burns, an archeologist with the Forest Service once stated that fires would have burned archeological sites many times in the past, and since they didn't

harm them then, they would not harm them now. The evidence from this fire suggests that this is not true.

Who would have believed we would experience this terrible drought and the devastating fires we've had now for several years? Damage caused by wildfires is one reason it's so important to document rock art sites. Next time you go back to a panel, it may have ceased to exist.



Photograph 1, left. Photographs 2 and 3, opposite page, top, left and right.



Sweetwater Lake Trip Report

By Nancy Mason; Photos by Nancy Mason

On July 19 eight Coloradoans enjoyed an afternoon's outing to the cave site at Sweetwater Lake. This Ute pictograph site features a large panel composed of many shield-bearing riders on feather-bedecked horses with bison, in an apparent hunt scene. There are some overpainted figures, some elk with long trailing antlers, and a yellow disk segmented like a pie and flanked by simple stick-figure anthropomorphs.

As usual on URARA trips, many eyes (and in this case, flashlights) made for a rich viewing, with many wonderful little details noted. We had good weather, including a well-timed rain shower while we were in the cave.

Thanks for an enjoyable afternoon to all who participated: Jo Morgan, Larry and Georgia Scarbrough, Christine Lundholm and her daughter, Ernie Stiltner, and Jan Black.



Nine Mile Canyon Coalition Announces Fall Gathering

A special invitation is extended to those who are interested in the ancient and historic past of Nine Mile Canyon, or to those who simply care about it, especially with it so much in the news now with the proposed gas well development. This event will be Friday and Saturday, September 5-6, at the Nine Mile Ranch.

Friday at 4 p.m. is check-in and registration, which will continue through Saturday. A chuck wagon supper is available on Friday at 5 p.m. for \$12, plus an extra \$3 for non-members. Friday evening entertainment is provided by Kyle and Katie Bryner, and the Lab Dogs, the famed Antiquities-based group. Tom McCourt will autograph his book, *The Split Sky: A Journey of Discovery in Utah's Nine Mile Canyon*. With the hundred-year anniversary of the 1804-1806 journey coming up, Mountain Man Les Schultz will talk about the Lewis and Clark Expedition.

On Saturday, breakfast is served from 8 to 9 for the reasonable price of \$5; add \$3 for non-members. The Silent Auction runs all day until 5 p.m. Tours depart at 9:30, with choice of an historical tour of Gate Canyon, a hike to Warrior Ridge, or a trip into Dry Canyon that will include discussion of oil and gas development issues. Non-members of the Coalition pay \$5 for a tour. Or you can tour on your own, if you wish.

Hands-on demonstrations will cover atlatl throwing, beading, cordage, and pottery making, and even weaving a Fremont rabbit skin robe.

At 5 is the famous Fremont Feast, \$12, add \$3 for non-members, and closing of the Silent Auction. For the Feast's dessert, our own Layne Miller makes what he calls Cactus Cake Cobbler, which he actually simulates with cherry and peach. Somebody give this man some delicious real cactus fruits, which will be in season!

Two of the granddaughters of long-time ranch owner and local character Preston Nutter will be on hand to share family stories.

In addition to the items available for bidding in the Auction, afghans, pins, T-shirts, and other things will be for sale.

The purpose of Fall Gathering is to raise money for public conservation projects. The Nine Mile Canyon Coalition is committed to the preservation of the canyon. By the time you pay extra for meals and the tour, you might as well join, only \$10 a year per person or \$20 for families. Then you'll get the newsletter with Coalition activities, any news alerts, and more.

Camping is \$10 a night. The regular deadline for registration is Aug. 29th. But since we just got this information, a few people registering a little late would be okay. As usual, they need to know how many to plan on because of the food. Send your name, address, phone number, and email address with appropriate fees to Nine Mile Coalition, P.O. Box 402, Price UT 84501. For more information, call Edythe or George Marett, 435-738-2294 (who are also URARA members.)

The Coalition's Summer Newsletter reports that of the 115 comments the BLM received on the EA for the Bill Barrett Corporation Seven Well Exploration, 109 were opposed. Six were in favor, four of which were from oil and gas companies. It listed all those who responded, including such persons and organizations as Jean Clottes, SUWA, the National Trust for Historic Preservation, the Utah Professional Archaeological Council, the Natural Resources Defense Council, the Friends of Sierra Rock Art, Marklyn Chee of the Navajo Historic Preservation Department, Kirk Robinson of the Western Wildlife Conservancy, Leigh Kuwanwisiwma of the Hopi Cultural Preservation Office, the Utah Chapter of the Sierra Club, the Wilderness Society, the Utah Rivers Council, the Carbon County Travel Bureau, Dr. Glenna Nielsen-Grimm of the BYU Museum of Peoples and Cultures, Dr. Ulf Bertilsson, CAR-ICOMOS (International Committee on Rock Art), Stockholm, Sweden, and, of course, URARA and many others.

Hint on printing color version of Vestiges from email or website: Be sure "shrink oversize pages to printing size" is unchecked on printing popup to keep original margins of 3/4", with 1" on inside of pages; some overlap of margins. Printer permitting, then get bigger type and photos.

Calendar

Aug 30-Sept 1	Field Trip, West Desert of Utah. See page 13 of July issue. Leaders Kirk Neilson, 801-225-3747, or kneilson78@earthlink.net , and Margaret Grochocki, 435-865-5113, or gmargaret@cedarcity.org
Sept 5-7	Nine Mile Coalition Fall Gathering, see opposite page.
Sept 12	Board of Directors and Membership Meeting, SLCC South Campus, 1575 S. State, Rm W11G, SW part of bldg. Craig and Nina Bowen present Bob and Peggy Wenrick's dvd/video of spring Wupatki trip.
Sept 18-20	6th Biennial Rocky Mountain Anthropological Conference, Estes Park, Colorado, see http://www.unco.edu/rmac/
Sept 19-20	Just for fun! Bluff Country Arts Fair, Bluff, Utah. Arts of the South west: atlatl throwing, weavers, potters, jewelers, metal working, carving, painters, sculptors, photographers, quilt makers, drum makers, print makers, gourd art, farmer's market, food including Navajo tacos and Mexican, music; maybe even rock art reproductions? See http://www.bluff-utah.org
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 May issue, page 18.
Sept 27-28	Field Trip, eastern San Rafael Reef, southeast Utah. See page 14,15 of July issue. Leader Nancy Mason, 303-459-3397.
Oct 11-13	23rd Annual URARA Symposium, Green River, Utah.
Oct 18-19	Field Trip, Capitol Reef, Utah. See p. 16 of Feb. issue (rescheduled from April). Carol Georgopoulos and Ray Freeze, call 435-425-3704 or 505-771-2245, or email carolgeo3@hotmail.com
Oct 31-Nov 2	Field Trip, Southern New Mexico and Alamo Mountain. See page 15 of July issue. Leader Jim Duffield, 2949 Plaza Azul, Santa Fe NM 87507- 5337, 505-473-0605.
Nov. 14	Board of Directors and Membership Meeting, SLCC South Campus
Dec 5	Christmas meeting, 1st Unitarian Church, 569 South 1300 East, SLC

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*Picnic Dinner
at Joes Valley Pavilion*



*Elephant-like creatures
have weathered noticeably*



*Steve Manning shooting Fremont
pictographs in Ferron creek*



*High cove with large anthropomorphs
found by Glenn Stone*



Glenn Stone and daughter