

VESTIGES



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President's Message

What a great symposium! I want to give a hearty "thank you" to David Sucec and Nina Bowen for coordinating what may be the best URARA symposium ever.

That generalization is not only mine, it also comes from many others who were there and voiced their approval to me. Nina Bowen sent an email talking about an increased "group intelligence." That sounds really good to me if I understand it, and I think I do. URARA, collectively, is getting more sophisticated. More sophisticated at the symposium process, at the dissemination of rock art information (papers), at organizing field trips and at printing publications.

I want to address each of these individually. But first I would be amiss if I didn't give a big thank you to everyone involved in symposium planning and execution.

- David Sucec, major planning and pulling off a very organized and well-coordinated symposium.
- Nina Bowen, David's right-hand woman and URARA corporate memory and corporate heart.
- Jan Gorski, vendor coordinator. The vendor area is becoming a veritable shopping center.
- Nancy Mason, field trip organizer of a host of field trips visiting all major and many minor sites in the Green River area. Leaders talked briefly during the field trips about URARA's push to document sites using the complicated IMACS form.
- Barbara Green, refreshment chair. Each session included hot and cold drinks, snacks and plenty of unofficial dialogue and general vocal celebration.
- Dick Seely, conference facilities. Dick sits on the Board of the John Wesley Powell River History Museum, which provided us with an excellent facility.
- Steve Manning, publications committee chair. Steve worked long hours during the weeks before the symposium in an effort to publish the symposium papers from the last two symposia. The publication turned out to be one of the finest we have printed.
- Dorde Woodruff and Margaret Grochocki for planning and directing the group camp at the Green River State Park, and for the tough job of collecting the money; there were no fistfights.
- To any others involved in any other way, thank you for caring.

This year's symposium was also a social success. David increased the amount of time allowed during each break from 15 to 30 minutes, so everyone could exchange greetings, hugs, and conversation. The group camping allowed more socializing, and was helpful for arranging car pools for the field trips. Many of us met new friends, greeted old friends, and participated in important conversations.

The banquet and auction were superb. It was expensive for some of us; my wife Karen and I were high bidders on the beautiful quilt and matching pillows – worth every dollar spent.

The symposium was dedicated to Reed and Norma Lance of Monticello, Utah. Most longtime URARA members have either heard of or visited the Lance petroglyph site in Southern Utah,

and many know the dedicated couple personally. When it came time for the URARA Board to decide to whom the symposium should be dedicated, it didn't take long for the Lances to be the overwhelming favorite. Not only do they have a rock art panel named after them, but they are wonderful people who have dedicated many hours to URARA. Reed's health is failing, so he couldn't make the trip to Green River, but Norma was there to accept the plaque created in their honor, and to demonstrate what a lovely person she is. Reed and Norma set an excellent example for all of us to follow. Thank you for being such fine examples for us.

I believe this symposium marks an important change in URARA's focus. We have always been an amateur group and should maintain that focus. But we should also be actively involved in rock art protection and conservation. Those in attendance voiced their overwhelming support for that idea, as they agreed to push ahead with protecting the rock art in Nine Mile against advancing gas well exploration. They agreed to join forces with the Nine Mile Canyon Coalition, the National Trust for Historic Preservation, and others, to protect the valuable resources in the canyon. I pledge my help in doing that.

This effort is very time consuming, so I'm appealing to the members for volunteers for our URARA Conservation and Preservation Committee. I've unsuccessfully attempted to recruit a new chairperson for the committee, so I've agreed to keep the job. I guess it makes sense anyway, since I'm so involved in the process of conservation and preservation. If you're interested in serving on the committee (we do most of our work through email so your location isn't relevant) please contact me.

There is some good news concerning Nine Mile. I spent over an hour with a member of the Carbon County Commission recently; much to my pleasure I found the county is talking about actively protecting the canyon. Below is a brief synopsis of what we discussed:

- BBC has a right to drill, but we can work with them on where and how they drill.
- BBC wants to be a good partner and is willing to discuss funding the following:
 - Improvements to the Nine Mile road
 - Portions of the BLM interpretive plan
 - Improvements at Rasmussen Cave for viewing the cave and its pictographs
 - Removal of the graffiti at Rasmussen Cave
 - Dust suppression from vehicle activity on the Nine Mile road
- Carbon County is interested in researching the possibility of creating a Nine Mile Canyon Field Institute that could study wildlife, outdoor recreation, history, and rock art.
- Creating a Nine Mile Canyon Oversight Committee to help guide the future of the canyon. Part of that oversight responsibility would include rock art.

Please note these discussions are in the preliminary stages, but two local meetings are planned. The first will decide on funding priorities, and the second is set in the canyon at Rasmussen cave to discuss its future. Just a note: Rasmussen Cave and much of the land in the mouth of Dry Canyon is now owned by BBC.

I want to welcome the new URARA Board members. At the symposium Diane Orr, Steve Manning, and Ben Everitt were elected, and Craig Bowen was re-elected. I really appreciate their willingness to serve, and look forward to working with them.

The major purpose of the symposia is to learn about rock art. The papers this year were superb. I thank each of the presenters, and encourage all of you to give strong consideration to presenting a paper at next year's program.

Speaking of next year, the board will decide the location of next year's symposium at its November meeting. There is strong support for Blanding, Utah; I will keep you updated.

Don't forget the monthly meeting Nov 14th, with my presentation on the petroglyphs recently rediscovered on the Kennecott property, and don't forget the Christmas party Dec 5th. Barbara Green has gracefully agreed to chair the event. Elva and Clari will call for the potluck.

Layne Miller, 2003 URARA President

URARA Symposium 2003 Evaluation

Please take the time to complete this evaluation of the 2003 Symposium and return it to David Sucec (address below). Your comments will assist us in crafting a more informative and rewarding symposium for our members.

1. Do you have a suggestion for the location of the 2004 Symposium?

2. A) How do you feel about eliminating the half-day Field Trips on Sunday to increase the amount of time for Public Land Reports and Workshops, such as the "GPS For Beginners," perhaps, or an additional speaker or two? Or would you prefer having fewer speakers, for more time for reports and workshops? B) Do you have any suggestions concerning the Field Trips?

3. The 2002 and 2003 symposia departed from past ones in featuring two important scholars in rock art rather than one keynote speaker. With the realization of our non-profit 501(c)(3) status and possibilities for public funding, URARA would be able to increase the number of significant symposium speakers. Do you favor soliciting more scholarly speakers (4 to 5), about the same number (2 to 3), or return to mostly amateur (0 to 1)?

4. What did you value most about the 2003 Symposium?

5. What did you like least about the 2003 Symposium?

6. Additional comments and suggestions?

7. Would you be willing to assist URARA as a member of a standing committee during 2004? Committees: Conservation and Preservation, Symposium, Field Trips, Publications, Membership, Website, *Vestiges*, and Archives. Please circle the committee(s) you would be interested in. You do not have to live in Salt Lake Valley to be a committee member; much committee work is done by email or phone.

Please return evaluation to: David Sucec, 2003 Symposium Chair, 832 Segoe Ave, Salt Lake City UT 84102

Or email to davids@networld.com

Or if you would like to discuss this with David on the phone, call 801-359-6904



Grand Canyon Polychrome figures, Hades site. These anthropomorphs are life-size and are painted on the ceiling of a large rock shelter. Mary Allen photo.

Grand Canyon Polychrome vs. Esplanade Style: Is a Name Change Warranted?

By Mary Allen

At the recent URARA Symposium in Green River, several people asked me what I thought of the proposed name change from Grand Canyon Polychrome to Esplanade Style. I didn't have time to give a detailed response, and I thought it might be appropriate to give my reply here in *Vestiges*. For those who don't know, in a recent presentation at an ARARA symposium, Jerry Dickey and Don Christensen suggested changing the name Grand Canyon Polychrome to Esplanade Style.

As I've thought about this issue, I've realized I don't know much about style naming protocol in the rock art world. I had assumed, perhaps naively, since I was the one who went out on a limb back in 1988 and said these Grand Canyon pictographs were unique and not just a variant of Barrier Canyon Style, the name I gave them then, "Grand Canyon Polychrome", would stick. Since I've been looking for these sites since 1981, and was the only one researching them until the mid-90s, I feel I've established a long tradition of original work.

So why do Dickey and Christensen think a name change is necessary? Aside from wanting to put their own stamp on this Grand Canyon rock art style, perhaps, as many have suggested, Dickey and Christensen correctly argue the fact these polychrome sites contain many non-polychrome figures.

It's probably no surprise I disagree with the name change idea. In addition to believing I may have a right to name the style since I was the first to bring it to the attention of the rock art community, I have other objections:

First, the most outstanding and memorable images of the Grand Canyon Polychrome Style are indeed polychrome. These include the detailed anthropomorphic figures, large and small, that make the pictographs so intriguing. These are the images one thinks of when considering the Grand Canyon Polychrome Style. True, there are many accompanying monochromatic figures, but these rarely form the focal point of the sites. In addition, when I coined the term Grand Canyon Polychrome, I was thinking of not only the spectacular multi-color figures, but of the

wide variety of colors (red, red orange, white, black, yellow, and sometimes green) found in the panels in general (i.e., red sheep, white bighorn, black deer). The term polychrome in this case has two meanings, referring to the prominent polychrome anthropomorphic figures and to the panels as a whole.

Second, it is possible the Grand Canyon Polychrome Style may extend beyond the Esplanade. There are pictograph sites found near Kanab Creek in the Coconino rock layer that share attributes of Grand Canyon Polychrome, and rumors (I've not had a chance to check out the site) of a Grand Canyon Polychrome site on the east side of the Kaibab Plateau. These sites contain anthropomorphs, and therefore do not fall into the category of geometric motifs and Chihuahua Polychrome. Pending future investigation, it may be premature to make a name change based on a specific geological area in the western Grand Canyon.

Furthermore, if the point of a name change is to pinpoint the location of the pictographs within the Grand Canyon, the name Esplanade is misleading because it includes a sizeable area south of the Colorado River, where (as of this writing) no Grand Canyon Polychrome sites have been found.

Third, since the name Grand Canyon Polychrome Style has become established in rock art literature, is the confusion created by a name change really necessary? In any event, it is unlikely one will ever find a perfect name for a rock art style. Inevitably a geographic area will be overemphasized (as in Grand Canyon Polychrome), or some geographical area where the rock art occurs will be excluded (as in the name Barrier Canyon Style, a pictograph type found all over southeastern Utah and into Colorado, not just in a single canyon). As explained above, the term Esplanade Style would inappropriately include an area where the pictographs don't occur, and possibly exclude an area where they do.

While not perfect, I believe the name Grand Canyon Polychrome can serve to define a style that contains monochrome as well as polychrome figures, and has the advantage of established use in rock art research.

Finally, we all have the right to choose whatever name we please when writing or discussing a particular kind of rock art, or, as many do, eschew the whole concept of style in general. It should come as no surprise I'll continue to use Grand Canyon Polychrome when speaking about these unique Archaic pictographs in Grand Canyon.

Field Trip to the San Rafael Reef

By Pam Baker

On September 27 and 28 Nancy Mason led a sizeable group of URARA stalwarts into the desert near the San Rafael Reef south of I-70.

The group enjoyed a genial campsite near Garvin's chimney before heading up Old Woman Wash on Saturday. Although the weather was warmer than anticipated, the group enjoyed the pictographs and petroglyphs in both Old Woman Wash and the area near the Ekker Mine before returning for a late afternoon break. In the early evening they set out once more, this time for Farnsworth Canyon and a memorable Barrier Canyon site on the far side of the narrows.

On Sunday the group did a series of short drives and hikes in the same area where various washes flow out of the reef. Two sites were visited in Cottonwood Wash. One was another Barrier Canyon site and the second was the extensive Cottonwood Springs site. Next was Iron Wash with the Buried Site, followed by interesting panels at Lost Spring. Along the road to Straight Wash, they then visited another red painted site, and those who had time continued to the Straight Wash snake panel.

We thank Nancy for a fascinating weekend of (mostly) obscure sites previously unfamiliar to all rock art enthusiasts present. Participants were Nancy Mason, Ken Andresen, Pam and Quent Baker, Claudia Berner, Karen Derrick, John and Jan Dillon, Jack and Elaine Holmes, Ed Horton,

Paul Janos, Walt Layton, Susan Martineau, Alan and Carina Ravelly, Sandra and Gus Scott, Glenn and Margaret Stone, and Agnes Walker.



Fun in the West Desert

By Margaret Grochocki

Great weather (except for the last day), great people, great rock art sites were the norm for the trip led by Kirk Neilson and assisted by Margaret Grochocki, Aug 30-Sep 1.

Field trip participants might have been concerned as both Kirk and Margaret were hobbling around with injured feet. Kirk said this trip would be a pointed one. He would point to the rock art and let the others do the walking.

Kanosh, Utah, was the starting point each day as we headed





into the desert. The first day we spent at Hole in the Rock, Paxton's Shearing Corral, a special site Kirk calls Oppenheimer, and the Water Tank site. The second day was spent mainly around Black Rock and its many panels, plus Antelope Spring. On the third day, after a scare of rain, we went to Devil's Kitchen and the Great Stone Face.

The group was accompanied by Joelle McCarthy, the BLM archeologist out of her Fillmore office. Special thanks to her for the additional information she gave the group.

Pictured above are Merle Shorey, Margaret and Glenn Stone, Ned and Edna Clem, Harold Widdison, Barbara Green, Susan Martineau, Paul Mershon, Mike Owen, and Margaret Grochocki with the crutch. Opposite, bottom of page, panel near northwest of Black Rock Site. Photos by Kirk Neilson. Nine people on the trip were members of the Southern Nevada Rock Art Association (SNRAA), some like Kirk belonging to both groups.

Arkansas Rock Art to be Studied and Dated

Arkansas rock art hasn't been directly dated, though a study in 1995 found tools used to make painted petroglyphs at a site, pigment-stained stone fragments, abrading tools, and hematite; by association the glyphs were made around A.D. 1435 (see technical report *The Narrows Rock Art in Archeological Context* at <http://rockart.uark.edu/narrowsarch.html>). But now part of a \$175,000 grant from the National Endowment for the Humanities will go to geochemistry (AMS dating) studies on some Arkansas pictograph images.

Recently a direct date of the 11th century A.D. was obtained in neighboring Missouri for a horned serpent, a common element of the Southeastern Ceremonial Complex.

The three-year study named *Rock Art and the Southeastern Ceremonial Complex* will relate Arkansas rock art to the Native American high culture of the Southeast. The rock art will be looked at as part of the cultural landscape, together with ceremonial mounds, villages, camps, and landscape features that were important to these Late Prehistoric people. GIS studies will include accessibility, proximity to other resources, orientation to the four directions, views, and so forth, to correlate the type of rock art to context and purpose.

Another way to look at the cultural context of the rock art is to look for similar motifs on pottery, stone tablets, engraved shells, and embossed copper; this hasn't been done systematically.

A goal of the project is working on site files to document the rock art before it deteriorates further from vandalism or air pollution. Some painted sites in the state have faded appreciably in just a couple of decades.

Arkansas has an active and enviable archeology system. The Arkansas Archeological Survey is a branch of the state's university system. Of the 10 research stations of the survey, 7 are on university campuses, and two at archeological parks. Each has a full-time Ph.D. archeologist "who conducts research, assists other state agencies, and is available to local officials, amateur archeologists, and students in need of information about archeology...." Cooperative agreements with the universities provide for teaching or museum work. At the two state parks, the archeologist provides interpretation.

The survey's coordinating office offers computer technical assistance, manuscript editing, photography and graphics, and records management. The State Archeologist manages archeological educational outreach and coordinates with the state Archeological Society. And so forth.



A very complete website explains Arkansas rock art, <http://rockart.uark.edu> and another one, <http://www.uark.edu/campus-resources/archinfo>, explains the many functions of the Arkansas Archeological Survey. Especially well thought out is the page on managing sites to avoid graffiti and other vandalism at <http://rockart.uark.edu/managing.html>.

Illustration is after a photo from the Arkansas Archeological Survey of Arkansas; information from websites cited above.

It's happening in Colorado, too....

Wells threaten wild horses, rock art, critics say

By Mike McKibbin, *The Daily Sentinel*, 9-30-03

Exploratory gas and oil well drilling has begun in part of the 190,000-acre Piceance/East Douglas wild horse herd management area in southwestern Rio Blanco County.

The wells are in the Canyon Pintado National Historic District with its many rock art panels and cultural sites.

Conservationists worry the project could eventually cause the 100 to 150 horses in the area to lose some undeveloped winter range. They're also concerned about damage to valuable or undiscovered archeological sites.

Five of the seven well sites are within the Big Ridge proposed wilderness area, part of the Colorado Wilderness Act of 2003 sponsored in Congress by Rep. Diana DeGette, D-Colo.

The BLM's White River Field Office in Meeker approved the exploratory wells within an 88-acre area about 15 miles south of Rangely, toward Douglas Pass on Colorado Highway 139. El Paso Energy of Texas has begun drilling.

"We're trying to extend the production on the north side of Douglas Creek arch," said El Paso spokesman Mel Scott. "Right now we don't know what's down there."

"Big Ridge is a wild gem surrounded by growing gas development," said Jennifer Seidenberg of the Colorado Wilderness Network. "It's a sanctuary for wild horses and wildlife and for us, too. The BLM needs to safeguard these special places. Not all of our public lands should be a gas field."

According to the BLM's Environmental Assessment of the project, "if these wells are successful, an infill development program will likely follow. Infilling would guarantee the loss of this important area to the wild horses."

"We put in a stipulation (to the mineral lease with El Paso) that says they could be required to do some range improvements" if infill development occurs, said the BLM's Planning and Environmental Coordinator Scott Pavey.

Those improvements could include the relocation of several hundred acres of pinyon-juniper trees. Wild horse advocates are skeptical the relocation will compensate for the potential harm to the horse's primary winter habitat.

"The BLM's lack of respect for the Wild and Free Roaming Horses and Burros Act will have a devastating effect on this herd," said Toni Moore of the Colorado Wild Horse and Burro Coalition. "Since passage of the act, the BLM has eliminated over half of this herd's habitat. Continuing to ignore wild horses in favor of massive oil and gas drilling will hasten (their) extinction."

The Canyon Pintado National Historic District is noted for some of Colorado's highest densities of prehistoric sites, dating back more than a thousand years. More than 300 sites have been inventoried. The sites feature rock art, either pecked into the sandstone or painted with ancient dyes.

"We determined that the wells won't affect any archeological sites, although they are within the district's borders," Area Manager Kent Walter said.

The BLM will require El Paso Energy to have an archeologist on site if activity takes place in an area of "high probability" of an unknown site. If evidence of a site is found, work must stop.

"We think we have a well-thought-out document, and the mitigation measures are more than

enough to protect the area and the horses," Walter said.

Mel Scott said El Paso will continue to follow all BLM rules and regulations associated with the wells.

Conservationists point out that recent Bush administration directives have told local BLM managers to prioritize and streamline energy development.

"Watching the BLM rush to rubber-stamp another bad drilling project (makes it) seem as if nothing matters more than making public lands available to industry," said Pete Kolbenschlag of the Colorado Environmental Coalition. "Not wilderness, not history, not wildlife or wild horses and not public input." He said the groups will ask the BLM's State Director to review the decision of approval. If the decision is upheld, the matter will likely be taken to the Dept. of Interior Board of Land Appeals.

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Rock Art News from Texas

Center for Big Bend Studies

10th Annual Conference, Nov 7-8

Every fall the Center for Big Bend Studies hosts a two-day conference in the University Center on the campus of Sul Ross State University in Alpine, Texas. The conference brings together historians, archeologists, folklorists, and other researchers studying the past and present of the Big Bend region and northern Mexico (see *Vestiges*, Jan 03: 3-8).

At this conference Andrew Teagarden is presenting "Rock Art at Indian Head Mountain (41BS23), Big Bend National Park and Southern Brewster Canyon, Texas", and artist-researcher Reeda Peel who paints prehistoric Texans in their daily life, has two posters, "The Rock Art of Meyers Springs and Experiments in Rock Art Photography."

Renowned Texas archeologist and rock art expert Solveig Turpin usually includes rock art in her papers. This year's is entitled "Archeological Lewis Canyon Tinaja." She is one of the few rock art researchers with the expertise to work in Mexico. The artificial border between Texas and Mexico hampers rock art research in this area that is biologically and prehistorically all one. This year's conference has other papers on archeology, as well as history and so forth.

Director Robert J. Mallouf would like to have more rock art papers, had one rock art conference and hopes to have another.

Members of the Center get conference information in the mail. Non-members may request a registration form by calling (915) 837-8179, fax (915) 837-8381, emailing cbbs@sulross.edu, or by downloading an Adobe Acrobat form from <http://www.sulross.edu/~cbbs/regform03.pdf>. See the webpage <http://www.sulross.edu/~cbbs/conference.html> for the schedule.

Sorry for the very late notice. Next year we will try to do better.

Presentation Features Rock Art and other Prehistory and History of Amistad Reservoir — and Other Musings

By Dorde Woodruff

As part of the 2003 Texas Archeology Month, when archeology fairs and other events are held around the state, one presentation was by National Park Service Archeologist Joe Labadie. On Saturday, Oct. 4, Labadie took visitors to the 3rd Annual Val Verde County Archeology Fair on a whirlwind slide tour of the area's archeology, with the rock art a big part of it. Amistad National Recreation Area and the Whitehead Memorial Museum in Del Rio sponsor the fair, which attracted about 1000 people.

Amistad Reservoir on the Rio Grande has a lot in common with Glen Canyon and Utah. As for Glen Canyon, a salvage study did as best it could with time and funds, on the archeology of the area to be flooded. The ten years of intense, pre-dam study concentrated on rockshelters and rock art, considered the most important archeological component to be lost.

Amistad isn't as big as Lake Powell, occupying much of the former canyon system. Its shoreline is said to be somewhat in excess of 500 miles, with maximum depth of 200 feet, compared to Powell's 1900-mile shoreline and maximum depth of 560 feet.

Like Powell, Amistad is quite a bit smaller than usual in these recent drought years. Its topography is not as rugged as Powell's. While Powell, down a hundred feet or so, is half full, by 1998 Amistad, down 56 feet, occupied only 20% of its area at normal operating levels.

Amistad is currently at 1085' above sea level, 30' higher than in 1998, but still way down from the highest level of 1135'. Inventory and surveying of revealed documented and previously undocumented archeological sites is ongoing in this very rich area. The Amistad National Recreation Area (ANRA) contains a thousand caves, and 325 of them have rock art.

In spite of decades of archeology even before the salvage efforts of the 60s, and all the work since the lake shrunk, new sites continue to be found and studied in the ANRA. In this milder topography, annual shoreline hikes by archeologists are more feasible than in the lake areas of Glen Canyon and the San Juan, with their Navajo and Wingate sandstone cliffs and 96 major side canyons, often impossibly narrow in places.

Most of the data loss from sites was found to be due to wind, water, and specifically wave action, with some from grazing, camping, and off-highway vehicles. Very little was deliberate vandalism. Damage from waves was greater on slopes of either more or less than 8 degrees.

To organize this mass of information, all archeological data from sites old and new has been digitized, and locations mapped by GPS.

Like at Powell, visitation at Amistad has dropped by about half during the drought years.

Southern Texas like Central Utah had its fascinating episode of transcontinental railroad building. In the recent Cottonwood Wash and Big Holes Wash symposium field trip, we followed part of the old, ultimately unused, railroad grade that goes west from Green River, more or less along the Old Spanish Trail, admiring the neat stone culverts and hearing from Barbara Green about the Chinese laborers' village near Chimney Rock.

Where the Pecos met the Rio Grande was originally approached by deep, difficult cuts with tunnels, trestles, and frequent rockfalls, leading to a bridge at the bottom of the canyon at the confluence. This inadequate, expensive, and difficult-to-maintain section was soon replaced by a high bridge over the Pecos, a marvel of 19th century engineering and the third highest bridge in the world. It was only replaced in turn by a heavier duty one for the increased traffic of WW II.

One of the stations on the original route was known as Paint or Painted Cave, for the site now known as Parida Cave. The reservoir covered the railroad station but the cave is still accessible to visitors. Many relics of the lower route, mostly built by the Chinese, are still visible in and near the boundary of ANRA. Another interesting feature to see when you're in the area visiting rock art.

Amistad Archeologist Labadie is well-versed in history as well as prehistory, and writes about the railroad in an article to be found at www.nps.gov/amis/home.htm - Archeology - Suggested Reading.

Most every year the knowledgeable and lively Labadie gives a seminar on Archeology of the Lower Pecos or Archeology of Amistad Reservoir for the Big Bend Natural History Association. Next year's is planned for March 20-21. They include one day of indoor study and a day of rock art touring. Cost will probably be the same, \$100 per person; the 2004 schedule isn't posted yet on the organization's website but should be soon, see <http://www.bigbendbookstore.org/seminars.htm>.

Information from the *Del Rio News-Herald*, Oct 6, 2003; www.TexasBeyondHistory.net; *Handbook of Texas Online*, www.tsha.utexas.edu/handbook/online; ANRA, www.nps.gov/amis; SAA *Archaeological Record* Mar 2001, www.saa.org/publications/theSAAarchRec/mar01.pdf

VANDALISM AT NEVADA'S LOVELOCK CAVE DISTRESSES BLM

Lovelock Cave at the edge of Pleistocene Lake Lahontan, Nevada's version of Utah's Lake Bonneville, like Utah's Danger, Jukebox, and Hogup caves is a classic of Great Basin Archeology. Lovelock, discovered in 1911 by a couple of guano miners, was the first to be excavated.

The cave is 22 miles south of the town of Lovelock on the Lovelock Cave Backcountry Byway. A portion of the Byway follows the California Trail. The less than 3,000 residents of Lovelock (about the same number as in 1920), named for 1862 stage station owner George Lovelock, live mostly off farming and ranching. Lovelock is on I-80 northeast of Carson City and Sparks.

These Great Basin caves have a long history of occupation; radiocarbon dates from Lovelock Cave go from about 2600 B.C. to about A.D. 1850, though the cave was used for perhaps 9,000 years. Stratigraphy is important in these caves, but even though Lovelock was disturbed greatly by the guano miners it was a rich source. Archeologists Llewellyn Loud and Mark Harrington brought out thousands of artifacts. Harrington in 1924 did find one area of the cave floor that wasn't disturbed.

The cave was mostly used for storage in pits in the floor. The most striking find was under the false bottom in a bell-shaped pit. Carefully and individually wrapped was a collection of 11 duck decoys made from bulrush and finished with real duck feathers. These splendid items became Nevada's State Artifact, and were the subject of the state's 1999 duck stamp. They're the oldest decoys known anywhere.

Harrington's collection went to the Museum of the American Indian, Heye Foundation in New York City. George Heye was an early 20th century businessman with a pack rat mania for archeology. Even being arrested for grave robbing in 1914, from which he was acquitted, failed to dampen his zeal. Heye not only dug, but also obtained whole collections from others. Nobody knew exactly how many artifacts his collection contained in 1922 when he opened the Museum, but it was thought to contain over four million objects.

The museum fell on evil days after Heye died in 1957, and eventually was acquired by the Smithsonian for its 16th museum, the National Museum of the American Indian, filling the last available site on the Mall in Washington. A branch remains in New York City.

The Phoebe A. Hurst Museum of Anthropology holds artifacts collected by Loud in 1912 and others, and various museums hold more things from the cave. Robert Heizer of *Prehistoric Rock Art of Nevada and Eastern California* fame also worked at Lovelock Cave.

Getting back to the present day, in October the BLM offered a \$1000 reward for information leading to arrest and prosecution of vandals at the Lovelock Cave recreation site. This summer, a sign, trail, picnic table, kiosk and areas off-limits to vehicles, were damaged, destroyed, or burnt. Any one with information is urged to contact the BLM at 775-623-1720 or the BLM Law Enforcement hotline at 800-521-6501.

The BLM doesn't want to close the site but fixing the damage is expensive. It's curious as to why the Lovelock recreation area has so much vandalism. Hoods from Reno? Jerks off of the freeway? Is someone angry with the BLM? Theory is that a developed area with respect for it shown by neat and clean facilities is less likely to be vandalized.

Vandalism at the Utah sites of Danger and Jukebox, undeveloped but checked by Wendover police regularly, has been addressed by an active site stewardship program organized by the



state's Antiquities Division with personnel from the Utah Statewide Archaeological Society. Trained stewards visit these caves at least once a month at random intervals.

Information primarily from: websites of the Nevada Office of the BLM, Phoebe A. Hearst Museum, Emuseum of the Minnesota State University at Mankato, Smithsonian Institution, *Las Vegas Review-Journal*, *Archaeology* magazine, Arkansas Archeological Survey (Preventing Vandalism). Photo by David Heald, painted and feathered duck decoy and plain duck decoy, ca. AD 200, Lovelock Cave, courtesy, National Museum of the American Indian, Smithsonian Institution (3.4512D and 13.4513).

New Advances in Archeological Dating

X-Ray Fluorescence Analysis of Petroglyphs

Our member Farrel Lytle of Pioche, Nevada, in May took delivery of a hand-held portable machine to use X-ray fluorescence analysis (XRF) to quantify the amount of enriched elements in desert varnish, particularly manganese. (For a long time people suspected there was a biological element to desert varnish, and it's now known that it is a tightly-adhering, biomineralized layer formed by bacterial action.) This quantification allows measurement of the degree of patination in the worked area of a petroglyph, and thus chronological age. Lytle planned on measuring only horizontally-placed petroglyphs to start with, as the re-accumulation of the varnish is more predictable on a horizontal surface than on a vertical one.

Working with others such as geologist N. E. Pingatore of the University of Texas at El Paso (UTEP), a fellow synchrotron researcher, Lytle is giving a paper entitled "Preliminary Determination of the Age of Petroglyphs by X-ray Fluorescence Analysis" at the 7th Biennial Conference of Research on the Colorado Plateau to be held at NAU in Flagstaff Nov. 3-7, 2003.

¹⁴C Dating of Animal Fat Preserved in Pottery

Occasionally rock art is found in close association with pottery. This new method of dating ceramics may, therefore, be helpful in indirectly dating rock art.

In a paper published in the Oct 1 issue of *Analytical Chemistry*, a group of British scientists at the Universities of Bristol and Oxford, headed by Andrew W. Stott, announced a method using gas chromatography to isolate the C₁₆ and C₁₈ components of the animal fat preserved in pots, which is then directly dated by ¹⁴C accelerator mass spectrometry (AMS) for direct dating of the pot or sherd. It wasn't too difficult to find samples with sufficient animal fat for this method. The validity of the method was tested against dates for the same ceramics found by various other means: stylistic, or with directly associated materials that were radiocarbon dated, or dated by dendrochronology.

Because the ancient pottery in question is unglazed, the fat could penetrate into the so-called fabric, the body of the pot. Because the pottery used has to be ground into powder, this is a destructive technique. However, the pieces used weren't display quality, but rather some of the vast quantities of potsherds for which, in the Western U. S. at least, since CRM regulations went into effect, the managers of repositories are hard put to find space.

This technique could potentially be used for any preserved organic compound. *Analytical Chemistry* is the peer-reviewed journal of the American Chemical Society. The citation is: Stott, Andrew W. et al. 2003. Direct Dating of Archaeological Pottery by Compound-Specific ¹⁴C Analysis of Preserved Lipids. *Analytical Chemistry* 75(19,Oct. 1):5037-5045.

Strontium Dating: Corn Eaten at Chaco Came from Afar

The recent use of strontium dating is giving a clearer picture of life for Chacoans. Archeologists such as Linda Cordell, leading author of books on the Anasazi, were puzzled for years

about subsistence for the workers that raised all those buildings at Chaco.

New research reported online in the preprint of the *Proceedings of the National Academy of Sciences* shows that the Chacoans carried corn from the base of the Chuskas 50 miles west and San Juan flood plains 55 miles north to feed workers at the Chacoan great houses such as Pueblo Bonito and Aztec ruin.

From overuse and overharvest, whatever the original carrying capacity of the land near Chaco for harvests wild or cultivated, it was greatly diminished when erosion dropped the channels of the washes and the water table was lowered, too low for them to be used for irrigation.

For this new finding, a team led by Larry Benson, a Boulder, Colorado, geochemist, studied strontium isotope levels to find the soil where the corn eaten at Chaco was grown. The strontium isotope ratio depends on the age and composition of soil's parent rock. Plants grown on a certain soil can then be distinguished.

It was already known due to recent findings that much pottery known as Chacoan was imported from the Chuskas (see *American Antiquity* 66 [1, Jan 2001], H. Wolcott Toll, "Making and Breaking Pots in the Chaco World"), and also huge timbers were brought from the Chuskas and other distant places, all good reasons to build the roads that would require less effort to walk on than the raw desert, veritable highways for foot traffic. The timber sources were also discovered by the use of $^{87}\text{Sr}/^{86}\text{Sr}$ ratios. (For more on the timber sources, see www.pnas.org/cgi/reprint/98/21/11891.pdf or www.pnas.org/cgi/content/full/98/21/11891.)

Why did so many people live or work in a place so needy of resources? Cordell, a co-author of the paper on corn, said that people lived at Chaco since the 5th century, and that over time the location became important culturally. It had power and became an important ritual area. At times Chaco housed 6,000-10,000 people, or even up to 12,000 during rituals.

Abstract at www.pnas.org/cgi/content/abstract/2135068100v1, full text requires subscription. Popular articles in *Yahoo News*: story.news.yahoo.com/news?tmpl=story&cid=624&ncid=753&e=10&u=/ap/20031013/ap_on_sc/ancient_corn

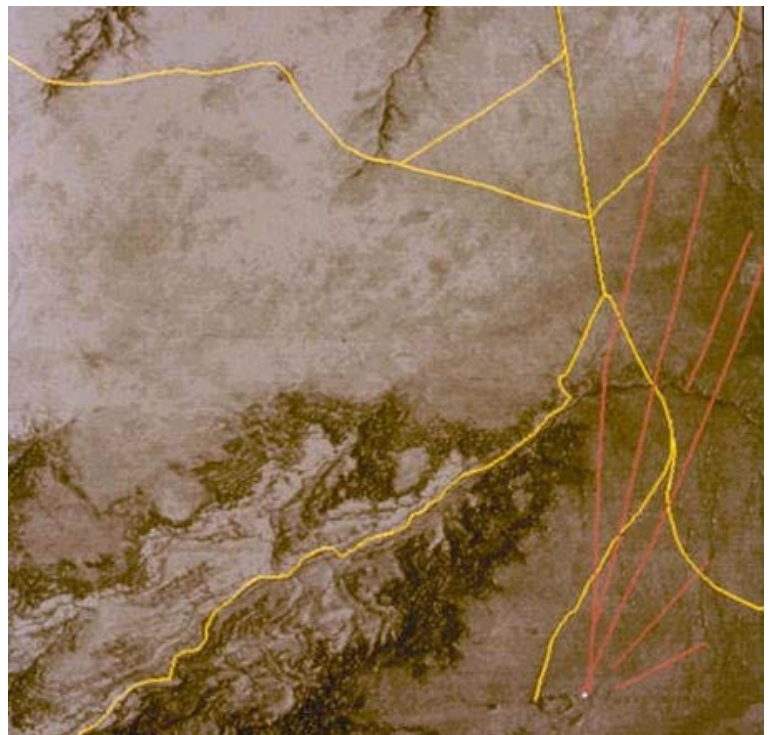
The Denver Post, 10/14/03, www.denverpost.com/Stories/0,1413,36~53~1696708,00.html

The Durango Herald, 10/14/03, durangoherald.com/asp-bin/article_generation.asp?article_type=out&article_path=/outdoors/out031014_2.htm

The Rocky Mountain News, 10/14/03, rockymountainnews.com/drmn/state/article/0,1299,DRMN_21_2345449,00.html

Information also from Jared Diamond speech, U of U, 2002, see *Vestiges* Mar 03: 8-9.

The image shows a false color composite of TIMS data. The Chacoan roads are the linear features fanning out from the lower right hand corner. The yellow lines are current day roadways. The current roads follow topography, and the path of least resistance in construction, but the prehistoric roads are strikingly linear. Chacoan roads only switched back when they had to, to avoid a cliff. They were for people in good shape. NASA photo, from www.ghcc.msfc.nasa.gov/archaeology/chaco_compare.html. Text from website; additional comment from Rev. Galal Gough, 2003 URARA symposium paper.



Concerning Public Lands

URARA is getting deeply involved in rock art conservation and preservation. We've had a Conservation and Preservation Committee for years, but it has been active only sporadically.

With the Bill Barrett Corporation's proposal to drill gas wells in the Nine Mile Canyon area, members at the Green River Symposium voiced unequivocally their preference for protecting the important resources located in the canyon. Also, by donating hundreds of hours documenting the untapped rock art in Range Creek, you voiced the same unwavering support for that canyon. I heeded the message and am emboldened by it.

I've believed for more than 25 years that rock art is one of our most precious, irreplaceable resources, and it appears you share that passion. I'm making a public promise to all that I will endeavor to protect the rock art of Utah from any potential impacts. The URARA Board has made the same promise.

You can depend on us to not only protect rock art, but more importantly, I promise to help educate members on what those impacts may be, and to harness the might contained in the URARA membership to better affect the public land process. I'm really thrilled with the dedication shown by URARA members.

A brief review of the Public Lands portion of the Green River Symposium showed steadfast support for Nine Mile (See President's Message in this issue), and for the concept of donating volunteer hours and group funds for important research such as that going on in Range Creek.

A presentation by Renee Barlow Metcalf, the archeologist in charge of the canyon's documentation, demonstrated how valuable URARA's participation was in the canyon. She gave us credit for our financial participation and told how having "rock art experts" working with archeological teams helped locate numerous panels that would have been missed without our help. She said Range Creek is probably the first time professional archeologists have worked hand-in-hand with rock art experts in a major research project in Utah. Congratulations to all of you who donated your time in the canyon. We will organize more projects like this.

The third presentation at the symposium was made by Donna Turnipseed, the BLM archeologist in Moab. Donna outlined a major site steward program we've pledged to help with, and formally asked for our help in documenting the numerous rock art sites in the Moab area. This will be a major project lasting for several years. The dates and times of the site steward training will be announced when it's finalized. If you'd like to participate as a site steward, where you'll watch and document an assigned site in the Moab area, please contact either Steve Manning or myself.

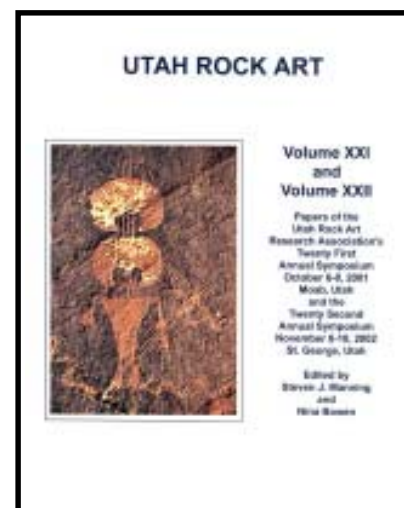
We continue to strive to make URARA the kind of group you'd like it to be. If you simply like socializing with others interested in rock art and participating in a field trip once in a while, we're the group for you. But if you want to be actively involved in documenting rock art panels or preventing damage to them, we want to be your group too.

Thanks for all you do as members.

Layne Miller, 2003 URARA President

New Proceedings Available

Utah Rock Art 21 and 22 in one volume is now available for \$21 plus \$3 shipping and handling. Order from Craig Bowen, URARA Publications Distribution, 225 S 800 East, Bountiful UT 84010.



BLM/URARA Site Steward Program Begins

By Steven Manning

The class for people who want to participate as site stewards in the Moab BLM Resource Area begins this month. This doesn't mean that you have to live in Moab to be a site steward. There are far more rock art sites that need protecting and monitoring than can be covered by people living in Moab. The Moab Resource area covers all of Grand County. That's a lot of sites.

The class will be limited to about 12 people. Part of this initial site steward program will be the documentation of sites along the Potash Road, Kane Creek, and other heavily used (and abused) sites. I'll give training on documenting rock art sites using IMACS site forms, under the direction of Moab BLM archeologist Donna Turnipseed, who will be on site during all recording activities. Donna will also provide training on the Moab Resource Area Site Steward Program.

To be a site steward you need to monitor the site on a regular basis, and document and report any vandalism or deterioration, also help maintain the site, that is, clean up litter, etc. The optimal number of visits will vary depending on accessibility; some sites may only need to be visited once or twice a year, others may need to be visited once a week. This is a great opportunity for us to help protect and preserve our irreplaceable rock art.

The class is also open to those who want to help document rock art sites in the Moab BLM Resource Area. However, please realize that currently there are no other site steward programs going yet in Utah except in the St. George area, and the one under Antiquities in Wendover. We hope there'll soon be a site steward program in other BLM districts.

Site steward volunteers, according to Donna Turnipseed, become unpaid BLM employees. This means you're covered by workers compensation, and there are other considerations as well.

If you're interested in attending this training and becoming a site steward, please contact Steven Manning at 801 936-4630 or sjmanning@yahoo.com (or Layne Miller). I'm not yet able to finalize a date, so I'll let you know when it is as you sign up.



Right, members of the Nevada Rock Art Foundation document a site using a string grid. Used with permission. See page 16.

News from Friends of Sierra Rock Art (FSRA)

Kyle Ross, a former URARA member, now lives in California and is a vice president of FSRA, a fellow rock art organization. Recently Kyle led a recording session at the Meadow Lake site near Truckee, a major high country site that is on the National Register of Historic Places. Kyle plans more recording projects, and will be asking for help from experienced people. He may be contacted by email at kylote@directcon.net or phone 530-644-0945.

We were pleased that another active FSRA couple, Ross and Maiya Gralia, of Nevada City, California, turned up at our Symposium in Green River. We exchanged greetings and news with them at the group camp. The Gralias are also members of URARA.

FSRA has a website now, though it needs updating, at www.sierrarockart.com/index.html. Their outings are restricted to members, but we were told in 2000 when we first contacted them that, as members of a sister organization, we're welcome on their outings.

For more information contact Kyle, above, or Ross Gralia, gralia@nccn.net or 530-265-6607.

Nevada Rock Art Foundation Website Lists Activities

The very active and well-organized Nevada Rock Art Foundation carries on a regular schedule at different locations around the state of presentations and tours to acquaint the public with rock art, of recording sessions, and of classes to teach the basics of recording and rock art appreciation, volunteering with government agencies, and site stewardship.

The non-profit 501(c)(3) organization started operating in Northern Nevada in October of 2001, and in 2002 expanded to include Southern Nevada. Executive director is Dr. Alanah Woody who is surely one of Nevada's most active archeologists and rock art researchers. Dr. Woody had to go to the Dept. of Archaeology at the University of Southampton in England to receive her Ph.D. in 2000, specifically on the subject of rock art in Nevada, graduate degrees in rock art being scarce to non-existent in the U.S.

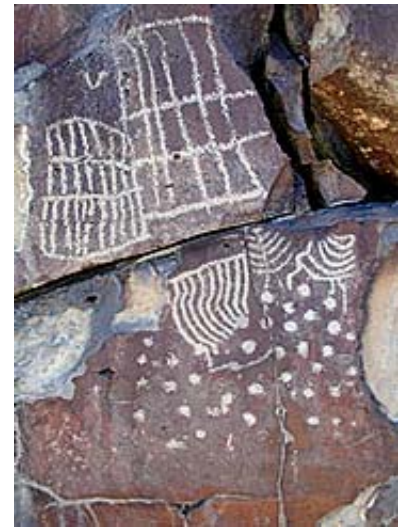
The Nevada Foundation's list of events is growing slim at the end of the year just like our Calendar listing. But this is an active organization; expect to see a full slate next year.

See <http://nevadarockart.org/events.cfm> for their calendar. The website also includes good photos of Nevada rock art, a discussion on site recording (publications), an extensive bibliography of rock art interpretation (http://nevadarockart.org/publications_references.htm), Nevada rock art news items (press releases), and more.

Cross-membership in rock art (and archeological) organizations being what it is, some members of the Foundation are also members of the Southern Nevada Rock Art Association (SNRAA), and even URARA, and some SNRAA members are also members of the Kern Country Archaeological Association (KCAS), and some members of URARA are also members of SNRAA. Not to mention ARARA. And FSRA. (And that's just going west.)

In one of their latest projects, the Foundation spearheaded the removal of a two-foot graphic graffiti marring one of Northern Nevada's most spectacular rock art panels at the Lagomarsino site. Lagomarsino, outside Virginia City, is not only one of the largest rock art sites in Nevada, with more than a thousand panels of both petroglyphs and pictographs, but some are thought to date back as far as 10,000 years ago.

The removal took place in October by



Claire Dean of Portland who, along with Connie Silver, is one of the best-known rock art conservators. Dean trained in Great Britain, has been a conservator since 1980, and has worked on projects and excavations around the world. She integrated the large, phallic, scratched drawing into the panel with dry mineral pigments; it was covering an anthropomorph. This particular piece of graffiti was done in the spring of 2000, and the removal cost \$2,250, the first such removal the Foundation has been involved in, but they plan to do more. The group began a multi-year Lagomarsino recording project last summer.

Photos of Nevada rock art courtesy of Nevada Rock Art Foundation. Lower right photo, opposite, shows panel involved in restoration.

Secret Witness Program Leads to Recovery of Stolen Petroglyphs

The very next day after an article about the theft appeared in the *Reno Gazette-Journal*, three petroglyph-bearing boulders were recovered from the Reno front yard where they were displayed. A report of suspicious activity in the Peavine Peak area near Reno led to the Forest Service announcement of two rocks missing—no one realized until the recovery that it was actually three. Here's a case for good documentation of rock art sites.

The \$4000 reward was offered jointly by the Forest Service, the Washoe Tribe of Nevada and California, the Reno-Sparks Indian Colony, and the Nevada Rock Art Foundation. The newspaper article covering the theft and consequent reward included the Secret Witness telephone number to call.

News reports don't say if the yard in which the rocks appeared belonged to one of the thieves, a Reno man and one from Van Nuys, California. These men must have gone to the same school of thievery as those who rob banks using a vehicle with a GPS locator system as a getaway car.

The boulders weighed up to 300 pounds apiece, and the petroglyphs are thought to have been made about 800 years ago.

The two suspects were indicted under ARPA by a federal grand jury in early October, for unlawful excavation and theft of government property. They go to a federal court date in November, and face up to 12 years in prison and fines of up to \$500,000, if convicted.

Brian Wallace, chairman of the Washoe Tribe, said that while it was unfortunate that the boulders were stolen in the first place, they were pleased about the recovery and the indictment of the thieves. "We look forward to the aggressive prosecution of these individuals and all those who may foolishly consider following them."

A seasonal Forest Service employee had his own rueful thoughts. He showed the petroglyphs to one of the suspects shortly before he and his associate stole them, even though the employee told him they were "priceless artifacts".

Information from the *Reno-Gazette Journal* 9/15, 9/17, 10/8, and 10/10, and Associated Press 9/16

Our Sympathy to Sharon Graf

Sharon unexpectedly lost her husband David in September. David Graf had health problems but was improving and was back to work when he was felled by a heart attack. We missed Sharon at the symposium. Sharon, in addition to being an active URARA member, is an artist who exhibits art based on rock art.

Moab and Monticello BLM Offices Planning for the Next 15 Years

The Moab and Monticello Field Offices of the BLM are in the process of producing new Resource Management Plans (RMP). The current land use plan was prepared for the Moab Field Office in 1985 and the Monticello Field Office in 1991. Since then, there's been considerable changes within these areas, such as tremendous growth in recreation activities and public awareness of the conflict between cultural resources and recreational activities vs. oil and gas development.

The RMP is the basic document that guides how these public lands will be managed during the next 15 years. The plans are really critical in guiding how cultural and other resources are managed. The BLM is encouraging the public to become involved with the preparation of the RMPs.

The chain of planning started last year, and the agency is well into the process. A great deal of information is available on the websites of the two areas, including a pre-plan on each item of concern, such as Air Quality; Cultural, Paleontology, and Natural History; and Fire Management. There are eighteen of them. See the websites <http://www.moabrm.com/> and <http://www.monticellorm.com/>

We urge those with knowledge or interest in the area to become involved. Open houses have already been held in and around the areas of concern, and the one in Salt Lake for both of these RMPs is at 6 p.m. Thursday, Nov. 13th, at the Red Butte Garden at 300 Wakara Way. We could make a difference. Comments on the pre-plans are due by Dec. 30.

If you would like to make comments to the BLM, email comments@moabrm.com or comments@monticellorm.com.

Or for further information, to make comments, or to add your name to their mailing list, contact:

Moab RMP

Brent Northrup, Project Manager

Bureau of Land Management Moab Field Office

82 East Dogwood

Moab UT 84532

435- 259-2100,

and

Monticello RMP

Gary Torres, Supervisory Planner

BLM Monticello Field Office

435 N Main St or P.O. Box 7

Monticello UT 84535

435-587-1500



Moab and Monticello areas

Correction

Mary Allen's photo on the last page of the October issue was of Anasazi petroglyphs not Grand Canyon Polychrome. We had just been talking about the Grand Canyon style, and that all the glyphs in the style didn't have to be polychrome; I was stuck on its appearance as an untypical, light yellow ochre Grand Canyon Style panel. Sorry for the mistake, which was in no way the fault of the photographer. The panel is located in the Grand Canyon, and was visited by Mary on a recent hike—D. W.

Calendar

- Nov. 14 Board of Directors 5:30 p.m., and Membership Meeting 7 p.m., SLCC South Campus. 1575 S. State, Room W11G, SW part of building. Layne Miller will discuss the newly rediscovered rock art on Kennecott Copper property on the west side of the Salt Lake Valley.
- Dec 5 Christmas Meeting, 6 p.m., 1st Unitarian Church, 569 South 1300 East, SLC. Plates, utensils, drinks, meat provided. Bring potluck dish. If not called, bring a favorite dish. Bring people slides if you wish; Craig Bowen will also bring slides.

Membership

Open to anyone interested in the study, protection, and preservation of rock art. Send \$17 for one person, \$20 family, \$12 student to URARA at the address below for a year's membership. Include name(s), postal address, telephone number, email address, and whether you wish to receive the printed black and white edition or the email color edition of *Vestiges*. Please also download liability release from website and include it, or send SASE for required form to sign.

Address Changes

Please send change of postal or email address promptly to the URARA address below.

Contributions

We welcome news, short research articles, letters to the editor, book reviews, anything that might be of interest to our readers. Send to the editor; consult if guidelines are needed. Your contribution may be edited. Deadline for each issue is the 12th of the month.

Utah Rock Art Research Association

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From left, clockwise, tailgating, Gough, bookselling, Craig and Norma, Bert Avery Mesa, Patterson. Please send some symposium photos for the next issue.

