

# VESTIGES



June 2004  
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Number 6

*Monthly newsletter of URARA, the Utah Rock Art Research Association*

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## **PRESIDENT'S MESSAGE**

This President's message may be one of the most important I have written, and perhaps more important than any written by a URARA president.

### **Nine Mile Canyon Lawsuit**

I'm announcing URARA's participation in a lawsuit filed against the Bureau of Land Management to force the agency to conduct a full-blown Environmental Impact Statement on the proposed activities in Nine Mile Canyon.

The decision to join with several environmental groups was not an easy one for the Board to make. As it turned out, all but one of the members voted to move forward with the lawsuit.

As the BLM moves forward with several proposals for activities to support the Bill Barrett Corporation's gas-well drilling activities in and around Nine Mile, the agency is looking at each activity individually, not looking at accumulated impacts nor considering secondary impacts. The only way for us and other members of the public to know what the total impact could be is for a thorough EIS to be conducted. It would look at such factors as increased traffic on the road and dust gathering on the rock art from all these activities now studied in separate Environmental Assessments (EAs), and force a more extensive, deeper look at all the proposals. We need that.

URARA has always stood for protecting rock art sites in Utah and other areas, but this is the first time, I believe, in which the organization has joined a lawsuit to alter a proposed activity that we feel offers a direct threat to rock art sites.

We still don't understand all the aspects of the threat to rock art in Nine Mile. That's another reason an EIS is needed. My personal concerns for the rock art in the canyon are the BLM's lack of supervision of the canyon, and the BLM's failure to follow its own rules. The Price BLM office seems to be under direct mandate to push the gas well drilling, no matter its possible negative impact to the cultural resources located in the canyon.

So what does joining the lawsuit mean to us? We've agreed to join the lawsuit, but haven't committed resources to it, though that could happen if the Board votes to do so. We've also agreed to join any publicity about the action. Some Board members could be called to testify in a hearing, or we might simply submit written statements, depending on where the hearings are conducted.

Since I wrote the above, the lawsuit has generated some concessions. We didn't get everything we wanted but there are several positive outcomes.

- No seismic testing within 200-300 feet of all canyon rims until cultural surveys have been conducted and sites avoided
- No seismic testing in the canyon bottoms until BBC conducts 6 pre-survey warm ups in areas that have been surveyed (300' radius) for cultural resources
- No operations in any wilderness study areas until the Court rules on the merits of claims

### **New Nine Mile Canyon Activity**

An Environmental Assessment was released recently on a new series of gas well drillings in Nine Mile Canyon. It can be found at: <http://www.ut.blm.gov/westtavaputs/index.htm>. Please take the time to comment to the BLM on this.

Many behind-the-scenes activities are taking place in regard to Nine Mile. Carbon County officials are working to become educated on the canyon, and other groups are working with BBC officials to help mitigate potential impacts. I'll let you know as outcomes become clear.

### **America's Most Endangered Places**

Nine Mile Canyon has been listed as one of America's 11 Most Endangered Places, sponsored annually by the National Trust for Historic Preservation. See the National Trust webpage at [www.nationaltrust.org/11Most/2004/nine\\_mile\\_canyon.html](http://www.nationaltrust.org/11Most/2004/nine_mile_canyon.html). Its inclusion will bring additional attention to the drilling, and to the canyon's special resources. URARA has been actively involved in lobbying for this designation. We have agreed to work together with the Nine Mile Canyon Coalition to provide publicity and media resources with regard to the designation.

### **Site Steward Program**

There is still time to get involved in the documentation and site stewardship program being organized by the BLM Moab office and us. Details on the training appeared in the last issue of *Vestiges*. We're still working on a statewide site stewardship program sponsored by the Utah Division of State History. It will be separate from but similar to the Moab program. As soon as it's ready, it will be announced here in *Vestiges*. At this time it looks like training will take place through the College of Eastern Utah in Price, Utah, and also through URARA-sponsored training sessions. This program will begin first in Nine Mile Canyon, a direct result of the potentially damaging activities taking place there.

### **Antelope Island Rock Art Survey**

On the plate for members is a survey of Antelope Island in the Great Salt Lake. The island has never been formally surveyed for rock art. URARA Board member Steve Manning has been working with State officials to bring this about. When dates are set, we'll announce them to you. Steve is doing some great things with site stewards; he will be conducting the training portion of the Moab program. Watch for at least one additional program he's heading up.

### **URARA Board**

We had one Board member resign, Al Scholl. The procedure under the new bylaws is for the Board to nominate and elect a replacement, which they did; the new Board member is our website manager Tom Getts. We thank Al for his helpful service up to now.

The URARA Board needs a big pat on the back. They've had to face decisions and problems that have never surfaced before. The biggest one was whether to join in the lawsuit against the BLM. Whenever a major issue surfaces, they calmly look at all sides of the issue, questions are asked, comments made, sometimes emotions invoked and quelled. But in the end, they present a united front, and make a commendable decision. I salute them and so should you. Thank you, Board members, for all you do. You're leading URARA down a very brave but appropriate path.

### **Vestiges**

Congratulations to Troy Scotter. Among his many responsibilities, Troy agreed to take Dorde Woodruff's place as copy editor and proofreader for *Vestiges*. I want to thank Dorde for her several years of involvement with *Vestiges*, which helped turn it into a first-class production. I will miss her scientific eye, but I welcome Troy's expertise to the issue. Troy is an excellent thinker, dedicated member, and one of the people I regularly turn to for advice. Thanks, Dorde, and welcome aboard, Troy.

### **Site Ethics**

I predicted several months ago that site ethics would create controversy. That has happened and debate begun. I've received about two dozen emails from members commenting on the issue (please note there is no policy as yet, but rather discussion on future policy) and all but one were

supportive. Many members made excellent, detailed comments on how that policy should look. The Board should come up with a suggested policy very soon, to be announced here in *Vestiges* and discussed at the Kanab Symposium.

One immediate change as a result of the debate is in regard to the responsibilities shouldered by field trip leaders. Let me cite two examples.

Carol Georgopoulos and Ray Freeze have conducted tours in San Juan County, Utah, for quite some time. They were forced to obtain a permit from the local BLM office, and jump through other hoops, to pull off their field trip this spring. Bless their hearts, they did it, and the field trip was very successful. They also submitted quite a detailed comment on the ethics policy. They are excellent people, great URARA members, and super examples of how a URARA member should act.

John Remakel, who lives in Moab, has conducted field trips for years. This year John had to obtain a permit and it had to be accompanied by an insurance certificate. John didn't know how to do that and neither did I, but because he persevered it was done, and John's field trip was another huge success.

### **Tell Us What You Are Thinking**

I encourage you to communicate with the Board and myself as we head down these new and exciting paths. We need to know we have your support, and that you approve of what we're doing. After all, we are supposed to represent you. I think one of the benefits of standing up for protecting Utah rock art will be a stronger group, recognized as being willing to fight to protect rock art resources in the Southwest.

We're slowly building alliances with the American Rock Art Research Association, the Friends of Sierra Rock Art (FSRA – headed by Kyle Ross who was an active URARA member when he lived in Moab), and other groups. Together, we can be an influential force for good. Thanks for believing in us, and thanks for standing by us.

As you can tell, a lot is happening. Sometimes waiting for *Vestiges* to inform the membership seems inappropriate. In such cases we send short text messages out to members whose email addresses we have. If you aren't receiving URARA email messages, and want to get speedier announcements, please send your email address to URARA Secretary Dorde Woodruff.

Layne Miller  
2004 URARA President

### ***AS PROMISED LAST MONTH:***

## **How could this happen?**

**By Steven J. Manning**

(With apologies for any heart attacks the May Issue of *Vestiges* might have caused!--Editors)



The incidents surrounding this vandalism happened late last fall when Charlie \_\_\_\_\_ was camping in the San Rafael Swell. He heard gunfire just to the east of his camp, so he got on his four-wheeler and rode out along the road to investigate. From the main road, he could see that some people were camped in front of the panel.

In the back of his four-wheeler he had binoculars and his cell phone. Through the binoculars, he could see some teenagers shooting guns. He could see that they were shooting at some cans, but he also saw that they had shot at

the rock art. He decided to call the police and got the license numbers of the vehicles.

However, when he tried his cell phone he couldn't get a signal. So he rode east along the road until he got to a place where he could. He called 911 and was connected with the sheriff's office. Fortunately, before the people could leave a deputy sheriff arrived.

The parents explained to the deputy sheriff that while they were busy preparing dinner, the kids were shooting at some cans. They did not realize that the kids decided it would be fun to see if they could hit the old Indian stuff. The kids didn't believe it was important or that it had any value.

The deputy sheriff learned that the kids were part of a family and some friends that were vacationing together. They were from Colorado, had been to Goblin Valley, and drove up to this location because his neighbor told them about some "really cool rock art" and gave them directions to it. Upon further investigation, the deputy sheriff learned that the neighbor who told them about it was a member of URARA, who first learned about the site through Castleton's *Petroglyphs and Pictographs of Utah*, and subsequently attended a URARA field trip to the site.

Who is responsible for this vandalism? The teenagers, because they shot at the panel, or the parents, because they were not supervising their children? The neighbor, who told the parents where the rock art was, the book which documented the panel, or was it URARA who took the neighbor on a field trip to the site? *Somewhere in this series of events, the message was not conveyed that the rock art had any value, and that there were Federal and State laws protecting it.*

Significant, irreplaceable, unique pictographs hundreds, if not thousands, of years old are now damaged beyond repair. At what point could this chain of events have been interrupted so that this wouldn't have happened?

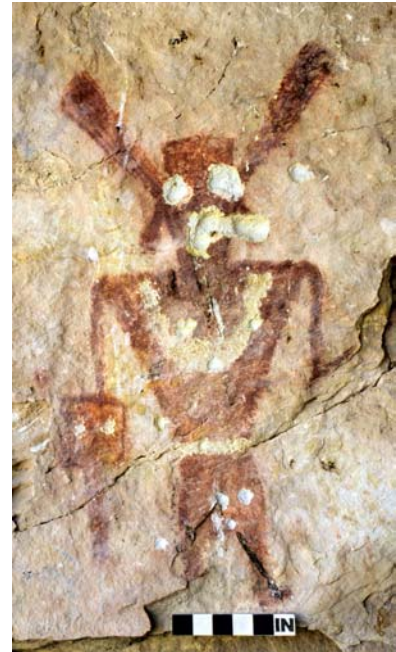
It wouldn't have happened if the children had been supervised. It would also not have happened if the neighbor hadn't told the parents of the children about the site – and it certainly wouldn't have happened if the neighbor hadn't known about the sites.

So who is responsible? If this chain of events had been broken at any point along the line, the rock art would still be undamaged. Doesn't then everyone involved share some of the responsibility for what occurred?

*I hope that by now you've guessed this never really happened.* The photo was created using Photoshop; however, the bullet holes were copied from a real pictograph panel near Vernal, Utah, that was used for target practice. This story was all fabricated to make the point that we need to be a lot more careful about with whom we share site location information.

There's probably someone reading this who'll say that things like this never really happen. Unfortunately, it does happen, and way too often. We just don't always hear about it.

*Right; an actual example of bullet damage to rock art near Vernal. Steve Manning photo.*



An example was recently reported. The following is a quote of part of an article written by Scott Sonner and entitled "Accusations Fly in Petroglyph Caper in Nevada":

Standing on a mountain rockslide high above Reno, John Pickett can picture the Washoe tribesmen lying in wait for bighorn sheep 800 years ago. About a dozen hunting blinds are visible in the 100-yard stretch of broken rock on Peavine Peak – some of the depressions 5 feet deep and a dozen feet across – where the hunters hid from unsuspecting game headed down the slope toward

the meadows of the Truckee River. The hunters' success was chronicled on small boulders in one of the pits in rock art known as petroglyphs – drawings of lizards, a dragonfly, a bighorn sheep, and a hunter with a bow and arrow.

The link to the region's native culture was jeopardized last summer when the historic American Indian site was sacked by looters who made off with three of the most significant rocks. Two men have been charged under a federal law making it a crime to remove such artifacts from federal land. Their trial is scheduled to begin this May in Reno. Their lawyers insist the theft is not what it seems. They say the jury will be left with many questions about what happened that August night a half-mile from backyards of the fast-growing city. Was it greed or altruism? Genius or ignorance?

"These places are sacred," said Pickett, 38, a Georgia native who recently abandoned an accounting career to study forestry at the University of Nevada and take a seasonal job with the Forest Service. "It is a link back to the past," he said. "There are probably 1,000 of these places within sight of this mountain, but not very many people know about them." One of the rocks remains at the high-desert site on the Humboldt-Toiyabe National Forest, but the others are locked away as trial evidence. "Right there, that's where they took it from," Pickett said, pointing to the remaining rock with a drawing of a lizard. "They didn't take this other one because it was too big. It must weigh 500 pounds."

The two suspects – John Ligon, 40, Reno, and Carroll Mizell, 43, Van Nuys, California, – claim they were trying to protect the artifacts from encroaching development. They say they didn't know it was federal land or illegal to remove the rocks from the unmarked site. Pickett doesn't buy it and told federal investigators the duo knew exactly what they were doing. He says he knows because he's the one who showed Mizell the petroglyphs. "It looks like I led the lion to the meat," he said. Pickett said he took Mizell to the site last spring, described the cultural and historical significance, and explained the laws regulating such artifacts on federal land. "I couldn't believe it when I read in the newspaper that they said they didn't know it was illegal," said Pickett, who met Mizell when he hired him to do home repairs. "The thieves' attorneys are trying to make this seem like a big mistake. And that's a lie.

The Forest Service, Washoe Tribe and Reno Sparks Indian Colony offered a \$4,000 reward in August after discovering that the petroglyphs had been cut out of the rock at the base of the mountain. Prosecutors valued the rocks at more than \$1,000 in filing criminal charges, but tribal leaders said the art is priceless. "These messages are the essential elements and evidence of our existence," said Brian Wallace, Washoe Tribe chairman. "We view their theft as a reflection of the ultimate contempt for creation, this land and its sacred heritage."

On Sept. 16, after a tip to a police hot line, authorities recovered the rocks in Ligon's front yard. On Oct. 18 a federal grand jury indicted Ligon and Mizell – his former brother-in-law – on two counts of violating the Archaeological Resources Protection Act. Ligon told U.S. agents he had no idea it was illegal. He "removed the rocks for their protection unaware of any other appropriate way to do it," his lawyer Scott Freeman said. If he'd intended to profit from the theft, he would have tried to sell them to a collector, Freeman argued. "He displayed them openly on his property. They were in his front yard!" he said.

It was a stormy day in March when Pickett first took Mizell to the petroglyphs. He had hired Mizell to repair his patio deck in February. "He was an excellent carpenter," Pickett recalled. "I got to know him pretty well. By that time he'd been working every day at my house for six weeks." The weather provided an excuse to suspend the work and drive to the mountain nearby. "I was of the mind-set, before this happened anyway, that hiding what you know about them isn't the right thing to do – that you should let people know where they are," Pickett said. "I thought to have more people aware and actually out visiting them, that that type of thing, would actually help protect the petroglyphs," he said.

Pickett began his summer job at the Lassen National Forest in June. In August, he read that the petroglyphs were stolen and he wondered if Mizell was involved. A few weeks later, a Forest Service law officer knocked on Pickett's door and asked if he knew Mizell. "Yeah," Pickett answered. "That son of a gun stole those petroglyphs, didn't he?"

Mizell admits Pickett showed him the site but insists Pickett never mentioned federal regulations. Likewise, Ligon said Mizell never told him about the rules. "Mr. Ligon doesn't know the law. And it just isn't true that Mr. Pickett told Mizell about the federal regulations," Freeman said.

If convicted, the two men face up to two years imprisonment for the unlawful excavation of archaeological resources, and up to 10 years imprisonment for the theft of government property. They also could be fined up to \$250,000 on each count. (© Associated Press [AP], January 30, 2004. Used with permission.)

Once again, rock art was vandalized when a person told someone else where rock art was. Moreover, once again there is the discussion of someone who didn't pass along information about its value, importance, and the existence of laws protecting it. Why is it that some people think that making others aware of rock art's existence, and having more people out visiting them, would actually help protect the petroglyphs? Who do they think is out there protecting them?

This is the first in a series of articles discussing, as was mentioned in last month's *Vestiges*, "aligning our activities with our best sense of value and appropriate behavior and developing ethical guidelines regarding rock art sites and visitation" and "to create an etiquette document to circulate (to the general membership) for input. More next month.

## Range Creek News

The Waldo Wilcox Ranch in Ranch Creek is now property of the State of Utah. Funding for research is still almost nonexistent, but some funding was allocated by the 2004 Utah Legislature to continue the bare-bones research program in which URARA has participated the last two years. URARA members trained in rock art recording, or with a willingness to participate in such activities, are invited to join URARA member Steve Manning in 10 days of rock art recording in Range Creek June 7-17. Steve has been qualified as crew chief for a crew made up of URARA members. This is a first for Steve and URARA. If you are interested in joining in the adventure contact Steve at [sjmanning@yahoo.com](mailto:sjmanning@yahoo.com) or at 801-936-4630.

## Think About It

"Rock-art imagery works in a synergistic fashion in which ethnographic analogy, the viewer's experiences and a certain amount of creativity simultaneously combine in a synthesis so complex language cannot hope to capture it."

Swen Duzman, "Towards a mindscape of landscape: rock-art as expression of world-understanding." In *The Archaeology of Rock Art*, Christopher Chippendale and Paul Tacon, eds., p. 33. Cambridge University Press, 1998

## Field Trip to Comb Ridge April 17-18

By Trip Leaders Carol Georgopoulos and Ray Freeze

On Saturday morning April 17 we went up a canyon off of Comb Ridge to observe the half-dozen ruin sites along the canyon floor and two surface ruin sites above the canyon, before arriving at a gargantuan cave with its associated alcoves. This hike was a long slog, taking the whole morning.

After lunch at the cars, we headed for a loop hike in the Ridge that would take in six or so outstanding rock art sites. This included the Cup Runneth Over Site, the Bird Men Site, and the Little Processional Panel, one of the large panels, as well as several ruins.

Unfortunately, we were literally blown away in trying to make this loop – the strong gusty winds, which some of us couldn't make any headway against, forced us off the ridge and into a more sheltered area, and led to a shortened afternoon. We hope to offer this loop hike to URARA again, as the small area is so rich in rock art and cliff dwellings.

On Sunday we visited some very nice petroglyph sites along the Comb Wash Road. Everyone had their rock art eyes on, and several "new" panels and structures were found. As members peeled off for home, the die-hards stayed on; thanks to Susan Martineau's research we found the route of a presumed Chacoan road, and a possibly associated rock art panel at the foot of the route.

Participants were Cathy and Jim Barkley, Terry and Kathleen Burgess, Charlie and Clari Clapp, Ed Delay, Tom Getts, Carl Gutknecht, Laney & Brian Heath, Ed Horton, Ann and Walt Layton, Susan Martineau, John Remakel, Gus Scott, Mary Anne Sheffield, Wendy Smith, Kathy Cisar and Phil Waltz, and Bob and Peggy Wenrick.

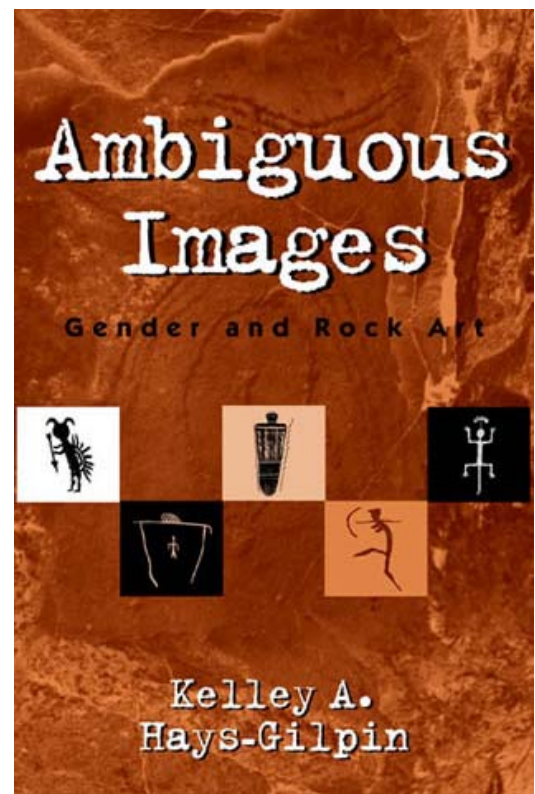
**A Book Review by Steve Robinson:**

### ***AMBIGUOUS IMAGES: GENDER AND ROCK ART***

By Kelley A. Hayes-Gilpin  
Alta Mira Press, 2004

The author teaches archeology, ceramic analysis, and a rock art course at Northern Arizona University. She received a Ph.D. in anthropology from the University of Arizona. Her current projects include studies of thirteenth to sixteenth-century Hopi pottery and mural painting, Chaco Canyon rock art, and Petrified Forest area pottery. Her book is Volume 7 in the Gender and Archaeology Series.

The Chairperson of our URARA Publications Committee, Steve Manning, suggested I review this book for *Vestiges*. I happened to mention to him that I received a copy of *Horned Snakes and Axle Grease* from my sister in Utah, and thought I would submit a review of the book to *Vestiges*. His response was that he had already completed a review for our newsletter. We had the pleasure of reading his review in the January issue. It was excellent; we benefited by virtue of the fact that he was there first.



Then, with good intentions I am sure, and perhaps not realizing the challenge he was extending to me, he recommended I review *Ambiguous Images*. It was just off the press. Between efforts to obtain a copy from amazon.com and the publisher, I ended up with two copies. The second one I sent to be included in our URARA library.

I thank him for bringing this excellent book to my attention. It's well-researched and draws on the author's extensive knowledge of rock art worldwide. It provides us with an oft-needed reminder that in our desire to understand and interpret rock art we can be unduly influenced, often unconsciously, by subjective and idiosyncratic cultural biases. This, perforce, includes those biases that are gender based. This idea may be provocative to some. But it's clear that intelligent, knowledgeable discourse is the author's intention, not provocation.

The book fits well within the focus of this series of books "to understand gender in the past through archaeology," quoted from the inside front cover, from the series editor.

In the preface the author states, "I intend this book to explain gender and feminism to those who love rock art, and to explain rock art to those who study gender arrangements."

The preface expresses the author's gratitude to members of the American Rock Art Research Association, which is frequently mentioned in the Bibliography. My careful review of the book only finds three direct references to URARA. These are noted below. However, in a list of a couple of dozen names in her acknowledgements we find Steve Manning and Carol Patterson. We certainly could benefit from any comments that either Carol or Steve might provide regarding this book.

The 218 pages of text are divided into 11 Chapters. Chapter titles are: 1) Rock Art and Gender on the Margins; 2) Recognizing Sex and Gender; 3) Engendering and Degendering Paleolithic Europe's Cave Paintings; 4) Regendering Fertility Shrines in the West; 5) Separate Spheres: Who Made Rock Art?; 6) Life Cycles and Puberty Rites; 7) "Maidens" and Flute Players in the Southwest; 8) Sacred Landscapes and Social Landscapes; 9) Women, Men, Ritual, and Rock Art; 10) Shamans with History; 11) Taking Rock Art Seriously.

The book is richly enhanced by over 80 figures. Almost all are drawings of rock art carefully selected to illuminate the text. Descriptions, location, sources, and credit for the figures are carefully noted. An interesting case in point is Fig. 2.14, "Ambiguous breasts: a, a figure with breasts and a possible penis, Canyon de Chelly, Arizona; b, lobed circles in a variety of contexts within a single petroglyphs panel in southeastern Utah.

"Lobed circles may represent wombs, lactating breasts, or turquoise inlaid wooden pendants; or they may have had several meanings depending on context" (Manning 1992). Yes, the Bibliography credits our Steve Manning. The 10-page Bibliography includes almost 300 citations from 211 principal authors.

Lastly, I should note that Ken Hedges, a key figure at the Museum of Man in San Diego, is a URARA member and has several citations in the book. None involves URARA directly.

Chapter 1, Rock Art and Gender on the Margins, is especially helpful in setting the framework because, as she suggests, gender is a very ambiguous concept. It is more than male and female, rather masculine, feminine, and neuter. And such bifurcation and trifurcation can be oversimplifications. A spectrum maybe more apt. "Gender studies should be about relations and processes, not fixed categories" (p. 7). These relations and processes occur within and between the social, psychological, physiological, cultural, and environmental settings in which human behavior takes place.

Chapter 1 also provides a very adequate overview of the chapters that follows. For the more casual reader, a careful reading of Chapter 1 can provide many valuable nuggets that are polished into more sparkling jewels in the following chapters. The subheadings in the chapter are: Rock Art Studies: The "Lunatic Fringe"; The "Feminist Fringe"; Gender: History of an Idea; Gender Imagery, Iconography, and Ideology; Exploring Sex and Gender with Rock Art; Exploring Rock Art with Sex and Gender.



As pointed out by Polly Schaafsma, the highly regarded author of *Indian Rock Art of the Southwest*, our author “covers a wide range of issues as she challenges popular and past stereotypes about rock art and gender – topics she describes as often marginal in the archeological community. Yet perception of sex and gender affect social processes . . . and worldviews. Describing rock art throughout the world Hays-Gilpin points the way and lays out routes for the dynamic use of rock art imagery as a creative avenue into richly gendered worlds of the past” (from the back cover).

As noted above, the book is intended “to explain gender and feminism to those who love rock art and to explain rock art to those who study gender arrangements.” I know we all are included in the “love rock art” category. Notwithstanding, to those whose interest in rock art is limited to the emotional, affective experience of seeing it and “feeling” it in the absolutely wonderful settings in which we observe it, this book may not be of strong interest. The book tends to have a very academic and theoretical orientation. One might expect this, given the author’s broad knowledge and keen insight. Her familiarity with prehistoric native American tribes, as well as her global perspective of rock art, is very impressive. However, to this reader, and perhaps to others in URARA, this global perspective is not well understood.

I believe the book will be an excellent addition to the library of any professional archeologist or anthropologist interested in rock art or gender or both, or research on feminism. I expect also it will be an appropriate textbook for a university course on rock art (which Hays-Gilpin teaches), as well as for behavioral scientists studying gender and feminism.

That having been said, there remains much in this book that will enhance anyone’s appreciation of rock art. For all who wish to better understand rock art, regardless of intellectual or emotional motivations or both, the author would push us to recognize our inevitable andro- and ethnocentric biases. There are shadings and shadows in all our perceptions. We would be well-reminded to be careful in making value judgments. And to be sensitive and cautious in defining our contextual framework, as we strive to more fully appreciate rock art.

“Meaning isn’t stable or unchanging. Some kinds of meaning may remain constant for long periods of time; some kinds of meaning change. There can be no single relationship between specific symbols and interpretations, and we can’t reveal meaning by simply collecting more information about context... Most important, we must avoid losing ourselves in mythical ideals. The myths in rock art literature so far are mainly ours, not those of prehistoric people” (p. 63).

## URARA Email Messages

**Nine Mile**—Wendy Smith, after receiving our message about Nine Mile successfully achieving the list of most endangered historic sites that is made annually by the National Trust for Historic Places, emails, “Yee Ha! Just as this email was arriving in my inbox NPR was announcing this event on its hourly news update. National coverage! Mention was made about the BLM not having done adequate EIS and that this move was in effort to get the BLM to do the protection it is mandated to implement. This is a major event!” Carol Georgopoulos emailed, “I saw that! CNN was talking about it this morning on TV! Way to go!” And Kevin Jones picked up Layne’s message about the announcement and sent it to the email list of the Utah Professional Archaeological Council (UPAC).

**July Membership Meeting**—Just too late for the print edition of *Vestiges* came news of the July meeting. It will be at the BYU Museum of Peoples and Cultures, where we’ll receive a private tour of the exhibit “Rise up From Fragments: Life and Art of the Western Anasazi.” It includes rock art slides by Craig and Nina Bowen. Our tour begins at 7 p.m., so please be there by 6:45 so we can enter as a group. The URL for the exhibit is: <http://fhss.byu.edu/anthro/mopc/main.htm>.

Details in the email message and in next month’s *Vestiges*.

— Dorde Woodruff, URARA Secretary

# 24<sup>th</sup> ANNUAL URARA SYMPOSIUM – KANAB

October 9-11, 2004

Best Western Red Hills, 125 West Center, Kanab, Utah

## CALL FOR PAPERS

Abstracts not to exceed 200 lines, due before September 1, 2004.

Preference given to papers relating to Utah Rock Art, but will consider all relevant topics.

Presentations to be 20-40 minutes.

Mail abstracts to Troy Scotter, Symposium Chair, 2244 N. Canyon Rd #207, Provo UT 84604. 1-801-377-6901, [troyscotter@comcast.net](mailto:troyscotter@comcast.net).

## FEATURED SPEAKERS:

J.J. Brody, Professor Emeritus, University of New Mexico.

Leigh Marymor, VP ARARA.

## ACCOMMODATIONS

The symposium will be held at the Best Western Red Hills. [www.bestwesternredhills.com](http://www.bestwesternredhills.com) or 800-830-2675. There is a special URARA rate of \$74 plus tax. However, there are a limited number of rooms available at this rate. Hurry, this is high season for Kanab.

See the URARA website ([www.utahrockart.org](http://www.utahrockart.org)) for information regarding hotel and campground amenities.

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## Hammond Canyon Field Trip Changed

The Hammond Canyon field trip scheduled for July 9 - 11 is not going to work. Road conditions have deteriorated requiring significant, additional backpacking. Due to heat and water issues this trip is cancelled. In its place is a trip to **Sweetwater Canyon**.

Sweetwater Canyon is in the eastern section of the Book Cliffs north of the Westwater Roubideau panel. This will be an exploratory trip. The trip leader has information on site locations but has not visited them. There will be over 50 miles of dirt road driving with little hiking required. There are a couple other surprise sites to visit if time permits. Meet on July 9th and see the Westwater and the Sweetwater sites on the 10th. On the 11th, visit at least one additional site in the area.

Detailed information including meeting location will be provided to registered participants. Those interested in this trip should contact Morey Stinson at (303) 530-7727 or [morey.stinson@comcast.net](mailto:morey.stinson@comcast.net).

## June 18<sup>th</sup> General Membership Meeting

The June membership meeting will be a special affair dedicated to developing a field trip standard for URARA. To make the effort more palatable (both literally and generally), we will host a potluck dinner at Layne Miller's parents' house in Bountiful at 6 p.m. The address is 822 West 3600 South. It's just east of Highway 89 and below Adelaide Elementary School.

Please bring a dish of your choice, and be prepared to roll up your sleeves and help flesh out the group's field trip policy. Please RSVP to Layne Miller at [layne@emerytelcom.net](mailto:layne@emerytelcom.net) or 435-820-4326. The membership meeting will be preceded at 4:45 p.m. by the URARA Board meeting.

## Calendar

- June 18 4:45 p.m., Board of Directors meeting, 6:00 p.m., Membership meeting, 822 West 3600 South, Bountiful, see above. *Note change of time and locale.* Potluck. Drinks and tableware supplied. Roundtable discussion on Ethics and Field Trip rules. Important! Please come so that your voice can be heard.
- July 9 Membership Meeting, 6:45 p.m., BYU Museum of Peoples and Cultures, to tour the exhibit "Rise up From Fragments: Life and Art of the Western Anasazi" featuring rock art slides by Craig and Nina Bowen. 700 North 100 East in Provo.
- July 10-11 Sweetwater Canyon field trip. Leader Morey Stinson, 303-530-7727 or [morey.stinson@comcast.net](mailto:morey.stinson@comcast.net)
- Aug 12-15 Pecos Conference, Bluff, Utah. See [www.swanet.org](http://www.swanet.org), or email [pecos2004@frontiernet.net](mailto:pecos2004@frontiernet.net)
- August 14 URARA Picnic Weekend near Marysvale, Utah. See May issue, p. 5.
- Sept 10 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus
- Sept 11-12 Field Trip, Ferron Canyon, Ferron Box areas, Leaders Layne Miller, 435-637-8954 or [layne@aftnetinc.com](mailto:layne@aftnetinc.com), and Nancy Mason, 303-459-3397
- Sept 18-19 Field Trip, Southeastern Colorado. Leader Susan Martineau, 303-499-4410 or [susanmartineau@earthlink.net](mailto:susanmartineau@earthlink.net)
- Oct 9-11 Symposium, Kanab, Utah. Chairman Troy Scotter. See page 10 this issue.
- Oct 14-16 29th Great Basin Anthropological Conference 50th Anniversary Meeting, John Ascuaga's Nugget Resort Hotel, Sparks, Nevada, see [www.csus.edu/anth/Great%20Basin/GBAC%20announcement.htm](http://www.csus.edu/anth/Great%20Basin/GBAC%20announcement.htm)
- Oct 16-17 Field Trip, North Salt Wash, San Rafael Swell; Nancy Mason, 303-459-3397
- Nov 6-7 Field Trip, Caliente, Nevada. *Canceled.*
- Nov 12 5:30 p.m. Board of Directors meeting, 7:00 p.m. Membership meeting. SLCC South City Campus
- Dec 10 Holiday Party, details to be announced.

## Membership and Newsletter Information

URARA is 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 tell us something about yourself and your interest in rock art, see form on website. Note: Please also download the liability release from the website and include it, or send a self-addressed, stamped envelope for the required form to sign.

### Address Changes

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

### 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 (see below); consult if guidelines are needed. Your contribution may be edited. **Deadline for each issue is the 12<sup>th</sup> of the month.**

### Reprint Policy

Rock art or other anthropological publications are welcome to reprint articles from *Vestiges*, as regards the *editing* of such articles. However, you must obtain permission from the author, as copyright to the *basic article as contributed* belongs to them.

## Utah Rock Art Research Association Box 511324, Salt Lake City UT 84151-1324

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## Editors' Message

### Greetings to All

We welcome Tom Getts to the URARA Board of Directors and thank Al Scholl for his service to our organization.

A warm welcome to Troy Scotter as the chief copy editor and proofreader for *Vestiges*. We look forward to his guidance and support.

We especially express our deep appreciation to Dorde Woodruff for the tremendous, outstanding help she has given us in our new *Vestiges* responsibilities. We are on a steep learning curve and have been guided patiently and knowledgeably by Dorde. We simply can't overestimate the great help she has been to us. We indeed have been fortunate to have her help.

No doubt all readers join us in saying, "Thank You, Dorde!"

We offer our enthusiastic support of the Board of Directors' decision to join the Nine Mile Canyon lawsuit. Other organizations included in the suit are the Southern Utah Wilderness Alliance (SUWA), the Wilderness Society, the Natural Resources Defense Council and the Sierra Club. We joined SUWA about the same time we joined URARA. We have found it to be an excellent organization that has worked very hard to protect the beautiful natural resources of our state. Like URARA, they have a not-for-profit charter. Contact information is:

1471 South 1100 East, Salt Lake City UT 84105. E-mail [suwa@suwa.org](mailto:suwa@suwa.org), website [www.suwa.org](http://www.suwa.org)

We thank the Board for their courageous leadership in joining the lawsuit. Organizations must evolve over time to effectively meet the values and objectives of their membership. In the process,

to be viable and more effective, they must adapt to changes in the environment. Our leadership is doing this. We add our “pat on the back”!

Remember, your comments and suggestions about *Vestiges* are welcome.  
Steve and Marion Robinson

## Index to This Issue

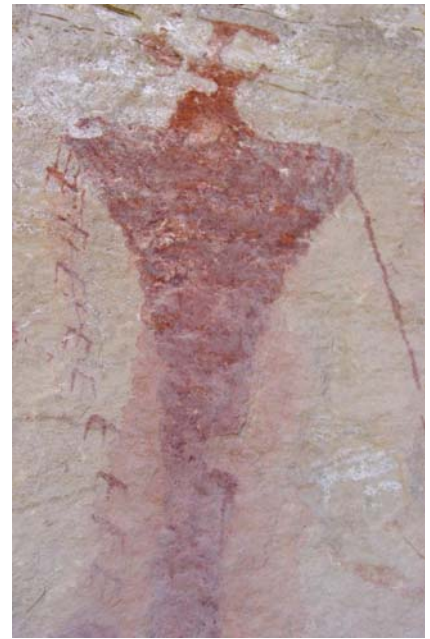
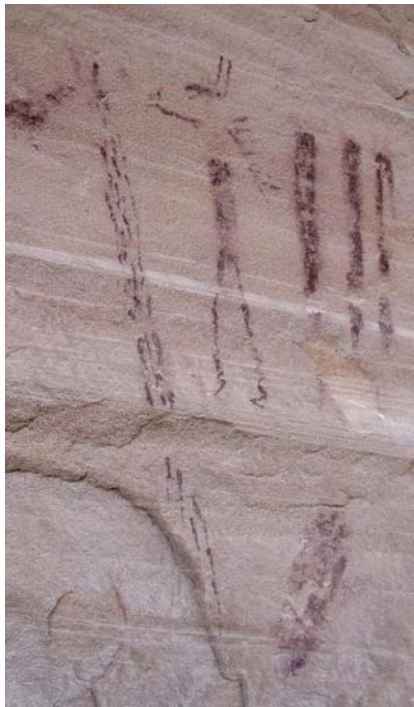
President’s Message .....	1-3
How Could This Happen?, Steven Manning.....	3-6
Range Creek News .....	6
Think About It.....	6
April Field Trip to Comb Ridge, by Georgopoulos and Freeze .....	7
Book Review, Stephen Robinson: Ambiguous Images: Gender and Rock Art .....	7-9
URARA Email Messages, from the Secretary .....	9
24 <sup>th</sup> Annual URARA Symposium, Kanab, Oct 9-11, 2004 .....	10-11
Hammond Canyon Field trip Changed .....	11
June Membership Meeting .....	11
Calendar.....	12
Membership, Newsletter Information.....	12
URARA Contact Information .....	13
Editors’ Message.....	13-14
Photos, May San Rafael Field Trip.....	14-16

## Photos from the May San Rafael Field Trip

By Dorde Woodruff

*Right and below: Details, Prickly Pear Flat*





*Above: Left, some figures at Prickly Pear Flat.*

*Middle, tiny figures at Prickly Pear Flat.*

*Right, delicate birds by anthropomorph, Rochester Wash.*

*Below: Left, panel at Mussentuchit. This is a great lithics resource site.*

*Right, driving to within a half-mile of Prickly Pear Flat requires some real four-wheeling. The former access road that went clear to the panel is now closed, due to a Wilderness Study area. Access is now by walking down a cliff on an old stock trail and across the flats.*

*Last page: A perfect spring day in the San Rafael Swell area is an extra dividend to a field trip. What a privilege to be in this beautiful country.*



