

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

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President's Message

Layne Miller 2004 URARA President

Hello all,

Summer is here I hope you are getting out, getting your research done and above all, having fun. I can't seem to drag myself away from Nine Mile. Yes, it's a great place to visit and conduct research, but the new national attention is bringing in journalists and news people from across the nation. As I write this piece this morning, I'm waiting to join six journalists from various newspapers and magazines who have come here to write stories on a new Dinosaur Byway, which passes through Price. The local travel bureau asked me to accompany them on a trip through Nine Mile as they make their way to Dinosaur National Monument in Vernal. Last Sunday evening I took some 17 educators through the canyon, plus I have accompanied a reporter from the New York Times, PBS, High Country News and local paper through the canyon. It has been a whirlwind. It has taken much time, but the exposure should be worth it in the long run.

My first push this month is to encourage all of you to begin considering who should be next year's URARA president and new Board members. We have been trying very hard to make it easy for out-of-towners to join the Board. We are working to find a place for Board meetings where we can use a speaker phone and conference calls to include all members.

Next year's president needs to live close enough to Salt Lake City to attend monthly membership meetings, but living along the Wasatch Front is not necessary. URARA is making great

strides in its structure and function, so keeping hard-working Board members and an involved president is very important. Begin recruiting now!

We had a great membership meeting in June where we discussed field trip ethics and pondered where we're going in the future. Before I tell you how the meeting went, let me tell you a few things. During this discussion process I have learned several things about you - the URARA members. We have some very dedicated, thoughtful people in the group. You are caring, involved, and protective of Utah rock art and care very much about where we're headed. I also discovered that saying we should obtain "permission" to visit rock art sites on public land (in a previous Vestiges) was using the wrong term. Several people took me to task for saying that and I found myself correcting what I meant numerous times. What I meant to say is we should "coordinate" with land management agencies as we plan field trips to rock art sites on those lands they manage. Coordination has been happening for nearly every field trip this year. The only time we have been restricted is on some field trips planned in San Juan County and on another in a State park. The BLM archaeologists have been very excited to hear some field trip leaders are willing to send a follow up site report and even photos. This approach will go a long way to improving our relations with the agencies.

I don't believe we need permission to visit most sites on public land. We do need to be careful not to degrade the sites and make sure we leave them in better condition than we find them.

I believe the Board is ready to write a formal ethics statement for the group and to begin the difficult process of formalizing a field trip policy. As I see it now, here is how that will happen and how that could look.

Determining which sites we visit on field trips will be determined during discussions of the Board and with the members. Exactly how that will happen will be determined by the field trip coordinator (Nancy Mason is giving up the job and we need a new volunteer) and the President. If any sites are determined to be possibly too sensitive, the final decision will be made by the Board in discussions with the President. Just which sites will be visited or not will be a work in progress. It will not be an easy decision to make and will take a while to formulate. This process will make a difference in protecting the valuable resource we love and respect, I promise you.

Please take a good look at the calendar of events. Several changes have been made to it, so make sure you don't miss the events in which you want to participate.

URARA is making changes that will positively impact the group over the next many years. The Board is made up of several intelligent, hard-working, caring people. Each member has some special talent they bring to the front to beneficially impact our future. I want to thank each of them for what they do and to encourage them to keep up their good work.

Value And Age of Petroglyphs Critical in Trial

Dorde Woodruff

In the well-publicized case of two Reno men who took three boulders with petroglyphs on them from the National Forest, important factors were the age of the glyphs and their value.

They had to be more than a hundred years old to be protected under ARPA, the Archaeological Resources Protection Act of 1979. ARPA states:

As used in this Act—(1) the term "archaeological resource" means any material remains of past human life or activities which are of archaeological interest...[including] pottery, basketry, bottles, weapons, weapon projectiles, tools, structures or portions of structures, pit houses, rock paintings, rock carvings, intaglios, graves, human skeletal materials, or any portion or piece of any of the foregoing items. ...No item shall be treated as an archaeological resource under regulations under this paragraph unless such item is at least 100 years of age.

Penalties depend on the value of the resource:

(d) Any person who knowingly violates, or counsels, procures, solicits, or employs any other person to violate...this section shall, upon conviction, be fined not more than \$10,000 or imprisoned not more than one year, or both. Provided, however, that if the commercial or archaeological value of the archaeological resources involved and the cost of restoration and repair of such resources exceeds the sum of \$500, such person shall be fined not more than \$20,000 or imprisoned not more than two years, or both. In the case of a second or subsequent such violation upon conviction such person shall be fined not more than \$100,000, or imprisoned not more than five years, or both.

The two men were charged with unlawful excavation of archeological resources, and also theft of government property. According to the AP article about the case, the theft charge required that the glyphs be worth more than \$1000.

Alanah Woody of the Nevada Rock Art Foundation and the Nevada State Museum testified for the prosecution, as did a Washoe tribal spokesman and a Forest Service archeologist.

David Whitley and Ron Dorn testified for the defense, saying that the petroglyphs needed to be tested to determine their age. Woody replied that the tests are still experimental, and that the glyphs were clearly more than 100 years old; for one thing, the bighorn sheep shown haven't been seen in the area since at least the middle of the 1800s. Here's a way in which Farrell Lytle's new X-ray fluorescence method of dating, if applicable, would be useful. Farrell will be reporting on his progress at our symposium in October.

The defense's lawyer said he didn't believe it proved that the three petroglyphs are worth over \$1000. Apparently he hasn't been looking at the market for antiquities lately.

The jury found the two guilty of theft of government property, but not of unlawful excavation. The two had admitted guilt. Both sides professed to be please. The assistant district attorney said this is a signal to others who would damage archeological sites. The defense lawyer was happy that the jury acquitted them on the unlawful excavation charge. To be guilty, they had to be expected to know that the petroglyphs were of value. The men claimed the petroglyphs weren't signed so they didn't know, and apparently the jury believed this to be a valid excuse.

If you'd like to know just what ARPA or NAGPRA say, or other relevant laws, a federal website http://www.cr.nps.gov/history/online_books/fhpl.htm covers Park and Historic Preservation Laws. Or you can order a printed copy of the publication *Federal Historic Preservation Laws* from National Center for Cultural Resources, National Park Service, Department of the Interior, 1849 C Street NW (2251), Washington DC 22040-0001.

Here are some URLs for newspaper articles on this trial (there are many more):

<http://www.lasvegassun.com/sunbin/stories/nevada/2004/may/27/052710272.html>

<http://www.rgj.com/news/stories/html/2004/05/29/71892.php>

<http://www.rgj.com/news/stories/html/2004/06/03/72173.php>

Field Trip Report - Montezuma Creek

John Remakel - Text and Photos

Participants included Steve and Maureen Douglas, Howard and Mrs. Sain, Mark Pringle, Rob Reed, Carol Wieland, Inga Nagel and Wendy Smith and her dog.

On Saturday morning, May 1st, a group of ten



URARA members met on a sunny, cool morning. The first major stop was at the “Gore Site” where there are numerous Ute style petroglyphs, which are highlighted in Castleton’s Volume II on pages, 263-4. We then proceeded to another nice Ute style site with shields and animal figures, (See page 265, site #2), and several nice Fremont and Basketmaker style petroglyphs. The field trip concluded with a stop to view an interesting Moki Steps site. All those present were very happy to have had the opportunity to see this unique canyon with its unique rock art and ruins! There are many more sites that we were unable to visit.

"On Either Side of the Blues: Rock Art and Diversity, 2000 BC to AD 1300"

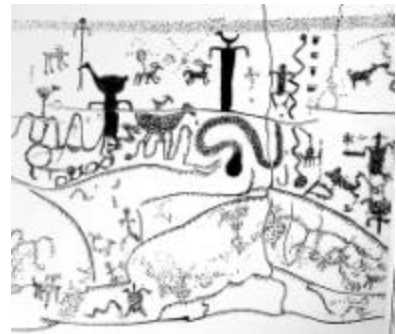
Dorde Woodruff – Text and Photos

Edge of the Cedars State Park Museum at 660 West 400 North in Blanding has a great exhibit running through the summer. It “explores cultural landscapes and social boundaries as revealed through survey and documentation of archaeological sites and rock art north and south of the Blue [Abajo] Mountains of San Juan County....Research undertaken by the Earthwatch Volunteer Program and the BLM from 1993 through 2001 is displayed.”

This means that a number of well-done site report drawings of rock art of the region are displayed in all their complexity. I saw this exhibit in early June - not to be missed!

For information call 435-678-2238. Summer hours are 8 a.m. to 7 p.m.

For those who may not have been there, this is an entrancing museum. Since last year the large display of ceramics has reopened—they were working on the air conditioning and the room was torn up, I suppose, and another large display room has opened. There’s a lot to see, for instance, a basket full of supplies and implements, which is an exceedingly rare find, a macaw-feather breechclout, still bright, that must have been part of a dance costume, and very much more.



Dorde's photos of pictures in the museum.

Editors note: We had the pleasure of participating in this particular program as Earthwatch Volunteers for two weeks in August 1994, not knowing that our work would be displayed in the Edge of the Cedars Museum. We were there when [Big Man] was drawn. Our work in the Grand Gulch was under the direction of Sally Cole.

Desert Roses

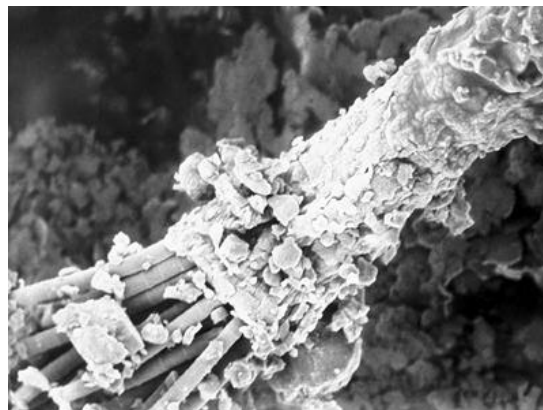
Peggy Wenrick – Text and Photos

Microphytic crust, cryptogamic soil, microbiotic soil, biological soil crust – a rose by any other name - keeps dust out of the air and vegetation anchored to the ground. No matter what you call it, this desert rose is formed by living organisms and their by-products which create a crust of soil

particles bound together by organic matter. They are, literally, an entire microscopic ecosystem carrying on life beneath our view (and our feet).

If this tiny functioning ecosystem is destroyed, we may find ourselves "rock-arding" in dust storms, stopped by drifts of sand on the roadway, missing the pinyon, juniper, and sagebrush that are distinctive to redrock country. Without the millions of soil organisms that make up biological crusts fine soil becomes airborne, moisture and nutrients are lost to plants, erosion carries away the surface, vegetation can be buried or scoured out, and our arid landscape can be changed into a blowing sand desert.

We, individually and as a group, must adopt an ethic to minimize our disturbance of these, the most important plants in the desert. We should take a moment to plan a route to sites we visit by driving near the site on existing roadways and parking on the road edge or in already disturbed spaces. We can walk along drainages, on rocky surfaces, or in already disturbed soil such as established footprints. We can become models of backcountry etiquette with just a little extra effort, and quite a bit of pride.



Filamentous cyanobacteria migrating out of their sheaths.

Remember, it takes time to form crusts capable of holding fine, desert soils. Re-growth can only occur when organisms are wet, so in our region recovery is a long process. Cyanobacteria recovers first (one to five years in average climate conditions) because they can move up through disturbed soil to get the light they need for photosynthesis. Crust thick enough to notice generally takes up to 50 years to re-form, whereas mosses and lichens can take up to 250 years to form the familiar pinnacles of mature microbiotic soil.

In some places the living crust covers more ground surface than do the canopies of trees, shrubs, cacti, and grasses. In fact, microphytic crusts are the dominant feature in desert regions and they represent 70% of desert soil biomass world wide. Soil crusts are not just desert phenomena, however. They are generally found on every surface not occupied by vascular plants, including frigid polar regions. They may be obvious, mature crusts such as we have in redrock country or they may be thin, flat coverings that look like bare ground.

Biological soil crusts are composed primarily of cyanobacteria (a.k.a. blue-green algae), as well as green and brown algae, cyanolichen and mosses. Cyanobacteria are among the oldest forms of life on earth; nearly three billion years ago their photosynthesis had transformed earth's primitive atmosphere to the current oxygen-rich atmosphere upon which most life forms depend. Here in the desert these organisms can benefit the world we walk in; each of the component species that form crusts produces soil-binding structures within the micro habitat of the soil.

Imagine *The Thing* or *The Blob* creeping unseen through the soil just inches beneath your boot tread. Cyanobacteria swell when wet and migrate out of their covering sheaths, leaving discarded material behind while exuding new, sticky material. Repeated swelling leaves a complex network of this material binding soil particles together; layers of abandoned sheaths built up over time have been found still performing this task at up to six inches beneath the surface of sandy soils.

Also, cyanobacteria and cyanolichen fix nitrogen in the soil, providing the essential nutrient for plant growth. Cryptogamic soil is the dominant source of nitrogen and an important source of fixed carbon in arid pinyon-juniper and grassland ecosystems. All essential nutrients are increased in crust-covered soils. Often plants on loose soil grow less densely than those on crusted soil; this may result from a lack of soil moisture as well as plant nutrients. Sparse and often torrential rainfall is

not trapped by loose soils that wash away with the runoff; crusted soil slows the flow, captures pockets of water, and enhances infiltration.

Crust organisms are naturally desert adapted-- they have low nutrient requirements, have simple structure, become dormant during drought, revive and grow with moisture, and can exist in almost any soil. The perfect 'desert rose'!

As members of URARA, unless we are careful, we may harm these organisms as we chase after our favorite quarry. Or, we can make the choice to help preserve a bouquet of 'desert roses'.

References:

Cryptobiotic Soils: Holding the Place in Place, and other web resources, Jayne Belnap (<http://geochange.er.usgs.gov>); *Biological Soil Crusts*, USGS Fact Sheet FS-065-01; *An Introduction to Biological Soil Crusts*, USGS Canyonlands Field Station (info@soilcrust.org); *A Natural History of the Sonoran Desert*, Arizona-Sonoran Desert Museum, Tucson. Photos by permission of USGS, Moab.



Disturbance in soil surfaces can result in large amounts of soil loss. Here soil levels are now several feet below what they were when the tree was alive.

Editors Note: Peggy, who has enjoyed recreating in the backcountry of Utah since 1989, has been a member of URARA for three years. She is a retired hydrogeologist and a volunteer naturalist at Tucson Audubon Society's nature center. A course she taught there on the geology and natural setting of the center included a section on biologic soil crusts.



Cyanobacterial thickness 5 years after disturbance. Thickness increases about 1 mm. per year.

Covered Rocks Site

Steve Manning – Text and photos. (Note scale in both images.)



There are two large panels at a site called the *Covered Rocks* according to a local Native American. The panels are on the top of large blocks of stone that have fallen from the ceilings of alcoves. Note the scale. The panel below is the largest of this type yet discovered. These panels are located in an arid desert area near the Utah-Nevada border at a narrow pour-off, or dry waterfall, in a normally dry wash. Flash floods have carved a large deep basin with overhanging rock at the bottom of the pour-off. Even though rainfall is meager in this area, the basin contains hundreds of gallons of water year



around. This longevity is helped by the orientation of the wash, which runs from south to north, so the large basin is shaded from the sun. This water source was obviously very important prehistorically, which explains the presence of the images. Repeated ritual use of the rocks over many generations resulted in them being entirely *covered* with petroglyphs. The images, relating to weather, represent flowing water along with other environmental symbols.



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**THINK ABOUT IT!**

“Rock art, also occasionally referred to as a form of symbolic archaeology, represents a major cultural window into the past through which intangible aspects of ancient lifeways can be glimpsed that go beyond the material artifacts normally unearthed by archaeologists. By shedding light on what may be termed the ideological climate or sacred dimension, it allows certain insights into the social and religious components of the prehistoric mind that are otherwise not accessible to us.”

*Stone Chisel and Yucca Brush* (See book review.)  
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Range Creek - The Sitting Sheep Site

Steve Manning, Text and Photo

A very interesting panel was discovered at a site in Range Creek during May's survey explorations. The site is located high above a loose, rocky and treacherous talus slope that appears to be over 1000 feet high, although it is really only about 650 feet high. The extremely steep talus slope was littered with fallen rocks and boulders coming from the various rows of cliffs on and above the talus slope, so it was more of a climb than a hike. The recently crushed depressions in the soil that resulted from falling rocks made the ascent a nervous experience.



I was the only person who was willing (or perhaps foolish enough) to attempt a climb to the site.

The left side of the panel contained two seated human figures along with a sitting mountain sheep. I do not remember seeing a sitting mountain sheep before - dancing and flute playing mountain sheep yes - but not a sitting one.

These three figures illustrate exactly how I felt when I reached the same location. A person certainly needs to sit down and rest at this point! Perhaps this is what the panel illustrates. One interesting thing about these three figures is that they suggest that mountain sheep were domesticated - that they were tame and perhaps even that they were pets. It looks like they climbed up here together. Other panels in eastern Utah also suggest that mountain sheep were domesticated. Perhaps that is why they are so common in Utah rock art.

Range Creek - June Field Work

Troy Scotter, Text and Photos

URARA members Lester Carr, Steve Manning, and Troy Scotter have just returned from Range Creek where they found and documented several new sites within the canyon. U of U and SLCC field crews continue to work in the canyon, but the URARA group



Steve Manning & CEU student, Ian Pogue.

formed a separate team this year. Most of the time they worked with Jerry and Donna Spangler (recent authors of the book “Horned Snakes and Axle Grease”) and two CEU students to find and document new sites. In addition, they located sites from the 1928 – 1931 Claflin-Emerson Expedition in Range Creek and documented changes to the archaeology and rock art from their recording. During a tour of the canyon with BLM officials a burning log was spotted, which led to short term fire fighting involvement.

Contact Steve Manning if you are willing to assist in the Range Creek project during July.

Moab Site Stewardship Program

Troy Scotter, Text and Photos

Early in June, 16 participants braved the hottest days of the year, roving motorcycle gangs, and mounds of paperwork to attend the Moab Site Stewardship Program. This program, a joint venture between URARA and the Moab BLM office focuses on site documentation and site monitoring in the Moab area. The class was taught by the Moab BLM archaeologist – Donna Turnipseed and URARA Director – Steve Manning. Participants split their time between classroom sessions and practical, on-site work. In the end, a large panel along the Potash Road, near Moab was documented. Participants became official BLM volunteers and will visit designated sites in the Moab area at least quarterly to assess site condition. They have been trained to assist the BLM archaeologist in the completion of IMACS forms for the documentation of rock art and other archaeological sites.

Happy graduates, of this program are:

Ann Vandergriff
Brian Parkin
Claudia Berner
Craig Barney
Dell Crandall

Francis and Margaret Hopton
Lester Carr
Nina Bowen
Paul Janos
Richard Owens

Susan and Lee
Shenton
Tom Getts
Troy Scotter
Wendy Newman



Donna Turnipseed, BLM Archaeologist, discusses the panel with class participants.



Tom Getts and Dell Crandall demonstrate the rigors of site recording.

If you are interested in participating in this, or similar programs, stay tuned to Vestiges for future opportunities.

Tragic Vandalism

Steve and Marion Robinson from a letter written by Galal Gough

On May 13, 2004 two months after submitting his Symposium 2003 paper, “Trail Shrines in Native American Rock Art”, to be published in URARA’s *Utah Rock Art*, Galal Gough was notified that the Fox Creek site, which had been included in his paper along with photographs, had been vandalized. It was reported to him that the distinctive petroglyph boulder had been broken off at the base, leaving only part of the petroglyph, and stolen. Other petroglyphs had also been taken.

While the site is on private land, a BLM archaeologist had recommended that the Bureau of Indian Affairs be notified, and action taken to return the stolen features. A long time resident of the area is under suspicion because of a threat to the site, made several years ago. An investigation is underway. But the vandalism and threat accentuates the importance of site stewardship programs and constant monitoring of sites, especially those near encroaching housing developments.

Book Review: STONE CHISEL AND YUCCA BRUSH - Colorado Plateau Rock Art

Stephen Robinson

Ekkehart Malotki and Donald E. Weaver, Jr.,
Photography by Ekkehart Malotki.
Kiva Publishing, Inc. 2002.

Note: This book was previously reviewed in the May 2003 Vestiges. But it never hurts to take a couple of looks at a good book.

Quoting from the book cover regarding the authors:

“Ekkehart Malotki is a professor of languages at Northern Arizona University where he had taught Latin, Hopi, and German. For over twenty five-years, his work as an ethnolinguist has focused on the preservation of the Hopi language and culture.

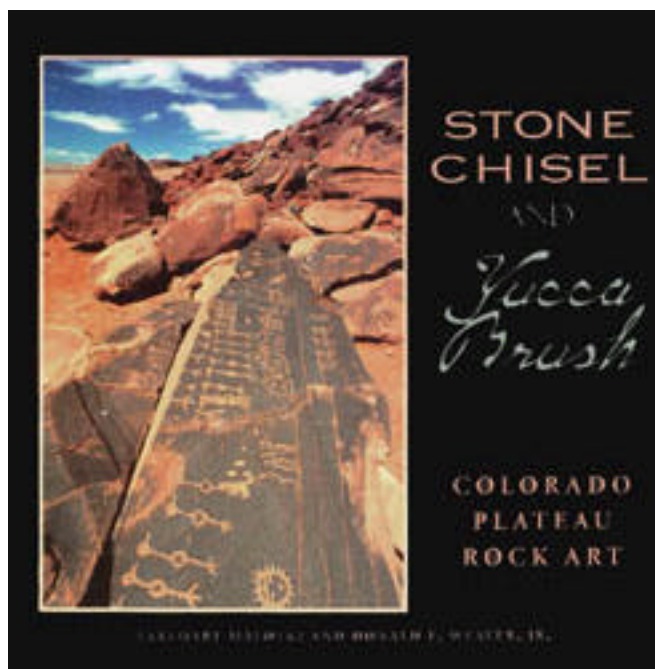
Donald E. Weaver, Jr. is an archaeologist who has conducted anthropological research in the Southwest for more than thirty years. He has taught archeology, including rock art studies at Arizona State University and Northern Arizona University. He is a former president of the American Rock Art Research Association.”

This book is of wonderful “coffee table” quality, a term I use in the most complimentary sense. The 10”x10” book is printed on heavy, very high quality stock. It contains beautiful full color images of 207 sites. In addition to the dramatically beautiful photographic plates, the accompanying text to each is rich and rewarding. The majority of the book is dedicated to these images and commentary.

The Introduction is a well-informed, well-presented overview of Colorado Plateau rock art. It establishes a framework for the insightful, informative comments which are nicely tailored to accompany each of the plates. In addition, the book includes an excellent three page glossary and six page index. Thus, as promised by the book cover comments, we are provided with “an aesthetic and intellectual experience satisfying to both the novice and the academic researcher”.

The Introduction includes sections on Naming, Recording, Cultural Context, Dating, Iconography and Style, Interpretation and Cultural Function, and Meaning. In addition, four interpretative rock art scenarios, a section on preserving rock art, a Note To The Reader which pertains to naming the site, and a list of 11 suggested readings completes the Introduction.

I find this introduction to be an excellent and well-organized discussion of the issues the authors address. It includes a map outlining prehistoric cultural traditions, which places southern and southeast Utah in the Anasazi cultural tradition and the rest of Utah in the Fremont culture. A



rock art motif index identifies “general morphological categories of rock art motifs”. It organizes the motifs into two categories—animate and inanimate. Animate is divided into Anthropomorphs, Zoomorphs, Phantasmomorphs and Phytomorphs. Inanimate is divided into Geomorphs and Reomorphs, each of which is further bifurcated. The index includes examples for each type of motif.

The Meaning section concludes that “most Colorado Plateau rock art...constitutes attempts to propitiate the gods and other supernatural forces” (p. xxiii) and includes an informative consideration of shamanism. It clearly comes down on the side of recognizing the validity of the shamanistic hypothesis as an “interpretative strategy”. (p.xxiv). The authors include the neuropsychological model, first developed in South Africa to explain San rock art. This is not the place to discuss this model in any detail. However, in addition to a careful reading of our authors, I would refer the reader to *A Guide to Rock Art Sites in Southern California and Southern Nevada*; David S. Whitley, Mountain Press Publishing Company, 1996, Chapter 1, Understanding Rock Art.

The Introduction also includes a general chronological chart for the Colorado Plateau which categorizes the Anasazi, Fremont, Mogollon, Patayan, Sinagua and Cohoma cultural traditions into an overall chronological scheme. The chronological scheme is divided into five periods from the oldest (Paleoiconic) to the most recent (Protoiconic).

Some rock art researchers will quibble with various parts of the introduction. For example, the maps show distinct boundaries between Anasazi and Fremont cultures within Utah and the meaning section may be a bit dogmatic, but as an overview of a complex subject it serves its purpose well.

The 207 rock art plates in the book are identified chronologically and by state and county. The book includes 62 plates, or 30% from Utah. By county we have Carbon 4, Emery 8, Garfield 6, Grand 7, Iron 1, Kane 2, San Juan 23, Sevier 2, Uintah 5, Washington 2, and Wayne 2. It is noteworthy that 37% of the Utah plates are from San Juan County. Of these 23 plates, 13 are from the 1000 to 800 AD time frame. There are only 2 from San Juan for AD 1,500 forward. A quick review of the county references shows one incorrect label. However, this does not appear to be a problem with most plates. Site names are sometimes unusual, not conforming to names commonly used within the rock art community or officially used within IMACS.

The deliciously rich aesthetic and heuristic values of the text and photographs in this book almost spring forth from the pages. The rock art sites are photographed dramatically and beautifully in their natural settings. All are accompanied by the knowledgeable, respectful, sensitive, and insightful text.

I hope that my words have objectively and accurately conveyed the high regard I have for this book. Setting aside for a moment the pleasure of just looking at the beautiful images, it also provides an excellent introduction to the topic of Colorado Plateau rock art.

Special thanks to Troy Scotter for his editorial help in the preparation of this review.

The book is available from Ekkehart, a URARA member, at a discount price of \$48. He indicated “the regular store price, including tax, or an order from the publisher, is almost \$60.” His e-mail is Ekkehart.Malotki@NAU.EDU

Notes from the Board of Directors Meetings

Dorde Woodruff, 2004 URARA Secretary

April

The main focus of this month’s meeting was for Stephen Bloch, Staff Attorney for the Southern Utah Wilderness Alliance (SUWA) to explain the lawsuit against the BLM, to require them to do an Environmental Impact Statement (EIS) for Nine Mile Canyon instead of separate Environmental Assessments (EAs) for each project, which would not consider the cumulative impact on the canyon and its cultural resources. After listening to Bloch’s well-reasoned and thorough presentation, and

his answers to members' concerns, the Board voted to join SUWA in this suit. Our participation is consistent with our goals, and will show the court local backing for the suit.

The BLM response to the 24,000 comments on the Stone Cabin EA was minimal. They chose the Preferred Alternative, not that of the Bill Barrett Corporation (BBC)—but the latter was extreme.

Carbon County would like the Nine Mile Canyon road to look like the Buckhorn Wash Road, which was vastly improved to coincide with the Buckhorn Wash Pictograph Panel Restoration project. The prospect is for the BBC, since it uses the right of way for its pipeline, to help the county with the road. Money is available for the interpretive plan for Nine Mile now, because of the attention to the canyon; that will help with minimizing damage from tourism. Interpretive signs, trails, pullouts, etc., are planned.

Discussion continued on the proposed URARA Ethics and Field Trip Policy. It's suggested to make two different documents, a general, overall, Ethics Statement, and a separate and more specific Field Trip Policy. Examples are being gathered from various organizations and agencies. Comments or suggestions from members are welcome. There will be a round table discussion on Ethics at the symposium, and small group discussions for symposium attendees.

It's proposed that keynote speakers at the symposia always be asked to provide us with written versions of their papers for our annual *Proceedings*.

Treasurer Ben Everitt gave a financial report.

\$500 is available for the most essential signage at the Utah Lake sites being intensively investigated by Craig and Nina Bowen.

May

Well into the field trip season now, only Layne Miller, Steve Manning, Ben Everitt, and myself attended the meeting. Layne will call the others for their votes on motions, as we didn't have a quorum.

Layne and Steve reviewed status of site stewardship. The College of Eastern Utah (CEU) will be offering site stewardship training under their Continuing Education program. State Archaeologist Kevin Jones will train a pilot group who will then train others. The Moab BLM training under Steve is scheduled. Steve and Layne are working on coordinating the state and the BLM programs.

There are three aspects to site stewardship: site monitoring, filling out IMACS forms for sites, and Cultural Resource Management (CRM) studies that are more detailed. Steve explained that for CRM studies the agency involved would have specific written instructions according to the nature of the sites or sites being studied.

Antelope Island: this large island in the Great Salt Lake owned by State Parks has never been systematically surveyed for rock art. Areas with potential for rock art have recently been identified. Rock art is likely to be near the 27 springs on the island. In the fall, we will have field trips to work on this survey; as many people as possible will be helpful in this pursuit. State Parks was delighted that we would volunteer to do this survey.

Range Creek: the cultural resource survey of this archeologically near-pristine area will be run as a field school by the University of Utah and Salt Lake Community College. Steve Manning has arranged to be appointed a field crew chief. Steve will lead a rock art survey in Range Creek June 7-17. For the sake of logistics, this is one of the same time periods that the other field school will be there, that is, they will provide food and other camping facilities, which URARA will contribute \$15 a person for—unless volunteers wish to pay this per diem themselves.

The June membership meeting will be Friday June 18th (change of date because of the Range Creek field school) at 6 p.m. at Layne's parents' house in Bountiful, and will be a potluck dinner. The program will consist of the discussion of proposed URARA Ethics Policy.

We will obtain a speakerphone and a phone card so out of town board members can participate in board meetings.

We don't know officially yet if Nine Mile Canyon is on the list of the National Trust's 11 most endangered historic places [this was finalized]. The History Channel is working on a program about the list. When we hear, we will post to the email list.

Continuation of the organization's insurance was approved.

June

Mostly we discussed the ethics ideas and ideas for the conduct of field trips that have been circulating for some time, in preparation for the membership meeting to follow on the same subject.

There is the problem that field trip participants routinely don't read the ethics statement on the signup sheet passed around before the field trips for participants to sign. A suggestion is that the field trip leader read a short statement of rules of conduct. The basic problem is that the group is so large now, compared to the first few years when it was small and everybody knew each other. Now we acquire new people all the time that may not know about such things as not touching rock art, not walking on cryptobiotic soil, and not cutting the trail—as well as being careful who they tell about sites.

The need to coordinate with the BLM or other land-owning agencies was stressed. To avoid future crackdowns, and just because it's a good thing to do, field trips are encouraged to give something back in the way of site condition reports, which are quick and easy to fill out and even cause participants to look at sites more carefully, and trash pickup. Sometimes the BLM district archeologists would even like to go out in the field with group, and certainly should be invited to do so. Also the BLM may have GIS maps that identify private owners of land with rock art so that they may be contacted.

The Friends of Sierra Rock Art has classifications of rock art sites, from public sites to those to which group trips will not be taken. But here in Utah, there are so many sites that such a classification would not be feasible to produce.

Steve Manning suggests more exploratory trips in cooperation with agencies, and points out the gratification of State Parks on the proposal to search Antelope Island for rock art.

Perhaps more work needs to be done on guidelines for leaders, and that would be a solution.

The Board decided that the field trip coordinator and the president will review the annual schedule of field trips, and refer any problems to the Board.

There was some discussion on communicating research interests between members for mutual benefit. Have a signup sheet at the symposium? Short articles on research subjects are welcome for *Vestiges*.

Diane Orr reviewed media presentations past and prospective on Nine Mile Canyon.

Two members at the membership meeting volunteered to send suggestions on ethics or field trip guidelines to the board members. Other interested members are urged to do so. For a document on the subject to be presented in *Vestiges* for reading prior to consideration by the members at the symposium, the board needs to send it to the *Vestiges* editors by the deadline for the September issue of August 12th.

Why Does URARA Need A Code Of Ethics?

Seven Manning

First, I must apologize to anyone who thought that the vandalism to the panel in the May picture was real. Someone pointed out that the degree to which you were shocked, outraged or dismayed by the picture, denotes to what degree you value rock art. The intent of that article was to make us consider whose is responsible for the protection of rock art. The answer, of course, is: we all are.

One purpose of this article is to answer the question: Why does URARA need a code of ethics? Nearly all organizations that recognize values have a code of ethics so that members will know the requirements and expectations of membership.

URARA has an increased desire to work with, or partner with local, State and Federal agencies in such activities as: making management recommendations for rock art sites, documenting sites, participating in site steward programs, etc. These activities require URARA to have, and enforce, a strict, explicit, ethical policy.

Why doesn't URARA already have a code of ethics? URARA used to be an organization with just a few members where we all knew one another and where we all know each other's ethical standards. Now with close to 350 members, URARA's unwritten ethical standards are unknown to most members and understood by relatively few.

As a result, some individuals within URARA have done things that other people in URARA believe are unethical. Let's face up to it; some of them really were unethical. If problems exist and are to be corrected, we need to be honest about their existence and not hide them.

The first step in solving problems is to identify the problems. I will discuss two issues that need to be addressed: reputation and theft.

Reputation

A while ago, a Barrier Canyon Style rock art site was discovered by a Ranger in a remote section of a National Park in Utah. The Ranger told the park service archaeologist about the discovery. On her first visit to the site, she found that it was, amazingly, undisturbed. There were significant artifacts present, including diagnostic projectile points made from white chert, which is significant in itself. She formulated a plan to document the site and to collect the artifacts, but before she could return, someone in URARA led a field trip to it. Following the visit by URARA the archaeologist returned to the site and discovered that all of the artifacts were missing. (Editors note: This illustrates the importance of coordination with Land Managers as discussed in the President's Message.)

The question asked by the National Park Service is: "Did URARA members take the artifacts?" I do not believe this to be the case. My question is: "Did a participant tell someone else about the site and did that person take the artifacts?" Regardless, it appears, from the Park Service perspective, that URARA was responsible for the loss of the artifacts.

In this situation, not only was the opportunity to date artifacts from a Barrier Canyon Style site lost, so was URARA's reputation. A lot of people, both inside and outside the National Park Service learned about this incident. The situation was exacerbated because the field trip leader apparently did not consult with the Park Service before taking a group of people to the site. Furthermore, the participants slipped over the park boundary without paying an entrance fee.

Theft

In the above instance, there is no proof that artifacts were removed by a URARA member. This is not always so ambiguous. On the first URARA field trip to a group of panels near Blanding Utah, I found an excellent piece of Mesa Verde pottery. It contained one of the pot's handles and was painted with an intricate pattern of black stripes. After examining it, I set it back down beneath an adjacent sagebrush so no one would step on it. I wanted to show it to my wife and children. After locating them, I took them over to the spot where I had left it, which was right next to an unmistakable rock. The pottery was no longer there. We searched all over trying to find it because we thought someone had picked it up and put it down in another spot, but we could not locate it. Did this person hide it or bury it? We looked. There was no evidence of either one. Our conclusion was that they just took it. I was only gone for a few minutes. It is not that big of a site.

The opportunity to gain a lot of knowledge about the site is now lost. Who were the people who made the images? When were they there? Where did they come from? Why was there pottery at the site? What kind of pottery was it? How was it used? These are just a few of many questions whose answers now will never be known.

Many people are studying all aspects of rock art trying to answer these and other questions. Some of the questions haven't even been asked yet. Studying rock art today is like trying to read

the book, *The DaVinci Code* and then discovering that pages have been torn out of the book, and the more you read, the more pages are missing.

I could cite many examples where artifacts have disappeared from rock art sites. However, I do not wish to belabor the point. I hope that it is obvious that the removal of artifacts from any archaeological site robs knowledge from all of us of us. Not only is it unethical, it is also illegal to remove artifacts.

One related thought - vandalism to rock art itself is readily apparent. It is easy to see where someone attempted to chisel a panel from a cliff face or where they carved their name over the figures. What is not easy to see is that artifacts have been taken from around the panel. This is "invisible vandalism". When you visit a site, you do not even know that it happened. For every rock art panel that is visibly damaged, there are hundreds that have been invisibly vandalized. Consider that the greatest damage to a rock art panel is not when someone damages it, it is when they take all the associated artifacts.

The possibility that artifacts are being removed by some URARA members is not just an issue that impacts our reputation and the ability to understand archaeological sites. In addition, URARA may be held legally liable if this happens on a field trip.

What Do We Do?

So, what are possible procedures to resolve these issues? How do we evaluate the alternatives and choose the best one(s)? What options are available to URARA? As a member of URARA, what would your recommendations be to the Board of Directors?

What are some suggestions you came up with? Did you suggest that all field trips to rock art sites where there are artifacts be discontinued? That *all* field trips be discontinued? That URARA *itself* be discontinued? If so, you are not alone, but you are definitely in the minority.

Did you suggest that education is the answer? That everyone going on field trips be educated on the value of rock art and on proper etiquette while visiting rock art sites? That people be informed of the laws protecting archaeological sites and why these laws exist? Good. You are certainly right.

If you suggested that URARA needs to have a formal Code of Ethics or a Policy and Procedures Document or Manual discussing in detail what is expected of field trip leaders and participants and strongly enforce it, you are with the majority. The problem, of course, is in the details.

The current plan is that URARA membership should have input after the Board of Directors creates a "straw model" policy. A policy has been proposed and reviewed, then changed, then reviewed again, then changed, etc. The problem is that there is no consensus - yet. It is also fairly evident that there may never be a consensus. In the end, we must choose to do what is best for the rock art. URARA's plan must preserve and protect rock art. So begin now to write down your recommendations and we will discuss them at the symposium.

While field trips contain part of the problem, they are only a symptom and perhaps a result of the real problem. Apparently, most of us do not realize that likely the most serious threat to rock art comes from the people who are loving it to death. This will be the topic of next month's discussion.

The opinions expressed in this article are mine, and do not represent the opinions of the Board of Directors. Additionally, information about the incident in the National Park came from National Park Service employees.

24th Annual Symposium -- Kanab

October 9-11, 2004

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

FEATURED SPEAKERS:

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

Leigh Marymor, VP ARARA.

The symposium will be held at the Best Western Red Hills. 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) for a complete listing of hotels and campgrounds in the area.

Calendar

- July 9 6:45 p.m., Members' Meeting – BYU Museum of Peoples and Cultures – 700 North 100 East, Provo. Tour of exhibit “Rise Up From The Fragments – Life And Art Of The Western Anasazi” **Note Change of Venue.**
- July 10-11 Field Trip, Sweetwater Canyon. Leader Morey Stinson, 303-530-7727 or morey.stinson@comcast.net
- Aug 12-15 Pecos Conference, Bluff, Utah. See www.swanet.org after Mar 25, or email pecos2004@frontiernet.net
- August 20-22 URARA Picnic Weekend near Marysvale, Utah. **Note Change of Date.** Firemen's Park, 3 mi up Bullion Canyon. Camp from 5 p.m. Fri, Sat night meeting, Sat and Sun filed trips. Organizer Dorde Woodruff, jodw@earthlink.net or 801-277-5526.
- Sept 10 5:30 p.m., Board of Directors meeting, 7:00 p.m., Membership meeting, SLCC South City Campus
- Sept 18-19 Field Trip, Southeastern Colorado. Leader Susan Martineau, 303-499-4410 or susanmartineau@earthlink.net
- Sept 25-26 Field Trip, Ferron Canyon, Ferron Box areas, Leaders Layne Miller, 435-637-8954 or layne@aftnetinc.com or, Nancy Mason, 303-459-3397, **Note Change of Date.**
- Oct 3-6 Rock Art Field School, Three Canyons Ranch near Westwater, Utah, by Alan Watchman and Carol Patterson, see www.swanet.org/zarchives/zmisc/2004_utah_rockart_fieldschool.pdf
- Oct 9-11 URARA Symposium, Kanab, Utah. Chairman Troy Scotter.
- 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
- Nov 12 5:30 p.m. Board of Directors meeting, 7:00 p.m. Membership meeting. SLCC South City Campus
- Dec 03 Holiday Party, **Note Change of Date.**

URARA Membership Information

Membership is open to anyone interested in the study, protection, enjoyment, and preservation of rock art. Cost is \$17 for one person, \$20 family, \$12 student, for one year's membership. The membership form, including liability release is available on our website at www.utahrockart.org. If you do not have access to the internet, send a self-addressed, stamped envelope to the URARA post office box address listed below.

Address Changes and Vestiges Receipt

If you are not receiving Vestiges and think you should, or to change your postal or email address please send a letter to URARA at the address below, or email the Secretary.

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www.utahrockart.org

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Vestiges 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.**



Things As They Are

For those of you who need a little reassurance after the heart stopping images of the last couple of months.

Image: Troy Scotter

Editors' Message

Greetings to All

As we all know, there is a great deal of controversy regarding the Bill Barrett Corporation's push to explore for oil in Nine Mile Canyon. The controversy has even reached the pages of the New York Times in an extensive article which appeared in early June. Last month we expressed our pride in the courage shown by our URARA Board in voting to join other organizations in a lawsuit to fight this exploration. The New York Times article prompted long-time members from Connecticut, Alex and Mary Patterson to e-mail a strong expression of their pride and support for our URARA position. (For those who may not be familiar with it, Alex is the author of the excellent, book, *A Field Guide to Rock Art Symbols of the Greater Southwest*; Johnson Books: Boulder, 1992).

So, we have coast-to-coast support for our Board. These are not easy times for our leadership. There is a lot going on as evidenced by our Nine Mile Canyon challenge, the work in Range Creek, ethics issues, and the Moab Site Stewardship Program. There are also Field Trips, and the "it will be here before you know it" Symposium in Kanab.

Here we express the thanks and appreciation for all members. But, please, make it personal and express it yourself.

Thanks very much.

Steve and Marion Robinson



An interesting painted site in the San Rafael Swell.

Photo: Troy Scotter (Digitally enhanced to bring out the figures)

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