

VESTIGES



September 2004
Volume 24
Number 9

Monthly newsletter of URARA, the Utah Rock Art Research Association

Table of Contents

President's Message.....	1
Upcoming Field Trips.....	3
September 18-19 -- Fall Equinox SE Colorado	3
September 25-26 -- Ferron Creek	4
October 16-17 -- North Salt Wash	5
October 19 - 21 -- Celebration Park, Idaho.....	5
2004 Pecos Conference Report	5
Pigment Stick Discovered in Range Creek.....	6
Geocaching: A Threat to Rock Art Sites.....	6
Ethics: Support For A Controversial Topic	8
A Plea For Quilt Blocks	9
Tax Status	9
24 th Annual Symposium -- October 8-11, 2004.....	10
General Schedule.....	10
Speakers.....	10
Keynote Speaker: Dr. J.J. Brody.....	11
Friday Evening Concurrent Sessions	12
Proposed Field trips.....	12
Camping.....	12
Calendar	15
URARA Membership Information	15
Contact Information.....	15
Editors' Message	16
Nominations for the Board Of Directors	17

President's Message

Layne Miller, 2004 URARA President

There have been a couple of big rock art stories during the last month. Here is my best attempt at getting the information to you.

Buckhorn Wash

The vandal who scribbled "I (heart) love Wendy" on the San Rafael Swell's most famous pictograph panel may have struck again. And this time, while removing the original chalk, created damage that is more permanent and irreversible.

Art conservator Constance Silver said someone scrubbed the chalk on the sandstone cliff to try to remove the chalk, but quickly realized the process removed the black desert varnish, which left a four-inch wide section of cliff much lighter than the area surrounding it.

"To complicate things, they tried to cover up the lighter section by covering with mud, which scared the cliff even more," said Silver. "It would have been much better if they had left the chalk in place. This created much worse damage."

"They made more mess than if they had just left it," said Reed Martin of Castle Dale, a former Emery County Centennial Commission chairman. In 1995, he worked closely with Connie Silver, New York-based painting conservator and expert in art restoration, as she helped restore the 2,000- to 4,000-year-old panel after nearly a century of graffiti and abuse. Silver is also helping with the current graffiti.

The new "Wendy" graffiti was discovered July 19, Martin said, and the cleanup attempt was made in the past week or two. The date can be targeted within a few days using comments left by visitors in the visitor registration at the site.



Connie Silver taking pictures of damage in Buckhorn.

It appears that the graffiti was scrubbed, he said, and mud was used in an attempt to replicate the color of the surrounding rock. But the scrubbing abraded the rock and took off the natural varnish protecting it. The ancient pictographs themselves were not damaged by the graffiti or the cleanup effort.

Silver specializes in working on historic structures that include plaster sculptures and murals, and is one of only a few people who use that training to work in outdoor areas like the pictograph panel. She previously was called upon to recover vandalized areas like Courthouse Wash in Arches National Park, and Se-go Canyon, as well as the Buckhorn panel.

Silver was flown in Friday by the Bureau of Land Management after the latest graffiti was discovered, and spent Saturday at the site along with a BLM archeologist, said Martin, who also visited the panel.

"It looks pretty good," he said.

"She's got it pretty much cleaned off."

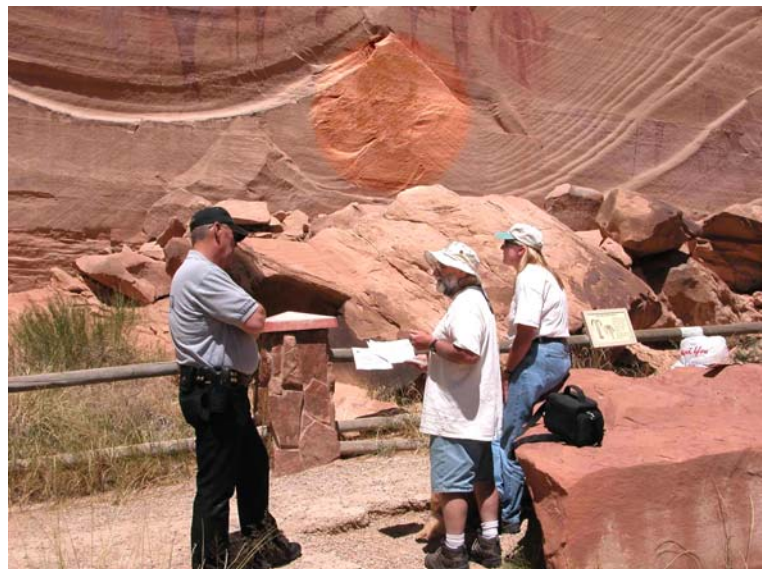
Silver will touch up the rock to blend the color, he said, and also plans on touching up the areas she worked on nine years ago, as some of the older graffiti is beginning to show through.

Silver said any cleanup she does must be reversible, which means the changes last for about 10 years but not much longer.

The field of rock art conservation is changing rapidly as new techniques are discovered, but many can't be used because of the restrictions. She said one promising new application involves

applying enzymes to algae, which removes the algae without damaging the rock surface.

A \$1,000 reward offered by the BLM and Emery County for information leading to the arrest and conviction of the person responsible for the graffiti, as well as any other graffiti artists involved, remains in effect, Martin said.



Damage Problem (enhanced circle); Emery County Deputy Ray Jeffs, Reed Martin and BLM Archaeologist Julie McGee.

Nine Mile Canyon

A few quick notes on Nine Mile Canyon: I have not digested the extensive new Price Field Office Draft Resource Management Plan (DRMP) proposal. One thing concerning me is the Preferred Alternative's proposal to downgrade the canyon's VRM (visual resource management) from Class 2 to Class 3. It's my understanding that Class 2 only allows changes that can be seen but don't attract attention. Class 3 allows changes which are noticeable and do attract attention. It isn't stated in the document, but I'm sure the changes are being proposed for the gas exploration that is taking place in and around the canyon.

If we accept the changes, we might as well allow the panels to be chiseled from the cliff and placed in a museum for public viewing. The visual resources in Nine Mile are an important, integral part of the canyon's resources. There is a big difference between viewing the panels in a cultural context and viewing the panels in an industrial setting surrounded by heavy equipment and compressor stations. The change in classification should not be allowed to happen.

On a brighter note, Nine Mile's nomination to the National Trust For Historic Preservation is now in the BLM State Office waiting to be sent to the Utah State Historic Preservation Office. Once approved there, it will be sent on to Washington, D.C. When that happens, let's plan a big celebration. Including Nine Mile on the National Register has been in the works since 1972. Once official, we owe ourselves a victory party!

If I read the DRMP accurately (it's immense, and not entertaining reading), the BLM will use the basic Historic Preservation boundaries to create a special Area of Critical Environmental Concern (ACEC), which would bring with it extra preservation features. I'm not sure how they will work that in with gas wells, compressor stations and two new large pipelines, but any extra protection will help.

The DRMP deserves our serious consideration, and is available on the Price BLM Office's website www.pricerm.com. It's a lot of downloading. On request, the Price office will send you a CD (their preference) or even a printed copy if that is what you would prefer to work from. It's best not to request the printed copy unless you seriously mean to study it and need that format. It consists of 2 books weighing 7½ lbs and costs \$4.24 just to mail and who knows how much to print.

The Draft RMP/EIS may be viewed and downloaded in PDF format from the project web site at www.pricerm.com.

Written comments should be sent to: Price Field Office RMP Comments, Attention: Floyd Johnson, Price Field Office, Bureau of Land Management, 125 South 600 West, Price UT 84501. Comments may also be made electronically at www.pricerm.com. You have until October 16th to respond.

See you at the symposium.

Upcoming Field Trips

September 18-19 -- Fall Equinox SE Colorado

Crack Cave, Picture Canyon, Carrizo Canyon, Vogel Canyon, Hicklin Springs, Two Buttes, Springfield/ La Junta Colorado

Trip Leader: Susan Martineau

susmartineau@hotmail.com. home phone 303-499-4410, cell: 303-859-2656.

Forest Service contact: Kyann Eskew 719-523-6591.

Join us as we explore Southeast Colorado during the fall equinox. We will visit Crack Cave in Picture Canyon where there is an interesting light display on etched lines inside the cave at sunrise on the fall equinox. There are several theories about the origin of the lines, Celtic or Plains

Indian or ??, but they definitely do have an astronomical component. In order to see the effect you will need to be at Crack Cave on Wednesday, September 22nd (which you can do on your own; let me know and I will call in a reservation space for you), the actual equinox day when the Forest Service opens the cave for sunrise.

We will be able to visit the cave on the weekend during regular daylight hours. The Forest Service only opens the cave for this weekend and we will follow their schedule.



Photo Susan Martineau. Stars-perhaps Pleiades



Photo-Susan Martineau. Higbee rock art area

We will also visit other sites on our own in Picture Canyon which show various styles of rock art. We will then drive to Carrizo Canyon, Two Buttes, Vogel, and finally Hicklin Springs on Sunday. Each of these sites has interesting rock art to see, with Hicklin Springs having the greatest number of images.

If possible, Ted Barker, who lives in the area and is the author of several books on SE Colorado and Oklahoma, will join us during the weekend.

There is a possibility that I will offer a tour of rock art in Northern New Mexico immediately before or after the main field trip. Let me know if you have extra time for more exploring.

We will meet on Friday, September 17th to camp. We may have two camping places for this trip. I will have more information later on. The trip will end Sunday at Hicklin Springs which is near Highway 50 and easy access to getting home. Motel lodging is also available in the area. Call or email me to sign up for the trip



Photo Susan Martineau. Ted Barker

Special Note: We will have a guided tour of several rock art sites following the SE Colorado trip with Nancy Robertson who lives in Raton, NM. She will take us to her "winner" sites on Sept 20th. There are 75-100 sites in the Raton to Clayton to Wagon Mound area.

September 25-26 -- Ferron Creek

Trip Leaders: Layne Miller (435-637-8954); Nancy Mason (303-459-3397).

This trip will visit a wide variety of rock art sites along Ferron Creek, both in the San Rafael Swell and in Ferron Canyon west of the town. On Saturday, we will join with members of the Emery County Historical Society for a tour of the Ferron Box area, including sites on private property. Four-wheel drive vehicles will be needed for the short drive to Ferron Box; carpooling will be arranged as needed. About 3 miles of easy walking will be involved. In the evening, we will go to Castle Dale for a special visit to the Museum of the San Rafael (again with local folks), a possible catered meal, and a presentation by Layne Miller. On Sunday, we will go upstream to sites above Mill Site State Park. River crossings will be made for some sites.

Limited space is still available. Please register with Nancy Mason (303-459-3397) or Layne Miller, (435-637-8954). Camping information will be available to participants. Also please notify of cancellations. In case of rain, the event will be postponed to the following weekend, Oct. 2-3.

October 16-17 -- North Salt Wash

Trip Leader: Nancy Mason, (303-459-3397).

On Saturday we will visit this beautiful canyon in the northwest part of the San Rafael Swell and spend the day hiking in North Salt Wash, seeing a number of petroglyph panels. There will be a camp in the area. On Sunday we will visit other sites in the area, depending on interests of the group. Contact Nancy to reserve your spot on this field trip. Raindate: October 23-24.

October 19 - 21 -- Celebration Park, Idaho

Trip Leader: Bob Reed, (801-566-0741), bobreedclyartist@hotmail.com

This field trip site is about 30 miles southwest of Boise, Idaho, below Kuna. We will tour petroglyphs Wednesday and Thursday in Idaho's only archeological park. Camping, atlatl range, and trails will be available. This is our first try at a mid-week trip. Rain dates October 26-28.

More information about Celebration Park is available at www.canyoncounty.org/parks.

2004 Pecos Conference Report

Steven Manning

The 2004 Pecos Conference was held in Bluff Utah on August 12-15. About 15 members of URARA attended. Having this celebrated meeting of prominent southwestern archaeologists in Utah is a rare event, first because it presented an opportunity for those attending to have it close to home, and second because there was a substantial portion of the meeting devoted to the Fremont Culture, which was centered in Utah. Many papers were presented that provided information that contributed to an understanding of the Fremont Culture, who created much of the rock art in Utah. For example, Michael Barry discussed Fremont Origins and their Demise, and Claudia Berry discussed DNA and what it can tell us about the Fremont.

The excavations at the Bluff Great House, which have been ongoing for the past three years, were viewed by conference attendees. The excavations were covered over with a temporary 2X4 shelter to preserve them just for Pecos Conference. This is apparently the last year of the project and the excavations will be backfilled following the conference. Those of us who have been to this site and who have wondered what was beneath those piles of rubble, were able to finally see an amazingly tall (10 or 12 feet) and large room that was on the ground floor of a block of rooms adjacent to the great Kiva. The room was full of rubble from the collapse of the second story above it. A room on the backside of the room block was also excavated and an oversized T-shaped doorway was discovered. The large tall rooms and the oversized T-shaped doorways are characteristics of the Chacoan Anasazi people of New Mexico, showing that the structure was a outlying site along the complex and far-ranging Anasazi road system.

Sally Cole talked about rock art databases, Dale Shades discussed archaeoastronomy at the Lance site, Evelyn Billo & Robert Mark participated in a poster session presenting Round Rock Ear Figures, and Larry Nordby talked about Moon House.

One of the papers that was most interesting in light of our discussions on ethics was Bruce Hucko's presentation on photography ethics. Bruce is well known for his photographs of Anasazi and Fremont sites. He noted that there has been an increasing carelessness among photographers, both professional and amateur, in providing site locations for rock art and archaeological sites. Particularly disturbing were some of the recent books on rock art. Noting that this leads to adverse impacts, he called on everyone to be more conscientious about not providing site locations.

I have attended many Pecos Conferences over the past twenty years and there was one noticeable change this year. Nearly all of the field trips were limited to 10 people. I talked to some

of the conference organizers and asked them why the change, since in the recent past numbers of people were often limited to 25. They said it was because there is an increased awareness of the damage that can be done to archaeological sites by large groups of people, and they have concluded that for most sites not developed for public visitation, 10 is the maximum number that should visit a site.

Pigment Stick Discovered in Range Creek

Steven Manning

One of the most interesting discoveries in Range Creek was made late last month when one of the survey crews found a stick of red ochre pigment. It was about seven inches long and it was found lying beneath a rock.

You might expect it would feel like a big piece of chalk, but when you picked it up, it was much heavier and denser and it felt hard like a rock, however, your fingers or anything it touched, turned red. The consistency of the material left behind was like talcum powder – very fine and powdery, almost slippery. During the survey we have located several sources of red pigment, but it is unknown if the pigment stick was made from any of these sources.

The pigment stick would have made a very efficient tool for creating pictographs. There are several pictographs in the canyon that are this same color – both Barrier Canyon Style and Fremont. Interestingly, the percentage of pictographs relative to petroglyphs in Range Creek is much higher than in nearby Nine Mile Canyon. Perhaps the availability of red and yellow ochre pigments in Range Creek accounts for this difference.

The pigment was soft enough that if it were rubbed on a sandstone surface, it would completely coat the surface with pigment. It would also fill in any small irregularities in the rough surface. The image thus created would be very distinct. The pigment stick could have been used for other purposes. Early Americans used it for body paint.

How this pigment stick was formed from the naturally occurring powdery deposits of clay and iron oxide has not been determined. A chemical analysis of its constituents may determine the binders that were used in its creation. This would tell us what binders, if any, we might expect to find in the pictographs in Range Creek.

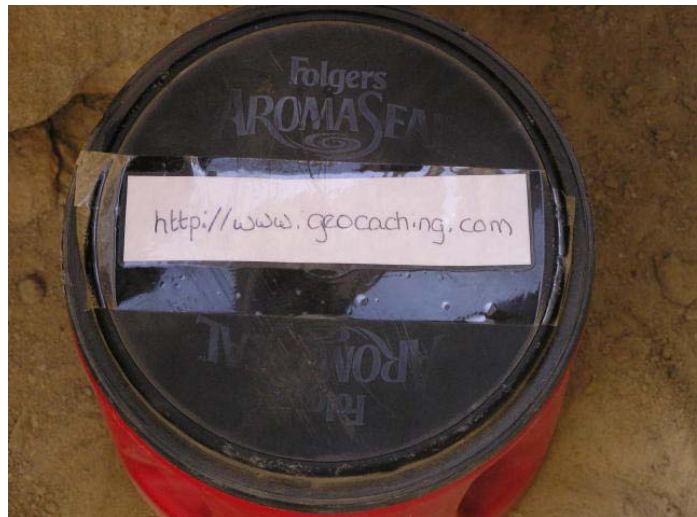


Pigment stick, Range Creek. Photo S. Manning

Geocaching: A Threat to Rock Art Sites

Pamela Baker

The accompanying photo shows a coffee can containing trinkets which was encountered at one of the rock art sites on a recent URARA field trip. This is a geocache. Geocaching is an increasingly popular sport where folks use a GPS to locate a hidden cache. The locations are listed on sites on the internet. Upon locating the cache participants sign the guest book, take an item from the can, and leave something else behind in the can. The problem for rock art sites is the influx of people. Of concern are both the increase in



visitation and site disturbance due to the process of searching for the hidden cache.

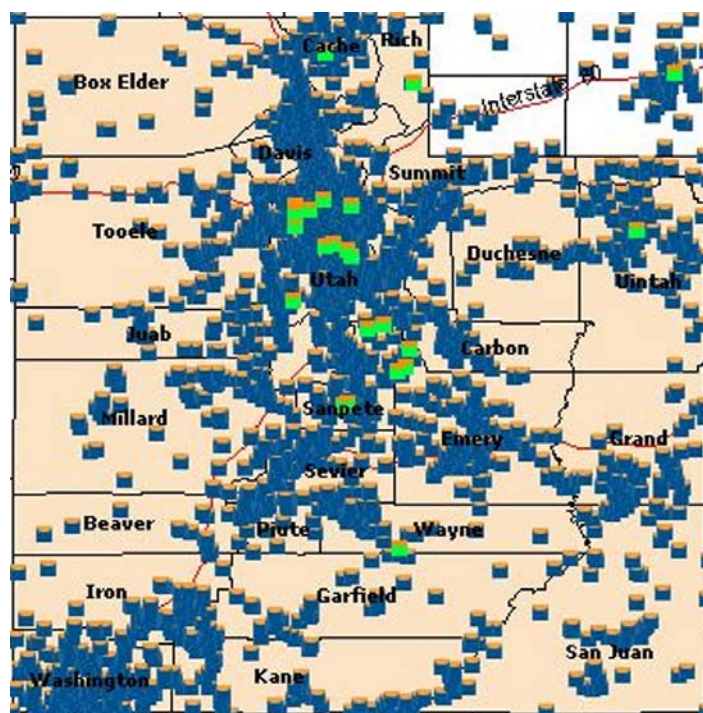
Donna Turnipseed, archaeologist at the Moab Office of the BLM, reminds everyone that “any activity that disturbs the cultural remains of archaeological sites is illegal and can be prosecuted under the Archaeological Resource Protection Act”. The proper response upon finding a geocache on an archaeological site would be to report it immediately to the appropriate land-owning agency so it can take action.

Troy Scotter

Geocaching is a global game of hide and go seek. Someone hides a small container in an interesting site and then posts the GPS location on a website along with clues for finding the location. Seekers log onto the website and look for sites near their home or in a vacation spot. Then, using a GPS device, they set off in search of the container. Containers are generally located in scenic locations. They include the mouth of Rock Canyon (near my home), in a hedge across from the White House, and at a Buddhist temple in Thailand. There are over 100,000 caches located in more than 200 countries.

Until I received a phone call from Tom Getts, followed by information from Pam Baker and Nancy Mason, I never considered geocaching as a threat to archeological resources. But I understand the concern. Seekers don't know what they will find at their final destination. They may be untrained in proper site etiquette when a geocache is located at an archeological site. Also, since the containers are hidden, seekers might be tempted to move or shift rocks at sites. Finally, the greater awareness of sites along with the specific location details is a concern for their protection.

The geocache website has guidelines for appropriate cache locations. Archeological sites are specifically excluded. Apparently these guidelines are not being consistently followed. I did a search on the site using keywords "petroglyph", "anasazi", and "fremont" and found over thirty caches that appear to be at archeological sites. What can you do about this? Log onto the website. The most popular location is www.geocaching.com. Then search for sites that you are concerned about. While it is easy to search by zip code, it is not easy to find archeological sites. The easiest method might be to do a keyword search in the advanced search option. Alternately, search for all sites in Utah (or your specific state) and then select the mapping option. I was stunned to see the coverage of the state. You can then zoom in to specific regions of concern. If you find a site at an archeological or rock art location, contact the geocache site owner and request that the site be "archived." Note that the website has guidelines regarding caches at archeological sites and politely state your concern. You may wish to contact Tom Getts who has some experience in this matter.



Geocache locations within Utah – from the [geocaching.com](http://www.geocaching.com) website.

You may wish to contact Tom Getts who has some experience

It serves no purpose to remove the container itself. As long as the location information is on the website seekers will be out looking for it. You might actually exacerbate the problem since seekers will get more extreme as they search for a hidden container that is no longer there.

Ethics: Support For A Controversial Topic

Troy Scotter

Shortly after the publication of Jerry and Donna Spangler's book *Horned Snakes and Axle Grease* Layne Miller received a phone call from the American Rock Art Research Association (ARARA) regarding our position on the disclosure of site information in the book. Layne, who seems to love waking me up in the mornings with such difficult questions, called me and we discussed the issue. We realized that we did not have a good way of answering that question. The question was addressed in the next Board meeting which led to a discussion, which led to a discussion, which led us to today.

Why I think ethics are important

Let me start by providing my impression of URARA members. I believe that URARA members, on the whole, are dedicated to the preservation and protection of rock art. It only makes sense; we are members of URARA because we love this stuff. In fact, I didn't quite realize how passionate URARA members were until I attended the membership meeting at the 2003 symposium where the message to the Board was very clear: "Protect Nine Mile Canyon and do it NOW!" Further, the membership has always been willing to commit funds to projects such as Range Creek. And our members have shown their commitment by providing site documentation and stewardship in the Moab region for the BLM.

So, if we are such great people, why do we need an ethics policy? I think there are three arguments in favor of completing this work.

First: While we may know ourselves, not everyone else does. We need a document that we can use to explain what we believe and the standards we can be expected to uphold.

Second: URARA is getting large enough to have an impact on sites we visit. Some sites can handle fifty people without any real impact while others will be adversely affected by a small group. We need to manage the tension between two aspects of our mission statement "to lead in the preservation...of rock art and to encourage the appreciation and enjoyment of rock art sites." In my opinion, this doesn't mean that we eliminate field trips, or even reduce the number of them, but that we manage them and select sites with care. There are probably some sites we shouldn't visit and we need to figure out how to make our field trips more than just tours, but events that provide a benefit.

Third: The issue of dissemination of rock art site information is particularly challenging. By having the hard debate among ourselves we can provide helpful guidelines to ourselves and to others. I believe that two aspects of our mission "to encourage the appreciation and enjoyment of rock art sites and to assist in the study, presentation, and publication of rock art research" require dissemination of information. But this does not mean that anything goes. We need to be able to provide guidance to the next author of a book such as *Horned Snakes and Axle Grease* as to how much and what types of information should be disclosed.

What is happening

The debate among the Board and others with an interest in this topic has been voluminous. The use of email has probably saved the life of more than one tree. There is consensus in some areas and disagreement in others. I think it is fair to say that there has been ample opportunity for all involved to be heard and understood. I believe there is agreement on a general ethics policy (we will follow the law...) and that the Board is coming close to consensus on field trip site selection

and management. Layne Miller has told me that there is a special Board meeting planned for September 3rd with the primary objective of developing a draft policy on these topics for discussion at symposium. If possible, the Board will also conclude on a policy with regards to site information disclosure. If you have thoughts on these topics let a Board member know prior to the meeting.

I wish to make a final comment regarding Steve Manning’s leadership on this issue. While Steve and I do not agree on all the details of a good ethics policy, I appreciate his willingness to champion the cause. Without Steve’s encouragement this topic would probably have died an ignominious death. In my opinion, that would have been a disappointment. The debate on this topic has forced the Board to address the topics of “who we are” and “how we contribute.” That is a good thing for us to do. The membership should expect a thoughtful policy which can be discussed at symposium.



Effects of Visitation - Steve Manning

Left: Rochester Creek as it existed, unknown, in 1980. Right: Rochester Creek as it exists today. Notice the difference in the level of the soil beneath the panel. The artifacts are also gone.



~~~~~  
**THINK ABOUT IT!**

The “scientific world view” to which we are all captive makes it difficult to reach meaningfully into the metaphysical esoteric areas of the past – or for that matter, the present – but at least we can be certain that in pre-Hispanic art, as in the art of other non-Western peoples, things are rarely what they appear to be at first glance. Peter T. Furst (1972:351)  
 p. viii, *Indian Rock Art of the Southwest*, Polly Schaafsma, University of New Mexico Press, 1992.

~~~~~

A Plea For Quilt Blocks

Immortalize your rock art quilting talents. Nina Bowen has 10 quilt blocks, which is enough for a respectable wall hanging, but won’t keep you warm at night. She would like to get 20 more. Please send 12.5 inch by 12.5 inch squares to 225 S. 800 E.; Bountiful, UT 84010. Hurray!! Deadline is September 15th.

Tax Status

Ben Everitt reports that we have received official notification of our charitable organization status under section 501(c)(3) of the tax act. Contributions are now tax deductible. This includes cash and in-kind donations including photo and book collections referring to rock art.

24th Annual Symposium -- October 8-11, 2004

October 8-11, 2004

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

Troy Scotter

The symposium will be held at the Best Western Red Hills Motel www.bestwesternredhills.com or 800-830-2675. See the URARA website (www.utahrockart.org) or June *Vestiges* for a complete listing of hotels and campgrounds in the area. The August *Vestiges* has a draft list of field trip sites. Not all sites have been approved.

General Schedule

Friday October 8	Saturday October 9	Sunday October 10	Monday October 11
Pre-symposium field trip	Registration	Speakers	Field trips
Evening social	Speakers	Public lands forum	
Registration	Membership Meeting	Afternoon field trips	
Sessions: Tools For Rock Art Researchers	Dinner and auction	Evening get-together	

Speakers

Keynote Speakers

J.J. Brody

Southwestern rock art and the art history of ancestral Pueblo people: Rock art in the pueblo Southwest as a graphic medium, different in some respects from other graphic media used by Pueblo people, but also quite comparable to all of the others.

Leigh Marymor

Rock art tourism and public access: What has and hasn't worked - issues and examples.

General Speakers

Alan Watchman

Analysis and radiocarbon dating of the Barrier Canyon style of pictographs at the Great Gallery, Canyonlands.

David Sucec

From what tribe are you? The Green Figure of the San Rafael Swell and a definition of the Barrier Canyon Style.

Dixon Spendlove

Waterglyphs: An exploration of these unique sites.

Dorde Woodruff

Barrier Canyon pictographs, a stone-tool-maker's pack, and rock alignments - What made this canyon complex a special place?

Ekkehart Malotki

Rock art and human universals.

Farrel Lytle

Determination of the age of petroglyphs at a Virgin (branch) Anasazi site by x-ray fluorescence analysis.

Galal Gough

The Travertine Rock Sun Shrine Cave - Petroglyphs, pictographs, burials, cremation, and solar interaction northwest of the Salton Sea in California.

James Farmer

Atlatl warriors of the San Juan: Aggression and human sacrifice in early Basketmaker rock art.

Jesse Warner

Rotations: A slanted look at rock art.

Laurel Casjens

A comparison of rock art and ceramic designs - Kanab, Utah.

Layne Miller

Challenges and issues facing rock art in Utah and URARA's response.

Steve Manning

The Salt Creek Faces: A misnomer - Cultural affiliation, distribution, and significance of this intriguing style.

Steve Waller

Archaeoacoustics: A key role of echoes at Utah rock art sites.

Keynote Speaker: Dr. J.J. Brody

David Sucec

During the last three symposia I have tried to introduce our members, via the Keynote Speakers, to the most relevant disciplines of visual art and art history regarding the study of prehistoric rock art.

This year's arts Keynote Speaker will be Dr. J. J. Brody, Art History Professor Emeritus, University of New Mexico, Albuquerque. Preceding years included Dr. Jim Farmer, Chair of the Art History Department at Virginia Commonwealth University, who presented an art historian's overview of Utah rock art at the St. George symposium, 2002. Last year, 2003, at Green River, Dr. Terence Grieder, Art History Professor Emeritus, University of Texas, Austin, reminded us that our prehistoric world did not exist in a vacuum. He pointed out the connection of some South American images to those of Middle America. A number of scholars have indicated that these images influenced those found in Utah and the Four Corners Area.

This year Dr. Brody's topic is Southwestern Rock Art and the Art History of Ancestral Pueblo People. We can expect to hear his latest thoughts on this subject, many of which were introduced in his ground-breaking book, *Anasazi and Pueblo Painting*, a School of American Research Book, University of New Mexico Press, Albuquerque, 1999.

Even when the makers and users treated paintings as though they were as ephemeral as sound or motion, it is nonetheless true that these were tangible objects and those that survive share sets of visual and physical attributes that define a pictorial tradition. These attributes cut across media, time, space, and alien cultural, social, and value systems. Responses to them are both sensory and intellectual, and the paintings still have the power to stimulate the imagination of viewers. Their physical character describes an artistic system that is discrete and self-evident. Its rules can be deduced and its history re-created. (Brody, page 1.)

One can't help but be intrigued by Brody's last sentence. In his book, he indicates he was only just beginning to tease the "threads of art history" from the fabric of Ancestral Pueblo art. Given the amount of ethnographic Pueblo data and early historical documentation available, it seems quite possible he will succeed in writing their art history.

An artistic tradition such as Anasazi painting can (and should) be studied as an integrated system of made objects, each one the result of a multitude of choices which conforms to a pattern that has parallels through-out the larger sociocultural systems within which it was made. These concepts stress the appearance of objects rather than their purposes, their forms rather than their meanings, and are compatible with iconographic theories formulated by other contemporary art historians. (Brody, page 15).

Brody makes two points which are important to the study of prehistoric rock art. First, shared visual and physical attributes define a pictorial tradition (style). These reflect choices, not random actions, that are made by the image-maker and the created patterns can be seen to relate to the larger sociocultural system. The second point is harder for many to apply to the study of prehistoric rock art—that is, the visual images have value in and of themselves (and need not be seen only as artifacts from a distant time). Elsewhere, in his book, Brody puts it succinctly: "Art has its own life—from creator's perceptions on through different cultures."

For those having an across-the-board interest in the images of the ancestral Pueblo and prehistoric rock art, Brody's book and ideas are very worth checking out. I believe that the future of rock art scholarship is to found in the work such as his.

Friday Evening Concurrent Sessions

From 7:30 to 8:30 PM, following the melon social, there will be a new session at symposium. Tools For Rock Art Researchers will consist of four concurrent sessions. They are intended to be highly interactive and hands-on. Choose one of the following to attend:

Digital Images For Beginners

Presenter: Troy Scotter

- The ethics of enhancing digital photos
- Different file types and when to use them
- Basic techniques for enhancing photos
- Software to use
- Storing and finding your pictures

Improved Photography of Rock Art

Presenter: David Matherly

- Exposure
- Equipment and lenses
- Composition
- Propitiate the site spirits
- Field notes

Intermediate GPS: How To Know Precisely Where You Are And Still Be Lost

Presenters: Bob and Sue Ludtke

- Where is the rock art? (Latitude & longitude)
- How far is it? (Drawing tools)
- Time & distance calculation
- How difficult is the hike? (Elevation profiles)
- On no! How do I get back to the car? (Way points & cookie crumbs)

GIS: What It Is And How To Use It

Presenter: Matt Betenson

- What is GIS?
- When would I want to use GIS?
- How to make cool maps
- Geographic/Spatial Analysis: Understanding our World
- GIS potential for Rock Art research
- Where to get GIS data

Proposed Field trips

Mary Allen is working hard to organize the fieldtrips. We are looking at the following locations as *possible* fieldtrips during the symposium. We have not yet cleared all of the locations with the public land managers and private land owners on which the sites are located. Just a reminder – you cannot sign up for field trips prior to symposium.

Sunday - Half Day

- Clamshell
- Rosy Canyon slots
- Notch site
- South Fork Indian Canyon
- Oak & Johnson Canyon
- Zion - Petro Canyon
- Rosy Canyon road
- Ross LeBaron in Cane Beds
- Waterglyph tour

Monday - Full Day

- Jumpup Canyon
- Snake Gulch, Table Rock trailhead
- Shaman's Gallery
- Little Creek Mt. Bike trail & waterglyph
- Yellowman, Smithsonian Butte, Cannan Gap, Rain deer, Colorado City waterglyphs
- Judd site, in Buckskin draw, Buckskin heads or Notch site
- Rosy Canyon road, South Fork Indian Canyon
- Flag Point Dinosaur tracks, IMACS
- Nampaweap
- Oak & Johnson Canyon (half day)

There will be at least one Friday, pre-symposium trip. This trip will be open to pre-registered participants. These participants will receive information about it prior to symposium.

Camping

Margaret Grochocki has done some sleuthing on the camping front. There are no group camping sites close to Kanab. She reports that the Crazy Horse is the nicest campground, and the most expensive. The Hitch-N-Post is cheaper and will let two vehicles stay in one spot. She hasn't had a chance to check out the Kanab RV Corral.

REGISTRATION

24th Utah Rock Art Research Association Annual Symposium Best Western Red Hills Motel, Kanab, Utah October 8, 9, 10, 11, 2004

Please complete and mail with fees to:
 URARA
 PO Box 511324
 Salt Lake City, UT 84151-1324
 Make check payable to **Utah Rock Art Research Association.**
 ** Please pre-register to help alleviate long registration lines and to keep Ben sane. Mail by Sept. 30, 2004 for pre-registration.**

Name _____
 Name _____
 Address _____
 Phone _____
 Email _____

Symposium registration fees (please circle your selection)

	URARA Member Rate	Non-Member Rate
Individual	\$20	\$30
Couple (children under 18 free)	\$35	\$50
Banquet (\$15/person) ___ x \$15	\$ ___	\$ ___

Need to update your membership?

Single Membership	\$17
Family Membership	\$20
Student Membership	\$12

Total Enclosed

Banquet (select your preference)

___ Regular: Salads; Biscuits; Beans; Dutchoven Potatoes; Dutchoven Turkey & Gravy; Roast Beef; Homemade Desserts; Water; Punch; Ice Tea; Coffee; Tea

___ Vegetarian: Veggie burger and any non-meat choices from above.

Help us keep our membership database current

I wish to receive *Vestiges* by: (circle one) Email Mail

URARA needs a lot of volunteers. Indicating your willingness to help out in the following areas:
 (Circle any of interest)

Accounting	Public Relations	Research
Education	Field trip planning	Website
Publications	Membership	Conservation / Preservation
Historian	Symposium	Site Stewardship
		Site Recording



URARA SYMPOSIUM 2004
Kanab, UT. Oct 8-11,
Best Western Red Hills Motel, 125 West Center Street
VENDOR APPLICATION FORM

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

DEADLINE: September 12, 2004 (Space is LIMITED- Advance Registration Required)

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

4' x 8' Table : ____ or Space (6'x6'): _____ (\$25 per 4'x8' table or 6'x6' space)

Chairs: ____

Other Requests (subject to availability): _____

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

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

Additional Information (Including price range of items offered):

Submit application with Check or Money order (Payable to "URARA") and photos, slides or samples of work* (**DEADLINE SEPTEMBER 12, 2004**) to:

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

Phone: 303-791-8118

Email: wild4nature@msn.com

- If you have been a vendor at URARA from 2000-2003 you do not need to send samples of your work
- All applicants must be current URARA members and must donate an item to the auction

Calendar

- Sept 10 7:00 p.m., Membership meeting at Overdrive 212 W. 1300 S. Salt Lake just west of the Trax station (note new location).
- 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
- 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
- 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
- Oct 16-17 Field Trip, North Salt Wash, San Rafael Swell. Leader Nancy Mason. 303-459-3397
- Oct 19-21 Mid-Week Field Trip, Celebration Park, Idaho. Leader Bob Reed. 801-566-0741, bobreedclyartist@hotmail.com. Rain dates Oct. 26-28
- Nov 12 5:30 p.m. Board of Directors meeting, 7:00 p.m. Membership meeting at Overdrive 212 W. 1300 S. Salt Lake just west of the Trax station (note new location).
- Dec 03 Holiday Party
- Mar 30 - Apr 3 Annual Meeting - Society for American Archaeology to be held in Salt Lake City. See www.saa.org

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

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

Contact Information

Utah Rock Art Research Association

Box 511324, Salt Lake City UT 84151-1324

www.utahrockart.org

Board of Directors 2004

Layne Miller	President	435-637-8954	layne@emerytelcom.net
Nina Bowen	VP and Archivist	801-292-5012	bch8@qwest.net
Dorde Woodruff	Secretary	801-277-5526	jodw@earthlink.net
Ben Everitt	Treasurer	801-272-7764	ben_everitt@comcast.net
Craig Bowen		801-292-5012	bch8@qwest.net
Nancy Mason		303-459-3397	
Steve Manning		801-936-4630	sjmanning@yahoo.com

Diane Orr		801-583-4354	beecherllc@aol.com
Tom Getts	Website	970-533-1861	getts@mindspring.com
Publications Committee			
Steve Manning	Chairperson	801-936-4630	sjmanning@yahoo.com
Craig Bowen	Distribution	801-292-5012	bch8@qwest.net

Vestiges Staff

Editors: Marion and Stephen Robinson, slrmar@cox.net, 26717 Grayslake Rd, Rancho Palos Verdes CA 90275-2241, 310-378-0320; Troy Scotter, troyscotter@comcast.net 801-377-6901

Proofreading: Troy Scotter, Barbara and Fred Saxon, Nina Bowen, Carol Georgopoulos

Mailing Labels, Email List: Dorde Woodruff

Mailing: Barbara and Fred Saxon fredbarb100@aol.com 801-262-4432

Editors' Message

Greetings to All

To help your *Vestiges* editors keep well informed regarding URARA developments, our Board Members have been very good about copying us in their e-mails. We appreciate this very much. It is proving to be very helpful.

As one might expect, in the past few weeks there have been many e-mails going back and forth addressing the very important site-identification and field trip visitation policy. These are fundamental ethical issues. It is complicated. Individual perceptions of the issues vary. There are legitimate differences of substance that go well beyond those of style. However, we have no doubt these will be successfully resolved. The shared deep passion for rock art that we all have will help smooth out the hills and valleys of the debate and discussion. The result will be a stronger organization. URARA will successfully carry out the three-fold mission approved by the Board last February. We urge all to enthusiastically support the mission to:

- Lead in the preservation and understanding of rock art.
- Encourage the appreciation and enjoyment of rock art sites.
- Assist in the study, presentation, and publication of rock art research.

Last week we were in Utah to attend the graduation ceremonies for our first grandchild to graduate from college. (We resist the urge to brag about her!) While there we were able to meet our Vice-President and Archivist, Nina Bowen and her husband, Craig, who is also a Board Member. Meeting them, and their son, was a pleasure as well as an education. They serve and support our organization in many ways. The URARA archives are shelved and filed in their home on many, many bookshelves, and in many filing cabinet drawers. The URARA Library is housed there, also. In addition to the work in caring for all this, they have other board member responsibilities. This includes Nina's very careful and knowledgeable editing of publications. They are the site stewards for the rock art west of Utah Lake. We were impressed with their knowledge of, and dedication to, URARA. They are surely good folks. We owe them our thanks and appreciation.

Plans are moving along very well for the Symposium. We are looking forward to it. We are gaining a much better understanding of all the work involved. Troy Scotter, and those helping him in the planning, organizing and implementation deserve our appreciation and thanks.

Thank you,

Steve and Marion Robinson

Nominations for the Board Of Directors

The Board of Directors consists of nine members. Each serves for a two year term. The terms of roughly half the Board members expire each year. A Board member may only be elected to two successive terms of office. Once elected, the Board selects a President, Vice President, Secretary, and Treasurer. These positions may be held by Board Members or others.

This year there are four Board members who will continue for another year. Five Board Members have completed their two year term of office. Their efforts on behalf of URARA are appreciated.

Continuing Board Members

Ben Everitt
 Craig Bowen
 Diane Orr
 Steve Manning

Expiring Board Members

Dorde Woodruff
 Layne Miller
 Nancy Mason
 Nina Bowen
 Tom Getts (filling the term for Al Scholl who resigned from the Board)

You can cast five (5) votes to replace the five expiring members of the Board. Please note that there are more nominees than available positions, so don't check all of the boxes. If you choose to vote for a write-in candidate, please put that person's name in the gray box and check the box next to their name.

Members who have paid for a single membership can only vote in one column. Members who have paid for a family membership can vote in both columns.

	Single Vote	Spouse Vote
Bob Reed (Sandy, UT)	<input type="checkbox"/>	<input type="checkbox"/>
Jan Gorski (Highlands Ranch, CO)	<input type="checkbox"/>	<input type="checkbox"/>
Layne Miller (Price, UT)	<input type="checkbox"/>	<input type="checkbox"/>
Margaret Grochocki (Cedar City, UT)	<input type="checkbox"/>	<input type="checkbox"/>
Tom Getts (Mancos, CO)	<input type="checkbox"/>	<input type="checkbox"/>
Troy Scotter (Provo, UT)	<input type="checkbox"/>	<input type="checkbox"/>
<div style="background-color: #cccccc; width: 100%; height: 15px;"></div>	<input type="checkbox"/>	<input type="checkbox"/>
<div style="background-color: #cccccc; width: 100%; height: 15px;"></div>	<input type="checkbox"/>	<input type="checkbox"/>

To be valid, this form must be deposited at the registration desk at Symposium or received at the following address on, or before, October 7, 2004.

URARA
 PO Box 511324
 Salt Lake City, UT 84151-1324

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