

VESTIGES



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President's Message

I approach this edition of the URARA president's message with no small amount of sadness. I have been involved with *Vestiges* in one way or another for about five years, and realizing this will be the last one for this sort of involvement, makes me sad. Compounding those emotions is the realization that my term as president is just about over. It has been one wild and fun ride.

On the other hand, the URARA board got together (via Yahoo Messenger) and elected new officers. I have great confidence that we as a group are in good, talented hands and that makes me glad.

The new officers are:

- President – Troy Scotter
- Vice President – Tom Getts
- Secretary – Margaret Grochocki
- Treasurer – Ben Everitt. Ben volunteered to retain his responsibilities
- Archivist – Nina Bowen. Nina has shouldered those responsibilities for several years now
- Conservation and Preservation Committee Chairperson – Jan Gorski
- Education Committee Chairperson – Diane Orr
- Field Trip Coordinator – Layne Miller

Several key positions remain unfilled. It was decided to wait to name a Symposium Chairperson until the location is determined. In addition, the position of *Vestiges* coordinating editor that Troy presently fills, the editor for the 2004 Proceedings, and the chairperson for the Publications Committee remain unresolved. Steve and Marion Robinson will stay on as primary editors *Vestiges*.

I hope you will allow me the space to wax reminiscent for a while. I am by nature not a joiner. I don't much like large groups, but love the company of good friends. I was there when URARA began and watched as it grew into a fine organization. I agonized as it suffered growing pains and felt proud as it grew into an organization strong enough to effectively fight for Utah rock art. But I haven't always been a member. It wasn't until someone asked me if I'd be willing to be the editor of

Vestiges that I rejoined again to do that. That started what has become several years of happiness and satisfaction and association with a group of wonderful people.

Please allow me to thank a group of very special people:

Nina Bowen – Nina is URARA's corporate memory, heart, and soul. She works tirelessly and endlessly for the group's benefit. She has become a close confidante and friend and I appreciate what she has done, serving in a job she really didn't want. I am confident she will always be around to maintain URARA's ship's course.

Dorde Woodruff – I didn't know Dorde very well before we worked together on *Vestiges*. I can always rely on her to give a straight answer, even when I might not like what she says. She is dedicated, concerned about URARA's future, and is always there to lend a hand when I need it. She is meticulous, watchful, and loves to help. Thanks, Dorde.

Ben Everitt – Ben volunteered to take up URARA's financial responsibilities last year and has done a wonderful job. I am not a detail person, so I appreciate people like Ben who cheerfully wades into dollars and cents and eagerly make sense of them for the rest of us. He must be a glutton for punishment, because he volunteered to do the same thing for this year's board; he must be tough.

Steve and Marion Robinson – What can I say about them without sounding mushy? They agreed to edit *Vestiges* even though the idea scared them to death and they really didn't want to. They have done a wonderful job and always remained cheerful and pleasant. I've told you this before, but I feel like I must do it publicly – you two are saints!

Diane Orr – Does everything within her power to be successful and protect rock art. Her unusual photos move others and me to tears and I'm glad to have had her by my side as we moved through the many mazes we had this year. You will hear more from her in the future, I promise you.

Steve Manning – Steve is passionate about protecting rock art. He is not afraid to voice his opinion and has documented more rock art than anyone else I know. Steve and I have been friends for many years and shared many wonderful moments while pursuing the rock art of the Southwest. He has been there when I needed him and I'm sad to see him less involved, but he has his own agenda. I also understand that a husband must always do what his wife asks of him. Steve, we'll see you on the trail soon. Thanks.

Craig Bowen – It's easy to overlook Craig because he's quiet. But Craig readily voices his opinion when he feels like it and has been a rock of stability on the board. He can always be relied on to step in when asked. He is in charge of publication sales and has been willing to sacrifice his back hauling them from home to symposia and other places. Stay involved, Craig, we need you.

Troy Scotter – I learned not too long ago that Troy is a best friend that I just hadn't met yet. I consult a small group of people before making a decision for the group, and Troy is at the head of the list. If you look at the list of phone numbers in my cell phone's "most-called list," Troy's two phone numbers are number one and two. He has taken on his responsibilities with flair and efficiency. He is talented, very business-like, and I am thrilled the group's future is in his hands. Good luck, buddy, you will do well.

Tom Getts – Tom has been a surprise to me. We became good friends quickly and I have learned to appreciate his talents. He works from home, maintains the computer infrastructure of a very large worldwide company, and has used those skills for our benefit. He has done whatever I have asked and volunteered to do many other things. He is talented, dedicated, and will hold up his end of URARA's future with passion and enthusiasm. I hope Tom will be involved with the leadership of URARA for years to come.

Nancy Mason – Nancy served as field trip coordinator for at least two years. She helped develop the position into what it is today, but recoiled at what it will be in the future. She disagreed, when she thought it appropriate, with the path the board took on ethics. She loves rock art, likes interacting with members, and I hope we see her active again. She has endured things no

one should, but dealt with it all like a lady. Thanks, Nancy, I truly hope our paths cross, somewhere in the San Rafael Swell, very close to one of its fabulous rock art panels. And hang in there.

I also want to thank all those involved with activities out of the limelight. The volunteers who help put out *Vestiges* each month, the crew who helped organize the Kanab symposium, and anyone else who has helped keep URARA up and running.

I have greatly appreciated all the letters, emails, phone calls, and other messages of support I have received the last two years, and I look forward to playing an important, yet less time-consuming, part in URARA's future.

Thanks for the experience, it has been a blast.

Layne Miller - URARA president for just a few days more

Upcoming Field Trips

Utah Lake Site Recording: Feb 26-27, 2005

Nina and Craig Bowen Leaders (801-282-5012)

We will be recording and re-recording IMACS site forms for rock art sites near Utah Lake. This will represent the kick-off of URARA's site stewardship program for Utah Lake in partnership with the Salt Lake BLM office. If you have an interest in watching rock art in the Utah Lake or Stansbury Island area please plan on attending this important field trip.

High clearance vehicles are recommended although there are only a few miles of dirt road to navigate. We may require carpooling in order to limit vehicle impact. There is minor hiking and some short elevation gain required to access the sites.

Please contact Craig or Nina Bowen to register for this field trip. There is no limit on the number of people who can attend. Meeting times and locations will be given to registered participants.

Field Trip Reports

Ferron Area- Sept. 25 - 26; Nancy Mason and Layne Miller Leaders

The following is an article from the Emery County Progress newspaper dated October 19, 2004. It is used with permission.

Rock Art Safari



Ned Clem from Cold Creek, Nev. enjoys the Emery County Rock Art.

By SYLVIA NELSON

Emery County Historical Society Media Representative

Members of the Utah Rock Art Research Association (URARA) gathered in Ferron at Gilly's to begin a day of exploring the Ferron Box and surrounding areas early on Sept. 25. URARA members were from Colorado, Nevada and Utah.

Many had enjoyed the night at Gilly's cabins or camping at Millsite and other campgrounds close by. Joining them were "hosts of the day," the Museum of the San Rafael officers and guests, and also officers and board members of the Emery County Historical Society.

Since many in the group were familiar with not only the rock art found in these locations, but also the history of early settlers and livestock owners, the car pooling to and from the site proved to be a very interesting and informative time.

The beautiful fall day enabled all to enjoy the first long trek into the Lower Box. Many used binoculars to locate rock art across the creek. Many took photos of the rock art and also the historic

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names etched by cowboys and sheep owners of 80-100 years ago. The pictographs and petroglyphs range in age from thousands of years ago to about 500 years ago.

After a brief lunch break, most of the group climbed down into the box over boulders and rough terrain to get a closer view of all the canyon has to offer.

The next trek was along footprint petroglyphs covering a large surface of black patina rock formation.

The tour guide leader, Nancy Mason of Gold Hill, Colo., who knows Utah Rock Art areas well, continued the tour to two other locations of interest in the area.

At the museum, Dixon Peacock, Chairman of the Museum Board of Directors, conducted tours and pointed out the many new exhibits to the group until time for the welcome dinner which was catered by Food Ranch.

Jan Petersen, Museum Director, opened the evening meeting welcoming URARA, many guests and also the members of the Emery County Historical Society. Bert Oman, society president conducted the meeting and introduced Shaun Tomsich who played the guitar and sang familiar songs that he had chosen for this group, "Don't Fence Me In" and "Happy Trails To You." Then Shaun introduced his friend Rod Moore who writes and performs original music. Rod played the piano and sang "Whispers in the Wind" then strummed his guitar as he sang "Dutch Flat Road."

URARA President Layne Miller of Price was the guest speaker. He expertly and enthusiastically gave a detailed lecture and slide presentation of Utah Rock Art along with the rules and regulations that the organization adheres to and asks people to practice when viewing rock art. The slides were stunning, some were taken from photos by Troy Scotter, and the information was understandable and very educational. He stated that among the Native Americans that lived in Utah leaving rock art were the Paleo-Indians, Anasazi, Fremont, Ute, Piute, Shoshone, and Navajo.

ECHS Secretary Joyce Staley recorded that Miller had asked "What is Rock Art?" And then explained, "It is not a written language. Pictographs are painted with mineral and vegetable pigments, and sometimes even used blood, human or animal as a base. And most of these paints have lasted over hundreds of years. Petroglyphs are the pecked into the rock type of drawing."

Members of URARA, the Petersens, and other guests did a Sunday trek to more rock art, some close and some quite inaccessible. URARA expressed their enjoyment about staying in and seeing not only the rock art, but some of the wonderful sites Emery County has to offer. They expressed their appreciation to Jan Petersen and the staff of the Museum of the San Rafael for making them so welcome, their days here so pleasant and intend to hold their meetings here again.

The evening concluded with visiting and refreshments, swapping rock art stories and planning more treks.

Letter to the Editor

Dear Board Members, [This is included for the general information of all members. Eds.]

Having just returned from a fantastic URARA field trip to Ferron Creek this past weekend, we wanted to express our thanks to Nancy Mason, Layne Miller, and URARA.

Nancy put a lot of work into pulling together rock art lovers like ourselves, landowners, and local interested people, mostly associated with the museum, who joined us to share and learn together.

Nancy impressed on everyone the importance of protection and how best to preserve these prehistoric sites.

Saturday evening we were given a private tour of the museum, followed by dinner, entertainment, and an educational slide show by our president Layne Miller.

We met Nancy last year at our first URARA meeting in Green River. She was the first member we met, and was extremely helpful. Her flawless field trip display, and field trips, were tremendous.

We think Nancy Mason is a great asset to URARA and to all who meet her.

Again, special thanks to Nancy and Layne for a memorable weekend.

Also, special thanks to Phil Garn, an early president of URARA, for a wonderful field trip over New Years in southwestern Arizona.

Ned and Edna Clem, Las Vegas, Nevada

San Rafael Swell - Oct 16-17, Nancy Mason Leader

Text and photos by Susan Martineau

On Saturday October 16th, Nancy Mason led a motley assortment of folks and one southern gentleman into the San Rafael Swell. To enter our first canyon we followed a course of cairns and then went down a fun drop through a slot with all sizes of people, manner of descent, and one friendly black dog.

We visited many sites along the wash and walked the long way around the Rincon, missing the dire quick sand, which had ensnared Nancy on an earlier solo trip. In all we visited over 11 sites. Nancy managed to complete or assign the filling out of Site Condition forms at every site that we visited.

We found a site that Craig and Nina Bowen had spotted earlier, up high on a wall. We marveled at the placement of this panel, with 6 perfectly completed circles and other images. Ropes, they must have had ropes! A panel designated, 100 Deer, was the pièce de resistance for the day. And, we found a string of deer along the wall that had escaped Nancy during previous visits. Nancy shared her finds along with finds of several others of her dusty compatriots and we marveled at the extent of the rock art in the wash.

A higher panel at the top of a small climb at the end of the day eluded many because of the desert warmth. They preferred lingering under a cottonwood along the water. A very small group followed Nancy to a Fremont panel, while most of the others choose to exit the wash and climb the slot. Nancy carried along her usual baggie of picked up trash. A true "scout".

The next day rain beckoned and we scampered over to look at several sites along the Moore Road. Rain looked more ominous and we proceeded in haste to one more canyon. We managed to see one panel before a deluge of rain and sleet came upon us. We slithered and hopped back to the vehicles and managed to all get out on the wet two-track. However, the vehicles, and our boots, were definitely temporarily worse for wear, covered in a thick red muck.

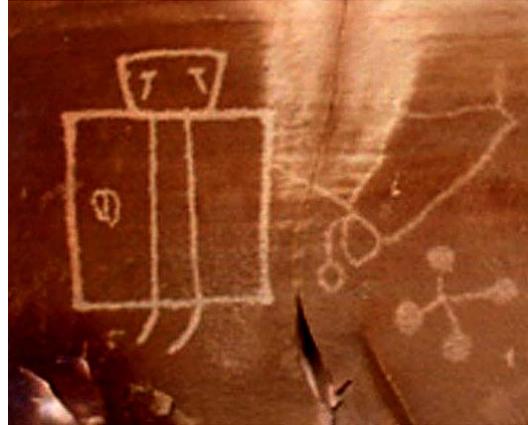
We then proceeded to the Rochester Panel, but not before seeing some impressive dinosaur bones that local rancher, Ray Wareham, showed us. At Rochester, Nancy guided us to a small panel and then the group joined in mass at the Rochester Panel, which always has more images to see.

Most of the group left on Sunday night. However, on Monday a small band of desert hearty souls saw a few sites near the Moore Road and then retraced our muddy steps from Sunday to view the panels in the sun and on a dry trail.



Nancy Mason in her "nest."

While there we thought we "spied" tracks in as we walked. Perhaps it was one of the group from the weekend excursion. All in all, a well organized and exciting adventure in the desert, with the promise of more sites to view in the future.



Clockwise from top left: 100 Sheep Panel, Broken Hearted Man, Ray and Oscar, Down the Slot

Southeast Colorado - Fall Equinox 2004, Susan Martineau Leader

Text and photos Susan Martineau

A small band of merry adventurers from Colorado and Texas joined me in SE Colorado to celebrate the fall equinox.

I started out the long weekend on Friday morning by visiting with Ted and Alma Barker at their ranch near Springfield. Ted is one of the authors of the books on rock art in the area. We had a very good visit, with black coffee, warmed up donuts and good conversation that highlighted many of their adventures living in the area through the years and also traveling to ancient sites in Mexico.

I then met up with Marsha Perry-Ellis on Friday afternoon and, in the heat of the



Ted and Alma Barker Ranch, Springfield, CO-Photo Susan Martineau

day, we explored some areas around Two Buttes.

On Friday night there was a strong wind followed by good weather on Saturday as we explored the Picture Canyon area. We also saw all the many etched lines along the walls of Crack Cave. The Comanche Grasslands Forest Station opens this cave for the Fall Equinox.

We looked at the wonderful collection of petroglyphs and pictographs in the canyon. They range from archaic to Plains Indian, to cowboy historical, and of course possibly ogam. One of the most interesting images was the "spotted" woman, locally believed to have small pox. We walked the mesa and inspected a quarry area and marveled at all the work done there.

We then car pooled over to Carizzo Canyon. The best images there were the "magical deer", which Anne Whitfield had shown to us the year before. We found some more images near the water that I had not seen in previous visits. We then found some interesting petroglyphs in a field where a herd of mountain sheep was resting.

We befriended a local rancher who came for the opening of Crack Cave. He followed us around for most of Saturday adding to the flavor of the trip. We actually were able to show him some things that he had never seen.

The highlight of the trip was Hicklin Springs on Sunday, with hundreds of images in a pretty setting along the Arkansas River, now John Martin Reservoir. We managed to avoid the abundant poison ivy and all had a good visit. We scouted on top of the rock and had some interesting vantages of the rock art in the cracks.

Nancy Robertson called in with warnings of flash floods and muddy roads in northern New Mexico and we canceled that part of the trip cutting it a bit short. Four URARA people, waiting in Raton, NM managed to make the best of things and had a several hour breakfast talking about, of course, rock art.



Clockwise from top left: Carisso Deer, Hicklin Walkabout, Hicklin Springs.

A BLM Manager's Observations

[Note from the Editors: The following observations about URARA are from Marietta Eaton, an Assistant Monument Manager at the Grand Staircase-Escalante National Monument. They were submitted, at our invitation, after her appearance at the Kanab Symposium. We appreciated her comments in the concluding session. In later communication with her she seemed pleased to provide her perspectives. We thank her for her well-considered, thoughtful, knowledgeable observations. There may not be full concurrence from all URARA members, but we find them to be very constructive and we appreciate her willingness to share them with us.]

At the 2004 URARA meeting in Kanab the organization unveiled their draft proposal for an ethics policy. This dialogue has been on-going for at least the last year. I highly commend the board for taking on a complex and obviously emotional issue for its members. I am also grateful for the opportunity I had to address the members of URARA in Kanab.

As the Assistant Monument Manager for Cultural and Earth Sciences at Grand Staircase-Escalante National Monument I have had several conversations with Troy Scotter over the last few months discussing field trips and the concerns that I have with groups visiting sensitive and often heavily threatened sites. The conversations with Troy were informative and I was highly impressed with his sensitivity and understanding of the many issues surrounding site visitation. Because of our candid dialogue we were able to agree on visits to several sites. In fact the reassuring offer from Troy to monitor or record sites turned out to be a big plus for the BLM. We also agreed that there were some extremely sensitive sites that should not be visited based on resource concerns at this time.

Through a real spirit of partnership BLM and URARA can work toward the protection of rock art sites throughout the region. However, some of the comments that emerged in the discussion with the membership over ethics left me disturbed. First I sensed that several members felt that Federal land managers were the enemy and that there was little, if any need to communicate with them about visiting sites. In the ongoing effort for the Federal agencies to protect cultural resources of all types, it helps to know when field trips are occurring. First, skilled URARA members can be our eyes and ears out there, and by monitoring or recording sites you can provide valuable information. Second, URARA can also help to identify sites that could be made available for public interpretation. In this way we can expand the knowledge about rock art, its sensitivity, and promote appropriate etiquette. I think additional dialogue could eliminate some concerns and education could elevate others.

The resource is what we all have in common. When visiting rock art sites, I suspect that everyone would prefer to see it in its most pristine condition. When sites are vandalized it is discouraging and frustrating. However, the more people that know about a site, the more threatened it becomes unless actions are taken. Members of URARA are obviously concerned about this issue and can influence each other, but when you take non-URARA members to a site your level of concern or knowledge regarding the potential for impacts may not be shared. As a result some impacts may rise dramatically when they then take their friends to that location without the benefit of your knowledge and insight. Impacts can include damage to associated deposits and other archaeological features (sometimes rock art is only one component of a site). One of the biggest issues for the land managers is the proliferation of trails to sites. Previously isolated locations have become destinations sometimes actually resulting in a web of trails. As you all know, particularly in Utah, sites have frequently suffered from vandalism and it is a difficult job, at best, for land managers to keep up with the resulting workload. We would welcome your help.

Another concern that I have from the ethical standpoint is the lack of dialogue between URARA's board and the various tribes that claim connections to many of the sites that you visit.

Understanding the perspective of the tribes enhances the way in which one views the rock art and provides additional insight. Being able to understand the potential function of rock art is difficult without a tribal perspective.

Some members of URARA are involved in critical research, such as the work of Evelyn and Bob Marks, who have worked with the government and the tribes; the results of their efforts have only been enhanced by those relationships. Yes, it does take time to build relationships, but all parties are often more enriched by those experiences. Other URARA members, though well intentioned, delve into interpretation without a scholarly basis or peer review, while others publish material about sites on Federal lands without consultation, or even notification that articles will be appearing in widely distributed venues. These types of publications go out to the public at large and without the ethics policy created by URARA and its members people might remain ignorant about how to behave at a sensitive site. I have seen very few articles where etiquette has even been a part of the discussion.

My comments here are intended to support your efforts for developing and abiding by an ethics policy. It protects the sites, it allows for better management, and it can enhance not only your first visit, but when you return in ten years the site remains virtually untouched and its mystery still intact. I also want to encourage the discourse between URARA and the Federal government, supporting each other can be a powerful force for site protection and sharing information. BLM is open to promoting better avenues for communication.

I encourage continued dialogue within URARA on the topic of ethics. We all have our own set of values, but ultimately we all want the sites protected. Your organization can be a powerful advocate for the protection of rock art and your actions can preserve these images for generations to come.

Thank You, Marietta Eaton



Think About It!

“While graphic images found on rock faces can be appreciated for their beauty alone, aesthetic considerations appear to have been less important than conveying information. No Southwestern Indian culture has a word that matches the western concept of art.” *Rock Art of the American Southwest*. Text by Scott Thybony and photography by Fred Hirschmann. Graphic Art Center Publishing, Portland, Oregon, 1999,p.9.

FOR THE RECORD

Mary Allen, requested this correction to her article which appeared in November *Vestiges*:

In my effort to promote understanding of working with GPS and topo maps, I felt a follow-up comment to last month's article was in order. The NAD83 datum is the factory default datum for many GPS receivers. However, this datum will not give you accurate readings if you are trying to plot your GPS hits on topo maps, as EVERY topo map I have seen uses NAD27. Some day in the future there will be a new series of maps set to NAD83.

[Editors: For more information see the following article by Dorde Woodruff.]

Coordinate GPS Data Between Users and Maps

Or, rock art sites will still wander in the night if you aren't careful

by Dorde Woodruff

Illustrations from United States Geological Survey (USGS) and National Oceanic and Atmospheric Administration (NOAA)

When GPS coordinates are passed from person to person and they are using different datums problems can occur. Especially in small and confusing topography, you can seek rock art for a long time if your GPS readings are on different systems.

What's a datum? Having carefully learned that *data* is plural and *datum* is singular, now we are told that collections of data are datums. In the use of datums to define and locate places on the Earth's surface, what we're referring to is a *geodetic reference system*. To understand this, we have to go back to the beginning.

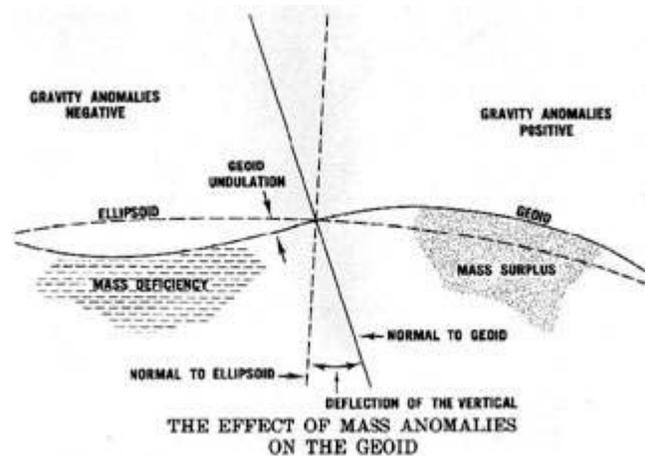
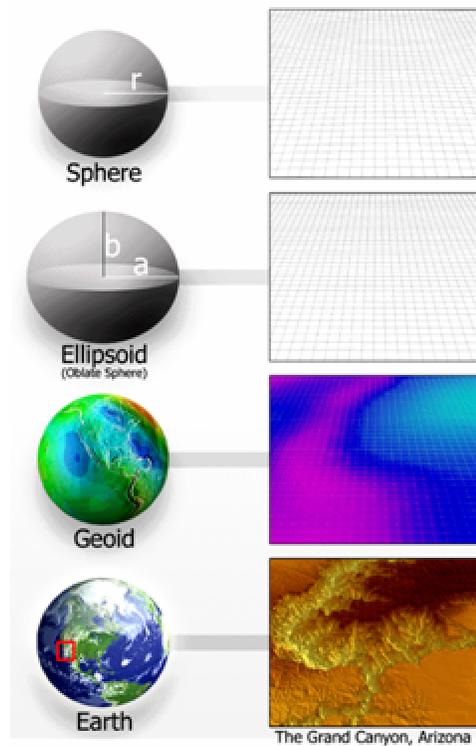
Mapmakers have struggled with representing the earth's irregular size and shape on a flat surface. Over the centuries they have come closer, until now, finally, with satellites and use of the Global Positioning System we have the most accurate representation.

First scientists had to agree that the earth was more or less round. Then that it's an *ellipsoid*, flattened at the poles, which only happened in the late 1700s. Then how much flattened, and a very accurate figure has only been determined quite recently, from space; it's 1/286 and a fraction.

Next for the sake of measurement you need to smooth out topography and agree on mean sea level, affected not only by the seas not actually being level, but also affected by gravity in taking measurements either by land or from space. Think of the plumb bob used by surveyors and the altitude of satellites. We can easily agree that the earth's topography is messy, but it's not intuitive that gravity varies from place to place; it's affected by differences in the underlying crust, mantle, and core, and other factors.

Now we have geodesists rather than old-fashioned cartographers, and they have to agree on a *geoid*, a representation of the earth's shape with the best available approximation of mean sea level and gravity pointing straight down. This doesn't mean a smooth surface, however, the unequal gravity of the earth results in undulations (colors in the illustration at upper right express this). The geoid is expressed as a best-fit mathematical model, the *ellipsoid*.

Since we can't measure every place on earth, these models can only be approximated. But the approximations are getting closer as time goes on and more measurements of the earth are



made, taking a big jump forward when they could be made from satellites, becoming very similar to actuality.

Now we're getting closer to why one field trip wandered around not able to find rock art. Most US maps, because they're from years back, were made using the North American Datum NAD27. Before satellites, the ellipsoid had to be based on a point on the earth, in this case the USGS triangulation station Meades Ranch in Kansas, presumably chosen because it's near the geographic center of the US (before Hawaii and Alaska were added). The farther you got from there in your surveying, even with triangulation to tie the points together, the more inaccurate it was. Other countries and other continents had their own datums based on someplace local, dozens of them worldwide. The NAD27 is based on the Clark Ellipsoid of 1866.

When the world's people became more interdependent beginning in the late 1950s, and spearheaded in large part by the US Department of Defense, for obvious reasons, a World Geodetic System was developed. WGS84 is very close to the newer North American Datum, NAD83, with only a slight difference in mathematics (for some unknown reason), so for our purpose they are interchangeable.

NAD83 is lot more accurate than NAD27 because it's earth-centric, that is, it's based on the center of the earth rather than a point on it, so there isn't the systematic distortion as you move away from the reference point. Datums are also based on their reference ellipsoid, and rather than the 1866 ellipsoid, NAD83 as well as WGS84 are developed from the Geodetic Reference System of 1980, GRS 80, an ellipsoid that had the benefit of more measurements and especially of Doppler measurements from satellites and other advanced systems. *Geodetic* refers to the science of geodesy, measurement of the earth.

All this is continuously being refined and upgraded. The National Geodetic Survey (NGS) of the US maintains the National Spatial Reference System, augmented from the pre-satellite triangulation network. The name was changed from the National Geodetic Reference Service in 1994. The benchmarks that you see out in the field belong to this system, traditionally made of brass or bronze and set in concrete or bedrock, with data on them. A newer kind of marker is a long steel rod driven into the ground, with a metal plate on top.

The NSRS is monitored by GPS by means of Continuously Operating Reference Stations (CORS), a nationwide network of permanently operating GPS receivers, providing precise positional coordinates relative to the National Spatial Reference System via the Internet. Not directly relevant to our use, this activity goes on unnoticed all around us.



CORS installations vary from spacy, in the mountains high above Ogden, left, to shacky, right, in the industrial section of Midvale near the railroad; these are two of the 8 CORS stations in Utah.

The GPS system is based on WGS 84. But it will talk to you in NAD83 or NAD27 if you tell it to. In addition to possible errors from clashing datums, GPS measurements aren't perfect.

- Some instruments are more accurate than others. Obviously, larger, more expensive instruments are more accurate.
- Positions of satellites may vary from their predicted positions, which is what the signal information shows; this is orbital error.
- Satellites and receiver clocks are very good, but a very tiny error can make a difference measured in meters.
- Conditions in the ionosphere and troposphere may vary and affect the signal.
- The signal may bounce off an object nearby.
- Sometimes you have to move away from a site because your receiver can't see enough satellites for a good reading.

The other big consideration in dealing with dueling datums, besides user to user, is to correlate with whatever map you're using. The map collar, the printed stuff outside the map proper, may tell you which datum was used. On USGS 7½' maps, for instance, it's in the lower left corner. After the NAD83 datum came out, the government changed to it. But USGS maps are only redone as they go out of print. If a USGS map doesn't say, it's in NAD27.

So you need to keep track of metadata, data about data, in your records of sites. Write down what datum you're using to record from your GPS, so you can correlate with other users and with maps. According to Cindy Clark, the knowledgeable and helpful administrator of Utah's great collection of online maps, in Utah the offset, the difference between NAD27 and NAD83, is often 63 feet, and can be up to about a hundred. But that can add to other errors.

Don't confuse datums with systems of coordinates. Either the latitude-longitude system, Lat-Long for short, based on the distance from the equator and from the Greenwich Meridian, respectively, or the newer UTM grid system can be used with any datum that is coded into your GPS.

So how do you convert between Lat-Long and UTM, or between NAD 27 and NAD 83, or both? Your GPS will likely do it or you can use a computer map program. For information on a broad range of map programs see: www.alltopo.com/comparis.htm.

You can also convert between NAD27 and NAD83, and Lat-Long and UTM, online in various free programs:

- **Corpscon:** <http://crunch.tec.army.mil/software/corpscon/corpscon.html>
- **GPS Trackmaker:** <http://www.gpstm.com/index.htm>
- **Jeeep.com:** <http://www.jeeep.com/details/coord/>

There will be some conversion error. [Editor's note: There are also several ways that degrees, minutes, and second data can be noted. Make sure you understand which one you have used before trying to do a conversion to UTM.]

For free USGS map downloads, go to the Utah state site <http://nrwrt1.nr.state.ut.us/quads/> for any of the state's USGS maps. Choose Full DRG (color) Image in TIF Format. These are very large downloads, however, depending on the particular map. A better way is to right click on the URL and save it as a tiff. My test Abajo Peak quad took 8 minutes to download. These will be pictures only, not interactive like the images from the map programs.

Geodesy is an endless subject. I've tried to understand and present these terms and concepts correctly but they are slippery. For more technical and longer explanations, government and some university sites are helpful. A good place to start is NOAA's Geodesy Roadmap to Resources: www.oceanservice.noaa.gov/education/geodesy/supp_geo_roadmap.html

To review, the important points for us are:

- Keep track of the datum you're using
- Convert datums and coordinate systems as needed to work with each map you use or other users operating on different datums

Book Review: *Sacred Images - A Vision of Native American Rock Art*

By Steve Robinson

(Text, Leslie Kelen and David Sucec and interviews with Native Americans. Foreword, N. Scott Momaday. Photographs by Craig Law, John Telford, Tom Till and Philip Hyde. Gibbs-Smith, Publisher, Layton, UT, 1996. Printed in China on high gloss paper; 10" x 11".)

This book deserves a place of respect on the bookshelf of anyone who has an interest in, and love for, the rock art of Utah. It brings some very interesting perspectives to this fundamental and vital form of human communication. In the foreword, N. Scott Momaday makes an important point. "The paintings and engravings that we see on these pages are a kind of writing, the earliest writing that we know of on the American continent. The artists of Barrier Canyon were telling stories."

Rock art, these creatively rich and sometimes metaphoric expressions, have "form, symmetry, color, depth, perspective — of beauty", and, provide to us "an immediate gift of wonder, astonishment and delight" (Foreword).

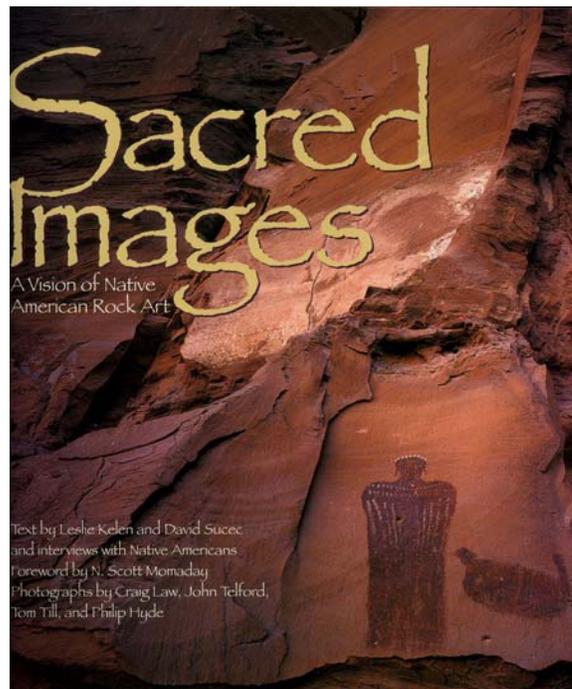
Preface author, Leslie Kelen, had the seminal inspiration for this book and it was he who sought the contributions from the others involved. The initial intent was, with the use of "natural light techniques", to "depict the aesthetic impact of each site. The aggregate would show the interactions of subjects both within and across styles. The total effect would be a constellation of representative images that uniquely conveyed the sensibilities, the experiences, and the concerns of Utah's prehistoric *and* historic peoples" (p.10 *italics* added).

As "a fortuitous afterthought" it was determined that interviews with contemporary Native Americans would be utilized and in fact are interspersed throughout the book. Kelen, who is the director of the Western Center for Documentary Art, conducted thirty in-depth interviews. Twenty one were selected for the book. (Selected quotations are included at the end of this review.)

The highlight of the book, for many URARA members will be the 60 beautiful, color plates which vary in size from rather small to larger than full page. The plates are beautiful, stunning, often dramatic, and many convey a spirituality, or sacredness for which the title was clearly appropriate.

Craig Law, Professor of Art at Utah State University, who recently rejoined URARA, photographed all but one of the 19 Barrier Canyon Style sites in the book. In addition he was responsible for 9 other plates as well as the photographs on the front and back covers.

David Sucec, a well-known and longtime URARA member is the author of the essay, *A Configuration Of Forces — The Art in Rock Art*. He is an artist, independent curator and director of the Barrier Canyon Style Project. [Your Vestiges editors hope to provide readers with more information about this project in the near future.] His essay is an excellent, insightful, heuristic discussion of the history, styles and aesthetic qualities of Utah's rock art. His text powerfully projects the respect he has for this invaluable treasure. His essay is at once a succinct, knowledgeable, well-expressed lesson in art appreciation (aesthetics and iconography), as well as the archeological evolution, cultural anthropology and human history in Utah.



His discussion of rock art style states, "There are at least ten distinct styles. . . . in the state of Utah, including the four major styles". The chronology of these four styles is given. "They represent an art-making tradition. . . .of more than 8,000 years" (p.14). David devotes three pages of his essay to an excellent description of these four styles which are well known to us as Barrier Canyon, Hisatsenom (Anasazi), Fremont, and Ute.

His closing observations relate to the future of our rock art heritage. We all would agree that "Utah is blessed with many world-class prehistoric rock-art sites. Our panels are a significant part of the cultural heritage of Utah and North America. Yet they are virtually unprotected" (p.17).

As previously noted, Leslie Kelen conducted interviews with Native American Indians to obtain their perspectives regarding their ancestors' rock art. Having these perspectives available as companion to the images of the rock art is, to this writer's knowledge, a very unique feature. He notes that "ultimately, these varied accounts converged. This confluence of viewpoints occurred because each type of account, each story, expressed and reinforced one aspect of the broader culture shared by all informants." Here are a few examples of their comments regarding their rock art heritage.

QUOTATIONS

- "I felt they represented spirits or forces within the community that had been responsible for the pictures being there in the first place. In other words, I felt they were supernatural" Reverend Quentin Kolb; Northern Ute (p.25).
- "When my grandfather was a youth, they would take an Indian boy to where these rock writings were and leave the child out there for three days and three nights, all alone. They called it Seeking a Dream. He was supposed to stay there until he had a dream of what he would become" Mae Perry; Northwest Shoshoni (p. 33).
- "The Ute people did not bother the rock drawing. They knew the symbols of the old ones could be both harmful and good. They respected it that way and left it alone" Clifford Duncan; Northern Ute (p.59).
- "Some of these symbols were not put on the rocks by human hands. A spiritual being came into this world and put them there for those who want to connect themselves with that spiritual world." And, "They put it on there as a reminder, or to establish a position—a sacred place" Clifford Duncan; Northern Ute (p.47).
- "All I know is that in the course of my job [as a BLM Archeologist] I would do anything to honor this area's tribes and these images. But I also honor the needs of whites who are sincerely drawn to these sites. I honor them because of what some old people told me. They said, 'These petroglyphs are there to heal people. When these white people come to them, they become happier. Some white people spend their whole lives looking at it, and it makes them feel better. It makes their lives more meaningful. So, even though they are white these rocks are healing them" Melvin Brewster; Northern Paiute (p.76).

In conclusion: Beautiful images! Insightful analysis! Thought provoking words!

[Editor's note: If you are interested in *Sacred Images* you can order it directly from David Sucec (801-359-6904) and he will give you a discount, selling the book for \$19 including tax but not shipping.)

Welcome, New Members

By Dorde Woodruff, 2004 URARA Secretary

Cindy O'Leary joins our Flagstaff, Arizona, members. She moved there this year and fell in love with rock art, is collecting digital photos of sites visited.

Bob Ford of Fredonia, Arizona is one of those who presented work on the study of waterglyphs, a paper presented at the symposium last month. He enjoyed the meeting and the members, so decided to join.

Judith Neal is director of promotion for Hawaii Public Radio in Honolulu. She has a degree in ancient history, has been coming to the Colorado Plateau for 8 or 9 years to visit ruins and rock art, and met a URARA couple at Shay Canyon.

Gordon Hutchings of Enoch, Utah, is interested in GIS and photography.

Calendar

- Dec 3 6:00 p.m. URARA Christmas Meeting, First Unitarian Church, 569 S. 1300 E., Salt Lake City. For information contact Barbara Green, 801-466-7702.
- Nov 20-Jan 30 Art Institute of Chicago. Mound Art. *Hero, Hawk and Open Hand: American Indian Art of the Ancient Midwest and South.*
- 2005**
- Jan 22 “Utah’s Vanishing Rock Art” exhibit opens at Gallery at Library Square, 210 East 400 So., Salt Lake City, UT.
- Feb 26 – 27 Utah Lake site recording field trip. See article in this issue for more information.
- Mar 30–Apr 3 Annual Meeting, Society for American Archaeology, to be held in Salt Lake City. To volunteer see <http://www.saa.org/meetings/volunteerForm.asp>
- May 25-30 American Rock Art Research Association Annual Conference, Reno/Sparks, Nevada.
- Aug 11-14 2005 Pecos Conference, Los Alamos, New Mexico. Sponsored by Bandelier National Monument, Los Alamos National Laboratory, Santa Fe National Forest and Los Alamos County.
- Sept 15-18 Rocky Mountain Anthropological Conference, Park City, Utah.

The Christmas Meeting

URARA’s annual Christmas meeting will be held at the First Unitarian church, Salt Lake City, 569 South 1300 East, Dec 3 at 6:00pm. A delicious turkey will be provided to accompany your potluck contribution. Many thanks to Barbara Green for organizing the event. She can be reached at 466-7702 if you have questions as to what to bring. A nice way to begin the Happy Holiday Season!

“Utah’s Vanishing Rock Art”

By Diane Orr

I am creating an upcoming panoramic exhibit, “Utah’s Vanishing Rock Art” for the new downtown Salt Lake City Library Gallery. The goal of the exhibit is to showcase the beauty of Utah rock art and to heighten awareness of the imminent threats to Utah rock art sites.

I am asking URARA members to contribute photographs of vandalized rock art sites in Utah. These photographs will be displayed on a large wall outside of the gallery, encased in a large Plexiglas frame. I’m looking for photographs of rock art with bullet holes, chalking, campfire smoke damage, graffiti, and attempts to cut rocks or stolen petroglyph boulders. I’m including corporate and governmental damage: sites destroyed by roads, energy development, urban expansion, reservoirs, and campground placement. Your name will be listed as a contributor to the exhibit. In addition to “Utah’s Vanishing Rock Art”, URARA may use these images for additional educational purposes in the future.

Please send photographs, slides, negatives, or CDs with digital images and include your name, address, telephone number and email with any further information about damage to the site to: Diane Orr, 1240 Harvard Avenue, Salt Lake City, Utah 84105.

I would like to know the general area (e.g. Utah county) of all sites, and the name of the site if it is a popular destination. Please include the exact location of the site if it is pertinent to the damage,

for instance, a site damaged by a pipeline in Nine Mile Canyon. If your photographs provide new knowledge of damage to a site, please let me know and notify the appropriate BLM regional office.

Mail photographs and information by December 28th, sorry for the rush. Original photographs will not be returned unless requested. Slides, negatives and CDs will be returned in late winter. I hope to exhibit this show in a number of small communities near Utah rock art. Thanks for your assistance.

“Utah’s Vanishing Rock Art” opens January 22nd at the Gallery at Library Square, 210 East 400 South, Salt Lake City.

Lost and Found

Lester Carr has a jacket and a radio that were lost at the Symposium in Kanab. Contact him through one of his listings in the URARA Membership List to identify the items and make arrangements for shipment.

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 don’t 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

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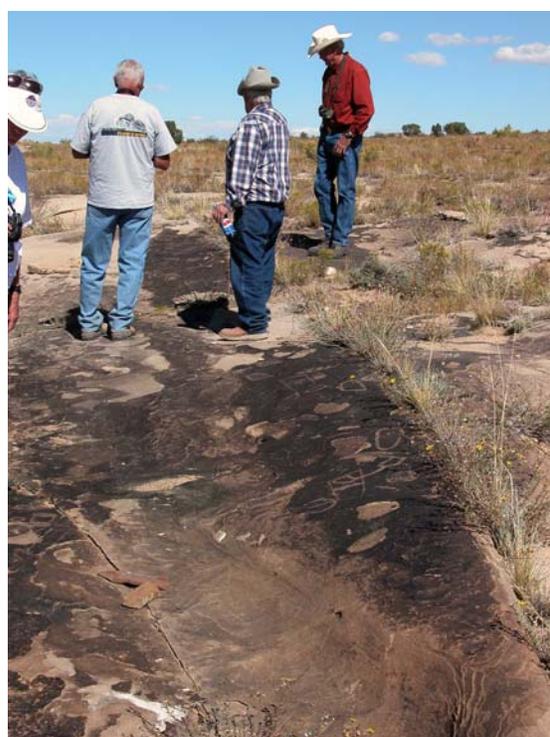
By Steve and Marion Robinson

Thanks to all the out going Board Members, and our Best Wishes to all the new Board Members. We hope the Holiday Season will be a happy one for all! We look forward to the year 2005, confident that it will be another great year for URARA.

We want to provide special thanks to Barbara Green for her unstinting support and service to URARA. She works, rather unheralded and unnoticed, by the passing crowd.

Many people may not know that she accepted the responsibility for the refreshments for the last two Symposia. The first year she had to get them together quickly, on an emergency basis, since one of the original persons responsible for the refreshment ended up in the hospital with an emergency of her own. [Eds. personal knowledge.]

Then after finishing this years Symposium she accepted the responsibility to organize the Christmas meeting. Many Thanks, Barbara, for all your contributions and nice willing spirit.



*Photos by Layne Miller: Clockwise from top left:
Hiking Warrior Ridge, Sandal Site, Cedar Mountain.*

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