

VESTIGES



January
2005
Volume 25
Number 1

Monthly newsletter of URARA, the Utah Rock Art Research Association

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President's Message

The past year was an important one for URARA. We obtained our 501(c)(3) charitable status, started a site stewardship program in Moab with the BLM, participated in the Range Creek archaeological survey, supported a lawsuit against the federal government regarding oil and gas development in Nine Mile Canyon, organized a meeting of federal and state authorities to discuss a statewide site stewardship program, and created an ethics policy. In the meantime we somehow managed to produce Vestiges, run a lot of field trips, publish another volume of Utah Rock Art, and hold our largest symposium ever. Whew! Congratulations to all involved, especially the 2004 Board.

It doesn't look like things are going to slow down at all in 2005. We've already received requests from seven different federal and state offices to provide assistance with rock art surveys, documentation, and site stewardship. We've also been asked to get federal and state agencies together again to continue discussions of a statewide site stewardship program. The issues of oil and gas development in, and around, Nine Mile Canyon continue to need careful monitoring. In the meantime, the request for National Register status for Nine Mile, which we thought had been submitted, in fact has stalled again. As I write this note, Layne Miller is also reviewing a letter which the Board is submitting regarding the proposal to develop a coal haul road through Quitchupah Canyon. [See page 11.]

Our membership continues to grow, an indication of the tremendous interest in rock art. We now have a little more than 400 members. We are planning more field trips than ever so that, even

Utah's Vanishing Rock Art

A collection of large, panoramic photographs by Diane Orr will be showing at the Salt Lake City Public Library January 22, 2005 through March 12. The opening reception is Saturday, January 22 from 4:00 to 5:30 p.m. at the Gallery at Library Square (4th floor of the new library). Light refreshments will be served.

A special thanks to all URARA members who have helped provide material, ideas, and support for the exhibit.

with our increasing membership, more of you will have a chance to participate. We are also organizing some of our field trips to meet the requests for site surveys and site documentation. We hope you will help us to provide these important services. Even if you don't know a lot about rock art or documentation, we will help train you.

In January, the Board will take a day to talk about our priorities for the year. We will report on that discussion in the next Vestiges. There is so much to do that the Board alone can't organize it all. We need help with our annual rock art publication as well as Vestiges. We need people who are willing to share some of their knowledge by leading field trips. We are going to reconstitute our conservation and preservation committee and education committee. If those are areas that interest you please let us know. And don't forget about symposium. There is a lot to do there as well. If you would like to participate, look at the list of Board member contacts at the end of Vestiges and give us a call or send an email. We would appreciate your interest.

Troy Scotter
2005 URARA President

Upcoming Field Trips

Utah Lake: Feb 26-27, 2005

Nina and Lori Hunsaker Leaders. Please contact Nina Bowen to register (801-292-5012).

We will be visiting rock art sites near Utah Lake as a 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 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.

Lower Gila River, Arizona: March 5-6, 2005

Leaders: Will Tapp and Leslie Wertz (619-275-2862 or leslie.wertz@sharp.com)

On Saturday we will visit the Painted Rocks site. Evening and sunrise lights are best for photography. Hiking distance will vary from short to about a mile. The art is located on bluffs and rocky slopes along the riverway, which is often choked with tamarisk or catclaw. Wear long pants and long sleeved shirts. We will need to watch for rattlesnakes and bee swarms.

Sunday we will visit sites a few miles west in the Sears Point -Aztec Point areas.

There are numerous sites along the Gila riverbed, both north and west of our trip. If some want to stay longer, we can give directions on how to find them. Another option for independent exploration could be a full-day hike to a large site in the nearby Eagletail Mountains.

The BLM says they would appreciate site descriptions with photos, GPS coordinates, and topo map locations. The better-informed they are, the better they can protect rock art sites when they process applications for Use Permits. There have been no comprehensive cultural studies of the lower Gila, so anything we can give them will improve their inventory.

On Friday night the campground has tables and toilets, but no water. The campground on Saturday night has no facilities. There are motels and restaurants about an hour away in Gila Bend.

Meeting time and location will be provided to registered participants. The trip is limited to 15 participants. Roads are rough and rocky with stretches where high clearance is needed.

Moab, Utah: March 12 – 13, 2005

Leader: John Remakel (435-259-6228 jremakel@preciscom.net)

I will take URARA members down the Kane Creek Road and the Potash Road. We can also take in the sites in Seven Mile Canyon proper and the South Fork of Seven Mile Canyon. One site requires a moderately strenuous hike of less than a mile one way. Another site requires a strenuous scramble up a slickrock slope. This site can be viewed from below with binoculars.

Meeting time and location will be provided to registered participants. The trip is limited to 15 participants. Normal cars are suitable for this trip.

Caliente, Nevada: April 23-24, 2005

Leaders: Inga Nagel (661-942-5211, cell 661-714-5211); Margaret Grochocki (435-865-5113)

We will visit Rainbow Canyon (Middle portion of Meadow Valley Wash). There are petroglyphs and pictographs on volcanic tuff along a 20 mile stretch of road south of Caliente. This portion of the trip will require short hikes over even to rough terrain covering approximately 1.5 miles. We will also visit Upper Condar Canyon which requires a hike of 2 miles round trip.

Camping will be available for the group. The cost is \$14 per night per campsite. There are flush toilets and showers available along with stargazing and camp programs. There are also four motels in Caliente and Panaca.

This trip is suitable for normal cars. Please contact the trip leaders by April 3. Meeting time and location will be provided to registered participants.

Columbia Hilla/Horsethief Lake Rock Art

Text and photos by: Steve Douglas, Bountiful, Utah

On a recent trip to Portland, Oregon, I visited a relocated rock art site at Horsethief Lake State Park, Washington, which is across the river from "The Dalles", Oregon.

Columbia River Gorge (Oregon/Washington) ancient Indian rock art, dislocated by the Dalles Dam in the 1950's has found a new home among native art panels such as the Tsagaglalal (She Who Watches) panel at Horsethief Lake State Park, Washington.



Washington State Parks, in cooperation with the US Corps of Engineers, relocated panels from Petroglyph Canyon, which were saved from the rising waters of Lake Celelo to Horseshoe Lake State Park for public display.

During the spring and summer of 2004 petroglyph panels, long in storage at the Dalles Dam, were placed along a self-guided interpretative trail called Termani Pesh-wa (Written on Rock) near the trailhead to the Tsagaglallal panel site. Currently, there are approximately 20 panels on display, with plans for about 40 panels. There will also be an additional dozen panels from another rock art site upriver at Roosevelt.



The relocated panels have been placed on individual gravel bases along a 400 foot paved trail, enclosed by a wooden rail fence, with interpretative signs. The self-guided trail is open to the public daily from 9 a.m. to 5 p.m. Access to the original Tsagaglallal site is by guided tours only at 10 a.m. on Friday and Saturday, from April through October (advanced reservations required, at www.parks.wa.gov).

These panels are interesting, easy to access, (mostly petroglyphs) with quite different art styles from those found in Utah and the Southwest. This state park is well worth the time and effort to visit when traveling the Columbia River Gorge along Interstate I-84.



Time, Space and Native American Art of the Southwest

Is the Medium the Message when we Approach the Unknowable?

J. J. Brody, professor emeritus, Dept. of Art and Art History, University of New Mexico

A talk presented to the Utah Rock Art Research Association October 9, 2004 at its Annual Meeting in Kanab, Utah. [Requested by Editors to allow further thought at their leisure and also to provide the information to those unable to attend the Symposium.]

Spatial illusions in the visual arts are unavoidable for viewers who are blessed with stereoscopic vision. Such people - most of us - see any mark made on a picture surface as though it were in front of, on, or behind that surface. If only for that reason, all pictorial traditions require artists to manipulate lines, blobs and colors on tangible surfaces in order to control illusions of imaginary space that are a by-product of those marks. Visual events occur in imaginary times within those illusionary spaces and those spaces are simply chaotic until they are tamed. So all visual art involves taming the chaos of visual time-space continua. Every picture is an illusionary universe whose physical laws are visual conventions usually established by unspoken agreement between a person making a picture and that persons intended audience.

Visual disjunctions and chaos are the raw materials of all such artistic productions and a major concern of all Native arts in the southwest from the beginning of human time has been to create visual conventions that integrate and balance disjunctive, opposing visual forces. And, seemingly from the beginning, those visual forces: dark-light, warm color-cool color; deep space-shallow space, fuzzy line-sharp line have been given metaphorical meanings by Native artists and their chosen audiences: male- female, life-death, harmony-disharmony, good-evil, summer-winter and so forth..

Willy-nilly, like it or not, on the most fundamental visual level all visual art is about creating illusionary spacial and temporal conventions and the abstract components of those illusions are the raw materials for meaningful communication. How those communications are interpreted depends first and foremost upon how an interpreter perceives time and space in a picture. And, for visual communication to occur, artists and their audience must agree on the pictorial conventions that establish a range of temporal and spatial positions for marks that would otherwise float uncertainly on a surface. Those conventions are on a pictorial continuum that has stability at one end and instability at the other. For example, all post-Renaissance and pre-modern painting in the western European tradition create stage-like illusions of deep, natural-world space that is often defined by linear, vanishing point perspective. Disjunction happens within that stage-space if something occurs, for example limp watches hanging on tree limbs, that is not spatially, temporally or metaphorically consistent with natural-world illusionism. And it is important to note that the surprising message (limp watches in out-of-context-time-and-space) is embedded within a predictable set of pictorial conventions.

Pictorial conventions vary from time to time and place to place and different ones may co-exist (as is true today) in the same time and place. It is the job of the artist to develop time-space interactions that are coherent to an intended audience for that is the minimal requirement for there to be communication. It is the job of the art historian to analyze those conventions in order to better understand artist-audience interactions and to explain those interactions to an intended audience. But whenever the art of any society is introduced to a new and alien world its pictorial conventions are easily misinterpreted and may not even be recognized. In those events, an art historical analysis of unfamiliar time-space conventions is an essential and basic interpretive tool. Often it is the only one we have when faced by the unknowable, in other words by that which can neither be proven nor dis-proven. The medium then becomes the only available conduit for approaching the message.

As a case in point, I briefly examine several ancient and less ancient southwestern pictorial traditions in different media: - graphic images painted, pecked, or engraved on unmodified rocks at open-air sites, paintings on pottery and paintings on earthen plaster. All use related space-time pictorial conventions that are generally unfamiliar to the modern world and for that reason all are most often described in the Euro-American literature as though devoid of interactive time-space conventions. Because they are not only perceived of and described as though flat and static we are almost forced to see them only as isolated icons rather than as coherent and complex pictorial illusions. I will try to show how each of these traditions used unique qualities of media to create sets of similar and consistent temporal and spatial illusions.

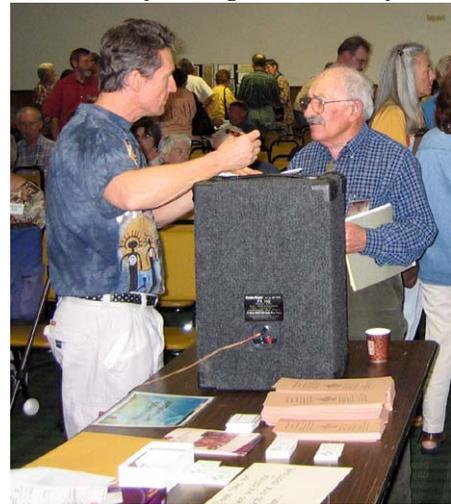
My illustrations make use of images of pre-Pueblo and Pueblo works of art that range in time from perhaps as early as 4,000-6,000 BP to about 400 years ago and in space from southeastern Utah to south-central New Mexico. They were made during the Archaic era, the Pueblo III period (1200-1300 CE at Mesa Verde) the Pueblo IV period (1300-1600 among western Pueblo Hopis) the Rio Grande Pueblo IV Classic and Coalition eras (1200-1600) and by people we call Mimbres Mogollon (1000-1150).

Archaic paintings from Horseshoe Canyon illustrate how pre-Pueblo southwestern artists used brush-work and compositional devices to create illusions of human-like personages emerging from or sinking into the sandstone on which they are painted. Petroglyphs from Petroglyph National Monument in Albuquerque and the Pueblo IV town of Tsankawi on the Pajarito Plateau show how

different Rio Grande Pueblo pictorial traditions integrated sunlight and seasonality as compositional elements integral to their pictorial illusions. Clearly, the physical qualities of the environment were used for millennia in the southwest to harmonize relationships between nature and culture, two potentially disharmonic and unrelated domains.

Pottery paintings of the Mimbres Mogollon, Mesa Verde P III people and Hopi people of the P IV period systematically developed spatial and temporal illusions upon or within hemispheric or globular vessel shapes to create micro-universes within which pictorial actions occurred. These painted universes are also visual metaphors on utilitarian objects that simultaneously refer to this world and to other worlds, to nature and culture, to the cosmos and the afterlife, to sacred geography, to the domestic business of daily life and to the potentially dangerous world of undomesticated "wild" space.

Pueblo IV wall paintings (1350-1500 CE) from middle Rio Grande valley villages of Pottery Mound and Kuaua seem to fuse all earlier pictorial conventions to create pictures that surround viewers with baroque-like theatrical illusions we are made to look at and through the walls of a room to observe another world filled with actors and events of another time and space. Throughout history, all ancient Pueblo and pre-Pueblo art was structured by age-old spatial and temporal conventions that systematically created illusions of interactions that were taking place within known and imagined spaces at known or imagined times. They all used (and still use) the same overarching southwestern pre-Pueblo and Pueblo pictorial conventions and those conventions transcend time, space, media, and linguistic and historical diversity. We cannot see or properly begin to understand these ancient visual arts if we fail to comprehend those illusionistic conventions.



J.J. Brody (R) and Steve Waller (L) confer at the Kanab Symposium.

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## Think About It!

"Very little is known of the significance and true meaning of rock art, and most serious students of the subject are reluctant to express opinions because of the lack of proof or strong evidence that any attempted interpretations would be accurate." Kenneth B. Castleton, M.D., *Petroglyphs and Pictographs of Utah, Volume Two: The South, Central, West and Northwest*, Utah Museum of Natural History, 1987 p.7.

In a July 15, 1978 Deseret News article Dr. Castleton states that "rock art can be appreciated as primitive art that steps across centuries to capture moments of time that fill the modern observer with an intense closeness to the prehistoric past." Register of the Photographs of Kenneth B. Castleton, Special Collections Department, University of Utah Libraries, 1988, p. 4.

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Dr. Kenneth B. Castleton, M.D. (1903-1993)

Creator of the Magnum Opus of Utah Rock Art

By Stephen Robinson



Five years ago [your Vestiges Editors] visited the intimate, interesting Fremont Indian State Park Museum. It is located on Interstate 70 approximately ten miles from the junction with Interstate 15. Our primary objective was information regarding the rock art in the area. While there we discovered *Petroglyphs and Pictographs of Utah, Volume One: The East and Northeast*, by Kenneth B. Castleton, M.D. We left with the volume.

We found the book to be very interesting and informative. Earlier this year we obtained the companion, Volume Two. It covers the rest of the state, divided by the South, Central, West and Northwest areas. The publication dates of our copies are 1984-1987 respectively; the publisher is the Utah Museum of Natural History. (Both are available on the Internet.)

Many URARA members are familiar with Dr. Castleton's contributions. We were so impressed with all the energy, knowledge, research, travel, and time required for Dr. Castleton to produce his excellent volumes that we wanted to find out more

about him and how he was able to accomplish this monumental work.

The two volumes' introductions are identical. They state the books' "three fold purpose: 1) to identify, locate, and provide photographs or drawings of as many rock art sites as possible; 2) to provide accurate information for those who are interested in this field, especially serious students and scholars who want to preserve some of the many unanswered questions regarding the origin, chronology, and meaning of rock art; and 3) hopefully to create interest in preserving rock art for the enjoyment of future generations" (p.xiii and p.xxvi).

Chapters One of both are basically identical, and number 15 pages. They include an excellent discussion of the prehistoric Utah rock art in terms of Archaic, Anasazi and Fremont cultures. The fundamentals of rock art production, styles, interpretation and dating are very cogently described. Information about the early explorers and "discoveries" of rock art is included. A one page glossary of 38 basic rock art symbols from stippling, to spirals and circles, abstracts, hand prints etc. is helpful. Each volume clearly delineates the way the chapters are geographically organized.

The black and white photographs and illustrations are each identified by name and page number in the front of the volume, which also includes an index of sites in the back of the book. There are 88 sites in Volume One.

Volume Two has 143 sites. For each site, Dr. Castleton provides clear, concise descriptions of the site characteristics, general location, style, and date(s) visited. Every photograph and drawing is identified by name, number and chapter. Volume One has 527 photographs and Volume Two 564—almost 1100 total!

The volumes are 8 ½ x 11 and number 232 and 356 pages respectively. They include very comprehensive references numbering 85 (Vol. 1) and 90 (Vol.2) authors. Thus our Magnum Opus heading!

The books tell us very little about the author. However, in talking to Nina Bowen, we learned about the *Register of the Photographs of Kenneth B. Castleton*, from the Special Collection Department of the University of Utah. It consists of 12,150 images and other material donated by Dr. Castleton. The material was processed and edited by the Library staff. The 77 page document includes a

Bibliography and Introduction to the Rock Art Photographic Collection by Dr. Castleton. The latter is four and a half pages. In it he states that in reviewing the archaeology files and records of the University of Utah and reading reports of several researchers, including Jesse D. Jennings, then Professor of Anthropology at the University of Utah, and Polly Schaafsma, *The Rock Art of Utah*, 1971. "I have found that over 400 sites have been identified in this state alone, and to these I have added about 50 more." He also includes much of the same information he has in Chapter One of his Volumes.

This document includes a Biography. Here are some highlights:

Kenneth B. Castleton, 1903-1993, A.B. in Chemistry, University of Utah 1923; M.D. with honors, University of Pennsylvania 1927; internship, University of Pennsylvania Hospital 1927-1929; residency as a Surgical Fellow at the Mayo Foundation 1929-1933; PhD, University of Minnesota 1933. From 1933 until 1962 he had a private surgical practice. He was associated with the University of Utah College of Medicine from 1942 to 1969. The last seven years he was Dean and Professor of Surgery, followed by two years as Vice President of Medical Affairs. In 1974 he received an honorary degree.

"A river expedition down the Colorado in 1953 stirred Dr. Castleton's interest in rock art, but he did not seriously study petroglyphs and pictographs until his retirement." At that time, he was encouraged by Dr. Jesse D. Jennings and Donald V. Hague, Director of the Utah Museum of Natural History to explore the state's rock art. . . . " (p.3).

The biography, as well as the American Rock Art Research Association website, indicates that Dr. Castleton was a 'guest speaker' at the 1975 and 1976 Symposia. In 1979 he was the Symposium Chairman.

This involvement with ARARA is interesting for at least two reasons. First and most importantly, according to Jesse Warner "it is due to Ken that we have URARA!" (The complete history of URARA's genesis is an interesting story. Please see comments in our Editors' Message.) Dr. Castleton brought together several people, who were familiar with Utah rock art, to help with the ARARA Symposium which was held in Utah. These people then began to organize the Utah Rock Art Research Association.

The other point of interest is that The American Rock Art Research Association "sponsors an annual essay competition for excellence in rock art research, The Castleton Award. The prize for the winning entry is \$1000." The first recipient was in 1983. Through 2003 there have been only 6 awards. In 1985 Judith and Jesse Warner received the award for their paper "To Slay a Dragon", which pertained to shadows on the rock art in Black Dragon Canyon. Judith presented the paper and received a standing ovation. In 1988 Mary Allen received special recognition for "New Frontier in Rock Art: The Grand Canyon". Leigh Marymor, the current ARARA president, gave a paper at URARA's 2004 Kanab Symposium which received the Castleton award in 2002.

Dr. Castleton's biography reports he was the father of four children and three step-children. Speaking with a daughter, Ann Blackner, in Salt Lake City she emphasized her father's love for the rock art of Utah and the dramatic setting in which most of it is found. Her travel with her father to the sites was quite limited. At her suggestion we contacted her step-brother, Mel Armstrong of Park City. He confirmed that he was the frequent companion and driver for many of the rock art exploration trips for almost 20 years. He described the determination that he and Castleton had to find sites on their own, or sometimes with a guide familiar with the area. Often it took several letters to those familiar with the area, and much urging, to gain their cooperation. A few of their guides, particularly in the Green River/Price area, were interesting "old timers".

Mr. Armstrong pointed out that Castleton was very careful about not disturbing artifacts they might see. They were often in areas not well-traveled, and arrowheads, pottery, and lithics were common. It seems Castleton clearly had a strong sense of the respect due this cultural evidence, and was adamant that his companions act accordingly.

Armstrong described his father as a determined, but a slow hiker; one who could walk and walk and walk. This determination is consistent with the motivation, organization and drive required to find, photograph, record, document and write about all the sites included in his volumes.

The single mindedness is evident in an incident which happened to his wife, to whom he dedicates his volumes: "To my favorite travel companion, my wife, Heloise, for her support, her enthusiasm, and her never-failing good humor." According to his son, they were climbing down into the Maze when his mother jumped down the last few feet onto the floor of the canyon, badly injuring both ankles. Being a doctor, Castleton felt it would be all right to have her sit there until he and his son could find their rock art goal for the day – which included The Shield, one of Mel's favorite sites. They returned later in the day and exited the Maze with some difficulty. Afterwards, on further examination, it was determined that Heloise had broken both ankles.

When we consider all that Dr. Castleton has contributed to our knowledge of, and appreciation for, Utah rock art, we recognize that a great debt of gratitude and appreciation is to the point. Perhaps URARA should generate a prestigious Castleton Research Award.

URARA Christmas Party

Margaret Grochocki – Text; Layne Miller – Photo

Fun, food, friends and an excellent presentation by Barbara Green made the Annual URARA Christmas Dinner a wonderful event and evening.

Thanks to the wonderful efforts of Barbara Green, Barbara Saxon, and Charlie Clapp, everything went off without a hitch, the food was wonderful and for some of us, well worth the drive to Salt Lake.

The evening was topped off with a great video. Barbara Green spent many hours putting together a picture history of 2003 URARA field trips, the symposium and some of her trips. We all ooowed and ahhhed at the pictures of glyphs and scenery and thankful for Barbara's talent for documenting her adventures.



Calendar

2005

- Jan 22–Mar 12 “Utah’s Vanishing Rock Art”, Gallery at Library Square (4th Floor), 210 East 400 So., Salt Lake City, UT.
- Feb 26–27 Utah Lake field trip, Nina Bowen and Lori Hunsaker Leaders
- Mar 5–6 Lower Gila River field trip, Will Tapp and Leslie Wertz Leaders
- Mar 12–13 Moab field trip, John Remakel Leader
- Mar 19–20 Rock Art and Archeology of the Lower Pecos, Fee \$150. Difficulty: Moderate, Joseph Labadie, Big Bend Natural History Association, 432-477-2236, P.O. Box 196, TX 79834, <http://www.bigbendbookstore.org>
- 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>

- Apr 23-24 Caliente Nevada field trip, Inga Nagel and Margaret Grochocki Leaders
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.
Nov 19 Rock Art in Big Bend National Park, Bob Hext, Fee \$75. Difficulty: Moderate. Big Bend Natural History Association, 432-477-2236, P.O. Box 196, TX 79834, <http://www.bigbendbookstore.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 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

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www.utahrockart.org

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Library and Archives

URARA has an extensive library of rock art publications, a collection of articles, and Clifford Rayl's photo collection which are available for use by members. URARA also has educational materials (a slide presentation on Utah rock art, a slide show with accompanying notes oriented for the fourth grade, and we are working on new presentations in Powerpoint that be available shortly.) Please contact Nina Bowen if you are interested in these materials.

Editors' Message

By Steve and Marion Robinson

As we look ahead to 2005 we are very impressed with the URARA opportunities, challenges and responsibilities which Troy has noted in his President's Message. We are fortunate to have knowledgeable leadership, to which State and Federal officials have turned for assistance in protecting the Utah rock art treasures. Though interests and objectives are sometimes not fully congruent or harmonious, cooperation between the organizations and agencies involved is clearly the best path. At times it may be necessary to forgo this cooperation and take legal action, particularly in view of the position of the current administration with regard to key environmental issues. For example the Board courageously took the step to join other organizations in the lawsuit over Nine Mile Canyon.

In preparing the information regarding Dr. Castleton's rock art volumes, we became aware that there are several current URARA members who were acquainted with him, and that he did attend a few of the very early URARA meetings. Those of you who knew Dr. Castleton are invited to submit a few comments about him to *Vestiges* which we will collect and publish.

The research on Dr. Castleton was a reminder that we have an interesting history which should be told and recorded. However, this history is not well known except by the relatively few of our 400 plus members who actually lived it. We would suggest, that after more than 25 years, it is badly needed. We would hope someone would step forward and volunteer to write it. And, as we have suggested previously, it would be an excellent topic for a Symposium presentation.

We also want to note that Marietta Eaton, who wrote an article for December *Vestiges*, is Assistant Monument Manager at the Grand Staircase-Escalante National Monument for the BLM. Significantly, she is the Great Granddaughter of Richard and Marietta Wetherill. Her Great Grandfather, Richard, was one of the earliest pioneer explorers of Southwestern ruins.

Letter to URARA

Dear URARA,

I would like to share with you a wonderful experience my fourth grade class had with one of your members. I invited Nina Bowen to speak to my class as a culminating activity to our Native Americans of Utah unit.

Nina did a wonderful job. She was very well prepared. She spoke to my students on their level and shared wonderful pictures with them of rock art. I especially appreciated the end of her presentation. She talked to my students about vandalism of rock art. She showed them examples of what had been done to rock art throughout Utah.

She explained in her quiet way that much of this destruction could never be repaired. My students listened and were educated.

Many thanks to Nina and your organization.

Susan Cowdell, [Teacher]

Hayden Peak Elementary 4th grade

Letter Concerning Road Through Quitchupah

Bureau of Land Management – Richfield Field Office
Attention: Cornell Christensen
Field Office Manager
150 East 900 North
Richfield, UT 84701

Dear Mr. Christensen:

I am writing to express the concern of the Utah Rock Art Research Association with regards to the possible construction of a coal haul road through Quitchupah Canyon.

Quitchupah is a unique area in that it contains a proliferation of rock art created over an extended period of time. There is Glen Canyon Linear, Barrier Canyon, Fremont and Ute style rock art in the canyon. While we cannot ascribe meaning to the figures, the quantity and period of time represented by the rock art indicate the canyon had importance to archaic and prehistoric peoples.

We are also aware that ethnographic research indicates the canyon has sacred importance to the current Paiute people. While we do not know the details of the ethnographic evidence, it seems logical based on the correlation with the Ute style rock art in the canyon.

We are concerned that development in the canyon should not destroy or damage important archaeological sites nor the sacred character of the canyon to the current Native American people.

The Utah Rock Art Research Association is dedicated to the study and preservation of rock art in Utah. We are a non-profit organization with approximately 400 members including professionals, academics, and dedicated amateurs.

Your consideration of these issues in preparation of the Quitchupah Environmental Impact Statement is appreciated.

Sincerely,
Layne Miller
2004 President

URARA 2005 Calendar

Wow, I have trouble scheduling myself out a week in advance. Preparing a calendar for all of URARA a year in advance is a big project. Here is a first shot of what we are looking at for 2005. Activities with a specific date next to them are probably firm. Activities simply listed in a month, without a specific date are things we hope to do, but haven't specifically organized yet. Stay tuned to future *Vestiges* for more detailed information. - Troy

January

22 Utah's Vanishing Rock Art – SLC Library

February

26 - 27 Utah Lake field trip

March

5 - 6 Gila River field trip

12 - 13 Moab field trip

Quitchupah EA field trip

Antelope Island Survey

30 - April 3

Society of American Archaeologists Conference

April	
9 - 10	Arizona Strip – Nampaweap, Toroweap field trip
16 - 17	Comb Ridge field trip
23 - 24	Caliente, Nevada field trip
30 - May 1	Butler Wash field trip Antelope Island Survey
May	
	Nine Mile Canyon – Oil and gas field trip Paradox Valley field trip
25 - 30	ARARA - Reno
June	
	Desolation Canyon raft and rock art Range Creek/Book Cliffs documentation Vernal field trip
July	
	Idaho field trip
August	
	Picnic
11 - 14	Pecos Conference – Los Alamos
September	
	Temple Mtn Wash Preservation
15 - 18	Rocky Mountain Anthropological Conf. – Park City Richfield field trip
October	
8 - 11	Symposium
22 - 23	Volcanic Tablelands – Bishop, CA field trip San Rafael Swell field trip
November	
12 - 13	West Desert Site Recording
December	
	Christmas Party

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