

# VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

## Table of Contents

President's Message.....	1	Trouble In The Canyon [Nine Mile].....	9
2007 Board of Directors Election Results.....	2	Think About It! .....	10
Thanks to retiring board members.....	2	BCS Art-Record Project Could Halt.....	11
Opening Social, Friday Evening .....	2	Editorial-Save The Ancient Rock Art.....	11
Summary of Presentations-Symposium 2006.....	3	Utah Prehistory Week 2007-Poster Contest.....	12
2006 Symposium Field Trips.....	6	Contact Information.....	12
A Vernal Rock Art Adventure .....	7	URARA Membership Information .....	13
Membership Dues and Renewals .....	8	Calendar 2006.....	13
December Holiday Party .....	9	Editors' Message .....	13

## President's Message

We had a wonderful symposium this year. The people in Vernal treated us very well. Everyone was helpful and friendly: the staff at the tourism office, those who managed the conference center, the local archeology group, the forest service archeologists, and the people in town. We also need to thank the many URARA members who helped. I started jotting down names, and when I got to over 20 people, I stopped counting. We also had over 20 presentations.

I would be remiss in not recognizing the donors to the conference—State History, Utah Humanities Council, and the Vernal Tourism office. These generous organizations helped us keep symposium fees at the current level.

We are always trying new things at symposium to make it better. A year ago, we tried pre-registrations for field trips. That didn't seem to work too well, so we returned to the sign-up policy during symposium. We added a speaker during our Saturday evening dinner this year.

Please let the board members know what you enjoyed and what you would suggest we change. After all, we put on the symposium for you.

**Troy Scotter**  
2006 URARA President

*President Troy Scotter, wrapping up symposium  
Photo, M. Robinson*



## 2007 Board of Directors Election Results

**Troy Scotter** and **Margaret Grochocki** were elected to their second two-year term as members of the URARA board of directors. **Ann Fulton**, of Bishop, California, and **Walter Layton** of Salt Lake City, Utah, are the two newly elected members, whose service will start beginning January 2007. Check the January issue of *Vestiges* for more information regarding these newly elected board members.

## Thanks to retiring board members



**Tom Getts**



**Jan Gorski**

**Tom Getts** and **Jan Gorski** are finishing their service to the URARA Board of Directors at the end of the Calendar year. The contributions of these long-time, dedicated members are greatly appreciated. **Tom** has had key responsibilities in relation to the set up and management of our utahrockart.org website. He posted *Vestiges* each month in a timely manner as well as other pertinent information, and continues to do so. He has also been a member of the nominating committees.

**Jan** has had major responsibilities for the education of our membership particularly in terms of the protection and appreciation of our Utah rock art resources. She served on the Education, and Preservation and Conservation committees, serving as chair for a season. She has been a faithful contributor to *Vestiges* especially concerning the information available on the Internet. We thank them for their willingness to contribute their knowledgeable and dedicated service.

## Reports on Symposium 2006 - Vernal, Utah



### Opening Social, Friday Evening

The Green River watermelons at the watermelon social were especially juicy this year and were available while people registered for the Symposium. Thanks go to Layne Miller for getting the melons, and Barbara Green with Jesse and Judy Warner's help in getting them cut. It was a great time to renew friendships and make plans for the field trips.

*Layne with melon. Photo, M. Robinson*

## *Tool Sessions, Friday Evening* (photos, M. Robinson)



*Robert Mark and Evelyn Billo-Photoshop for rock art.*



*Quentin Baker-rock art photography for site recording.*

There were three separate tools sessions, or workshops, after registration at the convention center, Friday evening. Robert Mark conducted one on Photoshop for rock art photography; Kirk Robinson conducted one on the finer points of identifying and dealing with snakes and or snakebites; and Quentin Baker conducted a session on rock art photography in relation to site documentation.



*Kirk Robinson - rattlesnakes, discussing technical issues with Troy Scotter*

## *Saturday Morning Opening*

**Clifford Duncan**, Cultural Resource Consultant for the Ute Tribal Nation, opened our special session on Ute and Plains Indian rock art.

**James Keyser**, the keynote speaker, is an Oregon forest archaeologist and is a well known Plains Indian rock art expert and author. He gave an animated, interesting presentation of Bear Gulch: the Origins of Narrative Art.

## **Summary of Presentations-Symposium 2006**

By **Nina Bowen**

Rainy days are meant for sitting inside and reflecting on the meaning of rock art. Unfortunately, this year the field trip days were rainy and the meeting days were clear!

Nevertheless, the 2006 URARA symposium went off almost flawlessly. The following is a brief account, with my bias, that will give those who were not in attendance an idea of what they missed: **URARA President Troy Scotter** welcomed us and thanked us for coming.



**Clifford Duncan**, [Photo, M. Robinson], Cultural Resource Consultant for the Ute Tribal Nation, introduced the morning session, which was devoted to Ute and Plains Indian rock art. In his opinion, the way people came up with the same images over broad areas is that they carried it with them for thousands of years. The clan system is made of groups of families that are linked together with animals. Each animal represents a clan or family unit.

In rock art, the direction the animal faces shows the way the family went. He advises us to look at the rock art with our hearts. He leaves an offering at the rock art panel because he believes that there are people watching from the panels to see how we act. He thinks the spirits are humored by our actions. As far as the meaning of the spiral goes, he suggests the way the bird flies, a hill, the way your mind goes-- he still does not know.

**James Keyser** was the Keynote speaker this year. His talk had to do with narrative art in the Montana and Wyoming areas. One site they recorded was in Bear Gulch near Lewiston, Montana. They carefully categorized the shield figures at this site and came up with some interesting statistics. More than 100 of these shields are thumbnail size! Their best estimate of the date of most is 1300-1700 AD. One comment he made was that the rock art does not reflect the distribution of the group, but the place of practice.

**Layne Miller** talked about Ute rock art. He brought out the fact that the Ute Indians have a creation story, but do not have an emergence story; they say they have always been here. He has identified chisel marks that were used to make rock art, which resemble the pocket screwdriver and the railroad spike.

**Byron Loosle** provided insight on the area south of the Duchesne-Roosevelt area. He says there is a 4,000-year occupation there, but scant remains. He finds evidence of the people bringing cornmeal that is already processed with them when they come to the area. He thinks that the people who used the area came from the Uintah Basin, not Nine Mile Canyon. He also showed pictures of some places that were used for horse roundups.

**Mark Mitchell** is studying the evolution of style over time to help identify styles of rock art. He is trying to broaden the Uncompaghre area to a bigger area. He is studying alliances with the Spanish and Arapahoe. In a general sense, he states that the Plains style has a sense of narrative and attention to detail. Ute style does not have that sense, and has more images that are unrecognizable. For several reasons, he thinks the Ute and Plains have different origins.

**Nancy Bostwick** is a Vernal native, and was asked to speak about preservation in the Vernal area. She feels there is a sense of resignation among people in the Vernal area. She has several ideas to help in identifying vandals, one of which is to make license plates on OHV's large enough that they could be read by people farther away. This would help hikers report illegal activities without endangering themselves as much.

**Jim Farmer** talked about thunderstorm iconography, which he believes was developed simultaneously with the sedentary lifestyle. His luck was to be in Barrier Canyon during a thunderstorm. The resulting waterfalls and creation of talus slopes was a once in a lifetime experience. After his experience, he decided that the makers of the rock art probably had an experience similar to his, and commemorated it with the famous Barrier Canyon panels.

**David Sucec** talked about floating figures. He says that Barrier figures can share some of the same traits of Glen Canyon figures. You only see three-dimensionally at about 20 feet, and then your eye recomposes itself, so you no longer see that way. Some Horseshoe variants of the Barrier Canyon Style have banded figures, finger-smear figures and wash techniques.

**Eve Ewing** explained that the old ones believed that the summer rains came from mountain caves and springs; that all waters are connected underground and are managed by the rain God, and that they should be given something back in return for sending the rains. Enter mountain sheep and horned serpents, which acted as messengers to the rain God. When you hold a mountain sheep horn to your ear, much like the seashell, you can hear the sound of water. They also believed the seashells were rain carriers.

**Jesse Warner** continued on the theme, explaining that both the mountain sheep and antelope are related to rain, as well as the one horn and two horn societies. He also explored "geometric expansion", which is where a design can be made so it will repeat indefinitely in all directions.

**Alice Tratebas** is exploring the application of rock art as a way to track migrations. She suggests that when people moved into an area, they brought their symbolism with them. She explored the

ideas of the same image meaning something else to a different group of people, as well as the same idea being expressed with different imagery.

**Art Cloutier** gave a presentation that showed images in rock art of Cassieopia, or Changing Woman. He showed several patterns he identified on a boulder on the Paria river. The boulder mimics the night sky when viewed from the southwest. His next paper will be on male imagery in rock art.

**Nal Morris** talked about Venus sites in Utah. He has also discovered that the use of the right angle in rock art usually has something to do with solar observations, and explained how this occurs. The path mentality was made into a game at Aztec. It was played like Parcheesi.

**Suzan Bradford** discussed comets in rock art. She researched extensively on this subject, and was glad to be in Vernal to see comets in the area rock art. She thinks that panels that have to do with the night sky were usually made on surfaces that had a significant shape (at the horizon or on the surface).

**Paul Carroll**, a local researcher, showed the solar interactions on two rock art panels in the Basin.

**Evelyn Billo** gave a paper on star patterns. She told of a Pueblo legend about when there is a comet, it is a star to officiate at a wedding, sprinkling cornmeal in its path. She also explained a lot of the imagery in the Watchtower at the Grand Canyon.

**Galal Gough** explained how Indian healers would pray for a sick person, place that person on a healing rock and then leave it to the Gods to complete the healing. He also explained that landscape is sacred because it is, and will be so forever, even after people are gone.

**Ben Everitt** talked about rock art as a window to a further reality. He says Flag Point is one of his favorite spots. He thinks that the panel below the edge of the cliff is the attempt of the people to come to terms with what they cannot explain (the dinosaur tracks on the cliff top) in life. He showed what he thought were attempts to anthropomorphize the tracks.

**Diane Orr** concluded the meetings by talking about some successful projects this year.

**Troy Scotter**, this year's President, then conducted a business meeting, which included the election of four members to the Board of Directors. The results were announced at the traditional Saturday evening dinner. [See article this issue.]

## *Saturday Evening*

At the Saturday evening awards dinner, **Troy Scotter** was honored for his two years of service as President of URARA. **Bob Reed**, representing the Board of Directors, presented him a wall hanging relief of a glyph by **Randy Fulbright**, a local and well-known artist.

This Symposium was dedicated to a longtime faithful member, **Dell Crandall**. A plaque honoring him was prepared. Unfortunately, Del was in Colorado attending the Celebration of the 100<sup>th</sup> Anniversary of Mesa Verde.

The results of the board of directors' election were announced [see separate article] and the winners of the silent auction were made known.

Then, to some, the highlight of the evening--The 2006 Auction--and auctioneer, **Nal Morris**. It was a lively auction with much good humor and over \$1300 was raised to help defray costs.



*Ann Chambers displaying the leather wall hanging she made and donated for the auction.  
Nal Morris acting as auctioneer and raconteur. Photo, M. Robinson.*

## *Sunday Evening Closing Social - Remember the Maine Park*



*Diane Orr, Margaret Grochocki, symposium co-chairs, happy at the ending social. Photo M. Robinson*

**Margaret Grochocki** and **Diane Orr**, symposium co-chairs, had reason to be pleased with Symposium 2006 as they mingled with participants at the 'bonfire' and refreshments social Sunday evening. It was held at the Remember the Maine Park northwest of Vernal. People were happy to have a chance to visit and share experiences after having returned from the Sunday afternoon symposium field trips. **Bob Reed** arranged for the park and managed the center campground.

Margaret shared some sentiments she derived from the evaluation forms people were asked to fill out at the conclusion of the activities. There were high praises for Symposium 2006. Most people liked the way the presentations were organized into specific areas. The food was mentioned as great. Some were excited that we never ran out of coffee. Attendees tolerated the rain well, and the group seemed willing to 'roll with the punches.'

She added a special thanks to all the volunteers. They were great to respond to specific requests, and happily, many people just pitched in where they could see a need.

## **2006 Symposium Field Trips**

Thanks go to **Diane Orr** and **Nina Bowen** for arranging a very interesting palette of intriguing field trips. They were assisted by **Darlene Koerner** from The Ashley Forest Service and **Tim Sweeney** from the BLM. Members of the Vernal Chapter of the Utah Statewide Archaeological Society, **Paul Carroll**, President of the Vernal Chapter, and **Dale Gray** volunteered to guide trips.

We thank all those who participated in leading our fieldtrips, most of whom were our own 'fleet and sure-of-foot' **URARA members**. The trips included:

Ashley Creek  
 Cub Creek & South Cub Creek  
 Cockleburr Wash  
 Dry Fork  
 Manila area petroglyphs  
 Jones Hole

McConkie Ranch  
 McKee Springs  
 Pleasant Valley  
 Split Rock  
 Steinaker Reservoir  
 Tridell-La Pointe

**The Field Trips focused on URARA goals of conservation and preservation:**

- Tridell-La Pointe area is threatened by water from an irrigation pipe. URARA would like to help solve this problem.
- Cockleburr Wash and a lesser-known archaeoastronomy site were visited with the aim to do clean up.
- Pleasant Valley may be a site for future opportunity to assist in recording and clean up.

## A Vernal Rock Art Adventure

By Steve Robinson

Marion and I were fortunate to have Paul Carroll, a Vernal native, and since the October Symposium, a member of URARA, as our field trip leader both Sunday and Monday. He is the current President of the Vernal Chapter of the Utah Statewide Archaeological Society. For several years, he has researched and photographed the numerous area rock art sites previously documented by Albert B. Reagan in the early 1930's. At the time, Reagan was with the U.S. Indian Field Service, though his rock art research was sponsored by the Laboratory of Anthropology in Santa Fe, New Mexico. (He undertook comparable research in Nine Mile Canyon.) His photographer was Leo Thorne, a Vernal native. Due to Paul's knowledge and familiarity with the area, and since he is a nice guy, he was an excellent leader—but ! ! ! !

Monday morning was an interesting and uneventful look at the McConkie site. The afternoon our group of 15, mostly of a certain (?) age, headed for the Ashley Creek site only to find the gate locked. "Not a problem," said Paul, who then led our car caravan on a circuitous route, stopping as we left the highway to put everyone in four-wheel drive vehicles. Then we proceeded over a rough, rocky road, steep in places to the area on top of the cliffs overlooking Ashley Creek where the rock art was located. "Not a problem! Follow me." He knew where we were going, but there was no obvious trail. One member of the group wisely returned to the car to await our return and the rest started down. Then Paul, seemingly with great confidence led this group, now 14, including a couple of much younger ones from Vernal towards a narrow rocky, precipitous slot canyon or couloir. Those of a "certain generation", the majority, held tight to one another, and or, to the rocks and branches as we carefully, but with a commendable *grace*, worked our way down to the site level. The rock art, including the well known Shield or Drum site was outstanding from this near perspective. We were very well rewarded to see it from this level.

Not long after our arrival, the pitter-patter of rain drops began and increased in intensity as the rain welcomed us with ever-greater vigor. We followed Paul's directions to begin the ascent while he brought up the rear. This time we were directed to a different, but equally precipitous and challenging couloir, which had no trail. The members of the group proceeded via several different routes, and all, somehow, arrived safely, albeit soaking wet. The next challenge was whether the vehicles would have trouble with wet sand on the exit to the main road. The worry proved fruitless and we completed the journey without incident, to everyone's great delight.

A challenge safely met, a goal happily achieved, an experience long to be remembered! Thank you, Paul ! ! !

**“Paul will lead a shorter less strenuous trip in Ashley Creek” said the heading ! Sure !**  
*(Rain causes change in plans)*



*Descending to Ashley Creek*



*Paul Carroll front row in light jacket. Photos M. Robinson*

Some sites in Ashley Creek are threatened by the practice of dumping trash from a road on a ridge above the private property.

## Membership Dues and Renewals

By Ben Everitt, URARA 2006 Treasurer

Dear URARAIans: The existing membership accounting system dates from our founding, before electrons, and when we had a dozen members. Even computerized, it is cumbersome and time consuming for an organization run by volunteers. There have been several complaints this year of dropped memberships and other goofy things. The board has decided it is time to review alternatives and come up with a more streamlined system that serves the organization better.

### Membership Renewal Alternatives:

1. Revolving renewal system (the present system) with membership renewal coming due on the anniversary of the initial membership. The advantage is that the organization has a steady stream of income year-round. The disadvantage is that there is membership accounting and tracking to do every month, even at solstice and equinox, when we are all out chasing shadows.
  - 1a. Leave it alone. Keep the same revolving renewal system with the same dues.
  - 1b. Keep the revolving dues system, but go to PayPal or a similar commercial accounting system that allows members to renew online by credit card. This would require raising dues \$2, or so, to cover the cost.
2. Fixed annual renewal system with the same membership year for everyone. Most large professional organizations use this system to streamline accounting and tracking. Renewal notices can be sent in one mailing, and it is easier for members to remember when to renew. The disadvantage is primarily in the logistics of switching systems and adjusting dues to the new renewal date.
  - 2a. Membership for calendar year, from January 1 to December 31, the URARA tax year. This makes renewal at symposium convenient.

- 2b. Membership from October 1 to September 31, requiring renewal concurrently with symposium registration. Dues reminders can be sent along with symposium info.
- 3. Fixed annual renewal system as in number 2, but with PayPal or a similar commercial accounting system. This would permit online payment, but would require raising dues 2 dollars or so to cover the cost.
  - 3a. Membership for calendar year, to December 31.
  - 3b. Membership to September 31, just before symposium.

**Amount of Membership Dues** is another issue:

The dues have been at the current rate of \$17 single, \$20 family, for more than ten years. Dues were originally set to cover the cost of printing and mailing Vestiges (and some overhead expenses) when postage was \$.29 and there was lots of rain forest in Borneo. As printing and mailing cost has risen, more members have gone electronic, so that the number of mailings has declined and total cost has remained about the same. The result is that the electronic membership is now subsidizing mailing to the paper folks.

Currently the cost of printing and mailing 12 issues of Vestiges is \$1.25 per copy, or \$15.00 per year. Thus for those receiving paper Vestiges, the cost of publication eats up most of the dues, leaving the rest of the membership to shoulder overhead and other costs. Last year we received a grant to cover some of the publication cost, but we can't always count on that. The Board is considering adding a dues surcharge of \$5.00 to members who want to receive paper vestiges. While the Board considers organizational efficiency, Membership needs to consider cost and convenience to the individual member.

Please consider these issues and send your comments to Ben Everitt, rockdoc@xmission.com.

## December Holiday Party

### *Potluck Dinner, 6:00 pm, December 1, 2006*

URARA's annual December meeting will be Friday, December 1, 2006 at the First Unitarian Church, 569 South 1300 East, Salt Lake City, UT. Barbara Green, 801-466-7702 and Barbara Saxon, 801-262-4432, are organizing a Potluck Dinner with a glazed honey baked ham as the centerpiece. To round out the meal, your food contributions will be readily accepted and appreciated. If you need help deciding on what to bring, you may call either of the Barbaras, at the telephone numbers mentioned above, for advice.

One of the features of the evening will be a presentation by Barbara Green on the rock art she saw on her recent, two-week plus, trip to Algeria. This will be a wonderful way to usher in the holiday season along with friends.

## Trouble In The Canyon [Nine Mile]

By Kat Johnson, photos by Boma Johnson



With mingled feelings of both enthusiasm and duty, Boma and I planned to attend the URARA Symposium. The plus side was that it was to be held in Vernal, and the field trips sounded great. The minus side was simply that we have been going to symposiums for a very long time. We rarely can get away any more.....and somehow, other more remote places beckoned to us.

So we planned a little side trip, before the Symposium, to Nine Mile Canyon, knowing in our hearts that we were likely going to "play hookey" from the Symposium, and travel on to more remote areas, like Irish Canyon, Canyon Pintado and Rabbit Valley. Mmmm Hmmm, sounds like fun, right? Friends were expecting us in Vernal, but we made our slightly-less-than-

responsible plans, like naughty kids planning to raid the candy store and then spend the school day hanging out in the woods.

However, what happens to “hooky players”? Mostly, they get in trouble, one way or another.....and we did, too.

Oh, we didn’t have to go to the principal’s office, or any trouble of that sort. However, Nine Mile Canyon, once one of our favorite places, had changed. Huge industrial trucks rumbled down the roads day and night, making the ground shake. Our favorite camping spot was now the home of a tribe of starving cats, all desperately determined to go home with us. It rained, then it rained some more, and then it really RAINED. Our photos are blurred from the steady drizzle. The bed in our camper was much wetter than people our age usually have to experience. We had trouble on the slick clay road, and more trouble with our 4WD. Therefore, we came home.

However, Nine Mile Canyon and its amazing petroglyph panels, wildlife, and pioneer ranches, is in far worse trouble than anything Boma and I managed to get into. Nine Mile Canyon is now one of America’s 11 Most Endangered Historic Places, and will suffer the drilling of up to 750 natural gas wells and increasing industrial traffic throughout the region. Beautiful panels like this one (right) may be damaged or destroyed by the pounding and dust. What do we do? How much do we care? After all, it’s not in OUR backyard.....but maybe, if we don’t make a stand, someday it will be!



One way to help is to join the Nine Mile Canyon Coalition, and get their newsletters and updates on the progress of their fight to save Nine Mile Canyon. Helping could be as simple as writing a short letter, or signing a petition, or contacting a politician. Go to <http://www.ninemilecanyoncoalition.org/newsletter.htm> and see how you can help. This canyon, and its rich resources, belongs to ALL of us, and the canyon is in trouble.....BIG TROUBLE! PS- Next year, we will go straight to the Symposium!

## Think About It!



“The Barrier Canyon Style characterizes a distinct social landscape among hunter-gatherers on the Colorado Plateau from approximately 2000 BC to AD 400.

. . . *Style* describes the way something is formed and appears. The use of stylistic analysis in archaeology is premised on observations that styles are tied to functions and meanings established by the societies using them and are used to communicate information about the makers and their social roles. . . . Styles are communicative by nature and difficult to quantify on an archaeological level.

Attributes can be added here and there, at various degrees, before a style is notably changed. Despite the built in ambiguity, style is integral to studies of

material culture and rock art, and styles that are specific to time and space are viewed as having archaeological significance.”

“Origins, Continuities, and Meaning of Barrier Canyon Style Rock Art,” Sally J. Cole, *New Dimensions in Rock Art Studies*, p. 7, Edited by Ray T. Matheny, Museum of Peoples and Cultures, Occasional Paper No. 9; Brigham Young University, 2000.

# BCS Art-Record Project Could Halt

By Joe Bauman

Deseret Morning News, September 25, 2006 [With permission.] [Submitted by David Sucec.]

An ambitious project to record what may be Utah's oldest art is in danger of running out of money before it's finished.

The art is that of the Barrier Canyon style, beautiful, spooky and sophisticated paintings and incisions on cliff walls. They are scattered from the Wasatch Plateau to western Colorado and from the north rim of the Grand Canyon to Vernal.

"Anthropomorphic torsos may have sheep heads with snake tongues. . . wings, bird's-feet or plant roots for feet." Salt Lake artist David Sucec wrote in a paper, "Barrier Canyon Style Rock Art."

The Great Gallery in Horseshoe Canyon is so impressive that a separate section of Canyonlands National Park was set aside to protect it.

The earliest dated examples of the style are 8,500 years old, and most seem to be thousands of years old. One date for the most recent Barrier Canyon example is about 1,700 years ago.

Sucec and Craig J. Law, an art professor at Utah State University, have been working since 1991 to make detailed photographs and descriptions of all Barrier Canyon art. So far they've recorded about 300 sites and Sucec thinks another 100 may be somewhere in the desert.

In the past, they've made a spring and a fall expedition each year, packing photographic gear to remote locations. But not this year.

"We're getting real short on funds," Sucec said. "We had to cancel our autumn trip this year because we didn't get enough funding to do it." Next spring, they plan to use their remaining resources to study sites in Canyonlands National Park.

"If the agencies and legislators and the arts council and all the other people realized how significant this is — this is truly unique on a global scale — I would think they would want to support getting a record of it before any more disappeared," Sucec told the Deseret Morning News.

In the Great Gallery, the differing techniques can be tied to rock art as far as 60 miles away. He recalls his first glimpse of Barrier Canyon art. In 1976, he was driving in the San Rafael Swell at night, rounded a curve, and "my headlights hit Buckhorn Wash," a famous site east of Castle Dale, Emery County.

"I just could not believe it," he said. He stopped there and camped the night near the panel.

The paintings and other markings seem to express an ancient people's "spiritual culture and their tradition," Law said.

The two are trying to supplement the grants they've been getting with new funding sources. Sucec says anyone who is interested in contributing to their nonprofit group, the BCS (for Barrier Canyon Style) Project, can contact him at [davids@networld.com](mailto:davids@networld.com).

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## Editorial-Save The Ancient Rock Art

Deseret Morning News editorial-- Monday, October 2, 2006 [With Permission]

Many people claim they have no appreciation for modern art. Yet according to recent reports, people apparently have even less appreciation for ancient art. Earlier this year, two teenagers were sentenced for defacing petroglyphs in the St. George Area.

Now comes word that a project to preserve some of the most provocative rock art in the west is running out of money. The artwork — dotting a map from the Wasatch Plateau to western Colorado — is in Barrier Canyon Style, a "school" of ancient painting that Deseret Morning News reporter Joe Bauman describes as "spooky and sophisticated."

Like modern art, ancient art is not always easily understood. For the unschooled, in fact, the two often seem similar — shapes and lines set down willy-nilly with no apparent vision. To the trained eye, ancient petroglyphs leap out from the past with such power that many modern American Indians consider them holy.

We urge Utah's legislators, libraries, arts councils and other agencies and businesses to find a way to keep the work of preservation moving along. If you wish to learn more about Barrier Canyon Style art or would like to know how to help preserve the state's inspiring, artistic past, contact David Sucec at [davids@networld.com](mailto:davids@networld.com).

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## Utah Prehistory Week 2007-Poster Contest

**Utah Prehistory Week, May 5<sup>th</sup> – 12<sup>th</sup>, 2007** celebrates the rich archaeological and paleontological resources in Utah with informative lectures, programs, activities, demonstrations, and archaeological and paleontological site tours.

Help promote Utah's exciting past by entering the Utah Prehistory Week Poster Contest. Cash prizes will be offered in three categories: Grand contest winner: \$250; Secondary school winner: \$100; Elementary school winner: \$100. This contest is open to professional artists, starving artists, student artists, and creative citizens of any description. Artists may choose any material, design or medium. The principal elements of the design should depict aspects of Utah archaeology or paleontology. The posters should be less than 16" wide and 24" long. The winning poster will be professionally printed and distributed throughout the United States.

The poster contest is sponsored by the Utah Divisions of State History and Parks and Recreation, Utah Geological Survey, Bureau of Land Management, Utah Statewide Archaeological Society, Utah Friends of Paleontology, Utah Professional Archaeological Council, U. S. Forest Service, and the National Park Service.

Posters should be submitted no later than January 1, 2007, to the Antiquities Section, Division of State History, 300 Rio Grande, Salt Lake City, 84101. Visit our Prehistory Week web page to see the 2006 poster and posters from other states - [www.history.utah.gov](http://www.history.utah.gov). For information, contact Renae Weder ([rweder@utah.gov](mailto:rweder@utah.gov)) (801) 533-3529 or Ron Rood ([rrood@utah.gov](mailto:rrood@utah.gov)) (801) 533-3564 at the Division of State History. Good luck!

[Editors note: URARA member, Steve Manning, submitted the winning poster for 2006!]

## Contact Information

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

[www.utahrockart.org](http://www.utahrockart.org)

*With financial support from Utah State Historical Society/Division of Utah State History*

### **Board of Directors 2006**

Troy Scotter	801-377-6901	<a href="mailto:troyscotter@comcast.net">troyscotter@comcast.net</a>
Tom Getts	970-533-1861	<a href="mailto:getts@mindspring.com">getts@mindspring.com</a>
Margaret Grochocki	801-282-5850	<a href="mailto:margaret_grochocki@yahoo.com">margaret_grochocki@yahoo.com</a>
Ben Everitt	435-986-0075	<a href="mailto:rockdoc@xmission.com">rockdoc@xmission.com</a>
Nina Bowen	801-292-5012	<a href="mailto:nina_bowen@comcast.net">nina_bowen@comcast.net</a>
Diane Orr	801-583-4354	<a href="mailto:beeherllc@aol.com">beeherllc@aol.com</a>
Layne Miller	435-637-8954	<a href="mailto:layne@emerytelcom.net">layne@emerytelcom.net</a>
Jan Gorski	303-521-8094	<a href="mailto:janglyph@msn.com">janglyph@msn.com</a>
Steve Robinson	310-378-0320	<a href="mailto:slrmar@cox.net">slrmar@cox.net</a>

### **Board Advisors**

Jesse Warner	801-596-3524	<a href="mailto:jessnjudytoo@yahoo.com">jessnjudytoo@yahoo.com</a>
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Robert Reed  
**Vestiges Staff**

801-566-0741

[bobreedclyartist@hotmail.com](mailto:bobreedclyartist@hotmail.com)

Editors: Marion and Stephen Robinson, [slrmar@cox.net](mailto:slrmar@cox.net), 26717 Grayslake Rd, Rancho Palos Verdes CA 90275-2241, 310-378-0320; Copy Editing: Robert Reed, [bobreedclyartist@hotmail.com](mailto:bobreedclyartist@hotmail.com), 801-566-0741; Proofreading: Nina Bowen, Carol Georgopoulos, Barbara and Fred Saxon; Printing and Mailing: Barbara and Fred Saxon, [fredbarb100@aol.com](mailto:fredbarb100@aol.com) 801-262-4432; Postal & E-mail Databases: Margaret Grochocki, [margaret\\_grochocki@yahoo.com](mailto:margaret_grochocki@yahoo.com), 801-282-5850; Website: Tom Getts, [getts@mindspring.com](mailto:getts@mindspring.com), 970-533-1861

### Library, Archives, and Publications

Nina Bowen [nina\\_bowen@comcast.net](mailto:nina_bowen@comcast.net) 801-292-5012

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.

## 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](http://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 under Contact Information.

## Calendar 2006

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|------------|--|
| May-Dec 31 | "Utah's Vanishing Rock Art", Photo Exhibit by Diane Orr at The Edge of the Cedars Museum, Blanding, Utah.  |
| Nov 11-12  | NMAC Conference, University of New Mexico, Albuquerque, NM; David Phillips, <a href="mailto:dap@unm.edu">dap@unm.edu</a> .   |
| Dec 1      | December URARA Meeting, First Unitarian Church, 569 S. 1300 E., Salt Lake City, UT, 6:00 pm, Potluck Dinner with Ham. For information about what to bring call Co-chairs Barbara Saxon, 801-262-4432, and Barbara Green, 801-466-7702. The evening will include a special presentation about Rock Art in Algeria by Barbara Green. |

## Editors' Message

We are pleased to speak for all who attended the Vernal Symposium—great job! Many thanks to all who contributed to the annual 2006 URARA Symposium.

Though the weather was not what we would have wanted for the Monday field trips, this was an excellent event. The facilities, presentations, services, refreshments, Saturday's dinner and auction, the field trips and leaders and overall organization were all excellent.

THANK YOU Margaret and Diane, and to all those who helped. THANK YOU Troy, the Man for All Seasons, the 'I-Can-Make-It Work' projection equipment mastermind and ubiquitous operator.

We thank Nina Bowen for the crisp and informative summaries of the Symposium presentations. Our request for her help in this regard came shortly before they were leaving for White Shaman Preserve, Rock Art Foundation Rendezvous 2006 in San Antonio, Texas. She somehow found time to pull it together for our *Vestiges* readers.

Thanks to Ben Everitt for the organized article focusing on MEMBERSHIP DUES AND RENEWALS in this issue. Please notice that all are invited to participate by making their views

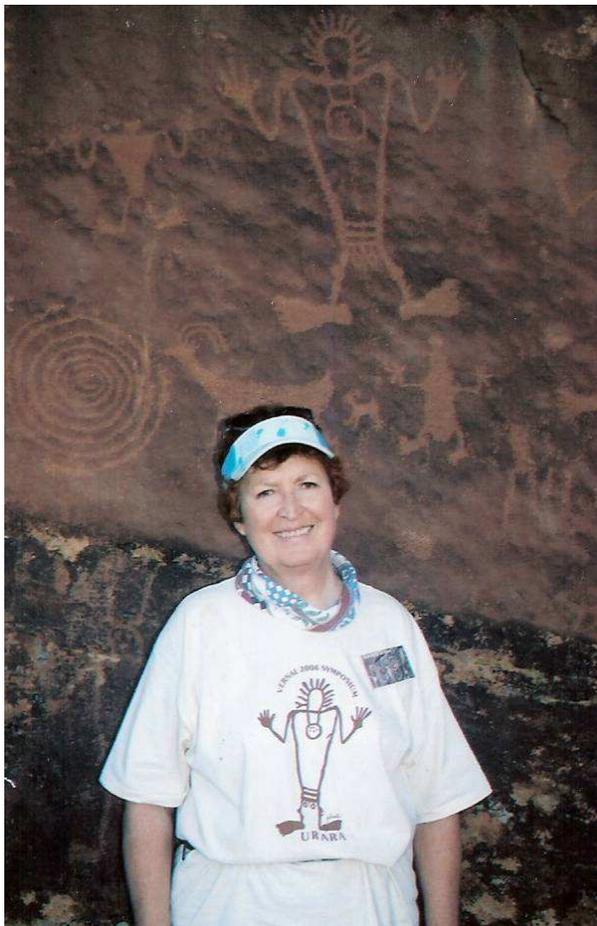
known to him at [rockdoc@xmission.com](mailto:rockdoc@xmission.com) in a timely manner since the Board meeting where the decisions will be made will be held soon.

Troy will assume new responsibilities as a URARA Board Member in January. We want to thank to thank him for his presidential leadership this past two years. We have been the fortunate beneficiaries of his overall guidance during his two-year term of office as president in addition to his direct editorial assistance and guidance for *Vestiges*.

As the Thanksgiving, December and year-end holidays fast approach, we extend our best wishes to all !

Happy Trails,

Stephen and Marion Robinson



*Barbara Green with t-shirt glyph. Photo, Oscar Olson*



*Shannon Higgins keeping rain off baby Canyon at Jones Hole. Photo, Carol Reed*



*Sheep panel, Jones Hole area. Photo, Bob Reed*



*McKee Springs Freemont panel. Photo, Bob Reed*

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



*Ben Everitt leads soggy group to owl panel at Nine Mile Canyon. Photo, Ben Everitt*