

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

Table of Contents

President's Message.....	1	Reflections on Uses of a Polarizing Filter.....	6
December Holiday Party	1	November Board Meeting Report.....	7
Moab Area Preservation Project.....	2	Contact Information.....	8
Membership Dues Again.....	2	URARA Membership Information	8
Impact of Gas Drilling On Nine Mile Canyon	3	Calendar 2006.....	9
Think About It!	5	Editors' Message	9
Utah Prehistory Week 2007-Poster Contest.....	5		

President's Message

Happy holidays everyone. I have survived the annual turkey feast, contributed to the economy, and am looking forward to the opportunity to spend time with family and friends in the month ahead. Whether you choose to stay snuggled up at home or wander in the wilderness looking for solstice markers, I wish you the best of the season.

The new board will be meeting in early 2007 for a couple of days down at the Everitt's house. We will be planning next year's priorities and activities. If you have a suggestion, comment, or observation please send me or any other board member a note.

Troy Scotter
2006 URARA President

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 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.

Moab Area Preservation Project

By Pam Baker

On Friday, November 10, 2006, URARA members Dell Crandall, Quent and Pam Baker, and Geoff Freethey took measurements for a fence around a rock art site near Moab. The fence is a cooperative project between URARA and the BLM Moab field office. The BLM will purchase the materials and URARA will supply the labor. The fence is necessary because cattle can presently access the site and have rubbed against the pictographs.



Dell Crandall hiding (deliberately?) behind flags, Pam Baker, Geoff Freethey. Photo, Quentin Baker.

Membership Dues Again

[See November *Vestiges* for original proposal.]

By Ben Everitt, URARA Treasurer, rockdoc@xmission.com

Based on the flood of comments from the membership, the Board will consider the following proposal at its December meeting. We welcome additional comments if you have strong feelings about this.

Proposal – URARA will go to a fixed annual dues year, ending on October 31. About half the membership pays dues at symposium or between then and Christmas, so November 1 to October 31 is already the dues year for many.

Dues will remain the same, but there will be a 3.00 surcharge for paper vestiges.

Dues will be:	<u>Student</u>	<u>Single</u>	<u>Family</u>
Without paper Vestiges	\$12.00	\$17.00	\$20.00
With paper Vestiges	\$15.00	\$20.00	\$23.00

IxNay on the PalPay. Nobody seems to like paying by credit card; it complicates personal record keeping. Even I have paid the same bill by both credit card and check in the same month.

Logistics. Rather than mess with partial dues for partial years, we will grant a partial gift year to those who currently come due between February 1 and October 31. Those members who currently

come due between November 1 and January 31 will lose a few months. We will make it up to you in the excellent quality of the newsletter.

Impact of Gas Drilling On Nine Mile Canyon

By E. Ivan White, URARA member, wildtrv@wolfenet.com

I am a retired environmental consultant living in Price, Utah. I retired in Price because one of my hobbies is archeology. For many years, I have enjoyed the archaeological treasures of southern Utah, and especially the rock art of Nine Mile Canyon. After I moved to Price, I renewed my acquaintance with Nine Mile Canyon and I was appalled to find Nine Mile, toward Cottonwood Canyon, full of dust and industrial traffic. I soon found out that drilling for natural gas had already started above Cottonwood Canyon without an Environmental Impact Statement under a provision of the energy plan passed in Washington, D.C.

The BLM was forced to do an EA, and I commented on the impact of the traffic including the potential health hazards of the dust including accidents and asthma. The BLM kissed off my comments with promises about speed and dust control. They also said that I had not proved that asthma was a potential problem. Since I have been involved with Environmental Reports and Statements since NEPA was passed, I could not understand why they would not address the asthma question since it is well known that high concentrations of particulates can trigger asthma attacks. I resubmitted my comments as input to the scoping for the draft Environmental Impact Statement. It is clear to me that the BLM is attempting to ram through this project of 700+ gas wells, regardless of the impacts on Nine Mile and its archaeological values, so I joined the Nine Mile Canyon Coalition, whose mission is to protect Nine Mile Canyon.

The Bill Barrett Corporation (BBC) was given permission to expand their drilling while an EIS was being prepared. The first drilling of approximately 35 wells was north of Cottonwood Canyon, which required that all traffic went past the Great Hunt Panel, which National Geographic Magazine has featured several times. The expanded drilling resulted in the drilling traffic coming down Gate Canyon and mostly going south in Nine Mile Canyon and up Harmon Canyon. However, some industrial traffic still goes up Cottonwood Canyon past the Hunt Panel. Now the traffic impact spreads widely over the Canyon with more impact to the rock art including that of the tourists that come to the canyon from all over the USA and the world. I understand that BBC plans on drilling 100 wells per year. Presently there are approximately 52 wells counting those drilled or being drilled. Therefore, the present traffic is not indicative of what traffic would be if 100 wells were drilled in one year. In addition, the production traffic will be cumulative.

In late 2005, we began to hear complaints about the traffic in the canyon, especially the speed and the dust. Because of this, Steve Tanner of the Coalition and I went to the Great Hunt Panel area with a radar gun and a camera to check on the traffic situation. We found that most of the industrial traffic was violating the posted speed limit. I took pictures of vehicles with dust clouds that you could not see through. In fact, after we spent the day out there the dust was so bad that I had to use my rescue inhaler because I felt my lungs tightening up. Today the canyon is a dangerous place for anyone with extreme asthma or respiratory problems. We also washed the dust off some areas that were close to rock art so we could look at the effect of the dust deposition on the rock. We took some glass plates with us, which we also set out.

We did not get back out in the canyon for about three months, which was over last year's winter. In addition, since this was the rainy season, I thought that the rain-washed places would be easy to see assuming the rain had kept the dust down. If we had not previously photographed the washed places, we could not have found them! The glass plates were covered with dust, and the one in the area of the Great Hunt Panel was the worst. Now there were fewer vehicles exceeding

the speed limit, but the dust plumes were still there. It was clear that the size of the trucks was such that the dust problem was going to be with us regardless of the speed.

We followed three liquid carbon dioxide trucks going down to Harmon Canyon. The dust was terrible, and I have the pictures to prove it! Three semi's, with two tanks apiece, met two others coming out of Harmon Canyon and it was so tight that they had to stop before they could get past each other. I have those pictures, also. Magnesium chloride had been put on the road in places but where the road surface is not firm enough, the mag chloride is ineffective. Another issue is the fact that the effect of the mag chloride on the rock art is unknown.

I wanted to get a traffic count so I went back out to the mouth of Harmon Canyon where I climbed up on the hillside opposite the entrance to take pictures while I counted industrial traffic. From 10:30 am to 2:30 pm, I counted over 60 trucks and estimated, using some data from Gate Canyon, that there were probably 100 industrial vehicles at that point in a 24-hour period. There were 20 tourist vehicles at the same point during that time, but because of their smaller size and slower speed as they look for rock art they contributed very little to the dust. One stopped just below me in the middle of the road! I surprised them by calling out warning them to park on the side of the road and not to stand in middle while looking at the rock art. One of those multiple truck convoys coming by could have been very dangerous for the tourists, because of the reduced visibility. While I was there, the road was watered for an hour or more. Within an hour, after the watering was stopped, the dust was back.

Even more recently, I went to the mouth of Gate Canyon, counted, and photographed the traffic at that point from 8:30 am to 12:00 pm. I counted over 60 vehicles while I was there, some of which were semi's in convoy, especially the carbon dioxide trucks. There was no watering that I saw while I was there and no watering up at the Great Hunt Panel. When I did my count at Harmon Canyon I counted 25 vehicles after 12:00 pm. Using that information, I would reasonably conclude that 100 vehicles, with a round trip for each vehicle, would mean 200 trips up and down the canyon.

We were able to get the BLM to require that a dust study be conducted. However, we have no idea what the dust study will include, since we have not been given detailed information. The average and peak concentrations of dust are important, not only for potential health effects, but also for determining visibility and deposition on the rock art. Not knowing whether the dust study will provide the information needed is frustrating for me since for almost 40 years my specialty has been the transport and impact of pollutants on the public.

Our conclusion from all the above is that the industrial traffic from the BBC project will most likely destroy a unique archaeological treasure. Over the years the dust will cover the rock art and tourists will abandon the canyon because of health hazards such as respiratory irritation, and accident hazards, plus the loss of solitude. Numerous tourists have already complained about the traffic. Regardless of any promises or requirements in the coming EIS, there is essentially no monitoring or enforcement by BBC or the BLM or commitment that they will be honored. The only result after we complain about the dust or the vehicle speed is a sporadic traffic monitoring or watering of the road.

From our carefully considered perspective, there is clear evidence that the Federal Government, including the BLM has sold out to the fossil fuel industry. The money from the natural gas is the only thing that the state and county seem to care about, so they will not help.



Convoy of BBC Trucks, Nine Mile Canyon. Photos, E. Ivan White.



Dust in Nine Mile Canyon, during middle of the day.

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.

Utah Prehistory Week 2007-Poster Contest

Utah Prehistory Week, May 5th – 12th, 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. For information, contact Renae Weder (rweder@utah.gov) (801) 533-3529 or Ron Rood (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!]



Reflections on Uses of a Polarizing Filter

By Albert J. Copley, mamacat8_2000@yahoo.com

First, think of light as a waveform vibrating in two different directions at right angles to each other. Light from the sky is polarized to some degree. At right angles to the sun the polarizing effect is most pronounced. A cloudy day will diffuse the light and decrease the polarization. Reflected light, regardless of the source, is polarized to some degree.

Second, a polarizing filter takes advantage of polarized light. If turned so that the angle of polarization is just right, it will block light at right angles to the light being admitted through the filter. Effectively it will block half the light coming to the filter.

This is the theory, and what follows is the application. A polarizing filter under a cloudless sky may give dramatic effects if pointed at right angles to the sun. The effect is lessened at different angles. Also, a polarizing filter will give better color saturation for blueish and greenish colors. The light striking a rock reflects to your viewing eye (and your camera); otherwise, you would not be able to see it. Reflections can give you much misery. Recently at a rock art site, I casually asked a fellow rock art enthusiast if he were using a polarizing filter. The reply was no; that would be taken care of in the computer! Right? Sorry, it is WRONG! Please repeat after me: "THERE IS NO SUBSTITUTE FOR A GOOD ORIGINAL IMAGE."

While true that computer manipulation can enhance an image, the computer cannot make up what is not present. If there are stray or unwanted reflections coming to your camera lens, block them out. This will enhance your image. Since the effect is most pronounced at a 90 degree angle to the incident light (light coming from the sun), position yourself to take best advantage of this. And you may find yourself getting up at unusual hours in order to take advantage of the angle of the sun striking the rocks.

You may have seen me, or another photographer, holding a flash out using an extension cord. I use my flash with about a three foot cord, which enables me to get the proper shadows. Coupled with a polarizer, and with small petroglyphs, side lighting can be an excellent solution. Control the incident light to get the best shadows and reflections. At a previous rock art trip, I was much

impressed by some of our group bringing a reflector to assist in proper lighting of a petroglyph. They are off to a very good start in taking high quality photos!

Disadvantages of the filter: since half the light is vibrating in each direction, a polarizing filter will remove exactly one-half. That deficiency then will have to be made up by a slower shutter speed, or by a larger F stop. That may lead to problems of some sort. Slower shutter speeds may lead to camera movement, consequently blurring the final image. Also, many of the digital cameras will not allow a polarizing filter to be attached. A screw-in filter is the easiest to attach. If you can attach one, get the best you can afford. Use a polarizing filter on your camera! Polarizing filters need to be fastened in front of your camera lens. They may be rotated to change the light entering your camera lens. Experiment turning the filter while looking at reflected light.

Advantages of the filter: Your images will be better quality. A polarizing filter will afford some protection to your lens. After several years, it may become scratched. Just discard it and get a new one.

Two examples of images are included, one taken with polarizer at maximum reflection blocking, and the other with no blocking. These are of the horse and rider at Sand Island. When taking such photos, you may rotate the polarizer to get the optimum change as you desire. One problem is that in bright sunlight it may be difficult to see in your viewfinder exactly what you are getting. You may want to retreat to a shady place to inspect your results.

Good Shooting!



Photos: Al Copley. Sand Island with polarizing filter.



Sand Island no blocking.

November Board Meeting Report

By **Steve Robinson**, Board member

Monday, November 6, 2006

The board convened at the home of Bob Reed at 6:00 pm MST. Present were Troy Scotter, Bob Reed, Margaret Grochocki, and Walter Layton. Participating by phone were Ben Everitt, Ann Fulton (newly elected), Diane Orr, Layne Miller and Steve Robinson. The following matters were considered:

- By Laws – Margaret to be sure all Board Members have copies for review prior to the January Retreat.
- URARA 2007 picture calendar – Al Copley has offered to produce a 2007 calendar using his rock art pictures. There was definite interest. Robinson to follow up with Copley for more details.
- 2006 Symposium – Feedback has been very favorable. Some unpaid expenses are outstanding but the revenue/expense analysis indicates a positive financial position. There were some problems with the field trip organization indicating a strong need for the early identification of a Field Trip Coordinator for the 2007 Symposium. Overall, the board was pleased with the symposium. The board appreciated all who assisted. Margaret and Diane

were recognized and thanked for their excellent work in designing, producing and implementing the symposium.

- URARA Library – Contents and availability should be discussed at the next meeting when Nina is available.
- January Board Retreat – Scheduled for the January 13-15 long weekend. It will be held in St. George. Possible meeting facilities to be explored further.
- Membership Accounting System – Members to review Ben's excellent summary of the alternative procedures for discussion at the next board meeting.
- December Board Meeting – Scheduled for December 11 at 6:00 MST. Location to be determined. Phone participation for those not in attendance will be available again.

Contact Information

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

www.utahrockart.org

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Board of Directors 2006

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

Board Advisors

Jesse Warner	801-596-3524	jessnjudytoo@yahoo.com
Robert Reed	801-566-0741	bobreedclyartist@hotmail.com

Vestiges Staff

Editors: Marion and Stephen Robinson, slrmar@cox.net, 26717 Grayslake Rd, Rancho Palos Verdes CA 90275-2241, 310-378-0320; Copy Editing: Robert Reed, 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 801-262-4432; Postal & E-mail Databases: Margaret Grochocki, margaret_grochocki@yahoo.com, 801-282-5850; Website: Tom Getts, getts@mindspring.com, 970-533-1861

Library, Archives, and Publications

Nina Bowen 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. A surcharge of \$3.00 is added for Vestiges mailings. The membership form, including liability release, is available on our website at www.utahrockart.org. If you do not have access to the Internet, send a self-addressed stamped envelope to the URARA post office box address listed under Contact Information.

Calendar 2006

- May-Dec 31 "Utah's Vanishing Rock Art", photo exhibit by Diane Orr at The Edge of the Cedars Museum, Blanding, Utah.
- 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.

2007

- May 18-20 CRAA, Colorado Rock Art Association Annual Symposium, Craig, CO. Contact Michael Maselli, mmaselli77@yahoo.com.
- June 29-July 2 ARARA's 34th Annual Conference, Billings, Montana. Keynote speaker is Dr. Larry Loendorf, past ARARA President. Crown Plaza Billings is host hotel and camping facilities are available along the Yellowstone River.

Editors' Message

On behalf of all we express appreciation to Ivan White for his careful, comprehensive report on the almost catastrophic, dire and discouraging developments in Nine Mile Canyon. It is evident he has spent a considerable amount of time tracking, tracing, and documenting the unfortunate impact of the mining vehicles as they travel the road in the canyon. It is discouraging that his report in this issue reached such a bleak conclusion about what is happening. Can his conclusion be mitigated? Perhaps a well organized "call to arms" is badly needed. We suggest this should be a priority action item for URARA early in the new year.

Happily, URARA has members who are willing to devote time, knowledge, and energy to trying to make things better. They make URARA a great organization.

Having started out on a sour note, we would sweeten it with our best wishes for your holidays.

Happy Trails,

Stephen and Marion Robinson

Correction: The photo caption of the last page of the November Vestiges should read, "Diane Orr leads soggy group...."

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



Troy Scotter and Jeff Allen view dig near Escalante. Photo by Bob Reed