

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

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President's Message

The other night I was invited to a Chinese New Year party hosted by URARA members. The address was in the area of the Point of the Mountain - the narrow point of the hourglass on the I-15 between Salt Lake and Utah counties. As I drove to the party, I was amazed at the number of houses in the community. It echoed an experience I had in Hurricane, in Southwestern Utah. Wherever you go, our communities are exploding in size, a mirror to Utah's rapid population growth. In areas like Saint George, Hurricane, Eagle Mountain, Moab, and Blanding the actual growth of the community threatens rock art and archeology. We are literally building over our archeological heritage. However, the bigger issue is that as population grows in these areas so does activity. While the BLM may not permit building on protected land, they have difficulty limiting access. As a result, hikers, bikers, motorcyclists, ATV users, climbers, river rafters, and every other sort of outdoor recreationalists are making much more use of the archeological rich interface zones surrounding some of our fastest growing communities.

These experiences reinforce my belief in the mission of URARA. We need to be more active in our preservation activities. Perhaps more importantly, we need to work more to educate people in Utah about our archeological heritage. I believe that most of the people using recreational lands value our archeology and rock art. They are simply unaware of how their activities damages it.

Troy Scotter
2007 URARA President

Field Trip Report

Page, Arizona, February 17-19, 2007

Leaders: Art and Marie Cloutier, Text and Photos

On Presidents Day weekend fifteen participants enjoyed hikes, which we organized and conducted. On Friday night, Revolving Female was presented as a slide program at the Page Public Library. Saturday's morning included a hike to three panels in Buckskin Gulch, then lunch at

Stateline Campground. The Notch Panel's very bright rock art was the inspiration for the afternoon with a brief stop at Wire Pass where Mike showed the group a panel in a side canyon. On the way back to Page, the images at Cockscomb Gulch were seen in evening light.

Saturday evening at 7 pm, we presented a slide program on Paria Canyon Archeo-Observatory. However, a trip to the observatory was deferred because of the 14 mile distance and the required river crossings.

On Sunday the group went to West Clark Bench and hiked the middle route to four panels near Buckskin Gulch, while three of the group went on to Cobra Arch, making their total hiking over 15 miles!

On Monday, several participants saw the Willow Springs rock art site near Tuba City on their way home.

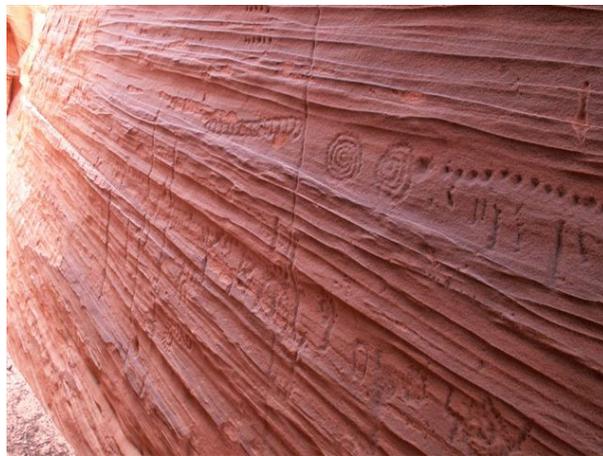


Photo two: At Cone Rock Crack Ned, Marie, Edna, Buddy the dog and Barbara Green enjoy the breeze through the rock art crack. Not pictured—Sheila Anderson.

Photo one: Mike Dresen points out a bear paw high on the Cone Rock panel to Marie Cloutier. Ned and Edna Clem eat lunch. Linc Anderson gets his camera ready.



Photo three: Inside the Cone Rock Crack



Conservation and Preservation

Utah's Endangered Rock Art

What's happening and what can you do

By Diane Orr, Conservation Chair

This is a new column in Vestiges. Our goal is to keep members updated on rock art preservation efforts in Utah and elsewhere. We will keep an eye on the activities in Nine Mile Canyon, St George, Quitchupah Creek, Crescent Junction, Temple Wash and other at-risk rock art sites. This column is your column; you are our eyes, ears and reporters. Many of you will soon be on the rock art trails in Utah. Email and let me know what you see -- the good and the bad. We can't be rock art defenders if we are not well informed.

Steve Hanson, Nine Mile Coalition Board member, provided an update on Nine Mile Canyon. As many of you read in the newspaper, the Vernal BLM office cancelled Gasco gas leases northeast of Nine Mile Canyon. The leases were cancelled due to insufficient preparation. We are pleased that the BLM pulled back on Gasco leases but this does not change the challenges and risk to rock art in the canyon.

BBC is moving ahead with their plans for massive energy development. An EIS should be available for public comment in June.

The Nine Mile Canyon Coalition has almost completed the materials for Nine Mile Canyon's nomination to the National Historic Register. URARA has assisted the nomination with field research and financial support. We have committed \$3000 to help fund the photography and research required to prepare the nomination. Two hurdles remain. The BLM is submitting the nomination with a recommendation to include all property within one kilometer on either side of Minnie Maude Stream. This would exclude important sites such as Warrior Ridge rock art. The Coalition is submitting a letter requesting that the nomination cover all Nine Mile Canyon from rim to rim. URARA will back the Coalition's position.

The second hurdle to the nomination is the requirement that the majority of Nine Mile Canyon property owners must support or at least not object to the nomination. Steve Hanson will keep us informed.

Pam and Quentin Baker, Dell Crandall and many other URARA members and nonmembers have done such a terrific job documenting and protecting rock art sites in Moab that the BLM is recommending URARA receive grant money to assist with site stewards, site documentation, site protection and the Historic Register Nomination for Wall Street. Sally Cole is writing the nomination. In a phone call, Dell mentioned that the group would also be seeding paths to rock art sites in order to encourage folks to stay on established trails. They will build a fence to keep cows from further devastating a pictograph site. They are putting up interpretive signs and small placards, which encourage the public to report vandalism. Next month, we'll have more details on the grant and how you can help preserve Moab rock art sites.

Jon Gum, President of the Dixie Chapter of the Utah State Archeological Society, is organizing an action group called "PRAN," Preserve Rock Art Now", to deal with the many threatened rock art sites in the St. George area. Jon Gum, Joe Brame and Ben Everitt guided URARA board members to several rock art sites located adjacent to new subdivisions. The St. George housing market is exploding. New houses are everywhere. Of course, the ridges and valleys, which appealed to ancient people, also appeal to newcomers. We applaud the organization of this new group dedicated to preserving rock art in the southwestern corner of Utah. We need to give these folks our support.

Please email your observations, thoughts, and activities related to rock art preservation. If you participate in rock art documentation or conservation projects in Utah or a neighboring state, share your experiences and concerns. Contact Diane Orr, beecherllc@aol.com.

Range Creek Again!

The Cowboy's Indians

By Steve Robinson

National Geographic has now contributed to the fast growing lore regarding Range Creek with their March 2007 monthly issue of **Adventure**. The 11-page article, *The Cowboy's Indians*, includes three full-page pictures along with many other interesting color photographs. The author is David Roberts with photography by Greg Child (Readers may remember the July 2006 Vestiges book review, *Sandstone Spine: First Traverse of the Comb Ridge*, by the same author and photographer.) This team also had an excellent article about their Comb Ridge experience in the March 2006 issue of **Adventure**. The article title, *The Cowboy's Indians*, stretches across the bottom of the two full-page photographs on page one and two. The one on the left is a back view of the former Range Creek owner, Waldo Wilcox, hands clasped behind his back, strolling up a hill undoubtedly in Range Creek. The full-page photograph on the right is one of the most famous icons of our Utah rock art, "The Head of Sinbad"! Unfortunately, there is no mention of the location! One can readily imagine many people coming to Range Creek hoping to see it!

The page credits the article's author and photographer and states, "Rancher and mountain-lion trapper, Waldo Wilcox kept the country's greatest open-air museum secret for 50 years. Now his stash is open to the public, and the 'Indian stuff' has started to disappear."

Roberts points out that after Range Creek was purchased by the Trust for Public Lands and the State of Utah, it eventually was placed under the aegis of the Utah Division of Wildlife Resources. Then an archaeological survey was begun and directed by the Utah Division of Natural History. It was under their direction that the author and photographer made five trips into Range Creek. One of their archaeologists, Renee Barlow, accompanied Roberts and Child on many of their exploratory forays. This included a precarious climb to an archaeological site; one where Waldo had an exciting climb years before. She is shown rappelling down to a precarious ancient storage site in the other full-page photograph.

It was obvious that the Roberts-Child team developed a very productive rapport with Wilcox. He shared some of his "secret spots" with them. However, on their own after exploring what they termed a "secret" canyon for two days, they discovered a site 500 feet above the canyon floor.

"The entire upper portion of the rock had been carved a millennium ago? Or two or three?—by some artist in the grips of a vision. The design was pure abstraction, an intricate mass of curved and intersecting lines, what some rock-art experts call a 'maze'. It was the most masterly ancient image we would come across in the whole length of the secret valley, and it occupied a truly lordly niche overlooking miles of canyon forking north and east of us." It was a site Waldo had never seen.

Roberts' article very effectively provides an interesting bridge toward a better understanding and appreciation of Range Creek. At the same time, it is easy to identify with the sympathetic and open relationship, which they seem to have established with Waldo. In addition, they, in turn, came to "sense a building antipathy between the rancher and the archaeologists" who were doing the research.

Waldo felt the artifacts should be left where found. Moreover, the author questioned the approach of bagging "flakes and potshards for eventual curation at the museum in Salt Lake City." Among other things, it would "deny a future generation the chance to ask questions in the field that our own generation has yet to conceive". In addition, Waldo said, "They should leave the stuff where it is. I think the canyon's the biggest and best museum the Indian stuff could be in."

Roberts has much more to say about their experiences in Range Creek. The photography in the article --except for the Head of Sinbad, which I felt is essentially dishonest in implication--is excellent. It is certainly worth the trouble to track the issue down in your local library. The article

does refer to www.ngadventure.com for “more photos of this incredible scenery and forgotten treasures along Utah’s Range Creek”, but we never were successful in finding them at that Internet site.

And, to end on a perhaps disturbing note to some, given the need to protect this archaeological treasure, there are now five licensed tour operators for Range Creek, according to an insert in the article.

Think About It!



“Rock art is currently enjoying something of a boom in public and archaeological interest, although in North America its study and practice still occur predominantly outside the world of academics and professional archaeology. Only a handful of doctoral dissertations are written each year on the subject. It is largely absent from academic curriculum, and only a very small number of professional archaeologists specialize in it. Symptomatic of this professional disinterest and neglect is the large number of amateur archaeologists who make important contributions to the study of rock art, despite lacking formal qualifications in archaeology or anthropology. In some regards this situation

mirrors the early history of archaeology as a discipline, when amateurs dominated the field and the subject was entirely absent from university campuses. Yet archaeology’s exclusion from academia was relatively brief as compared to rock art, for the exclusion of rock art studies from North American academic institutions show no immediate signs of ending. . . .”

Great Basin Rock Art—Archaeological Perspectives, edited by Angus R. Quinlan, University of Nevada Press, 2007, chapter 1, Integrating Rock Art with Archaeology: Symbolic Culture as Archaeology, Angus R. Quinlan, p 1.

[Editors note: The book jacket states that the author and editor holds a PhD in the archaeology of religion from the University of Southampton, England. He is currently deputy director of the Nevada Rock Art Foundation, where he supervises the archaeological documentation of rock art sites in Nevada.]

An Aboriginal View of Visitation

The Background—a message to the Rock Art email discussion group was about a visit to a Magdalenian era cave in France with prehistoric art, the visit to include a workshop exploring creativity, for a fee for tuition and 7 gourmet meals featuring local produce. The British non-profit sponsor is renowned for this sort of event. This cave was open but now is protected, and visitors relish a chance to actually enter. One member of the email group protested the inclusion of this sort of announcement as being commercial. Four other members protested the protest. Then Kaye McPherson who honors her Aboriginal ancestry sent an eloquent view of visitation to ancestral sites, below. —**Dorde Woodruff**



I wonder how many of the ancient places have been lost because secrecy has encouraged a place to be forgotten, thus allowing it to be destroyed in the name of progress. A workshop at a site can not only offer respect for the place, but also respect for those who made the place.

Many "rock art" sites were never meant to be hidden or secret; their message was for all. Most "rock art" sites are only pictographic writing for the storyteller, others are clear messages for those who know how to read the symbols. And yes, some were secret and hidden.

Even if the storyteller has been dead for a hundred or a thousand years and the story forgotten, the place remembers, and often the spirits of strangers give a place-renewed life. It is only when a false story of the place is pushed that desecration occurs.

Whether or not the person holding the workshop knows what the site means, I would consider as unimportant. The site is being given life with people being there and discussions again taking place.

The ancestors of my people left us a heritage in "rock art" much of which we cannot read, but sharing a place with others keeps that heritage alive. I don't think it matters if the people who made the site are unknown and the meaning of the symbols forgotten, a respectful workshop is far better than a forgotten place being destroyed by bulldozers.

From a cultural perspective too many academics (tragically I am now also one) have a tendency to push their own barrow of protectiveness and secrecy that offers little respect for the original people.

I for one would like to know when such workshops are being offered, as I would like to have the opportunity to attend and pay my respects to the ancestors of that place.

Kaye

For Your Information

Colorado Rock Art Association, CRAA, Information

Colorado Rock Art Association announces Call for Papers for their Annual Conference May 18-20, 2007, in Craig, Colorado. **Application deadline is March 15.**

The theme will be Rock Art in the Cultural Landscape: Colorado's Northwest. Presentations will be made May 19. Preference will be given to presentations that focus on this area of the state, but all subjects will be considered. There will be a \$50 honorarium for those presenting. Application is preferred via email. Send copies to each member of the committee: annewhit@fone.net, mmaselli77@yahoo.com, casmurphy@att.net.

The Colorado Rock Art Association has a new website: www.coloradorockart.org. Their newsletter "Pictures from the Past" is now posted online.

Sierra Club Trip, Rochelle Gerratt

I will be coordinating a Sierra Club Trip called "Rock Art and Rafting in Southeast Utah, May 12-19, 2007. For the first four days we will take a leisurely 26-mile float down the San Juan River visiting rock art panels and ruins near the river. We will spend part of a day sketching and recording a site for the BLM. The remaining days of the trip we will camp and visit remote sites with a local archeology guide. For more information about the trip, see www.sierraclub.org or contact Rochelle Gerratt at 520-696-0495.

ARARA Conference, June 29th-July 2, 2007, Billings, Montana

The 34th annual conference of the American Rock Art Research Association (ARARA), to convene June 29th – July 2nd, 2007 at the Crown Plaza in Billings, MT. For more information, please visit: www.arara.org . Contacts: Mavis Greer, President, American Rock Art Research Association, 307- 473-2054 phone, mavis@greerservices.com, Donna Gillette, 408- 223-2243, Conference Coordinator, rockart@ix.netcom.com

Native American Petroglyphs Shown on Youtube

By Albert J. Copley

Quite a variety of petroglyph images are available on the internet. Searching for a particular site by name usually will bring up a number of hits. For a little variety, you may want to check out youtube. It is one of the newest and possibly the fastest growing new phenomenon of our computer society. Currently, Time magazine estimates up to 70,000 new videos are being uploaded daily onto youtube. Youtube is an internet site which anyone may sign onto, and then upload short video clips FREE! These clips are available to anyone in the entire world with computer access. It is necessary to have high-speed internet access in order to properly view such videos.

I have placed a number of short slide shows, which were converted into an MPEG video format. Sound effects may or may not be present for individual videos. My videos have sound and in some cases also a narration. They range in duration from less than a minute up to six or eight minutes. Check with me if you have a specific question. In accordance with policies of the state and national petroglyph research organizations, I do not give out exact locations of petroglyph sites, unless the site is a publicly accessible and known site.

To access youtube use an internet search engine such as Google Search for youtube, and then go to the youtube site. Use the youtube search feature to search for; "native american petroglyphs." This should bring up my petroglyph programs. I listed them as "native american petroglyphs" since a three word keyword string is not very common. Youtube is an interesting place to spend time browsing, and I recommend it. Happy browsing.

URARA Board Organization

Troy Scotter will remain president for 2007; Walt Layton ,VP, Kathe Liuzzi, a Salt Lake member, helps the board as secretary. Ben Everitt continues as treasurer. Nina Bowen is field trip coordinator, archivist and librarian. The Robinsons continue to put together Vestiges and maintain membership records. Troy Scotter will chair the symposium, while Diane Orr and Margaret Grochoki will assist in organization. David Sucec will assist Diane in arranging for speakers.

Contact Information

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www.utahrockart.org

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

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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.

Calendar 2007

- April 12-14 Field Trip, Antelope Island, NW side where rock art was reported. Leader Steve Manning, 801-936-4630 or sjmanning@yahoo.com
- April 14-15 Tentative, Proposed Field Trip, Moab
- April 20-22 Little Creek documentation project, Donna Ferris, BLM. Contact, Nina Bowen, 801-292-5012, or nina_bowen@comcast.net
- May 5-6 Tentative, Proposed Field Trip, Buckhorn Survey
- May 11-12 Field Trip, Nine Mile Canyon, field trip leader, Layne Miller, 435-637-8954, or layne@emerytelcom.net
- May 5-12 Utah Prehistory Week
- May 12 Tentative, Proposed Field Trip, Utah Lake Documentation
- May 18-20 Colorado Rock Art Association (CRAA), 2007 Annual Conference, Craig, CO, Presentations May 19th. Contact Anne Whitfield, 719-485-3314, annewhit@fone.net
- May 19-20 Tentative, Proposed Field Trip, San Rafael
- Jun 9-10 Tentative, Proposed Field Trip, Blanding
- Jun 16-17 Tentative, Proposed Field Trip, Vernal
- Jun 29-Jul 2 ARARA Conference, Billings, Montana, Crown Plaza Hotel. Contacts Donna Gillette, rockart@ix.netcom.com, Mavis Greer, mavis@GreerService.com, arara.org
- Aug 18-19 URARA Picnic, Escalante, UT, coordinator Bob Reed, bobreedclyartist@hotmail.com
- Sept 15-16 Tentative, Proposed Field Trip, Idaho
- Sept 29 Recording project, Filmore, UT., Joelle McCarthy, 435-743-3122, mailto:Joelle_McCarthy@blm.gov
- Oct 5-7 URARA Symposium
- Oct 27-28 Tentative, Proposed Field Trip, St. George; Nevada
- Nov 10-11 Tentative, Proposed Field Trip, Northern AZ
- December 15 ? December Holiday Meeting

Membership Information

Existing memberships – Memberships active as of February 1, 2007 will be extended to October 31, 2007. If in the past, your membership came due any time between February 1 and October 31, your 2008 dues are now due on October 31. If you have already renewed for 2007, don't worry about it until October.

New memberships – New membership dues will be pro-rated from the month of application to October 31, at 1/12th per month, rounded off to the nearest dollar, to make it easy on the accountant.

Grace period – There will be a 2-month grace period (until December 31) before the computer drops names from the membership list if dues are not paid.

ANNUAL MEMBERSHIP DUES			
Single	Family	Student	
\$17	\$20	\$12	<i>Vestiges</i> via e-mail
\$22	\$25	\$17	<i>Vestiges</i> via US mail

Payment method- URARA will continue to accept personal checks by us mail. On-line payment by credit card is not currently available.

Editors' Message

We thank all those who have sent in contributions to this issue of *Vestiges*. Such contributions are always welcome be it the picture and poem of a spring flower, an on-line video process, an interesting article regarding rock art site access or a field trip report.

Quinlan's comments in Think About It! regarding "the large number of amateur archaeologists who make important contributions to the study of rock art" we found to be very interesting. The September 2006 *Vestiges* Think About It! reflected the same thing. The authors, like Quinlan in this month's piece, are professional archaeologists and in Quinlan's instance, professors.

Their quotation is from a book published in 2005, which is used as a college text, *Discovering North American Rock Art*. As the September *Vestiges* pointed out, the authors wrote a chapter titled "The Role of Avocational Archaeologists in Rock Art Research." There they introduce the term avocational archaeologists. Certainly, URARA members could individually identify a point along a continuum from one of passing interest, to hobbyist, to serious student to amateur or avocational archaeologist, to professional archaeologist.

Perhaps the term used to characterize us is not all that important. What is important however is that our contributions, which are created and developed through a serious intellectual analytical process, are recognized by and within the archaeological profession. The relationship between the avocationalists and professional can be symbiotic. And we suggest that when we consider the contributions that our members have made to the research, analysis and appreciation of our Utah rock art treasures, some sense of pride is well earned.

Having said that, we hasten to recognize and express appreciation for the few members among us who are clearly academically oriented and professionally engaged in the teaching, practice, research, and application of archaeology and anthropology to rock art studies. We know we have much to learn from them and are grateful for their knowledge and readily shared expertise and experience.

Happy Trails,
Stephen and Marion Robinson

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This morning, just
Outside my backdoor, a surprise shot
Of color, after weeks of gloomy grey—
The year's first crocus.
Spring Report
02.18. 07
Submitted by David Sucec