

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

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President's Message

Craig and Nina Bowen have a wonderful story to tell in this *Vestiges* about a success story about the west side of Utah Lake. It is amazing what can be done when people put real focus into an issue. In addition to the Bowens finding the lost rock, Steve Manning has been working with the developer at Eagle Mountain to flag all of the boulders with rock art there. I think we will have an opportunity to document that site, and then the boulders will be moved to a location where they will not be destroyed by the development. It's not perfect, but thanks to a thoughtful developer and city government, it is a better solution than many have put in place in the past.

But that is not all there is to tell. Recently, the Bowens took the initiative to take the BLM archeologist out to the area to show them what is happening near Utah Lake. My personal experience is that a weekend trip to the rock art is like entering a war zone. Gunshots are heard coming from every direction. Broken clay pigeons, shell casings, shot up appliances and all kinds of other trash are littered everywhere. On a recent trip with USAS we pulled up to a site to find several vehicles already there, people were carrying boxes and bags. "A clean-up crew" I thought. I was wrong. This bunch had been to the store and bought cases of cheap glasses and vases and were setting them up everywhere to use as targets. You can guess what they left behind. The archeologist with the Bowens was shocked at what he saw. He wondered if access to the area should be cut off (a solution I don't support.) A week or two later I had the opportunity to talk to this archeologist and I asked what he thought about Utah Lake. He said it would be too much work to find a solution to the issue. If he raised the issue there would be too many entanglements to deal with. However, he noted that if URARA raised the issue someone would have to respond to it. I think he was telling me that he couldn't do anything about it on his own.

It can be frustrating dealing with a public that has so little respect for public lands and dealing with a government that has so much bureaucracy that they can't take action. However, the little wins keep hope alive that solutions can be found.

I have one last bit of news. This morning I received an email from Layne Miller indicating his desire to resign from the Board. He is still a committed URARA member, but he feels his life circumstances do not permit him to focus the kind of attention, which is important for Board

participation. I personally appreciate Layne's involvement with both URARA and my rock art education. Layne has probably done more than anyone else has in the state to introduce the public to rock art. Through his tours of Nine Mile Canyon, thousands of people have heard an educated voice explain the history of rock art and advocate for its protection. I was a participant in one of those tours many years ago. As leader of the Conservation and Preservation Committee, he encouraged me to take a more active role in URARA. While Layne was President of the organization I used to get early morning phone calls (Layne is an early riser – I am not) from him to talk over the rock art topic of the day. I will miss his advice and counsel on the Board. This evening the Board met and we have asked Bob Reed to take over Layne's position on an interim basis. Bob has served as a both an advisor to the Board and as a glutton for punishment for several years now. In October, the membership will have an opportunity to vote for a permanent replacement for Layne.

Troy Scotter
2007 URARA President

Call for Presentations and Papers

Utah Rock Art Research Association 27th Annual Symposium,
Speaker Chairs, Diane Orr, beecherllc@aol.com, and David Sucec, davids@networld.com

Time is short! The Deadline for Abstracts is July 15, 2007

The symposium committee announces a call for presentations and papers for the annual symposium during the Columbus Day weekend, October 6, 7, 8, 2007, in Moab, Utah. We ask that the stated deadline be honored so that we can develop the program for printing, publicity, etc.

Please send abstracts or inquiries to David Sucec, at email (preferred) davids@networld.com, or, 832 Segoe Avenue, SLC, Utah 84102, 801-359-6904. Proposals arriving after the deadline, without the prior approval of the symposium committee, will not be considered.

Abstracts should be kept at about 150 words but with enough information for the committee to get an idea of your presentation. The symposium committee will give preference to presentations that relate to Utah rock art. We encourage projects that relate to the Moab area and the Green and Colorado River drainages. Presentations will be 30 minutes, although some may run shorter.

The committee is interested in a broad range of presentations, including those, which further the study and understanding of rock art, bring historical understanding to rock art studies, heighten the cultural and aesthetic experience of visiting rock art sites, and consider rock art preservation issues and current threats.

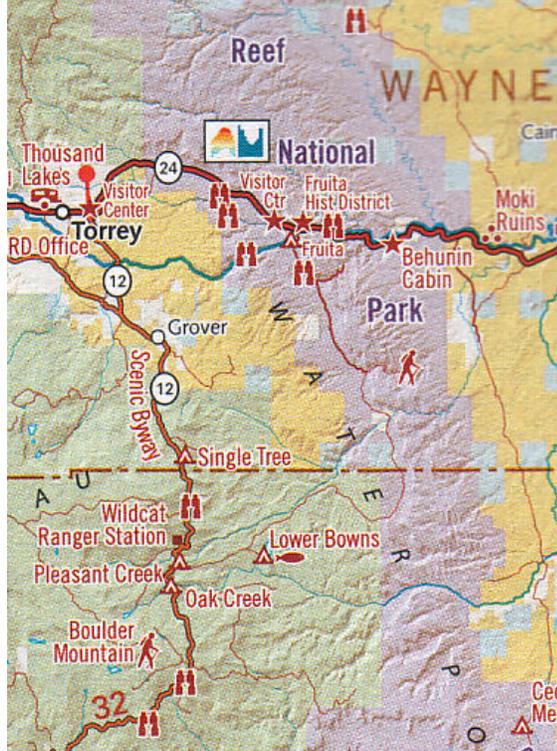
The committee will review the abstracts for suitability; balance of symposium points-of-view, and the time available for presentations.

Symposium presenters will have their registration fee waived, receive a modest honorarium to offset travel expenses, be a guest of URARA at the banquet, and participate on a special rock art field trip on Friday, October 5.

URARA Picnic-August 17-18, 2007

Bob Reed, Chair, 801-566-0741, bobreedclyartist@hotmail.com

Please mark your calendar for our annual Summer Picnic. It will be in a great campground with group tables near Torrey, Utah off Hwy 12 on Boulder Mountain.



We will have field trips, a lovely site, and a chance to circle the chairs at a fire and lie about adventures. Remember, Singletree campground. For food and space purposes, please let me know you are coming. The group site is reserved Friday, Aug 17 and Saturday, Aug 18. We will break camp (for those camping) Sunday. If we have more than seven camping units, folks may have to select individual sites

New Members

One correction to last month's New Member List.

Please note the corrected spelling of Cynthia De Francia's name.

Happenings at Utah Lake, an Update

Nina Bowen

Some days you are glad you got out of bed. Craig [my husband] and I were feeling that way as we left the John Hutchings Museum in Lehi on June 9, 2007.

I will back up a few years. There is a great rock art panel on the west side of Utah Lake that Craig named Grandma Price's Favorite Panel after reading in a Nine Mile Canyon guidebook about a panel there with the same name. We kept an eye on this panel because we liked it so well, and because of its vulnerability. Not only is it broken into pieces, it is very near a place that people who shoot guns use as a camping and target practice area. Max Healy from the Provo chapter of USAS and Boy Scouts from near Provo had recorded this area in 1999.

Well, our worst fears were realized sometime between November 2002 and February 2003. First, a group of people camped at their favorite spot and completely trashed it, leaving behind all kinds of targets, which included a big stuffed person, computer monitors and tables, cardboard boxes, cans and hundreds of shotgun shell casings. Near that time, seven holes appeared in the right side of the panel. Just a few weeks later, someone stole the center section of the panel, which included two of the best anthropomorphs. When Craig and I returned to the site and found the middle part missing, we cried.

This is a hard area to manage. The rock art panels, and there are many, lie on both State and BLM land, so when we reported what had happened, copies went to all agencies. From that time forward, trips to Utah Lake, which had been one of our favorite pastimes, became fewer and harder to take. Vandalism continued to escalate. We tried to get a Site Steward program together, but it is hard to get people to commit to being shot at.

A few months ago, the BLM got a new archaeologist for the Salt Lake district. His name is Dale Earl. Steve Manning, Craig and I were asked to take him and his supervisor Peter Ainsworth out to show them where the rock art is. When they saw the amount of trash that has been left in the area, they were appalled. They said that they would like to take some action to get it taken care of.

Since USAS had their symposium in Provo this year, and as a part of that, Troy Scotter, who is a member of the Provo chapter, asked us to help him lead some of their members to this area and Eagle Mountain, where they have plans to build a subdivision around an area with rock art. Troy's

thoughts are that the more people that know about these endangered sites, the better. We had a good field trip.

Afterwards, some of the field trip participants were headed to the Hutchings Museum to listen to a lecture given by Joel Janetski. We joined them, and after the lecture, we went to the room with the artifacts and rock art. There is quite a collection there. At least a dozen boulders that had been rescued from Five Mile Pass are on display there. As we were leaving the room, I happened to look down at the floor under a display case. There was the missing section from Grandma Price's Favorite Panel!

Susan Whittaker, the director, told us that the person who had taken the boulder, and another boulder that we do not recognize, felt bad about what he had done and gave the rocks to a friend. The friend had enough confidence in the museum to turn them over. He provided Susan with a map of the area from which the boulders had been taken. She was just deliberating whether to return them to their place of origin or keep them at the museum.

We have suggested that the museum could use them as a teaching tool for the hundreds of people who visit each year. We offered to include photos and text. Maybe it will encourage those with boulders in their yards to turn them over to the museum for all to enjoy. As Craig and I left the museum, we were grinning from ear to ear. It was a good day.

Photos by Craig and Nina Bowen



*Closeup of the panel before the vandalism.
Photo April 1996*



The panel as it appears now.



Boulder found in Hutchings Museum, Lehi, Utah.

Field Trip Reports

Moab Rock Art Site Stewardship Report, June 7

Judy Turner, Moab Site Steward, jmpt@frontiernet.net

On Thursday, June 7, Moab rock art site stewards Dell Crandall, Craig Barney, Judy Turner, and Judy's daughter Debi traveled to remote sites north of Moab to place several BLM signs indicating sensitive archaeological resource areas. The impact from ATV and dirt bike use is increasing rapidly in the area and many of the sites have already been damaged. The sites consist of petroglyphs, pictographs, lithic scatter, and habitation.

Dell took us in his truck on roads that would challenge an ATV, and Willie showed us all the mud puddles.



*Placing BLM Sensitive Resource Signs.
Barney hammering, Dell supervising, and Debi searching.*

Photos by Judy Turner. Willie in the mud.

Blanding and Bluff Areas - June 9-10

Leader, Walt Layton, 801.561.5228, or 801.646.4776, walter.layton@granite.k12.ut.us

The Blanding/Bluff participants Ken Andreason (Golden, Colorado) and his Tahoe, and myself and my Jeep enjoyed a two day, customized field trip. Driving out to Cedar Mesa, we hiked to the "Birthing Panel." This site is a compilation of several glyphs from different periods. Besides the birthing glyph, there are glyphs depicting an undulating snake whose mouth encompasses a naturally formed hole in the patina, long-necked anthropomorphs, tracks, zoomorphs, and others.

We descended Moki Dugway (not for the faint of heart) and drove to the west side of Comb Ridge. Then using the Mule's Ears as our geological reference, we traveled south through the riverbed, deep sand and chemisa. Just before arriving at the San Juan, we veered left and drove up a steep incline to the top of a mesa above the river. Upon arriving at a new level, Ken showed me a depression in Comb Ridge where the Mormon pioneers would travel with their wagons, crossing through or over the ridge into Bluff. We visited "The Rincon" and the remnants of a trading post. We visited a panel of glyphs and handprints. The cream-colored handprints appeared the most visual. Upon careful observation, four additional handprints in red were not as easy to see. Upon even closer examination, under a narrow sandstone ledge were two children's handprints.

Then it was back to the vehicles and on to the "Snake House Ruin" sometimes called the "River House Ruin" by the locals. (editor's note—check for permission to cross the land) Beautiful pictographs were visible to the visitor. Hiking up to the ruins also permits you to walk along a wide slick rock ledge and partake of additional petroglyphs on walls of patina. This short jaunt also takes you to a well-preserved granary built around an irregular boulder. Then into the vehicles and on to the Butler Wash Panel. While traveling to this site, two sets of Moki steps are observable coming down (or going up) from an upper canyon. Time does not permit, nor is my command of the English language sufficient, to explain what awaits the visitor to this site. So ended our first day.

Next morning, Ken and I visited the Ute horse glyphs behind the Twin Rocks Cafe in Bluff and then hiked some additional yards to visit a beautifully carved Yei. We then traveled a short distance to the road leading out of Bluff east to Montezuma Creek. Along these few hundred yards of patinated talus are carved some more beautiful Ute horses – eleven on one panel. Searching the high, sheer walls revealed the remnants of a cliff dwelling, above which are several pictographs in different colors. (Editor's note—not a cliff dwelling but a wall sometimes known as the rampart.) Along this short stretch of road are several groupings of very old glyphs.

Ken and I parted company early Sunday afternoon. As I drove off I looked back to see Ken continue to write in his journal, as he had done for the hours we had spent together, the information he needed to remember where our journey had taken us.

Buckhorn Wash Survey-May 3-5, 2007

Steve Manning, leader

Last month URARA members spent 4 days searching for rock art sites in the Buckhorn Wash drainage in east central Utah. The wash starts on Cedar Mountain and then flows to the San Rafael River, a distance of roughly 25 miles. For about the last nine miles the wash cuts through Navajo sandstone and finally down into the softer, underlying Moenkopi siltstone, creating a 1,500-foot deep narrow canyon called Buckhorn Draw.

The goal of the survey was to visit places in Buckhorn Draw where access was difficult. The survey started at the confluence of Buckhorn Draw and the San Rafael River and then progressed upstream. We surveyed areas with cliff faces above steep talus slopes where few people go. We searched, hoping to locate rock art sites we had never visited. We were rewarded far beyond our expectations and made several significant discoveries.

We located one of the most extraordinary and rare types of prehistoric rock art in Utah! It was a repatinated panel with an anthropomorph that exhibits both Archaic and Fremont characteristics. It clearly shows that Fremont rock art developed from an ideological tradition that existed in the Archaic in the very same area. The first one of these panels that I found was near Boulder, Utah, and the second one was near Vernal, Utah. This places these panels near the northern and southern extremes of the Fremont region. With this new discovery, there is now a panel in between the two extremes, which further solidifies the transitional nature of these images. This site provides important information that will help develop a better understanding about the origins of the Fremont Culture. Unfortunately, we were not the first people to visit the panel. Someone rubbed a rock along the edges and through the center of the anthropomorph, presumably to enhance it so it would show up better in photographs, probably without realizing that it was at least 2,000 years old.

Speaking of relationships between cultures - another significant panel we found was composed of three groups of mountain sheep. Each group contained both large and small figures and each group had one large sheep whose body was only partly pecked out. This characteristic is associated with Ute images, yet each group-contained characteristics associated with the Fremont Culture. This panel provides important information that will help in understanding the relationships between the Ute and the Fremont. It may be also important to note that between the groups of sheep there was a six-foot long, vertical row of many short horizontal lines. This image seems to suggest that at this location there is a way out of the 1000-foot deep canyon - a route of stone steps - that is, if you are a mountain goat.

We also discovered a three-foot high, red-painted anthropomorph and a panel that left us very saddened. Apparently, a whole lot of it had spalled from the cliff face. What style is this?

Another significant discovery was three sites with deposits of ashy soil and charcoal. I believe these are the first habitation sites recorded in Buckhorn Draw. They all have been previously visited by people who obviously collected all of the artifacts, and who left behind some of their own: beer cans, broken bottles, and their names*. While the deposits are not deep enough to contain buried artifacts, radiocarbon dating of these deposits would provide information to date the prehistoric occupation in Buckhorn Wash.



Photo and inserts by Steve Manning. A view of the canyon from on high as background to the rock art found there.

This certainly was an extraordinary expedition of discovery for rock art research.

*Before the BLM developed regulations to curb the rampant destruction of the area, Buckhorn Wash was overrun with people, especially on holiday weekends. It was nearly one continuous party. One Utah Education Association (UEA) conference weekend, when our children were out of school, we drove through Buckhorn Wash, and decided to count the number of vehicles camped along the road. We counted nearly 250 vehicles. That is about 25 campsites per mile. This uncontrolled camping resulted in the creation of numerous names and carvings being placed on many rock faces – some in archaeological sites. Quite a few of the campers had ORVs, mostly motorcycles and four-wheelers, and since these vehicles can go almost anywhere, they did.

There were deep ruts up and down every hill, and there were trails everywhere. These activities were often associated with the consumption of alcohol, with the result that there were many personal injuries. Eventually, the BLM realized that they had to do something to protect people from themselves. Therefore, they closed many camping areas next to the road. In addition, they closed damaged areas to all vehicles and limited vehicles to designated routes. They also initiated

having the county sheriff and BLM rangers patrol the area for underage drinking, drugs, topless girls (don't ask), etc. As a result, today it is a much different [better] place.

Field Trips

Cottonwood Wash, UT; Site Recording: September 27-29, 2007

Leader: Joelle McCarthy, BLM Archeologist 435-743-3122; Joelle_McCarthy@blm.gov

The BLM is asking for assistance in re-documenting the Cottonwood Wash rock art site located approximately 20 miles south of Garrison, Utah. The site was originally recorded in 1951, with an update in 1970, and is listed on the National Register of Historic Places. Following the success of last year's NPLD project at Devil's Kitchen, the BLM is working with Ken Mears of M2 Technical Services to use 3-D laser scanning to record some panels and map the site. The site is accessed from four-wheel drive roads. Camping is available on-site. The nearest restaurants and hotels are located in Baker, Nevada and Milford, Utah. The BLM will provide lunches. No experience in rock art recording is necessary. The BLM will provide training and equipment for rock art recording. Please contact Joelle McCarthy for information.



Wash and some of its petroglyphs. Photos from Joelle McCarthy.

URARA 27th Annual Symposium, Moab, Utah, October 5, 6, 7, 8, 2007, Symposium Chair, Troy Scotter

Program Chairs, Diane Orr, beecherllc@aol.com, and David Sucec, davids@networld.com

We are very fortunate that Phil Geib, a well-known archeologist from the University of Northern Arizona in Flagstaff, will be our keynote speaker. For many years, Phil was in charge of

the Navajo Nation Archeological Department. He is also the author of "Glen Canyon Revisited." Currently he is studying archaic warfare images.

Many will remember Dr. Ditto Morales, our second keynote speaker, from an earlier Symposium. He has a doctorate in Art History and has a long interest in archaic Southwestern and Brazilian rock art.

Sunday morning, there will be a special session on rock art preservation issues. Several out-of-state visitors will discuss their struggles to save their rock art resources. There will be a panel discussion focusing on URARA's top preservation priorities.

There is still time for those who are interested in making a presentation to contact David Sucec as soon as possible. We welcome traditional research, thoughtful explorations, creativity and yes, even, poetry. (See Call for Presentations).

If you would like to participate in giving the tools session Friday night or the preservation session Sunday morning, please contact Diane Orr at beecherllc@aol.com.

Susan Martineau Obituary



Susan Martineau
Photo from Obituary on Daily Camera.com.



Photo taken by Tom Getts at the Procession Panel in Comb Ridge. "It captures her whimsical, zany nature. That bear got to a lot of rock art sites," says Carol Georgopoulos.

Susan Martineau, 54 years old, passed away on Saturday evening, June 9th, surrounded by friends and family, in Boulder, CO. She had been battling cancer for several months. Everyone who knew her well will miss her terribly. A light that brightened our lives has gone out. Sadly,

Carol Georgopoulos, carolgeo3@hotmail.com

Susan was inspired by the connection to the past she felt when exploring native rock art sites. She visited numerous sites in Utah, New Mexico, Colorado, Mexico, Scotland and France. She enjoyed visiting sites with others and began leading tours for nonprofit groups as well as creating a tour business in the Southwest.

Throughout her life, Susan acquired a large network of friends inspired by her motivation for the unknown and her unmatched generosity and sincerity. [Taken from her obituary, written by family, which appeared at Daily Camera.com, 303-442-1202, June 14, 2007.]

In June of 2006, Suzan Martineau and Spiritwind Adventures [a business she had started] led people from URARA and CRAA down the Green River through Desolation and Gray Canyons, stopping at several rock art sites and running innumerable rapids. [Read detailed report by Jeff Allen in September 2006 *Vestiges*, p.5.]

For Your Information

Southwest Heritage Foundation Request

Tamara Desrosiers, Secretary Southwest Heritage Foundation

The Southwest Heritage Foundation is asking for donations to purchase and preserve an ancient Pueblo village located within the town of Bluff, Utah. The site is located just west of the prominent landmark known as the Navajo Twin Rocks.

The Southwest Heritage Foundation is a non-profit organization based in Bluff. The Utah School and Institutional Trust Lands Administration (SITLA) is offering the land for sale to the foundation.

The village dates to the Pueblo I period, 700-900 A.D., and is one of the largest sites of its kind in the area. The site was first recorded by the Museum of Northern Arizona in the mid-1930s and is the area where the ceramic type known as "Bluff Black-on-red" originated.

Rare primroses bloom each spring along the seeps in the rocks. With a backdrop of colorful cliffs and a foreground of historic pioneer homes, these first foundations of Bluff remain largely intact, in an atmosphere of scenic solitude.

Donations may be sent to P.O. Box 47, Bluff, Utah, 84512. More information is available by calling 435-672-2272.



Photo by J. R. Lancaster, site proposed for purchase

Legend Rock State Petroglyph Site Project, June-July 2007,

Wyoming Dept of State Parks and Cultural Resources

Danny Norbert Walker, Wyoming Assistant State Archaeologist, dnwalker@uwyo.edu, 307-766-5565 or 721-0882

Call for Volunteers: There will be test excavations and rock art recording projects at Legend Rock State Petroglyph site this summer, conducted in a joint project by the Wyoming State Archaeologist's Office, the UW Department of Anthropology, Wyoming State Parks and Historic Sites and the Worland Field Office of the Bureau of Land Management. This is the official call for volunteers.

We will be working three ten day work periods, starting on June 11, 2007. Specific work dates are June 11-20, June 25-July 3, and July 9-18.

Volunteers may work as much as they desire, from a day or so to the entire project. It will be a field camp situation, 30 miles from the nearest town, Thermopolis. Motels are an option, but they will require a 60-mile drive each day. Solar showers will be available and arrangements have been made for our use of the state bathhouse at Hot Springs State Park.

Bring plenty of sunscreen, a hat and plenty of water, as well as whatever else you need for camping. The site area is known for both ticks and snakes. I will have the carports out there for at least some shade.

To volunteer, contact Danny Walker by email or by phone.

The Incas and Their Ancestors, the Archaeology of Peru, July 13-29

Join Far Horizons for an extraordinary 17-day trip to Peru. Along with only 16 others, travel with Dr. Bill Sapp who has been excavating in Peru for more than a decade. From the fabled Inca sites of Cuzco and Machu Picchu to the gold-rich tombs of Sipán, experience the wealth of Peru's archaeological and historical past and visit scientists in the field as they contribute to its ongoing study. Email: journey@farhorizons.com or farhorizons.com.

ROCK ART IN PERIL: From ARARAOnline

Boma and Kat Johnson, bomajohnson@beyondbb.com

We are speaking on behalf of Margery Torrey, a ranch owner in the Wind River Range area of Wyoming. On her ranch, there are caves, petroglyphs and pictographs. Margery is very concerned about possible impacts to the rock art she has been protecting for some period of time now. For more info on her situation, click on the following live link;

<http://wyom.state.wy.us/applications/oscn/DeliverDocument.asp?CiteID=448604>

What Margery needs fairly soon is some directional help from some persons or groups who have faced impacts to their private lands by developers, and have found ways to stop the impacts. If anyone out there can offer her some helpful suggestions, please do so. We are always "tooting our rock art preservation horn", so here is a chance to do something. Margery needs the best of our personal or group experiences and advice how to save her private rock art. Even an outpour of our passion for rock art knowledge and preservation will help. Margery's e-mail is argeryt@hughes.net

Thank you for your help.



Think About It!

"I see the greatest hope for the future of rock art in public education and interpretation. If the general public begins to see why these sites really do matter to themselves and how they can enrich their own lives and the lives of their children by protecting them, the sites will be protected."

This quotation is the closing paragraph in *The Rock Art Revolution* article, which we reviewed for this issue. That author quotes Alanah Woody, Director of the Nevada Rock Art Foundation [and a member of URARA].

Magazine Article Review

American Archaeology, summer 2007

A Rock Art Revolution, by Tamara Stewart

Steve Robinson, with permission

In the January, 2007 Vestiges we reviewed an article from *American Archaeology* which is a quarterly publication of the Archaeological Conservancy. We pointed out that this is "the only magazine devoted to protecting the rich diversity of the archaeology in the Americas." Stewart is the Assistant Editor and the Conservancy's Southwest Projects Coordinator.

Stewart's article briefly reviews what most of us recognize and agree has been in the past, at best, a tepid interest in rock art on the part of the archaeology profession. As she states it, "though

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North America contains some of the densest concentrations" of rock art "in the world", because of the difficulties in "reliably dating and interpreting the images", archaeologists dismissed its study altogether. "Due to the misconceptions that native peoples had no relevant knowledge of its creation and use, researchers seldom sought their input."

However, things are changing. Is it, as stated by the author, "A Rock Art Revolution?" Consider the following:

- Due to federal and state mandated cultural resources management studies (CRM), dating breakthroughs and the careful use of ethnographic information, rock art research is finally coming into its own, though it is still largely practiced outside the world of academic archaeology.
- Federal laws passed in the 1990's "forced many archaeologists to consult with Native Americans for the first time, and to deal with rock art sites as cultural properties of religious significance."
- Because of "CRM projects and the efforts of organizations such as the American Rock Art Research Association, there has been a dramatic increase in rock art recording and conservation."
- According to David Whitley, "rock art research has been revolutionized internationally, which has brought the kind of detailed intellectual and methodological education, intensive field work, and sophisticated analysis that were needed to elevate the field from the level of weekend hobby, however passionately pursued, to a legitimate academic area of study."

Following the excellent and well-informed introductory observations, the article is divided into three general areas: Determining Age, Exploring Its Significance, and Public Awareness.

Age—in this area the archaeologist turns primarily to physical science for answers. The discussion is readily divisible into two parts—pictographs and petroglyphs. She points out that pictograph dating has become much more precise using such technology as radio carbon dating and accelerator mass spectrometry (AMS). Plasma-chemical carbon extraction, though still experimental is proving useful. Unfortunately funding for this research is still limited in the U.S. and our researchers are following the money, as it were, and doing more research where it is available, i.e., Spain, France and Australia.

Petroglyphs present a different set of problems. In this area, a decade or more of study recently "resulted in a critical breakthrough in petroglyph dating based on rock varnish". In addition, there are "other techniques being developed involving either the analysis of mineral weathering or of rock coating and associated minerals." Interestingly, these experimental techniques "are indicating that accepted North American rock art chronologies based on distinct styles are often inaccurate."
Exploring Its Significance -- This is an area of great interest to those of us who consider themselves avocational archaeologists as well as the professional archaeologist. For starters, "it is clear that rock art can only be understood from the perspective of non-western traditional systems of symbology and thought", says Whitley. Further, "we need to understand why rock art was made and how it was used, not because the ancient art had identical origins or functions necessarily, but instead to understand the potential range of variation in origin and use".

The author sketches three approaches to understanding rock art. They are (1) Neuropsychological which is based on research "... about human perception of mental imagery experienced in altered states of consciousness", which points to the shamanistic perspective; (2) for sites on or near settlements rock art can be "... a form of communication that both legitimated and challenged people's social and cultural identities"; and (3) "... comprehensive archaeological surveys have taken into account the relationships among rock art, landscape features and settlement archaeology."

Public Awareness --According to this article, rock art recording and analysis has "... dramatically improved through technology," i.e. "... global positioning and geographic information systems, satellite and digital imaging and various new pigment, rock, and soils analysis." As encouraging as this may be, the author makes it clear that much is yet to be done in terms of refining rock art technologies research "... and to record the vast numbers of sites that remain undocumented and vulnerable to natural and human destruction". Methodologies are being utilized to monitor rock art conditions. An example given is the rock art stability index. This, with its supporting technology, is regarded as a major and logical step in the important challenge of saving rock art resources for future generations.

I found this article to be very interesting and I appreciated the way it was organized. The evolving developments in the field are very encouraging. I would not, however, characterize them as a "Rock Art Revolution". I don't see a sudden, radical, fundamental change as would be suggested by the dictionary definition of revolution. However it might be characterized, URARA is clearly a part of it. Be it evolution or revolution, let's help keep it going!

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

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URARA has an extensive library [see page 15] 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 which members are encouraged to use.

Calendar 2007

- 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 Annual Summer Picnic. Potluck, group campground and group tables. Near Torrey, Utah off Hwy 12 on Boulder Mountain. For information, please contact coordinator, Bob Reed, 801-566-0741 bobreedclyartist@hotmail.com
- Sept 15-16 Tentative, Proposed Field Trip, Idaho
- Sept 27-29 Recording project, Cottonwood Wash, UT. Contact, Joelle McCarthy, BLM Archaeologist 435-743-3122, Joelle_McCarthy@blm.gov. No recording experience necessary. BLM will provide lunches.
- Oct 5-7 URARA Symposium, Moab, UT. Margaret Grochocki, coordinator margaret_grochocki@yahoo.com
- Oct 27-28 Tentative, Proposed Field Trip, St. George; Nevada
- Nov 10-11 Tentative, Proposed Field Trip, Northern AZ
- Dec 7 December Holiday Meeting, Friday, Potluck Dinner, First Unitarian Church, 569 South 1300 East, Salt Lake City, UT. Contact Barbara Green, 801-466-7702, Barbara Saxon, 801-262-4432.

Membership Information

Please note: **A single annual renewal date for membership dues has been established as of October 31.**

Student \$12, Single \$17, Family \$20, which include electronic *Vestiges*. Add \$5 if you prefer to receive a printed version of *Vestiges* by mail.

Editors' Message

We thank those members who have provided interesting material for this issue of *Vestiges*. Their contributions, long or short, provide valuable information. We appreciate it, as we are sure our readers do.

In preparing the *Rock Art Revolution* article in this issue, we were reminded of some of the related material we have presented to you in the past. This includes David Whitley's book report, *Introduction to Rock Art Research* in the April *Vestiges* last year. In addition, the Think About It! pieces in September and December were from *Discovering North American Rock Art*. All touch on rock art research and understanding. Be it "evolution" or "revolution" these are interesting times. Moreover, URARA offers us so much to nurture, explore and develop our interest, love, and understanding for this means of expressing fundamental humanity. Though there may be much we do not understand, this should not detract from developing more knowledge and appreciation for rock art.

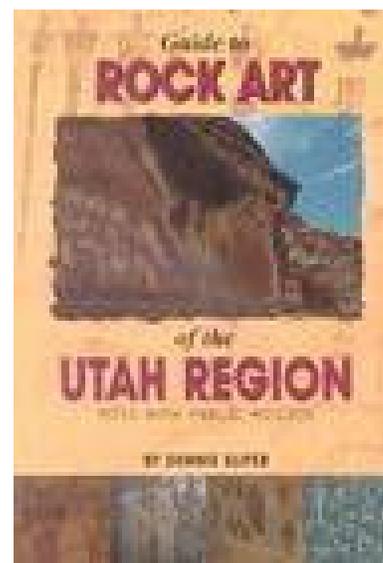
Happy Trails,
Steve and Marion Robinson

New URARA Library Acquisitions

Books from the Dennis Slifer Collection

Contact Nina and Craig Bowen, URARA librarians and archivists, nina_bowen@comcast.net, 801-292-5012

Breuil, *Beyond the Bounds of History*
Broderick, *Prehistoric Painting, AND Lascaux, a Commentary*
Conn, *Circles of the World*
Crum, *People of the Red Earth*
Dillehay, *The Settlement of the Americas*
Fewkes, *Designs on Prehistoric Pottery*
Glover, *Kokopelli, Ancient Myth/Modern Icon*
Gutierrez, *When Jesus Came, the Corn Mothers Went Away*
Harris, *Field Guide to Rock Art Symbols of the Southwest*
Hurst and Pachak, *Spirit Windows*
Hyder, *Rock Art and Ethics*
Jacka, *Enduring Traditions: Art of the Navajo*
Krupp, *Skywatchers, Shamans and Kings*
LaPierre, *Native American Rock Art*
Lommel, *Prehistoric and Primitive Man*
Meade, *Indian Rock Carvings of the Pacific Northwest*
Mera, *Pueblo Designs*
Morphy, *Ancestral Connections etc.*
Moulin, *Prehistoric Painting*
Packard, *Suns and Serpents, the Symbolism of Indian Rock Art*
Powell, *Prehistoric Art*
Pratt, *Rock Art of the Uinta Basin*
Schwartz, *On the Edge of Splendor*
Slifer, all books:
 Kokopelli: Flute Player Images in Rock Art
 Signs of Life
 Guide to Utah Rock Art
 Serpent and the Sacred Fire
Smith, *Utah's Rock Art- Wilderness Louvre*
Tilburg and Meighan, *Prehistoric Indian Rock Art: Issues and Concerns*
VanHoeck, *The Stepped Fret Motif in American Rock Art*
VanTilburg, *Ancient Images on Stone*
Weaver, *Images on Stone*
Webb, *The Same Sun was in the Sky*
Whiteford, *I am Here*
Zwinger, Young, *Rock of Ages*



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