

# VESTIGES



September  
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Monthly newsletter of URARA, the Utah Rock Art Research Association

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## President's Message

As you'll see in the field trip report, we bumped into a couple of BLM archeologists during our URARA picnic field trip. Matt Zweifel, a BLM archeologist from the Grand Staircase-Escalante National Monument told me that he really appreciates seeing people like URARA at rock art sites because it gives him a sense of comfort that someone is watching what is happening in the back country. I told him about our short site condition reports that can be completed in a few minutes. He loved the idea and encouraged us to send them in to him. Nina noted that while URARA field trips are limited that many of our members are out looking at rock art on a much more frequent basis. You don't need to be out on a URARA field trip to complete one of these forms.

BLM and Forest Service archeologists love to receive these reports for two reasons. First, their time in the field is limited and it is nice to get information from people on the ground. Secondly, they can take advantage of our volunteer work to get matching federal grants to improve their budgets. And heaven knows they need that. You can download a copy of the Site Condition Report Forms from the website at:

[http://www.utahrockart.org/cons\\_pres/index.shtml#site\\_reports](http://www.utahrockart.org/cons_pres/index.shtml#site_reports)

Speaking of the website, some of you may have noticed that it was down for a few days this month. Our site host changed some of their software and that impacted our website. The issue is resolved now.

**Troy Scotter**  
2007 URARA President

# Symposium 2007, Moab, Utah, October 5-8, 2007

Grand Center: 182 N 500 W Moab, Utah

Symposium Program Chairs, David Sucec & Diane Orr

The program is set and listed below. We are very pleased with the presenters and the topics they will discuss. You will note the keynote speaker, Phil Geib will discuss War and Status During the Basketmaker II Period.

Dr. Reinaldo Morales will present Passion, Posterity and Propaganda in American Rock Art.

The Tools Sessions Friday evening offer practical helps. Saturday includes a continental breakfast, great presentations and refreshments at breaks. Sunday afternoon let the field trips begin!

A panel on rock art preservation in Utah is scheduled for the Sunday morning session. We will hear reports from the field – successes and failures.

Then we will talk about URARA's goals, and how to protect our rock art treasures.

## Symposium Program

### FRIDAY October 5

5:00 pm WATERMELON SOCIAL: GRAND CENTER  
7:00 pm Tools Sessions: Grand Center  
Pam Baker: *Plotting UTM Numbers from your GPS onto a Topographical Map*  
Troy Scotter: *How to create Powerful PowerPoint Presentations*

### SATURDAY October 6

7:15 am REGISTRATION -- BEVERAGES, PASTRY SOCIAL  
8:00 – 8:05 am President, Board of Directors *Welcome*  
8:05 – 8:10 am Symposium Committee:  
*Symposium Announcements*  
*Introduction Keynote Speaker*  
8:15 – 9:10 am Keynote Speaker: Phil Geib: *War and Status During the Basketmaker II Period.*  
9:15– 9:40 am Steve Manning: *An Examination of Virgin And Kayenta Anasazi Basketmaker Rock Art with the Goal of Understanding Cultural Origins and Interactions*  
9:45 –10:10 am Mary Gorden: *Women's Business*  
10:10 –10:35 am BREAK (25 minutes)  
10:35 – 11:00 am David Sucec: *Intimate Relations: Associations of Animals, Birds, Snakes, and Plants with Barrier Canyon Style Spirit Figures.*  
11:05 – 11:25 am Richard Jenkinson: *Rarely Seen Rock Art on the Navajo Reservation*  
11:30 – 12:45 pm LUNCH: *Field Trip Sign-ups and Silent Auction*  
12:45 – 12:50 pm *Announcements; Introduction of Featured Speaker*  
12:50 – 1:45 pm Featured Speaker: Dr. Reinaldo Morales: *Passion, Posterity and Propaganda in American Rock Art*  
1:50 – 2:15 pm James Farmer: *Barrier Canyon and Art History: The Honeymoon is Over*  
2:20 – 2:45 pm BREAK (25 minutes) *Field Trip Sign-ups, Silent Auction*  
2:45 – 3:10 pm Jamie Palmer: *Costly Signaling At McConkie Ranch*  
3:15 – 3:40 pm Jesse Warner: *When Is Hunting Not an Economic Resource?*

3:45 – 4:20 pm Galal Gough: *Sacred Landscape and Native American Rock Art*  
4:20--4:30 pm Field Trip Announcements

4:25 – 5:25 pm Membership Meeting / Election of Directors for 2008

7:00 – 9:30 pm BANQUET AND AUCTION at the Grand Center

**SUNDAY October 7, 2007**

7:15 am. BEVERAGES, PASTRY SOCIAL

8:00 – 8:10 am Announcements

8:10 – 8:35 am Arthur Cloutier: *The Twins at Paria Canyon Archeo-Observatory*

8:40 – 9:05 am Larry R. Evans: *An Equinox Marker Site in the Needles District,  
Canyonlands National Park*

9:10 – 9:30 am Brenda Elizabeth González Leos: *Rock Art Sites In Northwest Mexico :  
Identification, Preservation and Management Issues.*

9:30 – 9:55 am BREAK (25 minutes)

9:55--11:15 am Special Session *Rock Art Preservation: Reports from the Field:*

Pam Baker, *Moab*

Steven Hansen, *Nine Mile Canyon Coalition, Nine Mile Canyon*

Nina Bowen, *Utah Lake*

John Gum, *President, Dixie Archeology Society, St George*

Troy Scotter, *Milford Flat Fire*

David Sucec, *BCS PROJECT UPDATE*

11:15 – 11:30 am URARA members and participants: *Preservation Goals for 2008*

11:30 – 11:50 am Ben Everitt: *The Birds of Thunderbird Point*

11:50 – 12:00 am Field Trips Announcements

1:00 – 6:00 pm FIELD TRIPS

7:30 – 9:30 pm SUNDAY NIGHT SOCIAL at the Grand Center -- Light Refreshments

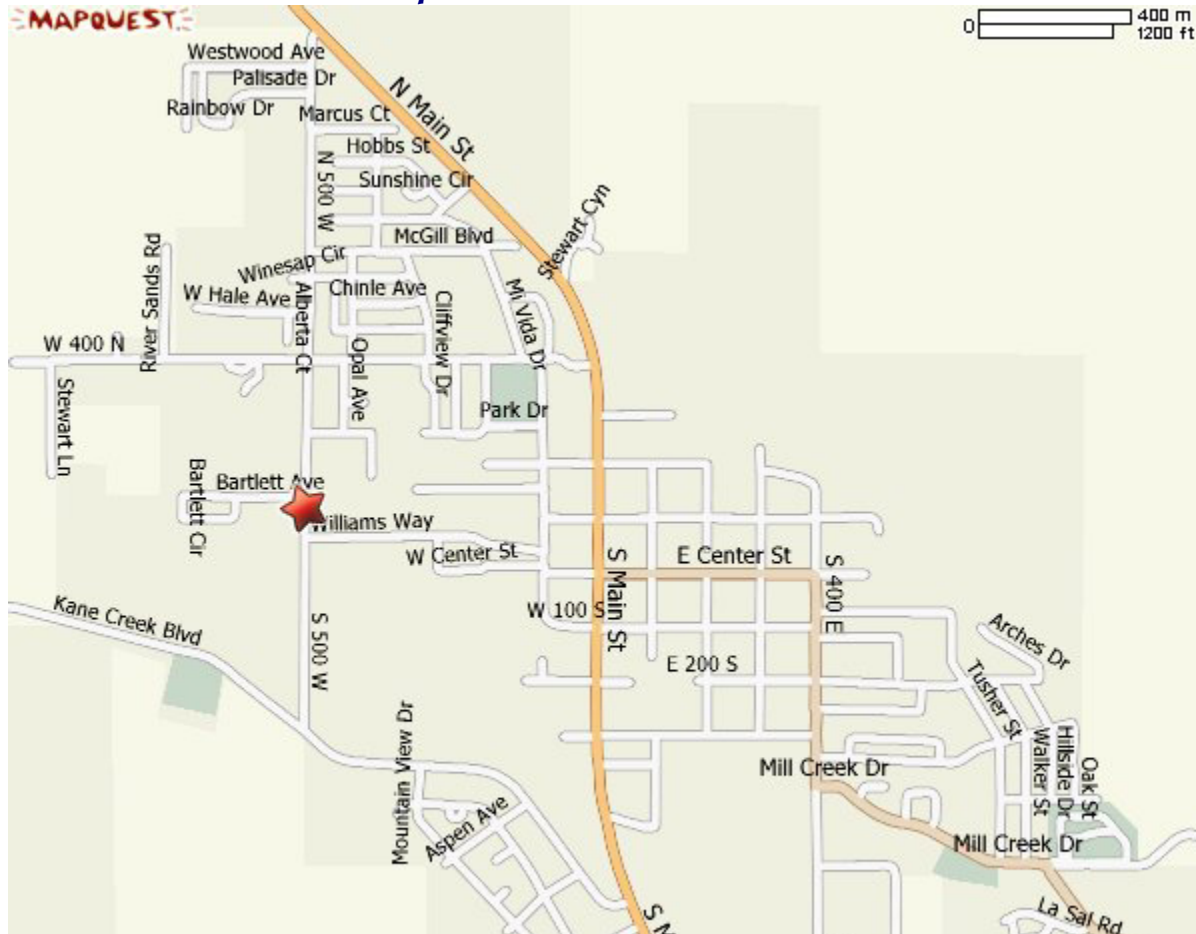
**Monday October 8, 2007**

8:00 am FIELD TRIPS



*"Trick Riders", Photo by Dell Crandall  
From Blue Hills near Moab.*

## The Grand Center Map



The **Grand Center** is marked with a star on the above map of Moab  
182 N 500 W

## Call for Rock Art Photographs

Diane Orr, Co- Chair for Symposium, [beecherllc@aol.com](mailto:beecherllc@aol.com),

At last, our members will have an opportunity to exhibit their best rock art photographs. You are invited to bring one to three framed photographs to exhibit in the URARA Rock Art Gallery at Symposium 2007. The exhibit will be in the halls and main meeting room of the new Grand Center in Moab, our Symposium site. If possible, we would like all exhibitors to bring their framed pictures to the Grand Center Friday afternoon or evening. Please provide a hook or wire on the back of your pictures for display. If you want to bring an easel, great! Frames do not need to be fancy. What matters are great pictures of rock art. We will display all submissions. We will also supply small cards for your photograph title and name. If you would like to sell your picture in the URARA Silent Auction to raise funds for URARA projects, please indicate that on your card. This exhibit will be interesting and fun for everyone, so start searching through those piles of prints, slides and digital images for great photographs!

If you plan to bring photographs to hang at Symposium, please email Diane Orr at [beecherllc@aol.com](mailto:beecherllc@aol.com) or leave a message at 801-583-4354. We want to plan our exhibition space.

## ***Moab Accommodations***

For a comprehensive list of Moab hotels please see Vestiges at [www.utahrockart.org](http://www.utahrockart.org) and look at the June 2007 issue, pages 13-15.

## ***Moab Camping***

It may be possible to camp immediately adjacent to the Grand Center. There will not be power hook-ups, but we should have access to the building. However, this is contingent on construction activities and we will not have final word until immediately prior to symposium. We will send an email about a week before symposium to everyone in our database informing you of how things are looking.

## ***Volunteers Needed***

There are still vacancies for volunteers to help at Symposium 2007. The people who have volunteered are listed below.

Friday Night Social -- Need 4 more people

Saturday Continental Breakfast -- Ned and Edna Clem and Sandra Scott

Saturday morning break - Carol and Bob Reed

Saturday afternoon break -- Need 2 more people

Sunday continental breakfast - Zella and Albert Copley -- need 1 more

2 people at Sunday morning break - Need 2 more people

2 people at Sunday Evening Social -- Need 2 more people

Thanks to those who have agreed to help. If you would like to volunteer, please contact Margaret Grochocki at [Margaret\\_grochocki@yahoo.com](mailto:Margaret_grochocki@yahoo.com)

## ***Nominations to the URARA Board***

### **Troy Scotter, 2007 President**

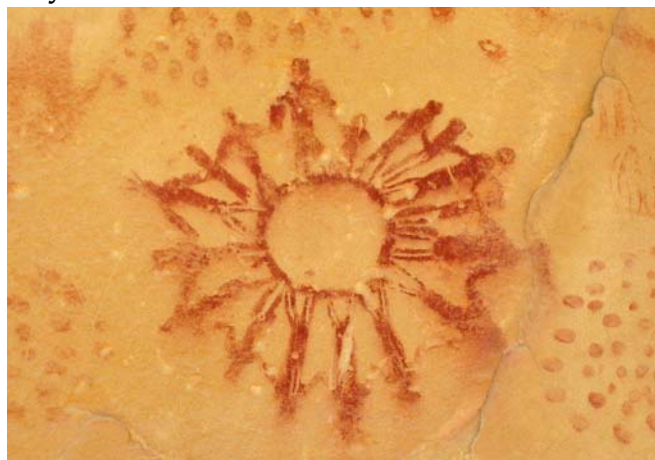
Every year we replace half of our nine member executive team. We would appreciate nominations for new members for this group. Board members take part in monthly meetings. Their involvement in other activities is based on their time and interests. Board members do not need to live in Utah. We have a conference call system to allow participation for those who cannot travel to meetings. Nor do you need to be an expert in rock art, you simply need to be interested in making URARA a better organization.

If you are interested in helping with the Board, or would like to nominate someone else, please contact Troy Scotter at 801-377-6901 or [troyscotter@comcast.net](mailto:troyscotter@comcast.net).

## ***Field Trip Report***

### ***Annual URARA Picnic-August 17-18, 2007***

Troy Scotter



We had a lovely picnic/field trip in the Torrey/Escalante area. We had roughly 15 people in attendance (I counted several times and kept getting different numbers. I don't know if that is an indication of a need for a new lens prescription or whether people kept wandering in and out when I wasn't looking.) The campsite was beautiful, the evenings were perfect sleeping temperature, day time

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temperatures were warm but not oppressive, the food was great, conversation intriguing, and the company pleasant. What more could one ask for?

On Saturday we split into two groups. The "A Team" headed down into Pleasant Creek led by the indomitable Craig Bowen. The "B Team" headed off to the Escalante/Boulder region. We visited a variety of rock art sites, found panels we had missed the year before, and visited the intriguing BYU dig. Our last stop of the day was at an interesting Barrier Canyon Style site. Arriving at the "parking lot" we found it filled with SUVs sporting government license plates. What was going on? Secret underground nuclear testing? A response to an Al Qaeda incursion in the Grand Staircase? No, it was just a field trip led by BLM archeologists Marietta Eaton and Matt Zweifel for leadership of the National Trust for Historic Places. It was nice to meet Marietta again and nice to see that the National Trust is interested in rock art.

Sunday found us in Fish Creek Cove where we discovered recent vandalism (I have reported it to the BLM). We concluded the day by heading into Capitol Reef for a visit to rock art on the other end of Pleasant Creek. I want to thank Bob Reed for organizing the trip and everyone who attended for making it such a nice event.



*Do you know these vandals?*

## Field Trips

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

**Leader:** Joelle McCarthy, BLM Archeologist 435-743-3122; [Joelle\\_McCarthy@blm.gov](mailto: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 it is listed on the National Register of Historic Places. Following the success of last year's National Public Lands Day 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.

### ***Rock Art of St George and Vicinity, October 26-29, Utah and Nevada***

**Leader:** Jeff Allen, 435-986-0977 or [allenjeffrey@beyondbb.com](mailto:allenjeffrey@beyondbb.com)

Limited to 12 persons.

Meet at St. George BLM, 345 E. Riverside Dr., at 8:00 am. Choose one, two, three or four days of rock art in Southern Utah and the Gold Butte area of Nevada. On Friday, we will visit scenic Petroglyph Canyon, the pictographs at Cave Valley and a solstice marker in Zion National Park, then head up the scenic byway to a large pecked boulder and the Yellow Man site near Smithsonian Butte. In the afternoon, we will travel to the extensive deeply pecked petroglyphs at Canaan Gap and to Gould Wash.

On Saturday, we will visit sites in the Virgin River Gorge, then travel to Snow Canyon to see four sites near Gold Diamond Ranch including the Pyramid and an intriguing slot canyon with heavily patinated petroglyphs. In the afternoon, we will travel to the pictographs west of Cedar City, then end the day at Parowan Gap and some nearby dinosaur tracks.

On Sunday, we will explore the extensive sites at Whitney-Hartman and nearby areas.

On Monday, we will visit sites near St. George, including Fort Pearce with Red Man, Little Black Mt, and the Santa Clara River and Land Hill sites. All sites have vehicle access or walks of less than one mile.

Camping is available at Snow Canyon State Park (nearest to BLM), at Red Cliffs Campground north of town and other places. There are many motels in St. George.

## Members in the News

Submitted by Dorde Woodruff

### *Rosie Rauer*

In a recent Deseret Morning News feature article about the Bingham Canyon Mine, the prominent landmark on Salt Lake's west side, Rosie was interviewed. Rosie's husband Richard was an original member of URARA. Rauer, as we called him, who's been gone for some years now, was much taken with the epigraphic work of Barry Fell.

In the beginning when URARA was small, Rauer and Rosie were active members of the group's social life, with Rauer usually being present on outings. For a while, Christmas dinners were always held at their home in Copperton. Rosie loves to cook, and if old friends get in touch with her, she will invite you to dinner. Their son Itty Bitty Dickie (blame another early member, Phil Garn, for hanging this nickname on Richard, Jr.), was also active in URARA'S early days.

Rosie has been active for years working at the Bingham Canyon Mine Visitor Center.

"Rosella Rauer, 89, ...remembers life at the mine like it was yesterday."

In 1941, Rauer's husband was offered a job as a geologist for the mine. It was a move that would completely alter her life – leaving behind a bustling college town in Iowa for mining towns in the West. She had never seen mountains, lived in a small town or met a Mormon.

But living in the cities of Bingham and Copperton exposed her to a different way of living, a way of life she enjoys reminiscing about – while daily welcoming visitors from all over the world to the mines visitors center.

She is quick to express that life at the mine wasn't one of deprivation or hardship.

'We had everything everyone else had,' Rauer said. 'There were bowling alleys, wrestling matches, dances and trams to take people to work in.' " (*Deseret Morning News*, Aug 3, 2007)

Rosie would be happy to welcome URARA members to the Visitor Center.

### *Judith Moffett*

How often do you see Barrier Canyon rock art featured in fiction, much less science fiction or fantasy?

Judy Moffet, of Pennsylvania and Kentucky, is among other things a retired English professor and a writer of both fiction and poetry. Her latest novella, "The Bird Shaman's Girl", involves Barrier Canyon rock art. Much of the story is set in Moab. It will be in the Oct-Nov issue of *The Magazine of Fantasy and Science Fiction*, out any time now after this writing (Aug 24).

This story is a follow-up for the first two novels of a series, The Hefn Trilogy. The first volume, *The Ragged World*, came out in 1991, and the second, *Time, Like an Ever-Rolling Stream*, was published in 1992. Then Judy's husband died, and that slowed her down for some years.

In 2004 when she did start on the third and final novel of the series, Judy got in touch with me because she wanted to see Barrier Canyon rock art. Jim



and I took her on a tour of some significant sites, which was fun for us, to see sites again we hadn't visited for a while, and also for the first time the Perfect Panel in its spectacular setting.

The Magazine of Fantasy and Science Fiction may be found at magazine stores. The magazine's websites [www.sfsite.com/fsf/current.htm](http://www.sfsite.com/fsf/current.htm), or [www.fictionwise.com/eBooks](http://www.fictionwise.com/eBooks).

## For Your Information

**SUWA E-mail Bulletin** (Southern Utah Wilderness Alliance) August 23, 2007

[Used with permission, edited by Vestiges.]

Utah's public lands belong to all of us, whether you live in New York, Chicago, California or Alaska.

For the last 6 years, the Bureau of Land Management has been revising 6 separate Resource Management Plans, or RMPs, affecting nearly 11 million acres of public land throughout Utah. These plans will dictate the specifics of how BLM will manage our public lands - including over 5 million acres of proposed wilderness - for decades to come.

On Friday, August 24th, the Moab BLM field office will release its draft plan for how millions of acres in the heart of the redrock country will be managed, including which areas should be protected as wilderness, and which areas should be sacrificed for oil and gas exploration and off-road vehicle use. This planning document represents the culmination of hundreds of thousands of hours of work by career professionals at the BLM. And how long will the public have to submit comments on the document? A mere 90 days.

*Please take a moment to contact the UT Bureau of Land Management, and ask for an extension to the public comment period for the RMPs.*

The BLM seems to be doing everything in its power to stifle public comment by limiting citizens' ability to access the plan. When a member of SUWA's staff asked to have a copy mailed to her, she was given the name of the publisher and told to pay \$80 to have it printed. CD copies will be available at the Moab BLM office, if you happen to live in the neighborhood.

The BLM's response is that it will be directing people to view the document online. Imagine the tedium of sitting at your computer screen and attempting to check cross references on a 600-800 page document. And Moab is only the tip of the iceberg.

The other 5 planning districts throughout the state are poised to release their planning documents in rapid succession over the next few months, compounding the frustration of citizens who must attempt to wade through thousands of pages of documents over the internet, with only 90 days to put together any sort of meaningful comments.

If you care about the future of your public lands and would like to comment on the Moab RMP, you can TRY to obtain a hard copy from the Moab BLM office by calling (435) 259-2100. If you do call BLM, send SUWA an email, [suwa@suwa.org](mailto:suwa@suwa.org). We'd love to hear what they tell you.

## Group Works to Preserve Area Rock Art

The Dixie Archaeology Society holds a lecture every month at the Washington County [Utah] Library. "Area rock art is a museum that gives you a direct look at people over a thousand years ago." [author not acknowledged]

Besides rock art, they learn about a variety of archaeological topics like pottery, sweat lodges, homes and religion. A monthly field trip takes members to see sites. Society membership is \$15 per year or \$20 per year for a couple. For more information, contact Jon Gum at 627-1086.





## Think About It!

For over 6000 years traders, hunters, and farmers visited and lived in Nine Mile Canyon in Northeastern Utah. The perennial creek and springs provided year-round water for agriculture. The evidence of this long history of human habitation is a forty-mile rock art gallery following Minnie Maud Creek to the Green River. This corridor is one of the world's longest and most magnificent series of rock art panels.

When I visited Nine Mile Canyon seventeen years ago, deserted log cabins, small ranches, and corrals were the only signs of recent history along the narrow dirt road. It was quiet, the only sounds were wind moving through cottonwood trees, an occasional cow grunt and crow caw accompanied by the hum of insects. High on the cliffs I spotted granaries, signs of pit houses and everywhere, rock art. In 2003 the silence ended. The U.S. Bureau of Land Management asked all BLM state directors to "minimize or eliminate" obstacles to oil and gas development. The Barrett Corporation began seismic studies for natural gas on the Tavaputs Plateau, in the Book Cliffs.

In the fall of 2004 The National Trust for Historic Places designated Nine Mile Canyon as one of "Eleven Most Endangered Historic Places in America." Nine Mile Canyon is the most economical route to the rich natural gas fields on Tavaputs Plateau. The BLM issued several environmental assessments for natural gas development on the plateau and canyon ridges. In spite of strong negative public input, over 35,000 comments, to natural gas development in and near Nine Mile Canyon, Nine Mile Canyon has become an industrial corridor for natural gas companies. Compressor stations, new pipelines, and energy-related traffic alters the ancient thoroughfare. Enormous trucks kick up thirty-foot spumes of dust which cover nearby rock art. Attempts to suppress the dust with magnesium chloride have caused further damage. In an effort to spare the canyon's most famous panel "The Great Hunt Scene," the Barrett Corporation ran roads and a 16 inch pipeline close to other important panels which are now barely visible. The small ranchers have sold their property and fled the canyon. The future of Nine Mile Canyon lies in the hands of the biggest new owner, Barrett Corporation.

Diane Orr, *American Indian rock Art*, Volume 33, Edited by Don D. Christensen and Peggy Whitehead, American Rock Art Research Association, Tucson, AZ, 2007, inside front cover, with permission of the author.

## Book Review: Malotki's *The Rock Art of Arizona*

Harold Widdison, Flagstaff, Arizona

*The Rock Art of Arizona: Art for Life's Sake* by Ekkehart Malotki published by Kiva Publishing, 2007. 194 pages, 384 photographs. Price - \$35.00

I am very familiar with Dr. Malotki's earlier rock art publications which have received prestigious awards including *Tapamveni*, the award of excellence from the National Park Service, as well as *Stone Chisel and Yucca Brush*, the Benjamin Franklin Award. There is no question that Ekkehart is a master artist when it comes to his photographic images of rock art. In this book, his

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goal was to fill a significant void in the books on rock art of Arizona. I have visited well over 500 sites in Arizona and agree that too many people are not aware of the quantity and variety of the wonderful images in our great state

I have traveled with Ekkehart and watched him set up to photograph many sites. He examines each image from every possible angle and once he has found the right one, he sets up and proceeds to take multiple photographs. It was both fun and frustrating being on rock art trips with him as he insisted on spending so much time on each image.

When he told me that he was going to do a book on Arizona rock art I was excited to see what he would come up with. I saw some of the prepublication advertisements by Kiva Press and the image on the cover was one that I had seen and liked. So I made it a point to purchase a copy of the book as soon as it became available.

The book is divided into two major segments. The first 76 pages are devoted to classifying the various traditions. He lists six: The Western Archaic Geocentric Tradition; The Grapevine Style; The Western Archaic Biocentric Style; The Glen Canyon Linear Style; The Grand Canyon Polychrome Style; and The Palavayu Anthropomorphic Style. Throughout his narrative, Ekkehart attempts to explain to the reader what the various types and terms mean. But he does this in a way which makes it too difficult for the average reader to understand. For example, on page 13 he states, "Thus, worldwide, we can observe a multiplicity of rock art manifestations which may differ radically in their iconographic and thematic surface details...". It seems to me this book was not written for the general public, although it is being marketed as such. However, for those who have difficulty wading through the many polysyllabic technical words that seem more designed to impress his colleagues than to inform the general reader, the images will more than make up for this shortcoming.

Several of my rock art associates had told me that this book did not seem to be of the high quality of his two earlier books. When I got my copy, I saw that they were correct. And when I started to analyze the book closely to see why, I discovered three major problems. These problems would seem to have less to do with his artistic renderings than with the selection of images, organization, and structure of the book.

The first problem was the crowding of images. In his first two books images were mostly on their own page. They were not competing with each other for the reader's attention. In this book, only 172 of the 194 pages even have images on them. Of these 172 pages, 39 are single image pages. Of the remaining 133 pages, 72 have images that cover at least half of the page. I measured and counted the rest of the images and 38 (10%) were 4x4 to 4x6 inch photographs, 124 of the photographs were 3x4 to 3x5 inches (33%), and the rest, 102 images (27%), were 2x3 to 2x4 inches which is really too small to do justice to the rock art or to be able to see the details. Furthermore, many pages are crowded, having at last three and often as many as four images. Thus, you get a lot of images, but the artistic quality is minimized in the process.

The second problem was the darkness and quality of a number of the images. Many do not have vibrant colors and/or lack photographic interest. The main images do not jump out at you but you have to study the photograph to identify them. I know that Ekkehart has much better photographs in his portfolio and it puzzles me why these particular ones were included and not the much better ones. For some images, it appeared that it was the surrounding flowers or scenery that was used as the criterion for inclusion, not the rock art image itself. I went through the book and found 85, some 22% of all the images that just do not measure up for a book that has the legacy of Ekkehart's first two books.

The third problem has to do with the second half of the book where Ekkehart looks at the post-archaic rock art of Arizona. In this section, Ekkehart arbitrarily divides the state into 7 regions or provinces. He refers to them as the Northwest, Northeast, Central, Mountain, Southeast, Riverine and Southwest. He states that the reason for this subdivision was to be able to "provide a succinct summary of the principal rock art traditions and styles that are known or can be posited at this time

within the region" (p 88). As I looked over the images in each segment, the images he included and those that I have seen in each region seemed to have more similarities across all seven regions than within each one. If a researcher, or rock art expert, was given images from one or more of the regions, and not told from where they came, I doubt that they could be correctly placed into the regions as Ekkehart has identified them.

For a book subtitled *Art for Life's Sake*, more focus could have been given to the art, and less on trying to create artificial categories. Knowing that Professor Malotki has many, much nicer, images in his portfolio than some of those that were included in this book, [I feel that] the quality of the book and hence the reader, suffered.

Nevertheless, in spite of the fact that the book is cluttered with many quite small photographs and that 22% are of marginal quality, this book is still worth the cover price of \$35. To his credit Malotki covers areas of Arizona that are not often seen or written about, plus he does not burden us with previously seen images. Homer Thiel's book covers the rock art of Arizona, but the pictures are of poor quality. This book is an enormous improvement over Thiel's book. I would not be surprised if Arizona's tourist trade increases once the book gets into general circulation.

[Malotki advises that a signed copy of his book is available from him at [Ekkehart.malotki@nau.edu](mailto:Ekkehart.malotki@nau.edu).]

## 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 2007

Troy Scotter, President	801-377-6901	<a href="mailto:troyscotter@comcast.net">troyscotter@comcast.net</a>
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### Secretary

Kathe Liuzzi		<a href="mailto:kliuzzi@dunndunn.com">kliuzzi@dunndunn.com</a>
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### Vestiges Staff

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### 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 which members are encouraged to use.

## Calendar 2007

- Sept 27-29 Recording project, Cottonwood Wash, UT. Contact, Joelle McCarthy, BLM Archaeologist 435-743-3122, [Joelle\\_McCarthy@blm.gov](mailto:Joelle_McCarthy@blm.gov). No recording experience necessary. BLM will provide lunches.
- Oct 5-7 URARA Symposium, Moab, UT. Chair, Troy Scotter 801-377-6901  
[troyscotter@comcast.net](mailto:troyscotter@comcast.net), Program Chairs, Diane Orr, 801-583-4354  
[beecherllc@aol.com](mailto:beecherllc@aol.com), and David Sucec [davids@networld.com](mailto:davids@networld.com),  
Coordinator, Margaret Grochocki, [margaret\\_grochocki@yahoo.com](mailto:margaret_grochocki@yahoo.com)
- Oct 26-29 Rock Art of St. George and Vicinity. Contact Jeff Allen, 435-986-0977 or  
[allenjeffrey@beyondbb.com](mailto:allenjeffrey@beyondbb.com)
- 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, or Barbara Saxon, 801-262-4432.

## Membership Information

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

Annual dues are for a Student \$12, Single \$17, Family \$20, and that includes electronic *Vestiges*. Add \$5 if you prefer to receive a printed black and white version of *Vestiges* by mail.

## Editors' Message

We were pleased (and proud!) to have Diane Orr's comments on Nine Mile Canyon in Think About It! It was featured in the ARARA publication *American Indian Rock Art*, Vol. 33 as the first thing one sees upon opening the book. The page then opens out to 11"x16" featuring two of Diane's dramatic 360 degree rotating Hulcherama Camera color pictures. More of her amazing panoramas can be seen on her website, [www.dianeorr.com](http://www.dianeorr.com). We recognize that URARA members who belong to the American Rock Art Research Association are aware of this, but we felt it should be called to the attention of those who do not belong. This reminded us that it would be interesting to know how many of our URARA members also belong to ARARA. Perhaps we could ask at the Moab meeting.

As we were in the final stages of preparing this *Vestiges* we received the Southern Utah Wilderness Alliance (SUWA) email bulletin which we have included in this issue.

Bad News! Enough said.

Happy Trails,  
Steve and Marion Robinson

# 2007 URARA Symposium Registration

## Moab, Utah

### The Grand Center

### October 5-8, 2007

Please complete and mail with fees to:

2007 URARA Symposium Registration  
 c/o Steve and Marion Robinson  
 26717 Grayslake Rd  
 Rancho Palos Verdes, CA 90275-2241  
 Make check payable to: **Utah Rock Art Research Association**

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

<i>Symposium Registration Fees (please circle your selections)</i>		
	URARA Member Rate	Non-Member Rate
Individual	\$25	\$35
Couple (children under 18 free)	\$40	\$60
Banquet (\$18/person) ___ x \$18	\$ ___	\$ ___
<b>Banquet (select your preference):</b> _____ Regular		
_____ Vegetarian		
Morris Wolfe T-shirt (\$15/person)	\$ ___	\$ ___
___ Med/ ___ Lg/ ___ XL/ ___ XXL		
<b>Annual Membership Registration Fees</b>		
Add \$5 for postal Vestiges	\$ ___	
Single Membership	\$17	
Family Membership	\$20	
Student Membership	\$12	
<b>Total Enclosed</b>		



Logo (Great Gallery) for Morris Wolfe T-shirt



# Vendor Application Form



URARA SYMPOSIUM 2007  
 Moab, Utah      October 5-8, 2007  
 The Grand Center  
**VENDOR APPLICATION FORM**

Name:		
Business Name:		
Address:		
City:	State:	Zip:
Phone:	Country:	
Fax:	E-Mail:	

**(Space is LIMITED-Advance Registration Required)**

**Equipment (Quantity) or Area (Linear Feet) Requested:**

4' x 8' Table: \_\_\_\_ or Space (6'x6'): \_\_\_\_\_ (\$25 per 4'x8' table or 6'x6' space)

Chairs: \_\_\_\_

Other Requests (subject to availability): \_\_\_\_\_

**Media (check as many as appropriate - must be related to rock art)**

- |   |                                      |   |
|---|--------------------------------------|---|
| <input type="checkbox"/> Books          | <input type="checkbox"/> Jewelry     | <input type="checkbox"/> Posters/Prints |
| <input type="checkbox"/> Cards          | <input type="checkbox"/> Metal       | <input type="checkbox"/> Sculpture      |
| <input type="checkbox"/> Clay/Pottery   | <input type="checkbox"/> Rock        | <input type="checkbox"/> Software       |
| <input type="checkbox"/> Clothing/Fiber | <input type="checkbox"/> Paintings   | <input type="checkbox"/> Wood           |
| <input type="checkbox"/> Glass          | <input type="checkbox"/> Photography | <input type="checkbox"/> Other          |

**Additional Information (Including price range of items offered):**

\_\_\_\_\_  
\_\_\_\_\_

Submit application with Check or Money order (Payable to "URARA") and photos, slides or samples of work to:

*Troy Scotter*  
troyscotter@comcast.net or 801-377-6901

Applicants must be current URARA members and must donate an item to the auction.



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