

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

Table of Contents

President's Message.....	1	Think About It!	11
Symposium 2007 Report.....	2	Research Request	12
The Flurry of Ancillary Activities.....	7	URARA Board Transition.....	12
URARA Rock Art Gallery Picture Hanging.....	8	Contact Information.....	13
Draft Resource Management Plan for Moab.....	8	Calendar 2007.....	13
Utah Lake Preservation.....	9	Membership Information	14
Annual December Meeting-Potluck	10	Editors' Message	14
For Your Information	10		

President's Message

Whew! Once again, we have enjoyed a great symposium. Symposium just keeps getting bigger and better. We had over 180 people attend this year. I counted 18 presentations and the special session that included another six people. David Sucec and Diane Orr spent many months finding speakers for your enjoyment. I'm not sure how many people we had slicing, dicing, and brewing – probably ten. I know that every morning when I arrived there was a vehicle waiting for me to open the door so they could start the coffee. Margaret Grochocki did a fine job of making all those arrangements. We had 16 field trips, each with a leader. The Robinsons and Ben Everitt were constantly at the back of the room taking your money, handing out nametags and t-shirts, and answering your questions. Walt Layton kept everything organized. I think the donations for the auction were probably the best we ever received. We had so many items that it took three people to keep all those auction goods flowing. Let us not forget the vendors, including the Bowens who supplied you with URARA material. Finally, many local people helped. The John O'Laurie Museum opened just for us, the Grand Center staff kept popping in to make sure everything was going okay, and the Moab Information Center let us do a special presentation on rock art.

Now the process repeats itself. The board is already at work thinking about next year's location. It will be a tough act to follow. We will let you know in January what we decided.

Troy Scotter
2007 URARA President



Troy Scotter, URARA 2007 president ready to begin symposium
Photos, M Robinson



Diane Orr, David Sucec, Happy Co-Chairs

Symposium 2007 Report

Moab, Utah, October 5-8

Prepared by Nina Bowen

SATURDAY, October 5, 2007

Keynote Speaker: Phil Geib: *War and Status during the Basketmaker II Period.*

The highlights of this talk were that the people would only fight against weakness. They would fight only with highly favorable odds and therefore minimize the cost. There were only 20-30 percent fatalities in small tribe wars. There was a low incidence of fatalities because the cost of war would have been too high.

He talked about the prestige factor, and how prestige leads to influence and power, and power leads to high reproductive success. He also thinks that food shortage has little to do with warfare.

Steve Manning: *An Examination of Virgin and Kayenta Anasazi Basketmaker Rock Art With The Goal of Understanding Cultural Origins and Interactions.*

He reported on years of his research with Mary Allen. [She died an untimely death in 2006.] He says that originally, there were thought to be branches of the Anasazi culture, but he believes they were blended. Grand Gulch has ten times more bird-headed figures than anywhere else does. Steve and Mary tried to find out why there were many San Juan figures in the Virgin area. They began by first finding a traceable route from the San Juan area to the Virgin area. They looked in the most likely place, the Vermillion Cliffs. They found 1049 panels that show that this area is a corridor. Not all kinds of Basketmaker rock art are in the study area. The hypothesis is that travel between the areas was only at a certain time. During the period that the large anthropomorphs were made, they were not traveling that route.

Mary Gorden: *Women's Business*

This researcher highlighted her studies in the San Joaquin Valley, California, and she explained that there is a need to know the culture behind the people in the area before you can interpret the rock art. She thinks that burden baskets in her study area were used by the females.

Many cupules in the rocks were used to hull acorns, and occur at bedrock mortar areas. She also found that they used slanted boulders as slippery slides for the little children.

They used split rocks as “ringing rocks”, which they would hit with a hammer stone to produce a sound. Her research shows that the rock art in the San Joaquin Valley has more female than male characteristics.

David Sucec: *Intimate Relations: Associations of Animals, Birds, Snakes, and Plants with Barrier Canyon Style Spirit Figures.*

David Sucec spoke on intimate relations in Barrier Canyon rock art. He stated the universality of the rock art images over time shows the universality of the creative unconscious. Shamanistic power is neither good nor evil, but focuses on how much power there is. He said the psychedelic or drug enhanced experience allowed supernatural visions, but he does not believe people now can talk in depth about shamanic ritual and symbols unless one has used such drugs.

Richard Jenkinson: *Rarely Seen Rock Art on the Navajo Reservation?*

Jenkinson showed images of rock art from the Navajo area. They are Anasazi style, rather than Navajo. There are many bird images as well as very long-horned sheep. There are some very unusual images unique to the area.

Featured Speaker: Dr. Reinaldo Morales: *Passion, Posterity and Propaganda in American Rock Art.*

Dr. Morales talked about the politics of religion, as well as recognizable images. Native American art mixes representational and abstract images on the same panel. He showed images of a possible gang rape, as well as playful sex.

He said there is more cave art in the Greater Antilles than in France. The image of the dart thrower is only used as an indicator of ritual warfare, as a reminder of the past. He showed that based on their age, women as well as men, participated in the making of rock art.

James Farmer: *Barrier Canyon and Art History: The Honeymoon is Over*

Farmer discussed the Barrier Canyon style of rock art. He said it is the best-known style of rock art because it was publicized early in time, and has been commercialized. He has taught 3,000 students and none had heard of any style of rock art. The new art history books will have a page devoted to rock art, specifically Barrier Canyon and Nine Mile Canyon styles.

Jamie Palmer: *Costly Signaling At McConkie Ranch*

Mr. Palmer discussed how the makers of rock art used signals to depict how fit a person was or how good a mate he or she would be. Other people have to decide whether the display is valid. He stated that sheep hunting might have been a rite of passage because it was not economically smart. Researchers have found many tools in Dry Fork that were used between 855AD to 1400. There were not many domestic tools. They hypothesize that the people stayed there nine months of the year. He related the head-holding figures to the Hopi story of Awatovi, where the entire village was destroyed.

Jesse Warner: *When Is Hunting Not an Economic Resource?*

Warner talked about hunting for enlightenment, and understanding a symbol when one has not been taught what it is. He believes the people of long ago could have made the images “normal”, but chose to depict them symbolically. He encourages us to give ourselves the privilege of using our imaginations to come up with multiple meanings for symbols.

Galal Gough: *Sacred Landscape and Native American Rock Art*

Galal Gough spoke on part two of Sacred Landscapes. He discussed four must-haves for a sacred site. He said an important requirement for a sacred landscape is that it has a solar

interaction. Water sources make a site important, because they are used in ceremonies. Visitation is sometimes depicted on the panel, as at Newspaper Rock-type sites. Fertility rites are likely practiced at such sites.

SUNDAY October 7, 2007

Arthur Cloutier: *The Twins at Paria Canyon Archo-Observatory*

Art Cloutier gave part 2 of his presentation on Paria Canyon. He thinks that fur coats may have been worn during a trance to maintain body temperature. He showed interesting examples of marking of the seasons of the year and movement of the stars depicted in rock art.

Larry R. Evans: *An Equinox Marker Site in the Needles District, Canyonlands National Park*

Larry Evans showed photos of an equinox action at the Nine Faces site that he only noticed after he returned home and reviewed his photos.

Ben Everitt: *The Birds of Thunderbird Point*

Ben Everitt talked about how art can teach us to go beyond the everyday world. We need to wrench ourselves away from today and get back to the time of the ancients. He suggested that the birds depicted on the Gila River are mythological because they are shown coming out of the rock. He thinks their round bodies could be depicting the sun. Because there are so many depictions of the same bird, he believes that they are all the same being. He wonders if the area is the portal. He took the profile of the quail and turned his head the same way, to see a profile of a bird head in the rock formation.

Brenda Elizabeth González Leos and Juan Ignacio: *Rock Art Sites In Northwest Mexico: Identification, Preservation And Management Issues.*

Leos and Ignacio gave a presentation about the rock art of Northwest Mexico and the conservation issues they are facing there. There are 189 petroglyphs in their study area so far, and many are cupules. They explained the different values of the rock art sites. They also explained that the men of the area migrate, which leaves the women as head of the families. They have involved the locals in conserving the sites and are trying to improve the visitor's experience. They have not found any local residents who identify with the sites, although they help steward them. Their college has one year of classroom studies and one year of field study. They encourage communication with all of us to help them learn.

SPECIAL SESSION - Rock Art Preservation: Reports from the Field

Pam Baker, *Moab*

Steve Hansen, *Nine Mile Canyon*

Nina Bowen, *Utah Lake*

John Gum, *St George*

Troy Scotter, *Milford Flat Fire*

David Sucec, *BCS Project Update*

At the Special Session on the state of the art, Pam Baker led with the Moab area. She showed pictures of signs being installed at threatened sites. Steve Hansen talked about Nine-Mile Canyon and how the Bill Barrett Corporation is not meeting its agreement to mitigate damage to the canyon. John Gum showed the damage to rock art in the St. George area. He founded a group to help preserve the rock art there. He said that URARA won a national directors award by the BLM for preserving rock art in Utah. David Sucec told how the BCS project got a \$32,000 grant to continue their research. He thinks that URARA should get more serious about recording the rock art and suggested the use of a large format camera to document sites before they are gone. Nina Bowen discussed the Utah Lake area, and a cooperative document, which is to be drafted to see if URARA can get the BLM and state of Utah to protect the rock art in the area more effectively.

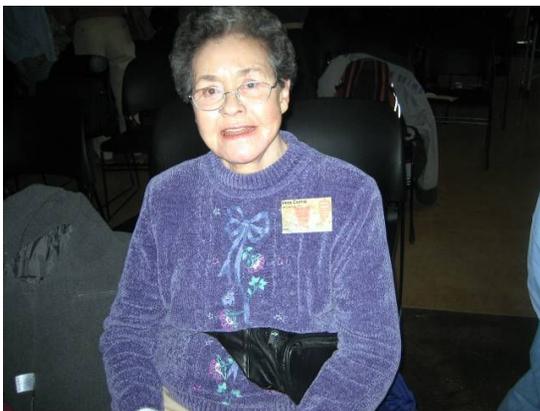
Membership Meeting -- Election of Directors for 2008

Report by Nina Bowen

There were 176 registered for this year's symposium. At the business meeting, which was well attended, we discussed finances, a large donation to assist in documenting rock art sites, how to make the symposium self-sustaining, and field trips.

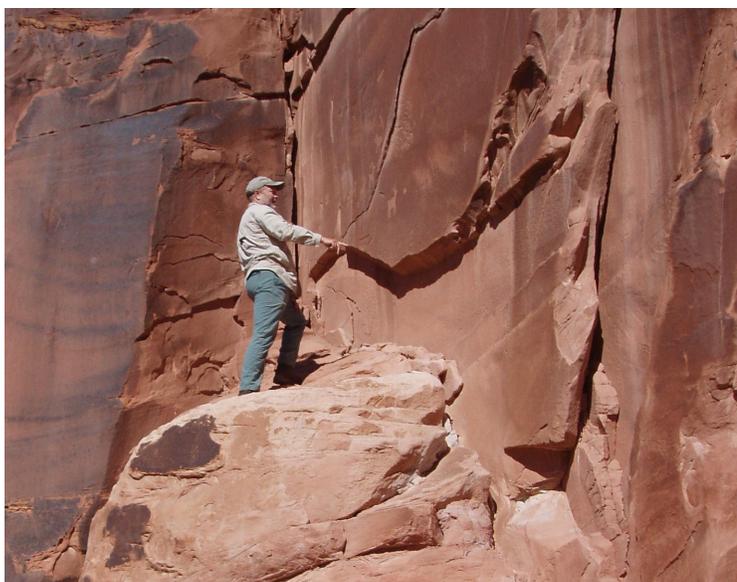
There was a plea to fill out site condition reports, which can be downloaded from the web site. It was decided to continue with the amount of documentation we are now doing.

Completing the business meeting was the election of five 2008 board members. See detailed report on the makeup of the board titled 'URARA 2008 Board Transition' later in this issue.



Member, Vera Currie participating in the membership Meeting. Photo M. Robinson

Symposium FieldTrips



Photos, Ben Everitt. Kirk Robinson behind the rocks



Juan Macias tying his shoes



Phil Geib looking for the best angle at Indian Creek.

URARA Symposium Attendees at Play!

An unexpected visit from THE DUKE



Photo and Report by Zella and Albert Copley.

A group of Rock Art Aficionados were somewhat taken aback by an unexpected visit from THE DUKE. John Wayne, known affectionately as "THE DUKE," just happened to be in Moab. He may have been gearing up for another movie, or perhaps taking a break from a movie currently being filmed in Monument Valley, not far to the south. In any case, we were genuinely pleased. We pleaded with him to join us for cheese and watermelon at the gathering to be held later in the day,

but to no avail. He was looking good, and in fine spirits. Needless to say, we were a little skeptical and kept looking around for other visitors.

URARA Symposium Attendees at Work!



Photo, Dell Crandall

URARA board member Steve Manning and Moab Site Steward Richard Jenkins on installing a BLM sign, with Elna Manning supervising, during a URARA symposium field trip.

The Flurry of Ancillary Activities

By Ann Fulton, member of the board of directors

Our symposium was a busy time, as always, but packed with worthwhile and pleasant events and special memories to take home. Many people put in many hours of behind-the-scenes effort to pull off the program and the balance of weekend activities—the social hours with edibles, the tools workshops, the members’ rock art photo gallery with Diane Orr’s 360-degree photo being the primo item, the noteworthy visit to the Dan O’Laurie Museum, our fundraiser auction, the banquet, and, probably the most valued of all the supplemental events, the field trips. We could go on at length about each of these terrific offerings, but here are just a few highlights:

The auction...Dell Crandall’s “sidekick” Larry Evans again helped mightily with the auction action, and, that rascal Dell even scared up a female assistant this time, new member Joanne Parsons, from Bishop, California.

Ah, those tough field trip choices. We all wanted to do them all. We were just about overwhelmed with the number of panels and variety of traditions we did get to visit. Consider the always amazing Newspaper Rock on Indian Creek approaching The Needles District of Canyonlands National Park...so many evocative elements to ponder, representations from several cultures over long time periods from prehistoric to historic. Jim Farmer took some of us to Crescent Canyon and Segó Canyon...great Barrier Canyon panels on a hike up the first canyon and drive-to panels in the latter with four different traditions adjoining and adjacent to each other.

We got our adrenaline rushes on more than one trip. Spiderman (Spiderwoman) physical attributes would have been big assets. David Sucec and Pam and Quent Walker had us shimmying around a cliff and slithering down a bullet boulder into a narrow crack of a passage from one rock face to another at Cross Canyon. Craig Barney on one of the Seven-Mile Canyon trips had us cling-stepping up several different steep rock levels and, trusting to fate, drop off, back onto ledges we couldn’t see...what we did see was some magnificent rock art in a stunningly beautiful canyon.

Did anyone come away without absorbing some new information, new viewpoints, new insights related to rock art and the preservation? Surely, there is not one participant who didn’t

meet and talk with at least several people he had not previously met. Given URARA's reason for being, personal enrichment and making interesting contacts are right up there with the best-of-the best outcomes for all our symposia.

URARA Rock Art Gallery Picture Hanging

By **Walter Layton**, member of the Board of Directors

Diane Orr, the co-chair (and inspiration for this new URARA picture gallery project) was expecting 15-20 pictures to hang. The total submitted was closer to fifty. Individual placement was a challenge. (My job was to place tacks into the dry wall without being caught.)

[Walt was successful we might add. He and Diane, with hammer and tacks in hand, did a masterful job with the URARA art gallery.]

These pictures attracted much attention and conversation i.e., "Hmmm, I know I've been there. I just can't remember where 'there' is." This (hopefully) annual art gallery project brought not only beautiful thematic pictures to one location, but the donators' gifts brought funds to URARA's frugally spent coffers, and delivered to the new owner a framed rendering to be hung in just that special place.

Draft Resource Management Plan for Moab

The BLM Moab Field Office has put out a three volume "Draft Resource Management Plan and Environmental Impact Statement" which will guide the future of 2.5 million acres of land in the Moab area. It is important that we individually respond to this management plan, which can be downloaded at this web site: www.blm.gov/ut/st/en/prog/planning.1.html.

For URARA members, this culturally rich area is very important. Most of you have visited Barrier Canyon Style, Basket Maker I, II and III, Anasazi, Fremont and historic Ute rock art panels in the Moab area. URARA members have participated in many rock art documentation projects in the area and have worked with the BLM to create National Register Nominations. At Symposium 2007, Pam Baker gave an excellent summary of our work and goals in the area.

You may submit comments electronically at: UT_Moab_Comments@blm.gov or mail your comments to Moab Field Office RMP Comments, BLM, Moab Field Office, 82 East Dogwood, Moab, UT 84632. Comments must be sent by November 30th.

If you are not able to study the plan, URARA recommends **Alternative B for Cultural Resources**. **Alternative B** offers the highest level of protection for cultural resources in most areas. In your public comment, you might mention that you also favor **Alternative B** because it includes important National Register Nominations for Dolores River Canyon Archeological District, Kane Springs Canyon Rock Art District, Wall Street Rock Art District, Westwater Canyon of the Colorado River Archaeological District, and Westwater Creek Rock Art District. In addition, **Alternative B** offers special protection and restoration for Kane Springs Canyon, Seven Mile Canyon, South and North Forks of Mill Creek, Bartlett/ Hidden Canyon and Hell Roaring uplands, Ten Mile Wash and Wall Street Rock Art District. **Alternative B** also protects 14 areas of important historic, cultural or scenic values. Some of these are rock art sites. If you are aware of situations contributing to the destruction of rock art in the Moab area, please mention your concerns. Try to be specific in your comments. The BLM may choose to use Alternative B for cultural resources and other alternatives for other resources.

A number of organizations are requesting a 180-day extension of the November 30th deadline to consider this plan. You may also want to comment on this aspect of the plan if you believe the time frame is too limiting to review this important material.

Here is a summary of the basic choices (BLM descriptions):

- **Alternative A** is a continuation of existing management.

- **Alternative B** (URARA's preferred alternative for cultural resources) emphasizes management actions to conserve ecosystem health and protect landscapes, as well as encourage non-motorized recreation.
- **Alternative C** (BLM preferred alternative) emphasizes protection of important natural resources as well as commodity production and a full range of recreation opportunities.
- **Alternative D** emphasizes commodity production and motorized recreation.

The BLM used a complex computer model to determine areas with a high, medium and low density of archeological sites. What this means is that the BLM is making plans based on where a computer thinks archeology should be, rather than where they, or we, already know it to be. They claim that the model is 75% accurate. (This means that the model is also 25% inaccurate.) They based their land use plan on this model. We are concerned that this strategy may open places with important rock art or archeological sites for energy development. Ideally, land use planning would be based on actual inventories of cultural resources. BLM says field inventories are too costly for the planning stage.

Consequently, the most important contribution that URARA can make to this management process will be to provide information on rock art and archeological sites, which the current Alternative B and C do not protect. We need to study the BLM maps indicating areas for oil and gas development and recommend which areas should not have surface disturbance or need extra protection. We are arranging for URARA members to complete a careful review of the BLM maps and we will submit our findings in a public comment to the BLM. If you have in-depth knowledge of rock art locations in the Moab area and would like to assist with this effort, please contact Troy Scotter, at troyscotter@comcast.net, 801-377-6901. Public comments close Nov. 30th, so we need to act quickly.

Utah Lake Preservation

Troy Scotter, 2007 President, URARA

As was discussed at the symposium, URARA has been concerned about activities on the west side of Utah Lake, which we believe are endangering the rock art and archeology in the area. We contacted the Utah Statewide Archeological Society (USAS), the Utah Professional Archeological Council (UPAC), and the State Historical Preservation Officer (SHPO) to determine if there were shared concerns. The first meeting of this combined group will be held on November 14th in Salt Lake City.

URARA would like to see a two-phase process. In the first phase these groups would agree that the rock art of the region is valuable and worthy of preservation and that there is a current threat to the rock art through vandalism and theft. The conclusion of this phase would be the submittal of a statement of concern to the BLM and Utah's State Institutional And Lands Administration (SITLA) (the two public land managers in the area) which would document our findings and request that solutions be found.

The second phase of the process, in my mind, would include the same groups but expand to include the public agencies as well. In this phase, we would explore possible alternatives that would provide appropriate protection and then implement them.

Nina Bowen is going to head up this process for URARA. If you have suggestions or an interest in this project, please let her know. Nina can be contacted at nina_bowen@comcast.net.

Annual December Meeting-Potluck

December 7, 2007

URARA's annual December meeting will be Friday, December 7, 2007, at the First Unitarian Church, 569 South 1300 East, Salt Lake City, UT. Barbara Saxon, 801-262-4432, will be coordinating and calling members for the potluck dinner, which will revolve around a glazed honey baked ham.

One of the features of the evening will be a video presentation by Barbara Green on her wanderings with Inga Nagel last spring from Page, AZ to Bishop, CA.

For Your Information

Maturango Museum

Petroglyph Tours

November 3,4,10,11,17,18

www.maturango.org/pettoursF07

Access to the Coso petroglyphs is granted by the U.S. Navy to the Maturango Museum. We are honored to be able to provide tours to the world-class rock art site. Because security on the Naval Air Weapons Station, China Lake, is a priority, and because protecting the Coso petroglyphs is essential, we need all tour participants to be well informed before they enter the Base. The tour of Little Petroglyph Canyon is unforgettable. It is essential that you make reservations well ahead of the date you wish to go. The Navy requires us to have our paperwork in at least 10 days before a trip, and once it is turned in, no changes are allowed. No last minute additions or substitutions allowed. Only U.S. Citizens are allowed.

An Email from Alex Patterson, URARA member, Greenwich, CT,

To Vestiges Editors, Steve and Marion Robinson

URARA was one of our favorite bunches of folks--Clifford Ryal, Jesse, etc etc.

At 84, I am not as mobile, etc., as I used to be, and Mary and I do not get much to the West. My book "Field Guide" still keeps selling and we are up over 25,000 copies so far. My worry is my collection of rock art photos (maybe 80,000) which covers some 200+ sites, [which] Mary and I visited. With it is a set of diaries Mary kept of our travels. Here in the East no one is interested. We would be delighted to give them to someone in the West who is interested in the field...

No hurry, Mary and I are expecting to live forever. Regards,

Alex and Mary Patterson. We can be reached at alex_pttrsn@yahoo.com, 203-869-1394.

Utah Prehistory Week 2008 Poster Contest and Art Show

From Ronald Rood, rrood@utah.gov, 801-533-3564

Utah Prehistory Week is scheduled for May 3 through May 10, 2008. This will mark the 20th anniversary of Utah Prehistory Week. State History and the Antiquities Section will sponsor the Utah Prehistory Week Poster Contest but we also think it is a good idea to celebrate the last 20 years (or more) of art inspired by Utah's cultural and natural past.

With the help of the Utah Arts Council, we will have an art show at the Rio Gallery featuring the photographs, artwork, sculptures, replicas etc., done by amateur and professionals alike, inspired by the archaeology and paleontology of Utah.

Your photographs, sculptures and replicas inspired by Utah's archaeological and paleontological heritage will be on display at the Rio Gallery, 300 Rio Grande in Salt Lake City from April 18th through May 10th.

Photographs of archaeological sites, rock art and even photographs of archaeologists working are encouraged. Historical photographs of archaeological sites are also encouraged, especially if you have recent ones showing the same sites. Replicas of ancient artifacts such as pottery or stone tools are welcome as well.

This exhibit is free and open to the public. Entries need to be delivered by March 15th, 2008. If you want your photograph or original artwork to be considered for the 2008 **Utah Prehistory Week** poster, please submit your entry by January 15, 2008.

To enter your artwork or photographs in the 2008 Utah Prehistory Week poster contest, please send your submissions to the Utah Antiquities Section, 300 Rio Grande, SLC, UT 84101 by **January 15th, 2008**. Please label your entry with your name, address and telephone number. For more information, go to www.history.utah.gov or contact Ron Rood at 801-533-3564 or at rrood@utah.gov.

ARARA Annual Conference

Farmington, New Mexico

May 23-26, 2008 www.arara.org

ARARA Photos Wanted

Photos of ARARA's early days are wanted for a presentation at the 2008 ARARA meeting in Farmington, NM. We are also looking for early members who remember ARARA in the 1970's and who are willing to share their stories. Phone numbers, street addresses, and/or email addresses would be most helpful. Original photos and all other materials will be returned. If you know of an early member, who was active in ARARA and is deceased, that information would also be most appreciated. Contact Anne Stoll at 909-621-7521 or annestoll@verizon.net.

NETCE's Sparkle at Recent URARA Meeting

By Suzan Bradford

A small number of rock arters think they find NETCE's, (rhymes with Betsy's) or "Naked-Eye-Transitory-Celestial-Events" depicted in the petroglyphs in certain places. Arthur Cloutier mentioned one in his symposium presentation—"a faint *comet petroglyph*"—above the dumbbell motif which he said represents the two bright stars of Gemini, Castor and Pollux in the Paria Canyon Archeo-Observatory near Page, AZ. Another presenter prefaced his talk with news of the predawn *conjunction*, which we could see right at the time of URARA's symposium in Moab in early October. On Saturday and Sunday there was the nearness of a thin crescent moon to bright Venus, which he said was "like a headlight beam," along with planet Saturn, and bright star Regulus in rising constellation Leo. Indeed, this writer could see Venus even later after the sun came up as it was so bright in its "Morning Star" guise (having been "Evening Star" many months ago).

[Suzan Bradford, a member from Bloomfield, NM, submitted several articles with pictures on this subject, which Vestiges was unable to use. Her articles and the book she has compiled give examples from rock art sites including Sand Island, Moab, and Blanding areas. Suzan can be reached at suzan@zianet.com, or 505-632-2327.]



Think About It!

"It is potentially useful to define styles in rock art research, and they can be distinguished based on the types and nature of the motifs, the techniques

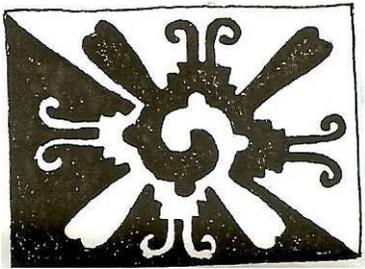
November 2007

by which the motifs are made and presented, and the patterns in their association. However, what these styles imply in cultural-historical terms needs to be determined through independent analysis, rather than at the outset.

The definition of rock art styles may prove analytically useful, but only when the implications of any style are identified, not assumed. Put another way, stylistic classification does not end with the definition of rock art styles but with analysis that illustrates what these styles imply in cultural-historical and other terms."

David S. Whitley, *Introduction to Rock Art Research*, Chapter 3, Classification, Left Coast Press, 2005, p. 52.

Research Request



By Jesse Warner

This is an image from an Aztec codex. If you are interested, I would like you to participate in a survey that I am taking regarding one's pattern recognition ability and how that may relate to one's experience with rock art. So, please work at it. Don't try to interpret it as such, but make a detailed note as to what you think is going on in it (based on the idea that it is Aztec) and what it might have meant to them.

What do you see that is relevant to that time and place?

What do you feel about it?

What does it say to you?

Please send your results to Jesse Warner, 960 W. 7th So. Salt Lake City, UT 84104, (no email at present).

The results will be published later. This "glyph" will be a part of Chapter 9, Volume 2 of an upcoming series on Moab and its rock art. (Believe it or not.)

URARA Board Transition

Troy Scotter, 2007 President

The board is in transition. Five new board members have been elected, five will retire, and four current members will continue. The bylaws are not clear how the transition occurs. I suppose it would be logical to assume that the new board members take power immediately upon election. However, our tradition has been to transition on January 1. In the stub period between symposium and the end of the year, we invite both the old board members and new members to participate, but only old board members have voting rights. It is a nice way of getting the new board members up to speed with what is going on. So,

Board members transitioning off the 2007 board:

Layne Miller (retired a few months ago)
Nina Bowen

The new board members for 2008 are:

Bob Reed
Al Copely

Diane Orr
Ben Everitt
Steve Robinson

Kathe Liuzzi
David Sucec
Steve Robinson (re-elected)

Continuing board members are:

Margaret Grochocki
Ann Fulton
Walt Layton
Troy Scotter

Contact Information

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

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 which members are encouraged to use.

Calendar 2007

Dec 7 December holiday meeting, Friday, potluck Dinner, First Unitarian Church, 569 South 1300 East, Salt Lake City, UT. Contact Barbara Saxon, 801-262-4432.

2008

May 23-26 ARARA Annual Conference, Farmington, New Mexico, www.arara.org

Membership Information

URARA is planning to send out a contact list to all of our members in January. This list will include name, address, phone, and email information for our membership. We recognize that not all of you may wish to share this information. If you wish to opt-out of the contact list, please contact Steve Robinson at slrmar@cox.net, or 310-378-0320, 26717 Grayslake Rd. Rancho Palos Verdes, CA 90275.

A single annual renewal date for membership dues has been established as October 31.

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

Editors' Message

First, we want to congratulate and express appreciation to URARA President Troy Scotter, and symposium co-chairs Diane Orr and David Sucec for a great symposium. Likewise, we thank Margaret Grochocki for her key contributions, which among others included the refreshments for the Socials and the T-shirt project. Margaret had excellent help and we thank those who assisted her. Ben Everitt, our URARA financial guy, was on hand for on-site registrations. It was interesting for us to receive the pre-symposium registrations by mail at our house. Then we were able to help with the actual check-in process at the symposium venue. At the conclusion, there were 176 names in our registry. That included eight people who purchased T-shirts but did not attend.

The presentations were very interesting, and the Special Session "Rock Art Preservation: Reports from the Field", which included short presentations by six local leaders of conservation groups was very valuable.

All the above, along with great field trips, friendly social breaks during the day and a very good dinner and successful auction, contributed to a wonderful 2007 symposium.

We are pleased to be in a position to express our united appreciation to all who participated in, and contributed to, the success.

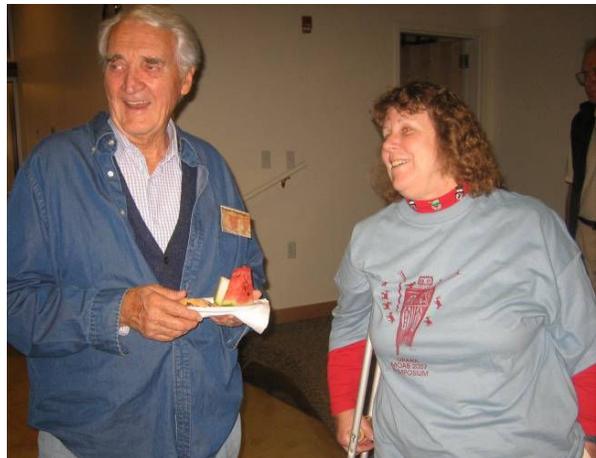
We note that the business meeting resulted in four new members with one re-elected, and five current members leaving the board. (See URARA Board Transition, this issue.) Thanks to all who served and will serve! There were actually six people who have already signed up to volunteer with recording this coming year and help with Symposium 2008.*

As the Thanksgiving season approaches, we extend our best wishes to all for this traditional fall celebration.

Happy Trails,

Steve and Marion Robinson

*Bless their hearts, those who have volunteered are: Elaine Holmes, Marie Cloutier, Darla and Steve Clark, Ann Mc Connell and Ann Carter.



Steve Robinson and Margaret Grochocki finishing the watermelon at the Sunday Night Social. Photos, M Robinson

URARA

Utah Rock Art Research Association

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2007 Moab Symposium Survey

What did you like most about the symposium?

What did you like the least about the symposium?

What would you do differently?

Where would you like to see future Symposia?

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