

# VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

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## Presidents Message

Greetings from Farmington, New Mexico where we are attending the 35<sup>th</sup> Annual Conference of ARARA. Before leaving home we contacted Layne Miller, the current Vestiges Editor, to see if his publication schedule for the June Vestiges would allow us time to send him the President's Message from here. He agreed, though he indicated it resulted in a tight publication schedule for him.

Marion and I have been pleased to join over 20 URARA members for this conference. Of these, there are four URARA Board members, including David Sucec. He set the conference tone with an excellent presentation entitled "Alone in the Crowd, A Small figure at the Harvest Panel, Canyonlands National Park." He discussed the fact that the Archaic Barrier Canyon style is often characterized by "stylized and extremely elongated" large anthropomorphic figures. However, on the Harvest Panel "one small figure stands out by its difference in scale, color and form". It was a fascinating presentation, as are all of David's presentations.

It is also appropriate to note that Craig Law, who has been an URARA member, and is an art professor at Utah State University, received the prestigious Oliver Award for Rock Art Photography. Many of his photographs came from the Great Gallery Project where he has been involved with David Sucec in a research and documentation project.

We are all familiar with the work that Pam and Quentin Baker have made documenting and protecting rock art in the Moab area. However, most of us have not known about Pam's work in Chaco Canyon in New Mexico. She gave an excellent paper on the "Painted Sites of the Ancestral Puebloans in Chaco Canyon . . ." She pointed out that, with all the intense research on the architecture of the ruins and the road systems there, not much research has been done on the rock art. As we congratulated her she said that it was her first ever experience in preparing and presenting a paper. She appeared to be a professional.

URARA member Ekkehart Malotki concluded the two full days of presentations speaking to "The Western Archaic Rock Art Traditions: A 'Geocentric Expression'". Another excellent presentation. The conference was very interesting, but it was especially nice to have some visiting time with our URARA friends.

I look forward to holding a Board dinner meeting on June 26<sup>th</sup> in Salt Lake City. As I have indicated in the past, these meetings are open. Anyone interested in attending is invited. Please let me know in advance so I may let you know the details and include you in my reservation count.

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You may do that by email at [slrmar@cox.net](mailto:slrmar@cox.net). Plans for the October symposium will be the main agenda item, with several other topics with follow-up discussions.

Attending the conference has given us the opportunity to meet and have a meaningful discussion with Anne McConnell and Elaine Holmes, who have agreed to do the editing of the back-years' Symposium papers. Ann Fulton has been collecting the papers, and Anne Carter has agreed to design the cover. Now, we are just waiting for the papers to be submitted.

Thanks to all who participated in our activities, programs and papers. Your help is appreciated very much.

Happy Trails,  
Steve Robinson  
URARA President 2008

## Nine Mile Article from Salt Lake Tribune

Reprinted with permission

By Patty Henetz

The Salt Lake Tribune

Denver Energy Company's plan to drill hundreds of natural gas wells in Nine Mile Canyon should not proceed until an environmental study is rewritten to include more information about air quality, the U.S. Environmental Protection Agency says.

In a May 23 letter to Selma Sierra, the Utah director of the federal Bureau of Land Management, EPA Region 8 administrator Robert Roberts said BLM's draft environmental impact study (EIS) for the West Tavaputs Plateau full-field development didn't satisfy requirements of the Clean Air Act.

The EPA is particularly concerned with a study finding that the Bill Barrett Corp. project would cause only very small increases in ground-level ozone, a conclusion EPA said "is not technically defensible."

The EPA's recommendation could slow Bill Barrett Corp.'s plan to drill 807 wells on 138,000 acres. The public land includes Nine Mile Canyon, which holds more than 10,000 known Ancient Puebloan rock-art images and ruins.

However, Duane Zavadil, Bill Barrett's vice president for government and regulatory affairs, said the unprecedented action makes no sense because EPA's new ozone standards mean hundreds of counties across the nation now are out of compliance with the Clean Air Act.

"Is it appropriate to require this sort of project-specific ozone analysis?" Zavadil said. "The notion that we should go back and remodel and say the same thing is in my opinion tantamount to obstructionism and bullying by the EPA. The models aren't meant to be regulatory tools."

In the letter, the EPA acknowledges that Vernal already exceeds new federal ozone standards even without considering the West Tavaputs project. EPA's concern extends to the air-quality damage that could occur with additional oil and gas, oil shale and tar sands development proposed for the region.

The letter says the BLM has agreed to supplement the draft EIS with a further examination of ground-level ozone and other air toxics. The study would have to go to public comment and then back to EPA for analysis, the letter says.

BLM spokeswoman Lola Bird declined to comment, saying she hadn't seen the EPA letter.

Southern Utah Wilderness Alliance attorney Steve Bloch said the EPA action appears to be the first of its kind. "This is the only instance that comes to mind in the Bush administration where the EPA has rated an energy development project in Utah as inadequate," Bloch said.

The BLM in February released the four-volume West Tavaputs draft EIS, which acknowledged the potential harm to wildlife, air quality, scenery and cultural resources. Because early public comment focused so heavily on the project's effects on archaeological treasures, the BLM offered an

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alternative specifically addressing industrial traffic in the canyon.

Critics of the project say it would be the death of Nine Mile Canyon, supposedly protected under the federal Antiquities Act.

With about 100 wells already developed, big rigs serving the gas fields make hundreds of trips up and down the steep, narrow dirt road. Chemicals used to suppress dust, strong enough to corrode concrete, have stuck to rock-art panels.

The fugitive dust further degrades air quality and affects water quality, riparian areas and visibility, which EPA wants BLM to study further.

If the air quality questions can't be resolved, the letter says, the project could be referred to the Council on Environmental Quality, which advises the president and vice president on how federal agencies should operate in accord with the National Environmental Policy Act.

## Discovery Sets Off Multitude of Thoughts

By Layne Miller

I believe every rock art lover wonders what they would do if they inadvertently discovered a prehistoric artifact. We usually picture a badly broken pot, maybe an arrowhead or a basket fragment. We all understand that "collecting" the item is not only morally wrong but also illegal. I have wondered what I would do if I found a pot or a basket-- I visualize my excitement as I see the piece. I can only picture a large piece of pottery, a basket fragment or a perfect arrowhead at most. However, what if the piece was a perfect pot or a long-lost basket sitting perfectly on an isolated ledge somewhere. Unthinkable? It was for me until just recently.

The places I once visited by myself or only with a friend are now visited by hundreds if not thousands of people every year. I have visited the Head of Sinbad pictograph twice in the last month and I have counted six vehicles parked at the site. Head of Sinbad used to be very lonely and isolated spot, even though it is located a few hundred yards off Interstate 70. No more.

I was not prepared to find this prehistoric treasure. I am purposely not going to reveal the location of the alcove hiding this piece of prehistoric past, but I located it while sitting on a piece of rock slab while eating an apple during a break from exploring rock art. I was tired from climbing to the site, yet invigorated from seeing many new rock art panels that weekend. The thrill of discovery was rampant in my mind because of all the new rock art panels, and I was seeking a little bit of quiet and solitude designed to rejuvenate my emotional batteries. I had placed my feet on another piece of rock fall and was resting my arm on my knee when I spotted a piece of something, which my mind recognized as not a piece of rock like everything else around it. It seemed hard, shiny – perhaps a piece of round, solid pottery. On the other hand, maybe a pigment stick similar to a few others I have seen near pictograph panels in the past. Nevertheless, I wasn't sure what it was. My mind began to race. "What if it really is an artifact?" I wondered.

I slowly turned it over and immediately recognized a split-eyed Fremont or Anasazi figurine. Now I am familiar with the Pillings figurines housed in the CEU Prehistoric Museum here in Price and have read about and looked at pictures of these strange little clay dolls. They have two eyes made of appliqué-type clay, a beak-like nose made by pinching the clay to a point, and normally a bottom made to look like a fish tail (This one was broken near the bottom). As I understood the significance of my discovery, my head began to swirl (really it did) and my mind began to race. Pardon my bad language but I noticed myself saying something like, "Oh, shit, I don't want to see this," or, "damn it, I don't want to be holding this thing in my hand," and "Now, what am I going to do with this? I certainly don't want to be responsible it."

Other things racing through my confused mind were: Maybe I should take it so no one finds it and takes it home, or maybe I should take it home or take it into town and give it to the local BLM

office so they can protect it. I believe my backcountry ethics are as strong as anyone's is, but I was confused about this little piece of pottery with a funny face on one end. If I took it home I couldn't show it to anyone, I briefly thought. It would be like having a stolen Old Master's painting in your house. You could take it out of its hiding place and lovingly adore it, but I couldn't show it to anyone. In addition, if I did keep it, my kids would probably locate it after I passed away and throw it in the garbage, not knowing what it was, nor understanding its significance.

If I hauled it to the BLM office so they could protect it, just how would that look? Being a former journalist, I could see the headline: "Local Rock Art Researcher Charged with Stealing Priceless Anasazi Artifact." Wouldn't that look good as a headline in Vestiges (obviously written by me from a jail cell?)

Well, I put the figurine in my pocket while I paced and decided its future.

"Wait, what if it breaks," I gasped. Really, I did gasp at the thought.

I held it tightly in my hand and continued to cuss at my bad luck. I didn't want to be responsible for this thing, which I knew was very rare and potentially very valuable.

I called over a valued friend who was on the trip and showed him the cradled figuring. He had the same response to seeing the doll. "Damn it Layne, don't show that thing to me," he said.

Well, I had to show it to someone. I needed to share my excitement and my confusion. Maybe he could help sort this out. How do I protect it, yet see to it that the BLM take custody of the doll (I assume the figurine was used as we use dolls.).

He took it for a few minutes to get a good look at it, to determine if the quick glance I gave him really revealed a thousand year old item. When he returned he asked, "What are we going to do with it?" he responded, "I don't know, what are we going to do with it?" I responded in turn.

After calmer thinking overtook him and me, I realized we must do what we knew we should--put it back in its place and call those responsible for such things.

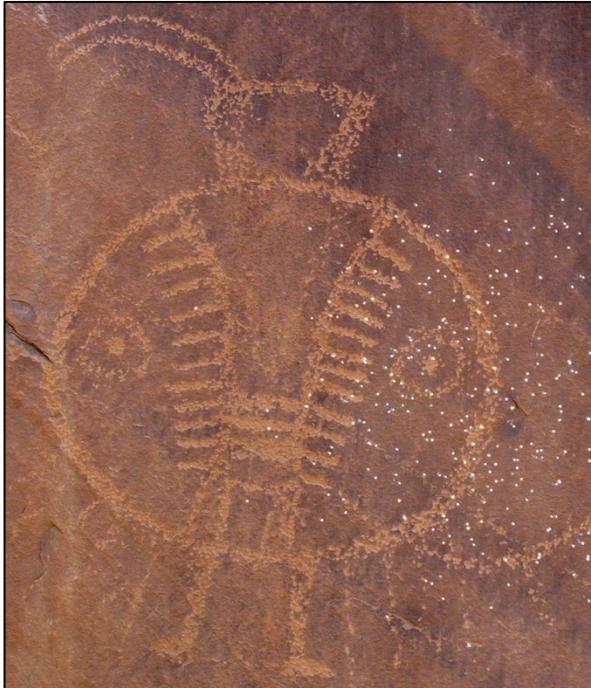
I knew that if I located the artifact, there was a chance someone else could too. I placed it back, face side down and laid a piece of packrat droppings on top of it to hide it from view. I felt very good about our decision and a bit embarrassed that my mind had led me on such a confused and random pace when I overturned the figure, but satisfied that we did the right thing.

The decision to show it to BLM officials had problems itself. The Moab Field Office didn't have an archaeologist. There was one assigned to the Fire Office, but it lacked someone to take the figurine into custody for its own sake. Following several phone calls to the BLM, Kevin Jones, a newly assigned archaeologist at the Division of State History, called me to obtain details on the item. He was new to the job, and didn't know that much about Fremont/Anasazi figurines, he said, but he recognized its importance and the phone call was obviously one of the first calls he made after being assigned to Moab. URARA member Craig Barney has set a date to retrace our steps and take the figure into custody. I feel relieved.

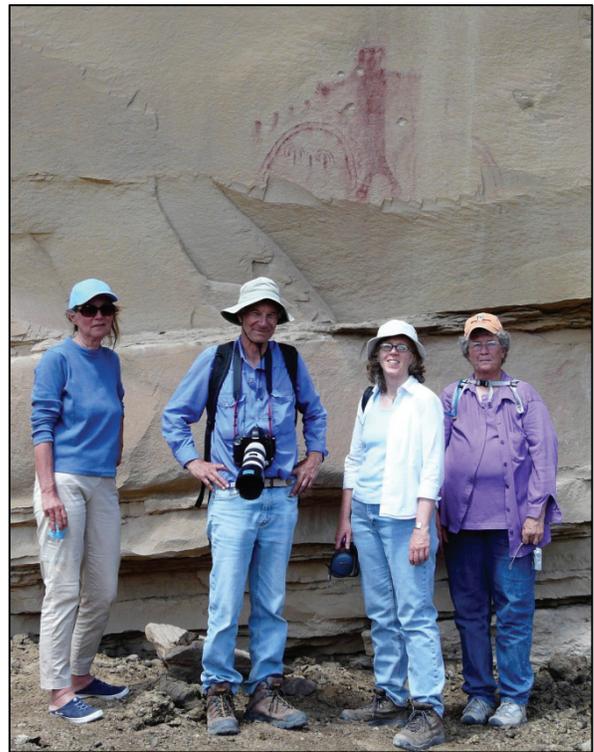
## Field Trip Visits San Rafael Swell Sites

By Troy Scotter

A small group of URARA members enjoyed a perfect weekend in the San Rafael Swell. We customized the trip to fit the interests of everyone. All of the participants saw new sites while the trip leader demonstrated his ability to get lost. Aside from some spectacular rock art, we also found a pretty owl while visiting the Ferron Box. On a disappointing note, while visiting the Silent Sentinel we noticed new vandalism at this previously pristine site. Someone shot clay pigeons in front of that site and sprayed the panel with buckshot.



*Silent Sentinel panel with buckshot damage.*



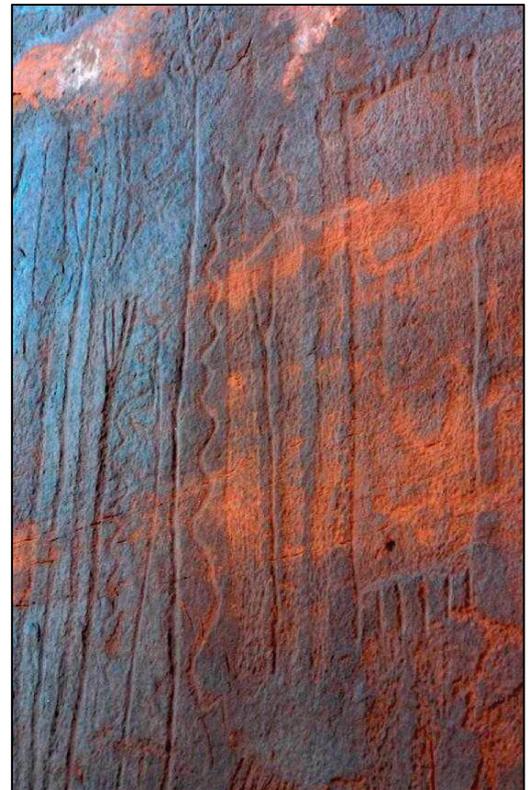
*Sandy Earl, Francois Gohier, Cinda Houston, and Suzan Bradford at Molen Seep wash. Photos by Troy Scotter*

## St. George Field Trip Visits Interesting Sites

By John Macumber

The hot St. George weather did not deter the outing scheduled for the weekend of May 17 and 18, but the small attendance required a change in activities. As had been announced in the last two issues of Vestiges, our objective was to assist Dawna Ferris, BLM, in conducting a reporting/survey project on selected sites. The preparation needed for this activity required a predetermined number of participants in order to complete various tasks. Because pre-registration was not sufficient to follow through with our original plans, John Macumber moved to a back-up plan.

On Saturday, John led Gina Hupka (Rockville), Phyllis Terrana (new member from LaVerkin), and Walt Layton (SLC) to numerous sites along the Gunlock road. At most of the sites, John teased the participants by showing rocks/panels with single elements or glyphs at the beginning of each area but ended each adventure with a wonderful glyph covered boulder or



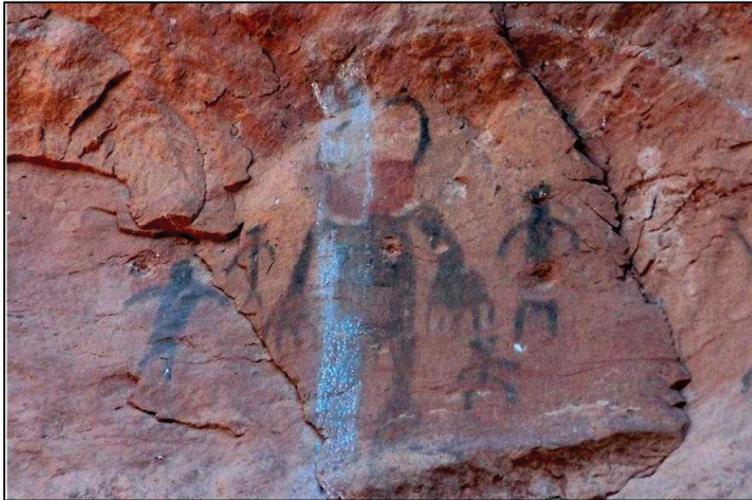
panel. The flora was in bloom and the participants were able to accent pictures by “shooting” through blooming cacti and purple sage.

On one occasion, one participant, anxious to take a picture, forgot that we had entered into a wildlife habitat, which included rattlesnakes. Please remember that we are always the visitors.

The excitement of viewing the remnants of ancient cultures combined with the beauty of our surroundings should be secondary to the safety of the participants.

Sunday morning greeted the participants with a potentially hot day. Taking full advantage of the early morning shade, John Macumber (St. George), Jeff Allen (St. George), and Walt Layton (SLC), climbed the benches on the west end of the “Bluff” to view several beautiful panels depicting various cultures and as usual portraying symbolic visions of meaningful events lost in the past.

The sheer number of the elements contained within each of these panels generated much



discussion and possible interpretive comments. A walk around the Bluff to the south to view the green pictographs culminated the visit to this part of the trip. Traveling along Indian Hills Drive added a different perspective as the glyphs are portrayed on scattered lava rocks of various sizes and shapes. Seek and find would best describe the time spent along this road lending the suspicion that this may have been the original setting for the book “Where’s Waldo.”

*Photos by John Macumber*

*Field trip participants found this rattlesnake during last month’s visit to rock art sites near St. George. The feisty critter serves as a reminder to be careful when venturing into Utah’s outback looking for rock art. No one was hurt during the encounter, but several hearts raced a bit after hearing its tail-rattling warning.*



*Photo by Amber Palmer*

## **URARA Members Scout Antelope Island for Sites**

**By Steve Manning**

Six URARA members scouted portions of Antelope Island in the Great Salt Lake for rock art. Walt Layton, Utah State Parks Ranger Clay Shelley, Steve and Elizabeth Manning, and Nina and Craig Bowen, entered caves scouting for rock art. The search for rock art on Antelope Island was, as always, a fun adventure. On the first day, we explored an area on the east side that is closed to the public.

We visited, what is according to Clay Shelley, the best place to build a cabin, if only it wasn't a state park. We followed a small canyon that contained many springs and looked at lots of good surfaces, but we saw no evidenced of prehistoric occupation. We did, however, enjoy an outstanding view of the snow covered Wasatch Mountains. That evening at the ranch, we enjoyed

a barbecue with buffalo cheeseburgers, complements of Troy Scotter. On Saturday, we explored an area on the west side of the island.

Again, the view was spectacular. You don't realize how big the Great Salt Lake is until you see it from high up on the west side of Antelope Island. We found several small caves, many good surfaces, explored around, and visited Head Banger Cave, which was excavated by Utah State History several years ago. Many artifacts came from the cave. The cave gets its name from a low point in the center of the cave that is just the right height that you can bang your head on it if you are not paying attention. We did not find any rock art, but we did not complete a survey of this promising area. We plan to go back in the near future and look below the cave in the direction of the springs near the beach.



*Walt Layton, Clay Shelley, Steve and Elizabeth Manning, Nina and Craig Bowen at mouth of cave.  
Photo by Steve Manning*

## Horseshoe Canyon Field Trip Report

**By David Sucec**

URARA members and guests met at the Horseshoe Canyon trailhead the morning of March 28. Lo Anne and Dale Barnes and the family of Justin Dick and Helen Neal with children Orion, Haven, and Helen Dick-Neal, with Laney Heath and Cissy Olson arrived later in the morning and joined the group at the Great Gallery. The Maze District tour asked to join up with us, and we had a rather large party throughout the canyon.

After stopping at the High Gallery and the Large Alcove, we arrived at the Great Gallery just as the sun was leaving the left side of the upper wall. We remained at the Great Gallery for a good part of the afternoon, discussing the images at the Great Gallery and focusing on the Holy Ghost Group and the Three Shaman compositions on the upper wall. On Sunday morning, we visited the Ochre Alcove Panel and the Temple Wash Panel in the San Rafael Reef.

## Beware the Jabberwocky (GPS)

**By Bob Reed**

I suppose I am showing my age and ignorance regarding high tech devices, but I must tell you of my latest adventure with Carol. I equipped her new Toyota Highlander with the means to tow my Chalet camper, so we drove to Hovenweep in late April. Carol gave me a Garmin c330 gps unit for Christmas, and I wanted to see if it would guide me to the campground. I should have known something was odd when I had to ignore instructions to take a crude dirt road when the map told

me otherwise. I thought I heard a sigh from the Hal-like mellow female voice as I kept to a road better traveled. It recomputed, so I didn't think more of it. After two delightful days of exploring Little Ruins Canyon, I decided to take back roads to Chaco Canyon using the gps. It did great until we reached Farmington. In the past, I entered the park from hwy 550, but the soothing voice said to go down highway 379 on the west side of Chaco. After about 40 miles south of Farmington, Halena told me to take a dirt road east. That seemed logical to me (oh goody, a short cut). After five or so miles, it says take a right on a dirt path. Carol says, "Bob, this doesn't look right," but I followed the siren song. The path turned into a cowboy range trail, rutted and hilly. Carol started covering her eyes – not a good sign. The rear view mirrors showed a camper tilted near a rollover position, and the dirt and brush noises drowned out her pleas. Finally, Carol volunteered to walk ahead and see what would come. She signaled to turn back, and I didn't argue. The gps was not pleased. It would tell me to take a right turn in .2 mile on another path, then a left turn .2 mile when I ignored her. After a long struggle, we got back to the dirt road and lucked out to find a couple of signs.

Eventually, we found Chaco and beelined it for the campground. After getting set up, I was dehydrated, tired and falling back to my military temperament. That was when Carol said the camper stank and we could not sleep in it. Sure enough, the ammonia fumes repelled even me. I came to a quick technical conclusion that the fridge was leaking coolant, and confirmed it upon seeing yellow fluid under the fridge. Then I saw that my stabilizer struts were dropped down, and one was bent backward. I put the food in a cooler with a block of ice I brought along for backup, and we eventually were able to sleep inside.

I was able to show Carol the more noted ruins, but stayed back the next day to attempt repairs. She hiked the trail from Casa Chiquita and Penasco Blanco to see the petroglyph panels. The next day, we both were able to explore the panels above Una Vida.

This is what I think happened. The gps does not differentiate between a good road and a crappy one. The units probably create datum from satellite photos, so they look for the shortest path to a goal. I think ours was taking me to Anasazi roads. I now designate my unit as the Jabberwocky, able to help at times but capable of leading me to a slow death in a dusty place. At least Carol got some good pictures. So much for the \$425 to get things fixed.



*Panels along the trail to Penasco Blanco. Photos by Carol Reed*



*Graffiti on Penasco Blanco trail panel. Photo by Carol Reed*



*Panel above Una Vida ruins. Photo by Bob Reed*

## Around the Rock Art World

### *Meeting on Nine Mile National Register Designation*

On June 19, 2008, there will be a meeting of the Board of State History at 1:00pm at the Utah State Capitol in Salt Lake City, Capitol Board Room to review the nomination of Nine Mile Canyon to the National Register of Historic Places. This meeting is open to the public but is not a public hearing. This meeting is the second last step in the process. After this meeting, the BLM will decide whether to forward the nomination to the Keeper of National Register of Historic Places.



*Red Wolfe and Joe Tuomey. Photo by Pam Baker*

### *BLM Hires New Archaeologists for Moab*

The Moab Field Office of the BLM has hired one permanent and one seasonal archaeologist starting immediately. A second permanent archaeologist, Leigh Grench, is to begin in June. She is coming from the Buffalo, Wyoming BLM Field Office to round out the new contingent. Joe Tuomey, right in photo, is a permanent employee transferring from Organ Pipe National Monument in southern Arizona. Joe has worked as an archaeologist in the southwest for 7 years including 4 years at Mesa Verde. He is delighted to be back in the Four Corners area.

Red Wolfe, left in photo, is a seasonal employee who has lived in southeastern Utah since 1983 and worked on numerous projects in the area including the Milk Ranch Point Fire Project with the US Forest Service. He brings extensive knowledge of the area to his new position.

Pam and Quentin Baker met with both gentlemen May 14, 2008, and they expressed eagerness to continue the Site Stewardship and Rock Art Recording efforts in the Moab area with volunteers. Joe and Red are in the process presently of mastering their new responsibilities in Moab. As soon as they get organized, we will be hearing from them and we will be more active in the Moab area.

#### **Pamela Baker**

URARA Liaison with the Moab BLM field office

URARA Symposium Oct 10-13, 2008

## *Call for symposium papers issued*

The symposium committee announces a call for presentations and papers for Utah Rock Art Research Association 28th Annual Symposium during the Columbus Day weekend, October 10-13, 2008, in Escalante, Utah.

Abstracts should be kept at about 150 words but enough so we get an idea of your presentation.

Deadline for abstracts is July 15, 2008 and we ask that everyone honor the deadline so we can develop our program for printing, publicity, etc. Proposals arriving after the deadline, without the prior approval of the symposium committee, will not be considered.

The symposium committee will give preference to presentations that relate to Utah rock art. We encourage research projects dealing with the Escalante area, Grand Staircase/Escalante National Monument and Capitol Reef National Park area. Presentations, with the exception of featured speakers, will be a maximum of 30 minutes.

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 experience of visiting rock art both culturally and aesthetically, and consider rock art preservation issues and current threats.

The committee will review the abstracts for suitability; balance of symposium points-of-view, and to ensure that the number of papers does not exceed the time available for presentations.

**Diane Orr and David Sucec**

**Symposium Committee chairs**

\*Please send abstracts and inquiries to David Sucec, at email: [davids@networld.com](mailto:davids@networld.com) and Diane Orr at email: [beecherllc@aol.com](mailto:beecherllc@aol.com), or mail to: David Sucec at 832 Segoe Avenue, SLC, Utah 84102 (phone 801-359-6904).

\*Symposium presenters must use the Power Point medium that will run on a PC laptop (or bring their own). There will be no exceptions. URARA may be able to help accepted presenters in need of converting their presentations to Power Point.

\*Symposium presenters will have their symposium registration fee waived, receive a modest honorarium to offset their travel expenses, be a guest of URARA at the banquet, and participate on a special rock art field trip on Friday, October 10.

## **Think About It!**



**Submitted by Steve Robinson**

"Petroglyphs cluster at the base of a sandstone cliff, stained raven-black with desert varnish. Pecked through the dark sheath rock, these symbols have marked the canyon walls long before the Spanish names marked the maps of the San Juan River country. The Anasazi rock carver took care to achieve a realistic effect in the figure of a man by getting the details right, from hair bobs to the muscular definition of the legs. The skillful rendering of the petroglyph contrasts with the raw bullet holes that pockmark the cliff-rock in an aimless, shoot-from-the-hip pattern.

A flute player reclines near the man and a bird takes flight. With wings spread wide and long beak lifted, the glyph captures an instant that has lasted centuries. As I face the wall, a sudden movement on the wall catches me off guard. Outstretched wings cast a shadow that floats across the rock face. I turn to watch a hawk glide by, completely silent. It passes once, twice, each time swiping closer before veering out of sight, its curiosity satisfied.

Below the Basketmaker-period site, a wash drains through a deep arroyo where beaver have dammed the creek bed, forming a series of narrow pools. Up-canyon sits a small ruin with its outer walls eroded away. Masons packed the rough-laid walls with more mud than stone, blending so well with the canyon they could pass for a geologic feature.

Pecked shapes climb along a thin ledge above it and spread onto the overhanging rock, unreachable from top or bottom. The petroglyphs trace the pre-Euclidian geometry of curving horn and zigzag snake. Darkly weathered, the ancient figures push the edges of the timescape far beyond the moment.

The last pictographs drawn run along the foot of the cliff. Scratched in charcoal, they show a man on horseback riding in the middle of a string of longhorn cattle. A line twists above his head like a lariat. Carved nearby is the name, "J.L. Butler Aug. 2, 1879." The cowboy arrives and the Indian record ends."

*Rock Art of the American Southwest*, Photography by Fred Hirshmann, Text by Scott Thybony, Graphic Arts Center Publishing, Portland, Oregon, MCMXCIV, p. 73.

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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 2008

July	Proposed, Brown's Hole, Larry Evans
Aug 16-17	URARA annual picnic, Henry Mountains
Sept	Proposed, Fillmore documentation, Joelle McCarthy, BLM
Oct 10-13	URARA Symposium, Escalante, Utah
Nov	Proposed, Bluff, UT, Bob and Sue Ludtke
Dec 5	URARA holiday meeting and potluck
Jan 2009	Proposed, Arizona, Arthur and Marie Cloutier