

VESTIGES



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Monthly newsletter of URARA, the Utah Rock Art Research Association

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Presidents Message

Our *Vestiges* Editor, Layne Miller, has experienced some challenging health problems, which have made it difficult for him to continue in his editing role. As a result, Marion and I are temporarily assuming this responsibility. We are sure all our members join with us in thanking Layne for his services and wishing him a rapid recovery.

The Board of Directors held a very productive meeting in Salt Lake City on a Thursday evening in late June. Though some members were traveling at that time, we did have a quorum present. Board members attending were Troy Scotter, Bob Reed, Kathe Liuzzi, David Sucec and I.

In addition, though not a board member, our treasurer, Ben Everitt and his wife Cindi were able to join us. In addition, my wife Marion and founding URARA members Jim Olive and Dorde Woodruff completed the group.

As expected, the focus of the meeting was the upcoming Symposium. Board member Bob Reed is leading the way in making the necessary facilities arrangements for the event. David Sucec and Diane Orr have responsibility for the presentations.

The plans are shaping up very nicely. Jeff Allen is in charge of the field trip planning and scheduling. Note his call for leadership assistance elsewhere in this issue.

Troy, our preceding URARA President and a man for all seasons, is helping in a number of ways to move things along. He also gave a report on the latest developments with the BLM resource management plans. The jury is still out as to what all this will mean with respect to the long-range protection of our rock art vs. the profit-driven oil and gas development industry. He will continue to monitor the situation and help shape our response.

There was a productive discussion leading to a final agreement on the operational details of our per diem policy and practice for site documentation participants.

I appreciate the excellent contributions from all of the URARA board members. I encourage others to take the opportunity to say thanks for their good work.

I hope everyone is having a pleasant summer. Enjoy!

Happy Trails,
Steve Robinson

2008 URARA President.

Symposium 2008 News

Ekkehart Malotki, Symposium 2008 Featured Speaker

Submitted by Diane Orr, Symposium Co-Chair

EKKEHART MALOTKI came from Germany in 1967 and fell in love with the American Southwest and its desert, mountain, and canyon "scapes".

He earned his Ph.D. in linguistics in 1976 for his work on the Hopi language.

He is now professor emeritus of languages at Northern Arizona University where he taught German, Latin, and Hopi from 1977 until 2004. For more than twenty-five years, his work as an ethno linguist focused on the preservation of Hopi language and culture.

Among his most recent publications are *Earth Fire: A Hopi Legend of the Sunset Crater Eruption*, *Hopi Tales of Destruction*, and *Kokopelli: The Making of an Icon*.

During the last eighteen years, his passion for rock art has taken him to the Sahara, to the Paleolithic caves in France, to Italy, Scandinavia and Mexico, and twice to Australia. In addition, he has devoted much of his time to the photography and interpretation of the rock art of the American Southwest.

Two of his rock art books -- one showcasing the imagery around Petrified Forest National Park, the other that of the Colorado Plateau -- have received prestigious awards.

Hot off the press is his *The Rock Art of Arizona: Art for Life's Sake*, which in 384 color photographs provides a comprehensive overview of the state's rock art wealth. The book has won the Arizona Book Award and Gold in the category "Arts" of the Benjamin Franklin Book Competition.

Craig Childs, Keynote Speaker for URARA Symposium 2008

Author of *House of Rain*

[This Bio sketch is taken from Craigs' website at <http://www.houseofrain.com/theauthor.cfm>]

Arizona is my native state, the Sonoran Desert my first geography, where I was born in 1967. I have worked a wide variety of jobs including jazz musician, journalist, gas station attendant, beer bottler, college field instructor, and river guide - not necessarily in that order. These days I am mostly writing and speaking, and wandering in wild places when I can.

When I first began publishing books in the mid 1990s, I lived nowhere. For seven years I had no residence or phone number, slept in the back of a truck or in the wilderness, and worked seasonally as a guide and field instructor. My first few books were typed in bars, libraries, and laundromats.



Since then, I have written several other books and my work has appeared in a number of anthologies. I am also a commentator for National Public Radio's Morning Edition. After a live radio report from lower Manhattan on September 11th, 2001, the Washington Post called me one of the only sane voices heard on that day. It is good to be called sane now and then.

With a dead mountain lion 12/21/07

My writing continues at a frenetic pace, the cab of my truck littered with receipts and envelopes scratched upon with illegible words. But this a mere byproduct, verbiage left over from experiences had on the land, raw encounters among mountain lions, boulders, water holes, and drifting thunderstorms. For a New York Times article on Craig Childs see:

<http://www.nytimes.com/2007/12/27/garden/27childs>.

URARA 28th Annual Symposium Agenda

The program for URARA's 2008 Symposium will be one of our best. Our keynote speaker, Craig Childs, has thrilled many URARA members with his beautifully written, well-researched books, which capture the essence of the magic of Utah's desert country. Childs has a master's degree in "Desert Studies" but his deepest knowledge stems from careful observation and the simple act of walking where few have traveled. (see book review in this issue)

This year's featured speaker, Ekkehart Molatki is well known to most URARA members. His recent books, "Stone Chisel and Yucca Brush" and "The Rock Art of Arizona" have a place on our bookshelves. Molatki is professor emeritus of languages and has focused many years on the preservation of the Hopi language and the creation of the Hopi dictionary. You won't want to miss his lovely photographs and unique research on "archaic" rock art. (see book review in this issue)

FRIDAY EVENING, OCTOBER 10

- | | |
|-----------|--|
| 6 pm | Greet old friends and make new friends at the Watermelon Social at Escalante High School |
| 7:30-8:30 | Tools Sessions (To Be Announced in September Vestiges) at Escalante High School |

SATURDAY, OCTOBER 11

- | | |
|-------------|---|
| 7:15 am | Registration at Escalante High School |
| 8:00 - 8:05 | Welcome: URARA President Stephen Robinson |

Saturday Morning Opening Session

Keynote speaker Craig Childs, *naturalist, author and explorer, will discuss the Anasazi migration, leading from Chaco to Mexico over the span of several centuries.*

Dr. Lynda McNeil: *Behind 'Smoking Mirror' Pendants and Powamu: Hopi-Fremont Cultural Affiliation.*

Robert Talbot: *The North Creek Shelter Site*

James Farmer: *Rock Art as "History": Archaic Influence or Continuity in Historic Puebloan Imagery*

David Sucec: *It's Elementary---Style, That Is: A Group of Pecked Figures in The Grand Staircase/Escalante National Monument*

Richard Jenkinson: *Landscape, Metaphor and Meaning in the Experience of Rock Art*

12:10 pm

Lunch and Field Trip Sign Up

Saturday Afternoon Session

Featured Speaker Dr. Ekkehart Molatki: *The 'Deep Structure' of Early Archaic Rock Art: Human Universals*

Steve Manning: *Black Rock Man: Eastern Great Basin Anthropomorph*

Pamela Baker: *Another look at 29SI156 Atlatl Cave, in Chaco Canyon Culture National Historical Park, New Mexico*

Bob Mark: *Sears Point, Arizona: BLM Recording Project Progress Report*

Francis Gohier: *Taking Rock Art at Face Value: Analysis and Interpretation of the Fremont Rock Art Panels at McConkie Ranch, Vernal, Utah*

Galal Gough: *Rain Fringe and Water Symbols in Native American Rock Art*

4:40 pm

Membership Meeting / Election of Directors for 2009 (1 hour))

7:00 - 9:30

Banquet and Auction at the Escalante High School Gymnasium
DeLane Griffin, an Escalante cattleman who ran his cattle in the most remote country on Kaiparowits Plateau will treat us to his Cowboy Ballads

SUNDAY, OCTOBER 12

8:00 a.m.

Sunday Morning Session

Jesse Warner: *The Enigma of Fish Creek Cove*

Arthur Cloutier: *The Horizon Calendar at Paria Canyon Archeo-Observatory*

Chuck Bailey: *It's About Time*

Elaine Holmes and Anne Carter: *The Dynamic Duo: Superheroes of Pahrnagat Rock Art*

Verl Frehner: *A Detailed History Story Of A Migrating Clan Of Basketmaker II Indians*

10:35 am Can We Preserve Rock Art on Our Public Lands: One Site, One Canyon, One State

Mike Bies, *Wyoming BLM archeologist, tells us about the tactics and results in a struggle to save one Wyoming site: Legend Rock*

Troy Scotter, *former URARA president, describes the efforts of our Preservation Committee to save rock art on 11,000,000 acres of Utah's Public Lands*

URARA Members: *URARA's Preservation Goals for 2009*

12 Noon Lunch and Field Trips

7:00 – 9:30 pm URARA Sunday Night Social at the Lions Club park

MONDAY, OCTOBER 13

8 am All Day Field Trips

Reminders for Symposium Attendees

By Bob Reed, Symposium Logistics Chair

I urge your cooperation in getting registration forms to us soon. I need timely and accurate numbers for the folks making our snacks and dinner Saturday night. In this time of increased gas prices and living costs, it is difficult to estimate attendance. Melanee Torgeson will be baking cookies and pastries for us, and she has a reputation for excellence. Shannon and Jenifer Steed (Wild West Retreat) will host a memorable Dutch oven dinner at the school.

Details on lodging are in the May Vestiges. This is a popular time of year in Escalante, so don't wait to make reservations. The Circle D motel will have newly renovated rooms, the Prospector is always popular, and the others fill up because they do not have as many units. Escalante Outfitters has a campground and seven cabins in town, and they have a café, coffee shop, retail store, liquor store and internet. Petrified Forest State Park will be popular for campers, given this optimum time of year.

Field Trip Leaders Needed for Symposium

By Jeff Allen, Symposium Field Trip Chair

Much rock art. Many people. Too few field trip leaders.

As URARA's first symposium in Escalante, we have a challenge in matching rock art locations to field trip leaders. With 200 people expected to attend, and a limit of 12 people per group within Escalante National Monument, plus Sunday afternoon and all-day Monday Field Trips, we need more leaders!

If you are aware of lesser known rock art locations in the Escalante area, Boulder Mountain or Capitol Reef areas, please let me know so that I can match these to volunteers who may not be familiar with the Escalante area. Please contact me at allenjeffrey@beyondbb.com.

For Your Information: The Symposium 2008 Co-Chairs, Diane Orr and David Sucec requested that for our members' convenience and information we reprint *Vestiges* reviews of books written by the symposium's featured speakers.

Book Review-- *HOUSE OF RAIN* - Craig Childs

Steve Robinson

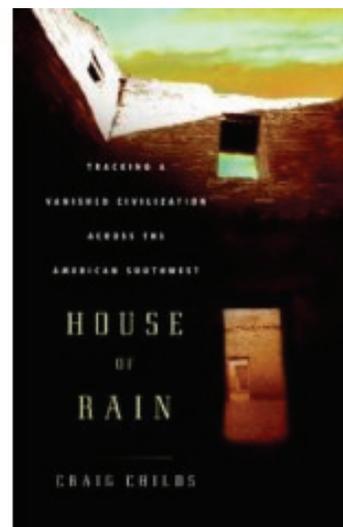
HOUSE OF RAIN-Tracking a Vanished Civilization across the American Southwest,

Craig Childs, Little, Brown and Company, New York City, 2007.

[For original version of review, see *Vestiges*, May 2007, p.8.]

This excellent book came to my attention when reading Judith Lewis' review in the Los Angeles Times, Book Review Section February 25, 2007. I had read about three fourths of this beautifully written book, when I quoted from it the in last issue of *Vestiges*, saying, "This extensively researched, thoughtful, insightful, comprehensive book is written in a personal style; non-academic, yet filled with facts and careful archaeological analysis." Now that I have finished it, I have no reason to change those observations.

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In reading the book, I highlighted many examples of Childs' descriptive writing, enough to fill half a dozen *Vestiges* pages.

Here is an example of his creative, evocative, beautiful use of the English language, p. 311:

Beneath the Mogollon Rim, water pours from springs, whole creeks ushering from great open mouths in the rock. Climbing down edge by edge into heavy shadows, you might slip on the slick, dry pine needles and tumble a hundred feet before catching the anchor of a stump above layers of inner cliffs laced with lichen. Down there green squids of bear grass grow alongside agaves with daggers drawn. Fingerling ledges peep around corners into plunge holes of wind. Coming down, grabbing whatever root, trunk, or shoulder of rock is available, you might feel like a metal lure thrown over the side of a boat, shining and spinning as you descend, growing darker through cobwebby oak trees and underbrush lapping arm over arm. Wild grapes shrivel into puckered raisins. Thorn-studded raspberry bushes crawl all over wracked boulders. Steep corridors of light and shadow level off into cluttered maple trees, their autumn leaves turned to fine red parchment. Freshly fallen trees lie in their own splinters and shafts of light. Yellow columbine flowers with ornate stellar interiors have turned to seed.

Shifting from style, and turning to the book's organization, there are 482 pages. They include a Terminology Section, a Bibliography of over 250 authors from Adams to Zedeño, many with multiple publications, and a comprehensive 12 page Index, ranging from Abajo Mountains (7 entries) to Zuni: and Anasazi Culture (17 entries).

The Terminology Section is a rich bank of information. For example, Ancestral Puebloans "are ancestors of modern Pueblo people, and the term is steadily replacing *Anasazi* . . . It better encompasses an unbroken lineage of indigenous farmers from three thousand years ago to today. Whereas *Anasazi* refer to an archaeologically defined group existing on the Colorado Plateau, *Ancestral Puebloans* is much more geographically expansive and nonspecific, depicting the entire Pueblo ancestry, whether from the Southwest or from southern Mexico."

There are extensive discussions of Great House, Lunar Standstill, Mesoamerica, Salado Polychrome, and Southwest. His discussion of rock art is limited. According to my count, it is one of only four rock art quotes in the book. His definition states, "Archaeological inferences to Southwest rock art often regard the work as either a suite of widely recognized symbols or simply ornamental, graffiti-like images. Some Pueblo people say that rock art expresses in detail their ancestral clan symbols and ancient allegories." Frankly, I find this definition dismissive. Perhaps he is simply reflecting what has seemed to be a paucity of archaeological interest in rock art over many years.

The eight parts of the book are all so rich in impressionist language that their reading could be harmoniously accompanied by the music of Debussy or Ravel. The parts are: Chaco, The Road North, High Mesa Verde Region, Southeast Utah, Northeast Arizona, East-Central Arizona, Southeast Arizona and Northern Mexico. They are all divided into subparts. In the case of Part Four: Southwest Utah, the parts are: Escape Terrain-Canyonlands; Red-the Head of Comb Ridge; The great Wall-Comb Ridge; Walking the Line – Chinle Wash.

Childs traveled by foot through much of the land of the Anasazi--over 1,000 miles. The majority of this distance seems to have been solo. However, there were frequent times when he had companions. Many were archaeologists and on several occasions, he enjoyed the company of his wife and two-year-old son. He describes the ancient pathways in New Mexico, Utah and Arizona, which he followed.

Childs makes it clear that the Anasazi did not simply disappear, as has been commonly thought for many years. They "migrated" from area to area over the years. Yes, centuries, following the

sequence of the chapters in this book. Along the way, some stayed behind. They are the cultures of the Hopi and Zuni. Childs traces this migration all the way to the Sierra Madre in northern Mexico.

House of Rain is a very interesting, highly informative book rich in beautiful, almost melodic, language. It will be a widely read classic about the prehistoric American Southwest civilization. I agree with the Book Cover statement. "It is a feat of historical detection, an enthralling revisionist portrait of American prehistory, a new landmark in the literature of ancient Native American culture." Elsewhere we learn that he holds a Masters Degree in Desert Studies from Prescott College in Arizona and, he has extensive hands-on, in the dirt, archaeological research in the southwest. The book cover describes the author as "naturalist, adventurer, desert ecologist and frequent contributor to National Public Radio's Morning Edition, who lives in the West Elk Mountains of Colorado. His previous books include *The Secret Knowledge of Water, Soul of Nowhere, The Way Out, The Desert Cries and Crossing Paths*.

Book Review-*THE ROCK ART OF ARIZONA*-Ekkehart Malotki

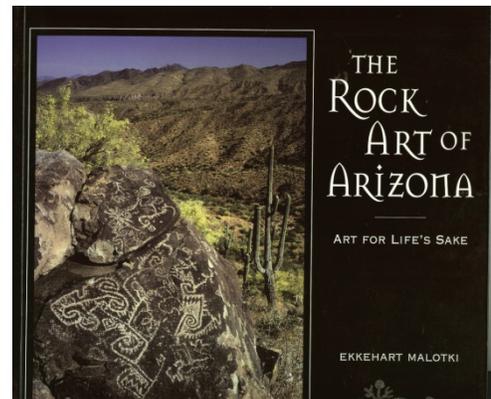
By Steve Robinson

The Rock Art of Arizona: Art for Life's Sake, Text and Photography, Ekkehart Malotki; Illustrations by Mary Jordan; Contributors to text by Donald E. Weaver, Jr.; Foreword by Janet Napolitano, Governor of Arizona, Kiva Publishing, Walnut, California.

[For original version of review, see *Vestiges*, December 2007, p. 11.]

In the Preface, the author notes the need for "a comprehensive statewide summary of its rock art heritage." Certainly a daunting challenge. And, for the benefit of all, the challenge was beautifully realized! The author identifies a two-fold purpose for the book. "As one who enjoys a photographic dialogue with rock art, I wish to showcase the entire gamut of Arizona's stunning rock art paintings, engravings and ground figures." Secondly, "as a scholar of rock art and one primarily interested in its symbolic and cognitive aspects, I also address the challenging yet intriguing question of interpretation, with such important issues as descriptions, classification, and cultural affiliation of the art playing only a minor role here. In prioritizing my goals in this way, I hope to shed, new light on what motivated Arizona's earliest artists to produce the art and what function it had in their lives." Research around this issue, particularly within the field of evolutionary psychology helped direct him to the conclusion "that rock art, too, is fundamentally 'art for life's sake' and it is foremost against this premise that Arizona's rupestrian wealth will be viewed and analyzed." Therein the basic reason for the book's sub-title, i.e. "Art for Life's Sake".

The book is 10"x10". This generous size provides the flexibility to include a variety of sizes of excellent rock art photographs. They are reproduced in dramatic color on a very suitable high-grade paper. The size and number of pictures per page varies. Where there is only one picture, it fills the page. A small percentage of the pictures appear on a page, which also includes the book text. However, all pictures are numbered. The total is 381! Each picture is identified by the appropriate style or tradition of the rock art followed by a few words and the county in which it is found. Usually these comments make a point about the specific rock-art; however, on rare occasions they are educational in a broader sense. Each comment is relevant. I found no duplication among the almost 400 rock art photographs. All tie in with the text. It is apparent that he took great care in the book layout to heuristically blend the selected photographs with the book text.



The book has an excellent seventeen page Introduction – which includes 2 full-page photographs as well as 16 others. The first two paragraphs of this introduction were quoted in October 2007 *Vestiges*. The author makes the point that rock art once was “almost exclusively the domain of avocational archaeologists and dedicated aficionados” – folks like us! But now it is a recognized “scientific discipline in its own right”. These insightful introductory pages include discussions on the concept of rock “Art” – he states the term is entirely appropriate; A brief discussion of rock art in Arizona – “a veritable treasure house of outdoor art”; techniques for making images where “rock art is defined as man-made markings on rock surfaces produced by means of subtractive or additive processes, resulting in petroglyphs, pictographs, and ground figures respectively”.

The next section, A Word on Interpretation, is a short but excellent discussion of a very interesting dimension of our rock art studies. In fact “Interpretation is the most challenging and controversial aspect of the study of rupestrian images”. “Dating Rupestrian Art” is discussed briefly, though the book states “there is presently no way to validate the accuracy of the general temporal frameworks and the chronologies referred to in this book”.

The author then addresses the matter of “Style and Iconography”. This is an area also in flux. “Understanding a given iconography within a postulated style is finally best accomplished by a set of standardized descriptive terms.” Malotki has devised a motif index, which he believes can be used for any rock art style in the world. It is entitled ROCK ART MOTIF INDEX, divided into two categories: animate and inanimate.

His discussion of Arizona rock art itself is divided into two parts – The Archaic Rock Art (pp.18-87) and the Post-Archaic (pp. 88-184). The Archaic section as applied to western North American chronologically refers to any rock art older than 1,000 BC. His discussion here is divided by style, i.e., The Western Archaic Geocentric traditions, Grapevine style, Western Archaic Biocentric styles, Glen Canyon Linear style, Grand Canyon Polychrome style, and Palavaya Anthropomorphic style.

The author provides “a succinct summary of the principal rock art traditions and styles that are known or can be posited at this time within the regions.” However, this does a caveat pointing out that the stylistic analysis is quite subjective and “cannot always be stated with a high degree of confidence. This is largely due to the “paucity” of archaeological research in some parts of the state. That stated, this writer finds what the author has written to be very interesting as well as plausible.

The last section of the book, Interpretation of Arizona Post-Archaic Rock Art is very interesting and equally instructive. It is an excellent discussion of the issues to which Malotki provides an “interpretative approach”. It is “governed in part by the concept of human universals, those commonalities that underlie the physical and psychological make-up of human beings.” He takes the position of E. Dissanayake, who is quoted several times, and has seven entries in the bibliography. This is “the making of art, including such images as rock art, is a natural behavior of human beings, that is “something that humans do because it helps them to survive, and to survive better than they would without it.”

In his closing section, Landscape and Site Function, he takes the position, very correctly I believe, that “among the universals that humans share is their tendency to humanize and enculturate the land in which they [we] live”. Furthermore, whatever the reasons or motivation may be to select a certain rock art site, the possible functions “must have been manifold”.

Malotki has created, organized, produced, and written an outstanding book on the rock art of Arizona. In the process, he educates the reader while concomitantly providing a rewarding, emotional and intellectual experience. It fully deserves a widespread distribution and broad acceptance by Arizona natives as well as any non-Arizonian with an interest in rock art.

[A signed copy of the book is available from the author at Ekkehart.malotki@nau.edu. and a copy is available for checkout at the URARA library.]

URARA's Traditional Picnic, August 16-17, 2008

As reported by Ben Everitt, rockdoc@xmission.com

As I understand it, the URARA summer picnic is at Lonesome Beaver Campground in Sawmill Basin, on the north slope of the Henry Mountains. There will be day trips to rock art sites around the north side of the mountain and around Hanksville.

Bring some food and drink to share Saturday night. URARA will provide burgers & buns. Maybe someone will bring melons when they come thru Green River.

Sawmill Basin is about 20 miles south of Hanksville on a road that ranges from bad to awful, depending on how much rain there has been.

High clearance vehicles are recommended. The best approach is to proceed south from Hanksville 10 miles to a graded road on the right. There should be a BLM sign indicating Sawmill Basin. The road is well maintained to Fairview Ranch; thereafter maintenance is sketchy. It is important to stop in Hanksville and inquire about road conditions.

Morris Wolf, who lives in Hanksville, will be the leader to the rock art sites.

New Archaeologist - BLM Moab Field Office

Submitted by Pam Baker

Leigh Grench started work in June as a permanent archaeologist working for the BLM in the Moab Field Office. She comes to Moab from the BLM Field Office in Buffalo, Wyoming. Prior to Wyoming, she worked in Kentucky for the Forest Service and earned a Master of Arts degree from the University of Kentucky. Her thesis work was on geotextile treatments of dry rock shelters. Geotextile is a heavy canvas-like material that is placed over sites to help with protection and preservation.

She is already a member of ARARA and excited to be involved with URARA and preservation efforts in Utah.



Leigh Grench, Photo by Quentin Baker.

Parowan Gap Developments

Jon Gum, Coalition to Preserve Rock Art, www.exploringrockart.com

Can anybody perform miracles? We might need some help.

Citizens were given until June 30, 2008 to answer the EA on oil and gas leasing and potential drilling around The Parowan Gap area, west of Cedar City. We want to protect the Parowan Gap from damage and prevent a Nine-Mile Canyon debacle from occurring in SW Utah.

On July 2, 2008, the public notification of parcels for lease was issued. The government did not give the input from concerned citizens (several letters went in from Coalition to Preserve Rock Art members) a careful reading or perform a thorough management review of the comments received. Some person might have read them, but to my knowledge, they were not categorized and submitted to staff for a serious review. Therefore, we lost to the bureaucracy and the lack of concern regarding cultural resources.

In the Parowan Gap case, they gave the interested citizens almost 30 days to respond, noted their responses, and then did what they set out to do, regardless of the input received. We are fortunate that the BLM was stopped at Parowan Gap in January 2007, since it gave us another 18 months to enjoy these cultural resources before the BLM dictated that Parowan Gap would be inflicted with the "Nine-Mile Canyon disease".

We will request a meeting with the BLM staff in Cedar City. We are also checking the Native American tribes to see if they want a coordinated effort in responding. I hope that other concerned organizations will be involved.

ARARA Conference Report

Farmington, New Mexico, May 2008

By Ann Fulton

An abiding interest in rock art is, of course, the powerful draw for attendance at these events, but there is always so much more. We loved the Farmington area; it's colorful and alluring. The American Rock Art Research Association's annual conference was here this May 23-26, where ARARA had its beginning 35 years ago.

Donna Gillette was the program chair and what a program she spearheaded! Many of the papers covered topics on nearby Chaco Canyon (Chaco Culture National Historical Park, to be precise on the nomenclature)—all very stimulating for us first-timers to this northwest corner of New Mexico. The archaeoastronomical aspects of some local rock art was given emphasis by some of the distinguished speakers, including Dr. Edwin Krupp, long time director of Griffith Observatory in Los Angeles, in his paper "Rock Stars."

Dr. Krupp is a prolific author, lecturer, and instructor. Several years ago I had occasion to attend two intriguing sessions with him at UCLA..."America's Ancient Skies: California and the Southwest" and "Megaliths of Europe."

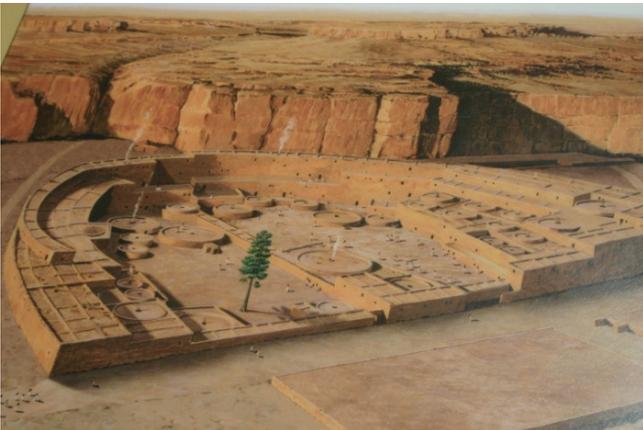
Many URARA dual members were at this conference: David Sucec, Diane Orr, Steve and Marion Robinson, Troy Scotter, Pam and Quent Baker, Dell Crandall, Larry and Iris Evans, Ann Chambers, Jeff Allen, Anne McConnell, Elaine Holmes, Suzan Bradford, John and Sue Gum, Evelyn Billo and Bob Mark, Inga Nagel, Ron Ross, Nancy MacLean, Ned and Edna Clem, Boma and Kathleen Johnson, Ann and John Fulton...and Ekkehart Malotki, author-linguist from Northern Arizona University and one of the always very interesting paper presenters. Steve Waller made a poster with wonderful sound effects explaining the graphics; Margaret Berrier, with her outstanding rock-art themed jewelry; Ken Hedges, primo archaeologist from the Museum of Man in San Diego; Janet Lever, classically beautiful rock-art touched ceramics. Did I miss anyone?

Dell and Larry were the auctioneers once again and insured a good time was had by all. Dell seemed to be the standout vendor this year with his artful southwest gourds and absolutely, positively superb metal sculptures—they went like hot cakes. I'm saving my money to cabbage onto another one at the URARA symposium in October.

If we had to choose a favorite activity of any rock art conference, it would probably be the field trips. There were 325 people signed up for this conference, so almost no one got field trips on both Friday and Monday. Many of us did several of our own excursions hither and yon from cobbled-together directions and maps from the local BLM office and snippets of information garnered elsewhere. We were awed by the remarkable Navajo and Puebloan imagery of panels in the Crow Canyon Archaeological District. Adolpho Canyon has a panel featuring a cornstalk crowned by the Pleiades formation and an associated image topped by a bluebird.

In Farmington the natural wonder of the San Juan River and the confluences of the Animas and La Plata Rivers make for a swath of lushness in what is otherwise dry high desert. Ancestral Puebloan ruins abound; Aztec Ruins National Monument and Salmon Ruin are close by. The main exhibit, "Dinosaurs to Drill Bits: The San Juan Basin Oil and Gas Story", at the Farmington Museum in Gateway Park deftly illustrates the star of the local economy that eclipses all else. There are myriad natural gas wells and pumping stations to be seen everywhere we went in this vast basin. We joined Anne and George Stoll on one of our extra sightseeing days. George is a petrochemical engineering professor at Cal-Poly Pomona and was designing valves for this equipment 20 years ago.

We may be stardust...we certainly were star struck with the richness of the rock art sites and the depth and scope of information we received at this conference. We stayed seven days; we could have stayed another seven.



Model of Pueblo Bonito at Chaco.



Largo Canyon panel – photos by Ann Fulton.

Site Steward/ Rock Art Recording Training

Scheduled Nov. 14, 15, 16, 2008

Contact Pamela Baker, pnqbaker@citlink.net

The Moab BLM field office, with URARA's assistance, will conduct site steward/rock art recording training in Moab on November 14, 15 and 16. Friday will be for those new to the program and will concentrate on site steward responsibilities. Saturday will focus on rock art recording training, and Sunday will be a practice session in the field. Anyone who has attended a prior

session is always invited to join us again. Pam and Quent Baker will again be helping with the training and coordinating details for URARA.

More details will be in Vestiges as they become available. This early notice is so that interested participants can save the dates.



Panel near Moab recorded by a URARA member. Photo by Quent Baker

Think About It!



varied landscape.”

“While precise meanings in Barrier Canyon Style are unknown, the rock art often is prominent and striking in both subject matter and execution. A variety of subjects including supernatural beings, personages, and family groups, as well as the events that defined them, may have been represented. The imagery was viewed at numerous locations where people gathered and was modified by a variety of acts that indicate its social significance and viability through time. Shamanism has been offered as an explanation for Barrier Canyon Style but is unlikely to have been the foundation given the public nature and broad distribution of the iconography. Archaeological context and historic uses of rock art and pigments suggest that Barrier Canyon Style functioned to illustrate and reinforce traditional knowledge and the society and world view that supported it over time and across a

New Dimensions in Rock Art Studies, edited by Ray T. Matheny, Occasional Paper Series No. 9, Origins, Continuities, and Meaning of Barrier Canyon Style Rock Art, Sally J. Cole, Museum of Peoples and Cultures, Brigham Young University, 2004, p. 66-67.

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.

Board of Directors 2008

Steve Robinson	310-378-0320	slrmar@cox.net
Troy Scotter	801-377-6901	troyscotter@comcast.net
Walter Layton	801-561-5228	walter.layton@granite.k12.ut.us
Ann Fulton	760-873-9261	ann_fulton@hotmail.com
Margaret Grochocki	801-282-5850	margaret_grochocki@yahoo.com
Robert Reed	801-566-0741	bobreedclyartist@hotmail.com
Kathleen Liuzzi	801-673-3436	kliuzzi@dunndunn.com
Albert Copley	928-759-3263	mamacat8_2000@yahoo.com
David Sucec	801-359-6904	davids@networld.com

Vestiges Staff

Editor: Layne Miller, layne@preciscom.net, Price, Utah; copy editing: Robert Reed, bobreedclyartist@hotmail.com, 801-566-0741; proofreading: Nina

Bowen, nina_bowen@comcast.net, Carol Georgopoulos, geocar27@gmail.com, Barbara and Fred Saxon; printing and mailing: Barbara and Fred Saxon, fredbarb100@aol.com 801-262-4432;

Postal & E-mail Databases: Margaret Grochocki, margaret_grochocki@yahoo.com, 801-282-5850; website: Tom Getts, getts@mindspring.com, 970-533-1861

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 2008

Aug 16-17	URARA annual picnic, Henry Mountains
Sept	Proposed, Fillmore documentation, Joelle McCarthy, BLM
Sep 20-21	Bluff/Blanding, Bob and Sue Ludtke, 970-945-8722or 3488, email: sue@sopris.net
Oct 10-13	URARA Symposium, Escalante, Utah
Nov 14,15,16	Site steward/rock art recording training. Contact Pam and Quentin Baker, pnqbaker@citlink.net
Dec 5	URARA holiday meeting and potluck
Jan 2009	Proposed, Arizona, Arthur and Marie Cloutier

2008 URARA Symposium Registration

Escalante, Utah

Escalante High School

October 10-13, 2008

Please complete and mail with fees to:

2008 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</i>		
	URARA Member Rate	Non-Member Rate
Individual	\$25	\$35
Couple (children under 18 free)	\$40	\$60
Banquet (\$17/person) ___ x \$17	\$ __	\$ __
T-shirt (\$15) __ Med/ __ Lg/ __ XL/ __ XXL	\$ __	\$ __
<i>Annual Membership Registration Fees</i>		
Single Membership	\$17	
Family Membership	\$20	
Student Membership	\$12	
<i>Add \$5 for postal Vestiges</i>	\$ __	
Total Enclosed		



Vendor Application Form

URARA SYMPOSIUM 2008
Escalante, Utah October 10-13, 2008
Escalante High School
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"). Registrants who have not previously participated with URARA please include a digital photo of your work.

Robert E. Reed Jr.

837 Chariot Drive

Sandy, Utah 84094

bobreedclyartist@hotmail.com

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