

VESTIGES



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President's Message

If you missed this year's symposium, you missed what may have been the best one ever. It was well organized, the field trips terrific, and the papers superb. I salute everyone responsible. Everything from the facility to the snacks was excellent. Thanks to Troy and everyone on his committee.

I especially enjoyed the membership participation. We discussed ethics, field trip policy, and the quality of the symposium. Troy distributed a survey asking for input on the weekend. It was pretty obvious everyone was impressed.

I continue to receive emails, phone calls, and letters from members expressing their support for the direction the group is heading. I want to quote from a recent letter from Alex Apostolides, a long-time URARA member. Talking about the ethics debate he said: "Limit the numbers on field trips to 10 people in any one group. If demand is great, then break them up in groups of 10 and stagger the times of take-off and return. And car pool!" He ends by saying, "Just remember – with all the best intentions in the world, all it takes is just one person, one bad apple, to ruin a site for everyone, not only now but for all those yet to come."

We have great, caring members and we are relying on you to help us find our way in this debate.

We also elected five people to new terms as board members. They are: Tom Getts, Margaret Grochocki, Troy Scotter, Jan Gorski, and myself. We'll participate with the old board (actually no one in the current board is "old", but they've served for a couple of years) for the remainder of the year, and take office in January. I wish the new board members luck, because they have a lot of work ahead of them.

The next big event on the URARA list is the Christmas party scheduled for December 3. Please take note and plan to be there. See schedule for details.

Things are pretty melancholy here in Utah right now; we've been receiving rain for three days here in Price. I don't remember seeing this much rain for so long in years. It makes me feel kind of blue because it keeps me home and prevents me from being out in the field. I did get out last

weekend as I led a two-day field trip into Nine Mile Canyon. We had a great group, about 20 people on Saturday, then 10 people hiked onto Warrior Ridge Sunday morning. It was beautiful that morning, but when we took a break about 1 p.m. for lunch, I glanced around to see heavy, black clouds on each horizon.

My mother didn't raise any dummies, so I ordered everyone on their feet to head off the 600-foot-high ridge before the rain hit. I wasn't quick enough, because before we had walked five minutes, heavy thunder clapped and rumbled through the beautiful valley. Rain followed and we ended up sloshing down the rest of way as we rushed to avoid deadly lightning. I enjoy Mother Nature, but dodging lightning bolts while walking on a bare ridge is not my definition of fun. We cleared the ridge and found our way to the awaiting cars, safe but wet.

It has been my pleasure to work as URARA president for the last two years, but my tenure is coming to an end. I'm saddened to leave my responsibilities behind, but my wife is looking forward to a more normal life.

Thanks for the experience and the memories.

Layne Miller, 2004 URARA president

THE SYMPOSIUM QUILT

Contributions by many: Craig Barney, Craig Bowen, Andrea Bush, Clari Clapp, Iris Evans, Margaret Grochocki, Shannon Higgins, Elna Manning, Elva Ogden, Bob Reed, Paula Reynosa, Marion Robinson, Barbara Saxon, Troy Scotter, Margaret Stone. Assembly, Nina Bowen. Photo, Troy Scotter



Details of Christmas Meeting Announced

URARA's annual Christmas meeting will be December 3 at 6 p.m. at the First Unitarian church in Salt Lake, located at 569 South 1300 East. Utensils (plates and cups, etc.) and a turkey will be provided. You should bring your potluck contribution, your best Christmas attitude, and be on time. There'll be a program after the meal. If in doubt what to bring, call Barbara Green, 466-7702.

A Summary of the 2004 URARA Symposium

By Nina Bowen

Member and friends of the Utah Rock Art Research Association converged on Kanab over the weekend of October 8-11 for another great symposium. Our thanks go out to Troy Scotter for managing all the details to make it memorable, and to all those who helped him.

There was a well-attended Friday night social, which featured goodies to eat and four mini classes on rock-art-related fields. We received many positive comments on these classes, and intend to include them again next year.

Papers were presented Saturday by keynote speaker J. J. Brody and featured speaker Leigh Marymor, as well as Laurel Casjens, Ekkehart Malotki, Steve Waller, David Sucec, Jesse Warner, and James Farmer.

Steve Manning began Sunday's session and was followed by Alan Watchman, Farrel Lytle, Galal Gough, Dorde Woodruff and Cody Spendlove.

Layne Miller presided over the membership meeting, and discussed the challenges facing Utah's rock art and what our plans should include to mitigate them.

New board members were elected on Saturday afternoon, and a lively dinner and auction followed at a chuck wagon dining place called Denny's Wigwam. URARA raised a great deal of money from the auction. It will be put to good use in the coming year. (We actually made a small amount of money from this year's symposium!)

Field trips followed Sunday's half day of papers, as usual, and then members of URARA reconvened in the auditorium for a slide presentation of the last year's events by Craig Bowen, and a discussion of URARA's ethics policy, which was hosted by Layne. In this lively discussion many members felt comfortable enough to sound their opinions. We appreciate that, and will take steps to refine the wording in the ethics policy to reflect the members' suggestions.

Comment sheets were turned in at the end of symposium, and the board will discuss them at their next meeting.

Monday was spent in the field going to sites in the Kanab area. Thanks to the BLM and private landowners for allowing our larger-than-normal groups into some great sites, and to Mary Allen for coordinating the field trip leaders and places, and getting the sign-up sheets together. Great job!

Thanks also to Barbara Green for some great refreshments.

URARA is not a small group that can meet anywhere it wants. Kanab was very accommodating, and we appreciate them for having us. There was a lot of information passed on to us by the speakers at the symposium, and we feel grateful for having had the opportunity to attend.

The following is a brief rundown of the papers presented this year, which will be published later:

Keynote Speaker J.J. Brody: Art History Professor Emeritus, University of New Mexico

The initial title of this paper was something different, but what he ended up talking about was space and time and movement, and how Native Americans incorporated it into their art. He talked about how their art styles anchored the art in space, and how we tend to look at their art as pieces rather than as a whole. He showed how the painted pots were designed to be viewed from the top down or from the side, which gives them a distorted look if they are viewed in another way.

One of the ways to give the rock art image the illusion of time and space is to feather the bottom (as in Barrier Canyon Style), which gives the image the illusion of emerging from or going into the rock. He explained how the image of a spiral connects what is going on in the sky with the earth by casting a shadow in the rings. As you walk around the rock art image, you give it movement. His point is that it doesn't matter where the image is, who created it, or what the image is, they are all created spatially and temporally to take advantage of the space that is available.

Laurel Casjens:

A Comparison of Rock Art and Ceramic Designs. Laurel compared the designs on ceramics from a collection on loan to BYU, from the Johnson Canyon area, to designs found on the rock art in the same area. One interesting factoid is that there are no representational images in the whole collection of hundreds of pots. She feels that the differences in the images found coexisted at the same time, and could have been the result of several factors. Some of these might be that they were created by different members of the same group, different genders of the same group, they could have been made for different purposes, or the different images could have been used to define who the person was that was making them.

Ekkehart Malotki:

Rock Art and Human Universals. He explained how our concept of art now differs from the concept prehistorically. He feels that the making of art could have been a way of controlling the land. When people moved into a new area, they decided where the camping, spiritual places, and other uses were going to be. That is also a way of controlling the land. He showed slides from Arizona that he called Western Abstract Style. This style compares with rock art of the oldest type found around the world.

Steve Waller:

Archeoacoustics – A Key Role of Echoes of Utah Rock Art Sites. Steve has been doing scientific studies of rock art acoustics in Barrier (Horseshoe) Canyon, and other areas, and is finding that the rock art seems to be placed in areas where the sound echoes best. Other places he's included are the Three Kings panel near Vernal, the Kachina panel on the San Juan River, the Wolfman panel in Butler Wash, the Procession Panel, Capitol Reef, and Hog Springs, to name some. He believes that part of the effect that people who made the images were trying to accomplish is that of a spirit world just behind the panel in the rock. He also discussed Native American legends that deal with echoes. He emphasized that rock art recording should include the acoustic value of the site.

David Sucec:

From Which Tribe Are You? The Green Figure of the San Rafael Swell- His conclusion is that the green figure is of Barrier Canyon Style, and he explains how he reached that conclusion. Among the defining characteristics are: rows of parallel lines, intimate relationship of the main figure to birds, animals and plants, antennae, elongated figures, and figures with humped shoulders. Parallel-lined finger smears that could depict water, animals that look human-like or are doing human things, and purposeful paint spatters are additional components of Barrier Canyon style panels. There are more attributes of BCS panels that were discussed. Since the Green Figure has many of these, he classifies it as late Barrier Canyon Style.

Featured Speaker Leigh Marymor: President, American Rock Art Research Association

Rock Art Tourism and Public Access. Leigh explained that it is the public landowner's decision whether or not to allow access to a site. He cited several publications that reported on rock art sites and how to get to them, and talked about how there are mandates to protect rock art sites on public lands. Among these are: the Native Historic Preservation Act of 1966, the Federal Land Policy Management Act of 1976, the American Indian Religious Freedom Act of 1978, and the Archaeological Resource Protection Act of 1979. These spell out some methods of control. The National Register of Historic Places designation can help to set up public use programs, get sites signed, close roads, get increased visitation by site managers, help to monitor plans for the site, and eliminate camping in sensitive areas. Having the designation of Area of Critical Environmental Concern can help as well. Some other things that can help save sites are: 1) Have the location removed from maps. 2) Remove campgrounds that are in direct association with sites. 3) Monitor sites.

Jesse Warner:

Rotations – A Slanted Look at Rock Art. Jesse has a slanted way of looking at rock art compared to most people. He explained that sometimes we could get insight into the meaning of a glyph by

rotating our heads when we look at it. Sometimes the glyph is made sideways or upside down to the normal orientation. He thinks that it is not a real glyph unless it has multiple layers of meanings. He would entreat us all to look at glyphs more closely.

James Farmer:

Atlatl Warriors of the San Juan – Aggression and Human Sacrifice in Early Basketmaker Rock Art. Jim believes that too often presumptions are made about the meaning of a rock art panel when the person hasn't even taken the time to look at the panel closely in the first place. Much rock art is a highly representational style, meant to be easily recognized by whoever would look at it. As far as sacrifice goes, one of the sites he mentioned is Painted Cave in northern Arizona, where the image of a blue figure has its hands and feet cut off. Although some think this subject unduly negative, he thinks that these are the things that made these people human.

Steve Manning:

The Salt Creek Faces. These are not faces, they once were complete figures, but time and the elements have erased major portions of their bodies until either we can't see them, or can just barely see them. There was a big PII-PIII occupation in the area, and they have documented over 6,000 ruins in the Salt Creek district. There is a tremendous amount of rock art there, as well, but it has faded and can no longer be easily seen. The occupants of the canyon were forced into some very undesirable locations due to the population expansion, so the rock art is in pretty undesirable locations as well.

Alan Watchman:

Analysis and Radiocarbon Dating of the Barrier Canyon Panel. A broad range of dates has come from this panel, which make the data basically unusable. His methods have been able to get rid of the contamination of the paint, making the dates that they come back with more reliable.

Farrel Lytle:

Determination of the Age of Petroglyphs by Using X-Ray Fluorescence Analysis. A new method of dating petroglyphs on the horizontal that is proving to be good. Farrel is an expert in the use of X-ray fluorescence, and is rapidly developing this promising method. It X-rays the surface without causing any damage whatsoever. It measures deposition on the surface from outside sources in the air. He and his co-workers have used this method in dating a site on the Santa Clara River, near St. George, Utah, and others, and are developing a catalog of the ages of rock varnish for calibration, expecting to be able use this method of dating on vertical surfaces by next year.

Galal Gough:

Travertine Point Rock Art. He did solar observations at Winter Solstice there, but then decided to do further studies, and found that there are interactions at other key dates of the year. This property is on land owned by a big land holding company, and he's trying to get the Native American Land Conservancy to buy it so that it can be better protected from vandalism.

Dorde Woodruff:

Barrier Canyon Pictographs, a Stone Tool Maker's Pack, and Rock Alignments. Dorde showed the rock art in this tributary to the San Rafael, the bundle found nearby and now in a museum, and the rock alignments that she discovered there. She also showed the abundance of usable flora, fauna, and lithics, all of which combine to make this place in an unusual geological stratum, the Curtis formation, more desirable than those that surround it, and give it power.

Cody Spendlove:

Waterglyphs – An Exploration of These Unique Sites. Cody is a member of a team that studies what they call waterglyphs. These are found in the Arizona Strip area, and are a unique form of rock art, consisting of a circle (or circles) deeply incised on a flat surface, bisected by a line, and including a dot somewhere inside or outside of the circle. There are many variations of the waterglyph, which is called by that name because they believe that most of them indicate a source of water. Cody's team researched the history of the glyphs, as well as using LaVan Martineau's method of translation, to come to conclusions as to their meaning.



Steve Waller and J. J. Brody, foreground, are enjoying one of the many conversations at the symposium. Photo Troy Scotter.

Symposium Notes

By Troy Scotter, Chair

Many thanks to everyone involved with the huge undertaking of the 2004 symposium in Kanab. We had approximately 150 participants this year. There were 22 presenters, 20 field trips, lots of food, and a great auction, with help from many, many members. To list everyone who contributed to the success of the symposium would require many paragraphs. I am only going to mention a couple of individuals, my apologies to the rest of you. Mary Allen coordinated all of the field trips, Barbara Green made sure no one went hungry, Ben Everitt took everyone's money, and Nina Bowen inspired us with this year's quilt. I heard many people say that the presentations were the best they have ever heard.

Forty-six people responded to a feedback survey. We asked for a rating of the various sessions. 1 "Fair"; 2 "Good"; 3 "Great"

Activity	Average Score
Melon Social	2.09
Tools Session	2.59
Presenters	2.83
Dinner and auction	2.32
Slides & ethics discussion	2.40
Fieldtrips	2.71

Regarding the melon social, I promise never to buy melons in Provo again. The tools session was very popular. I'm sorry everyone couldn't attend each session, but there is only so much time in the weekend. The presenters received a well-deserved high score. I apologize for several issues with regard to the Saturday evening dinner. The Chuckwagon Cookout restaurant people did not endear themselves to me. They booked a group after us, despite promising us that we could use the facility all night, and they did not provide the meal that we had agreed upon.

There were many suggestions on how to speed up the auction, and we will explore the use of silent auctions and other ideas for the future.

Many participants expressed their appreciation for being able to discuss the ethics policy, and the Bowen's slide show continues to be popular.

Field trips are always a highlight of symposium. Many people expressed concern about the difficult sign-up process, and we'll certainly explore alternatives for the future.

Symposium Field Trips

By Mary Allen, Coordinator

A few thoughts on the Kanab Symposium field trips...all in all, it was a good time (at least I had fun!) but I felt I needed to comment on the following:

I guess it's inevitable there will be a few glitches when organizing 18 field trips for 125 people in one weekend. Part of the problem is finding members willing to lead field trips, and finding leaders who know the sites. Because of busy schedules, it isn't always possible to scout out sites in advance, and I apologize for any inconvenience or frustration the resulting mix-ups caused for participants. I wish I'd had more time pre-symposium to revisit a few of the locations and roads so our field trips would have been more streamlined. I'd originally planned to do this, but my broken foot kept me sidelined on crutches until a couple weeks ago.

There were a couple of problems on the field trips due to misunderstood GPS coordinates. For the Friday Buckskin field trip, I wish I'd had the wisdom to clarify my GPS coordinates. People may use different datums, standard sets of approximations of the earth's somewhat irregular shape, for their readings; also there's the newer UTM system of coordinates, and the old latitude and longitude. It's possible for readings to be quite far off from each other, unless converted. The NAD 27 datum is the default setting for U.S. topo maps. UTM is the system used by most Southwest archeologists today – but there is a tendency towards moving to the newer NAD83 datum.

There was also a mix-up due to GPS data I got from a friend on a site in Kaibab Gulch. I had visited this site in my pre-GPS days, and asked my friend for coordinates to help the trip leader find the site. I realize now his GPS coordinates were taken with a datum other than NAD27, as the coordinates he marked on the topo map were about ¼ mile off the actual location. Perhaps if we all get on the same GPS page, life will be easier in the future!

By the way, I appreciate the good humor of the field trip participants I spoke with – they told me they had a good time, even when they didn't see rock art! Finally, thanks again to all the field trip leaders for your help!

I'm estimating we took over 100 people to various rock art sites on Sunday and again on Monday...no small accomplishment!

A List of Symposium Field Trip Leaders, with Thanks!

Bob Dye and Donna Koster
Boma & Kat Johnson
Dixon & Cody Spendlove
Bob Lawson
Jesse Warner
Craig & Nina Bowen
Glen & Margaret Stone

Bob Ford
John Macumber
Troy Scotter
Diane Orr
Diana Hawks
Craig Barney
Mary Allen



Mary Allen discussing field trips. Photo Dorde Woodruff

VOLUME 23 OF UTAH ROCK ART NOW AVAILABLE

Volume 23 of *Utah Rock Art*, with papers presented at URARA's 23rd Annual Symposium in 2003, is now available.

Five papers are included, and on pages 209-210 are the abstracts of those papers not presented in written form.

"Trail Shrines in Native American Rock Art", pp. 1-14, by Galal Gough, as usual in his series of papers, correlates his encyclopedic knowledge of the Mohave desert of southeastern California, his sizeable group of friends and informants, his extensive knowledge of the rock art and other archeological literature of the area and the West, and his willingness to spend time and hike far. In this paper he relates how the chance acquisition of an envelope of old prints of rock art near the Salton Sea led to a trail study, and the definition, description, and illustration of four types of trail shrines in this area, which is largely devoid of agriculture and thus retains many features from prehistoric times.

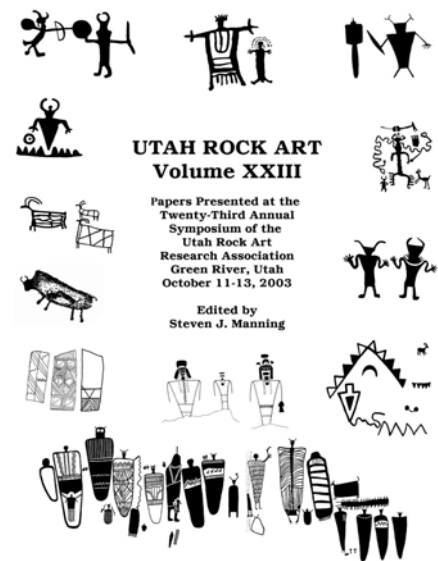
"Gesture and Sign Language; Reading the Rock Art", pp. 15-43, is by Carol Patterson, who as a student of LaVan Martineau and in her own right always has a refreshingly different and down-to-earth approach. Patterson reviews the literature of gesture, posture, and personal space (proxemics), relates gestures to art and in particular rock art, and sign language specifically Indian sign language. Finally she analyses a McKonkie Ranch site in this manner.

"Seasonal Revival Rites and Rock Art from the Yenisey River (S. Siberia) and Eastern Utah", pp. 45-59, by Lynda McNeil. Living in Boulder, Colorado, In 2002 McNeil had a rare invitation to join other international rock art researchers in a visit to Siberian rock art sites. McNeil describes the sites, the environment and prehistory of the area, and the beliefs and rituals of the more recent tribal people. She hints tantalizingly of the correlation of dates of two Siberian culture with those of the peopling of the Americas, and writes of the significance of the bear cult, also significant for some American tribes such as the Ute.

"Fugitive-Pigment Anthropomorphs of Utah: A Shared Cultural Trait Indicating a Temporal Relationship", pp. 61-177, is by Steven Manning, also the volume's main editor. Manning's 116-page paper exhaustively illustrates discusses examples of this style, studied by him for almost 40 years and extending throughout the Upper Colorado Basin. He shows its increasing complexity through time, and considers it the manifestation of an ideology common to both Fremont and also the Utah-area early Anasazi people, before the Anasazi were taken over by ideology associated with kivas.

In "Rock Art as a Form of Prayer", pp. 179-206, Jesse Warner emphasizes that natural deposits or other features of the rock should not be left out of or de-emphasized in photos to make them pretty because they maybe essential elements of the composition. He studies the making of rock art as an act of prayer, much like pilgrimages or using rosaries in the Christian world, and relates some aspects of rock art to practices of present day Native Americans. Warner is always thought-provoking.

This larger than usual volume in our series of proceedings of annual symposia is well illustrated, including entrancing mini-glyphs on both the front and back covers. You may order it directly from our publications distribution person Craig Bowen at 225 S 800 East, Bountiful UT 84010; call 801-292-5012, or email bch8@qwest.net if you need more information. The price of \$18.50 includes mailing.



Symposium Photos



Clockwise, from right, Troy Scotter speaking, Carol Patterson and Craig Bowen at book table, banquet, auctioneer Craig Barney, Layne Miller speaking, conversation during break. Photos by Dorde Woodruff.



Miscellany

By Dorde Woodruff

Want to make a digital presentation and don't have PowerPoint? It's part of Office 2000 (and earlier). An alternate is an accessory program to the free Opera browser that is intended to be a substitute for Microsoft's PowerPoint. See www.opera.com/support/tutorials/operashow/.

This year a record number of URARA members went to the Pecos Conference. It was in Utah! Barely, being at Bluff. The 2005 Pecos Conference will be held at Bandelier National Monument near Los Alamos, New Mexico. The 2006 Pecos Conference will be held along the San Juan River near Salmon Ruins, Bloomfield, New Mexico. Not that much farther from SLC than Bluff.

The Society for American Archaeology (SAA) is looking for volunteers to assist with on-site services for their **70th Annual Meeting** to be held at the Salt Palace right here in SLC, on March 30 - April 3, 2005. As compensation you will receive:

- Complimentary meeting registration
- A free copy of the Abstracts of the 70th Annual Meeting
- \$5.00 stipend per shift worked

There are only two requirements for volunteering:

- You must work a total of 12 hours in three four-hour shifts, and
- Attend a brief orientation meeting on Wednesday, March 30th at noon, to provide training on the areas you'll be staffing.

If you'd like to volunteer, complete the application at www.saa.org/meetings/volunteerForm.asp and send it in by February 1, 2005.

Subsequent meetings will be in San Juan, Puerto Rico (2006), Austin, Texas (2007), Vancouver, BC Canada (2008), and Atlanta, Georgia (2009).

As to **other meetings of interest**, the Rocky Mountain Anthropological Conference will be in Park City, Utah, Sept 15-18 next year, and the Great Basin Anthropological Conference that it alternates with, in Las Vegas in 2006. Hopefully the GBAC will not be immediately after our symposium that year. One our presenters, Farrel Lytle, did also give his paper at the GBAC in Reno right after our symposium, but it was too tight of scheduling for most of us. Kevin Jones, our Utah state archeologist, says he would have attended our symposium had it not been for that.

Many new members on their applications say that they are photographers. How about volunteering a collection of your rock art or field trip photos for *Vestiges*? We all like the different viewpoint of others' pictures. Here's a general guide to *Vestiges* specifications: We run photos at 300 dots per inch, or as close as we can come to that with the material we're sent. We generally use level 5 jpegs. This gives reasonable quality with manageable file size. Size photos according to the subject, whether they should run full page (6.75"), half page (about 3.25"), two-thirds (about 4.5") or a third of a page (about 2.25") wide. Email, or send a disc to our editors Steve and Marion Robinson.

A major Rio Grande rock art site was recently reopened to the public, Parida Cave in the Amistad National Recreation Area. The reservoir's highest level in 10 years again made the cave accessible by boat, up to 75% of capacity from a meager 20%. The cave site was renovated in September by the Park Service and volunteers, who removed brush blocking the access, and worked on trails and signs. It was occupied most heavily from about 4,000 B.C. to 200 B.C. Boats may be rented at Amistad, see <http://www.lakeamistadresort.com/> for houseboats (pricey!) and others.

The Big Bend Natural History Association presents seminars throughout the year. Of interest

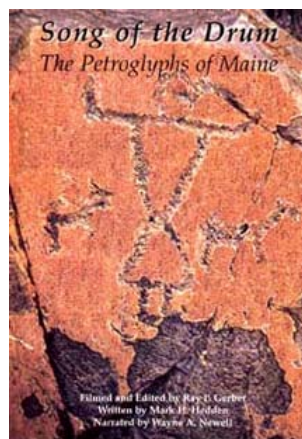
are two at Amistad:

Rock Art and Archeology of the Lower Pecos, March 19-20, 2005 with Joseph Labadie, \$150 or members \$135. It includes discussions on pictograph styles in the region, and a special guided tour into Seminole Canyon to several of the best-known sites.

Tools of the Hunter, Tools of the Shaman, Nov. 12, 2005, Carolyn Boyd and Phil Dering, \$75 or members \$67.50. An overview of implements, icons, medicinal plants, and art from archeological sites in the Lower Pecos region.

The Association also sponsors seminars at Big Bend National Park, some of which are on rock art. For more information see <http://www.bigbendbookstore.org/seminars.htm#la>. These seminars require 5-15 people to sign up by a month ahead of time. The fee includes free entry to the park and free camping. See www.tpwd.state.tx.us/news/tpwcal/s_0148.htm for a schedule of Texas Parks rock art tours in the area.

While we're talking about Texas, every fall the Center for Big Bend Studies puts a two-day conference on the Big Bend region and northern Mexico at Sul Ross State University there in Alpine, which normally includes some papers on rock art. The 2004 conference takes place on November 12 and 13. Last year we gave short notice also, and resolved to do better this year; alas, too busy with URARA stuff to think. If interested, bookmark their webpage at www.sulross.edu/~cbbs/



Even farther afield, **a new film showcases rock art of Maine**, "Song of the Drum: The Petroglyphs of Maine." The state's rock art authority Mark Hedden is the writer, and it's filmed and edited by Ray Gerber of Brunswick, Maine.

It shows rock art in its natural setting, and is narrated by Wayne Newell, a Passamaquoddy educator, and includes Passamaquoddy singing, flute music, drumming, and a recitation of the only remaining known shaman's song in the original Passamaquoddy.

If you must have everything relevant to rock art, or if you're especially interested in Eastern US rock art, it's available on DVD for \$29.95 plus \$4.00 shipping and handling from Acadia Publications, P.O. Box 97, Brunswick ME 04011, or from the Hudson Museum shop of the University of Maine, email kathleen_maseychik@umit.maine.edu; or phone (207) 581-

1903 Tues-Fri 10-3 or Sat 11-4.

A member of the Maine Historic Preservation Commission and the Eastern States Rock Art Research Association (ERARA), Hedden is the author of *3,500 Years of Shamanism in Maine Rock Art*. A current exhibit at the Abbe Museum in Bar Harbor features petroglyphs from Machias Bay, in the form of rubbings of these glyphs, which Hedden collected over a 25-year period. These glyphs are on slate ledges and date from 3,000 years ago to the 19th century. Hedden says the Machias Bay sites are the most important ones on the eastern seaboard. The state has only two other known sites, one on a ledge on the Kennebec River, and a few, more recent, petroglyphs on ledges along Grand Lake Stream.

Two of the Mathias Bay sites are on private land on the mainland shore, and the other two are on islands or offshore tidal ledges. A tour company, Machias Bay Boat Tours and Sea Kayaking, offers guided tours to them, either by 34" lobsterboat or by sea kayak – you also get to see lobster and other sea creatures hauled up in traps, seals, birds, wildflowers, tidal pools, and lighthouses; see <http://www.machiasbay.com/petroglyphs1.htm>.

ESRARA has a different editor for each quarterly edition of its newsletter, and Hedden is the winter quarter editor.



Think About It!

“Rock art interpretation involves making associations between rock art and past cultures and attempting to explain how the rock art functioned and what meaning it might have had to past societies. Explanations of function and meaning are tentative because the rock art now exists out of its living cultural context. Archaeological records are fragmentary at best; the farther one goes back in time the possibility increases that records are incomplete.” *Legacy on Stone*, Sally Cole, Johnson Books, Boulder, 1990, p. 36.

Welcome, New Members

By Dorde Woodruff, 2004 URARA Secretary

Alan Watchman joins our **Carol Patterson** in a family membership. Alan is a well-known Australian expert on rock art dating. They’re going to be doing archeological consulting from their new home Montrose, Colorado. **Dallas and Molly Larsen** of Flagstaff, Arizona, are retired, and enjoy doing photography of rock art and ruins.

We have quite a few California members, and here are three more:

David Daniel of Moreno Valley has a degree in photography, has taken several archeology classes at Riverside City College and UC Riverside, volunteers as a guide to the Coso Range Rock Art, and is a California site steward, also volunteered photography for Wupatki for 8 years.

Leigh Marymor of Berkeley is the compiler of the so very helpful rock art bibliographic database online at <http://bancroft.berkeley.edu/collections/rockart.html>, and also this year’s ARARA President.

Beth Henry of Thousand Oaks didn’t send any more information, so ask her about her background when you see her on a field trip.

At the symposium last month, nine people joined, as well as those that sent membership applications with registration:

Three local to the symposium venue, **Marilyn Jay Cox** of Kanab, and **Dixon and Laura Spendlove** of Fredonia; another California couple, **Frank and Jan Clements** of Yucca Valley, California, a laid-back Mohave desert town near Palm Springs; **Craig and Nancy Law** of Logan, Utah – actually they rejoined after a gap of several years; and **JJ and Jean Brody**. JJ, of course, is the well-known author of archeology books including the classic work on Mimbres pottery, and has recorded rock art in at Galisteo with the Archaeological Society of New Mexico, and been involved in rock art field school.

From last month’s Ferron Canyon field trip, these Castle Valley folks joined:

Bert Oman of the Broken Spur Ranch in Castle Dale, and **Mervin and Gale Miles** of adjacent Orangeville; Mervin worked for the BLM in the San Rafael Swell for 56 years (!), and knows the rock art of the area (another!). He also worked on the Buckhorn Panel restoration in the Swell.

New Members of the Board of Directors

New members of the Board of Directors were elected during the Symposium in October. They will replace the five members completing their two-year term of office. The new members are: **Jan Gorski** from Highlands Ranch, Colorado; **Margaret Grochocki** who lives in Enoch, Utah; **Tom Getts** from Mancos, Colorado; **Layne Miller** of Price, Utah; and **Troy Scotter**, Provo, Utah.

Thanks to the Current Board of Directors

Thank you to the current and retiring Board of Directors. You have done an outstanding work for URARA during your terms of office. Your interest, energy and enthusiasm have raised URARA to a new and higher consciousness of the importance of what URARA has to contribute to the community at large. Excellent work!

Just think, Utah Rock Art Research Association by its statement of purpose should be an organization on the cutting edge of protecting Utah rock art. It is logical that the community would turn to this Association for help. You have helped us rise to the occasion. Thank you again.

Continuing Board Members

Ben Everitt
Craig Bowen
Diane Orr
Steve Manning

Outgoing Board Members

Dorde Woodruff
Layne Miller
Nancy Mason
Nina Bowen
Tom Getts (filling the term for Al Scholl who resigned from the Board)

Calendar

- Nov 6 8:00 a.m. – 5:00 p.m., San Diego Museum of Man Rock Art Symposium, Otto Auditorium at San Diego Zoo. Reception follows at the Museum, 6:00 p.m., For information contact: Rock Art, San Diego Museum of Man, 1350 El Prado, San Diego CA 92101-1616, 619-923-2001, www.museumofman.org
- Nov 12 5:30 p.m., Board of Directors meeting. 7 p.m., Membership meeting. Archeologist Rachel Quist will teach us how to make split twig figurines, finishing with just the right kind of real willow twigs she's gathered for us. SLCC South City campus, 1575 S State, Room 111B. (Note location.)
- Dec 3 6:00 p.m. URARA Christmas Meeting, First Unitarian Church, 569 S. 1300 E., Salt Lake City. For information contact Barbara Green, 801-466-7702. See announcement page 2.

2005

- Mar 30–Apr 3 Annual Meeting, Society for American Archaeology, to be held in Salt Lake City. See www.saa.org, also call for volunteers on page 10.
- August 11-14 2005 Pecos Conference, Los Alamos, New Mexico. Sponsored by Bandelier National Monument, Los Alamos National Laboratory, Santa Fe National Forest and Los Alamos County.
- Sept 15-18 Rocky Mountain Anthropological Conference, Park City, Utah.

Edge of The Cedars Museum Free Public Events

November 18, 7 p.m. **Talk and slide show by Archeoastronomy enthusiast Dale Slade** of Blanding. Dale presents his research on the Lance Site, an archeoastronomy site in San Juan County.

December 16, 7 p.m. "**View the Skies through Navajo Eyes**" returns by popular demand. Dr. Nancy Maryboy and Dr. David Begay of the Indigenous Education Institute of Bluff, Utah, present an evening of Navajo astronomy, stories, science, and traditional knowledge of the stars. The star lab will be set up in the auditorium to view the constellations as they are or were known by the Navajo, Greeks, and Egyptians.

There's always great special exhibits at this well-run museum in Blanding in Utah's picturesque southeast corner. For more information, call (435) 678-2238, or see http://www.stateparks.utah.gov/park_pages/scenicparkcalendarpg.php?id=edge

Workshops, Academy of Ancient Sites and Cultures

College of Eastern Utah, Blanding



Left, Dell Crandall, under close supervision of Willie, updates site documentation as part of Moab Site Stewardship program. Photo, Troy Scotter

Cost per three-day course \$325.

November 3-5, 2004: Rock Art Preservation, Sally Cole and Sherri Bowman, instructors.

Documentation, assessment and preservation of rock art.

Instruction emphasizes:

- Techniques of rock art file and literature searches.
- Documentation of rock art through drawing, systematic site survey and mapping including completion of appropriate site and rock art documentation forms.
- Photographing rock art (35mm color and black and white-emulsion and digital).
- Assessing the condition of rock art and developing recommendations for its preservation.

March 15-17, 2005: Preservation Documentation of Prehistoric Archeological Sites, Larry Nordby and Larry Baker, instructors.

Skills for detailed documentation of prehistoric buildings; necessary to begin the preservation process.

Instruction emphasizes:

- Appropriate levels of documentation for all preservation activities.
- Gathering sufficient information on factors contributing to site deterioration.
- Gathering appropriate site and structure specific information including existing records.
- Defining the appropriate elements of architecture, engineering and construction.

Site and feature mapping and photography for preservation.

April 19-21, 2005: Preserving the Ethnographic Record, Bob McPherson, instructor.

Skills associated with preserving the history of living people. Instruction emphasizes:

- Identification of key informants and information sources.
- Techniques for successful interviews.
- Safeguarding sensitive ethnographic information.
- Consulting with Native American groups on ethnographic information.

May 17-19, 2005: Prehistoric Archeological Site Condition Assessment, Larry Nordby and Larry Baker, instructors.

Recognition of threats to the condition of prehistoric buildings, approaches to overcoming threats and condition assessment documentation. Instruction will cover:

- Causes of deterioration including natural and human factors:
- Deterioration of specific materials including masonry, wood, and foundations:
- Field techniques for monitoring deterioration.
- Approaches to overcoming deterioration using stabilization materials
- Preparation of forms and photo documenting the condition of prehistoric buildings.

September 20-22: Prehistoric Structure Stabilization, Larry Baker and Chris Zeller, instructors. Processes for pre-stabilization, stabilization and post stabilization of prehistoric masonry structures. Instruction will cover:

- Reviewing architectural documentation.
- Assessing the sources of repair materials and analysis of aboriginal mortars.
- Physical intervention on a prehistoric structure through stabilization.
- Post stabilization, including the completion of reports and inspection of stabilization work by project sponsors.

October 18-20: Rock Art Preservation: Sally Cole and Sherri Bowman, instructors. Documentation, assessment, and preservation of rock art. Instruction emphasizes:

- Techniques of rock art file and literature searches.
- Documentation rock art thru drawing, systematic site survey and mapping including completion of appropriate site and rock art documentation forms.
- Photographing rock art (35mm color and black and white-emulsion and digital).
- Assessing the condition of rock art and developing recommendations for its preservation.

November 15-17: Photographic Documentation of Archeological Sites

Fundamental skills for the photographic documentation of archeological sites. Instruction will include:

- Doing photography that adds to the documentary record of an archeological site.
- Uses and limitations of 35 millimeter and other film cameras for documentation of archeological sites.

Uses and limitations of digital cameras for documentation of archeological sites.

URARA Membership Information

Membership is open to anyone interested in the study, protection, enjoyment, and preservation of rock art. Cost is \$17 for one person, \$20 family, \$12 student, for one year's membership. The membership form, including liability release, is available on our website at www.utahrockart.org. If you don't have access to the Internet, send a self-addressed stamped envelope to the URARA post office box address listed below.

Address Changes

Please send change of postal or email address promptly to the URARA address below, or email to the secretary.

Contact Information

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www.utahrockart.org

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Editors' Message

Greetings to All

First, and foremost, a united and joyous acclamation of appreciation for everyone who contributed in any way to the resounding success of the 2004 Kanab Symposium. Great Job All!

In addition to the excellent presenters, recognition and thanks should be extended to the following:

Troy Scotter, Symposium Chair

May Allen, Field Trips

Ben Everitt, Registration Desk

Barbara Green, Refreshments

Jan Gorski, Vendor and Publications Accommodations

Nina Bowen, The beautiful quilt, with contributions from many members

Craig Bowen, Slide Presentation and Publications Table

Layne Miller, The patient and perceptive management of the Ethics Discussion

Craig Barney, Auctioneer

You will note above that Troy provided us with a summary of the 46 symposium evaluations submitted. In addition he prepared a detailed analysis of this feedback survey, which we assume he will share with the 2005 symposium chair as well as the Board. It includes comments from respondents. In addition to computing the mean score, he did a standard deviation analysis for 6 different items. (You may remember this is a measure of the frequency distribution dispersion using square roots of the means!) And he did all this in the few hectic days he had between the end of the symposium and his departure for a trip to Italy with his parents.

Welcome to the new Board Members. We know our organization continues to be in good hands. They're all vitally interested in the URARA mission, and the most effective ways of achieving our goals. Remember they not only bring dedication, knowledge, and a passion for rock art to their leadership responsibilities, but their TIME as well. Our organization is even more challenged by changes in the external organizational environment. With insightful leadership and a thoughtful supportive membership, these challenges will be met with character, style, and sterling success.

Welcome also to all the new URARA members. We're sure they bring unique experiences and common interests to URARA. It's especially noteworthy that the two featured symposium speakers, Professor J.J. Brody and his wife Jean, and Leigh Marymor, current President of ARARA, have joined us. We hope to learn more from Dr. Brody in a follow-up summary of his interesting presentation to be included in *Vestiges*. We understand there may be further interaction with Marymor relative to matters of mutual interest to URARA and ARARA. Of special note also is the fact that Craig Law, who with wife Janet just rejoined after a few years hiatus, is responsible for almost all the photographs in *Sacred Images, A Vision of Native American Rock Art*.

They are stunning. URARA member, David Sucec is the principal author, and his essay, "A Configuration of Forces – The Art in Rock Art", is a masterpiece. We plan to review this book for *Vestiges* in the near future.

We wish you all the very best for the Thanksgiving season.

Steve and Marion Robinson

Letter to the Editor

(July 29, 2004, delayed and edited.)

Just read Peggy Wenrick's article in the July issue about microorganisms one might encounter while looking for rock art. It reminded me of something that happened to me.

Last fall, just after the symposium, I developed pneumonia-like symptoms. An X-ray showed a mass in my right lung that *did not* have the appearance of pneumonia. A biopsy showed Valley Fever, *Coccidioidomycosis*, and I started on a strong anti-fungal drug. After 2 months of that, I still have something in my lung, probably scar tissue left over from my bout with it.

This disease is contracted by inhaling dust in certain locations in the West, and then being infected by spores of a fungus. In some persons it progresses into very serious symptoms and even death.

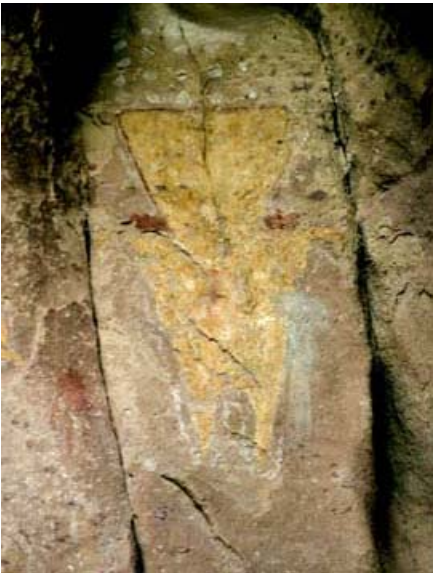
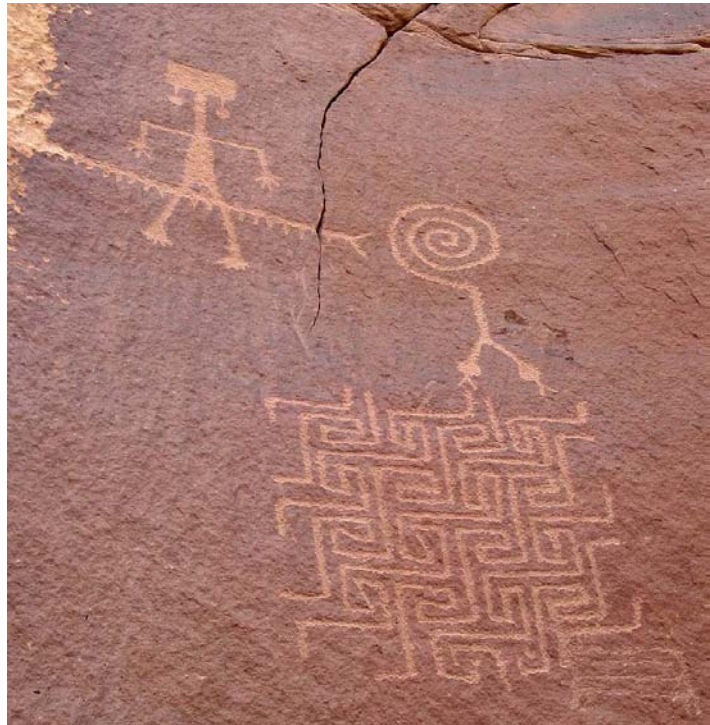
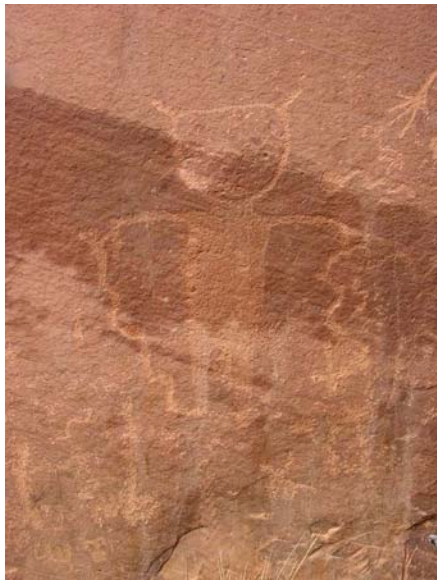
Last summer I had spent four days on the Arizona Strip. One night we camped at Mt. Trumbull and there was a coating of powdery dust all over everything.

Don't know for sure, but suspect this was where I breathed in the spores that gave me Valley Fever. It seems there are environmental hazards to outdoors people, including rock art enthusiasts. I ended up with an environmental disease I'd never heard of – and took months to diagnose. It's been quite a costly fright!

Allen Hagood

More Symposium Photos By Dorde Woodruff or Bob Wenrick



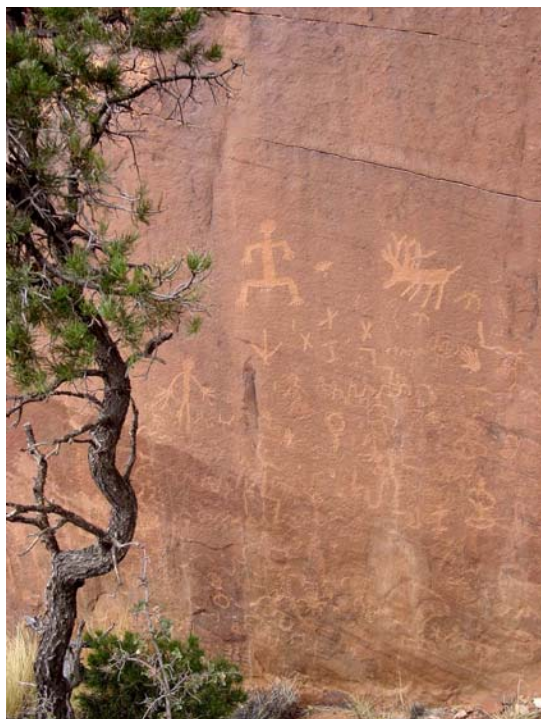


Clockwise from upper L, LeBaron's Ranch, Notch Site, Jumpup Canyon, Little Creek Mountains, Smith Butte, Cockscomb



Above, Jumpup Canyon; Below, Notch Site





Above, LeBaron's Ranch

Below, Some people will do anything to get just the right photo. Perspective on the panel was much improved from this perch. Craig Law's son Matt working on the BCS Project. Photo by Craig Law

