

# VESTIGES



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

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## President's Message

Well, the drought continues and we may all be bathing in dust this summer, but I refuse to feel guilty for something beyond my control. The good news is the temperatures and the relative lack of snow make for an excellent time to get out and look at rock art. I've made several trips so far and others are getting out too.

At the March 14 membership meeting, Jesse Warner has agreed to speak. The title of his talk is: Understanding what we're seeing in rock art. "Sometimes we see things in rock art and assume we know what we're looking at, but there are other meanings we need to examine." Warner is a founder of URARA and a two-time past president. He's been involved in studying rock art since just moments after a lot of it was created (you know that I say this with my tongue planted firmly in my cheek). It's always nice to see and talk to him.

The speaker we had lined up for March, Lori Hunsaker of the Salt Lake BLM office, will speak at a later month after some planning is done. She will tell us about BLM procedures and how we can help protect rock art sites. We're especially concerned about sites around Utah Lake, subjected to ongoing vandalism.

You'll notice from the calendar in this issue that the field trips are lining up one after another. Some details are included for each (refer to the February issue of *Vestiges* for more), but I want to give you additional details for our April meeting that will take place in Bluff on April 12 in conjunction with the Bluff field trips.

This will not be a typical meeting. The headquarters for the weekend is the Desert Rose Inn, the very nice log motel in town. Those who can arrive by Friday night will want to attend a welcoming social at the motel that evening at 7 p.m. Signups for the field trips will be available then, and also at the same place from 7:30 Saturday morning. Saturday field trips will leave from here.

The facility will have a special price for URARA members who wish to stay there. Rooms are normally \$69 a night but members will pay only \$52. To obtain the discount simply mention you're a member when you register. The facilities are very nice; I stayed there last year with a tour group and really enjoyed myself.

The meeting Saturday night will take place at the Twin Rocks Trading Post in Bluff. Steve and Barry Simpson will host us. They'll talk about changes taking place in the traditional trading post business, and highlight one of the current rages in Indian arts and crafts — Navajo folk art.

I've been following Navajo folk art trends for years, delighted at talented artists as they carve out break-dancing chickens and other figures from soft native woods, create delightful figures from sandstone rocks, and produce many other fanciful figures reflecting their everyday lives and aspects of their colorful culture.

Barry and Steve are also at the forefront in the blossoming Navajo pictorial basket business. Navajos stopped creating baskets years ago because of the many traditional taboos associated with them, until Mary Black decided to ignore them. With inspiration and guidance from the

Simpsons, Mary now produces some of the most beautiful baskets I've ever seen. Thankfully, she's also taught her daughters and daughters-in-law to do the same. The back wall of the trading post is now lined with the wonderful baskets, many of which sell for several thousand dollars. Their presentation should be interesting and educational.

In conjunction with the weekend, URARA field trip chairperson Nancy Mason is looking for volunteers to lead the field trips. Because of its timing and popularity, Nancy wants to have three different field trips each of the two days. We can also put together advance field trips on Friday if there is a demand. Let me know if you'd like that. And please contact me if you want to attend this weekend.

The new URARA Board of Directors is meeting monthly and is busy getting things done.

Last month the group finalized a new symposium speaker's agreement, which spells out details on production rights and obligations for the proceedings. The board is working on at least two training opportunities for members as we prepare for Range Creek. Steve Manning will head the training effort, which could be a requirement for members attending the terrific Range Creek fieldwork opportunity. I say "could" be a requirement, because we are still working on the details. The archeologists in charge want us to participate in recording, which involves filling out the complex IMACS form required by the State. I'll give you more details as the event moves closer.

The Range Creek recording project begins June 23 and ends August 2. Teams of workers will find and record archeological sites. Each team will be accompanied by a URARA rock art "specialist." The rock art specialist needs to know how to locate, identify, and record rock art, plus assist with the recording of other cultural resource sites. We will do everything within our power to provide recording training for everyone interested. Please contact me if you'd like to participate. We need rock art specialists in the canyon for the entire period.

I'd like to give a special "Thank you" to Gerry Dean for his near life-long dedication to the distribution of URARA publications. Gerry epitomizes what a URARA member should be. He has dutifully taken his responsibilities very seriously and has jealously guarded the publications until relieved of them recently. My hat and other articles of clothing go off to him (wow, that's a nasty thought!). Thanks for all you've done, Gerry!

I'm sure you all noticed what a great *Vestiges* issue we had last month. Dorde Woodruff is doing an excellent job and we all appreciate it. Thanks, Dorde!

Our URARA membership database is now completely housed with Dorothy Lynn, URARA secretary. With the technical help of Troy Scotter, URARA treasurer, it is now possible to coordinate membership renewals. You'll receive notification on your membership renewal, whether you receive *Vestiges* via email or snail mail. If you haven't received your newsletter recently, if you want to change your delivery method, or if you have questions about your membership, contact Dorothy. Her contact information is included on page 15. We owe a big "Thank you" to Troy, also, who put all this together. Troy is out on a job in England for a while, but continues to maintain close contact with us via email. Thanks, Troy!

I'm enjoying working with everyone on the Board, and everything seems to be going very well for URARA. The Board members are a dedicated bunch, willing to do what is best for the group.

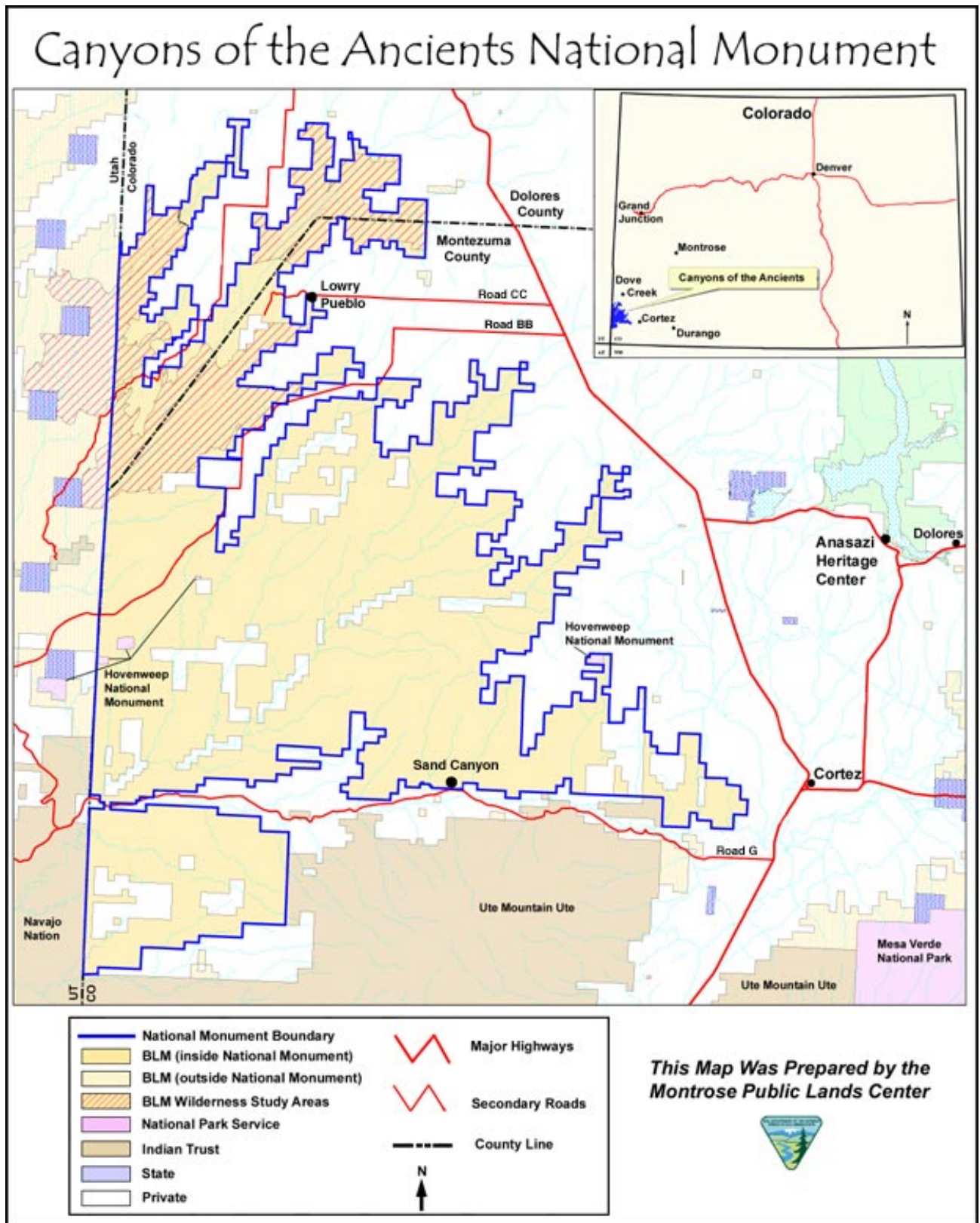
Please keep in touch with me, and let me know how you think we are doing. See you in the field soon.

Layne Miller

2003 URARA President

## Did you forget something?

David Sucec, last year's symposium chairperson, reports that a Coleman lantern was left at the symposium in St. George. The owner can contact him at 801-359-6904 or [davids@networld.com](mailto:davids@networld.com)



It's big. Very big. Everything about the new monument is big. Its 164,000 acres surround 31,000 acres of private land, portions of Hovenweep Monument, a Wilderness Study Area, and contain 140,000 acres leased for oil or gas exploration. It produces about 2 million barrels of oil, 2 billion cubic feet of gas, and 260 billion cubic feet of carbon dioxide annually, worth millions in royalties





for the state of Colorado. Close to Mesa Verde, it contains 20,000 to 30,000, or even by some estimates 50,000, archeological sites, including pueblos, great kivas, towers, fieldhouses, irrigation features, shrines – and rock art.

Interest in protecting the region goes back to at least 1894 when the old *Salt Lake Times* ran an article on it. Work on making it a national conservation area started in 1979. Colorado Senator Ben Nighthorse Campbell, who was working on that in 2000, put it on hold when word began to come around on the possibility of a monument, one of the Babbitt-Clinton deals that were so controversial. Environmentalists loved it, local people hated it. Campbell withdrew support. It was given to the BLM to manage, under multiple use. Livestock grazing and hunting continue.

Wholesale local opposition seems to have died down. But some aspects

are still controversial, especially last fall's seismic-truck "thumping". Although there were already a lot of constraints and rules, Earthjustice ("because the earth needs a good lawyer" – formerly the Sierra Club Legal Defense Fund) and the Land and Water Fund of the Rockies took to the courts to get more careful rules, in part to be sure of protecting archeological sites. The BLM reached an agreement with them out of court and the testing did occur, after a total of a couple of years of negotiations. Continuation of oil and gas production in the monument is allowed under the proclamation creating it, because of the existing leases.

A plan for Questar to drill a gas well in the monument was submitted late last year. These plans are always looked at carefully, to make sure they disturb the least amount of land, and use existing roads when possible, and so forth.

The long-term management plan for the Monument is not yet in place. The preliminary "scoping" process is going on right now. Workshops are to be held in Cortez, Durango, and Denver. Comments are currently being accepted, and will be until 30 days after the last workshop.

The Anasazi Heritage Center near Dolores serves as a visitor center for the Monument for the time being. The manager of the Heritage Center, Lou Ann Jacobsen, is also the manager of the monument.

Designating parks and monuments always makes them more popular, and with increased visitation comes increased risk. Recent articles in Denver's *Rocky Mountain News* and Boulder's *Daily Camera* told of graffiti and pothunting. Initials were gouged in petroglyphs. Spray painting that looks to be gang-style defaces rock, ruin walls, and signs. Pothunting was a way of life in Southwestern Colorado, just as it was in Southeastern Utah; whether recent digging is by old residents or newcomers out for a buck, it's been happening in the far-flung monument. An Earthjustice spokesman fears that flagging put out to steer seismic trucks away from archeology sites will steer pothunters right to them.

Volunteers from the San Juan Mountain Association help patrol. An article on the monument on the Colorado Mountain Club website quotes one-time URARA member Victoria Atkins, now an archeologist at the Anasazi Heritage Center, "It will take community ownership. It's a challenge for all of us, not just the land managers. People who value backcountry experience will have to work together...No BLM budget can ever cover the cost of total protection."

Land managers got together last year to tour the monument and brainstorm issues: off-highway vehicle use, wilderness, dirty air, access, grazing, fire management, as well as management of archeological sites.

Very little is developed so far in the way of access. Lowry Pueblo, excavated in the old days, has a great kiva and 40 rooms, and limited facilities. The Sand Canyon trail, six miles each way, goes through rough country to archeological sites. Some of the recently-discussed graffiti is on the Sand Canyon road.



The Colorado Mountain Club's website suggests, for hardy hikers, to enter the monument from Hovenweep and hike into "Cross Canyon and Mare's Tail Canyon in the far northwest portion, includ[ing] almost thirty twisting miles of main canyon and more than twenty-five miles of tributaries...The most popular hike winds up Cross Canyon's wide lower end. Its bottoms are lined with cottonwood trees framing a cool stream that in some areas features inviting pools and waterfalls. Slopes and mesas above are dominated by piñon-juniper woodlands, and wildlife in the area includes mule deer, mountain lions, and even black bear...there are also 'numerous archeological sites within the first few miles...'"

Now if someone would just tell us where the rock art is.

For more information: [www.co.blm.gov/canm/index.html](http://www.co.blm.gov/canm/index.html),  
[www.rockymountainnews.com/drmn/state/article/0,1299,DRMN\\_21\\_1711680,00.html](http://www.rockymountainnews.com/drmn/state/article/0,1299,DRMN_21_1711680,00.html),  
[www.cmc.org/cmc/tnt/956/canyonsoftheancients.htm](http://www.cmc.org/cmc/tnt/956/canyonsoftheancients.htm)

To participate in the Management Plan process, write to Monument Planner, Canyons of the Ancients National Monument, 27501 Highway 184, Dolores CO 81323. Comments may also be faxed to 970-882-7035 or emailed to: [Colorado\\_CanmScoping@co.blm.gov](mailto:Colorado_CanmScoping@co.blm.gov). For more information contact Steve Kandell, Monument Planner at the Anasazi Heritage Center at 970-882-4811.

*Credits: Map, view of canyons, ruins in alcove, BLM website. Petroglyph from the monument, after a reproduction, SouthwestPetroArt, [http://www.southwestpetroart.com/petroglyph\\_6.htm](http://www.southwestpetroart.com/petroglyph_6.htm)*

## *Another old member gone*

Just last month we wrote about the demise of Frankie Harris, once a great contributor to URARA before developing health problems. Now her husband Martin is gone also. A wake for both of them will be held March 8. See the Feb 23rd issue of *The Salt Lake Tribune* or *The Deseret News* for details.



## Two Books of Interest from the U of C Press

By Dorde Woodruff

Roedinger, Virginia More. 1991. *Ceremonial Costumes of the Pueblo Indians: Their Evolution, Fabrication, and Significance in the Prayer Drama*

Online at <http://ark.cdlib.org/ark:/13030/ft8870087s/>

Markman, Roberta H. and Peter T. Markman. 1989. *Masks of the Spirit: Image and Metaphor in Mesoamerica*.

Online at <http://ark.cdlib.org/ark:/13030/ft7x0nb536/>

*Ceremonial Costumes of the Pueblo Indians* is a surprisingly thorough description of Pueblo dances. This may be of interest to students of Jornada Mogollon rock art, especially, for the kachina connection, or those studying other rock art relating to the kachina cult. In it I found documentation of a motif I'd been looking for; people do use it, I just saw a citation to it.

*Masks of the Spirit* contains quite a bit of material on shamans, in addition to masking as such.

They are two of 1500 books from the University of California Press being put online. They're released in stages, with over 650 available now and the rest to follow by this fall. Some will be for faculty, staff, and students only, the rest are accessible to the public. It's not clear from the press release whether all these books are out of print, but some certainly are. Looking over the list of those available to the public now, these are the only two I saw that seemed to be relevant to rock art.

Both these books are out of print but they are available. For instance, though amazon.com doesn't have either one, barnesandnoble.com has both. They have what appear to be new copies that are remaindered, for *Ceremonial Costumes* \$34.95 in paperback and \$60 in hardcover. Used copies range from \$5.35 to \$30.00 for paperback, and hardcover from \$38 to \$563 (for a 1<sup>st</sup> edition).

*Masks*, also apparently new but remaindered, is \$75 hardcover; used paperbacks are \$11.75 to \$50, and \$31.69 to \$93.75 for hardcover. The used copies of both books have descriptions of condition.

If you're online, or even if you use the Internet at a library — check out all the new computers at the elegant new downtown library if you're in Salt Lake — you could look at these books online and see if you need to buy them. Since I've been fascinated by Hopi ceremony ever since seeing the Snake Dance for the first time at the age of nine, I've gotta have *Ceremonial Costumes*.

Photos by Edward S. Curtis, Northwestern U. Collection. Snake Dancers entering plaza, below. Right, Snake Dancer in costume.



## Answer to request for rock art websites

Recently Karen Steelman of the Department of Chemistry, Texas A&M University, asked the online rock-art email list for recommendations of websites on rock art with information and pictures of rock art for grade school kids; the university is doing an educational outreach with local schools.

Here are the recommendations that came back from participants in the rock-art list. Some have been on our lists of URLs before. New websites come online, some old ones disappear\*, and some are augmented or changed from time to time.

[www.ipa.min-cultura.pt/coa](http://www.ipa.min-cultura.pt/coa), the famous site of Côa in Portugal; an extensive website with many pages. Click on the British flag on the opening page for the English version

[www.ipa.min-cultura.pt/coawebsite/flash.html](http://www.ipa.min-cultura.pt/coawebsite/flash.html), another version of Côa, in Portuguese

<http://mc2.vicnet.net.au/users/vhra/index.html>, from Maarten van Hoek in Australia; sites in South America, Africa, Australia and the Pacific, and Europe

[www.members.tripod.com/mypetrocraft](http://www.members.tripod.com/mypetrocraft), a system for reproducing petroglyphs, for personal use or as a business. They believe that if people can make or buy their own petroglyphs, they will be less likely to be stolen. Sites on the server [tripod](http://www.members.tripod.com) do have annoying popups, however.

[www.asu.edu/clas/anthropology/dvrac](http://www.asu.edu/clas/anthropology/dvrac), the Deer Valley Rock Art Center in the Hedgpeth Hills of the northwestern part of the Phoenix area, associated with the Department of Anthropology at ASU, and also with ARARA.

<http://mc2.vicnet.net.au/users/aura/index.html>, the very extensive site of AURANET, the Australian Rock Art Research Association

<http://desertdancing.com/rocks/index.html>, excerpts from *Desert Dancing*, a book on 4WD exploring Southern California's Mojave and Colorado deserts "from mining camps to hidden natural wonders" including Inscription Canyon near Barstow.

[www.geocities.com/CapeCanaveral/9461](http://www.geocities.com/CapeCanaveral/9461), Steven J. Waller's Rock Art Acoustics page, very thorough.

[www.geocities.com/imagirupestre](http://www.geocities.com/imagirupestre), by Colorado photographer Pal Firnhaber, this site features 40 thumbnails from rock art sites around the world, with high-quality versions available.

[www.euopreart.net](http://www.euopreart.net), another very extensive, pan-European site of an organization that aims to establish a lasting data-base of European prehistoric art documentation, funded by the European Union, Education and Culture 2000 Programme

[www.beargulch.net](http://www.beargulch.net), a site in Montana

[www.forsythlv.com](http://www.forsythlv.com), Clark County, Nevada, 18 sites with a lot of thumbnails leading to larger photos. GPS locations for public sites.

[www.goldrush.com/~cbjork](http://www.goldrush.com/~cbjork), another very extensive site, this time by an individual, Carl Bjork, which he has re-done lately.

<http://rockart.uark.edu>, Arkansas rock art, put together by George Sabo, Archeologist at the UAF Research Station of the Arkansas Archeological Survey, through a project called "Drawing





on the Past: Educational Resources for the Study of Arkansas Rock Art.”

[www.digonsite.com/grownups/TGRockArt.html](http://www.digonsite.com/grownups/TGRockArt.html), a guide to teaching rock art to schoolkids  
<http://rockartcreations.com/index.html>, an extensive portfolio of rock art reproductions by award-winning Apache/Yaqui artist Desert Little Bear Gonzales

<http://aztec.asu.edu/aznha/palatki/palatki.html>, the rock art and other information about Palatki near Sedona, Arizona, managed by the Forest Service.

[www.culture.fr/culture/arcnat/lascaux/en/index.html](http://www.culture.fr/culture/arcnat/lascaux/en/index.html), the cave of Lascaux, France, and its paleolithic rock art.

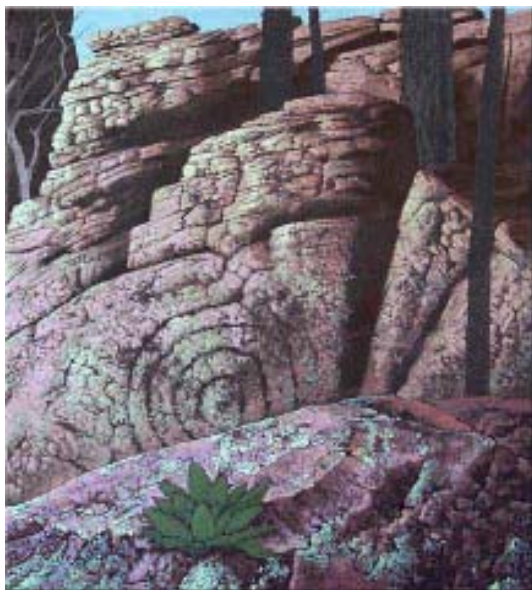
[www.culture.fr/culture/arcnat/chauvet/en/index.html](http://www.culture.fr/culture/arcnat/chauvet/en/index.html), the cave of Chauvet, France, another of the great Paleolithic art galleries. Both of these in beautiful artistic presentations.

[www.rockart.org](http://www.rockart.org), Texas’ Rock Art Foundation, see January Vestiges.

Why do some of these URLs leave off the prefix <http://>? Because browsers now add that part. Word processing programs now recognize URLs starting with [www](http://) as website addresses (URLs, Universal Resource Locators), and make them into hyperlinks. But the atypical URLs starting with other letters aren’t recognized by word processors as URLs without the prefix <http://>. So if you want to make a list in a word processing program such as Word 2000 and have the URLs interactive, you have to add the <http://> to those that don’t have it (apologies to our readers that already know this).

\*I wonder whatever happened to Dotted Dog, Ed Scott, who disappeared from the Internet some time ago. I tend to think of his nickname every time I descend Spotted Wolf canyon from the Swell on I-70 — ed.

AKNOWLEDGMENT: Photo, Red Figures from Aspeberget, Tanum/Bohuslän, Sweden, courtesy of Paul Firnhaber, from his website.



## He’s At It Again!

Flagstaff landscape artist Jim Thomas, who did the painstakingly accurate and haunting Wupatki Sunrise reconstruction photo we told you about last year and other reconstruction and present-day paintings of ruins, has a new project involving rock art, Prehistoric Textures.

It’s a series of compositions based on the Sinagua artifacts, ruins, and rock art of the Flagstaff region, combined with natural history. When complete it should be at least twelve panels.

The first step-by-step gallery photos are on view here:

[www.seekingcenter.com/inprogress/journals.html](http://www.seekingcenter.com/inprogress/journals.html)

More specifically: [www.seekingcenter.com/inprogress/healing/mullein.html](http://www.seekingcenter.com/inprogress/healing/mullein.html)

and [www.seekingcenter.com/inprogress/prehistoric/blessings/of\\_the\\_fall.html](http://www.seekingcenter.com/inprogress/prehistoric/blessings/of_the_fall.html)

And there’s also [www.seekingcenter.com/inprogress/prehistoric/treasurehunter.html](http://www.seekingcenter.com/inprogress/prehistoric/treasurehunter.html), another Wupatki scene, and the Wupatki reconstruction to which he retains the rights, [http://www.seekingcenter.com/inprogress/macaws/of\\_Wupatki.html](http://www.seekingcenter.com/inprogress/macaws/of_Wupatki.html).



*Photos used with permission.*





Here's some of the happy crowd on the **February field trip**. The guy standing on the far left said his name was Paul, from Colorado and new to URARA. There were a few members from SNRAA on the trip. Mona Haas took the picture but she was not in the picture. It doesn't include John and Marilyn Macumber; they were off someplace when the picture was taken. Mona says if anybody wants an 8x10 of the Meadow Valley Wash Picture, she can print one off. Her email address is [tazettedundee@lvcm.com](mailto:tazettedundee@lvcm.com).

The leader to Meadow Valley Wash on Saturday the 15th was Sharon Graf. She arranged the whole thing and got permission, met them and led them. In the afternoon, Kirk Neilson offered to take them to Wild Cat Canyon and a few of them finished off the day with Kirk.

On Sunday the 16<sup>th</sup> Merle led the trip to Upper Arrow Canyon. Kirk took the group to Double Canyon and Wildcat Wash.

Sharon says she really wants to thank those that showed up and worked so hard. Especially Kirk Neilson and Merle Shorey, who is President of the Southern Nevada Rock Art Association (SNRAA). "They stepped in and saved me when I was tied up with other things. The SNRAA group was really a big help too."

For those that don't know Sharon, she is an artist who was one of the exhibitors at the St. George symposium last fall.

We've had joint trips with SNRAA (formerly SNRAE) before, through the years, always memorable. These trips to the area northeast of Las Vegas are just great in the winter, and February is ideal for them, barring vagaries of the weather. We know there are many more sites in that area most of us haven't seen. The Paiutes are quite protective of some, but there are many more.

## Rock Art Reveals Marvels, Retains Ancient Mysteries

By Christy Karras, *The Salt Lake Tribune*, Sunday, February 23

A carnival of deer, bison and spindly human figures cavort in shades of red and yellow, in forms sometimes startlingly realistic or inventively abstract, in caves and on cliff faces all over the world. Almost as soon as early man was able to stand upright and grasp a tool in his hand, he was using rock walls as an outlet for creativity; with a variety of ingenious methods, people have carved, chipped and painted their surroundings for as many as 50,000 years or more now. Thanks to the durability of stone surfaces, some of that art still exists.

"In the U.S. in general, in the Southwest and in Utah in particular, there is fantastic rock art," said Jean Clottes, author of a new survey of world rock art, in Salt Lake City last week to visit the Utah Museum of Natural History. Clottes is former president of the International Committee on Rock Art and one of the world's foremost experts on the subject. *World Rock Art*, published by the Getty Conservation Institute, is one of few surveys of rock art that are both accessible to the general public and packed with information, including photographic examples of art from around the world, spanning tens of thousands of years' worth of human endeavor.

Rock art, which Clottes calls "the oldest form of artistic expression," is everywhere, if you know where to look. It exists on every inhabited continent, from the Arctic Circle to the tip of South America.

In Utah, "The oldest is probably from about 2,000 B.C., and it goes right up into historical times. Every group that has lived in Utah has made rock art," said Laurel Casjens, [volunteer, part-time] research curator at the UMNH [now Education Curator at the Museum of Peoples and Cultures at the Brigham Young University in Provo], who leads field trips to Utah sites.

People ground pigment for paint and mixed it with water, grease or blood and spread it on walls using their fingers. Others carved or made stone sculpture. Perhaps the strangest are geoglyphs, made by scraping the dirt on the Earth's surface.

..."Some of them are completely irrelevant; it could be graffiti," Clottes said. "They were sitting in a shelter, and it was raining; they couldn't get out for two days so they made a painting. But generally, there is a purpose to it."

Sometimes the art appears to exist to pass on information for those who might follow or to mark territory. Other times, the pictures are narratives of events. Many of them are religious. The pictures helped strengthen social ties and allowed human beings to take part in the supernatural world, and the artists may also have hoped the pictures would influence the gods toward providing ample food and other good fortune. Living in a world populated by many more animals than people, most early civilizations' gods took animal form.

"It's fascinating, because here is something that's extremely old. It's also beautiful. It's very sort of mysterious, because we really don't know what it means," Casjens said.

The most well-known and spectacular examples of cave paintings are in Europe, where early peoples, who did not live in the caves, ventured inside to perform religious rituals.

Clottes was raised in France during a time when archeologists studied ancient Greece and Egypt. Always an avid cave explorer, he often found unfamiliar objects that interested him enough to take a prehistory course later, while he was working as an English teacher. Eventually, his interests led him to get a Ph.D. during a time when interest in the caves, and other rock art, was increasing rapidly. He became the director of prehistoric antiquities under the French government's ministry of culture for the Toulouse region, home of several painted caves. Now he travels the world, helping catalog sites and add them to world registers.

Despite the age and abundance of rock art in America and elsewhere, scholars have until very recently focused on European cave art, virtually ignoring much of the art elsewhere, Clottes said. He blames this on the fact that most of the oldest work found is European — which he says may change with more research at other sites — and American Eurocentrism.

Clottes' book includes many examples of rock art in Utah, including several examples of



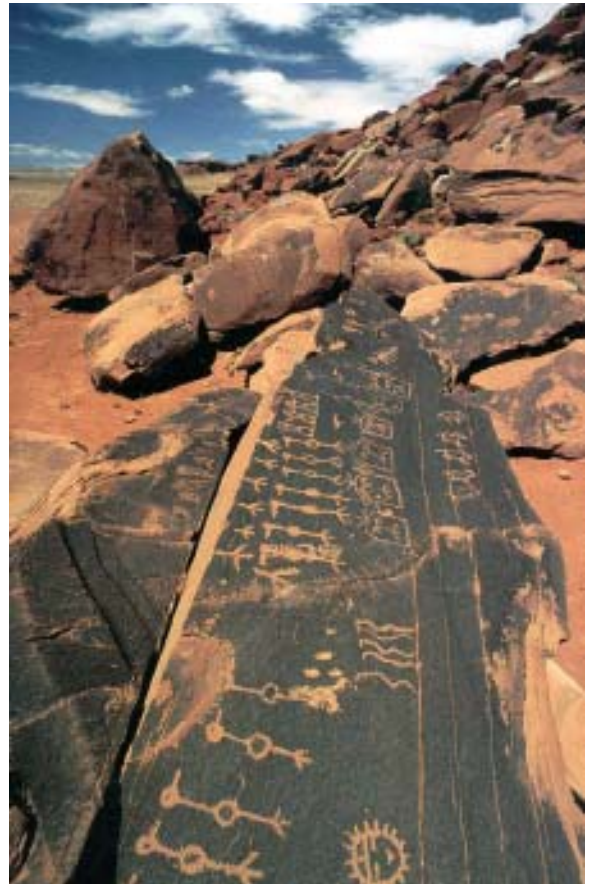
vandalized art or images scraped off cliff faces by cows ...[that] use the rock to scratch themselves. Other art is destroyed by development and pollution, or it is “loved to death” by people who try to chip it off the walls and carry it home.

Clottes is a passionate, if careful, advocate for preservation, which he says must include a balance between the rights of property owners and the interests of the future.

“When they say ‘this is my land and we can do whatever we want,’ I can understand it but I can’t condone it,” Clottes said. “These paintings were there long before these people were owners of the land. I think they should see that they have a sacred duty to preserve them. They’re our heritage – they are America’s heritage, and the heritage of humankind.”

Still, he said, “We mustn’t be overbearing. Our duty is not to tell them, ‘Don’t do that,’ but to explain what you’ve got here is very valuable, not in terms of money but of heritage. Your grandson might be very proud to do his Ph.D. on this art.”  
*Reprinted by permission.*

These figures (below, left) were painted in 1964 by the artist Nayombolmi in Australia. They are among the last traditional rock paintings made anywhere in the world –  
Jean Clottes

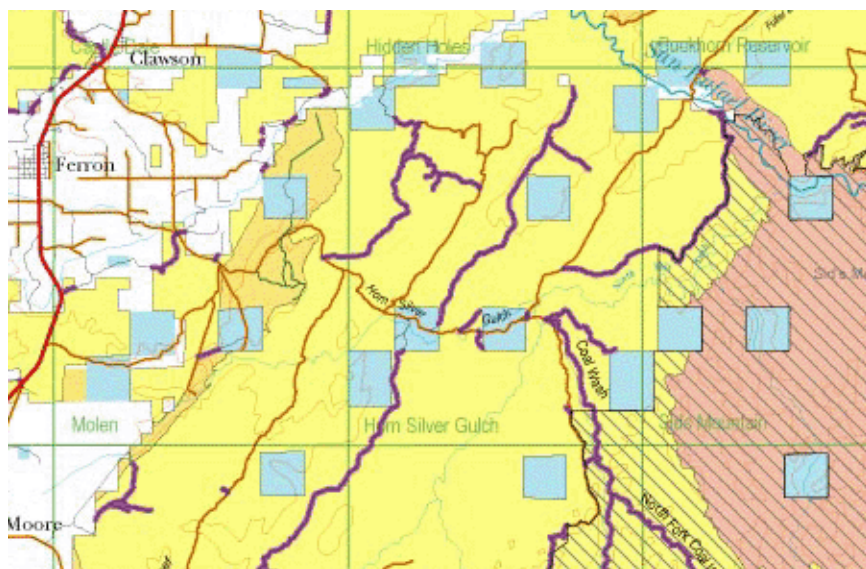


According to a knowledgeable Hopi informant (now deceased), the clan symbols at Willow Springs (above, right) were added to, four years before we spoke in about 1985. Photo courtesy of Ekkehart Malotki, from *Stone Chisel and Yucca Brush* – Dorde Woodruff

### **Why didn't URARA know Jean Clottes was in Salt Lake?**

URARA members would like to have heard the famed Jean Clottes speak. The first we knew of his visit was when reading the *Salt Lake Tribune* article several days later. Here's the story: his visit was sponsored by the Leakey Institute. At first they planned to rent the Art and Architecture auditorium at the University of Utah. Then they decided they didn't want to pay for it (were concerned they would lose money?). So they had it as a private, donor-only event at the Museum of Natural History; the museum itself only provided the space and was not a sponsor.

Our member Steve Robinson volunteered to write a report on Clottes' book *World Rock Art*. Our Webmaster Tom Getts says, “My wife got me a copy of this book when she visited the Getty Museum and I think it's wonderful! She was happy to be able to find a rock art book that I didn't already have.”



*A very small section of the new route map for the San Rafael area. The whole map is far too large to show here. Yellow is open BLM Land, ochre is limited to roads and trails, pink is closed to vehicles. Ochre routes are BLM and county roads, purple is designated trails for all vehicles. Other areas have green routes for motorcycle or bicycle only, and aqua for ATV, motorcycle and bicycle. Blue is state school sections; diagonal hatching shows Wilderness Study Areas.*

The BLM has put up a huge website about the newly issued **SAN RAFAEL ROUTE DESIGNATION PLAN**. Maps are available for review (to look at only) at various places mostly in Iron and Emery counties but also at the Utah State Office of the BLM. A limited number of maps is available right now at the Price BLM office, 125 South 600 West, Price UT 84501; phone 435-636-3600, and they will mail you one on request. The map is online from [www.ut.blm.gov/sanrafaelohv/maps.htm](http://www.ut.blm.gov/sanrafaelohv/maps.htm) but it's too large to print.

Access to all the rock art sites in the San Rafael has long been a problem because of road closures. On the other hand, destruction by careless off highway vehicle users is an enormous headache and sad to see. For better or worse, this new Plan is the result of a very large body of work on the problem.

An index to this extensive website is at [www.ut.blm.gov/sanrafaelohv/index.htm](http://www.ut.blm.gov/sanrafaelohv/index.htm). It leads to further webpages labeled:

The Plan—How we got here, what the plan covers, and the road system it does not

Putting the Plan into Action— First installment . . . more signs, maps, and patrols.

Calling All Partners

Kudos to past volunteers and an invitation to new ones . . . working together is the key.

There are also pages on Planning Documents

The sequence of reports from the Jan '02 Environmental Assessment to the Feb '03

Decision Record documenting the planning process

EA

Comments

Errata to EA

Letter

Decision Record

There's the February news release about completion of the plan, a page on signage, and a synopsis of responses to public comments (in some cases this caused the BLM to made additions and changes to the plan; some other requests did not apply to the scope of the EA or Plan). For those not familiar with The Swell is some interpretive material: a list of Places to Explore including the Buckhorn Wash, Black Dragon, Temple Wash and Rochester rock art sites, and a gallery of photos.

All county roads, themselves in part controversial because of the old federal designation fought for years by environmentalists, are not affected by this plan. Emery County was the first county in Utah to have their roads well-mapped, thanks to a couple of ladies who went everywhere on their ATVs with GPSs. The county's Class B roads are divided into improved surface



and native surface, and they all have route numbers.

The BLM's Price Field Office Manager Patrick Gubbins describes the plan and the years of toil and debate leading up to its completion as a grueling but necessary process.

"We have a solid decision that strikes the appropriate balance between a desire to maintain traditional access and the need to protect a very special public land treasure...It's time to work together and cooperate, not litigate," he said.

Almost 700 miles of secondary OHV routes will remain open to maintain a network of routes to access out-of-the-way viewpoints and lesser-known destinations, including some challenging trails, loop routes, and a small network of single-track trails for bikes both motorized and human-powered. Together with the county Class B systems, this is more than 2000 miles of routes.

Unfortunately, easy access to some favorite rock art sites, especially those on the east side of The Swell is blocked by WSAs, closing them to those who can't hike very far.

Secondary OHV routes totaling 468 miles are now closed for various reasons, duplicate routes, dead-end spurs, to reduce user conflicts and protect sensitive resources.

The BLM plans to use a combination of increased law enforcement, more signs, and informing the public through the new maps (a few years ago it was difficult to get a decent maps showing exactly where the WSA boundaries are).

The law enforcement effort will include rangers from neighboring BLM offices, and supplemental patrols using State Park and Division of Wildlife Resources law enforcement officers during times of high use like the Easter weekend; also a new arrangement between the BLM and the Emery County Sheriff that would add a deputy to patrol the San Rafael.

For those without Internet access, the Price office of the BLM has other printed information in addition to the map.



## Let Them Fly Airplanes

Can't hike far enough to access the fine rock art at Mexican Mountain, in the midst of a Wilderness Study area in the San Rafael Swell? That's okay, you can fly in. Just find a willing friend with a plane and pay for the gas, or hire a plane and pilot in Price, Green River, or Moab.

During the uranium days many strips were built in remote places in Utah. Ordinarily planes can't land in WSAs, but the Mexican Mountain Strip is legal because it was built before the WSA was designated, and airplanes aren't considered off-road vehicles. You can bet this irritates some people; it was one of the complaints to the BLM in response to the EA for the OHV route plan.

The BLM says there are about a hundred landings a year here. The surface is good packed dirt and pebbles. Tamarisk infests the west end of the strip. Some sorehead dragged logs onto it once recently. Pack llamas are known to wander onto it. Sometimes a camper leaves a fire ring.

The strip sports a windsock, is at 39 01.142 N, 110 27.030 W at 4660 ft, the runway orientation is 11-29, and the runway size 40x1125 feet.

The Utah Backcountry Pilots formed in 1998 to help keep strips such as this open for use, see their website at [www.utahbackcountrypilots.org/Assnhome.html](http://www.utahbackcountrypilots.org/Assnhome.html). They promote Leave No Trace camping and Tread Lightly disciplines in the back country.

Some fliers camp near their planes or do extensive hiking from them. Once coming off a Labyrinth Canyon trip we gave a lift to three people hiking off the White Rim Trail. They kept an old jeep parked at the remote airstrip above. Their jeep had broken down, they had already hiked many miles, and had 25 more to go. We drove them to their plane in our shuttle car placed at the takeout of the river trip. (They were grateful.)

Thanks to Jim Stiles of Moab's *Canyon Country Zephyr* for bringing this strip to our attention.

– Dorde Woodruff

## Back Cover Photos

Those who don't see both editions of *Vestiges*, the black and white, laser-printed snail mail version, and the color email version, won't know that now there are two different last pages. No need to put the address half-page on the email version, so I take it off and have more space for pictures of rock art.

This month's back cover photos are from an unusual website, [www.anasazis.com](http://www.anasazis.com), which I found by accident on a search and backed into. That means Google led to a webpage that had no back reference, so then you keep taking bits off the URL hoping to get something viable.

This website is a treasure chest of information on hiking Cedar Mesa and environs. The author Jim Beard does not give information on specific locations of ruins and rock art. He does say whether any of these attractions are in each of the canyons. What I would have given for a reference like this in the 50s, as we stood at the head of Grand Gulch – U95 used to run just a mile or so from it when it was dirt – and wondered what was down there. Beard's book *Sandstone Way* will soon be out (see his website), combining his writings about the Anasazi, hiking in general and on Cedar Mesa, rock art and some imaginative speculations, and a condensed version of the hiking guide content of the website.

The back cover photos are all from Cedar Mesa. On the color version, left to right and top to bottom, they are handholding panel Castleton Vol 2:254, man holding big bird, quail (Fred Blackburn's name) Castleton vol 2: 248, two animals from the Great Panel chalked in the late 70s or early 80s, bird-headed man Castleton Vol 2: 239 similar to ones on the San Juan but this one is in John's Canyon, corn man (Blackburn's name); all except the next to last are in or near Grand Gulch. In the black and white edition, on the left is a man with a big birdhead, right is one of the same photos as the color edition: man holding big bird, from Slickhorn and Grand Gulch.

Beard believes that dispersing hikers is best, says that despite the information he gives, the lesser known trails are no more hiked than ever. Visitation in Grand Gulch is down, presumably because of the drought. Hikers are sticking closer to the streambed, and thus less likely to see rock art.

– Dorde Woodruff

## Field School Sponsored by the National Pictographic Society

There will be a Spring rock art field school in Eastern Utah, during springbreak, March 23-26th with dating expert Dr. Alan Watchman, and accredited with Metropolitan State College. For a flyer, please email requests to me, or the National Pictographic Society at [Nationalpicto@aol.com](mailto:Nationalpicto@aol.com). Thanks, Carol Patterson, [uracapro@aol.com](mailto:uracapro@aol.com)

## Calendar

- |             |                    |  |
|-------------|--------------------|--|
| March 14    | 5:00 pm<br>7:00 pm | Board of Directors Meeting<br>Membership Meeting. Jesse Warner on "Understanding what we're seeing in rock art." Salt Lake Community College South City Campus (old South High), Room W111G, SW corner of bldg. Park on State, or on lot tonight without permit. |
| March 21-23 |                    | Field Trip to Southeastern Colorado. Contact Susan Martineau if you are interested in this trip. Email <a href="mailto:susanmartineau@hotmail.com">susanmartineau@hotmail.com</a> or phone 303-499-4410.   |
| March 29 on |                    | Field Trip to Pecos River area, Texas. Contact Susan Martineau if you are interested in this trip. Phone 303-499-4410 or email <a href="mailto:susanmartineau@hotmail.com">susanmartineau@hotmail.com</a>  |



March 30-April 4	Field Trip to Wupatki and elsewhere in northern Arizona. Contact Dorde Woodruff or Craig or Nina Bowen (contact info below). Limited to 25 by NPS, a few places left.
April 5-6	Field Trip to Natural Bridges area, Utah. For more information contact John Remakel in Moab, email <a href="mailto:jremakel@moci.net">jremakel@moci.net</a> or phone 435-259-6228
April 12-13	Membership Meeting and Field Trip, Bluff area, Utah. See President's Message.
April 19-20	Field Trip to Ute Mountain Tribal Park, Colorado. Rservations required, contact Larry Evans, 3420 Highway 79, Bennett CO 80102; phone 303-644-3318 or e-mail <a href="mailto:evanslarry657@aol.com">evanslarry657@aol.com</a>
April 26-27	Field Trip, Capitol Reef, Utah. Carol Georgopoulos and Ray Freeze, call 435-425-3704 or 505-771-2245, or email <a href="mailto:carolgeo3@hotmail.com">carolgeo3@hotmail.com</a>
May 3-10	Utah Prehistory Week. Open House Saturday, May 3, Rio Grande Station, Salt Lake City
May 9	Board of Directors and Membership Meetings, SLCC
May 16-18	Field Trip, Newspaper Rock area, southeastern Utah. Dell Crandall, email <a href="mailto:dglyphs@citlink.net">dglyphs@citlink.net</a> or phone 435-259-0598; Troy Scotter, email <a href="mailto:troyscotter@attbi.com">troyscotter@attbi.com</a> or phone 801-377-6901
June 21-22	Field Trip, Snake River, Idaho, Celebration Park
July 19	Field Trip, Colorado, Sweetwater Lake
Aug 2-3	Summer Picnic, Membership Meeting, Field Trip Joes Valley, Wasatch Plateau of central Utah
Aug 30-Sept 1	Field Trip, Delta area, West Desert of Utah
Sept 12	Board of Directors and Membership Meeting, SLCC
Sept 18-20	6th Biennial Rocky Mountain Anthropological Conference, Estes Park, Colorado
Sept 27-28	Field Trip, eastern San Rafael Reef, southeast Utah
Oct 11-13	URARA Symposium, Green River, Utah
Oct 31-Nov 2	Field Trip, Southern New Mexico and Alamo Mountain

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