

# VESTIGES



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

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## President's Message

I look forward to seeing many of you at the symposium. Moab is one of my favorite places to be in the autumn. The rock art is always exceptional and the weather is generally great. Diane Orr and David Sucec have done a marvelous job of lining up speakers and, as always, we will have some marvelous field trips. Margaret Grochocki has told me that she has received several offers from people willing to volunteer. Thanks so much for your support.

Troy Scotter  
2007 URARA President

## Symposium 2007, Moab, Utah, October 5-8, Grand Center, 182 N. 500 W., Moab, Utah

### Keynote & Guest Speaker for Symposium 2007

**Keynote speaker, Phil Geib** will discuss "War and Status During the Basketmaker II Period".



*Phil Geib,*

*Photo from Internet, Folsom Workshop 1999, www.ele.net.*

Phil Geib has worked as an archaeologist for more than 25 years, with most of this time spent on the Colorado Plateau in southern Utah and northern Arizona. He also has field experience in Colorado, New Mexico, North Dakota, Ohio, Texas, and Guatemala. He completed a Master's degree in anthropology from Northern Arizona University in 1985 and is currently enrolled in the doctorate program at the

University of New Mexico. From 1979 to 1989, Phil worked for the NAU Anthropology Laboratory, directing several large projects, including the testing of Bighorn Cave and a multi-year project in the Glen Canyon National Recreation Area. From 1989 into 2007, Phil worked for the Navajo Nation Archaeology Department directing several projects including a sample survey of the Kaiparowits Plateau and excavations for the Navajo Mountain road. His main research interests lie in prehistoric technologies and the Archaic foragers and preceramic farming groups of the American southwest.

*[For Geib's publication information see last page.]*

**Guest speaker, Dr. Reinaldo Morales** will present "Passion, Posterity and Propaganda in American Rock Art".



*Reinaldo Morales,*

*Photo from his website*

Reinaldo, or Dito, Morales was born and educated in Virginia. In 2002, he received his Ph.D. in pre-Columbian art history from Virginia Commonwealth University in Richmond ("The Nordeste Tradition: Innovation and Continuity in Brazilian Rock Art," under James D. Farmer).

His research focuses on the prehistoric rock art and the living indigenous arts of Brazil, and the pre-Columbian art of the Caribbean. Additional research interests include the rock art of the American Southwest, and contemporary art criticism and theory. Morales has presented his research and chaired sessions at numerous national and international conferences, going back to the 1998 International Rock Art Congress in Vila Real, Portugal, and the 1999 URARA Symposium in Vernal.

In 2003, Dr. Morales received the Castleton Award for excellence in rock art research, and in 2004 the Oliver Award for rock art photography, both from the American Rock Art Research Association.

*[For Morales' publication information see last page.]*

### A Call for Rock Art Photographs

Diane Orr, Co- Chair for Symposium, [beecherllc@aol.com](mailto:beecherllc@aol.com),

We are looking for a volunteer to help organize and hang the URARA Rock Art Gallery exhibit Friday evening. Please contact Diane Orr if you can assist.

You are invited to bring one to three framed photographs to exhibit in the URARA Rock Art Gallery. The exhibit will be in the halls and main meeting room of the new Grand Center in Moab,

our Symposium site. We would like all exhibitors to bring their framed pictures to the Grand Center Friday afternoon or evening. Please provide a hook or wire on the back of your pictures for display. Bring an easel if possible. Frames do not need to be fancy. What matters are great pictures of rock art. We will display all submissions. We will also supply small cards for your photograph title and name.

If you would like to sell your picture in the URARA Silent Auction to raise funds for URARA projects, please indicate that on your card.

This exhibit will be interesting and fun for everyone, so start searching through those piles of prints, slides and digital images for great photographs!

We want to plan our exhibition space. If you plan to bring photographs to hang at Symposium, please email Diane Orr at [beecherllc@aol.com](mailto:beecherllc@aol.com) or leave a message at 801-583-4354.

## Symposium Program

### FRIDAY October 5

5:00 pm	Watermelon social: GRAND CENTER
7:00 pm	Tools Sessions: Grand Center
	<b>Pam Baker:</b> <i>Plotting UTM numbers from your GPS onto a topographical map</i>
	<b>Quentin Baker:</b> <i>Photography for rock art documentation</i>
	<b>Troy Scotter:</b> <i>How to create powerful PowerPoint presentations</i>

### SATURDAY October 6

7:15 am	Registration --beverages, pastry social
8:00 – 8:05 am	President, Board of Directors <i>Welcome</i>
8:05 – 8:10 am	Symposium Committee: <i>Symposium Announcements</i> <i>Introduction of Keynote Speaker</i>
8:15 – 9:10 am	Keynote Speaker: <b>Phil Geib:</b> <i>War and Status During the Basketmaker II Period.</i>
9:15– 9:40 am	<b>Steve Manning:</b> <i>An Examination of Virgin and Kayenta Anasazi Basketmaker Rock Art with the Goal of Understanding Cultural Origins and Interactions</i>
9:45 –10:10 am	<b>Mary Gorden:</b> <i>Women's Business</i>
10:10 –10:35 am	BREAK (25 minutes)
10:35 – 11:00 am	<b>David Sucec:</b> <i>Intimate Relations: Associations of Animals, Birds, Snakes, and Plants with Barrier Canyon Style Spirit Figures</i>
11:05 – 11:25 am	<b>Richard Jenkinson:</b> <i>Rarely Seen Rock Art on the Navajo Reservation</i>
11:30 – 12:45 pm	LUNCH <i>Field trip sign-ups and silent aAuction</i>
12:45 – 12:50 pm	Announcements; introduction of Featured Speaker
12:50 – 1:45 pm	Featured Speaker: <b>Dr. Reinaldo Morales:</b> <i>Passion, Posterity and Propaganda in American Rock Art</i>
1:50 – 2:15 pm	<b>James Farmer:</b> <i>Barrier Canyon and Art History: The Honeymoon is Over</i>
2:20 – 2:45 pm	BREAK (25 minutes) <i>field trip sign-ups and silent auction</i>
2:45 – 3:10 pm	<b>Jamie Palmer:</b> <i>Costly Signaling at McConkie Ranch</i>
3:15 – 3:40 pm	<b>Jesse Warner:</b> <i>When is Hunting Not an Economic Resource?</i>
3:45 – 4:20 pm	<b>Galal Gough:</b> <i>Sacred Landscape and Native American Rock Art</i>
4:20--4:30 pm	Field trip announcements
4:25 – 5:25 pm	Membership Meeting / Election of directors for 2008
7:00 – 9:30 pm	Banquet and auction at the Grand Center

**Sunday, October 7, 2007**

- 7:15 am. Beverages, pastry social  
8:00 – 8:10 am Announcements  
8:10 – 8:35 am **Arthur Cloutier:** *The Twins at Paria Canyon Archeo-Observatory*  
8:40 – 9:05 am **Larry R. Evans:** *An Equinox Marker Site in the Needles District, Canyonlands National Park*  
9:10 – 9:30 am **Brenda Elizabeth González Leos and Juan Ignacio Macias Quintero:** *Rock Art Sites In Northwest Mexico: Identification, Preservation and Management Issues*
- 9:30 – 9:55 am BREAK (25 minutes)  
9:55--11:15 am Special Session: *Rock Art Preservation: Reports from the Field:*  
**Pam Baker, Moab**  
**Steven Hansen, Nine Mile Canyon**  
**Nina Bowen, Utah Lake**  
**John Gum, St George**  
**Troy Scotter, Milford Flat Fire**  
**David Sucec, BCS project update**
- 11:15—11:30 am URARA members and participants: *Preservation Goals for 2008*  
11:30—11:50 am **Ben Everitt:** *The Birds of Thunderbird Point*
- 11:50 – 12:00pm Field Trips Announcements
- 1:00 – 6:00 pm FIELD TRIPS
- 7:30 – 9:30 pm Sunday night social at the Grand Center -- Light Refreshments

**Monday October 8, 2007**

- 8:00 am FIELD TRIPS

**From symposium program chairs, David Sucec & Diane Orr**

The Tools Sessions Friday evening offers practical help. Saturday includes a continental breakfast, great presentations and refreshments at breaks. A panel on rock art preservation in Utah is scheduled for the Sunday morning session. We will hear reports from the field—successes and failures. Then we will talk about URARA's goals, and how to protect our rock art treasures. Sunday afternoon let the field trips begin!

***Moab Accommodations***

For a comprehensive list of Moab hotels please see Vestiges at [www.utahrockart.org](http://www.utahrockart.org) and look at the June 2007 issue, pages 13-15.

***Moab Camping***

It may be possible to camp immediately adjacent to the Grand Center. There will not be power hook-ups, but we should have access to the building. However, this is contingent on construction activities and we will not have final word until immediately prior to symposium. We will send an email about a week before symposium to everyone in our database informing you of how things are looking.

# A Different View of Ekkehart Malotki's Book-- The Rock Art of Arizona

By Galal Gough

Harold Widdison, of Flagstaff, Arizona, provided the review of Malotki's book on Arizona rock art in the September issue of *Vestiges*, and I agree with him on the excellence of Ekkehart's photography. I also have watched him with painstaking care, photographing many rock art panels - with strikingly beautiful results. However, I strongly disagree with Widdison in his assessment of Ekkehart's division of the state into seven regions or provinces - Northwest, Northeast, Central, Mountain, Southeast, Riverine and Southwest.

When I knew Ekkehart was working on this book, I wondered how he would deal with the rock art of Arizona and not divulge locations and place names. This is permissible for research papers intended for limited distribution to rock art researchers. Nevertheless, Ekkehart's book deserves general circulation. In California, it is now illegal to divulge site locations in general media, and can result in fines and penalties.

I think Ekkehart's regions or provinces are an ingenious way to designate broad areas without giving locations, which, in wide dissemination, might result in vandalism or theft. Serious researchers can relate to responsible sources or guides within those regions for further investigation. I hope Ekkehart's regions or provinces will become a model for rock art research in not just Arizona, but that the concept will become standard in other states. As far as the book is concerned, buy it. It has magnificent photographs, and by having both large pictures and smaller pictures in scale, the author has kept the price reasonable. Every household in Arizona should have a copy, as well as all who appreciate Native American rock art.

## Field Trip

### *Rock Art of St George and Vicinity, October 26-29, Utah, Nevada*

Leader: Jeff Allen, 435-986-0977 or [allenjeffrey@beyondbb.com](mailto:allenjeffrey@beyondbb.com)

Limited to 12 persons.

Meet at St. George BLM, 345 E. Riverside Dr., at 8:00 am. Choose one, two, three or four days of rock art in Southern Utah and the Gold Butte area of Nevada. On Friday, we will visit scenic Petroglyph Canyon, the pictographs at Cave Valley and a solstice marker in Zion National Park, then head up the scenic byway to a large pecked boulder and the Yellow Man site near Smithsonian Butte. In the afternoon, we will travel to the extensive deeply pecked petroglyphs at Canaan Gap and to Gould Wash.

On Saturday, we will visit sites in the Virgin River Gorge, then travel to Snow Canyon to see four sites near Gold Diamond Ranch including the Pyramid and an intriguing slot canyon with heavily patinated petroglyphs. In the afternoon, we will travel to the pictographs west of Cedar City, then end the day at Parowan Gap and some nearby dinosaur tracks.

On Sunday, we will explore the extensive sites at Whitney-Hartman and nearby areas.

On Monday, we will visit sites near St. George, including Fort Pearce with Red Man, Little Black Mt, and the Santa Clara River and Land Hill sites. All sites have vehicle access or walks of less than one mile.



*Jeff Allen looking for rock art in Grand Canyon. Photo, Ben Everitt*

Camping is available at Snow Canyon State Park (nearest to BLM), at Red Cliffs Campground north of town and other places. There are many motels in St. George.

## 2007 ARARA Conference Report

By Ann Fulton

“Bear Coming Out”

We had some preview information about Bear Gulch, an important Montana rock art site, at our 2006 symposium in Vernal from keynote speaker Dr. James Keyser. It has an astounding number of figures and panels. The subject was explored in depth at the American Rock Art Research Association’s conference in Billings this past July 2-5.

Most of Saturday was given over to presentations on Bear Gulch by Dr. Keyser and the various archaeologists who have committed themselves to research there. Dr. Keyser headed up the project in Bear Gulch over several summers, the culmination timed to coincide with the ARARA conference and the Friday field trip to that site. The remainder of the conference was devoted to papers on other Plains Indian cultural manifestations, rock art farther afield, and new technology in rock art study.

I think just about all the conferees wanted to see Bear Gulch but the only field trip there was limited to 20 participants. That’s the bad news. The good news is that Bear Gulch, though on private land, is accessible to the public, and we did get to see the *creme de la creme* through a private arrangement. For a batch of informational web sites, input “Bear Gulch, Montana” in your search engine. A direct link is [www.beargulch.net](http://www.beargulch.net) or phone one of these numbers: (406) 428-2185, (406) 428-2439, (406) 366-2835.

The Monday field trip for some of us was with Larry Loendorf to some premier sites south of Billings...in desiccating heat, but we all plugged along since this was our main chance for some sites we either would not have found on our own and/or would not have gained individual access to the most direct routes. The Tyrell site in the Pryor Mountains features a shallow cave with bright red anthropomorphic figures sprouting tobacco plant headdresses symbolic of the Crow Tobacco Society; the same symbols are at the Red Buffalo site under a broad overhang along an expansive wash...short hikes to these two spots.

Next was Weatherman Draw with its scattered sites in a very scenic setting, dramatic rock formations...likewise with adjacent Valley of the Shields. The approach to each of these valleys is from separate roads and more or less demanding trails. Variations in lighting from full sun to fleeting clouds were key to optimal viewing for many of the panels and elements in these two locations. A number of Plains Indians tribes lay claim to these areas for cultural, historical, and spiritual considerations. Steve Waller tested the sites for echo properties as we went.

Quite a few dual-member URARA people attended. Dell Crandall and Claudia Berner exhibited their top-notch handcrafted gourds and sculptures. Dell and his sidekick handled the auction; Pam Baker assisted—Quent was there too. David Sucec, Steve Waller and Ken Hedges presented papers. Margaret Berrier and Patti Genack were there with their superb jewelry. John Fulton was there, Leigh Marymor, Anne and George Stoll, George and Jacque Johnston, Ron Ross, Nancy MacLean, Inga Nagel, Jeffrey Allen, Ned and Edna Clem, Ann Chambers. I hope I did not miss anyone.



Photos by Ann Fulton: Bear Gulch, Montana.



Last of Glacier, from ARARA Field Trip.

## URARA Member from France, Christine Guilloux

[At *Vestiges'* invitation, Christine wrote this in French during her recent visit to California. It was translated by the Editors, with Christine's revisions.]

Infinite and Ephemeral  
Weaving and Crossing  
Traces of our Passage  
On the Path of the Beautiful, of our Beauties

As far back as I can remember my adventures with the American Southwest began at the age of five or six when I discovered the cowboy and Indian movies. And, I was the Indian with my tepee-- never the cowboy. Moving quickly forward to the summer of 1978, I became fascinated with the ruins of Casa Grande, then Montezuma Castle and the startling red beauty of the arid desert. At this point, there was little interest in prehistoric man. However, in 1974 in the desert regions of Armenia not far from Van Lake, I became aware of signs on the rocks--the Ourartou civilization.

Along the way, I gave myself three destinations for my life: painting, or rather creating images; writing; and psychotherapy--as my profession. Don't look for a chronology. They were to be continuous cohabitants of my life's passage.

About my interest in rock art or "l'art rupestre"; the episode that triggered it all unfolded in 1988. Bluff caught my eye. Newspaper Rock intrigued me. I felt at home. Then in 1991 there were different sites near Vernal, Utah, like Dry Fork Canyon and McConkie Ranch, where proud majestic personages were enthroned; the quarry at Dinosaur National Park where the lizards slide and glide; and the discovery of a place of enchantment which rebounded in graphic images in great variety--Nine Mile Canyon. Every summer from 1988 to 1996, I found rock art sites of great interest and pleasure by searching the books of Dr. Kenneth B. Castleton, Polly Schaafsma and Alex Patterson.

Oh! I forgot . . . I always tried to link my travels to the States for my psychotherapy professional meetings with my hunt for the pearls of rock art paintings and engravings. There was never one interest without the other.

When traveling I purchased some BLM maps which could be compared to other location information in books which I had with me. It was as if I became a bargain hunter detective, or a meticulous explorer trying to find sites. Time for all kinds of adventures. Thousands of mosquitoes assailed me in Willow Creek and Yellow Creek, near Ouray. I packed up and retraced the way to

October 2007



Three Rivers because of an incredible rainstorm. I danced with the Kokopelli of Sand Island. I found myself face to face with petroglyphs and pictographs that are not in the books. I was surprised to find myself in front of such beautiful scenes and scenery. I got lost on paths that could have been some shortcuts -- so imprecise are American maps! -- and ended at more or less great sites. In fact in Utah, where so many areas are open and infinite, uninhabited lands, that often occurs. I happened to be told by a ranger that it would be too complicated to get to the sites of Largo Canyon and Crow Canyon, and so he was evasive and avoided giving me directions. I had the good fortune to find an owner in Galisteo Basin who offered me the opportunity to see the volcanic crust on his property where the engravings were on parade and the misfortune to be sent away by another owner without further ado. Therefore, it began to be difficult to access sites due to the lack of adequate information, or by menacing fences and by some ongoing mystery.

The Internet presented an open door of possibilities commencing with e-mail in 1993, which became a portable phone for my trips. ARARA is so obvious! I joined and could jump on an airplane for El Paso in May 1996-Hueco Tanks, Alamo Mountain, Alamo Canyon, Pony Hill. . .

The American Rock Art Research Association provided me with an open door to sites accessible with a 4x4 -- and my rental cars are 2x2's. However, there were many professionals and amateurs with various levels of interest and passion, all with comparable magnanimity. With passion and vigor, they opened their doors to share that which they loved. Remembering May 1996, I see myself carrying a simple sheet of beige paper with information on a Symposium in Green River. So I decided to extend my summer trip to attend my first URARA Symposium. I sampled a plethora of melons, licking my fingers and chops along with others, in an informal gathering. There I became acquainted with many URARA members -- perhaps too many to mention names here. With much pleasure, site information was shared. Fascinating rock art features "with their ins and outs" as it might have happened with our ancestors. No need for interpretation. Simply being there was enough.

During subsequent visits, there were explorations and adventures, building solidarity. I prepared food there for the pleasure of many. A friend said, "Ah! the French nomad cooks." The URARA Symposia in Price, Vernal and Moab, for three successive years, provided convivialities unlike anything else.

[Then things changed,] when I was offered the opportunity to present a paper. I had two projects in mind; one was about presenting the petroglyphs of the Valley of Marvels in southeast France; the other was to explain what hypnosis is and what links can be made with all the theories that have been built on shamans and trance states.

Alas, there were to be no more opportunities for the URARA Symposium on the traditional Labor Day weekend. [URARA moved the Symposium date to October.] It would then be impossible for me to cross the Atlantic for a three-day weekend since October and November are months where France is at work! It was necessary to address my professional responsibilities. Previously working as a consultant and a trainer, nowadays as a psychotherapist, in a wonderful country where everything stops in the summer, which I found uncomfortable for me, I decided years ago to come to the States, where there is not such a break in the summer, and keep myself busy in other ways. I gave creative workshops for 14 years at the Creative Problem-Solving Institute, Buffalo, NY (from 1976 to 1990). I attended training sessions as a participant, or as an assistant, in different psychotherapy approaches in the southwest of the States (from 1990 to 2000). I translated a psychotherapy book from English to French (2000-2001). And since 1999, I present papers in conferences, I write prose poems, and along the way, professional articles. Although living in Paris, just under the roof of an old apartment of the seventeenth century, located in the Marais quarter, in summer I'd rather go to the hot weather of the desert.

Civilizations burn out. However, my passion or my "addiction" for rock art remains, although I clearly miss the Symposia. From here and from there in my travels this summer, I was able to join up with the URARA group in Torrey for the annual picnic.



My favorite sites in Utah include the Procession Panel and the Wolf site near Bluff, Butler Wash, Nine Mile Canyon and Argyle Canyon, the ones of Behind the Rocks and Potash Wash near Moab. There are numerous "works", thousands of photos, thousands of images, which overflow in my head, and thousands of breaths. Rock art is a way to reach within one's self, to find one's self, and to find one's inner harmony.

But all this is literature--words! Thanks to URARA for continuing to work towards safeguarding rock art, and to transmit it to future generations, and generations of today. We can be amazed, can admire, and learn about this humanity with its simplicity of expression throughout centuries.

Long Life!

## **For Your Information**

### ***National Spanish Trails Symposium--October 12 -14, 2007 Cedar City, Utah***

Southern Utah University will host a western history symposium this fall, featuring "Spanish Trails of the American West". The Symposium is being organized and sponsored by the Southern Utah Chapter of the Old Spanish Trail Association, and will be convened at the Adams Auditorium on the campus of Southern Utah University, 300 West Center Street, in Cedar City, Utah, Friday, October 12/13/14, 2007.

Events will begin with a "chuck wagon" trail dinner and Dutch oven cooking at 6:00 PM Thursday (Columbus Day) 12 October 2007, by the Sons of Utah Pioneers. Cost is \$10.00 per person, public invited, at the Cedar City Park pavilion, 200 North Main Street.

Friday Morning will see the opening of the Trails Symposium by SUU and OSTA representatives at 8:00AM in the Adams theatre, 310 West Center Street, to be followed by featured speakers on a variety of Spanish trails topics throughout the day. Two venues will accommodate many opportunities for participants to select from some sixteen academic presentations throughout the day. Friday evening's event will be a semi-formal banquet, keynote speaker and orchestral presentation by Marshall McDonald and Steve Nelson, composers and arrangers of the "Old Spanish Trail Suite." The concert and banquet will be in the Great Hall of Southern Utah University at 7:00 PM.

Saturday morning the Spanish Trails Symposium will reconvene at the Great Hall of the Hunter Conference Center at 9:00 AM, with attendees choosing between a no-host equestrian trail ride to historic trail sites, or one of two hosted vehicle treks along Spanish trails.

Admission is \$80.00 per person at the door, including published technical abstracts from the symposium (\$60.00 for OSTA members and students, or \$10.00 per lecture session) The Friday night banquet is \$25.00 per person. Trail excursions on Saturday are free to OSTA members or \$10.00 per person in advance. For additional information and reservations contact, Al Matheson, [Citabriair@yahoo.com](mailto:Citabriair@yahoo.com) or 435- 586-9762.

### ***Utah Prehistory Week 2008 Poster Contest and Art Show***

From Ronald Rood, [rrood@utah.gov](mailto:rrood@utah.gov), 801-533-3564

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

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

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

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

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

To enter your artwork or photographs in the 2008 Utah Prehistory Week Poster Contest, please send your submissions to the Utah Antiquities Section, 300 Rio Grande, SLC, UT 84101 by **January 15<sup>th</sup>, 2008**. Please label your entry with your name, address and telephone number. For more information, go to [www.history.utah.gov](http://www.history.utah.gov) or contact Ron Rood at 801-533-3564 or at [rrood@utah.gov](mailto:rrood@utah.gov).

## ***Nevada Rock Art Foundation-October 17, 2007***

ARARA Online, Las Vegas, Nevada, [www.nevadarockart.org](http://www.nevadarockart.org)

Dr. Paul Bahn, a recognized authority on Paleolithic rock art in Europe and Asia, will help NRAF celebrate our five-year anniversary with a special presentation on his current research.

Dr. Bahn has published widely on various archaeological topics, including "Archaeology: Theories, Methods and Practice" coauthored with Professor Lord Renfrew of Kaimsthorn, one of the world's most respected archaeologists, he is perhaps best known for his popular publications on the painted caves of Europe, where he did his doctoral research.

The author has also graciously agreed to a book signing prior to his presentation at the Las Vegas Springs Preserve. Seating is limited - NRAF members receive a discount on tickets. Contact [info@nevadarockart.org](mailto:info@nevadarockart.org) for more information.

## **Think About It!**



Rock art, an essentially pan-global phenomenon, is one of the great cultural achievements of our early ancestors. Testifying to humankind's imagination and creativity, it constitutes a striking visual aspect of our collective patrimony. Believed to have originated some 40,000-50,000 years ago with Cro-Magnon man, the immediate ancestor of fully modern humans, rock art reflects the beginning of "our artistic sensibility, of the basic human impulse to communicate, to create, to depict, to influence the course of life" (Clottes 2002:3). As such, rock art can be characterized as the largest archive available to us for the study of early human intellectual development, in particular "the ability to form abstract concepts, to symbolize, to communicate at an advanced level, and to develop a notion of the self" (Bednarik 1998:5). It has truly "left a legacy of humankind's conceptual journey" (Anati 2004:1).

With the exception of Antarctica, where no rock art is found, a preliminary survey from all other continents has shown that "about 70,000 sites of rock paintings and engravings are known throughout the world, with an estimated 45 million images and signs on record" (Anati 2004:2). However, these estimates maybe far too conservative considering that Arizona alone houses approximately 6, 000 to 8,000 sites. Many of these are of "world-class" quality

and are an integral part of the rock art theater of the American Southwest, an area that ranks as one of the great epicenters of paleoart in the world.

Ekkehart Malotki, *The Rock Art of Arizona: Art for Life's Sake*, Kiva Publishing, 2007, Walnut, CA, pp.6-7.

## Nominations to the URARA Board

### Troy Scotter, 2007 President

Every year we replace half of our nine member executive team. We would appreciate nominations for new members for this group. Board members take part in monthly meetings. Their involvement in other activities is based on their time and interests. Board members do not need to live in Utah. We have a conference call system to allow participation for those who cannot travel to meetings. Nor do you need to be an expert in rock art; you simply need to be interested in making URARA a better organization.

If you are interested in helping with the Board, or would like to nominate someone else, please contact Troy Scotter at 801-377-6901 or [troyscotter@comcast.net](mailto:troyscotter@comcast.net).

## Contact Information

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

[www.utahrockart.org](http://www.utahrockart.org)

*With financial support from Utah State Historical Society/Division of Utah State History.*

### Board of Directors 2007

Troy Scotter, President	801-377-6901	<a href="mailto:troyscotter@comcast.net">troyscotter@comcast.net</a>
Walter Layton, Vice-President	801-561-5228	<a href="mailto:walter.layton@granite.k12.ut.us">walter.layton@granite.k12.ut.us</a>
Ben Everitt, Treasurer	435-986-0075	<a href="mailto:rockdoc@xmission.com">rockdoc@xmission.com</a>
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### Library, Archives, and Publications

Nina Bowen [nina\\_bowen@comcast.net](mailto:nina_bowen@comcast.net) 801-292-5012.

URARA has an extensive library of rock art publications, a collection of articles, and Clifford Rayl's photo collection, which are available for use by members. URARA also has educational materials which members are encouraged to use.

## Calendar 2007

- Oct 5-8 URARA Symposium, Moab, UT. Chair, Troy Scotter 801-377-6901  
[troyscotter@comcast.net](mailto:troyscotter@comcast.net), Program Chairs, Diane Orr, 801-583-4354  
[beecherllc@aol.com](mailto:beecherllc@aol.com), and David Sucec [davids@networld.com](mailto:davids@networld.com),  
Coordinator, Margaret Grochocki, [margaret\\_grochocki@yahoo.com](mailto:margaret_grochocki@yahoo.com)
- Oct 12-14 National Spanish Trails Symposium, Cedar City, UT. For additional information and  
reservations, contact Al Matheson, [Citabriair@yahoo.com](mailto:Citabriair@yahoo.com) or 435- 586-9762.
- Oct 26-29 Rock art of St. George and vicinity. Contact Jeff Allen, 435-986-0977 or  
[allenjeffrey@beyondbb.com](mailto:allenjeffrey@beyondbb.com)
- Dec 7 December holiday meeting, Friday, potluck Dinner, First Unitarian Church, 569  
South 1300 East, Salt Lake City, UT. Contact Barbara Green, 801-466-7702, or  
Barbara Saxon, 801-262-4432.

## Membership Information

Please note: **A single annual renewal date for membership dues has been established as October 31.**

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

## Editors' Message

We were pleased to have Galal Gough call us regarding his thoughts relative to Ekkehart Malotki's book of Arizona rock art. We appreciated him sending a short commentary for this issue of *Vestiges*. Readers will recall that Harold Widdison's review was in our September issue. Malotki had called us about reviewing *Arizona Rock Art* for *Vestiges*. We assured him we would be pleased to do so, but there was some delay in receiving our copy of this just published book. We have now received the book and feel it is an important and excellent book. We encourage comments from *Vestiges'* readers.

In keeping with our practice of occasionally including background information of URARA members, such as Dorde Woodruff submitted on Rosella Rauer and Judith Moffett last month, we included the Parisienne member, Christine Guilloux's profile this month. We are pleased to hear from you regarding members that we could feature.

This issue brings together again the best information we have regarding the upcoming October Symposium. From our perspective, which includes e-mails and phone calls going back and forth we know that those with major symposium responsibilities are working hard to present another excellent event. We feel we should remind members this is volunteerism at its best. We take the liberty of speaking for all in thanking program chairs Diane Orr and David Sucec for their prodigious efforts along with the several other URARA members who are helping out with key responsibilities, such as Margaret Grochocki who is planning the between meeting social gatherings and ordering the T-shirts. We are looking forward to a great Moab experience.

Happy Trails,  
Steve and Marion Robinson

## Phil Geib Bibliography

### Selected Publications

- 2007 Investigations at Double Ditch Village, a Traditional Mandan Earthlodge Settlement. A case study in Seeking our Past: An Introduction to North American Archaeology, by Sarah W. Neusius and G. Timothy Gross, pp. 442-451. Oxford University Press, New York & Oxford. (junior author with Stanley A. Ahler).
- 2007 Analysis and AMS Dating of the Great Gallery Tool and Food Bag. *Kiva* (in press). (senior author with Michael R. Robins).
- 2006 Glen Canyon Archaeology, Then and Now: Lipe's Contributions in Hindsight. In Tracking Ancient Footsteps: William D. Lipe's Contributions to Southwestern Prehistory and Public Archaeology, edited by R.G. Matson and Timothy A. Kohler, pp. 29-43. Washington State University Press, Pullman. 2004 AMS Dating of a Basketmaker II Hunter's Bag (Cache 1) from Sand Dune Cave, Utah. *Kiva* 69:271-282.
- 2003 The Desha Caves: Radiocarbon Dating and Coprolite Analysis. *Utah Archaeology* 16:81-94 (senior author with Michael R. Robins).
- 2002 Considerations in Folsom Fluting and Evaluation of Handheld Indirect Percussion. In Folsom Technology and Lifeways, edited by John E. Clark and Michael B. Collins, pp. 249-271. Lithic Technology Special Publication No. 4, Department of Anthropology, University of Tulsa, Tulsa. (senior author with Stanley A. Ahler).
- 2002 Why the Folsom Point was Fluted: Implications from a Particular Technofunctional Explanation. In Folsom Technology and Lifeways, edited by John E. Clark and Michael B. Collins, pp. 371-390. Lithic Technology Special Publication No. 4, Department of Anthropology, University of Tulsa, Tulsa. (junior author with Stanley A. Ahler).
- 2002 Basketmaker II Horn Flakers and Dart Point Production: Technological Change at the Agricultural Transition. In Traditions, Transitions and Technologies: Themes in Southwest Archaeology, edited by Sarah H. Schlanger, pp. 272-306 (Chapter 18). University Press of Colorado, Boulder.
- 2002 The Forager to Farmer Transition on the Rainbow Plateau. In Traditions, Transitions and Technologies: Themes in Southwest Archaeology in the Year 2000, edited by Sarah H. Schlanger, pp. 224-144. University Press of Colorado, Boulder. (senior author with Kimberly Spurr).
- 2002 *Bighorn Cave, Test Excavation of a Stratified Dry Shelter, Mohave County, Arizona*. Bilby Research Center Occasional Paper No. 1. Northern Arizona University, Flagstaff. (senior editor with Donald R. Keller and author of several chapters or portions of chapters).
- 2001 *Kaibabitsinüingwii: An Archaeological Sample Survey of the Kaiparowits Plateau*. Cultural Resource Series No. 25, Bureau of Land Management, Salt Lake City (senior author with Jim H. Collette and Kimberly Spurr).
- 2000 Sandal Types and Archaic Prehistory on the Colorado Plateau. *American Antiquity* 65(3):509-524.
- 2000 The Basketmaker II-III Transition on the Rainbow Plateau. Chapter 9 in Foundations of Anasazi Culture. The Basketmaker-Pueblo Transition, edited by Paul F. Reed, pp. 175-200. University of Utah Press. (senior author with Kimberly Spurr).
- 1996 *Glen Canyon Revisited*. Anthropological Paper No. 119, University of Utah Press, Salt Lake City.
- 1995 Continuous or Not? Archaic Occupation of the Central Colorado Plateau. *Proceedings of the Second Biennial Conference on Research in the Colorado Plateau National Parks*, edited by Charles van Riper, III, pp. 889-136. Transactions and Proceedings Series NPS/NRNAU/NRTP-95/11, National Park Service, Denver.
- 1990 A Basketmaker II Wooden Tool Cache from Lower Glen Canyon *Kiva* 55(3):265-277.

## Reinaldo Morales Bibliography

### Selected Publications

- "Considerations on the Art and Aesthetics of Rock Art", *Aesthetics and Rock Art*, edited by Thomas Heyd and John Clegg, 2005.
- "A Niche in Time: JD-5, Caribbean Cave Art, and the Fourth Dimension," co-authored with Melisa Quesenberry, *American Indian Rock Art*, 2005.
- "The Angelim Style and Northeast Brazilian Rock Art." *Making Marks: Graduate Studies in Rock Art Research at the New Millennium*, edited by Jennifer K. K. Huang and Elisabeth V. Culley, 2005.
- "Art and Rock Art: Clarifying the Misconceptions", *Utah Rock Art*, 2002.

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## The Grand Center Map

The Grand Center is marked with a star on the map of Moab 182 N 500 W

