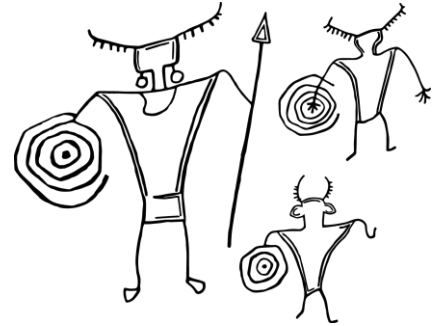


**Utah Rock Art Research Association 36th Annual Symposium
Delta, Utah**

Agenda

Thursday Evening

7:00 pm Field trip meeting (City Park across from R.J. Law)



Friday

8:00 am Field trips (meet at designated locations)

7:00 pm Watermelon Social (City Park across from R.J. Law Community Center)

7:00 pm Vendor Setup (R.J. Law Community Center)

7:00 pm Presenters upload Powerpoints to Troy's computer (R.J. Law Community Center)

Saturday Morning (R.J. Law Community Center)

8:00 am Announcements

8:05 Welcome — Richard Jenkinson, URARA President

8:10 Welcome — Gayle K. Bunker, Mayor of Delta, Utah

8:15 Introduction —David Sucec, Presentation Coordinator

8:20 60 MINUTES / *Featured Speaker: Carolyn Boyd, The White Shaman Mural: An Enduring Creation Narrative in the Rock Art of the Lower Pecos*

9:25 30 MINUTES / *Carol Patterson, The Mu:kwitsi/Hopi (Fremont) Abandonment and Numic Immigrants into Nine Mile Canyon as Depicted in The Rock Art*

9:55 Break (20 minutes)

10:15 30 MINUTES / *William D. Hyder and Dorothy Bohntinsky, Ritual and Rock Art in Basketmaker Ceremonies: Butler Wash Revisited*

10:50 30 MINUTES / *James Farmer, The "Oral Fixation" in Barrier Canyon Rock Art: Visualizing Sound in Ancient American Painting*

11:25 30 MINUTES / *David Sucec, White Figures of the Escalante*

11:55 Lunch, on your own...1 hr, 20 minutes

Special lunch: Regional conservation and preservation district field coordinators and BLM representatives

Saturday Afternoon (R.J. Law Community Center)

1:15 pm Announcements and Introductions

1:20 30 MINUTES / *Richard Jenkinson, A Close Look at the Harvest Scene*

1:55 15 MINUTES / *Leigh Grench, Cave Springs History*

- 2:15 30 MINUTES / Steven Hughes, *Rock Art Behind The Glen Canyon Dam*
- 2:50 Break...(25 minutes)
- 3:15 30 MINUTES / Timothy Hoxha, *A Sociological Analysis of Great Basin Rock Art As Social Media Communication*
- 3:40 30 MINUTES / Bill Petry, *What Rock Art Really Tells Us*
- 4:10 Final Announcements
- 4:20 30 MINUTES Workshop / Robert Mark, Ph.D. and Evelyn Billo, *Structure-from-Motion (SfM) Photogrammetry, 3D models and 'Digital Rubbings'*
- 5:00 Business Meeting and Elections

Sunday Morning (R.J. Law Community Center)

- 8:00 am Announcements
- 8:05 Introduction—David Sucec, Presentation Coordinator
- 8:10 60 MINUTES / *Featured Speaker:* Alan Garfinkel (aka, Gold), *Myth, Ritual and Rock Art: Decorated Animal People and Animal Masters of the Coso Range.*
- 9:15 30 MINUTES / Paula Reynosa, *Dragonfly Petroglyphs and Pictographs and their Locations across the Southwest*
- 9:50 30 MINUTES / Jesse Warner, *Other Combinations of Man and Sheep than What Seem to be Shamanism*
- 10:25 Break (20 Minutes)
- 10:45 30 MINUTES / Judy F. Hilbish, *Western Message Petroglyphs, Do They Have a Message?*
- 11:20 15 MINUTES / John & Mavis Greer, *Recent Research on Western Message Petroglyphs*
- 11:40 30 MINUTES / John A. Ruskamp, Jr., *Ancient Chinese Rock Writings Confirm Early Trans-Pacific Interaction*
- 12:10 pm Lunch Buffet in the Conference Room

Sunday Afternoon (R.J. Law Community Center)
Preserving Utah Rock Art

- 12:40 pm 5 MINUTES/ Diane Orr: Introduction Preservation Session
- 12: 45 15 MINUTES / Troy Scotter: “One Year Later, a Snapshot of Our Successes, Failure and New Opportunities”
- 1:00 10 MINUTES / Diana Acerson and Nate Thomas, BLM State Archeologist: “A New Opportunity, Respect and Protect”
Lunch Concludes
- 1:10 5 MINUTES / Diane Orr: Keynote Speaker Introduction
- 1:15 30 MINUTES / Nicolas Pay, Nevada BLM Archeologist: “Public Access to Archeology: Commend or Condemn”
- 1:45 20 MINUTES / Keith Fessenden, Utah State Coordinator and Utah Regional Field Coordinators: URARA preservation activities state-wide

- 2:05 15 MINUTES / Randy Griffin, Salt Lake Field Coordinator: "Update on the BLM's Eastern Lake Mountains Plan"
- 2:20 15 MINUTES / Elizabeth Hora-Cook, SHIPO Cultural Compliance Reviewer and Kirstin Francis: "A Look at Utah Lake's Long History at the Smith Family Archeological Preserve"
- 2:35 10 MINUTES / Diane Orr and Amber Koski, Price BLM Assistant Field Director: "Molen Reef, What's Next?"
- 2:45 BREAK (15 Minutes)
- 3:00 10 MINUTES / Nate Thomas: "What is a Predictive Model, How will it be used?"
- 3:10 30 MINUTES / Troy Scotter moderates our panel discussion: "Predictive Models, a Tool to Protect Rock Art?"
Joelle McCarthy, Fillmore BLM Assistant Field Director; Amber Koski, Price BLM; Jamie Palmer, Cedar City BLM Archeologist; Elizabeth Hora-Cook, SHIPO; Nate Thomas, State BLM; Stacey Whitman Moore, Archeologist Fillmore.
- 3:40 5 MINUTES / Steve Acerson, URARA VP: "Call for Activism"
- 3:45 30 MINUTES / **Break Out Sessions**
- Keith Fessenden and regional field coordinators invite URARA members available to be field coordinators or volunteer to assist their field coordinators. The group will focus on how they can be most effective.
 - Oscar Olson, Elizabeth Hora-Cook and Kristen Francis seek site stewards and volunteers to complete rock art documentation on the Smith Archeological Conservancy.
 - Steve Acerson, Nina Bowen and Randy Griffin need volunteers to support the campaign to save Utah Lake rock art.
 - Diana Acerson and Nate Thomas need volunteers to participate in the "Respect and Protect" state-wide cultural resource program.
 - Troy Scotter invites discussion about the URARA site database.
- 4:20-4:30 10 MINUTES / **Break Out Sessions Leaders Report Goals for 2016/ 2017**

Sunday Evening (R.J. Law Community Center)

- 5:30 pm Monday field trip meeting (R.J. Law Community Center)
- 6:00 Dinner (R.J. Law Community Center)
- 7:30 Auction

Monday Morning

- 8:00 am Field trips (meet at designated locations)

Abstracts

Carolyn Boyd, PhD, Research Director Shumla Archaeological Research & Education Center

The White Shaman Mural: An Enduring Creation Narrative in the Rock Art of the Lower Pecos

The prehistoric hunter-gatherers of the Lower Pecos Canyonlands of Texas and Coahuila, Mexico, created some of the most spectacularly complex, colorful, extensive, and enduring rock art of the ancient world. Perhaps the greatest of these masterpieces is the White Shaman mural, an intricate painting that spans some twenty-six feet in length and thirteen feet in height on the wall of a shallow cave overlooking the Pecos River. In [The White Shaman Mural](#), Carolyn E. Boyd takes us on a journey of discovery as she builds a convincing case that the mural tells a story of the birth of the sun and the beginning of time—making it possibly the oldest pictorial creation narrative in North America.

Unlike previous scholars who have viewed Pecos rock art as random and indecipherable, Boyd demonstrates that the White Shaman mural was intentionally composed as a visual narrative, using a graphic vocabulary of images to communicate multiple levels of meaning and function. Drawing on twenty-five years of archaeological research and analysis, as well as insights from ethnohistory and art history, Boyd identifies patterns in the imagery that equate, in stunning detail, to the mythologies of Uto-Aztecan speaking peoples, including the ancient Aztec and the present-day Huichol. This paradigm-shifting identification of core Mesoamerican beliefs in the Pecos rock art reveals that a shared ideological universe was already firmly established among foragers living in the Lower Pecos region as long as four thousand years ago.

Dr. Carol Patterson

The Mu:kwitsi/Hopi (Fremont) Abandonment and Numic Immigrants into Nine Mile Canyon as Depicted in The Rock Art.

Analysis of the rock art of Nine Mile Canyon and Range Creek in the Tavaputs Plateau reveals a portrait of Fremont people, and their later encounters with Numic emigrants. Recent linguistic and mtDNA analysis show the Fremont people to have had a mixture of Pre-Hopi (Uto-Aztecan) and Tanoan (Jemez) ancestry. The rock art analysis supports this. Fremont petroglyph depictions of *Awanyu*, find ancestral links to Tanoan pueblo rock art and pottery designs. These people were known to the Numic (Paiute and Ute) as the Mu:kwitsi/Hopi. (1000 – 1300 A.D). The rock art depicts Numic emigrants “Travelers” or “seed beaters” with large burden baskets for gathering wild seeds. Battles erupt with scenes of the Fremont (Mu:kwitsi/Hopi) distinguished by their ancestral Hopi hairstyle and hock- moccasins fighting the Numic (Paiute/Utes) distinguished by their horns and band signs.

William D. Hyder and Dorothy Bohntinsky

Ritual and Rock Art in Basketmaker Ceremonies: Butler Wash Revisited

Hyder proposed in his 2002 paper, “Basketmaker Ceremonial Caves of Grand Gulch, Utah,” that ritual, as defined by Rappaport in *Ritual and Religion in the Making of Humanity*, provides a basis to investigate rock art and ceremony in Basketmaker rock art. We recently visited and re-examined rock art imagery from the San Juan Basketmaker panels at the mouth of Butler Wash and the Basketmaker III/Pueblo I Procession Panel as products of pilgrimage rituals serving to re-enforce social stability and religious beliefs. Are these images, meticulously engraved upon the wall, historical details? Is there meaning for us in rock art when it is attributed a priori to shamans and magic? If interpretation can be broadened to consider ritual, is there a larger history upon these rocks that reveals how an early culture was deeply concerned with life's problems and discovered ways to rise above and even triumph over circumstances. Our examination expands on Hyder's earlier archaeological studies of Basketmaker rock art and offers additional insights through Bohntinsky's expertise in cognition, communication, and multi-denominational divinity. In alignment regarding the importance of creative overlaying espoused by William Strange, our exploration proceeds with “layered voices” from scientific reporting to imaginative considerations within poetic prose.

James Farmer, Virginia Commonwealth University

The “Oral Fixation” in Barrier Canyon Rock Art: Visualizing Sound in Ancient American Painting

Rock art imagery is typically categorized and interpreted as a two-dimensional, strictly visual experience, whether painted or pecked. Yet a number of scenes in the archaic Barrier Canyon Style clearly contain images of figures, usually animals, that employ artistic motifs apparently intended to indicate sounds produced by the figures. Though not wide-spread or generally common, similar artistic conventions occur in other instances of ancient North American rock art imagery, as well as other painting styles from later Southwestern and Mesoamerican cultures. The presence of these motifs suggests that in their original state and context, Barrier Canyon Style paintings and other similar Southwestern rock art sites originally functioned as multi-media experiences, intended to be experienced as both visual and auditory forms of expression. The addition of sound elements or “bites” adds a degree of naturalism, immediacy and temporal awareness to otherwise static visual experiences.

David Sucec, BCS PROJECT

White Figures of The Escalante

For several years, the BCS PROJECT has been working to create an inventory of Barrier Canyon style (BCS) images in what we call the Escalante Study Area (ESA). Throughout all of our study areas, we have found that most painted prehistoric figures are red in hue but, in the ESA, I've been impressed by the comparatively large number of white painted figures. I have seen these figures in the Barrier Canyon and Fremont styles and a good number are in a mixed style, which is almost always a mixture of Barrier Canyon and Fremont motifs. This presentation will show a selection of the white figures and discuss

their temporal affiliation and the relationship between the Barrier Canyon and Fremont image-makers.

Richard Jenkinson

A Close Look at the Harvest Scene

The Harvest Scene in the Maze District of Canyonlands National Park is one of the largest and most complex Barrier Canyon Style sites. It is difficult to get to and even more difficult to visit at a time when the sun is not shining on the panel and washing out the faded pictographs. This presentation will look closely at all parts of the site and use DStretch to bring out some of the faded details.

Leigh Grench, BLM Fire and Fuels Archaeologist

Cave Springs History

Cave Springs is a well know group of alcoves on BLM land within Squaw Park just north of Moab, UT The alcoves have provided human shelter for over 8000 years with vestiges of this human passage both in the soil and on the walls. Unfortunately, graffiti has destroyed much of the ancient history and imagery. The BLM with a group of dedicated volunteers recently recorded all the names, dates, and prehistoric imagery at these impressive alcoves after a smoldering fire was extinguished in one of them. The BLM and volunteers invite you to come and learn about this local history and how these alcoves and their riddles fit into the larger context of American history.

Steven Hughes

Rock Art Behind The Glen Canyon Dam

In January, 1963, the gates on the Glen Canyon Dam closed and the waters began to rise. When the full pool level was reached, scores of rock art and other archaeological sites were flooded. Archaeological surveys were made of many of the sites before flooding, but little is now publicly available to view them. Over 200 color slides of the now flooded rock art were taken at 24 of the inundated sites in 1960 and 1961 on Colorado and San Juan River float trips organized by Howard F. Hughes. This presentation is by his son, Steven Hughes, who also photographed on those trips. The slide show will present a sampling of the better rock art at many of those sites. The site locations will be shown on pre-dam topo maps, topo maps showing the full pool elevation and on Google Earth satellite images. The link to the website where they can all be viewed and downloaded will be given:

www.glencanyonrockart.org

Timothy Hoxha, Ph.D, University of Toronto

A Sociological Analysis of Great Basin Rock Art As Social Media Communication

Archaic (1000 BC) and Fremont people (circa 300 AD) carved petroglyphs across the terrain of the Salt Lake region depicting geographic landmarks, geometric designs, people and rituals related to lifestyle, culture and spirituality. Not only did these rock art images

serve as a record of Native American history, they also provided an archetype form of social media communication.

This paper will demonstrate how rock art served as a viable, ubiquitous, and primitive social media tool for conveying critical information necessary to the peoples' cultural, spiritual and physical survival. It will analyze rock art symbols from various theoretical perspectives in the areas of cultural studies, critical theory, functionalism (including collective reality), semiotics and structuralism. By employing an interdisciplinary-based formula, this paper will decode the cultural, sociological, and political meaning contained within rock art symbols. Further, it will argue that social media is not a new form of communication, but rather, a revitalized method disseminated through contemporary broadcast platforms, such as web and mobile technology applications.

Using a comparative case study approach, this paper will demonstrate the relevance of Archaic and Fremont rock art in relation to socio-cultural issues and communication systems found in contemporary American society. Finally, this presentation will address misconceptions and commonly held beliefs about archaic and Fremont people among Euro-centric schools of thought.

Bill Petry

What Rock Art Really Tells Us

There are two approaches to rock art: results of myths and social customs, or the source of myths and social customs.

Modern researchers draw on what the images look like to them or the aboriginals they reference. This is meaningless because we have no idea of what the artists were thinking about at the time.

Evaluating Egyptian Hieroglyphs before the Rosetta Stone was found gave rise to many differing ideas but no meaningful interpretations. Our petroglyph "Rosetta Stone" was written by Anthony Peratt in 2003: Characteristics for the Occurrence of a High-Current, Z-Pinch Aurora as Recorded in Antiquity (IEEE Transactions on Plasma Science, Vol. 31, No. 6). You don't have to be an electrical engineer or fully understand the physics to appreciate the simplicity of his conclusions.

Our ancient ancestors saw something in the sky and memorialized it as rock art because it made a really big impression on them.

I propose that these images were the result of extremely energetic electrical phenomena interacting with our planet's magnetic field. When they saw these images is still open to discussion, as is exactly how big they were and how long they remained visible - but saw them they most certainly did.

Robert Mark, Ph.D. and Evelyn Billo, Rupestrian CyberServices
Structure-from-Motion (SfM) Photogrammetry, 3D models and 'Digital Rubbings'

While the software tools for photogrammetry are still relatively expensive, there now are attractive options. We will demonstrate the use of PhotoScan (\$179), CloudCompare (free), meshlab (free), and Sketchfab (online). We will present examples from petroglyph panels in the southeastern United States, and from Mayan inscriptions and cave art in Belize. Photogrammetry can also be used to generate site maps from drone images (examples from Serpent Mound and Moundville). Even when photogrammetry is not initially planned, photo-documentation should include acquiring images suitable for later application of such techniques. We will explain how to optimize panel photography for photogrammetry. We have also found that, in many cases, images acquired without photogrammetry in mind are still suitable to generate useful models (examples from west Texas site). See <http://www.rupestrian.com/Sketchfab/index.php>

Dr. Alan Garfinkel

Myth, Ritual and Rock Art: Decorated Animal People and Animal Masters of the Coso Range

One of the more spectacular expressions of prehistoric rock art in all of North America is the petroglyph concentration in the Coso Range of eastern California. These glyphs have played a prominent role in attempts to understand forager religious iconography. Four decades ago, Heizer and Baumhoff (1962) concluded that Great Basin petroglyphs were associated with hunting large game and were intended to supernaturally increase success in the hunt. Similarly, in their seminal work Grant et al. (1968) concluded that the mountain sheep drawings of the Coso region bolstered the "hunting magic" hypothesis. However, this hypothesis has become increasingly marginalized by a prevailing view that considers most rock art as an expression of individual shamanistic endeavor (cf. Lewis-Williams and Dowson, 1988; Whitley, 1994; Whitley and Loendorf, 1994). This presentation explores comparative ethnologic and archaeological evidence supporting (in a fashion) the hunting magic hypothesis. I place this explanatory framework in a larger context based on a contemporary understanding of comparative religion and the complexity of forager symbolism.

However, I conclude that Great Basin rock art drawings may simultaneously represent both the *source* of supernatural power and the dream and trance world that gave access to it: the Master of the Game Animals. In other words what we have attempted to develop here is a multilayered structure of interpretation tailored to the *representations of what a shaman (ritualist, trancer) experiences and describes* and what he or she has been socialized to expect, in terms of *Native cosmology and one that models*; mythology, ritual and religious tenets *providing the material for understanding the altered state experience and the rock drawing pictures.*

Paula Reynosa

Distribution of the Dragonfly Motif in the Southwest--an Update

The presence of dragonflies in the Southwest region may be more a case of being under-reported than of actual scarcity. This report presents locations with dragonfly images

throughout the southwest and shows their different forms. Dragonflies have been found in fossils that date back into the age of insects during the Carboniferous period, some 250 million years ago. They live today near water sources, which they depend on for their metamorphic cycle. The Native Americans recognized this cycle and incorporated the dragonfly into their rock art. The dragonfly has been recognized as a shamanic spirit helper or seen as a pictorial metaphor for the shaman's ecstatic flight to the spirit world. A Native American myth relating to the dragonfly's connection with the spirit world will be shared.

Jesse E. Warner

Other Combinations of Man and Sheep Than What Seem to be Shamanism

In last year's presentation, I provided three different possible alternatives to sheep and man connotations other than Shamanism. Knowing that there were more, I challenged myself to determine how many different categories there seem to be with reliable repetitions. There are at least ten different categories of combinations. As many as five of these combinations have subcategories. At this point of the study, there are a little over 740 separate examples. However, this is not what is most important. What is of importance is the number of different aspects of subject matter that are involved. So far, there has been about 30 different areas that have been identified that need to be considered as being beyond shamanism alone. This has made for a very interesting study which others seem not to have considered before.

Judy F. Hilbish

Western Message Petroglyphs, Do They Have a Message?

The Western Message Petroglyphs are a collection of carvings in eight western states, including Utah with six sites. Their shared characteristics allow them to be classified as a unique subclass of historic petroglyphs. But their name points to a major problem. To call them "message" sites implies that there is a message to convey.

This presentation works to solve that problem. First, it introduces the Western Message Petroglyphs with examples, focusing on the Utah sites. The next section delves into what constitutes a language, specifically the need for a common cultural basis. Then the cultural basis of the Western Message Petroglyphs is established through oral history, site locations, and most importantly, the sources for the glyphs consistent with the dates established by oral history. Finally, the arrangement and organization of the large panels give clues on how to "read" the panels. From the above considerations, it is likely that the Western Message Petroglyphs do represent a language, although one limited to icons and logograms, that may be translated even if in crude terms, i.e. transliteration. An example of a "reading" uses the Western Message Petroglyph at Fillmore, UT, which correlates with Utah history of the 1800s.

John & Mavis Greer, Greer Archeology, Casper WY
Recent Research on Western Message Petroglyphs

WMP represent a short-lived early system of enigmatic writing across nearly all western states. These are estimated to date 1840-1880 but are likely earlier (pre-1830) if associated with Native Americans. Research continues with site revisits and new syntheses, but authorship and meaning are elusive despite years of work by different people with a variety of approaches. To us, site setting strongly suggests a function as vision quest locations associated with Native Americans, more likely than EuroAmericans reusing older travel corridors, although inclusion of what appears to be non-Indian symbolism is still confusing. The absence of alphabetic letters, numerals, and dates also suggests non-White association. New sites are needed for a larger database, better inter-site comparison, and more support for interpretations — and this means more help from both enthusiasts and the public who know of these sites.

John A. Ruskamp, Jr., Ed.D., M.B.A.
Ancient Chinese Rock Writings Confirm Early Trans-Pacific Interaction

For over 250 years, researchers have been debating if, in pre-Columbian times, meaningful exchanges between the indigenous peoples of Asia and the Americas might have taken place. Many sinologists have written positively on this topic, yet, so far, no conclusive proof has been put forth establishing such trans-Pacific contact as a historical event.

Demonstrably, and with confirmation provided by world-renown authorities on the interpretation of ancient Chinese writing, this report documents and interprets two previously unrecognized sets of readable ancient Chinese rock writings located in North America.

Using integration of the legal construct of substantial similarity, the comparative statistical tool of Jaccard's Index, and input from multiple expert Chinese epigraphers, to date this study has established the Chinese origin of 110 North American petroglyphs and pictographs.

Of particular interest for rock art researchers, the well-known historical dates of the Chinese scripts identified in this study provide a new and independent method for the accurate dating of some additional rock art imagery.

Here is the long sought sinographic evidence that literate Chinese explorers not only reached the Americas long before the first European voyagers, but that approximately 2,500 years ago they interacted positively with Native people across the American Southwest.

Nicolas Pay, BLM Archeologist, Basin and Range National Monument
Public Access to Archaeology: Commend or Condemn?

In 1966, through the National Historic Preservation Act (NHPA), the Congress of the United States of America declared, “the historical and cultural foundations of the Nation should be

preserved as a living part of our community life and development in order to give a sense of orientation to the American people.” In this same law, Congress noted that significant historic properties are being lost or substantially altered and that the preservation of these irreplaceable resources is in the public interest so that its legacy can be maintained for future generations of Americans. Then, in 1979, Congress again found that archaeological resources on public lands are an accessible and irreplaceable part of our Nation’s Heritage when they passed the Archaeological Resources Preservation Act (ARPA). Each of these statutes declares that cultural resources should be preserved and protected for the present and future benefit of the American People. How is it possible to preserve and protect archaeological resources for the benefit of the American people if we do not provide access to these resources? How do we decide when and how to provide access to ensure protection of the resource, and how do we still protect these sensitive resources? I will provide some examples of publicly accessible archaeological sites. I will also cover some examples of site management and using the public to monitor these resources.

Kristen Francis, Elizabeth Hora-Cook, Utah State Historic Preservation Office
Understanding Utah Lake Art: Collaboration at the Adelbert Doyle Smith Family Preserve

More often than we would like to admit, archaeologists find themselves separated from the interests and work of the avocational community. Because of this divide the potential of some site to help us understand the lives of prehistoric people never becomes fully recognized. Two sites with such a legacy within the Adelbert Doyle Smith Family Preserve, just west of the shores of Utah Lake, are helping us bridge this gap. Between them, these sites they contain over a hundred petroglyph panels that have been photographed and geolocated by rock art researchers.

In association with several URARA members and stewards at the Preserve, archaeologists with the Utah State Historic Preservation Office are reviving investigations. Describing and preserving what's left are clearly important goals, but for sites like the one at Smith Preserve, we want to do more. Who lived here and left these marks for us to discover? How did these people live and what do they have to tell us through their art? UTSHPO is preparing a National Register of Historic Places nomination, demonstrating the legitimacy of rock art research in archaeology and giving this particular piece of local prehistory the public attention and protection it deserves.

Randy Griffin, Lead Steward: Smith Family Archaeological Preserve
The Smith Family Archaeological Preserve

This presentation will introduce the audience to the Smith Family Preserve, a 200 acre archaeological preserve on the western shores of Utah Lake managed by the Archaeological Conservancy. The presentation will consist of a brief power point slide show of some of the major rock art found on the preserve as well as some of the planned developments there at the preserve. The presentation will be geared towards soliciting help from the URARA membership with the preservation and protection of the preserve through the preserve’s volunteer steward program and with a proposed future field school to record the rock art found there. There are around 234 panels of rock art to be recorded on the site. The presentation will also outline the future programs to be offered at the preserve and the

need for volunteer help with implementing/developing these programs. A volunteer docent program is one of the programs that help is needed with developing and implementing. Another program help is needed with is developing the interpretive materials (i.e, static displays, brochures, and web site content) necessary to interpret the remnants of the Native American cultures that once inhabited the preserve.

Randy Griffen

Update on BLM's Eastern Lake Mountain Plan

I am a former BLM law enforcement officer (LEO), who retired from the BLM in 2015. The last 15 years of my 35 year career were spent in the BLM Salt Lake Field Office (SLFO). I patrolled the area this area in the Lake Mountains for many years and watched these magnificent rock art sites in this area be destroyed by reckless target shooting, vandalism, and illegal OHV use. What is really needed to protect and preserve these sites is a permanent action by the BLM to close the area around these sites to target shooting. Stopping the shooting would also cut down or eliminate the many fires started in this same area by target shooting. Fires can cause irreparable damage to these precious cultural resources as well as indiscriminate target shooting.

What has us extremely worried are two things:

- 1) The current temporary shooting closure in effect on public lands on the east side of SR 68 **expires on December 14, 2016**. The current shooting closure does not affect any public lands where the rock art sites are located on the west side of SR 68.
- 2) The other thing that worries us is the threat of wild fires started by target shooters damaging rock art.