

GREAT BASIN GLYPH NOTES

NEVADA ROCK ART FOUNDATION

2ND Quarter 2011

MEMBER INTERNATIONAL FEDERATION ROCK ART ORGANIZATIONS

Volume 10-2

MEADOW LAKE FIELD PROJECT

In August 2011, NRAF will be partnering with the National Forest Service to record the Meadow Lakes Petroglyph site. Located approximately 27 miles northwest of Truckee Ca, this is the first of two high elevation rock art sites that NRAF will be recording for the Forest Service, and marks the first time that NRAF has been contracted by an agency outside Nevada to document a rock art site. This is a testament to the quality of work that NRAF and its volunteers are credited with, and everyone who has participated on an NRAF documentation project, whether in the field or the office, should take

pride in this accomplishment!

The fieldwork for this project is scheduled for August 17th- 21st, but as the elevation of the site is ~7400 ft we will be at the mercy of the snowline and may need to be flexible about our fieldwork dates.

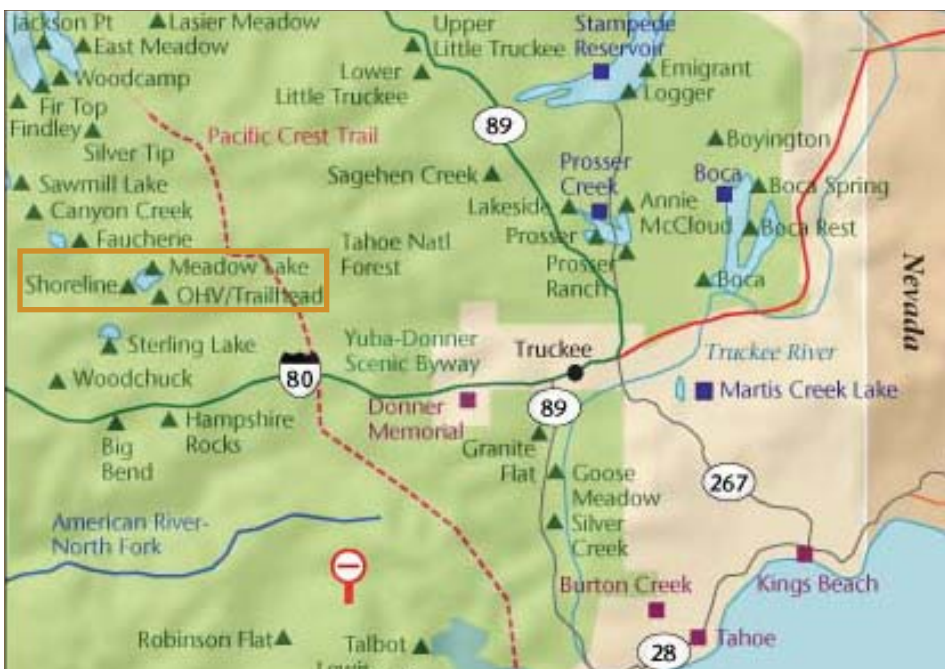
NRAF will be photodocumenting, field drawing, and collecting GIS and IMACS data for each petroglyph panel at the Meadow Lake site. The rock art in this area was made on grey granite outcrops and can be very difficult to see except in ideal light conditions, and we expect this to be a challenging, but rewarding, documentation project.

Nominated to the National Register of Historic Places in 1971, the rock art at this site has been attributed to the Martis complex. Our documentation and associated research about the Meadow Lakes rock art will explore its production and stylistic attributes, and we hope lead to a better understanding of the rock art in this area.

Participation on this project will require camping, and we will be utilizing the Shoreline Campground for the entirety of the fieldwork. Managed by PG&E, this developed campground offers restrooms, drinking water, and RV sites (but no hook-up facilities).

The field crew will be limited to eight per day, so please contact the office as soon as possible if you are interested in participating on this project (email info@nvrockart.org or call 775-323-6723 / 702-804-6723).

We hope to also record a second high elevation rock art site for the Forest Service during 2011, but again, we will be subject to weather restrictions. Stay tuned to the website and newsletter for updates about this, and other, upcoming fieldwork.



Location of the Meadow Lake Area, and Shoreline Campground (indicated in orange). Map courtesy of the Public Lands Information Center website and the National Forest Service



IN THIS ISSUE

PAGE 1: *Cover page:* At the front of this issue we explore the upcoming Meadow Lake Field Project and its significance to the FOUNDATION.

PAGE 2: *Upcoming Northern Quarterly Lecture.* We highlight our next northern lecture, and our move to the McKinley Arts and Culture Center.

PAGE 3: *From the Executive Director.* Angus Quinlan draws our attention to our upcoming Tenth Anniversary, noting the beginnings of the FOUNDATION and why we have in fact two anniversary dates.

PAGE 4: *Philanthropy Notes.* In this section, Associate Director Kim Hopkinson outlines some of the strategies NRAF is implementing to raise our public profile and funds to support our very important work.

PAGE 5: Our new *Across the State* feature is designed to show our supporters the type of work we are doing around Nevada, and will help you keep track of upcoming events in your area.

PAGE 6-22: *Annual Meeting.* NRAF's 2011 Annual Meeting was held in Eureka NV on May 20-22nd. Check out pages 6-22 for abstracts and summaries of all the papers presented at the meeting, bios of the award winners, and descriptions of the field trips.

I hope you enjoy this quarter's issue of Great Basin Glyph Notes.

Darla Garey-Sage, Editor



UPCOMING QUARTERLY LECTURE

Starting July 20th 2011, NRAF's Quarterly Northern Lecture Series will be using the McKinley Arts and Culture Center (925 Riverside Drive) as its preferred venue. To celebrate this move, NRAF will be hosting a social mixer at its Reno office (641 Jones St) directly prior to the July lecture. Please join us from 4:45- 5:45 pm on July 20th. Participants will have the option of either driving to McKinley following the mixer, or of enjoying a leisurely walk (3 blocks) along the beautiful Truckee River.

The Court of Antiquity: The History and Future of a Unique Rock Art Site

July 20th

McKinley Arts and Culture Center

Lecture begins at 6 pm

Located near Sparks NV along the banks of the Truckee River, the Court of Antiquity rock art site has a unique history of use and reuse by prehistoric, historic, and modern groups of peoples. Since its inception, the NEVADA ROCK ART FOUNDATION has been working to help protect the rock art at this spectacular site. Thanks to a Nevada State Question One Truckee River Grant, 2011 saw NRAF and its partners begin work to restore the site's natural setting and document its amazing petroglyphs.

This lecture will explore the past uses and history of the site, detail the unique cultural resources found there, and look forward to ways that we can help preserve this beautiful site for future generations to enjoy.

The NEVADA ROCK ART FOUNDATION was founded to improve knowledge about Nevada's rock art as an archaeological feature. Over a decade ago, Alanah Woody, while researching her PhD, observed that the needs of site management and research were poorly served by the record available for much of the state's rock art sites because so many site records described little more than the presence of rock art. NRAF's site documentation program, and providing training to other volunteer organizations so that they would have the skills to assist professional archaeologists in recording rock art sites, were important early steps to improve recording standards.

Great fieldwork has to produce more than just an archive of raw data if it is to make a meaningful contribution to research and conservation (by being a management and public interpretation tool). Voluminous collections of photographs and field drawings that lack a narrative report relating rock art to its wider archaeological context are uninterpreted data that do not assess management and conservation needs, and only serve to produce highly generalizing research and public interpretation. Accordingly, a very important but under-appreciated part of NRAF's mission is reporting. I mention this because I am often asked about fieldwork projects, but not the critical work that goes on behind the scenes to process the rock art data gathered in the field into a record that is more than just a visual archive. It actually takes up more of the organization's time (both staff and volunteer) to prepare the reports that describe and analyze the rock art sites NRAF records, than it does being in the field and gathering the data.

Having being involved with NRAF from the very beginning, I wonder how do we measure our success; is it by number of sites recorded, the number of people we spread the message of rock art research and conservation to, or is it how successful we have been at improving the state of the record? Or we do measure success in the customary nonprofit manner by checking off goals and objectives achieved in a strategic plan? While these are all important standards, our success should also be measured by the progress we make in realizing Alanah Woody's goal to have a record that can address fundamental and challenging research questions about Nevada's rock art. NRAF now has a high-quality archive of rock art data for a significant percentage of the state's sites, and can start research from a regional perspective. Site documentation will always be an essential part of NRAF's mission, but in the future, our success will also be measured against the progress we make in publishing the results of our research to the academic community and the public.

It is for this reason that one of the ways we plan on celebrating NRAF's decennial in 2012 is by publishing a book on the Lagomarsino Canyon Petroglyph Site. It is the largest rock art site in the State and, before NRAF's documentation project (2003-2009), was only known from a brief site record made in the 1950s. The site has considerable research significance and our 5 years in the field played an important role in developing and refining NRAF's recording methodology. Other ways that we plan on marking NRAF's tenth anniversary is to hold the Annual Meeting in Clark County, in honor of the first Annual Meeting venue (Overton).

Charter members with a long memory may remember that NRAF was organized and started collecting memberships during the fall of 2001, begging the question of why not recognize 2011 as the tenth anniversary? NRAF was officially incorporated as a nonprofit organization in early 2002, and it is this later "official" date that properly marks our tenth anniversary. Our decennial celebrations will culminate with the 2012 Distinguished Lecture series, bringing to Nevada one of the world's foremost experts on Australian rock art and social anthropology, Professor Robert Layton from the University of Durham, UK. Dr. Layton influenced both my PhD studies and that of NRAF's founding Executive Director Alanah Woody, through his research on the anthropology of visual culture, as well as serving as the external examiner on our respective doctoral committees. It will be a real privilege to learn from such a distinguished scholar and a pleasure to show him some of Nevada's rock art.



Kim Hopkinson, Associate Director

Adventures on the Rocks

At the beginning of 2010, NRAF recognized the need for diversified funding sources. With that in mind, we have stepped up our independent fundraising (see pages 8-9 for details), including implementation of the Adventures on the Rocks fundraising series. Adventures on the Rocks is a series of experiential and culture based activities centered in Nevada that are designed to raise funds to support NRAF's mission, while highlighting local businesses and tourist opportunities. NRAF is busy compiling a great series of events, including:

- **Lake to Lake Aerial Sightseeing Tour.** Retired NRAF Board Member Tom Hall invites you and a guest to join him for a private sightseeing air tour from Pyramid Lake to Lake Tahoe. See the sights from a unique vantage point while soaring above the clouds!
- **Jetez to Paris with the Ballet-** Waltz your way into the Nevada Ballet Theatre's lavish presentation of The Nutcracker at the Paris Hotel and Casino. This package includes 4 VIP tickets to the ballet, a backstage tour and in-studio meet and greet with the cast.
- **Fly-Fishing at Pyramid Lake-** Pyramid Lake, 1 hour north of Reno, is home to huge cutthroat trout and the ancient Cui-ui fish. Let our two experienced locals show you where and how to catch these monster-size fish amidst the mystical scenery of this ancient lake. For 4 persons. Includes: one day fishing with 2 experienced instructors, transportation from Reno, use of fly rods and tackle, lunch, plus plenty of fish stories and local lore.

..... and many, many more!

The full list of events will be available for review and purchase starting early September, so check NRAF's website (www.nvrockart.org) regularly so you don't miss out on one of these once in a lifetime experiences!

NRAF's Wish List

With our Reno office move complete, we have been asked by many members what items we need at the new office. We are always in need of new office supplies and storage, but because of space constraints, it is best if staff takes care of the actual picking out and purchasing. If you wish to contribute to the new office, we ask that you donate Office Depot or Home Depot gift cards.

In addition, NRAF is always in need of:

- **Office Supplies:** paper, ink (HP 74 and 75, HP 88 black and all colors)
- **Documentation and Public Education Supplies:** NRAF staff and volunteers spend many weeks each year traveling the State holding community outreach programs and documenting rock art sites. Our needs to support these programs are:
 - Paper goods (plates, silverware, cups, napkins, etc): preferably made of recycled stock
 - USB drives
 - Laptop with wi-fi
 - New computer equipment (call for specifications)
 - Archival pens: Pigma Micron #1, #3, #5
 - Gas gift cards



Please contact me at 775-323-6723/702-804-6723 or khopkinson@nvrockart.org to arrange pick up or drop off.

**Northern Washoe
County**

Fieldwork Project
August 1-10

Meadow Lakes, CA

Fieldwork Project
August 17-21

Fallon

Grimes Point tour
July 16th and August 13th
RSVPs required

Reno

•Rockin' Out Art Show,
July 1-31. Artist's Co-op
Gallery of Reno. 20% of all
proceeds benefit NRAF

•*Court of Antiquity*

Quarterly lecture
July 20, McKinley Arts and
Culture Center, 6 pm

•*Rock Art of the Arizona Strip
and Colorado Drainage*

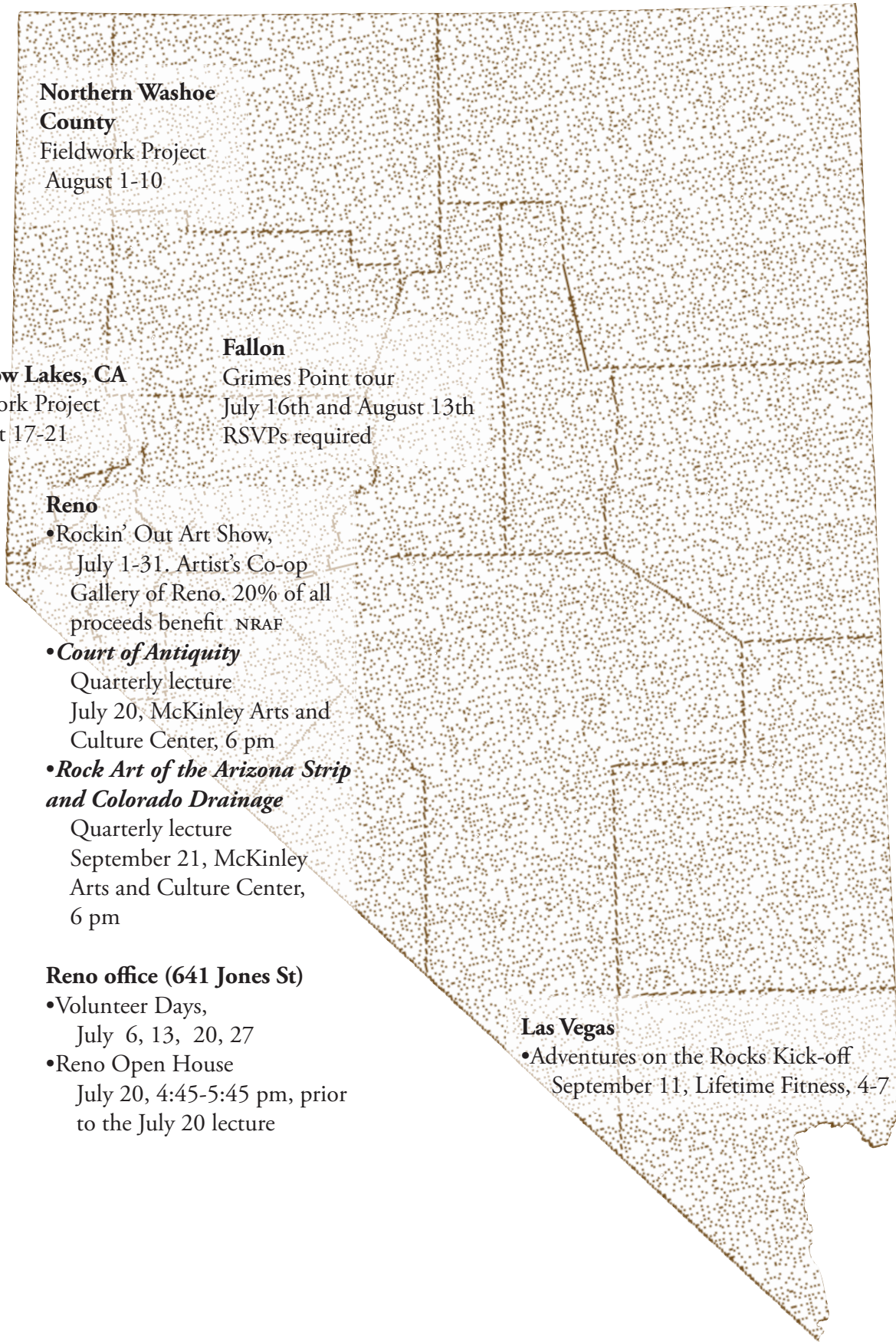
Quarterly lecture
September 21, McKinley
Arts and Culture Center,
6 pm

Reno office (641 Jones St)

- Volunteer Days,
July 6, 13, 20, 27
- Reno Open House
July 20, 4:45-5:45 pm, prior
to the July 20 lecture

Las Vegas

- Adventures on the Rocks Kick-off
September 11, Lifetime Fitness, 4-7 pm



PRESIDENT'S REPORT-LOOKING TO 2012 AND BEYOND

PAT BARKER, PRESIDENT NRAAF BOARD OF DIRECTORS

Once again the Annual Meeting was fun, exciting, and informative. Kim, Darla, and the speakers deserve much kudos. The best part of the meeting is seeing old friends and some new ones. I am looking forward to another great meeting in southern Nevada next year. I am also looking forward to several exciting projects.

As you know we have recorded more than 15% of the known rock art sites in Nevada (some 6,000 panels) and are still recording new sites very year. With this tremendous resource in hand, thanks largely to your volunteer efforts, we are moving ahead with public education, research and site management.

National Historic Landmarks are designated by the National Park Service as exceptional places that at the national level commemorate our past. Designation as a National Historic Landmark is the highest honor a site can receive and fewer than 2,500 have been so honored. Virginia City and the Comstock are one of a handful of Landmarks now listed in Nevada. In collaboration with the Nevada State Historic Preservation Officer, we are developing a nomination for the Lagomarsino site in Storey County and hope to have it designated by the end of the year.

We are also developing a research proposal for funding by the National Science Foundation to test ideas about where and why people have been making rock art here for the last 10,000 years or so. Some researchers think rock art is associated with hunting, others

with shamanism, and still others with domestic life. Until now no one has been able to say for sure because we have lacked information robust enough to statistically test these theories. Now, thanks to your hard work, we do have the data and over the next two years we hope to have NSF funds for modeling the density and distribution of rock art sites across Nevada and making the tests.

Over the years people have argued that there are three distinct rock art styles in Nevada and Eastern California – Grapevine, Pahranaagat, and Coso – that appear to be limited in time, space and style compared to more general abstract and representational traditions. We are beginning a research project using computerized tools to statistically measure the amount of variability in these styles. We hope to show that one or all of these styles was produced by a few people, in a few places, for a short time, for limited but powerful cultural reasons.

Werner Herzog has recently released *The Cave of Forgotten Dreams*, a 3D documentary on preserving the oldest known Paleolithic art in Chauvet Cave in France. We are starting negotiations to have Mr. Herzog come to Reno and Las Vegas to talk about his extraordinary film after a special showing of the film to benefit the FOUNDATION.

Finally, we are also planning to bring Robert Layton, the foremost expert on contemporary aboriginal rock art in Australia, to Nevada as our next Distinguished Lecturer.

So, we are moving forward with several exciting research, education and management project that continue to need your support as does our ongoing site recordation project. Have a good year and I want to see all of you at our 2012 Annual Meeting in southern Nevada.



TOUR OF CAVE ART SITES- FRANCE AND SPAIN 2012

LUCINDA LONG

At the Annual Meeting in Eureka, I presented information to our members on two cave art tours. Both tours are for about 13 days and cost approximately the same, just under \$7000. This is for the land tour only. The airfare to Europe is separate and additional.

One tour, under the aegis of the Archaeological Institute of America and led by Paul Bahn, renowned rock art scholar and NRAF Distinguished Lecturer in 2007, received the greater interest at the meeting. The other option is with Travel Quest, the people who arranged Pat Barker and my Easter Island trip last year. We can testify to the excellent job they do.

Both tours are limited to 20 or so people. If we can get going, we might be able to fill the entire tour with NRAF-ers! Copies of the brochure for both tours are available at the FOUNDATION'S Reno office.

We'd also like to know how much interest there is in tours to other areas with rock art. Wouldn't it be great if every couple of years the NRAF membership visited another rock art area? Some of the suggestions are:

Baja California
Canyon country, Mexico

Pecos River, Texas
South Africa

Australia
Hawaii

Any other ideas? You can email me at lm.long@live.com.

HIGHLIGHTS OF THE AIA TOUR

*Investigate southwestern Europe's most extraordinary prehistoric caves, including *Altamira II*, a precise replica of the original that is often called the "Sistine Chapel of Prehistoric Art"; *Lascaux II*, an exact reproduction of one of the most remarkable prehistoric sites ever discovered; *Atapuerca*, the most significant early human site in Western Europe; *Las Monedas Cave* and *Cueva del Castillo*, where 180 animal likenesses were painted some 12,000 - 14,000 years ago; *Cougnac*, which features paintings of extinct megaloceros and mammoth; *Pech Merle*, known for its 'negative handprints'; and others.

*Tour archaeological and ethnographic museums with superb exhibits of prehistoric artifacts, including the brand-new *Museum of Human Evolution* in Burgos, *Altamira Museum*, *Museum of Les Eyzies*, and the *Musée d'Aquitaine*; plus the modern art collections of Bilbao's *Guggenheim Museum*.

*Explore charming villages, including *Santilla del Mar*, *San Sebastian*, and *Saint-Emillion*, plus the medieval *Chateau de Beynac*, which offers a spectacular view of the fortress-dotted valley below.

*Enjoy excellent accommodations in fine hotels and charming inns, as well as fine wine and cuisine.



2010 ANNUAL DEVELOPMENT REPORT

DARLA GAREY-SAGE AND KIM HOPKINSON

2010 Challenges

In 2010, NRAF faced significant financial challenges, including significantly reduced government support for rock art documentation and public education, and we anticipated reduced membership and donation support due to the economic climate (see below for how we were pleasantly surprised to be proved wrong on the latter expectation!).

While the support of our volunteers and members is invaluable, NRAF needs funds to implement our mission effectively. So, at the beginning of 2010, the NRAF staff and board faced the challenge of how to compensate for the expected financial gaps without sacrificing mission related services. Together, we came up with the following solutions:

- *a new membership campaign, 77 by 2011,
- *the Art on the Rocks Fundraising Plan,
- *increased grant applications, and
- *thinking forward years in the future.

See below for how NRAF successfully implemented these strategies in 2010, and how we plan to continue this success in 2011 and beyond.

MEMBERSHIP

2010

Our 77 by 2011 campaign was more successful than we could have imagined. This campaign was introduced at the beginning of 2010, and was designed to bring in 77 new members over the course of the year. At 2010 year end, NRAF had 520 members, compared with 330 in 2009, an increase of 190 members! Our membership renewal campaigns, public outreach events, and 2010 Art on the Rocks Fundraising Luncheon helped us to reach this goal.

2011

At the beginning of 2011, the Development Committee began discussing membership campaigns for the 2012 Tenth Anniversary Year. 2012 will see the launch of the Ten-Squared Campaign, where we will ask all current members to renew at the Atlatl (\$100) Level and above. For all members who are currently Atlatl or above, we are asking for an additional membership contribution of \$100. This increase in funds would result in approximately \$20,000 of additional operating support!

FUNDRAISING

2010

On November 16th, 2010, the FOUNDATION hosted its inaugural Art on the Rocks Fundraising Luncheon, "Knowing the Past". Approximately \$18,000 was raised from the luncheon, and we anticipate another \$40,800 in pledges to be collected over the next five years. Pledges help NRAF plan for the future by allowing us to anticipate shortfalls years in advance- for information on how to join our multiyear giving society, please contact Kim Hopkinson at khopkinson@nvrockart.org or 775-323-6723/702-804-6723. Other fundraising events and strategies for 2010 included the Annual Meeting Appeal, the Rockin' Out Art Show, and the End of Year Appeal.

2010 ANNUAL DEVELOPMENT REPORT DARLA GAREY-SAGE AND KIM HOPKINSON



FUNDRAISING

2011

In February 2011, NRAF received a Nevada Circuit Rider grant from the Nevada Arts Council. This program is designed to help small non-profits like ours with technical assistance in planning, fundraising, marketing or board development by providing the funds to hire a development consultant. Using this grant, NRAF hired a consultant to design a fundraising and marketing campaign for southern Nevada. Our consultant has been working to design and implement the *Adventures on the Rocks* fundraising series- for more information on this series of events please see page 4 for *Philanthropy Notes*. In 2011 we will continue with our very successful Rockin' Out Art Show, and our End of Year Appeal.

GRANTS AND CORPORATE SPONSORSHIPS

2010 and 2011

In 2010 NRAF made a concentrated effort to raise funds by applying to private granting agencies, foundations and corporations. We raised over \$10,000 in 2010, a great achievement given that this was our first year, and we hope to build upon this in 2011 by reapplying to all grantors (both those that funded NRAF in 2010 and those that did not) with updated proposals. We received support from the following in 2010.

John Ben Snow	\$4000 (prepublication costs for Lagomarino volume)
Patagonia	\$1000 (Grimes Point Field School Field)
Nevada Humanities	\$1000 (Distinguished Lecture Series)
Nevada Arts Council	\$880 (Distinguished Lecture Series)
L J Skaggs and Mary C Skaggs Foundation	\$1000 (unrestricted)
Comstock Arts Council	\$600 (Storey County school education)
Gnomon Inc	\$400 support for Distinguished Lecture Series; \$200 for Annual Meeting Student Prize
WCRM	\$500 support for Distinguished Lecture Series
UNR Anthropology	\$500 support for Distinguished Lecture Series

If you have any suggestions, or know anyone affiliated with a granting agency or corporation that might be interested in supporting NRAF, please contact Kim at the office.

SET IN STONE RECOGNITION WALL

To acknowledge all the supporters that made 2010 such a successful year for NRAF, we have just unveiled our electronic *Set in Stone Recognition Wall* on our website— <http://nvrockart.org/setinstone.html>. This public acknowledgement of NRAF's many supporters highlights both financial and volunteer contributions, and is crucial to showing granting agencies and corporate sponsors the strength of NRAF's donor base and Statewide, national and international support for our mission.

We will only post information on our donors with your express permission. To be added to the *Set in Stone Recognition Wall* please email info@nvrockart.org. *Set in Stone* will also be featured in the first newsletter of 2012.

2010 ANNUAL REPORT ANGUS QUINLAN, NRAF EXECUTIVE DIRECTOR

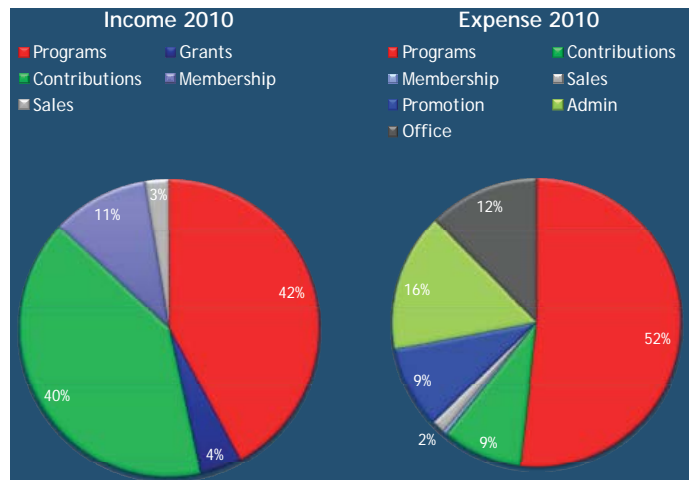
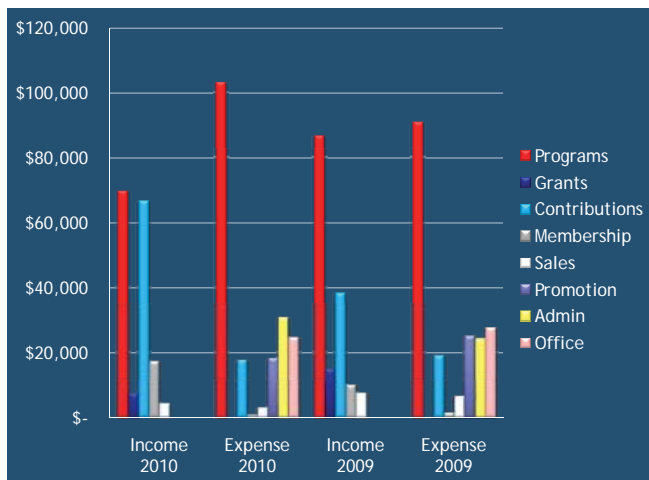
NRAF's mission is to promote the protection and conservation of Nevada's rock art. In 2010, we made considerable progress in furthering our programs of site documentation, research, and public education. Highlights include recording 65 sites in Lincoln County, resuming the Annual Distinguished Lecture series, and the State-wide launching of the Art on the Rocks public education program. All these were achieved during a recessionary economy and with a deficit operating budget, conditions that most non-profits would struggle to survive in, let alone maintain programs and services without draconian cuts.

2010 Income

In 2010, program revenue remained the single largest revenue source for NRAF, accounting for 42% of all income, but declined 20% compared with 2009. Program revenue includes all mission related programs that generate income, such as ticket sales for the Distinguished Lecture and documentation projects where federal agencies provide financial support and NRAF contributes staff and volunteer labor. The decline in program revenue is attributable to changes in federal budget priorities and cuts in culture resource funding opportunities. This source of revenue is expected to continue to decline as the federal budget will continue to be cut in the foreseeable future. It is important to note that in the past NRAF worked at the rock art sites that were most-at-risk, for which federal funding was much easier to secure. Having recorded the majority of these sites, our fieldwork program, although no less important and vital, will as time progresses be more research driven, for which NRAF will have to find alternate funding sources.

2010 was very successful with regards to contributed income and membership support, as these income categories rose by 56% compared to 2009. This is pretty astounding given the economic climate and is attributable to the hard work of the Development Committee and their successful launch of a fundraising campaign that culminated in NRAF's first ever fundraising luncheon. The Board contributed ca. \$20k during 2010, leading by example and demonstrating their faith and commitment to NRAF's mission. Given the changing structure in funding opportunities, public support is going to play an ever increasing role in allowing NRAF to maintain and expand its mission. Overall, total income grew 9.5% in 2010.

In terms of the balance of sources of revenue, 2010 saw significant and welcome realignment between program revenue and contributed income from the public. Although some of this realignment is due to decline in program revenue, the significant growth in public support cannot be overlooked. The strongest and most reliable source of nonprofit support is that which they receive from the public, as federal and private foundation support is always variable and contingent.



2010 ANNUAL REPORT

ANGUS QUINLAN, NRAF EXECUTIVE DIRECTOR

2010 Expenses

Program expenses increased approximately 11% in 2010. This increase was the result of the Annual Distinguished Lecture being resumed in 2010 after a one year hiatus because of scheduling issues. Also, two NRAF-funded fieldwork projects were carried out in Clark County. As a nonprofit, NRAF undertakes activities such as research and public education that are essential parts of its core mission. These are often only partly supported by grants and most grant awards are conditional on the receiving organization bearing some share of the cost of the program. This gap between institutional financial support and the funding needed to fully realize the implementation of NRAF's mission is why we appeal for support from our members and supporters.

Expenditures in 2010 continued to be focused on the core areas of NRAF's mission: fieldwork projects and promoting historic preservation (61% of total expenses). Documentation projects provide the essential data that feeds the conservation, research, and public education work that are critical to for the long-term protection of Nevada's rock art. NRAF's fundraising expenses accounted for only 9% of the 2010 budget and are very small and proportionate to our total expenditures.

Although revenue rose in 2010, total expenditures also rose 2% compared to 2009, leading to an operating deficit, which was met by exhausting reserves and by borrowing. The 2010 deficit was ca \$5,000 less than that reported for 2009. The small rise in expenditure came in the context of cuts aimed at eliminating our operating deficit, including releasing our part-time development consultant and renegotiating our office rent. With reserves now exhausted, deficit spending to maintain services and programs at current levels is no longer possible. This year has already seen cost-savings made in office rental by relocating our Reno office. We are reviewing program effectiveness and their mission alignment to prioritize future cuts should these be necessary. The Development Committee is working on fundraising campaigns that will seek to make up the shortfall and allow NRAF to continue to operate at current levels.

2010 Accomplishments

We assisted the National Park Service by recording the Bridge Canyon and Tinaja Trail as a self-funded documentation project, and recorded Lower Arrow Canyon for HRA, Inc. Our focus was on the multi-year Lincoln County rock art inventory project, with 65 sites recorded during the year, bringing to 99 the total number of sites recorded in 2009 and 2010. This is the first systematic regional survey of that County's rock art since the 1970s. NRAF resumed the Distinguished Lecture series, bringing Paola Dematte to Las Vegas and Reno to speak on understanding rock art through the lens of China's rock art record. We launched a new program of public education—the Art on the Rocks informational events that are done across the state. In addition, we maintained a full regular lecture program bringing a range of lecturers and diverse topics to the Reno area, and sought to expand our lecture series in the form of lectures to other organizations throughout the state.

NRAF's 2010 program achievements would not have been possible without the customarily amazing level of support that NRAF receives from its members. NRAF **volunteers contributed 3,700 hours in donated labor in 2010**, primarily in the field, but also processing fieldwork materials and data collected from projects, as tour leader, and as participants in community outreach and public education programs. This equates to about \$71,000 in donated labor. This support is critical to NRAF's activities and success. I look forward to working with you all in the remainder of 2011 to ensure that Nevada's rock art is protected and valued by the community and its broader research significance appreciated.

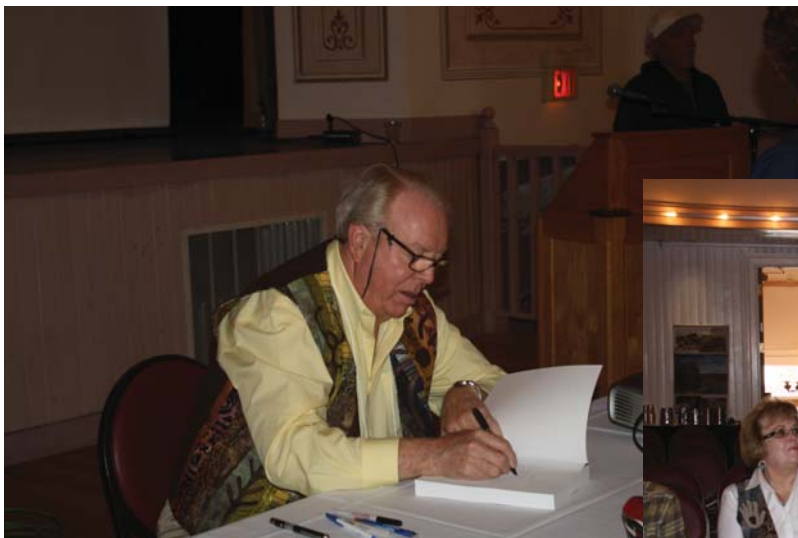
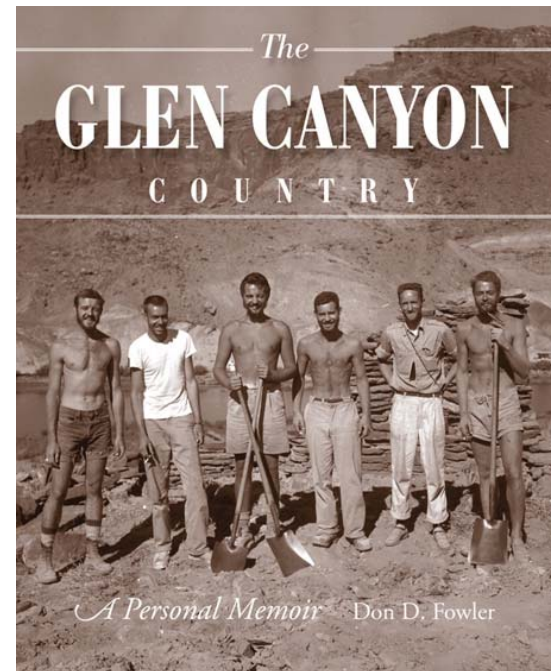
THE GLEN CANYON COUNTRY: KEYNOTE ADDRESS AND BOOK SIGNING

This year's Keynote Address was given by Don D. Fowler Award Recipients and retired NRAF Board Members Drs Don and Kay Fowler. They recounted their experiences participating on the Glen Canyon Salvage Project, and their address was followed by a signing of Don Fowler's new book *The Glen Canyon Country: A Personal Memoir*.

Description of *The Glen Canyon Country: A Personal Memoir* (The University of Utah Press)

In his new book, The Glen Canyon Country, archaeologist Don D. Fowler shares the history of a place and the peoples who sojourned there over the course of several thousand years. To tell this story, he weaves his personal experience as a student working on the Glen Canyon Salvage Project with accounts of early explorers, geologists, miners, railroad developers, settlers, river runners, and others who entered this magical place. The book details the canyon's story via historical and scientific summaries, biographical sketches, personal memoir, and previously unpublished photos of the land and its explorers.

Readers will experience the intrigue and beauty of the Canyon while following not only the story of an individual but also of Glen Canyon itself. Infused with the breadth and depth of a lifetime of archaeological experience, The Glen Canyon Country is the definitive account of the prehistory and history of a significant river corridor and the surrounding land.



ABSTRACTS FROM PAPERS PRESENTED AT NRAF'S 8TH ANNUAL MEETING

Historic Inscriptions as Rock Art

By Alice Baldrice

When we talk about rock art, we tend to assume that rock art is prehistoric and ends where the written record begins. The author used the definition of rock art to compare and contrast elements of prehistoric rock art with legible inscriptions left in historic times. Both were meant to be visible to others; are intentionally etched, pecked, engraved or incised; have a variety of spiritual, political economic and personal purposes; and have stylistic elements. Historic inscriptions contain elements that can be read so we supposedly know the meaning of the rock art: a name, a date, a place of origin. However, there is usually more meaning than that intended by the author. Emigrants who left their names along the California trail (refer to photo of George Naismith's name in High Rock Canyon, Nevada, below) were communicating with travelers who followed them. But these inscriptions have greater meaning to the descendants of emigrants and to the nation as a whole, as the inscriptions, along with trail ruts, are the only physical remains that commemorate the westward migration of Americans, a major theme in U. S. history. The original meaning of historic inscriptions can be lost in less than a generation. For example fur trappers celebrated the Fourth of July in 1824, etching their names with the date on a rock in Wyoming (photo to right). By the 1840s, emigrants interpreted the date to mean that they had to be at that particular location by the Fourth of July on their journey west or face dire consequences ahead.



Earlier prehistoric rock art probably lost its original meaning to later inhabitants but new occupants of an area ascribed different meanings and significances to it. The same thing happens with historic inscriptions. Historic inscriptions might be considered rock art in the making.



ABSTRACTS FROM PAPERS PRESENTED AT NRAF'S 8TH ANNUAL MEETING

Stuart Ranch Rock Art and the National Wildlife Refuge Rock Art Project

By Amy Gilreath

This paper describes the rich rock art of the Stuart Ranch site and Pahranaagat National Wildlife Refuge. These two areas are located approximately 30 miles apart and share similar landscape settings. Both are transportation corridors near water and favorable environments for natural resources. Both sites/areas contain spectacular rock art accompanied by other stone features and minimal artifactual assemblages. Archaeological survey at the two areas focused on known concentrations of rock art and artifacts and it is notable that the surface archaeology is relatively minimal and out of proportion to the quantity of rock art. The rock art at both sites/areas is radically different. Stuart Ranch is well-known for historic imagery of cowboys but also contains Great Basin Abstract designs. There is a historic ranch at the site and further ethnographic research could clarify when and why the rock art was made. Pahranaagat National Wildlife Refuge's rock art is well-known for its Pahranaagat style anthropomorphs, many of which hold atlatls. Dating this style by relative dating, associated archaeological materials, and xrf dating, produced somewhat different estimates of this style's age range, making its cultural affiliation an ongoing research question.



▲ Stuart Ranch



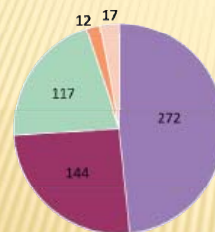
▶ Pahranaagat



MOTIFS BY CLASS

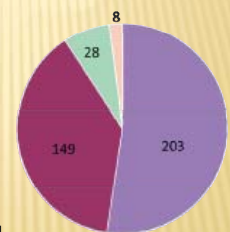
STUART RANCH

562 Prehistoric Elements
53 Panels



PAHRANAGAT

388 Prehistoric Elements
141 Panels



- Representational
- Abstract
- IPA
- Scratched
- Painted

ABSTRACTS FROM PAPERS PRESENTED AT NRAF'S 8TH ANNUAL MEETING

It's All in the Data! Building a Database for the NEVADA ROCK ART FOUNDATION By Anne Higgins

For the past two years I have been building some databases for the NEVADA ROCK ART FOUNDATION under the direction of Gus Quinlan, Executive Director, and Kim Hopkinson, Associate Director. The first database we built is a Fieldwork Management database to track the materials which we generate in the field and in the lab: the drawings, inkings, scans, photos, IMACS, GPS data, and motif analysis. The second is a Research database which links information about panels and images (IMACS, motif analysis, etc) with photographs. Each of these databases are important to the production of the final reports which NRAF submits to the agencies, and also for helping us develop the research arm of our mission.

We are still in the beginning phases of creating the Research database, but so far I have entered all the IMACS attachment and Munsell information for every panel NRAF has recorded since its beginning (over 6000!), and all the accompanying photographs. I have also developed a program that allows NRAF staff to enter detailed motif and style information for each panel we have documented, and to check IMACS data collected in the field against the photograph (see below).

There are at least three purposes for the Research database. It is a basic research tool to efficiently access visual and numeric materials. It is also an analytical and statistical tool to support theoretical research. Thirdly it is a permanent archive of data collected by the NEVADA ROCK ART FOUNDATION. Using Access to manage all the data collected on our many fieldwork projects makes it possible to relate thousands of pieces of information, and to query the data in order to answer questions about rock art's spatial distribution, relationship to other archaeology, and motif and image distribution, among other important research questions that we will utilize this new database to answer.

Photos and IMACS - Microsoft Access

Home Create External Data Database Tools Acrobat

View Paste B I U A Font Rich Text Refresh All Delete More Records Sort & Filter Filter Advanced Toggle Filter Window Switch Fit Form Windows Find Find


Navigation Pane

IMACS:

Panel Situated	B	Direction	General	W	Destructive Agents	Natural	N
Slope	B	Degrees			Other	N	
Rock type	A	Dimensions	Length	0.64	Munsell	Rock	10YR3/1
Background	C	Height	0.53		Dark pet	10YR7/1	
Pet Technique		Area	0.34		Mid pet		
Primary	E	Above soil	Highest	0.79	Light pet		
Secondary		Lowest	0.7				
Tertiary		Comments					
Pic-Technique		Issues					
Repatination	B	Edits					
# Figures	A						
Superimposition	N						
Natural features	N						
Surface preparation	N						
Figure modification	N						

Record: 1 of 1 No Filter Search

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ABSTRACTS FROM PAPERS PRESENTED AT NRAF'S 8TH ANNUAL MEETING

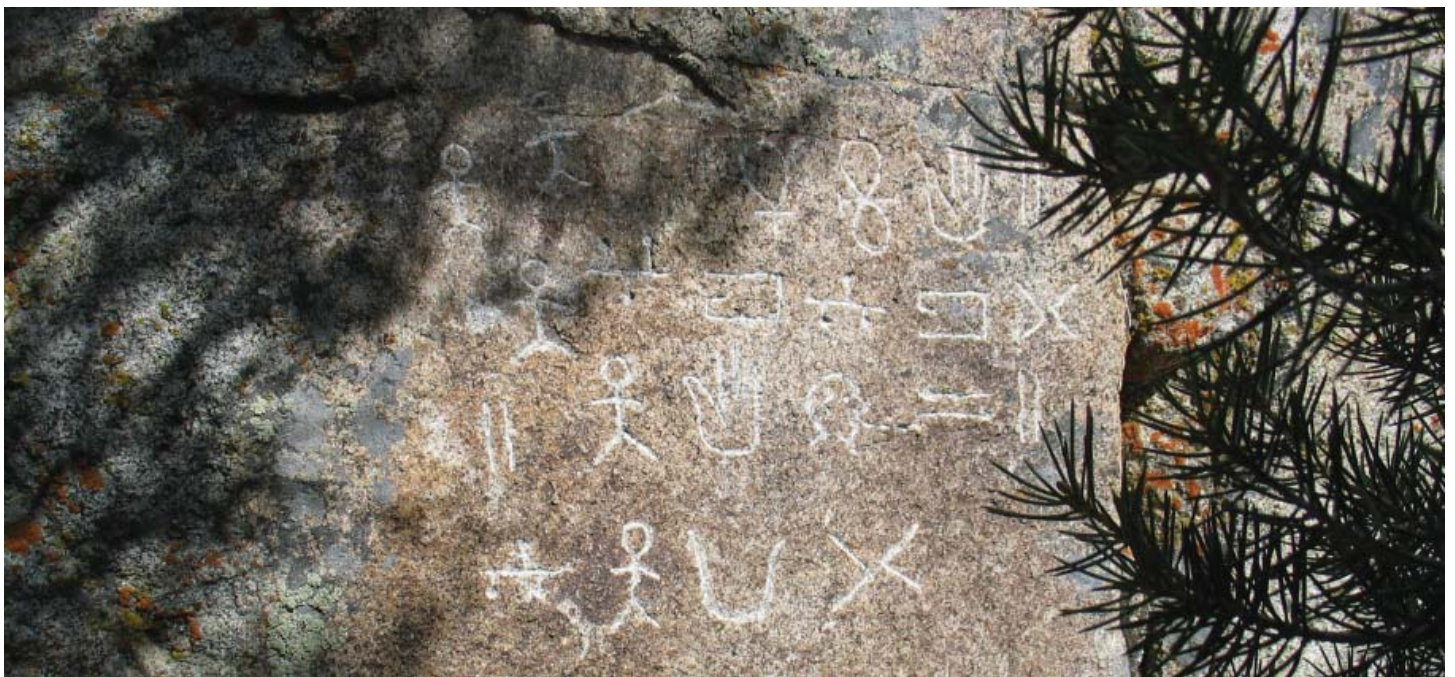
Western Message Petroglyphs

By Judy F. Hilbish

The Western Message Petroglyphs (WMP) are found in eight western states and are over twenty panels of rock carvings that share symbols and have a similar style. The carved lines are about 2 mm deep and 2 mm wide and occur on a variety of rocks including sandstone, andesite, and granite. Their locations tend to be on prominent boulders, cliffs on mountain sides or mesas overlooking current settlements and some abandoned settlements from the 1800s, rarely are they found on valley floors or along river and creeks. The variety of symbols used suggests modern manufacture rather than the migration of several cultures to these areas in ancient times.

The dates at which the some of these symbols appear in the literature help date the manufacture of these panels. Many of the symbols can be identified as coming from such cultures as the Ojibwa and the Plains Indians, Egyptian, Maya and Aztec, and even alchemy. Such a variety of symbols were available to readers of the 1700s-1800s in various journals and books. Native American pictographs were written about as early as the 1700s. The Egyptian hieroglyphs were researched and published in the early 1800s. Each of these areas of literature span a broad timeframe and do not help narrow down the earliest date in which the WMP could have been carved. It is the Maya/Aztec pictographs and the publication of the codices from 1833-1848 that provide the earliest start date of the WMP with a pictograph of an ellipse called *tecpatl* by the Aztec. This pictograph is depicted in several of the WMPs and places their earliest possible date of manufacture at 1832. This rough dating correlates with the oral history that is available for a few of the sites which date the panels to late 1880s to early 1900s.

A few of the California panels came to the attention of Elsasser and Contreras in the 1950s. In an article for "Reports of the University of California Archaeological Survey," they dismissed them as being a hoax and historic. The presentation Western Message Petroglyphs presented evidence that they were partially correct: the carvings are historic, likely between the 1830 and the early 1900s. Their association with mining sites or supply points for mining areas suggests a close tie to the gold and silver booms of the West.



ABSTRACTS FROM PAPERS PRESENTED AT NRAF'S 8TH ANNUAL MEETING

“Cowboy Glyphs”: The Beginning of History or Historicity?

By Angus Quinlan

“Historic” rock art is usually regarded as mundane representations of the expansion of western colonialism. It apparently has little further significance other than for the identification of Euro-American material culture items, and is explained simply as indigenous portrayals of encounters with alien peoples. Historic rock art tends to be neglected because it lacks the legitimating veneer of perceived antiquity and is sometimes misperceived as an inauthentic product of pristine non-western cultures. A broader comparative approach allows western US historic rock art to be related to the wider theme of the cultural expression of history and historicity in visual arts.



A culture's sense of its place and purpose in the stream of history is often expressed in art as well as non-material forms. These media are generally unlikely to survive in the archaeological record, so prehistoric and historic rock art that can provide glimpses into a culture's historic consciousness are particularly valuable. Art also communicates or symbolizes to external observers a culture's historic purpose. As an example, some Iron Age rock art at Val Camonica, located on the interface of history as written text, portrays a warrior culture battling heroically its Etruscan and Roman neighbors. More familiar is art and monumental architecture that portrays the historic purpose of imperialistic cultures, such as the Roman empire where its historic purpose of conquest is celebrated and the Emperor as an agent of historic process is glorified.

In North America, art traditions among Plains groups provide pictorial narratives recording warrior exploits that later encounters with Euro-Americans are naturally fitted in to. These also reflect changes in Plains Indian historicity with adversarial roles now played by alien cultures. From prehistoric Utah, Fremont rock art that apparently portrays figures holding severed heads raise the question of whether these depict a historic event, mythological history, or ceremonialism? If they depict history in the sense of events represented, this rock art is similar in purpose to imperialistic celebrations of conquest expressed in Europe through architecture.

In Nevada, historic rock art is rare and concentrated in southern Nevada and areas where Euro-American colonization was a relatively slow process. This art is identifiable because of its depiction of western themes and subjects, such as figures wearing cowboy hats done in traditional stick-figure styles and wagons. Does this art simply record alien Others or does it reflect a change in historical consciousness that time is now event-oriented, with new agents entering concepts of time and mythology. It is possible that “historic” rock art may be less a record of colonialism (or the beginnings of Euro-American “history” in the Great Basin) but, instead, a symbolic and ideological treatment of colonialism.

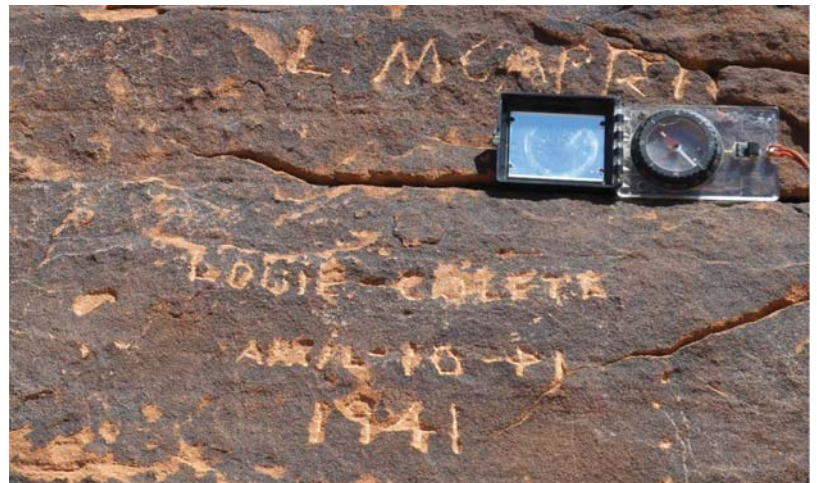


ABSTRACTS FROM PAPERS PRESENTED AT NRAF'S 8TH ANNUAL MEETING

Historic Inscriptions Along the Arrowhead Trail in the Valley of Fire, Clark County, Nevada

By Kevin Rafferty

The Arrowhead Trail, which ran through what is now known as Valley of Fire State Park, is one of the earliest travel routes between the Las Vegas Valley and the Muddy River Valley settlements of southern Nevada. Although formal construction of the route began in 1912, on-ground and archival research reveals that a variant of the Arrowhead Trail may have been in use as early as the early 1880s. Most pertinent to this contention are a series of historic inscriptions and painted signs associated with the route. The route, the physical evidence of the trail, and the nature and meaning of the historic inscriptions will be discussed along with potential future avenues for research.



The Monumental and the Miniature -- Representing place and performance in the art of the Isthmus

By Chris Von Nagy

The Olmec (1500--300 BCE) of Mexico's southern Gulf Coast are best known for their large, free-standing monumental sculptures symbolizing and connecting rulership to a core mythology. Monumental portraiture of kingly heads, thrones, stelae depicting events from a core mythos, and free-standing representations of human and zoomorphic figures can be found at the Olmec capitals San Lorenzo and La Venta on the Gulf Coast. Similar contemporaneous imagery is found at other locations within Mesoamerica, including petroglyphs and pictographs, reflecting the development of a far flung Preclassic interaction sphere. Yet, the Gulf Coast Olmec and their descendants also developed a miniature tradition reflected not only in the common ceramic and greenstone figurines of the period but in the creation of miniature-scale pottery to accompany the figurines in, presumably, didactic or ritual scenes. One such scene, a gathering of notables surrounded by celtiform-stelae at La Venta, Tabasco immortalized this tradition as an offering (Offering 4). Broken and discarded miniature-scale serving bowls, plates, urns, and cooking jars found together with deliberately destroyed and discarded ceramic figurines in midden deposits at the secondary elite center, San Andrés (ca 650--600 BCE), suggest that this gathering of notables was part of a larger and vibrant tradition of representation in miniature. The presence of boulders shaped into terraced towns replete with I-shaped ball courts at much younger Late Classic (ca. 600--900) sites such as Malpasos in the sierra foothills to the south of La Venta, a form of rock art unique in Mesoamerica, suggests that representation in miniature was an important and enduring element of Mixe-Zoquean culture in the Isthmian region of Mexico.

AWARD RECIPIENTS

Don D. Fowler Lifetime Achievement Award

The Don D. Fowler Lifetime Achievement Award is an occasional award made to honor exceptional contributions to Great Basin Anthropology. At NRAF's 2011 Annual Meeting, the distinguished careers of Catherine S. Fowler and Don D. Fowler were recognized with this award. The importance of their work to knowledge of the ethnographic and prehistoric lifeways and cultures in the Great Basin cannot be overstated. Catherine S. Fowler's ethnographic fieldwork and research are foundational records of the lifeways of Great Basin Indian Peoples. Don D. Fowler trained a generation of Great Basin archaeologists and his research is fundamental to understanding the region's archaeology.



Alanah J. Woody Award for Exceptional Service

The Alanah J. Woody Award is an occasional award made to recognize outstanding service to NRAF or its mission, either through a specific program or through a long history of exceptional service. The award honors the vision and commitment of NRAF's founding Executive Director to the mission of rock art protection, research, and education. At NRAF's 2011 Annual Meeting, NRAF recognized Joan Johnson, who has distinguished herself with a long record of volunteerism in fieldwork projects across the State, but particularly on behalf of a single project. She has tirelessly worked out of the public eye as an ambassador for rock art conservation in her community, and Joan's ongoing and long-term work as NRAF's liaison with Storey County has done much to ensure that the County Commissioners fully support and are engaged with the protection and management of the Lagomarsino Canyon Petroglyph site. Her hard work is especially evident by the implementation of special County ordinances that protect the site from gun fire and off-road vehicles, and in the placement of interpretive signs that educate the public about this phenomenal site.



AWARD RECIPIENTS

Holmes Volunteer of the Year Award

The Holmes Volunteer of the Year Award is made annually to recognize a record of exceptional volunteerism, in honor of its first recipients Jack & Elaine Holmes. All of NRAF's volunteers and members are exceptional in their commitment and passion for the cause of rock art conservation, making this award very difficult to select each year. For 2011, NRAF recognized Doug Rorer, who over the years has devoted long periods in the field on documentation projects far from home. He has braved the extremes of Nevada weather from freezing gale force winds to 110 degree temperatures, all without complaint or declines in his productivity or quality of his work. Doug has diligently worked at developing his recording skills in all aspects of fieldwork projects, with the result that he can now undertake almost any task with equal aplomb. Industrious in the field and sociable and witty in the post field debriefings, Doug is invaluable on every project he participates on and is a great asset to the NEVADA ROCK ART FOUNDATION.



"Black Hats" Volunteer Recognition

It is impossible to recognize all the individuals who volunteer their invaluable time with a formal award, and NRAF staff wanted to find a way to acknowledge those individuals who work behind the scenes and ensure that all aspects of NRAF's mission are a success. Though only a modest recognition of our appreciation, this year we awarded special ly designed black hats to six individuals who go above and beyond in their dedication to NRAF's mission. Membership in the informally dubbed "Black Hat Club" illustrates that these individuals have participated not only in the field, but also in the office processing the materials gathered during fieldwork sessions, preparing collateral for public education programs, and even on the unglamorous tasks of cleaning the office and doing general office organization and filing. We hope that all our members will acknowledge their efforts with a hearty congratulations every time you see someone wearing one of our special black hats!



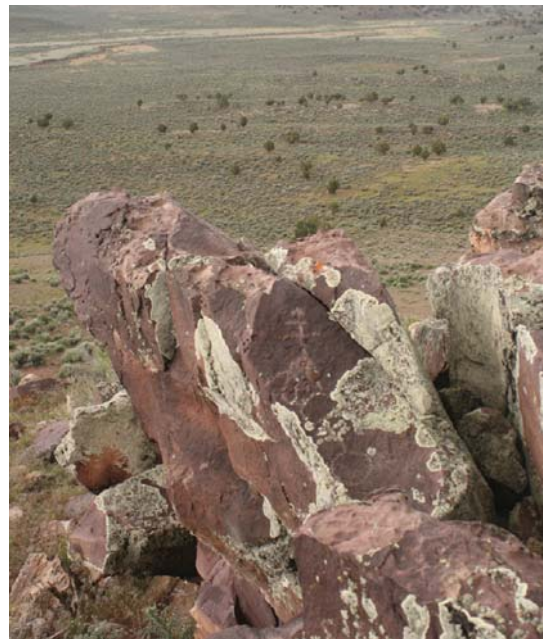
Newly inaugurated members of the Black Hat Club (left to right): Janice Hoke, Teri Ligon, John Bingham, Pat Wescott, and Don Wescott. Not pictured: Carl Wilson

FIELD TRIPS

While there is little to no rock art located in close proximity to Eureka NV, participants at NRAF's 8th Annual Meeting were able to visit several spectacular rock art sites on their way back home to northern or southern Nevada, and many NRAF members took advantage of Eureka's rich history by visiting Wally Cuchine's art gallery, the Eureka Sentinel Museum, or by taking the self-guided tour of Eureka. Below are pictures from a few of the many field trips open to NRAF members at the Annual Meeting.

Honeymoon Hill

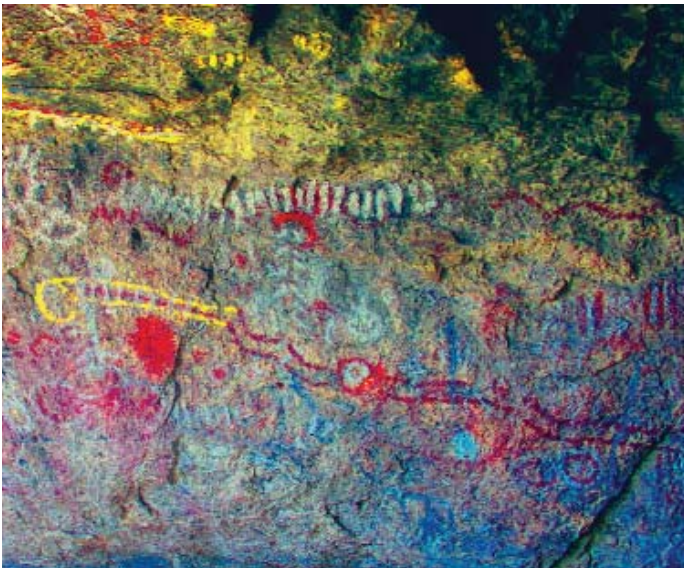
Despite thunder, hailstorms and encroaching lightning, visitors to Honeymoon Hill were impressed by the density of anthropomorphs and abstract imagery at the site. Many thanks to Ely BLM archaeologist Lisa Gilbert for leading the tour.



FIELD TRIPS

Toquima Cave and Northumberland Canyon

Members who visited the pictographs at Toquima Cave (below left) with tour leader Jeff Thelen (pictured right at Northumberland Canyon) had the option to continue to Northumberland Canyon to see examples of petroglyphs pecked and incised into tuff outcrops and boulders.



Hickison Summit

Home to hundreds of petroglyphs carved, incised and pecked into the rock face, and set in a beautiful location, Hickison Summit is one of Nevada's easiest to access rock art sites. Led by Pat Barker, visitors to this site were treated to abstract and representational images, dominated by "U" shapes often interpreted as vulvaforms.



The Nevada Rock Art Foundation's principal objectives are to document rock art sites at risk and work to conserve and ensure the integrity and future protection of all Nevada Rock Art sites.

The Foundation respects the cultural heritage and traditions of all indigenous people in all its activities.

The Past
Deserves a Future

Code of Ethics

The NEVADA ROCK ART FOUNDATION subscribes to the following code of ethics and its members, as a condition of membership, agree to abide by the standards of conduct stated herein.

1. NRAF respects the cultural and spiritual significance of rock art sites and shall not engage in any activity that adversely affects site integrity. NRAF members will be respectful at rock art sites—many are regarded as sacred by indigenous peoples and as such will be treated as a valued part of our shared cultural heritage.
2. NRAF members will strictly adhere to all local, state, and national antiquities laws. All research or educational activities taking place at rock art sites shall be subject to appropriate regulations and property access requirements.
3. All rock art recording shall be nondestructive with regard to the rock art itself and any associated archaeological remains which may be present.
4. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation and with express permission of the landholder.
5. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project and with the express permission of the landholder. Removal of soil shall not be undertaken at any time for the sole purpose of exposing subsurface rock art.

Working for the Conservation of Nevada's Rock Art Heritage

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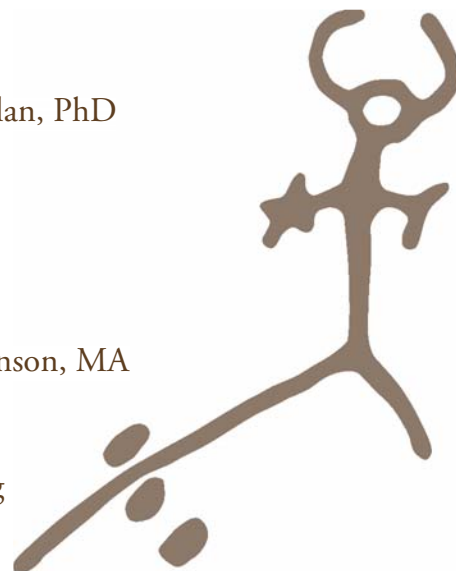
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