

GREAT BASIN GLYPH NOTES

NEVADA ROCK ART FOUNDATION

1ST QUARTER 2012 MEMBER INTERNATIONAL FEDERATION ROCK ART ORGANIZATIONS

Volume 11-1

2002 - 2012: NRAF Celebrates its Tenth Anniversary

January 2012 marked the tenth anniversary of the NEVADA ROCK ART FOUNDATION's incorporation as a non-profit 501(c)3 corporation. During the fall of 2001, the Foundation's founding executive director, the late Dr Alanah Woody and co-founder Shari Chase, had completed the organizing work necessary to launch a new non-profit. A charter Board of Directors, composed of archaeologists and community representatives, and a group of charter members and volunteers had been assembled. In January 2002, NRAF's incorporation as a nonprofit allowed the new historic preservation organization to appeal to the public at large, not just professional archaeologists and rock art enthusiasts.

The establishment of NRAF was the outgrowth of Alanah Woody's passion for rock art research and preservation. Originally, Alanah had planned on pursuing a career as a mainstream prehistoric archaeologist. That changed following a chance visit to the Massacre Lake rock art site during an off-day on a fieldwork survey program being conducted by UNR in the early 1990s. Her new interest led Alanah to focus primarily on rock art as an under-explored part of the Great Basin archaeological record, a theme that she developed in her Master's thesis and doctorate. This passion for rock art research was accompanied by an equally strong drive for rock art preservation, leading to the establishment of NRAF's predecessor organization, the Nevada Rock Art Documentation Project (NRADP), in 2000 by Alanah, Eva Jensen, Anne McConnell, and Jack and Elaine Holmes. NRADP's purpose was to



The Massacre Lake site, which inspired Alanah Woody's passion for rock art

identify a priority list of threatened rock art sites, foster site stewardship, and train volunteers to record rock art. Site records would be provided to land managers to establish baseline site data for monitoring and other management purposes.

The mission of NRAF is broader than that of its predecessor as, in addition to intensive site recordation, NRAF also seeks to appeal beyond the world of professional and avocational archaeologists, with additional emphasis on public education and developing research to celebrate the heritage significance of Nevada rock art.

More formal organization and developing its fundraising capacity (by appealing to the public for support and

securing financial assistance from land managing agencies) has allowed NRAF to implement its mission more widely than its predecessor. In particular, NRAF has gone beyond providing an archive of uninterpreted site data for monitoring, instead fully recording and reporting sites for land management, public education, and research needs.

Over the past ten years, NRAF has harnessed public support by training countless volunteers, encouraging site stewardship, and reaching out to the community at large. Central to NRAF's vision is building partnerships between the public, stakeholder groups, and land managers. As a working organization, NRAF's focus is to use the partnerships it has developed to do actual site recordation, research, and public education rather than advocacy. In the first ten years of NRAF's life, highlights include;

- In partnership with the BLM Carson District, piloting a program of site stewardship for rock art sites on public lands. Along with a separate pilot site stewardship program run by the BLM Ely District, these programs were the forerunners of the current statewide cultural site stewardship program, the enabling legislation for which NRAF supported.
- Establishing successful partnerships with federal, county, and state land managing agencies throughout the state. The strength of these partnerships derives from NRAF's ability to work cooperatively with

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the public and land managers, doing active recordation, public education, and conservation work.

--Recording many of the most threatened, largest, and most significant rock art sites in the state; including sites in the Little Red Rocks area, Lagomarsino Canyon, Sloan Canyon, Grapevine Canyon, the High Basins ACEC, the Gold Butte area, and the Mount Irish Archaeological District. To date, NRAF's volunteers and supporters have made possible the recordation of 216 rock art sites in nine Nevada counties.

--Drafting a National Historic Landmark nomination for the Lagomarsino Canyon Petroglyph Site. This is the first Nevada rock art site to have such a nomination prepared for it.

--Completing a representative survey of a regional rock art record (Lincoln County).

--Receiving grants, financial assistance agreements, and contracts from federal and local government, and private foundations, including

major support from the Nevada BLM, National Forest Service, National Park Service, National Endowment for the Arts, and the Nevada State Historic Preservation Office.

--Developing a network of donors and members who each year make critical contributions of time and funds to the cause of historic preservation and research.

--Establishing a lecture series that brings researchers to Nevada to share the results of their discoveries. Each year this series culminates in a scholar of international renown delivering lectures in Reno and Las Vegas.

--Holding an annual meeting that serves as a forum for rock art research to be presented and discussed.

--Developing rigorous standards for rock art recordation and archiving that focus on detail and accuracy and which are only possible with the support of a corps of trained, dedicated volunteers.

--Laying the framework for research that will place Nevada rock art in its wider archaeological context.

These achievements leave NRAF well-positioned to start programs of research and public education that explore the significance of Nevada rock art as an archaeological feature and its place in prehistoric social landscapes, themes that were central to Alanah Woody's research interests.

The depth and quality of site data collected by NRAF volunteers over the past 10 years provides a rock art archive that can be the basis of expansive quantitative and qualitative analyses. One important future direction is realizing this research potential by adopting a long-term focus on the study of the social landscape of rock art. Better knowledge of rock art's archaeological and heritage importance is the basis for enhancing public education that will allow those who cherish rock art to share that passion more effectively with the wider community, eventually creating a future where Nevada rock art is viewed by all as an irreplaceable asset.



Rock art from the Grapevine Canyon site, recorded by NRAF volunteers in 2009 in cooperation with the National Park Service Lake Mead Recreation Area

From the President



Pat Barker, President
NRAF Board of Directors

Rock art studies have straddled archaeology and art. Some people, and many members, appreciate rock art for its beauty and spirituality. Others see rock art as a lens into the ancient human mind and want to know what it means. Although rock art's original meaning may be lost in the mists of time, rock art still has meaning. Rock art can mean many things depending on who is considering it. For descendant communities it means one thing; for new age religionists, something else; and for archaeologists, something yet again. I am most concerned with the archaeological meaning.

Archaeologists look at rock art in two ways. First and foremost, rock art studies have focused on questions that are internal to rock art itself. These studies seek to define rock art glyphs, motifs, and styles in space and time. Archaeologists define rock art styles, like Pahrnagat, Grapevine, or Coso, and try to determine their density and distribution. In other studies, archaeologists have sought to understand rock art in a functional context. These studies ask what rock art does for the people who created it and look at anthropological arguments about hunting magic, gender, or shamanism to explain rock art functions. Finally, some archaeologists look at particular motif or glyphs, like bighorn sheep, cupules, or anthropomorphs, and try to understand their density, distribution, and function. All of these studies are aimed, one way or another, at fellow rock art aficionados, and not at the general archaeological community. At professional and avocational archaeological meetings, organizers segregate rock art papers in rock art symposia to be safely ignored by non-specialists, who in turn rarely attend meetings held by professional and avocational rock art organizations. As a result, the larger community tends to think that rock art studies are only interesting to rock art enthusiasts because they do not address interesting anthropological questions.

As the FOUNDATION moves into more research, we are going to change this history by doing rock art studies that deal with questions of style in a larger archaeological context. We can do this because your hard work and loyal support over the last ten years has given us the information needed to study rock art in Nevada through large-scale, objective, landscape studies. NRAF studies, in contrast to most earlier ones, will not be based on anecdotal evidence drawn from sites the researcher has haphazardly visited. Instead, NRAF studies will be based on a comprehensive computerized, GIS-based relational database. This is a database that Gus Quinlan and Anne Higgins are developing using the outstanding professional quality site records NRAF volunteers helped produce. Once the models have been developed and tested, NRAF can use information from rock art sites across the state to further larger Great Basin archaeological goals like: understanding the nature and timing of population movements; looking at trade and travel through time and space; understanding prehistoric gender roles; or using rock art to define group boundaries. In addition, we can use the database to look objectively at internal rock art questions.

All of this takes time, energy, and resources. I know that you will continue to give the FOUNDATION your full support as we move into significant and interesting anthropological research. The research will show the world the wonder and majesty of Nevada rock art while demonstrating that it is a world-class record on par with French and Spanish Paleolithic art, South African hunter-gatherer art, and Australian Aboriginal art.



Volunteer Profile: John Bingham

by Janice Hoke

As an NRAF volunteer, John Bingham brings a wealth of life experience and skills to rock art documentation projects, which he relishes as “the most enjoyable part of my golden years.”

John says that he has always been interested in archaeology, paleontology and geology. His father, whose family were longtime sheep ranchers in Utah, took John and his two brothers to visit archaeological sites and view “Indian writings.” John said most of the rock art has now been defaced or removed. The area has been used extensively for target practice, dirt biking and partying.

As a 20-year-old, John was employed to survey a 10,000-acre farm. When he found a cache of stone points in a ditch, the owners called in archaeologists from Brigham Young University. Watching the BYU experts, John was hooked on archaeology but didn't see how he could make a living at it.

After serving as a U.S. Army reconnaissance pilot in Vietnam, John became a pipefitter and welder. He and his wife Raona spent 20 years on “a working vacation” all over the U.S. as he worked at refineries, steel mills and industrial sites. They also spent much time discovering the archaeology, geology, and ghost towns of the West.

In late 2001, John and Raona heard NRAF co-founder Alanah Woody speak at the Carson City library about the new organization's need for volunteers. Unfortunately, Raona fell ill and John put all plans on hold to help her through the cancer treatments, while NRAF volunteers documented Lagomarsino Canyon.



John Bingham working in Lincoln County

When John came back to NRAF after his wife's death in October 2008, he began inking the Lagomarsino field drawings. Since then, he has volunteered in every field session in Lincoln County as well as Grapevine Canyon. When NRAF Director Angus Quinlan asked him to do an overview drawing of a site in Lincoln County, Quinlan was astounded at the results.

“With no real supervision, John produced a perfect drawing on his first try,” Quinlan said. John credits his success to experience as a surveyor and a technical draftsman. “I've always been a detail guy,” John explained. “I enjoy drawing and art.”

Working on documentation projects gives John new insights into the lives

of the people who created the rock art, he said. He has taught himself flint knapping and is learning sandal making. “I try to get back to the ancient. Those guys had far more skills than I have.”

John realizes the importance of preserving Nevada's rock art. “I would feel a great loss if NRAF were unable to continue with the mission.” At many sites, the archaeological traces have been destroyed, and rock art is the only thing left, he said. “If we lose the rock art, we've lost those people entirely.”

He also has gained good friendships. “I'm so impressed with the people, from highly educated to desert rats like myself. I've gotten a lot more out of NRAF than I put into it.”

2012 ANNUAL MEETING: HOST HOTEL

The NEVADA ROCK ART FOUNDATION 9th Annual Meeting: *Landmarks*

May 4-6, 2012 ~ Mesquite, NV

Casablanca Resort

We have reserved a block of rooms for NRAF members for the 9th Annual Meeting. The quoted rate is \$69.98/night, based on single or double occupancy. Current Clark County room tax is 12% and that will be added to the room rate of \$69.98 per night. Call (877) 438-2929 for reservations. If you do not make your reservations by 4/12/12, you will be unable to get a room as the resort is **sold out** for that weekend.

Book by **April 12, 2012** to get this rate and use the code **#1ROCK12**.

Location

Located in Mesquite, the Casablanca Resort and Spa is set in the desert and is close to Falcon Ridge Golf Course, Casablanca Golf Club, and Virgin Valley Heritage Museum. Nearby points of interest also include Mesquite Fine Arts Center and Oasis Golf Club.

Resort Features

Dining options at Casablanca Resort and Spa include a restaurant and a coffee shop/café. A pool-side bar and a bar/lounge are open for drinks. Room service is available during limited hours. The property's full-service health spa has beauty services. This Mesquite property has event space consisting of banquet facilities, conference/meeting rooms, and small meeting rooms. Guest parking is complimentary. Additional property amenities include a casino, a concierge desk, and an arcade/game room.

Guestrooms

480 air-conditioned guestrooms at Casablanca Resort and Spa feature safes and blackout drapes/curtains. Accommodations offer mountain, desert, or pool views. Beds come with premium bedding. Bathrooms feature shower/tub combinations, complimentary toiletries, and hair dryers. Wireless internet access is available for a surcharge. Guestrooms offer direct-dial phones with voice mail. Televisions have cable channels, on-command video, and pay-to-view movies. Also included are electronic check-out and irons/ironing boards. Housekeeping is offered daily and guests may request wake-up calls.



Friday night reception will be held pool-side this year.

2012 ANNUAL MEETING: REGISTRATION

The NEVADA ROCK ART FOUNDATION 9th Annual Meeting: *Landmarks*

May 4-6, 2012 ~ Mesquite, NV

Name: _____

Address: _____

Phone: _____ Email: _____

REGISTRATION (add \$15 for registration after April 15th):

- \$20 per NRAF or affiliate member (please note affiliate organization: _____)
- NRAF Atlatl level members and above-FREE
- \$25 per non-member
- I plan on attending the evening pool side welcome reception on Friday, May 4th

BANQUET (\$35 per person, RSVP due April 15th):

I plan on attending the banquet on the evening of Saturday, May 5th and will need _____ tickets

ANNUAL MEETING MERCHANDISE (\$15 each, circle size and quantity ordered):

T-SHIRTS: SMALL _____ MEDIUM _____ LARGE _____ XL _____ XXL _____

HATS _____

TOTAL \$ _____

I wish to pay by: Check MC VISA (sorry, no AMEX)

Card # _____ Exp date _____ Signature _____

Return this form by April 15th to:
The NEVADA ROCK ART FOUNDATION
641 Jones Street
Reno NV 89503

Tenth Anniversary

2012 ANNUAL MEETING: CALL FOR PAPERS

The NEVADA ROCK ART FOUNDATION 9th Annual Meeting: *Landmarks*

Abstracts Due 4/1/2012

abstracts@nvrockart.org

Landmarks are social and cultural places in the physical environment and are *turning points*. Fifty years ago, a turning point in Great Basin rock art research was marked by the publication of Heizer and Baumhoff's *Rock Art of Nevada and Eastern California*. This book was among the first to consider the meanings of rock art's place in the landscape, a theme archaeologists have increasingly explored to explain the cultural role that rock art played in the social lives of hunter-foragers and semi-agriculturalists in the Desert West.

Papers are encouraged that address the dual themes of rock art as a cultural landscape resource, and method and theory in rock art studies over the past 50 years.

Presentations are limited to 15 minutes, with 3-5 minutes for questions. PowerPoint is strongly preferred, and overhead or slide projectors will only be available upon special request made at the time of submission. Papers will be presented on May 5th. All submissions must include:

- Presentation title
- First and last name, and affiliation, of each author (the presenter should be listed in boldface)
- Contact information for the presenter (email, phone number and address)
- The body of the abstract (may not exceed 250 words)

Email is the preferred method of submission. Abstracts should be emailed to abstracts@nvrockart.org and the subject line should read "NRAF 2012 Abstract- primary author's last name".

Students planning to submit a paper should consider applying for the *NEVADA ROCK ART FOUNDATION Student Paper Award*. This award will be made to the best student submission, and comes with a \$500 award. Please append the subject line of your email to read "NRAF 2012 Student Abstract- primary author's last name" if you wish to be considered for this award.

Visit www.nvrockart.org/Annualmeeting2012.html or email info@nvrockart.org for additional conference information



2012 ANNUAL MEETING: VENDOR REGISTRATION

The NEVADA ROCK ART FOUNDATION 9th Annual Meeting: *Landmarks*

May 4-6, 2012 ~ Mesquite, NV

 Yes, I will be attending the 9th Annual Meeting as a VENDOR

Name: _____

Address: _____

Phone: _____

Email: _____

VENDOR _____

REGISTRATION (add \$15 for registration after April 15th): \$25 (Includes table and two chairs)

Vendor tables will be set up in the lecture theater so vendors who wish to remain with their merchandise will be able to listen to Annual Meeting presentations.

 I plan on attending the evening welcome reception on Friday, May 4th I plan on attending the banquet on the evening of Saturday, May 5th and will need _____ tickets**BANQUET** (\$35 per person, RSVP due April 15th):**ANNUAL MEETING MERCHANDISE** (\$15 each, *circle size and quantity ordered*):

T-SHIRTS: SMALL _____ MEDIUM _____ LARGE _____ XL _____ XXL _____

HATS _____

TOTAL \$

I wish to pay by:

 Check MC VISA (sorry, no AMEX)

Card # _____

Exp date _____

Signature _____

***Return this form by April 15th to:
The NEVADA ROCK ART FOUNDATION
641 Jones Street
Reno NV 89503***

PALEOLITHIC CAVE ART TRAVEL OPPORTUNITY

A cave art trip to Spain and France is scheduled for September 5-17, 2012. The cost is \$6,695 plus airfare. The tour, *Prehistoric Cave Art of Spain & France*, is hosted by the Archaeological Institute of America, with Dr. Paul Bahn as the tour leader. Brochures are available online at www.aiatours.org. The tour is limited to 20 and several NRAF members have already signed up. Join us!

Highlights:

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; Cognac, which features paintings of extinct megaloceros and

mammoth; Pech Merle, known for its "negative handprints;" and others. In addition to caves, we will visit the 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.

We will see the villages of Santillana del Mar and San Sebastian, plus the medieval Chateau de Beynac, among others.

All in all, a fantastic trip with excellent accommodations in fine hotels and charming inns, as well as fine wine and cuisine.



Lascaux II

NRAF Welcomes a New Citizen

On February 10, 2012, NRAF Executive Director Angus Quinlan was naturalized as a citizen of the United States of America. Family and friends gathered at the Reno Federal Courthouse to witness the oath ceremony of approximately 60 new US citizens, from countries as diverse as Malaysia, Peru, and Great Britain.

The presiding judge noted that the new citizens were affirming their loyalty to the United States, but that their emotional ties and affection for their birth countries should not be abandoned, rather woven into their new identities as United States citizens. The judge further encouraged those with a first language other than

English to speak it at home so that the diversity of our new citizens could continue to strengthen the fabric of our country, a country primarily of *immigrants*.

A representative from the Elks Club spoke to the new citizens on the topic of patriotism, noting that they had *chosen* to be citizens, whereas many of us who were born with that privilege never had to make that monumental step to swear and affirm their loyalty to this country as our feelings and attachment to this nation are naturally acquired and felt.

After the ceremony, new American citizen Angus Quinlan told family

and friends that it was something he had wanted to do for quite some time, realizing that his home and heart were firmly embedded in Nevada. He commented that the American spirit of optimism is something he admires, along with the positive and dynamic attitudes that so many Americans exude.

Gus noted that America is so different from the stereotypes by which it is often known abroad. His experience of America is of a forward-looking and open nation, with a people that are welcoming, tolerant, and generous. It is with great pride that he can now count himself as a fellow citizen.

UPCOMING EVENTS

- April 18, 2012** NRAF Lecture Series
The Rock Art of Bircham Springs
Mark Giambastiani, Ph.D., RPA
Reno, NV
- April 21, 2012** Grimes Point Petroglyph Trail Tour
Fallon, NV
- May 4-6, 2012** 9th Annual Meeting: *Landmarks*
10th Anniversary, Nevada Rock Art Foundation
Mesquite, NV
- September 25, 2012** Distinguished Lecture
Professor Robert Layton
Las Vegas, NV
- September 27, 2012** Distinguished Lecture
Professor Robert Layton
Reno, NV
In association with the Nevada Museum of Art

Robert Layton lived in Australia from 1974 to 1981, working for the Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, and the Northern [Aboriginal] Land Council, Darwin. During this time he studied Australian rock art and helped prepare a number of Aboriginal Land Claims, of which the first was the claim to Uluru (Ayers Rock) National Park. This research has been published in his books *Uluru: An Aboriginal history of Ayers Rock* (Aboriginal Studies Press, Canberra, 1986 reissued 2001) and *Australian Rock Art, A New Synthesis* (Cambridge University Press 1992). He has revisited Australia several times, working on the Hodgson Downs land claim in 1993-4 and helping to prepare the Australian Government's submission to UNESCO to place Uluru National Park on the World Heritage List as a cultural landscape of universal value. Uluru National Park was one of the first two indigenous landscapes to be so recognized.

For information on, or to RSVP for, any of these events call NRAF at 775.323.6723 or 702.804.6723 or email info@nvrockart.org.

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 that 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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