

Great Basin Glyph Notes

The Newsletter of the Nevada Rock Art Foundation
Member International Federation of Rock Art Organizations

3rd Quarter 2009

Volume 8-3

Black Canyon Project

In April, NRAF assisted Far Western Anthropological Research Group in recording rock art features at Black Canyon on the Pahranaagat National Wildlife Refuge, Lincoln County. The rich natural resources in this area appear to have been intensively used in prehistory, reflected by the abundant rock art and other archaeological features. Black Canyon also probably served as a transportation corridor for peoples moving between the upper reaches of the White River and the marshes of Lower Pahranaagat valley.

Black Canyon is well-known for its concentration of Pahranaagat Representational Style petroglyphs. This distinctive style is composed of varying treatments of the human form; a headless rectangular form with internal decoration, often bearing an atlatl-like design; and a solid-pecked oval or rectangular form, with a line protruding from the head and with down-turned arms and extended hands. This anthropomorph style appears restricted in distribution to the Pahranaagat Valley drainage and adjacent



Pahranaagat Representational Style
anthropomorph variants

areas, representing a localized cultural development.

The chronology and functions of the Pahranaagat Representational Style are not well understood and have fueled much speculation (for one interpretation, see *The Dynamic Duo* on page 8). Based on its formal properties and landscape context, Black Canyon's rock art may have influenced the lived experience of economic and social practices by providing a source of cultural symbolism that was engaged with in domestic routines.

Elsewhere, such symbolism often plays an important role in the construction and negotiation of cultural identities and social roles.

The archaeological significance of Black Canyon was recognized in the 1970s with its listing on the National Register of Historic Places as an archaeological district. The US Fish and Wildlife Service contracted Far Western to complete an intensive archaeological survey and recording of Black Canyon to provide data that would serve as the basis for future

management, conservation, and interpretation of the district's unique cultural resources.

NRAF supported Far Western's survey and documentation of Black Canyon's archaeological resources by recording rock art in the archaeological district. A total of approximately 100 panels at 7 sites, was recorded through photography, scaled line drawings, and detailed observations made of each panel's style characteristics and physical condition.



From the President

This year's Annual Meeting, held in Mesquite, Nevada, celebrated another successful year for NRAF. New to this year's meeting was the "Gap" Appeal launched by the Board of Directors. Always cognizant of how much time our volunteers devote, we nevertheless took a risk and asked members to help support us financially by making a gift above and beyond their membership dues. We were gratified by the generous response of our members, some of whom asked why we hadn't done this before. The Gap Appeal raised approximately \$5,000 and we thank those members for their stellar support. Inherent in a gap appeal is the difference between our income and what we want to accomplish. In that spirit, Gus and I outlined some directions for future growth for NRAF, including the possibility of an office in Las Vegas to build a state-wide presence. We would also like to expand staff to support more projects, participate in more 'unfunded' projects, and purchase more field equipment.

For those of you who attended the Annual Meeting, you met Janice Barbour, our new Development Director (introduced in last quarter's newsletter). Janice's work is designed to help us achieve these goals. Her work is supported by a generous donation, thus saving valuable budget funds, and she has been working diligently to understand our membership base, train the Board in more effective fund-raising strategies, and increase NRAF's public profile.

A membership survey was distributed at the Annual Meeting, and the Board and Staff were gratified by the positive responses received. Anyone who wants to fill out a survey or see the results is welcome to contact either Kim Hopkinson or Janice Barbour for that information. One message that came through in the Survey is that we need to do a better job of letting members know about our current financial situation. Although we are solvent, the coming years will present challenges to the organization, and we want to not only survive, but to also prosper and grow, fulfilling our mission of recording and preserving Nevada rock art. Highlights of the Annual Meeting are covered in this newsletter, and you will see a summary of our 2008 financial status.

Members also told us that they don't want to be badgered incessantly by appeals for funds and that they don't want to lose our close-knit community. We respect that and will endeavor to foster growth that has strictly limited appeals to members for funds and focuses on going outside of membership to solicit grants, gifts, and new members. The sense of community at NRAF is a direct consequence of our sterling volunteers and staff, and I have no doubt that this friendship and fun will grow with us.



BOARD OF DIRECTORS

OFFICERS

President, Pat Barker PhD

Past President, Don Fowler PhD

Secretary, Darla Garey-Sage PhD

Treasurer, Craig King

DIRECTORS

Mark Boatwright MA, MEM

Thomas J. Hall ESQ

Catherine Fowler PhD

Dianne Jennings

Tina Wener

EXECUTIVE DIRECTOR

Angus R. Quinlan PhD

Newsletter News

This quarter we've expanded the newsletter to 16 pages to cover our Annual Meeting. Note Year-in-Review information on pages 4- 5, photo spread from the Annual Meeting on pages 6-7 and speaker highlights on pages 8-12.

As part of our Education series, we also have included excerpts of Peter Goin's March lecture on pages 14-15.

Members are encouraged to submit story ideas, pictures, or information to editor@nvrockart.org. Praise is welcomed; criticism frowned upon.

Note that our website and email addresses have changed.

We are now www.nvrockart.org and info@nvrockart.org.

Field Notes

Black Canyon Volunteers—This project would not have been possible without the hard work of NRAF volunteers Susan Bailey, Carolyn Barnes, Ralph Bennett, Janice Hoke, Elaine Holmes, Bill James, Joan Johnson, Rose Keough, Cornelia and Maury Kallerud, Ed Laine, Anne McConnell, Deb and John Mitchell, Geno Oliver, Paula Reynosa, Sue Roberts, Doug Rorer, Margaret Westcamp, and Alison Youngs. They contributed 416 hours of donated



Volunteers on the Black Canyon, Pahranaagat Project take a lunch break

labor and worked enthusiastically and effectively despite the, at times, difficult conditions, particularly snow and tough terrain.

Lincoln County Rock Art Inventory Project—The literature search to identify the sites to be worked on in the first fieldwork season of this project has now been completed. Fieldwork is planned to start in early September and continue into October.

Volunteer Profile: Anne Higgins

Anne's interest in rock art began as a child. Her father, who worked for the National Park Service early in his career, took her to many National Parks, including Mesa Verde, fostering a life-long appreciation of petroglyphs, although it would be some time before she returned to that early interest. In college and graduate school, Anne studied history, art history, and French. After earning her Master's degree in history from U.C. Berkeley, Anne worked as a teacher, artist and then as an SQL Server programmer. Her programming skills are now serving NRAF well as she volunteers hundreds of hours to building NRAF's database, in addition to her time in the field.

Her youthful interest in rock art was rekindled when she visited the Southwest in the early 1990s; she then went to Europe to view art and rock art, but returned home realizing rock art was available in her own back yard. A Sierra Club excursion to Arizona for archaeological study introduced her to documenting rock art rather than just viewing it and when she learned about NRAF, she promptly arranged to take her training, where she met Alanah Woody,

who, she says, "opened up a new world of volunteer opportunities."

A volunteer for NRAF since 2005, Anne also volunteers for the Maturango Museum in Ridgecrest, California as an escort for tours into Little Petroglyph Canyon on China Lake Naval Air Weapons Station. She volunteers her computer and database skills to the Cloverdale Historical Society, The Living Room (a shelter for women and children in Santa Rosa, California), and with Annabel Ford, archaeologist at U.C. Santa Barbara who works in Belize.

Pushing her interest in history back in time, Anne is now focused on prehistory and is particularly intrigued by Mesoamerica. Last year, she attended a workshop led by David Stuart (Professor of Mesoamerican Art and Writing at the University of Texas, Austin, and MacArthur Fellowship recipient) at Palenque, Mexico, that focused on the Mayan hieroglyphics.

Anne enjoys working with other NRAF volunteers and her big regret is that she didn't start this avocation earlier. NRAF is fortunate that she devotes so much of her time to our endeavors.



Anne Higgins enjoying the snow at Lagomarsino

NRAF Contact Information

Dr. Angus Quinlan,
Executive Director
775-323-6723, EXT. 12
702-804-6723

Kimberly Hopkinson,
Assistant to the Executive Director
775-323-6723, EXT. 11
702-804-6723

Fax No. 775-323-6725

info@nvrockart.org

Annual Meeting Highlights: Year-in-Review

The most significant source of income for NRAF in 2008 was funded projects, defined as projects for which federal or state agencies contribute financial support and NRAF contributes staff and volunteer labor and materials. These projects provided almost 56% of our income. Donations and membership dues account for approximately 38%, for a combined total of 94% of total income received. Over the coming years NRAF will be working hard to bring these two sources of revenue into balance. The 2008 End of Year Appeal was particularly well supported and was the most successful annual appeal to date, raising \$4,000 to support the organization's activities.

Despite this, the total donations and membership dues received in 2008 declined from 2007. This drop in donated income needs to be set in the context of the overwhelming response of NRAF members and supporters in 2007 in the

wake of the death of Alanah Woody, NRAF's founding Executive Director. However, these numbers do illustrate that NRAF is not immune from the effects of the current economic recession and we will be adopting strategies to help retain members, as well as broaden our donor base through new membership recruitment (see page 13). NRAF values the continuing support that we receive from members and recognizes the hardships that many of you may be facing.

NRAF continues to spend over half its income directly on programs, including fieldwork projects, research and report writing, and public education (lectures, brochures, public outreach, etc.). Our administrative (34.5%) and fundraising (2.8%) expenses are low and proportionate to the size of the annual budget.

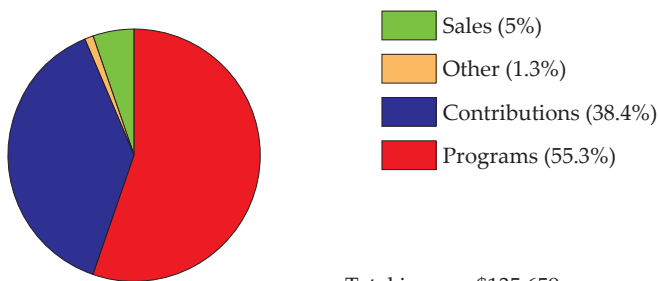
We recorded a deficit in 2008 (approximately \$16,400) that was met by funds carried over from the 2007 fiscal year. This deficit was the result of

two funded projects that we had anticipated being done in 2008; however, those projects were postponed to a future funding cycle. Additionally, NRAF's principal office in Reno was relocated in early 2008 with a series of one-time expenditures related to moving and establishing services at the new office location.

NRAF volunteers contributed 2,962 hours in donated labor in 2008, primarily in the field but also as tour leaders, in the office, and processing fieldwork materials and data collected from projects. This equates to about \$56,000 in donated labor, a truly staggering contribution to the cause of rock art conservation. Staff time reflects the priorities of the organization, with 57% of hours worked spent on programs, primarily in the field, writing reports, inventorying and preparing for archiving fieldwork materials and data collected during projects, and giving public lectures across the state.

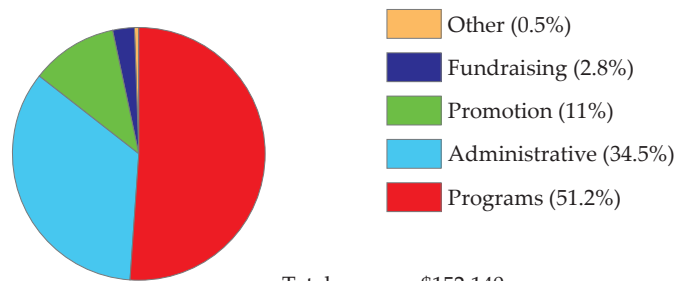
FISCAL YEAR 2008

INCOME



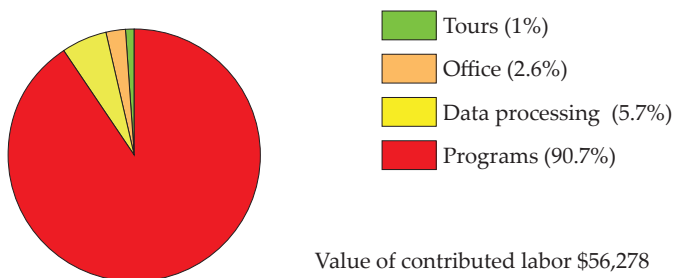
Total income \$135,659

EXPENSE



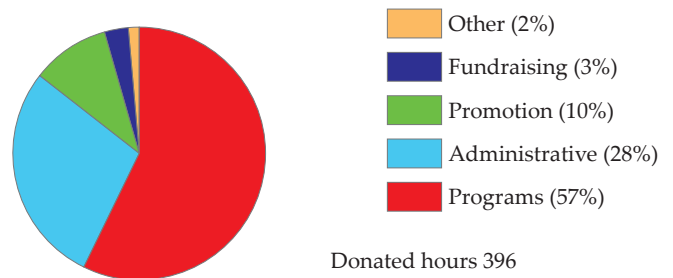
Total expense \$152,140

VOLUNTEER HOURS



Value of contributed labor \$56,278

STAFF HOURS



Donated hours 396

Annual Meeting Highlights: Year-in-Review

Program accomplishments in 2008 included: recording three sites in Great Basin National Park, completing the fieldwork phase of the Lagomarsino project, and completing draft reports for the Little Red Rocks Documentation Project and the Little Red Rocks Preserve Management Plan. The completion of the fieldwork at Lagomarsino after five years is a particularly significant achievement given the challenges of recording such a large and complex site as a multi-year project. This project's success was dependent on NRAF's capacity to harness volunteer support from throughout the state during the lifetime of the project, and was significant as a testing ground for the development and modification of recording techniques and project management practices.

The completion of draft reports arising from the Little Red Rocks Documentation projects illustrates that NRAF has the capacity to manage all phases of

recording projects. Report preparation is the lengthiest phase of a recordation project, involving data analysis, processing of photographic and other fieldwork materials for archiving, inking and digitizing of field drawings, and writing of a report narrative.

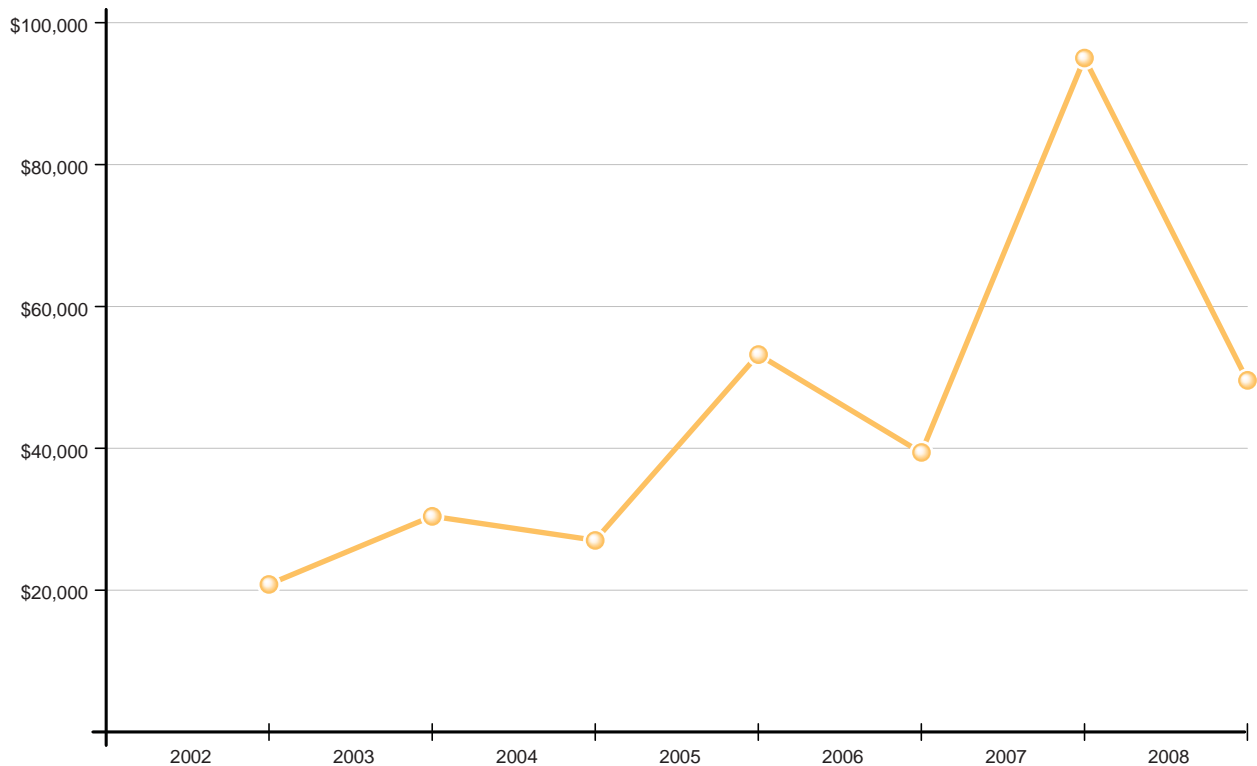
2008 saw the inaugural President of the Board of Directors, Don Fowler, step down after seven years. His successor, Pat Barker, has set out some challenging goals. These will build upon Don Fowler's achievements and continue Alanah Woody's vision of developing an enduring organization that harnesses public support to promote the conservation of Nevada rock art through programs of site recording, site monitoring, public education, and publications that establish Nevada rock art at the forefront of rock art research.

In the relatively short time that NRAF has been in existence it has accomplished much. In particular, we have record-

ed some of the most threatened sites in Nevada (the Little Red Rocks sites, Lagomarsino), as well as some of the most significant rock art sites in the state (Gold Butte area, Lagomarsino, Mount Irish Archaeological District, and Sloan Canyon NCA). This has been achieved through the contributions made by our strong base of dedicated, skilled volunteers and members and donors. The recordation work that has been achieved would not have been possible without the support of our strategic partners in federal and state agencies.

As we work to strengthen the implementation and scope of NRAF's mission, the continuing support of our members and volunteers will be vital. Over the coming months and years we hope to retain your enthusiastic commitment to conserving Nevada rock art and develop NRAF's capacity for fieldwork, public education, and research.

TOTAL DONATIONS & MEMBERSHIPS
2002-2008



Annual Meeting Highlights

NRAF's 6th Annual Meeting was one of the best attended to date, with 110 members and guests participating. Mesquite proved to be a hospitable venue for the meeting and an ideal field trip location. As ever, NRAF is grateful to the speakers who provided a diverse program of presentations describing trends in rock art research, conservation protocols, and recordation methods. Each year the success of the Annual Meeting is dependent on the work of those who volunteer their time to make everything run smoothly—thanks go to Deb and John Mitchell for scoping Mesquite venues; Carolyn Barnes, Deana Chambers, Janice Hoke, and Joan Johnson for running the merchandise table; Lucinda Long for photographing the proceedings; and Mark Boatwright, Amy Gilreath, Elaine Holmes, Darwin Johnson, Anne McConnell, and Doug Rorer for leading the field trips.

Annual Award Winners

The 2009 Holmes Volunteer of the Year Award was presented to Bill James. Bill has been a member of NRAF since 2004 and has volunteered on many of our projects, including Sloan Canyon, Little Red Rocks, Lagomarsino and Pahrnagat. Known for his sure-footed 'mountain goat' abilities in the field, willingness to help on whatever task needs doing, and indefatigable work ethic, Bill is described by those who work with him as one of the nicest guys around; someone who is helpful, knowledgeable, and a joy to work with.

The Alanah J. Woody Award recognizes exceptional service to NRAF and was presented to Ralph and Cheryl Bennett for their outstanding contributions to the Lagomarsino project. Ralph and Cheryl participated in every field session of this five year project, and stepped in to take on the organizing of the daily fieldwork logistics and the management of volunteers in the field. Executive Director Gus Quinlan comments that they took on this role "at short notice, working long hours each day without a break for weeks at a time and did an excellent job."



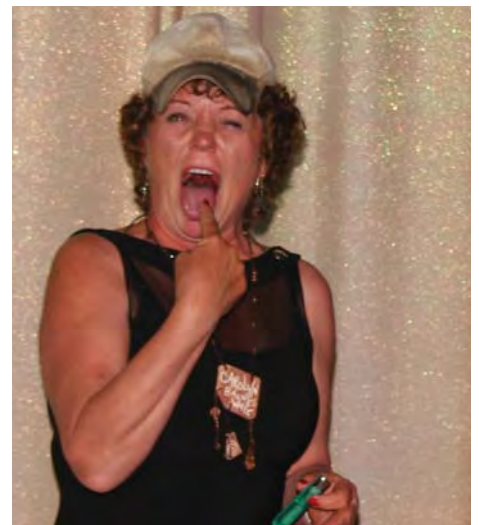
Bill James, recipient of the 2009 Holmes Volunteer of the Year Award



Ralph and Cheryl Bennett, recipients of the 2009 Alanah J. Woody Award



Mark Boatwright, Anne McConnell, Elaine Holmes and Doug Rorer show off their Rockies, awarded to help them in their duties as field trip leaders



Carolyn Barnes expressing her opinion of Gus's field hat, her Rockie Award

Annual Meeting Highlights



Sally Masuo and Gus Quinlan modeling the Annual Meeting t-shirt



Amy Gilreath (center), archaeologist and partner with Far Western Research, talks with Rose Keough and Loretta Vavuk. Amy was one of the guest speakers



Oyvind Frock and Joanie Botsford pause for a photograph



Gary and Linda Vetter chat with friends and partake of the cuisine at the Saturday night banquet



Clint Kawanishi proves the Annual Meeting is tons of fun!



Board Member Mark Boatwright and Jeff Thelen discuss the serious business of who gets the famed Thelen brownies

Abstracts From Papers Presented at the 2009 NRAF Annual Meeting

Rock Art at Gold Butte, Clark County, Nevada



Multipaneled rock at Gold Butte. Photo courtesy of Amy Gilreath

About 40 sites with rock art are known to exist in the Gold Butte area, containing about 375 panels. Rather than being scattered throughout this immense landscape, the markings are concentrated in the small island of red-rock sandstone that accounts for less than 5 percent of the area. Different motifs, styles, degrees of weathering, and superpositioning indicate the panels were made by the different cultural groups that made use of the area over the last 4,000 years. Local patterns that distinguish the rock art at Gold Butte are first described, then characteristics that show affinity to different regional stylistic patterns are highlighted.

Amy Gilreath,
Far Western Anthropological Research
Group, Inc.

The Dynamic Duo: Superheroes of Pahranaगत Rock Art

People are familiar with the dynamic duo of Batman and Robin, through comics, movies and television. Pahranaगत rock art of southern Nevada provides its own dynamic duo in the forms of the Pahranaगत Man and the Patterned Body Anthropomorph (PBA). It is easy to distinguish which hero is Batman and which is Robin, but establishing which is the hero and which the minion is not as simple for the figures represented by the rock art. Perhaps because the Pahranaगत Man is such an arresting, eye-catching motif, other researchers (such as Eileen Green, Steve Stoney, and Bill White) have emphasized him and mentioned only in passing his sidekick, the PBA. We thought perhaps the emphasis may have been misplaced and set out to determine which figure might actually be the more important of the two.



Superheroes of the Pahranaगत—Pahranaगत Man and the Patterned Body Anthropomorph. Photo courtesy of Anne Carter and Elaine Homes

Elaine Holmes and Anne Carter

Abstracts From Papers Presented at the 2009 NRAF Annual Meeting

How Old Are Petroglyphs? Prove it.

Petroglyphs were created by pecking or scratching desert varnish (DV), which exposed the lighter colored base rock underneath. DV is the waste product of bacteria that live from dust fall onto the rock's surface. X-ray fluorescence (XRF) spectra of the glyph and base rock were measured with a portable x-ray spectrometer. Subtracting the spectrum of the base rock from that of the glyph isolated the DV elements. *Mn* is the major waste product of DV and also has least interference from the base rock. Consequently, glyph age was determined by reference to a calibration curve of age versus *Mn* XRF intensity, i.e., the amount of *Mn* increased with DV age.

Calibration was derived from fallen sandstone slabs collected near St. George, UT. The cosmogenic isotopes ^{10}Be and ^{26}Al were measured by Prime Lab, Purdue University, from rock surfaces with a time range of 10,000-40,000 BP. The average cosmogenic ages of ^{10}Be and ^{26}Al were plotted versus *Mn* XRF intensity from paired surfaces resulting in a linear correlation with residual error of $\pm 26\% \sigma$. This was a useful calibration for nearly flat, sandstone surfaces; however, most glyphs are not on flat surfaces so it was necessary to determine what was the effect of rock shape (slope) on DV growth. Furthermore, was the calibration curve transferable to other types of rocks outside the hot desert environment of Southern Utah? 17 XRF DV measurements over a slope range of 0-72° on basalt boulders (created and emplaced near Nampa, ID by the Bonneville Flood at 14,300 BP) allowed determination of a slope correction curve and general test of accuracy. The slope-corrected, average XRF age (17 measurements) of the DV on the boulders was 15,900 BP $\pm 24\% \sigma$ with an error of + 11% from the known age of 14,300 BP. This was a realistic test of conditions commonly found when measuring an extended panel of glyphs.

It was also a realistic test of accuracy on a different type of rock (basalt versus sandstone) in a different locale. We believe that $\pm 30\% \sigma$ is a conservative accuracy estimate of age determination for multiple (at least 3) measurements for each glyph or from each petroglyph non-flaking rock (e.g., non-vesicular volcanic or cemented sandstone). Application of the technique in southern Utah, southern Nevada, southern Idaho and the Coso Range at China Lake, CA have shown that the age of individual glyphs was consistent with their style and type of subject as well as with other ground-based archaeological evidence.

Farrel Lytle

The EXAFS Company

Collaborators: Brian Cross, Marcos Delgado, Alan Garfinkel, Steve Heald, Xiomara Kretschmer, Tanzhuo Liu, Manetta Lytle, Nelson Lytle, Nicholas Pingitore, Prime Lab-Purdue University, Marith Reheis, Alexander Rogers, Dawna Ferris-Rowley, Peter Rowley, Craig Skinner, Keith Stever

Funded in part: by US Bureau of Reclamation and US Bureau of Land Management. We thank the Advanced Photon Source for beam time which is funded by the US Department of Energy.



Archer & 3 sheep, 1200 BP



Sheep Canyon



Two bow man, 800 BP



Archer and sheep, 1100 BP



Alignment Template



Archer with big feet, 740 BP

Examples of petroglyphs with their measured age from Sheep Canyon in the Coso Range at China Lake Naval Air Base, CA. All the age values fall within the accepted arrival period of the bow and arrow, < 1500 BP. The alignment template allowed selection of an area of each glyph to exclude any original DV (on the edge or in a pit within the glyph) which would have caused a large measurement error. The template is a very simple device, but effective. Photos courtesy of Farrel Lytle

Abstracts From Papers Presented at the 2009 NRAF Annual Meeting

Expressing Social Solidarities: Material Culture and Rock Art along the North Bank of the Colorado River, Southeastern Utah

The landscape along the Colorado River reflects a convergence of physical processes and cultural meaning. The physical realities of a place in conjunction with the social realities of its inhabitants combine to create the social landscape. The Colorado River is home to impressive galleries of prehistoric petroglyphs where anthropomorphic figures receive special emphasis. A common motif for this area is linked anthropomorphs reminiscent of paper doll cutouts. These linked figures may make a statement about the need to create social solidarity along the north bank of the Colorado River.

Social solidarity refers to the integration shown by a society or group. It is the ties that bind people together and is visible in the symbols adopted by a group to express their unity. Many of the rock art sites along the Colorado River are consistent with the Abajo-La Sal Style (pre-A.D. 1 to 900), thought to be a local development shaped by the proximity of the Anasazi and the Fremont. I suggest that the emphasis on linked figures found in the Abajo-La Sal Style represents an expression of social solidarity. The Potash Road Site is one example where the less-studied archaeological context provides additional data with which to relate these rock art themes.



A panel with several sets of linked anthropomorphs at the North Bank #1 site.
Photo courtesy of Leticia Neal.

The Potash Road Site is well known for its panels depicting numerous horned, shield-wielding anthropomorphs and several lesser-known panels that bear an affiliation to the Abajo-La Sal Style. Along the bottom of one of the panels are a series of beam holes that would have supported a pithouse roof. The pithouse was approximately five and a half feet deep with an east entry that faced the river. Excavations conducted at the pithouse reveal a diverse array of artifacts. These include hammerstones, ground stone, scrapers, graters, corncobs, side-notched and square-based projectile points, black-on-white sherd spindle whorls, beads, bone dice, and ceramics. Approximately half of the ceramics are a Mesa Verde type dating to A.D. 900 to 1159 and various Kayenta types dating to A.D. 950 to 1300. Considered alongside the rock art, these remains indicate a connection to both Anasazi and Fremont groups.

Recent studies into regional ceramic assemblages indicate that late Pueblo II and early Pueblo III Mesa Verde types (generally ranging from A.D. 1100 to 1250) dominate. There are some Kayenta types and a few Fremont types. The presence of Mesa Verde Anasazi into this area is considered part of a northern expansion into southern Utah as part and parcel of a population explosion and reflects a relatively rapid filling in of place.

The stylized linked figures may reflect an overall concern with unity, and points to a particular manner in which unity is expressed, despite or perhaps because of boundaries between groups. The notion of a group identity is inextricably linked to the preservation of a collective memory wherein the images found in rock art along the north bank of the Colorado River may be an indicator of commemorative acts that defined group identity and expressed this unity to others—a social landscape.

Leticia A. Neal
University of Nevada, Reno

Abstracts From Papers Presented at the 2009 NRAF Annual Meeting

Spaced-Stone Geoglyph Sites – Northern Pancake Range, Central Nevada

Five spaced-stone geoglyphs in three ancient sacred sites lie in the northern Pancake Range. Stones comprising the figures are lined up along or next to selected cooling fractures on bare exposures of unwelded volcanic tuff. Soil cover, rock walled depressions and minor topographic features also serve as figure boundaries. These are unknown to local Nahwe shamans.

The Ceremonial Butte site consists of three spaced-stone constructs. The largest is a 123 meter long snake-human conflation whose tail is covered by soil. Two relatively short, simple stone lineations are at some distance from the conflation in an area with abundant talus from a nearby ridge.

The conflation has a human head, with two eyes, attached to the side of the snake. The conflation follows prominent fractures as well as minor topographic features. A small area of the figure preserves a few cupules ground into the rock surface that may represent scales. Crosscutting, “lipped joints”, are abundant in parts of the figure, suggesting a rattlesnake’s back. Rock walled tenajas are also present, with one forming part of the figure perimeter. Tenajas hold water longer than the sandy swales nearby, attracting game after precipitation and during snowmelt runoff. The geoglyph is next to a sandy area with concentrations of jasper and dacite debitage from tool sharpening and scattered dacite knife or hide scrapper tools. A broken Elko point was found nearby.

An approximately 13m diameter irregular pebble circle in Duckwater Valley surrounds a purple-pink, rounded central boulder at the foot of the mountain ridge holding the snake conflation. The pebble perimeter follows fractures and tuff daylight except in a bare rock area where it is missing.

The remote Moody Mountain site consists of a small, seven meter long geoglyph on two positive relief tuff blocks. Creep displaces some of the figure.

Competing interpretations of rock art (Hunting magic & practical hunting site; Shamanic vision quest; and Communal Ritual, cult or pilgrimage religious site) are all supported by this set of sites.

The snake-human conflation celebrates the return of a powerful snake or lightning shaman from the other world, at the end of a vision quest, as it emerges from soil cover into this world. Persistent water also makes this a prime hunting site, with anyone taking game there doing so on top of the shaman’s magical body. Adjacent good camping, debitage and figure size may indicate creation and use by groups, possibly as pilgrimage sacrament.

Fractures cutting across the circle may represent female genitalia, one with a birth, “crowning”, structure while the center colored stone may represent a baby in the womb. It is likely a girls’ puberty initiation site. Exiting the dance circle at the climax of the ceremony through the vulvaic area, each girl would be ritually re-born as an adult.

The Moody Mountain figure seems patterned after Orion, which has a tradition of heroic association in some American cultures. This may be a cult or pilgrimage site.

All three major theories of rock art “purpose” are supported by sites in the Pancake Range.



Moody Mountain site with its seven meter long geoglyph.
Photo courtesy of Scott MacDonald

Scott F. McDonald

Abstracts From Papers Presented at the 2009 NRAF Annual Meeting

The Lagomarsino Canyon Documentation Project

The Lagomarsino Canyon Petroglyph Site is located in western Nevada in the Virginia Range at an elevation of ca. 5000 feet. The site is one of the largest rock art sites in Nevada, with over 3,000 panels distributed along on an east-west trending, fine-grained basalt cliff and talus slope, running for approximately a quarter of a mile. The site has been known since the early 1900s and was included by Julian Steward in his 1929 study of rock art sites in the Desert West. Lagomarsino was recorded in the 1950s by UC Berkeley, who estimated that the site contained 600 panels. Lagomarsino is one of only eight Nevada rock art sites listed on the National Register of Historic Places.

Lagomarsino played a significant role in the development of Heizer and Baumhoff's (1962) classification of the region's rock art styles and their formulation of hunting-magic theory to explain the general social and cultural use-contexts of prehistoric rock art in western North America. Inspired, in part, by their experience and analysis of Lagomarsino, Heizer and Baumhoff (1962) suggested that



Panorama of Lagomarsino, Storey County NV.
Photo courtesy of Angus Quinlan

rock art in Nevada was embedded in hunting magic rituals, evidenced by landscape contexts that they interpreted as indicating a relationship with hunting and motifs that depicted critical economic resources to prehistoric cultures.

In response to growing public visitation to Lagomarsino, NRAF, in partnership with Storey County, began a full archaeological inventory of the site in 2003. Although the site is in relatively good condition, over the past 20 years or so graffiti and other vandalism seem to have become more noticeable. The purpose of the recording project was to establish baseline data for the site that would enhance management of the site and result in a cultural resources management plan, allow for effective site monitoring, and provide the basis for future research.

Because of the sheer volume of rock art that Lagomarsino was known to contain, the project was planned as a multiyear recording project, anticipated to take perhaps as long as 10 years to complete. An arbitrary spatial grid was devised as a method of ensuring total survey coverage and that rock art panels recorded in one year were not re-recorded the following year. All panels (including graffiti) were recorded using NRAF's standard methods and customary accuracy—i.e., all panels were photographed in multiple formats; a scaled line drawing was made; data about physical properties and conservation assessments collected by completing an IMACS form for each panel; and geospatial data for each panel and other archaeological features was captured.

The fieldwork phase of the recording project was completed in October 2008. During the project an area of 86,000 m² was surveyed for rock art and over 3,000 panels recorded. The end result is a highly detailed record of the archaeological properties of one of the largest sites of its type in Nevada. The quality of the record produced (its completeness and accuracy) is a tribute to the commitment of NRAF volunteers who worked at the site over the years and the vision of the project's architect, the late Alanah Woody.

Angus R. Quinlan,
Nevada Rock Art Foundation

References

- Heizer, Robert F. and Martin A. Baumhoff. 1962. *Prehistoric Rock Art of Nevada and Eastern California*. University of California Press, Berkeley.
- Steward, Julian H. 1929. Petroglyphs of California and Adjoining States. *Publications in American Archaeology and Ethnology*, Vol. 24, No. 2, pp. 47-238. University of California, Berkeley.

Fundraising Priorities – Increasing NRAF's Membership Base by Janice Barbour

One of President Pat Barker's 2009 goals is to double our membership. This month, the Development Committee outlined some key strategies on how to turn this goal into reality.

Our first strategy is a "Refer-a-Friend" campaign. To kick-off this campaign, the NRAF Board and Development Committee plan to host two membership events: one in August in northern Nevada and one in late fall for southern Nevada. At these events, members, board members, staff and volunteers will be asked to bring one or more friends as a potential new member.

The organization is subsidizing the cost of the event so that members will only pay a modest fee, both to recognize the value of our members as well as to encourage members to bring their friends as guests. We are planning lots of good food and drink, music, and lots of information on the benefits of joining

the NEVADA ROCK ART FOUNDATION. We will also be recognizing our existing members for their loyal support of our mission.

These events will be a great opportunity for members to have fun and to introduce others to what a great organization we are. And your friends don't have to volunteer in the field if that isn't their thing; we need all kinds of members, those who enjoy the lectures, those who like to give financial support to Nevada heritage, and those who enjoy reading our newsletter and website.

Our second strategy is a series of one-hour informational events that will be held at various public sites and at the homes of board members, members and volunteers. Again, the purpose of these events is to introduce the friends, family and colleagues of our loyal supporters to the benefits of supporting the NEVADA ROCK ART FOUNDATION. If you're



interested in hosting one of these events, or have an idea for a public venue, please contact Janice Barbour or Kim Hopkinson at the office.

And, finally, our last strategy will be a direct mail campaign to potential members in northern and southern Nevada. So, get out your address book, rolodex, or online contacts and start making a list of who you would like to bring "as a friend" to one of these events. Save-the-date cards should be arriving in your mailbox in late July.

Call for Volunteers

NRAF is looking for volunteers willing to take membership brochures to local places (museums, libraries, etc.) in their community and make sure that the brochures are re-stocked on a regular basis. This is an important way of getting information about NRAF to the public. It raises awareness of our organization and mission, and also serves as a recruitment tool for new membership. Both are important to a healthy organization.

We also need MORE INKERS. This is a critical part of the Lagomarsino project, and lots and lots of work remains to be done in support of the preparation of the project report and submission of the final archive.

A very organized volunteer is needed to help with the Reno office's library and archives. The library needs a simple cataloging system and a thorough dusting and cleaning.

We also are looking for volunteers to help in the Las Vegas office (opening later this summer). The Las Vegas office will be the venue for the Stoney Rock Art Library, fieldwork data processing, and a source of information about NRAF and rock art conservation and research issues open to the public.

Please contact Gus or Kim if you are interested in helping with any of these opportunities.

775-323-6723 / 702-804-6723



N E V A D A

ROCK ART
FOUNDATION

*Working for the
Conservation of Nevada's
Rock Art Heritage*

NRAF Lecture Series

Engravings in Stone by Peter Goin, UNR Professor of Art

Peter Goin is a Professor of Art in photography and videography at the University of Nevada, Reno. A noted photographer and author of many books, including a forthcoming volume on rock art, Goin was the featured speaker at the March Bi-Monthly lecture series hosted by the NEVADA ROCK ART FOUNDATION.

Professor Goin spoke eloquently about the interaction of culture and art, specifically through the markings people place on the landscape. During his twenty-year plus history of recording the landscape, Goin has observed the compelling need of all people to leave visible signs of their presence, whether it is tree carvings (arborglyphs), petroglyphs, love poems on the maguey in Mexico, or testimonials in the radon mines: people across time and space need to leave their mark on the landscape. Sometimes the visible presence of the artist is obvious, as in a name and date often seen in historic engravings, sometimes derisively referred to as 'graffiti'. Other times, the artist remains anonymous, unnamed and unknown from a time we can only identify as 'long ago'. And what are these marks telling us, other than a testimonial to the human presence?

Anthropologists and archaeologists have attempted to understand these markings within a specific cultural context. How did the previous occupants of the area live? What remnants of their lifeways do we find to support our suppositions? And what can that evidence tell us about the rock art? Goin, as an artist, suggests we also look at these engravings from an artistic and universal perspective.



NRAF Lecture Series

Engravings in Stone by Peter Goin, UNR Professor of Art

This universal humanistic perspective then begs the question: who owns these markings? The original artists, long gone from this time and place? Native Americans? Management Agencies? Citizens of the nation? And how are these engravings to be used? Protected? Are these marks available for commercial use? A sign company in Utah took a petroglyph panel and used the image for their business sign—is this appropriation or shared use?

During his lecture, Goin presented a slide show of a few photographs of rock art, many of the sites unidentified because of their sensitivity. And once again, we face the conundrum in rock art: how do we balance the need to view, understand, and appreciate this enigmatic art form with the need to protect and preserve it? Often times, these two needs are at opposing ends of the spectrum. These are the types of questions Goin thoughtfully poses in his research. His new book *Nevada Rock Art* will be available as a limited fine art slipcased edition this coming fall.

Photographs courtesy of Peter Goin.

Selected Book Titles by Peter Goin:

Tracing the Line: A Photographic Survey of the Mexican-American Border
(limited edition artist book, 1987)

Nuclear Landscapes (The Johns Hopkins University Press, 1991)

Humanature (University of Texas Press, 1996)

A Doubtful River, co-authors Robert Dawson and Mary Webb, (University of Nevada Press, 2000)

Changing Mines in America, co-author C. Elizabeth Raymond, (Center for American Places, distributed by University of Chicago Press, 2004)

Black Rock, co-author Paul F. Starrs, (University of Nevada Press, 2005)



THE NEVADA ROCK ART FOUNDATION

Membership and Donation Levels

<input type="checkbox"/> Spiral (individual) \$25	<input type="checkbox"/> Bighorn Sheep (family) \$50	<input type="checkbox"/> Atlatl \$100
<input type="checkbox"/> Archer \$250–\$500	<input type="checkbox"/> Weaver \$501–\$1,000	<input type="checkbox"/> Sunburst \$1,001– 4,999
<input type="checkbox"/> Alanah Woody Dot Circle		

Name _____

Address _____

City _____ State _____ Zip _____ Phone _____

E-mail* _____

*By giving us your e-mail address you agree to receive important updates and news about the Foundation via our Newsflash service. Your e-mail address will not be shared with any other parties and will only be used to provide you with information about the Foundation's upcoming events.

I wish to renew by: CHECK MC VISA (sorry, no AMEX)

Card # _____ Expiration date _____

THE NEVADA ROCK ART FOUNDATION is a 501(c)(3) non-profit organization

1201 TERMINAL WAY, SUITE 215, RENO, NEVADA 89502
775 323-6723 TEL / 775 323-6725 FAX

PO Box 35892, LAS VEGAS, NEVADA 89133
702 804-6723 TEL



P.O. Box 35892, Las Vegas, NV 89133 702-804-6723



1201 Terminal Way, Suite 215
Reno, NV 89502

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