

Great Basin Glyph Notes

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

4th Quarter 2009

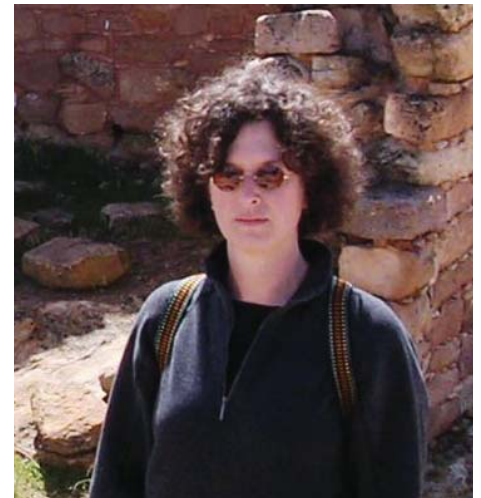
Volume 8-4

The Rock Art of China 2010 Distinguished Lecture

The next speaker in NRAF's Distinguished Lecture Series is Paola Demattè, an Associate Professor of Chinese Art and Archaeology in the Department of Art History and Visual Culture at the Rhode Island School of Design, Providence. She holds a Laurea in Chinese Language and Literature from the Università degli Studi di Venezia, and a Ph.D. in archaeology from the University of California, Los Angeles.

Demattè will speak in Reno on January 19, 2010 at the Grand Sierra Resort, and in Las Vegas on January 21, 2010 at the Springs Preserve. Demattè specializes in the Neolithic and Bronze Age archaeology of China and has written on the origins of Chinese writing, pre-dynastic urbanism, archaic jades and funerary art as well as on East-West contacts. Demattè's other field of expertise, Chinese rock art, stems from fieldwork she did in 1999 and 2001 in Inner Mongolia and the Ningxia region of China. This research was published in "Writing the Landscape: Petroglyphs of Inner Mongolia and Ningxia Province (China)" *Colloquia Pontica*, Volume 13, David Peterson editor, (2005), and "Beyond Shamanism: Landscape and Self-Expression in the Petroglyphs of Inner Mongolia and Ningxia (China)," *Cambridge Journal of Archaeology*, Volume 14, Number 1 (2004).

Most recently, Demattè spoke at the 74th Annual Meeting of the Society for American Archaeology, presenting "The Petroglyphs of Helankou, Ningxia, Western China". Below is the abstract of her upcoming lecture.



Paola Demattè at Hovenweep National Monument, Utah/Colorado Border.

What is rock art? Though everybody is fascinated by prehistoric signs painted or engraved on rock cliffs or caves, the discussion is still on-going about the meanings and uses of these remote images.

Even today, rock art is often perceived as a mysterious manifestation of the spiritual activities of our ancestors, and religion and ritual have historically played a major role in its interpretation. In the early 20th century, rock art signs were explained as representations related to the world of "primitive" religion, such as animism, and were associated to rituals of hunting and fertility magic. In more recent times, David Lewis-Williams and others have suggested that shamanism is at the root of all rock art creation. All these "explanations" share a belief that rock art is a unitary and unchanging phenomenon that requires a single answer.

An investigation of rock art in different parts of the world and in China, in particular, suggests that although rock art has some uniting characteristics, it is fundamentally the cultural and artistic expression of very diverse people.

Among the uniting elements, two are of great importance: the emphasis on land and place as natural containers of these images, and the role that the signs played as recording and communication devices. For many early societies, and particularly for mobile ones, the landscape was sacred and the signs highlighted key areas. On the other end, we cannot overlook the fact that these pictures functioned also in roles which in literate societies are taken up by writing. In times when writing did not exist or literacy was not widespread, the role of pictures and symbols in communicating and recording ritual or social matters was immense. Through this second element, different people told different stories: some related to religion and rituals, other dealing with more prosaic day-to-day activities. *by Paola Demattè*



From the Executive Director

This is the last issue of our newsletter for 2009, and as we look back on the year, we can be very proud of all that we have accomplished. Notably, the completion of the Lagomarsino report to the SHPO (State Historic Preservation Office) stands out as a stellar achievement. The final archive comprises approximately 2,800 digitized field drawings, 3,000 black-and-white exposures, 3,800 color transparencies, and 3,500 digital photographs. The size of this archive is the result of the exhaustive and intensive nature of the documentation work done during fieldwork at Lagomarsino and the countless hours that NRAF volunteers from across the state have devoted to working on processing these data and fieldwork materials. The final archive is a credit to the high standards and commitment of NRAF volunteers and highlights how our success depends on your continuing support and dedication. Thank You!

Other accomplishments of the year: we've initiated investigation of a Las Vegas Office, redesigned our website, completed Black Canyon fieldwork, started the Lincoln County Rock Art Inventory Project, and in November 2009 will be recording Grapevine Canyon. The newsletter has been redeveloped in content and style thanks to the hard work of our volunteer editor and Board member Darla Garey-Sage. Our bi-monthly lecture series continues to grow in popularity, consistently attracting approximately 100 attendees, and for our Distinguished Lecture Series, we've invited an international scholar of Chinese Rock Art to speak in January 2010, in Las Vegas and Reno (see page 1).

Reflecting a little on NRAF's accomplishments to date, it is worth noting that our work at places such as Lagomarsino, Sloan Canyon, Mount Irish, etc., has produced the data that is the essential basis for programs of further research and publication that would raise awareness of the global heritage value of Nevada rock art. Nevada rock art has huge potential to contribute to debates in rock art studies about the past sociocultural contexts of rock art and its functions as an enduring landscape monument. This research potential would allow more detailed public interpretation programs of Nevada rock art, a critical component in promoting the long-term protection of the rock art of Nevada.

The realization of this broader mission requires increasing NRAF's organizational capacity so that we can continue to record sites in the field, publish research in popular and professional publications, and enhance our efforts to educate the public about historic preservation issues. To this end, earlier this year we brought on Janice Barbour as our development officer and have now begun implementation of a development plan to attract new members and new sources of funding for 2010. Janice is in need of volunteers to work with her on this. Duties range from stuffing envelopes to hosting POE's, including talking to potential members about why you are a proud member of NRAF. And if you don't know what a POE is, Janice explains it in her column on Page 11.

And speaking of funding, we are once again sending out our End of Year Appeal. Last year, our members generously contributed almost \$5,000 to our End of Year Appeal and for a small organization like ours, that sum makes a very significant difference in what are able to accomplish.

As ever, we are grateful to the support that we receive throughout the year from our members and I thank you all that you do and look forward to working with you in 2010 to advance the cause of ensuring that Nevada's rock art has a future.



Angus Quinlan, Ph.D., Executive Director, NEVADA ROCK ART FOUNDATION

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Newsletter News

Please note the Year End Appeal featured above in From the Executive Director. The long-term Lincoln County projects gets off the ground this fall; check out Field Notes on Page 3.

On pages 4-5, we are featuring our holiday merchandise, and on Pages 6-10 is a summary of what NRAF submitted to SHPO, completing the Lagomarsino report (ON TIME!!). And on page 11, we have upcoming news for our 2010 development campaign to attract new members and new sources of funding, as well as our call for volunteers.

As always, send story ideas, photos, corrections or compliments to editor@nvrockart.org.

Field Notes

Lincoln County Rock Art Inventory Project—In October the first season of fieldwork for this multiyear project began. The project's goal is to update knowledge of the condition and archaeological characteristics of all known rock art sites in Lincoln County. During the fall fieldwork session volunteers assisted in identifying the stylistic characteristics of 30 rock art sites, characterizing their general properties, collecting geospatial data to determine site boundaries and site structure, and describing site condition and impacts agents. A further 100 sites are estimated to be worked at as part of

this project and fieldwork will resume in spring 2010.

Grapevine Canyon Project—In November and December NRAF will be working with the National Park Service Lake Mead Recreation Area and the Clark County Cultural Site Stewardship program to provide an exhaustive inventory of the rock art at Grapevine Canyon, located near Laughlin NV. NRAF will also offer a two part training class in rock art recordation, led by NRAF's Executive Director Angus Quinlan, Ph.D. In class training is scheduled for November 8th and November 14th in

Boulder City. Participants are given an overview of anthropological approaches to the study of rock art, historic preservation issues in rock art, and orientation in NRAF's field documentation methodology. Following the completion of the classroom portion of the training, practical training is provided in the field during the project. To sign up for training or to volunteer for this project contact Kim Hopkinson (702.804.6723 ext. 11 / 775.323.6723 ext 11 or email info@nvrockart.org). The project is scheduled to run November 9 – 24, and November 30- December 5.

Volunteer Profile: Deb and John Mitchell

Deb and John Mitchell moved to Mesquite in 2003 from Los Angeles—quite a contrast in lifestyle. “We weren't even aware of rock art before we moved to Mesquite,” they comment, but now Deb and John are dedicated NRAF volunteers. John retired from corporate Farmers Insurance as Vice President of Agencies, moving to Mesquite to take over the Farmers Insurance agency. Deb still works with John in the agency.

In 2004, Deb and John saw a notice in the Las Vegas Review Journal about tours in the Valley of Fire State Park. They went on the tour, and had a fabulous time with “great tour guides from the NRAF, but we don't recall who they were.” The volunteers gave Deb and John a brochure to join, and so they did, although their work schedule prevented them from extensive involvement at first, especially since most of the recording at that time was in northern Nevada.

The Sloan Canyon project came about in 2006, and Deb and John signed up to take the recording classes and work



Deb and John Mitchell at Sloan Canyon

on the project for a couple days. “We had no idea what to expect, but after our first morning of training with Alanah's presentation of rock art, we were hooked!! And it only got better after meeting Gus and the other volunteers, all of whom seemed to enjoy the free time after the recording as much as the recording!” Since then, the Mitchells have been trying to sign up for as many recording projects as possible.

The Mitchells have attended the annual meetings in Boulder City, Tonopah and, of course, Mesquite,

each time “meeting more fabulous people and seeing more fabulous sites.”

Confirmed and ardent rock art fans, they now try to incorporate rock art viewing and education wherever they are traveling. Deb and John are also Site Stewards for four sites in Gold Butte, and are enjoying exploring the area.

“We're looking forward to participating in the Lincoln County Recording projects this fall.”

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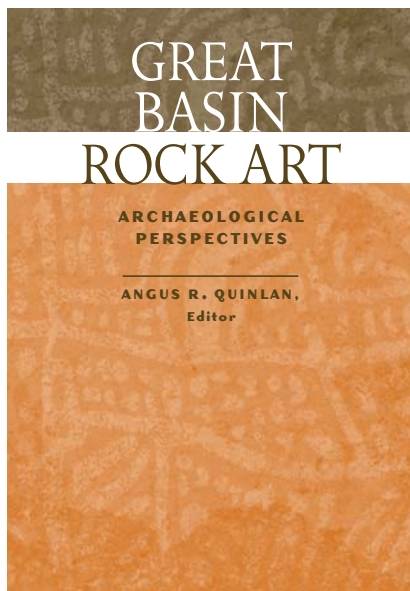
info@nvrockart.org

Holiday Gift Giving from NRAF

Clothing	Sale Price
2009 Annual Meeting T-shirt or Hat	\$10
Polo Shirt, yellow, dark brown	\$15
Long Sleeve T-shirt, dark brown	\$10
Short Sleeve T-shirt, khaki, or brown	\$10
Canvas Hat, khaki, brown, olive green, or	\$10
Annual Meeting T-shirt from past years	\$6
Project T-shirt	\$8

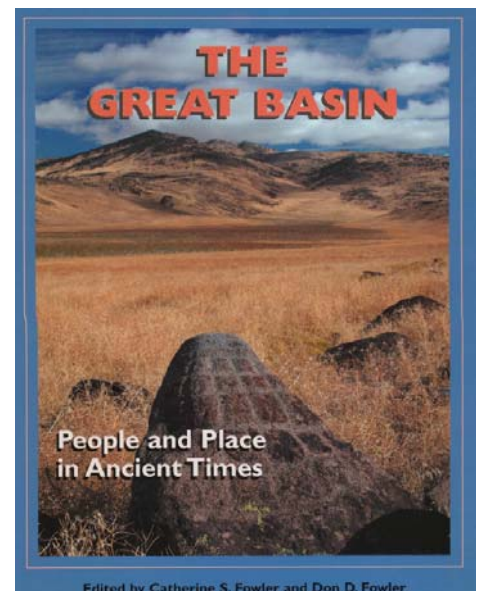


Photo by Sarah Henderson



Edited by Board Members Catherine S. Fowler and Don D. Fowler, *The Great Basin* explores lifeways in the Great Basin and artistically portrays the clues left behind for study: “ancient fragments of food and baskets, hats and hunting decoys, traps and rock art...”. NRAF authors included are Pat Barker, Don and Kay Fowler, Angus Quinlan and Alanah J. Woody, as well as Polly Schaafsma, who spoke at the 2008 Distinguished Lecture Series.

This book has been a favorite of NRAF members and sales continue to be brisk. *The Great Basin* is currently a finalist for the New Mexico Book of the Year award. \$20.00.



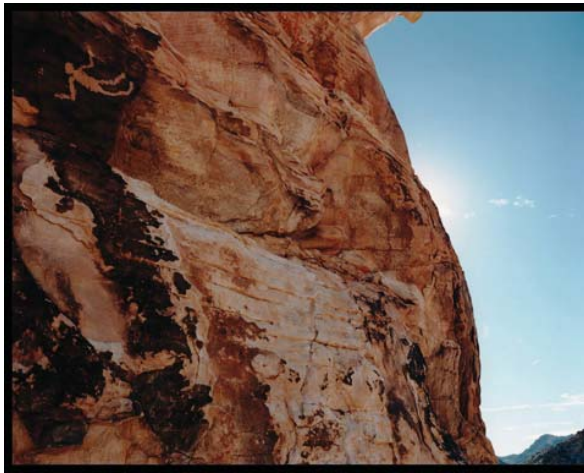
Praise for *Great Basin Rock Art*

“...a significant and relevant contribution to rock art literature” *Colleen M. Beck, Desert Research Institute.*
 “It is a mistake to start with the assumption that rock art is religious art. This book moves rock art research forward from its current stalled state...” *William D. Hyder, University of California, Santa Cruz.*
 Edited by NRAF Executive Director Angus Quinlan. \$34.95.



Holiday Gift Giving from NRAF

This limited edition fine-art book is authored by Peter Goin, UNR Foundation Professor of Art and Videography, with essays by Paul Starrs, UNR Professor of Cultural Geography; Mark Boatwright, NRAF Board Member; and Angus Quinlan, Executive Director of NRAF, and, post humously, Alanah Woody, Founder and First Executive Director, NRAF. Each copy is signed, numbered, bound, and slip cased for permanence and aesthetic appeal. A stunning visual survey of Nevada rock art, the book is 252 pages with 125 color plates. This is an exceptional work of art, produced at the highest standards of offset printing, using 8 color-presses. A generous percentage of the purchase price goes to NRAF.



NEVADA ROCK ART

PETER GOIN

ESSAYS

PAUL STARRS

MARK BOATWRIGHT

ANGUS QUINLAN

AND ALANAH WOODY

LIMITED EDITION

SLIPCASE FINE ART

125 COLOR PLATES

252 PAGES

\$125

BLACK ROCK INSTITUTE PRESS

Give a Membership!

Giving a membership is a great way to get friends and family involved in the NEVADA ROCK ART FOUNDATION. Pair a membership with a discounted hat, shirt or book for the perfect holiday gift!

Nevada Rock Art Coloring Book

Designed by NRAF Founder Alanah Woody and Artist Laura Ouimet, this unique coloring book is a wonderful way to introduce your children or grandchildren to the world of rock art. \$5.00.

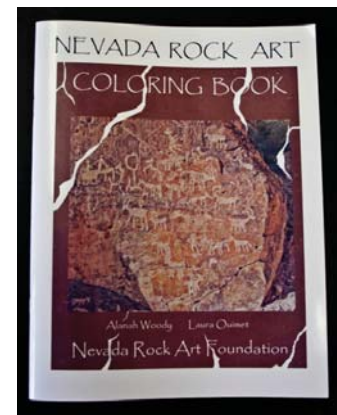


Photo by Sarah Henderson

Artwork on display at the NRAF Office

Peter Zimmerman Acrylic Panels,
Gem Series, 8-x-6: \$96 each
(pictured right)

Shaman Series, 24-x-8: \$100 each

Greg Kinne

Big Horn Sheep Panel, 36-x-23:
\$950

Coso Shaman Panel, 38-x-14:
\$675

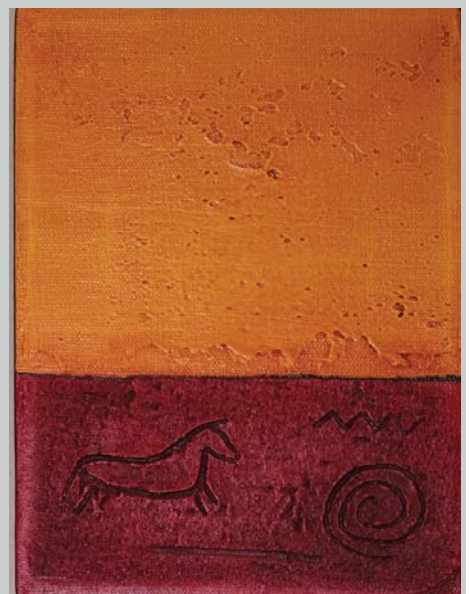


Photo by Sarah Henderson

NRAF Sports Bottles



Photo by Sarah Henderson

Just the thing for field work! Choice of blue, black, or red top with translucent white body. At only \$2.00 each, these make a great stocking stuffer.

Lagomarsino Report

by Alanah Woody, Angus Quinlan and Pat Barker



Overview of Lagomarsino Canyon Petroglyph Site

The Lagomarsino Canyon Petroglyph Site is one of only eight rock art sites in Nevada to be honored on the National Register of Historic Places. In August 2009 NRAF completed its summary report on its long-term documentation project and a synopsis provided here.

Lagomarsino is a large petroglyph site, a quarter of a mile in length, containing 2229 rock art panels located on an east-west trending, fine-grained basalt cliff and associated talus slope below. The site is located in the hinterland of the Comstock Mining District (Virginia City), and the modern urban centers of Reno, Sparks, and, Carson City are not far away. The site is a popular destination for outdoor enthusiasts of all varieties yet remains relatively intact with graffiti

and other vandalism only noticeably increasing in the last 20 years, despite the high level of unsupervised public visitation.

Lagomarsino's Importance In North American Rock Art Studies

The Lagomarsino site has been well known for a very long time; Julian Steward (1929) recorded the site as "208 Pt Virginia City, Nevada" based on a 1904 report from a local Reno resident. The site was later recorded by researchers from the University of California, Berkeley in the 1950s (Baumhoff *et al.* 1958). This archaeological inventory estimated that Lagomarsino comprised 600 rock art panels, of which 439 were photographed, and analyzed; line drawings of 160 panels were made from these photographs (Heizer and Baumhoff 1962:294-303). The work of the University of California, Berkeley, was the only official archaeological recording of this important site until NRAF's documentation project began in June 2003.

Lagomarsino's importance in the history of western Great Basin rock art studies derives, in part, from its role in the development of Heizer and Baumhoff's (1962) classification of the region's rock art styles. More importantly, these researchers established the hunting magic approach as the dominant interpretation of rock art in the region until the 1980s. Their variant of hunting magic was inspired, in part, by their experience and analysis of Lagomarsino (Baumhoff *et al.* 1958; Heizer and Baumhoff 1962). They pointed to the site's favorable hunting environment and motif types (mountain sheep and possible portrayals of piñon cones) that they argued depicted "natural objects, the increase of which would be advantageous to the Indians' economy" (1962:290-291).

The Lagomarsino Canyon Petroglyph Site Documentation Project

Despite Lagomarsino's importance in the history of Great Basin rock art studies, no adequate documentation of the site existed prior to NRAF's work at the site. Alanah Woody's vision to realize an archaeological inventory of the site that would serve the needs of culture resource management, public interpretation, and research was one of the motivations behind the establishment of NRAF. She recognized that the goal of an exhaustive site inventory of such a large site would require an organization that could harness public support from across the state. A particularly offensive act of vandalism that occurred to one of the central panels in April 2001 highlighted the need for action. Until that time, graffiti had generally been done either on separate boulders or away from the main areas where rock art occurs. NRAF, in consultation with the land holder Storey County, concluded that it

was important to mitigate this damage to prevent copycat graffiti superimposed on other rock art images at the site. Accordingly the damage was camouflaged by inpainting, with the work done by a professional conservator (Dean 2003).

This episode raised the issue of how Lagomarsino could be protected in the future. To enable programs of public interpretation and effective site monitoring, a complete archaeological inventory of Lagomarsino was necessary, and in 2003 NRAF in partnership with Storey County, the Nevada State Museum, NRCS, and other agencies, commenced a program of detailed archaeological documentation at the site.

Field Work And Documentation Methods At Lagomarsino

The fieldwork phase of the documentation project began on June 6th, 2003 and finished five years later, after a total of 10 fieldwork sessions, 143 workdays, and 10,908 volunteer hours on October 30th, 2008. The project produced a staggering quantity of data and materials: approximately 2,800 field drawings, 2,800 digitized panel drawings, and 10,3000 photographs (digital, black-and-white, and color slides), in addition to the IMACS rock art attachment records and field logs.

All rock art panels, graffiti, and vandalism were recorded in the field using NRAF's standard noninvasive methods. All panels were assigned a unique alphanumeric identifier tied to the spatial control grid that was established. Originally it was planned to relate identified rock art panels to natural groupings defined by topography and setting. However, the experience of the first fieldwork session in June 2003 demonstrated that this would not be practical for a project envisaged to last several years if total survey coverage was to be achieved.

Although there are areas of the site where rock art is distributed in dense natural groups, the general pattern is of rock art spread throughout the talus slope at the base of the cliff in varying densities, over an area of some 325 acres in Sections 5 – 11; Section 12 covers an area of approximately 220 acres but has just two rock art panels.

Accordingly, after rock art was recorded in Section 8A in June 2003, a baseline grid was imposed on the site. This grid was ideally conceived as composed of rectangular blocks (or sections) of equal size (10 x 25 m), oriented north-south (numeric designator) and east-west (alpha designator). This ideal grid could not be realized in practice due to variations in site topography (aspect, elevation, etc.). Therefore, the individual sections vary somewhat in size, but most cover an area of approximately 200 m² and offer a useful guide to spatial variation in the density of panel distribution across the site. As the purpose of the grid was for survey planning and ensuring total documentation coverage, the variability in section dimensions is not significant. The corners of the grid sections were marked in the field by placing rebar at their intersection so that the sections could be relocated and re-established each year.

The cliff face and Locus A are the only areas of the site that were defined by distinctive, natural topographic features rather than the arbitrary grid. The cliff face and its immediate vicinity to the intersection of the highest arbitrary grid section were recorded as Rim Rock sections 6 – 12. The vast majority of rock art panels in the Rim Rock sections is located on the cliff face, some on boulders in front of the cliff face, and a few are located on the plateau above the cliff face. They form natural groupings, though the divisions between the Rim Rock sections are arbitrary. Locus A is a small grouping of rock art panels located next to a dirt road that leads into the site.

Site Description

Previous estimates of the quantity of rock art at Lagomarsino ranged from 600 –1,000 panels of prehistoric art (Baumhoff *et al.* 1958; Quinlan and Woody 2001). During NRAF's 5-year recording project at the site, an area of 86,000 m² was surveyed and 2,219 prehistoric rock art panels identified, as well as a significant quantity of graffiti and other vandalism. In general rock art is distributed throughout the talus and cliff face, with some



Petroglyph panels located on the rim rock area at lagomarsino

prominent high density areas of rock art discernible. Sections 7 (19.6%), 8 (39%), and 9 (23.6%) contain over 80% of the site's rock art. The highest concentrations of rock art are discernible on the cliff-face (Sections 7RR, 8RR, and 9RR) and at the base of the talus slope (Sections 8A, 8A2, 8B2, 8C2, 9B2, 9C1, 9D2, 7D1, 7D2, 7E1). Mid-slope areas of the site also have significant numbers of rock art panels, but across the site there is a general trend that areas high on the talus slope leading to the intersection of the cliff face area (6RR-12RR) have low numbers of panels.

Rock art in the rim rock sections is particularly notable for its prominent landscape position, with commanding views of the canyon and site, size, and quality of execution. The designs in these sections are highly visible from the canyon bottom and appear to have been made in such a way as to enhance their visibility. Their designs are deeply pecked with wide lines and are large in size and the largest panels (in terms of surface area covered) are located in sections high on the talus slope or on the cliff face. *E.g.*, panels in 8RR on average cover a surface area of 1.03 m, in 9RR, 0.86 m; in 7RR, 0.8 m; but in 8A and 8A2 at the bottom of the talus, panels on average cover a surface area 0.24 – 0.27 m. Rock art in Sections 8A and 8A2 is prominent by virtue of its abundance and proximity to the base of the talus slope, readily apparent to a casual passerby and near the occupation area of the site (see the *Other Archaeological Features* section on the next page for more information about the occupation area).

All the rock art at Lagomarsino is petroglyphic in method of production, with over half (1,334 panels) containing design elements made by solid pecking as the primary technique, with stipple pecking (703 panels) the second most common technique. Other petroglyph techniques observed include abrasion and scratching. The motifs (n=4,600) present run the full range of Basin and Range Tradition types and are dominated by abstract designs. Representational or naturalistic designs account for only 2.6% of the total motifs present at the site. Zoomorphs (19) are strikingly rare and bighorn sheep motifs, which are often regarded as one of the characteristic motif types of Great Basin rock art, are very rare (just five and only two of these are classic specimens of the stylistic treatment of this animal in Great Basin rock art). No other large or medium-sized mammals are represented in the site's art; the only other animal type portrayed in any frequency is lizards (7).

Portrayals of the human form are largely variants of Basin and Range Tradition stick figures, though naturalistic representations of feet (29) are a significant component of the site's corpus of anthropomorphs.

Possible schematic portrayals of objects of everyday life are present at the site. Most significant are geometric and linear designs identified by Washoe elders as traditional basket designs or textiles (55) that include hunting nets. One panel contains naturalistic treatments of Elko series projectile points. There are also schematic designs conventionally regarded by rock art researchers as referring to atlatls.

Abstract imagery includes motifs that are characteristic of Basin and Range Tradition art: circles, dot rows, arcs, rakes, wavy lines, perpendicular linear designs, grids, and a range of geometric forms. Rectilinear and curvilinear forms (2,129) outnumber circular designs (1,206). Many linear forms, particularly simple vertical and horizontal lines that occur singly, appear to be more expedient or performative in the way that they were made; *i.e.*, the act of marking a mark was probably the primary motivation in their production. The site's very well-made, deeply pecked, large, imposing abstract designs, concentrated on the cliff face and high up the talus slope, comprise rakes, schematic representations of textiles, fields of dots, circles with long trailing lines, one anthropomorph with outstretched arms, *etc.*, and were probably made by master artists. The quality of much of the art, its design types, and style of execution make Lagomarsino a particularly good example of Basin and Range Tradition. The site's dominant emphasis on abstract imagery is somewhat unusual for Great Basin rock art sites, and the size of many of the site's designs are among the largest in Nevada.

Some spatial patterning in the relative balance between representational, linear, and circular motif types is discernible. Linear forms predominate in nearly all sections, as would be expected given their abundance at the site. Representational forms are rare but appear to avoid locations high up the talus



Representational designs at Lagomarsino



slope and are never numerically the most prominent design type in a section (with the exception of Section 6E2). Circular forms occur in conspicuously low percentages in Sections 7RR, 8RR, and 9RR on the cliff face, and tend only to be a significant component of motif assemblages in sections that have less than 40 panels. More detailed analysis of the spatial relationships among the different motif types may be able to identify whether there is any chronological patterning underlying these basic spatial patterns.

Although currently there is no scientific way of dating petroglyphs, a few designs described above give clues to the age of some of the site's art. There are a small number of circles bisected by a vertical line that may be schematic treatments of atlatls, as well as a panel with naturalistic portrayals of Elko series points, indicating a Middle Archaic date for some of the rock art at the site. The naturalistic textile designs identified by Washoe elders as traditional basket designs (Quinlan and Woody 2001), indicate that some of the site's rock art may have been made into the late Prehistoric and ethnohistoric times. The sheer quantity of Lagomarsino's rock art indicates that it was probably made over a long period of repeated use. The presence of representations of objects used in everyday life other than just atlatls or bow-and-arrows is distinctive—few rock art sites are known elsewhere in Nevada that contain representations of equipment used for resource processing and storage.



Projectile point design at lagomarsino

Although the site contains a significant quantity of graffiti and other vandalism, the frequency of vandalism is proportionate to a rock art site of this scale and is generally not visually intrusive to the site's setting. Some vandalism does directly impact prehistoric art, but the most serious case of vandalism (to Panel 7RR-13, described above) was mitigated by NRAF in 2003 (Dean 2003). Most graffiti and other vandalism is only visible when up close to it, and much of this takes the form of lightly scratched initials and other marks, though some attempts at imitating prehistoric design elements are present. Vandalism is generally found in areas of the site that have the most prominent designs (the cliff face and at the base of the talus slope) and natural routes across the site. This suggests that much vandalism can be related to casual site visitation and is directed at those areas of the site that attract the most attention. Natural destructive agents include surface spalling, lichen growth, and exposure to the elements. In addition, some boulders bearing rock art have tumbled down the talus slope from their original position. Despite these impacts the site is in good condition.

Other Archaeological Features

Baumhoff *et al.* (1958) reported a small occupation site associated with Lagomarsino's rock art and a game drive wall. The putative game drive wall is more likely a historic feature based on its extent and substantial character; qualities that do not match historically or archaeologically observed hunting features. Other archaeology reported from the site includes a Stemmed Point that was collected in the late 1980s. The archaeological features that NRAF observed during its recordation of the site's rock art are concentrated in Section 8A and include milling features and two projectile point fragments. It is likely that the site was seasonally occupied for a variety of economic purposes, including seed and plant processing, suggesting the site's rock art was viewed and used by a broader cross-section of the social group than just hunters or ritual specialists. This indicates the site's rock art may have been incorporated in social and ceremonial practices of community-wide significance.

Evaluating Rock Art At Lagomarsino

The archaeological value of places such as Lagomarsino is rooted in rock art being among the oldest and most enduring forms of the ideological presentation of identity and cultural practice, providing information on diachronic variation in past social processes, symbolic behavior, landscape use, and the role of graphic systems of signification in cultural systems (Quinlan and Woody 2009). Its cultural significance potentially extends beyond its original makers, as rock art sites are monuments that were re-used and incorporated in the traditions of subsequent cultures, illustrating the importance of place in the social construction of individual and cultural identities (Bradley 2000; Quinlan and Woody 2003, 2009). Sites able to provide data that address these research themes in archaeology and anthropology are of exceptional significance for understanding developments in human social behavior, particularly the role of monuments in shaping the experience of social and economic routines, and the development of symbolic culture.

Further, the implicit long duration of site-use presented by Lagomarsino's quantity of rock art and the age of its associated archaeology attests to its power as a special place that repeatedly drew prehistoric peoples to it and its continuing cultural significance to Native American peoples.

Conclusion

The Lagomarsino Canyon Petroglyph Site Documentation Project has resulted in one of the most exhaustive records of a large rock art site produced in Nevada. Over 2200 rock art panels were documented through field drawings, photography, geospatial data capture, and field observations, as well as all observed graffiti and other vandalism. These data provide the basis for future culture resource management at the site and programs of public interpretation. The project's findings justify Lagomarsino's reputation as one of the most significant archaeological sites of its type in the Great Basin. Its scale and quality are impressive, and the site conveys a strong sense of place and prehistoric social routines. Lagomarsino derives a broader significance from its role in the development of the archaeological study of Great Basin rock art sites, having shaped explanatory approaches to rock art's prehistoric sociocultural contexts of use and in stylistic analyses of prehistoric art. The site retains considerable research potential and will continue to shape the way archaeologists conceptualize the role of visual symbolism in prehistoric societies.

Acknowledgements

This project was planned and developed by Dr. Alanah Woody, who led fieldwork and data management until her death in July 2007. Without her vision and commitment to the long-term protection of Lagomarsino and all Nevada rock art, this project would not have been possible.

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Cheryl Bennett, Ralph Bennett, Joan Johnson, and Dianne Jennings provided invaluable support with the management of this project. Lastly, we thank all the volunteers who contributed to this project—their efforts are greatly appreciated.

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Development News by Janice Barbour

Beginning this November, NRAF will be hosting its monthly "Art on the Rocks" event (known informally as POE's-point of entry events). Art on the Rocks is a free, one-hour informational event designed to raise public awareness of rock art in Nevada, and to showcase the work of the NEVADA ROCK ART FOUNDATION. Attending an Art on the Rocks event will be a special opportunity for a guest to learn about our mission and purpose, meet our leadership and volunteers, and to hear the stories of our history and the work we are doing today.

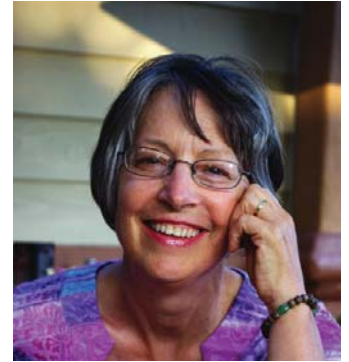
The first event is planned for the Nevada State Museum in conjunction with their upcoming rock art exhibit. Other possible event venues include the Nevada Museum of Art in Reno, UNR Informational Center, Nevada Rock Art Foundation office and in the homes of our volunteers, members and board members.

If you would like to host an event in your home, please contact Janice Barbour at jsbarbour@nvrockart.org for more information. This will be a great way for you to introduce your friends, neighbors and family to the work of the

NEVADA ROCK ART FOUNDATION.

2009 ROCKIN' ART SHOW

During the month of July 2009, the Artist's Co-op Gallery of Reno hosted its 7th annual fine art show and sale benefitting the NEVADA ROCK ART FOUNDATION. This year's event raised \$2,950.60 of which \$2,409.80 was from art sales and \$540.80 was from NRAF merchandise sales. Thanks to all of our members and volunteers who worked so hard to make this event success!



Janice Barbour



Rockin' Art Show 2009. Photo courtesy of NRAF Member Steve Erickson.

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. Thanks to Betty Young for volunteering to take on Carson City!

We need a computer literate volunteer to assist with our Donor Database software. We also need people for basic data entry and generalized office support (non-computer work, such as filing).

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

775-323-6723 / 702-804-6723



NEVADA
ROCK ART
FOUNDATION

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



N E V A D A

ROCK ART
FOUNDATION

1201 Terminal Way, Suite 215
Reno, NV 89502

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.

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
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