

Pictures From The Past



NEWSLETTER OF THE
COLORADO ROCK ART ASSOCIATION (CRAA)
A Chapter of the Colorado Archaeological Society

<http://www.coloradorockart.org>



September 2008

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President's Message

Greetings from LOPA (the Laboratory of Public Archaeology) in Fort Collins, CO! In this humble, cinder block building, the CRAA Board met at a spacious, patchwork of conference tables on Saturday, September 6. With nearly all Board members in attendance, we were hosted by Dr. Jason LaBelle, CAS President, steward of the CRAA Archives, and Anthropology Professor at the CSU. Our reason for meeting at LOPA was: to visit the often discussed CRAA archival site, discuss tasks for a prospective CSU Anthropology graduate student who would be working with the archival materials, initiate research by CRAA into protocols shared by rock art organization in the US, and possibly even abroad, for digitizing the archival materials. Ours includes the wonderful William Buckles Collection of Uncompahgre Plateau dissertation materials and a whole host of others collected by our CRAA Historian and Archivist, Peter Faris, whose mission is to locate, gather, preserve and eventually to provide researchers access to Colorado rock art site recording information, photographs, and scholarly rock art research.

Another important topic on the agenda included appointing a Chair for our annual Symposium to be held in Cortez in May (date to be set). Our VP John Greer stepped up to help coordinate the various committees involved. He is seeking help from all CRAA members, so if you are interested in volunteering contact John via email at: john@greerservices.com. We will need help from local (western Colorado) members with field trips, publicity, snacks and beverages for the reception and symposium, and more. We are also planning a pre-Symposium Education Trunk event at an elementary or middle school in Cortez

sponsored by our Education/Conservation committee. If you would like to participate, please contact Eileen Gose at gose@ghvalley.net.

You will be receiving a notice in the December newsletter about a PAAC/CRAA rock art recording workshop to be conducted by Dr. Larry Loendorf, the first such PAAC workshop focusing on rock art, which is overdue and highly recommended.

Finally, as reported recently by our sister organization in Utah, URARA, the BLM field offices in Moab, Kanab, and Richfield are asking for public response to their Resource Management Plans' affecting 11 million acres of Utah rock art in places like "Labyrinth Canyon, Fisher Towers, Vermilion Cliffs, Dirty Devil, Henry Mountains, Coral Pink Sand Dunes and Factory Butte. The final plans for public lands managed by the Monticello, Price, and Vernal BLM offices are expected to end this month" (*Vestiges*, 9/08, pp. 7-8).

Wondering how effective (persuasive, coalition building) the public scoping processes have been, I have been studying the discursive dynamic between the BLM and public land users who have responded to the EIS scoping process for the BLM Field Offices in Vernal and Price. Very briefly, I have recently written a chapter for a book edited by Peter Goggin (ASU) on sustainability and rhetorical strategies. Using the West Tavaputs Plateau (WTP) EIS public scoping as a "case study," I examine the progression from a polarized, adversarial rhetoric to one that offers some hope for coalition building and common ground.

This research revealed a discursive progression over a four year period (2004 to 2008), beginning with the stridently adversarial rhetorics of numerous stakeholders expressed in the public scoping letters. However, from these adversarial rhetorics emerged an increasingly nuanced and deliberative perspective, as well as a more "centrist" voice from the diverse voices of the diverse public land users. Possible solutions also emerged from this deliberative process, including forming an oversight committee composed of diverse publics invested in the use and preservation of 9 Mile Canyon (9MC). In addition, new partnerships between federal agencies, activist and advocacy groups (e.g., 9MCC, URARA, NTHP) aspire to assist with the daunting task of inventorying cultural resources on public lands. Current technological innovations in rock art recording, such as URARA Education Chair, Diane Orr's web-based "Visionscape" (www.dianeorr.com/index.html), a 360 degree Hulcherama camera for documenting of rock art images in the Canyon, promise to expedite an overwhelming inventorying process.

Although inherently adversarial, the WTP EIS public scoping process appears to have provided the condition instrumental in opening the rhetorical space wherein contested meanings concerning responsible (sustainable) public land use practices could be vetted, examined, and negotiated, thereby fostering new partnerships capable of conceiving sustainable public land use policies and oversight. Moreover, this vetting process offered the key stakeholders (government, corporate, and diverse publics) an opportunity to cultivate common ground based upon shared beliefs about what constitutes *responsible* public land use policy, one that protects cultural resources (the Past), the rights of all diverse public land users (the Present), and seeks environmentally-friendly and sustainable alternatives to our current national dependency on foreign fossil fuels (the Future).

Lynda D. McNeil

CAS Gunnison River Canoe Trip

June 13-15, 2008

By Jim McNeil

Tom and Terri Hoff from Delores, Colorado graciously hosted this CAS-sponsored Centennial Canoe trip on the Gunnison River, with proceeds contributed to the Alice Hamilton Scholarship Fund. We put-in at Escalante Bridge, camped two nights near the mouth of Dominguez Canyon—site of numerous rock art panels spanning Basketmaker II (500 B.C. to A.D. 400) to early Historic Ute (A.D. 1600-1830). We put-out near Whitewater on Sunday afternoon. It was a lovely weekend filled with humor, patience, great food prepared by our canoe guides, wine and engaging conversation—where CAS members got a chance to become better acquainted with some CRAA folks and to see some relatively remote rock art.

On Friday, June 13, after our introductions and guides' safety lecture, we launched our 11-12 canoes, lashed in pairs for stability in 7,000 cfs (high and fast) Gunnison River. Our only mishap of the trip, ironically, occurred in the first half hour, when one pair of joined canoes headed for the "Hail Mary Rapid," got caught up, and submerged. The four passengers and their gear, however, were quickly rescued by our guides and remained in tact, except for being a little shaken and cold. Afterward, as we floated on our way, paddlers practiced their strokes and mastered a reverse pullover maneuver in time for lunch on shore. In the afternoon, we set up camp in a lovely, cottonwood shaded area near the mouth of Dominguez Canyon and enjoyed wine and appetizers, followed by a delicious dinner of salmon and ribs, salad, and dessert prepared by our guides.

The next full day was spent hiking to rock art sites and a waterfall in Dominguez Canyon. Our guide, Judy, enjoyed taking a seat in her favorite "chair" above the falls. After dinner we strolled over the new Bridgeport pedestrian bridge—past the "J. Steward 1921" graffiti--to the Deer Creek rock art site, a short walk from our camp. On Sunday, we broke camp and canoed to Sand Flat nearby, where we disembarked to visit several amazing rock art panels, one of an early historic battle scene with guns and horses, one with a large "scary bear," and another with Basketmaker-like anthropomorphs. It was memorably weekend and most would do it again, thanks to Tom and Terri!



Canoes at campsite



Bison panel



Battle scene

Jean Clottes Transports French Cave Art to Montrose

By Laurie Labak

He shines a light into the cave chamber, revealing exquisite, powerful drawings of horses, bison and rhinos. On the ground he sees a cave bear skull, bits of charcoal from ancient torches, the imprint of bare feet. He is awestruck, overwhelmed. He is the principal investigator of the cave. He is Dr. Jean Clottes and, on May 28, in Montrose, he presented an illustrated program: "Paleolithic Cave Art of France." Dr. Clottes' visit, involving a week of activities, was arranged by Dr. Carol Patterson, program coordinator for Chipeta Chapter.

For over thirty years Dr. Clottes has been investigating cave art sites in France, including Cosquer and Chauvet Caves. He is the current president of the International Federation of Rock Art Organizations (IFRAO). Several of his highly rated books in English editions are: *Cave Art* (June 2008), *Chauvet Cave*, *Cave Beneath the Sea*, *Shamans of Prehistory and Dawn of Art*. An informative website is Bradshawfoundation.org.

"All over the world," said Clottes, "humans have had a sense of fear and awe toward deep caves." In stories of mythology, the hero leaves his familiar, natural world and enters a subterranean realm of supernatural powers. "One of the rare things on which all specialists agree," explained Clottes, "is that prehistoric cave drawings have a spiritual purpose." Few prehistoric people went into the deep caves. Those who did, touched the walls, just as people do in sacred places today. For 20,000 years, French cave artists portrayed mostly animals, with few human figures. "Only religion can allow for that kind of thing," said Clottes.

Artists of the French caves were Cro Magnon people, the first modern humans. Before 1900, it was thought that art of Paleolithic times could only be very primitive. When the extraordinary art of Chauvet Cave was radiocarbon dated to 30,000 BP, "It was a big shock for all," said Clottes.

The drawings of Cosquer and Chauvet Caves are of advanced technique. Paleolithic artists prepared the wall surface, planned their images and used three-dimensional perspective. They often incorporated the natural contours of the cave wall.

Black and red pigments came from charcoal, manganese dioxide and hematite. Their light source was wood torches.

Cosquer Cave, discovered in 1991, was once several miles from the Mediterranean Sea. Now the cave entrance is 150 feet below sea level, so Clottes had to learn to scuba dive. The rising sea has obliterated four-fifths of the cave art, but there remain 150 paintings, engravings and hand stencils. Cosquer cave art dates to two periods: 27,000 BP, and 19,000 BP. There are images of horses, ibex, seals, deer, auks and geometric designs. In one chamber, an adult lifted a child to touch the high ceiling, perhaps so the child would receive the power of the cave. A small handprint smudge remains.

Prehistoric people scraped away a thin wall layer of calcite and removed the soft, white degraded limestone beneath. In some areas, stalagmites were broken off and taken out. Clottes said that stalagmites could be ground to make a powder of pure calcium, "the first known example of the use of specialized medicine."

Clottes then described Chauvet Cave, discovered in 1994. "It was one of the highlights of my life to see that cave. The six hours of my first visit, I was in a complete daze. I forgot all else but the cave. I fell in love with the cave."

Eighty percent of the dated paintings are from 30,000 to 33,000 BP, and 20 percent are from 25,000 to 27,000 BP. Chauvet contains 430 animal images, the most of any cave. There were 75 cave lions, 76 mammoths, 65 rhinos and 65 cave bears.

For thousands of years, cave bears hibernated within the cave. Researchers found nearly 200 cave bear skulls, numerous fire hearths and footprints, and one canid (canine) print. In one chamber a cave bear skull rests on a large flat rock. In another chamber, long cave bear humerus bones had been placed vertically into the ground.

An owl with rotated head, dated to 30,000 BP, was etched with finger tip lines into a soft surface. Clottes remarked that the owl is universally thought of as a night bird with supernatural powers.

A panel of four horses, heads in profile, dated to 32,000 BP is considered the most beautiful art in the cave, said Clottes. The artist took great care with three-dimensional shading, and with scraping around the heads for a bas-relief finish. Another impressive panel features a nearly life-size

pride of lions hunting bison. In the deepest chamber is a female human image.

Above the figure looms the partial profile of a sorcerer/shaman with human arm and bison head.

How is it that a world-renowned scientist and conservator of Paleolithic cave art was persuaded to come to western Colorado? Dr. Carol Patterson, Chipeta Chapter program coordinator, knew Dr. Clottes through her work with rock art symbolism. She invited him to Montrose for a week of local activities and an evening program, and he accepted. Dr. Clottes spent several hours at the Museum of the Mountain West, saying, "Extraordinary that it is the work of one man," referring to historic archaeologist Rich Fike of Montrose. He also was guided through the Ute Indian Museum by museum director C.J. Brafford. On other days, he visited Shavano Valley petroglyphs, Escalante Bridge, Palmer Gulch and Leonard's Basin. Ed Horton guided Dr. Clottes to the Gunnison Gorge rock art shelter.

During his travels in this area, said Carol Patterson, Dr. Clottes remarked that the most important work in rock art studies is finding the stories that are connected to the rock art. He said it meant a lot to him to learn of the Ute culture, the Bear Dance and see the iconography at Shavano. At the end of the week, he was taken to Moab, Utah, where he joined Clifford Duncan, Ute elder for some long conversations about shamanism in connection with rock art sites. His meeting with Clifford was very moving on several levels, said Carol, including discussions about ritual and ceremonies associated with cave paintings.

Dr. Clottes' program was sponsored by Chipeta Chapter and the Montrose Arts Council. Thanks to all the people who assisted Carol in various ways during the week of activities, including his Montrose hosts, Hal and Sharon Manhart, and his Moab hosts, Quent and Pam Baker. A special Merci to Dr. Clottes for sharing with us the extraordinary cave art of prehistoric France.

Article originally printed in the Uncompahgre Journal (newsletter for the Chipeta Chapter of CAS) September 2008.

2008 RAFFLE

COLORADO ARCHAEOLOGICAL SOCIETY



CAS is proud to announce the offering of a
TRADITIONAL ACOMA POT
by award winning Acoma potter Mildred Antonio

This hand-coiled polychrome olla is 13.25 inches tall with a diameter of 14 inches.

This work of art is generously donated by Larry and Iris Evans, Denver Chapter.
The value is \$1000 (2007).

Raffle tickets are sold by CAS Chapters to Members and to the general public as a fund-raising event for CAS's Alice Hamilton Scholarship Fund.

CAS makes annual awards to qualifying Colorado archaeology students.

The raffle drawing will be held at 7:00 pm on September 27, 2008 during the CAS Annual Meeting at Holiday Inn Express in Montrose, CO.

The winner need not be present to win.

Raffle ticket prices are \$3 each or 4 for \$10.

For additional information, contact Terri Hoff at 970-882-2191, tthoff@hotmail.com or www.coloradoarchaeology.org or your local CAS Chapter Rep.

Crazy about Rock Art!

*Profile of Board President,
Lynda McNeil*

By Nicki Stewart

Lynda has been captivated with rock art since 1995 and was nominated for Vice President on the board in Craig in 2007, organized the Symposium in La Junta in 2008, and took over the President's spot from Jan Gorski in May 2008.



Lynda McNeil in front of a panel at Dominguez Canyon.

Lynda has been working with rock art since 1995 when she was writing a research paper about how people preserved and transmitted their stories before writing. After that she began to appreciate how rock art served as an important iconic narrative for many early and indigenous people. From there on she went to Ring Lake, Wyoming and helped with a rock art recording project. Lynda has done a little recording, but mainly she is involved in rock art field work and academic research.

Lynda teaches at Colorado University, Boulder. As a full-time instructor, she teaches first year and upper division writing courses for the College of Art & Sciences majors with the Program for Writing and Rhetoric.

Lynda's writing courses focus on rock art related topics such as: ethnographic writing, cross-cultural folklore, and currently oral history in the academy.

Lynda has recently taken a course reduction so she can have more time to do rhetorical rock art related research. A project in 2008 that joins these two areas of interest is a chapter, "The Nine Mile Canyon Coalition: Rhetorical Landscapes and Responsible Public Land Use," for a book edited by Peter Goggin at ASU on sustainability, rhetorics, literacies, and narrative.

Lynda and her husband Jim live in Boulder, just within walking distance to CU. Jim teaches physics at the Colorado School of Mines in Golden.

Learn more about Lynda by visiting her website at: <http://spot.colorado.edu/~lmcneil>.

Summer Surprises

by Jen Reilly

After a summer day trip up to Grand Mesa National Forest for hiking (and mosquito slapping) left me in total awe of the vast array of wildflowers, I hit up the local library in search of wildflower identification and use books. One of my choices was a book from 1968 titled *Geology and Wildflowers of Grand Mesa Colorado* by Robert and Joann Young. Towards the end of this book was a detailed driving interpretation of the geology and wildflowers of the area with information for every tenth of the mile. While I was skimming these pages, thinking how fun an up-to-date version of this would be, the word, *petroglyphs*, jumped out at me. I wrote down the instructions and mileage (even though some of the roads were different now).

On our next trip to the Mesa for a family camping adventure, we searched for these unmarked petroglyphs along the road. My husband pulled off after the described DeBeque Cut-Off Road (even though a described Atwell Creek was nowhere to be found) and we skimmed the rock ledges until we found some petroglyphs under an overhang basically straight ahead of us.

Unfortunately the site was riddled with graffiti, a concept I had a hard time explaining to our six-year-old who at one point exclaimed, "Look the Indians knew how to draw hearts, too." But, for us amateurs, it was exciting to find this rock art without the use of one of our guide books (well, without one of the rock art books, anyway).



Raine studying the petroglyphs

Green River Limericks

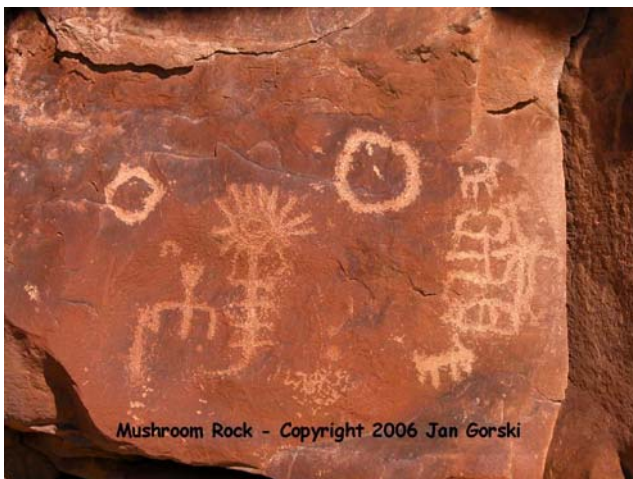
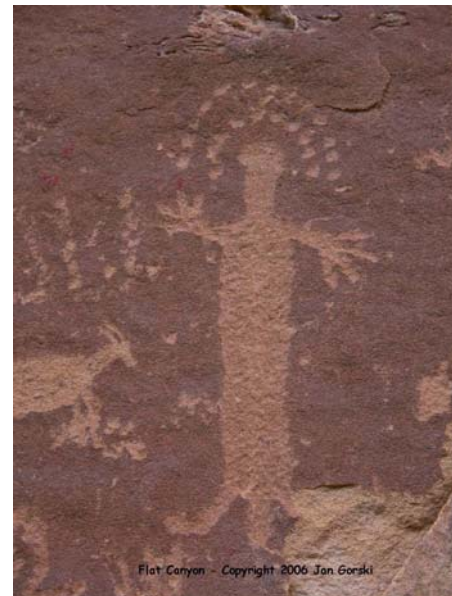
by Carol Garner

Photos by Jan Gorski & Sally Swartz



This group has a leader named Suzanne,
 Who always finds echoes amuzanne.
 She will holler and call
 At each canyon wall
 As down the Green River we're cruzanne.

Adrift on the river called Green
 Some curious dwellings we've seen --
 They are dusty brown hollows
 Spit together by swallows
 Using mud that they think of as clean.



I'm afraid that my hair isn't pretty
 And my poor face is constantly gritty.
 I like bathrooms with walls
 Or at least a few stalls,
 And I wish I was back in the city.

You can tell an experienced tripper
 By the way that he uses his zipper --
 There's the slow groan at night,
 The quick hum at dawn's light,
 And the fly buzz, which sounds even
 hipper.



Beneath the great Horns of the Green
 Lay a desolate riverrine scene --
 All the chairs slept face down;
 From Will's sticks, not a sound,
 While the solstice sun came up unseen.

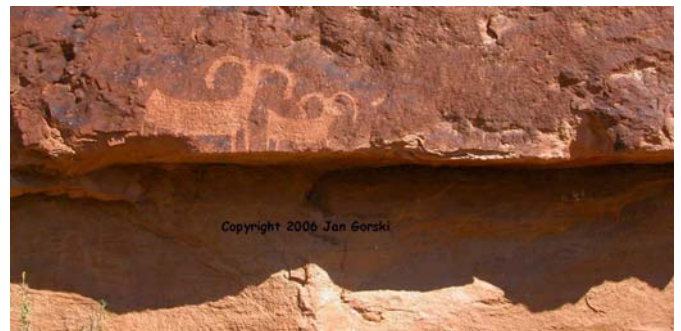


Copyright 2006 Jan Gorski

There is a young rower named Rick
 Who developed an annoying trick
 Of turning his boat
 So that Carol got soaked,
 Of which she is heartily sick.



From the blue-toenailed nymphs, not a
 snore.
 They're all dreaming of the night before.
 All those beers from the coolers
 And tequila shooters
 No wonder it's quiet on shore.



Copyright 2006 Jan Gorski

Last night Iris gave us a fright!
 We all thought she'd got a snake bite.
 But it turned out her scream
 Was just part of a dream --
 And we hope she won't do it tonight!

(In Remembrance of Suzi Martineau)

Upcoming CRAA Field Trips

All field trips require advanced registration with the field trip leader. Meeting time & place and information on motels and camping will be provided by the trip leader after registration.

Northeastern Colorado – field trip and recording session Date: October 18.

Location: Private Ranch, near Sterling, CO.

Group limit: 5

Leader: Laurie Lee

Phone: 719-632-2841

E-Mail: tandllee@att.net

Activity Level: Easy to moderate. Vehicle access near to site and walking & some scrambling.

Note: Weather may cancel trip; trip leader should be contacted the night before departure.

Vehicle Type: 4WD not required.

Accessibility: These roads can be impassible in wet weather. We will probably carpool.

General Description: This is both a field trip to a rare pictograph site on a private ranch in Northeastern Colorado and a session to record this site. Participants should bring a clip board, pencil, eraser, paper and a ruler as well as a hat, sunscreen, rain gear, water, lunch and other personal gear. I will bring the forms, GPS, tape measure, compass and camera.

PICKETWIRE MONITORING PROJECT 7

Date: October 25-26

Location: Picketwire Canyon, La Junta, CO.

Leaders: Anne Whitfield

Phone: 719-485-3314

E-Mail: annewhit@fone.net

Group limit: 10-12

Activity level: Hiking over uneven ground & some scrambling. An average fitness level is required.

Vehicle Type: High clearance vehicles are required. We will carpool.

Project Description: This project is in its 7th session. We will monitor a previously recorded site (identified by the Forest Service) for possible degradation. We will digitally photograph all rock art panels, and record any

“new found” panels overlooked in the original survey. After we finish our monitoring tasks, we visit other rock art and habitation sites in the canyon. This project has become a delight! Join us!

LOOKING FOR FIELD TRIP LEADERS!!!

Have you a favorite spot that you want to share with other CRAA members? We are looking for leaders for field trips for 2009. Contact Terry or Laurie Lee (719) 632-2841 or tandllee@att.net if you want to lead a trip or if you can put us in contact with someone you know who would lead a trip.

STILL LOOKING FOR A FIELD TRIP LEADER - LITTLE PETROGLYPH CANYON, CHINA LAKE, CA

Dave, of Rock Art Photo Tours, an experienced & knowledgeable guide, has offered to take a group of 8-20 CRAA members on an exclusive tour of Little Petroglyph Canyon on the China Lake Naval Weapons Center, Ridgecrest, CA. This pristine rock art site is in the Coso Range, located north of Ridgecrest and west of Death Valley, CA. An extensive variety of big horn sheep motifs, anthropomorphs with elaborate headdresses and interior body decorations and a variety of atlatl designs characterize this site which has thousands of petroglyphs. Access to this site is restricted and must be visited using an authorized escort. Cost for the tour is \$25 for CRAA members (normal price would be \$35). As this is on a Naval Base, participants need to supply name, address, phone #, SSN, date and place of birth (only US citizens may join the tour, so proof of citizenship should be brought along), and a Driver's License # if they will be driving their car on the base to get to the site. Payment must be made in advance at time of registration and is non refundable unless the Navy cancels the tour.

Typically the tours meet around 6:30am, and after going through vehicle searches at the gate and then driving the 45 miles to the canyon, arrive at the site between 9:00-10:00AM. Participants should bring water and a snack or a sack lunch which they'll eat while in the canyon.

Normally the tour leaves the canyon to begin the return trip around 2:00PM. This trip can be arranged for a Saturday or Sunday in February, March, early April, November or December, depending on the schedule/preference of the volunteer field trip leader. The volunteer field trip leader should be prepared to set the date, coordinate arrangements with Dave, answer questions from participants and ensure that the CRAA Ethics & Liability release forms are read and signed by all participants.

If you are interested in volunteering to be the trip leader for this event, please contact Laurie or Terry Lee at tandllee@att.net (719) 632-2841.

CAS in the News

Members of the Vermillion Chapter of the Colorado Archeologist Society made the Craig Daily Press for their efforts surveying and documenting undisclosed rock art in conjunction with Bureau of Land Management Little Snake Field Office.

Read the article at:

craigdailypress.com/news/2008/aug/19/local_grop_survey_native_american_art/

Rock Art in the News

According to a report by National Geographic this summer, researchers in France have identified a connection between rock art locations and acoustic quality in caves. The hypothesis is that the rock art is related to rituals performed in the caves.

Read the article at:

<http://news.nationalgeographic.com/news/2008/07/080702-cave-paintings.html>

Upcoming CRAA Workshop

Participants in the J.E. Canyon Ranch project expressed an interest in learning more about how to record rock art, so Lawrence Loendorf asked Mark Owens and Linda Olson if they would assist him in teaching a rock art recording workshop. They agreed and CRAA has also agreed to sponsor the workshop. The plan is to teach the workshop at a site on the Pinon Canyon hogback. The workshop will include training in rock art site mapping; completion of panel forms; and panel recording that includes photography, the use of string grids, quick panel sketching and more intensive panel tracing. The field time will be interspersed with lectures on various aspects of regional rock art.

Currently the workshop is envisioned as a three and one half day event with participants staying in tents or the Red Rocks Bunkhouse at Pinon Canyon and traveling each day to the hogback. The workshop will be limited to 10 to 12 participants and open to members of CRAA, ARARA or other rock art organizations. There may be a fee of \$20 or so to offset the cost of supplies. Originally, the hope was to teach the workshop this fall but the timing will not work so it is being scheduled for April or May of next year. Interested individuals should watch for a more complete announcement in the coming months or email Larry Loendorf, lll@loendorf.net.



September 22, 2008.



The PRMP/FEIS is available online at:
<http://www.blm.gov/ut/st/en/fo/vernal/planning.html>

Hard copies are also available for public review at the Vernal field office and the Utah State Office public room.

Volunteers Needed in Nine Mile Canyon

Jerry Spangler, Executive Director of the Colorado Archaeological Alliance (CPAA) is working every weekend through September to record rock art, ruins, etc. on the historic Nutter Ranch in Nine Mile Canyon. If you would like to volunteer, please let Jerry know ASAP as he will need to limit group size to a manageable number. Field experience is highly desired. Jerry needs rock art sketchers, folks who know how to read a topo and use a GPS, camera skills, know the difference between shadscale and junipers, between alluvium and colluvium, etc.

If you are interested, contact Jerry at:

Jerry D. Spangler
Executive Director
Colorado Plateau Archaeological Alliance, 2529 S. Jackson Ave.,
Ogden, Utah 84401
801-392-2646 (office)
801-388-3387 (cell)
jerry_cpaa@att.net

Worthwhile Websites

Jan Gorski recommends visiting the American Rock Art Research Association's website at www.arara.org as they have upgraded their site with lots of new information and a new design. It is well worth checking out.

ARARA's mission is dedicated to the support of rock art research, conservation, and education. The website contains all the rock art basics, recording tips, action alerts, and they even have Kids, Teens, and Teachers section.

Action Alerts

The BLM has completed the Vernal Proposed Resource Management Plan (PRMP) and Final Environmental Impact Statement (FEIS) in accordance with federal law. The proposed plan has been crafted by combining components from each alternative presented in the Draft RMP. The PRMP/FEIS is being released to the public on August 22, 2008 and is available for a 30-day public review and protest period which ends on



Reminders

★ CAS Annual Meeting will be in Montrose, September 27 & 28.

The Chipeta Chapter has put together a great meeting at a first rate hotel with a nationally known banquet speaker, field trips to interest everyone, and very affordable registration and banquet fees.

Saturday morning and afternoon will be devoted to paper and poster presentations on American Indian Architecture with Keynote Speaker Dr. Allen West presenting "Diamonds, Mammoths and Diamonds" in the evening. Field trips will take place all day on Sunday.

More details available at www.coloradoarchaeology.org/2008AnnualMeeting/GenlDetails.htm.



★ The URARA 2008 Symposium will be held in Escalante, Utah, October 10-13

With keynote speaker Craig Childs (followed by our own Lynda McNeil) and featured speaker Ekkehart Malotki, both speaking on Saturday, this event is sure to intrigue all who are able to attend.

Topics range from tips for improving rock art recording on Friday to an array of topics on

Saturday and Sunday including in-depth analysis of specific sites and figures to an evolutionary psychology approach to understanding early abstract rock art to historic changes in Native American culture. Field trips will be Sunday afternoon and all day Monday.

More details are available in their current newsletter, Vestiges, which can viewed online at:

<http://www.utahrockart.org/pubs/index.shtml>

Upcoming Newsletter

Seeking Articles and Input for December Newsletter

Corresponding to the current back-to-school season and the holiday season the next newsletter will be greeting, we are seeking stories of sharing rock art with friends and family and their reactions.

Please email articles, comments, and suggestions to jenn0616@hotmail.com

The deadline for the December newsletter is November 15th.



THE COLORADO ARCHAEOLOGICAL SOCIETY (CAS) CODE OF ETHICS

The Society expects that;

- 1) Members will uphold State and Federal antiquity laws.
- 2) Members will only excavate archaeological sites using professionally accepted procedures developed in consultation with a professional archaeologist and with the written permission of the landowner. The investigator has the responsibility for publication of the result of his/her investigation and for making the collection available for further scientific study.
- 3) Members will report archaeological sites to the Office of the State Archaeologist on State Survey forms. Materials noted on the surface of site shall be cataloged and described in the site survey report and they will only be collected if a Collection Permit is in place. Collected materials should be deposited with the State Archaeologist's Office or other responsible repository and made available for scientific study.
- 4) Members will not support illegal or unscientifically conducted activities by participating in or condoning the sale, exchange or purchase of artifacts obtained from such sites.
- 5) Members who exhibit artifacts will do so in an educational context. Items from burials and objects considered sacred will not be exhibited.

- 6) Members will cooperate with the State Archaeologist and other persons and agencies concerned with archaeology and related fields.
- 7) Members will respect the dignity of groups whose cultural histories is the subject of archaeological investigation.
- 8) Members will not participate in conduct involving dishonesty, deceit or misrepresentation about archeological matters.

(CRAA) CODE OF ETHICS

- 1) Members will comply with all local, state, and federal antiquities laws as well as any rules and regulations of the Colorado Rock Art Association and the Colorado Archaeological Society (CAS).
- 2) All rock art recording shall be non-destructive with regard to the rock art and the site in general.
- 3) No archaeological collecting or excavation shall be done unless as part of a legally constituted archaeological project and according to Colorado Archaeological Society regulations.
- 4) No use of the names Colorado Rock Art Association and Colorado Archaeological Society will be allowed unless in conjunction with approved CRAA or CAS projects or activities. Members may use the names for purposes of identification but no project or activity shall be represented as having CRAA or CAS sponsorship without express authorization of their Executive Committees.

**MEMBERSHIP APPLICATION
COLORADO ROCK ART ASSOCIATION**

NAME(S): _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

PHONE (S): DAY: _____ EVENING: _____

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(Your email address is intended solely for the use of the Colorado Rock Art Association and the Colorado Archaeological Society, to disseminate chapter/society information to members from cas_info@comcast.net and janglyph@msn.com, including web-posting announcements of the newsletter and announcements of interest to members. We will not sell your email address or give it to anyone. All emails are sent with members' email addresses hidden.)

I am not a member of any other CAS chapter. Enclosed are my dues as follows for the Colorado Rock Art Association and the Colorado Archaeological Society:

- Individual (\$23.50)
- Family (\$30.00)
- Individual No SW Lore (\$15.50)
- Family No SW Lore (\$20.00)
- Individual Student (\$10.50)
- Family Student (\$12.50)

I am a member of another CAS chapter and have already paid my CAS dues. Enclosed are my dues for the Colorado Rock Art Association:

- Individual (\$7.50)
- Family (\$10.00)
- Individual No SW Lore (\$7.50)
- Family No SW Lore (\$10.00)
- Individual Student (\$2.50)

Make checks payable to **Colorado Rock Art Association** and mail to Treasurer, Bob Tipton, PO Box 2414, Elizabeth, CO 80107

By sending in this application and your check, you agree to abide by the Codes of Ethics of the Colorado Rock Art Association and the Colorado Archaeological Society, as printed in this newsletter. (Please initial→) _____

Pictures From the Past
 Newsletter of the Colorado Rock Art Association
 c/o Jen Reilly, Editor
 2806.5 Bookcliff Ave.
 Grand Junction, CO 81501



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