

# GREAT BASIN GLYPH NOTES

NEVADA ROCK ART FOUNDATION

2<sup>ND</sup> QUARTER 2012 MEMBER INTERNATIONAL FEDERATION ROCK ART ORGANIZATIONS

Volume 11-2

## *Art of Ancient Nevada: a public interpretation project*

An important part of NRAF's mission is to share the results of its fieldwork and research with the public, raising public awareness of rock art's heritage significance. Heritage preservation depends on engaging the public in conservation issues so that the general community becomes vested in preserving rock art for future generations, valuing and being inspired by the archaeological legacy rock art represents. With the support of a Department of the Interior grant administered by the Nevada SHPO, NRAF has published its first e-book, brochure, and webpages aimed at setting Nevada rock art in its archaeological and cultural contexts. The webpages are hosted at [http://www.nvrockart.org/aan\\_pages/what\\_is\\_rar.html](http://www.nvrockart.org/aan_pages/what_is_rar.html) and can also be found by visiting NRAF's website and following the *Art of Ancient Nevada* links.

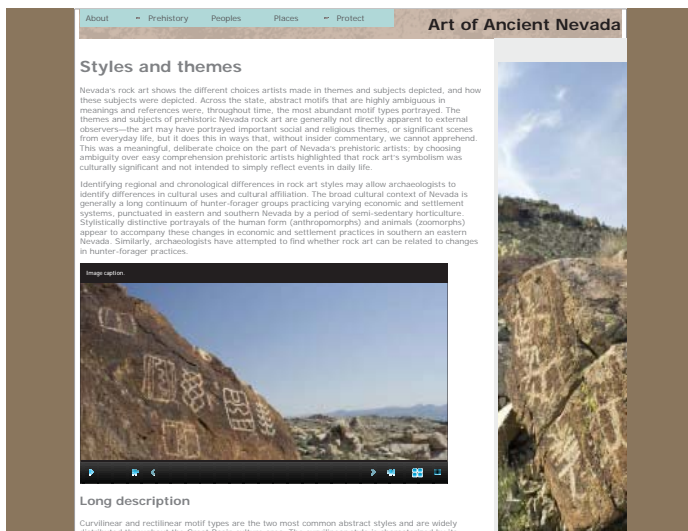
archaeology. One of Lagomarsino Canyon's most intriguing features is the discrepancy between the huge quantity of petroglyphs at the site and its comparatively rather slight settlement archaeology. The e-book is hosted at the webpages developed for this project ([http://www.nvrockart.org/aan\\_pages/txt/Lagomarsino\\_Canyon.pdf](http://www.nvrockart.org/aan_pages/txt/Lagomarsino_Canyon.pdf)).

*Art of Ancient Nevada* is an 8-page, color brochure that provides an overview of the heritage significance of Nevada rock art and synthesizes current archaeological thinking. The brochure also contains information on two publicly interpreted rock art sites (Grimes Point and Valley of Fire State Park). This overview is expanded in complementary webpages.

The *Art of Ancient Nevada* webpages describe the significance of Nevada's prehistoric rock art in more detail than allowed by the format of the 8-page brochure. Webpage designs include text, hyperlinks explaining key terms used, and menu buttons to related web pages in the series. Each page contains an interactive web gallery containing illustrative photographs relevant to the subject of the page. The web gallery plays a slideshow of the album content that the user can click on for a full screen image of photographs of particular interest. Pages developed include an overview of styles and themes in Nevada rock art, archaeological explanations of rock art, an ethnographic overview, and two publicly interpreted sites that are open for public visitation. The latter will be added to as permissions from land managing agencies are received.

In other web development news, the website has three new video spots, funded by a NEVADA HUMANITIES grant. These 30-second vignettes feature NRAF volunteer Cheryl Bennett, Ben Aleck, of the Pyramid Lake Paiute Tribe, and the late Dr. Alanah Woody. Independent producer Gwen Clancy edited the videos for the NRAF website, and produced a 60-second public service announcement that can be seen on public television outlets.

In the coming years, public interpretation projects will become increasingly important as we seek to make accessible the public information that explains rock art's importance as an archaeological feature.



Screen shot of AAN web page

The e-book *Lagomarsino Canyon: 10,000 years of art* launches NRAF's Public Education Occasional Publications series. It describes Nevada's largest petroglyph site in text, photographs, and line illustrations. Intended for the general public, the accessible narrative sets Lagomarsino Canyon in its wider archaeological and ethnographic contexts, providing an overview of the surrounding region's environmental and cultural history. The e-book describes the stylistic and thematic attributes of the site's rock art and its associated

## 2002 - 2012: NRAF Celebrates 10th Anniversary at 9th Annual Meeting

NRAF's 9<sup>th</sup> Annual Meeting celebrated the organization's 10<sup>th</sup> anniversary, returning to Mesquite and the Casablanca Resort. The meeting provided an occasion to reflect on developments in the study and management of Nevada rock art, taking as its theme *Landmarks*. The word "landmark" can be understood as a culturally important place or as a turning point. Several papers addressed the significance of the publication of Robert Heizer and Martin Baumhoff's book *Rock Art of Nevada and Eastern California* that was among the first to explain the cultural role that rock art played in the social lives of hunter-foragers and semi-agriculturalists in the Desert West. It is still the only published synthesis on the archaeology of Nevada rock art. This work established the importance of understanding rock art's place in the physical environment. Papers at the meeting explored rock art as a cultural landscape resource as well as advances in theory and method in rock art studies over the past 50 years. Papers also looked back on NRAF's ten year history and future directions.

The evening banquet featured the presentation of annual awards and the now customary raffle of rock art related books, artwork, and jewelry with raffle items donated by Annual Meeting vendors and NRAF board members. Thanks to the marketing skills of Carolyn Barnes-Wolfe the raffle raised \$750.

### ANNUAL AWARDS

The **2012 Holmes Volunteer of the Year Award** was



Janice Hoke receives the 2012 Holmes Volunteer of the Year Award from Executive Director Gus Quinlan.

awarded to Janice Hoke. Recipients of this award display tireless enthusiasm and commitment to volunteering in the field or the office to support rock art conservation and recordation. Janice has grown to be an excellent field drawer and is equally skilled at gathering detailed observations on the characteristics and condition of rock art. Janice has participated in field projects at Lagomarsino Canyon, Grapevine Canyon,

Lincoln County, Grimes Point, and Meadow Lake. She also spends a great deal of time processing field drawings and has recently taken on the role of Volunteer Profile reporter for *Great Basin Glyph Notes*.

The **Alanah J. Woody Award** is an occasional award made to recognize exceptional service to NRAF, honoring the qualities of vision and dedication that made Alanah Woody such a passionate advocate for rock art. This year, NRAF recognized Carl Wilson for his vital support of the Lincoln County Archaeological Initiative Round One project. Without Carl's knowledge, commitment, and tremendous time dedicated to fieldwork, the Lincoln County project would not have been possible. Carl Wilson was instrumental in the recording of 128 sites and his dedication is exemplified by the 140-mile daily round trip he made throughout the project.



Carl Wilson accepting the 2012 Alanah J. Woody Award from Executive Director Gus Quinlan.

The second annual NRAF **Student Prize** to encourage young scholars' interest in rock art research was awarded to College of Southern Nevada students Michael Fedele and Bryandra Owen for their presentation "War Shield Rockshelter: A description and analysis of Valley of Fire 2011-9." The prize of \$500 that comes with this award was supported by sponsors Gnomon, Inc., ASM, Inc., and Pat Barker and Lucinda Long.



Pat Barker, President of the Board of Directors, presents Bryandra Owen and Michael Fedele with the Student Prize.



## Annual Report presented by *Gus Quinlan, Executive Director*

### 2002- 2012: Ten Years in Review

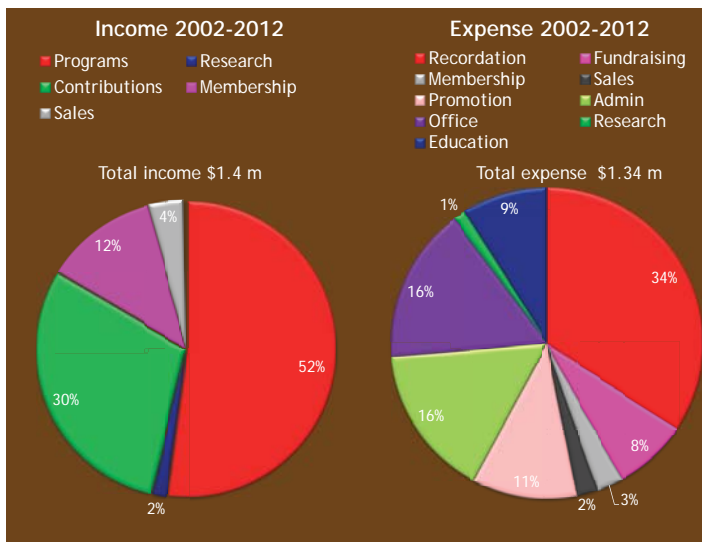
Incorporated in 2002, the NEVADA ROCK ART FOUNDATION was established “to conserve and protect rock art sites throughout Nevada.” Dr. Alanah Woody, co-founder and first Executive Director, envisaged a foundation that would harness public support, record sites at risk statewide, support site monitoring, educate the public, and conduct research into Nevada rock art. As a professionally led, volunteer organization, NRAF protects rock art through programs of recording, site monitoring, and public education.

The past ten years have given reality to Dr. Woody’s vision. NRAF piloted a site monitoring program in partnership with the BLM Carson Field Office and supported the creation of the State’s site stewardship program that covers archaeological resources in general. NRAF volunteers have made possible the recordation of many of the largest and most at-risk sites across the State. Through scores of public lectures, a website, informational brochures, and public outreach events, NRAF has spread the message of historic preservation to the public throughout rural and urban Nevada. The most recent public interpretation achievement is the e-book: *Lagomarsino Canyon: 10,000 Years of Art*, published with the support of a Department of the Interior grant. Recording Lagomarsino Canyon’s petroglyphs and understanding their archaeological significance was a dream of Dr. Woody. Fully inventorying the site, preparing a National Historic Landmark nomination, and the publication of the e-book

stand as a tribute to her vision and passion. (Visit [http://www.nvrockart.org/aan\\_pages/lc.html](http://www.nvrockart.org/aan_pages/lc.html) to find the e-book).

The past ten years have taught the FOUNDATION that fund raising must be an important part of our efforts. In the beginning, NRAF’s fund raising model followed a traditional nonprofit pattern of recruiting members, direct mail campaigns, merchandise sales, holding special events, cultivating donors, and writing grants. Membership dues, private donations, and special events all provide essential operational support for a myriad of administrative expenses (such as statutory insurance, office rent, and State and federal filing requirements) that are not funded through grants. Fieldwork and public interpretation programs have relied heavily on the substantial support provided through financial assistance agreements with federal agencies such as the BLM. This federal assistance makes up 48% of all revenue received and directly supported fieldwork and other projects. Approximately 30% of NRAF’s lifetime revenue has come in the form of donations, 70% of which came from a group of 30 donors whose philanthropic history over the decade averaged \$500 to \$5,000 annually. In contrast, revenue from sales of merchandise have only made a minor contribution to supporting NRAF’s mission (4% of income and 1.7% net), raising \$24k net over 10 years, with our largest receipts in 2004 (\$10.8k).

What this tells us is that efforts to reach a broad audience for sales and donations is not as successful as appeals to select individuals and encouraging repeated giving. For example,



#### Key Program Accomplishments

- Arrow Canyon
- Gold Butte—13 sites
- Grapevine Canyon
- High Basins ACEC—31 sites
- Little Red Rocks Area—5 sites
- Lincoln County—128 sites
- Lagomarsino Canyon
- Sloan Canyon

216 sites recorded across the state

State-wide site monitoring

High quality lecture series

Informative Newsletter and website

## *Annual Report continued from page 3*

an individual giving around \$84 a month (the equivalent of a monthly cell phone bill) over ten years adds up to a lifetime contribution of \$10k. NRAF's financial history is notable for the dramatic rise in income and expenses that occurred from 2006 onwards--as expenditures rose because of increased program activities, granting agencies and donors were more willing to support NRAF because of visible achievements in mission implementation. The FOUNDATION positions itself best by continuing its high standard of work and now expanding research work to fully realize our founders' vision. For this reason, the 2012 fund-raising campaign solicits contributions to research programs to better understand rock art and share our findings with the public and the academic community (see page 8).

Volunteers have always played a vital role in NRAF's work. The total value of donated labor lifetime is an astounding \$400k—a resounding endorsement of the importance of preserving rock art for posterity. Volunteers led by a very small professional staff have conducted high standard fieldwork, lab processing, reporting, and ultimately, research. Volunteers have also helped in fund raising, public outreach, and routine administration at the office.

Despite success in many areas, NRAF recorded deficit budgets in 2004, 2005, and 2008-2010. These deficits were managed by drawing on strategic reserves that allowed NRAF to even out the cycles of surplus and loss that all nonprofits and businesses experience as an operational fact of life. And weathering the worst recession for a generation is a noteworthy organizational achievement made possible by the support and dedication of NRAF's members and donors.

Key organizational accomplishments include:

- a strong and vital mission
- a dedicated cadre of volunteers
- a dedicated corps of donors
- a professional staff
- strong partnerships with federal and state land managing agencies
- a strong reputation for excellence.

Surviving the loss of our visionary leader in 2007 was a very significant accomplishment for the FOUNDATION. Young nonprofits often do not survive the loss of their guiding light; the unexpected death of Dr Alanah Woody really did put NRAF on the precipice.

The weaknesses we face today include:

- a small overstretched staff
- a small overstretched board

- the need to replace charter board members
- a stagnant donor base, and
- volatile income.

### *What does the future hold for NRAF?*

Plans for the remainder of 2012 include more work in Lincoln County and an NEH grant to produce a brochure and website placing Nevada rock art in a global context. Other field projects are in the wings, and the next 18 months look fairly secure for the FOUNDATION. But, we must plan carefully for the future and build our reserves. We need to recruit new board members, find new donors, and stabilize our income. The retirement of two hardworking directors, Treasurer Craig King and Darla Garey-Sage leaves big shoes to fill on the board. Fortunately for NRAF, Darla's retirement was necessitated by her wanting to play a more active role in NRAF's future and she will be serving the mission in a new capacity as deputy director.

Developing NRAF's capacity for research and robustly archiving the information collected over a decade of fieldwork requires investing in new technology. A very generous anonymous donation allowed NRAF to replace and upgrade its aging computer system. At the core of the new system is a network storage server with sufficient memory to handle the huge volume of digital data that forms the bedrock of NRAF's research database. With the research infrastructure in place, it is time for analyses that illuminate the social and landscape contexts of Nevada rock art.

The goal for the next five years needs to be devoted to research that enhances knowledge of the archaeology of rock art. It is the direction that best serves the mission, will drive our public education program, keep us relevant, and potentially attract donors and grants. Topics that are at the forefront of our research program are spatial variability, stylistic analysis, and contextualizing rock art; these will need targeted site recordation, survey, and archive development to accomplish. We hope that NRAF's research program will become synonymous with the contextual study of rock art's place in archaeology, landscape, and culture.







Ralph and Cheryl Bennett have attended every Annual Meeting.



Carl Wilson and Clay Elting model this year's Annual Meeting cap in bright Texas Orange.



Anne McConnell, left, has also attended every Annual Meeting. Elaine Holmes, right, has missed only one meeting.



Amy Gilreath, Far Western, is a favorite presenter at the Annual Meeting. This year's talk was on chronology in Southern Nevada.



Wendy Antibus, Justin Parrish, and Rich Rust examine maps.



Left, Kevin Rafferty, Paul DePatta and USFWS archaeologist Spencer Lodge discuss the program. Right, Bill James and Gus Quinlan also debate the program points.



## Volunteer Profile: Don and Pat Wescott

by Janice Hoke

Rock art enthusiasts who are artists themselves perhaps appreciate the beauties of ancient art in a more intense way. Don and Pat Wescott are among many NRAF members with an artistic bent.

Pat has wanted to be an artist and teacher since she was a child. She earned a degree with a double major in art and education and taught special education for 38 years. A fiber artist, she makes baskets and quilts, crochets, makes paper and does photography. The Wescotts joined NRAF in 2008.

Since the couple retired and left Kingsburg, CA, for Wellington, NV, three years ago, Don has had more time to pursue interests in basket making, wood turning, carpentry and welding. He retired from a career in banking.

Both Wescotts have deep roots in Nevada and the eastern Sierra. Pat's grandparents lived in Wabuska, NV, and her grandfather built mine railroads. She was born and grew up in Big Pine, CA. Don moved to Mammoth, CA, as a child. His family owned businesses on Lake Mary and in Schurz, NV.

Both fell in love with rock art as a young married couple. They have visited Renegade Canyon in the Coso Range twice as well as sites throughout the western states.

Their commitment to preserving rock art led them to volunteer for NRAF in seemingly humble ways. Pat spends time in the Reno office editing, checking for accuracy and consistency of field data, organizing and filing. Don inputs information from field IMACS and motif analysis forms. He



Don and Pat Wescott received 'Blackhat' awards for their volunteerism at the 2011 Annual Meeting in Eureka, NV.

also has worked in the field in Lincoln County and at Court of Antiquity. "Pat and Don are a tremendous help and can always be relied upon to volunteer on unglamorous lab and office work as well as in the field," notes Gus Quinlan, NRAF ED.

"We signed up to advance the organization's program, not for my amusement," Don said. Attention to detail is crucial, both in art and in volunteering, he believes.

"If we get on the world stage, we need to present a professional product, from the newsletter to inkings to data and reports, so that people will take us seriously" he said.

Praising NRAF's growing database, Pat said, "Look how far it has come and how powerful it is in terms of scientific information that preserves and records Nevada's heritage."

### *Rockin' Out Art Show Raises \$1,929*



Artists Co-op Gallery at 627 Mill St, Reno, NV.

The annual *Rockin' Out Art Show*, organized and hosted by the **Artists Co-operative of Reno**, raised \$1,929 for the NEVADA ROCK ART FOUNDATION this July. Beginning in 2006, the Artists Co-op has hosted this month-long art show in July themed around rock art. Artists are encouraged to display art items with rock art as their subject and contribute 20% of their sales to the FOUNDATION. Many, but not all, of the artists are also members of NRAF and thus support the FOUNDATION through their memberships as well as their artistry.

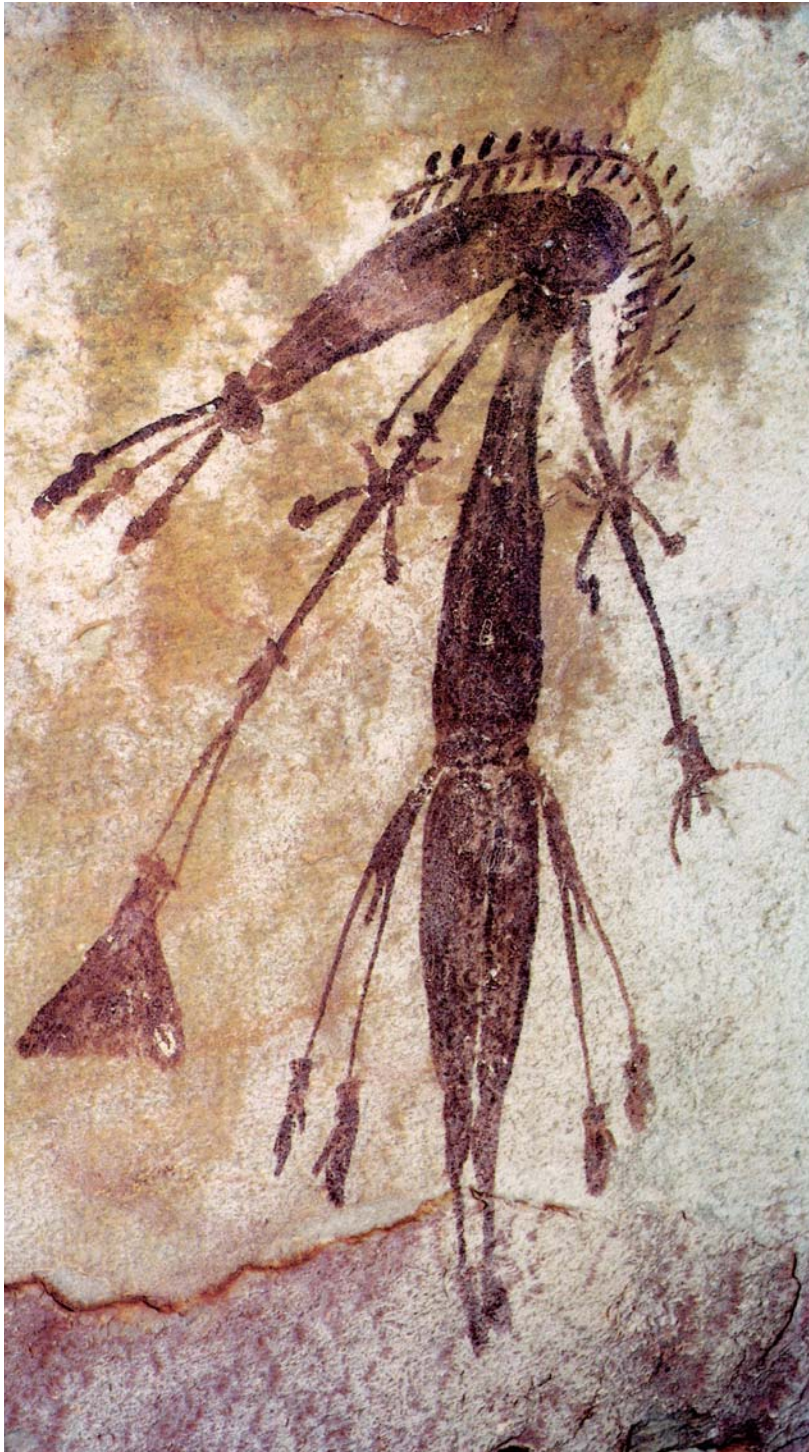
The grand total of contributions for the seven *Rockin' Out Art Shows* hosted by the Artists Co-op is an astounding \$15,257! Not only does the Artists Co-op raise much needed funds for the FOUNDATION, it also contributes to public awareness of rock art and appreciation for this priceless resource. The FOUNDATION is most grateful for the support received these past years from the **Artists Co-operative of Reno**.



## Upcoming Events

Nevada Rock Art Foundation Distinguished Lecture Series:

# Australian Rock Art



Gwion Gwion, or Bradshaw paintings, possibly the oldest figurative images known.  
Bradshaw Foundation, [www.bradshawfoundation.com](http://www.bradshawfoundation.com)

**Robert Layton,**  
Ph.D., University of  
Durham, will lecture on

### ***Rock Art, Identity and Indigeneity***

Professor Layton's work  
highlights the contrast  
between Western art and  
Aboriginal art.

His book *Australian Rock  
Art, A New Synthesis*  
(Cambridge University  
Press 1992) is among the  
most influential volumes  
on Australian rock art  
and has been re-released  
(2010).

#### **Dates and Locations**

Tuesday, Sept. 25, 2012  
College of Southern Nevada

Thursday, Sept. 27, 2012  
Nevada Museum of Art

For tickets, contact the  
Nevada Museum of Art  
(Reno venue)  
[www.nevadaaart.org](http://www.nevadaaart.org)  
or the Nevada Rock Art  
Foundation (Las Vegas venue)  
[www.nvrockart.org](http://www.nvrockart.org).

Tickets are \$12 for general  
public, \$10 for NMA and  
NRAF members, and  
\$10 for students.



# Revealing the Legacy of Rock Art

To celebrate NRAF's tenth anniversary, we honor our founding executive director's vision by requesting contributions to the Alanah Woody Memorial Fund to support Nevada rock art research.

Central to Alanah's research was the role of prehistoric rock art in shaping the social and physical landscape of peoples past and present, but she was precluded from fully pursuing this research by the paucity of detailed information on Nevada rock art. As recently as 2000, the official archive for two-thirds of known rock art sites merely recorded the existence of rock art and anecdotal locations.

This lack of information was one of the driving reasons that led Alanah to co-found NRAF in 2002. Now, in 2012, the state of the record has been substantially improved by professional archaeologists, volunteer organizations, and avocational archaeologists. NRAF volunteers have played an important role in improving archaeological knowledge of Nevada rock art, producing an exhaustive archive of 20% of the state's sites. Now, challenging questions about Nevada rock art can be addressed through stylistic and spatial analyses of rock art data, and targeted survey and recordation to test hypotheses.



We all want to learn why and when rock art was made and used, and the impact it had on archaeological cultures. Your contributions to the Alanah Woody Memorial Fund will play a vital role in ensuring that the lessons of the past are not lost. Please mail contributions to NRAF, 641 Jones street, Reno, NV 89503 or donate online at [www.nvrockart.org/support.html](http://www.nvrockart.org/support.html).



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

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

The Past  
Deserves a Future

## Code of Ethics

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

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

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

### NRAF

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