

GREAT BASIN GLYPH NOTES

NEVADA ROCK ART FOUNDATION

2ND QUARTER 2013 MEMBER INTERNATIONAL FEDERATION ROCK ART ORGANIZATIONS

Volume 12-2

CEDAR CITY PROJECT

During late April and early May, NRAF volunteers and staff worked in western Utah recording the Black Point Petroglyph Site for the Cedar City Bureau of Land Management (BLM). The site is located in the Great Basin and farther to the north is the Parowan Gap rock art concentration, famous for its large-scale designs and Fremont-style glyphs. Despite its proximity

to Parowan Gap, Black Point's rock art is very different in character and style, with a strong emphasis on small abstract designs and few Fremont influences.

The site is located on the east side of a north-south trending hill and comprises over 300 rock art panels on basalt boulders and bedrock. The site's general environmental setting is typical Great Basin sagebrush steppe, providing little shade. Rock art is deceptively abundant as a consistent pattern of heavy surface repatination was observed, making a good proportion of the site's rock art difficult to discern except in optimal light conditions. The heavy repatination suggests that some of the rock art is of considerable antiquity.

The rock art is Basin and Range tradition in style and dominated by abstract design types. A very small number of anthropomorphs are present that appear to be Fremont in style; it is surprising, given the site's location in the vicinity of major Fremont settlement sites, that this style is not more prominent at the site. Figurative designs are rare and only a small number of bighorn sheep and other animal figures are present. Instead, complex meanders, internally decorated rectangles, and a wide range of circular design forms characterize Black Point's rock art. One interesting feature is a general tendency for designs made on a low cliff near the



top of the hill to be larger in size than motifs made on boulders in the talus at the foot of the slope. Further analysis could reveal spatial patterning in the distribution of specific motif types at the site. Also, stylistic analysis of motif types by degree of surface repatination may allow a relative sequence in artistic production to be identified, adding to archaeological knowledge of the general

developmental sequence of Great Basin rock art. The FOUNDATION will be returning to Black Point later this fall to complete its recordation work at the site.

NRAF thanks the BLM Cedar City Field Office for the opportunity to work on this project and the hard work and endurance of the following volunteers without whose support this work would not be possible: Jim Bunch, Patti DeBunch, Clay Elting, Gordon Hamilton, Anne Higgins, Elaine Holmes, Danae Hunt, Bill James, Cornelia & Maury Kallerud, Deb & John Mitchell, Anne McConnell, Paul Renois, Paula Reynosa, Julie Rockwood, Doug Rorer, and Steve Stearns.



From the Executive Director

Annual Report for 2012

NRAF's mission is to conserve rock art through programs of site documentation, public education, and research. Over the past ten years we have recorded about 20% of Nevada's rock art sites, including many of those that are most at risk. Our work, and that of other organizations, contributes to a steady improvement in the state of the record, enhancing archaeological knowledge of rock art. The much improved record that now exists for Nevada rock art means research and public education programs can become more detailed and less constrained by the effects of vague data. In the future, recordation, while always necessary, will necessarily become more research-oriented to gather information that can address the needs of public education and contextual studies of rock art's place in archaeology, landscape, and culture. During 2012, NRAF made great progress as it seeks to realize the full vision of our founding executive director, Dr. Alanah Woody, who envisioned a future where Nevada rock art is valued and cherished by all and where research into Nevada's rock art attains international significance.

In common with other small nonprofits, historically NRAF's revenue has proved highly volatile. 2012 illustrated this tendency as income declined approximately 50% compared to 2011. This decline is attributable to the effects of an exceptional gift of \$50,000 received in 2011 and the completion of the fieldwork phases of two large projects.



Gus Quinlan
Executive Director

received) clearly cannot be expected every year. When this is allowed for, 2012 donations and membership dues were relatively strong and in line with the general pattern of giving that NRAF has received since 2002. Government grants declined by about 35% compared with 2011 as fieldwork on Lincoln County Rock Art Inventory project and the Court of Antiquity projects came to an end.

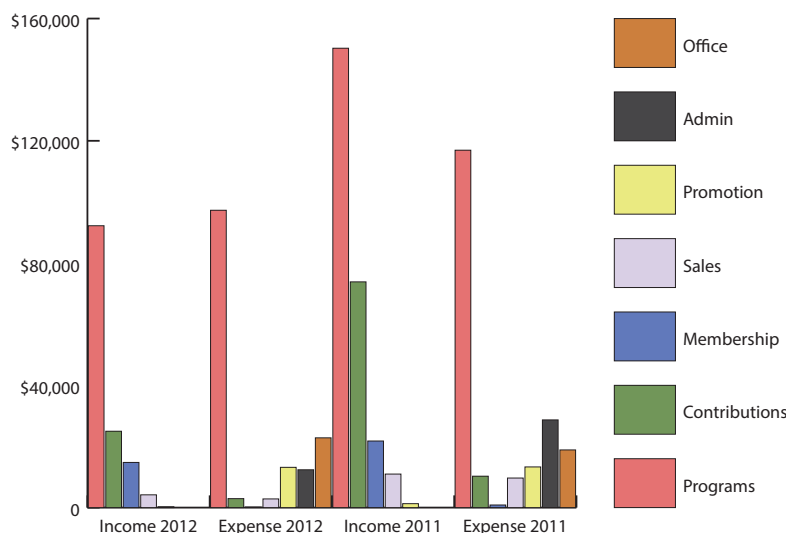
As federal and state grants are mostly reimbursable and fieldwork is the most expensive phase of any project, this decline

in grant income is an index that projects with no recordation component (and therefore cheaper to perform) were a more prominent activity in 2012. In particular, a variety of grants were worked on that supported the development of public education media and research.

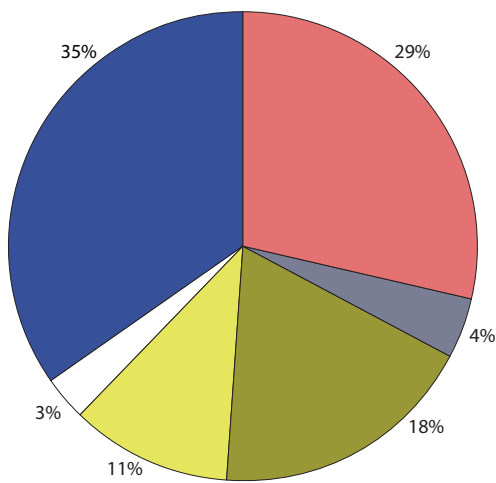
Also, accounting practices for donations received as fulfillments of multiyear pledges also depress reportable income for 2012. Pledges made in a prior year have to be accounted for as fully received in the year in which the pledge was made, not when the pledge installments are actually received. When these various caveats are considered, the decline in revenue in 2012 is not as great as implied by the headline figure and more accurately reflects that the emphasis in 2012 was not on numerous large archaeological surveys. This is borne out by a 22% decline in expenses in 2012 compared to 2011. This reflects cost savings principally from

reducing one full-time staff position to part-time, and the ending of an historically high, but essential, reliance on environmental consultant services for the Court of Antiquity project.

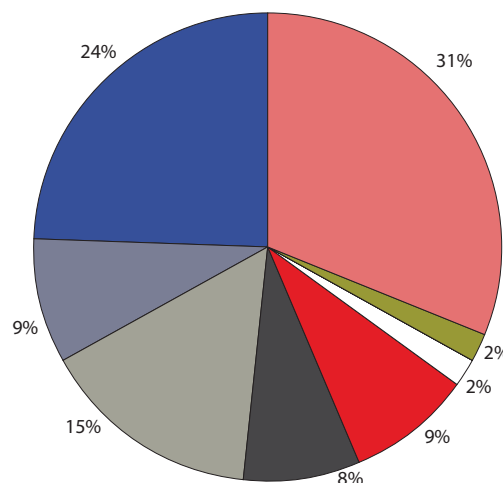
Fund expenditures in 2012 reflect that NRAF continues to focus on core areas of the mission. Despite the relatively small budget, administrative expenses account for only 8% of the 2012 budget. Given that administrative expenses are relatively fixed (e.g., rent, accounting, and regulatory fees do not vary significantly based on the size of an overall budget until it exceeds over \$300k in expenses), NRAF works efficiently. Site recordation remained the single largest expense at 31% of the budget, with public education at 24%, and research at 9%. By comparison, in



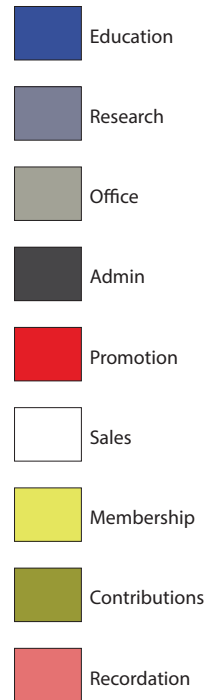
Annual Report for 2012



Income 2012

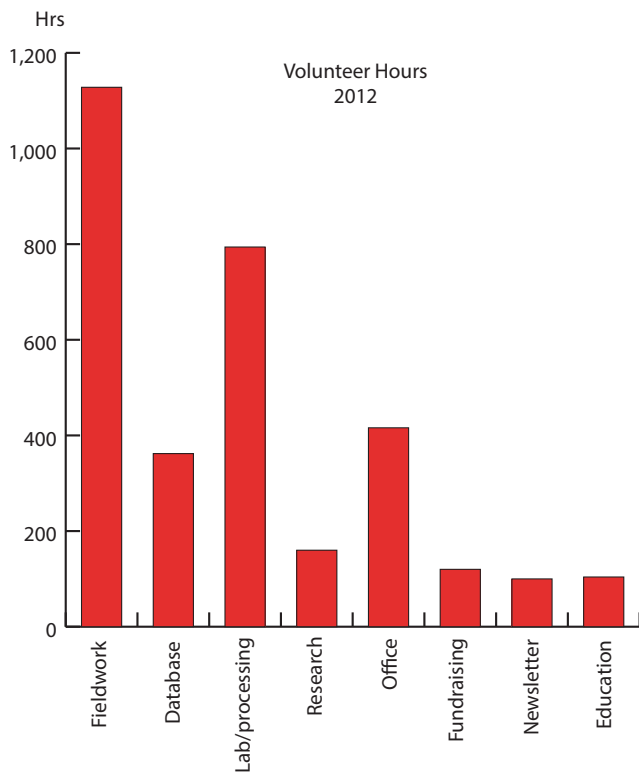


Expense 2012



2011 nearly half of all expenses were devoted to recordation projects, 8% to education, and 5% to research. 2012 was the first time since the earliest days of NRAF that recordation did

not account for the largest source of program revenue, with education projects accounting for 35% of total revenue. (The discrepancy between income received for education projects and what was spent on them is because of an education grant received late in 2012 for which work was not undertaken until 2013).



Program grants accounted for nearly two-thirds of all revenue in 2012 showing that NRAF maintains its good track record in attracting support from government sources. But we do need to be careful about over-reliance on revenue from a single source, particularly with the pressures on the budgets of the federal and state agencies that NRAF partners with. The most reliable source of support that most nonprofits count on is from the public, in the form of donations and memberships, and we will continue to work to nurture this public support. The strength of public support that NRAF receives is exemplified by the staggering level of volunteerism in the service of rock art conservation and research for 2012—volunteers contributed 3,148 hours, equivalent to \$62,000 of support. The dedication of NRAF volunteers in the field and the office continues to make a huge difference in implementing programs of recordation, research, and education despite the constraints of eternally small and tight budgets.

Annual Report for 2012

Program highlights in 2012 include:

- Recordation of the “Gathering” site—one of the largest Pahranaagat style rock art sites in Lincoln County (supported by a grant from the Lincoln County Archaeological Initiative [LCAI] Round 4, administered by BLM)
- The Massacre Lake research project—continuing Dr. Alanah Woody’s research and stylistic analysis in this area
- Court of Antiquity—completion of a Site Masterplan to guide future public interpretation of this site (supported by a grant from State Question 1 Truckee River Corridor, administered by Washoe County Parks and Open Spaces)
- Lagomarsino Canyon—submission of a National Historic Landmark nomination for the site (supported by a grant from the Nevada State Historic Preservation Office [SHPO])
- Public Education Publication series launched—published an e-book on Lagomarsino Canyon aimed at the general public (supported by a Department of the Interior grant administered by the Nevada SHPO)
- White River Narrows Interpretation—started work on a brochure and webpages for the BLM (supported by a grant from the LCAI Round 4, administered by the BLM)
- Ancient Art of Nevada education project—produced an overview of Nevada rock art for the general public published as a summary brochure and extensive webpages (supported by a Department of the Interior grant administered by the Nevada SHPO)
- Disseminated the results of our research through papers given at the Great Basin Anthropological Conference.

The renewed focus on public education in 2012 reflects the importance of raising the general public’s awareness of rock art’s heritage significance. A future where rock art is respected and valued by the entire community can only be achieved by spreading this historic preservation message

as widely as possible. Expanding public education beyond lectures and tours is essential in reaching a wider audience and NRAF will continue to work on print and digital media that interprets rock art for the public.

Both research and public education are most effective when they can draw on robust, analyzed site information. This makes the archive and research infrastructure known as Rock Art Distribution and Analysis Research (RADAAR) a particularly exciting development. When fully developed, RADAAR will comprise analytical and geospatial databases that will draw on the detailed site data for 20% of Nevada’s rock sites that NRAF has collected for robust modeling and analysis of rock art’s stylistic and contextual attributes. Over time, more site data will be added to these databases, increasing its coverage to ultimately include as many Nevada rock art sites as possible. RADAAR has the potential to address why rock art is located where it is, identify distinct regional signatures in its distribution, and how it varies according to archaeological and environmental variables. It will help replace intuitive and anecdotal understandings of rock art’s place in the settled landscape with empirically robust knowledge by providing a tool for exploring the structure of past social landscapes and understanding why rock art is distributed the way it is. RADAAR will become the centerpiece of NRAF’s research program and we will be working hard over the coming years to attract the grants and donations necessary to ensure the full potential of RADAAR is realized, making possible new discoveries in the field of rock art research.



Rockin’ Out Art Show

July 7-31, 2013

Reception—Sunday, July 7, 2013 11 am to 4 pm
627 Mill Street, Reno, Nevada 89502

The Annual Rockin’ Out Art Show is presented by the Artists Co-op Gallery of Reno to benefit Nevada’s rock art heritage. The show runs throughout July and features art made by over 150 Nevada artists. Twenty percent of the show’s proceeds will be donated to the NEVADA ROCK ART FOUNDATION to help support its mission. The Foundation gratefully acknowledges the generosity of the Gallery and its artists in making this annual benefit possible.

Volunteer Profile: Barbara Biggs and Margie Jones

by Janice Hoke

Every Wednesday from 10 AM to 2 PM, Barbara Biggs and Margie Jones are hard at work at the NEVADA ROCK ART FOUNDATION office in Reno, turning the latest pencil field drawings into permanent ink records for NRAF archives and research.

The two have extensive backgrounds in archaeology and rock art. Before moving to Reno, Barbara belonged to and was on the Board of the Ventura County Archeological Society for 30 years, and went on rock art caravans ranging through southern California, southern Nevada, Arizona and New Mexico for 25 years.

Barbara earned a Bachelor of Arts degree in archeology with a minor in cartography at California State University, Northridge (CSUN). From 1976 through 2005, she participated in Moorpark College and CSUN archeology digs mostly in Southern California, including San Miguel Chapel, Ojai, Saticoy and San Nicolas Island. After moving to Reno in 2006, she was trained in documentation by Alanah Woody, NRAF's co-founder.

Margie earned a Bachelor of Arts degree in art with a minor in anthropology at California State University at Hayward. Margie moved to Nevada in 1980 after being hired by Desert Research Institute (DRI) where she worked as a technical editor. She was a founding member of the Friends of Red Rock Canyon and volunteered as a petroglyph site monitor in southern Nevada. Margie has participated in numerous archaeological excavations in the Bay Area, southern California, and Nevada. After moving to Reno in

1987, she met Woody and Nevada explorer Alvin McLane and later took the NRAF documentation training.

Both women enjoy the inking process, since both have not been able to travel to many sites in recent years. Margie has retired from DRI and Barbara is currently seeking employment.

From her background in art, Margie responds to the artistic quality of the drawings. "I like the graphic appeal of the images, the way they're placed on the panel."



Barbara (left) and Margie (right) at their Wednesday task: transforming field drawings into inked archival drawings.

Barbara, with her drafting and mapping experience, strives for accuracy. "You are putting three dimensions on a piece of paper," she said. "It's not simply tracing. Some things you can't see on the photos. What you see may change with the light."

"It's a challenge to keep as close to the actual as possible," Margie added. "You find, when working with field drawings, that people see things differently and there is a degree of uncertainty."

NRAF's techniques of processing field drawings for archiving have evolved over the years, they note. For example, originally, field drawings were archived in hard copy format only as inked drawings but now they are digitized as PDFs with standardized drawing elements, such as a scale bar and north arrow, added electronically. This allows processed field drawings to be used much more flexibly and makes for a more robust archive as these data are stored as both paper and digital versions.

The inkings are valued for their contribution to NRAF research, Barbara said. "We are engaged in work we think is valuable."

NRAF Public Outreach

Earth Day 2013

NEVADA ROCK ART FOUNDATION volunteers, under the guidance of Joy Bridgeman, once again staffed a booth for Reno's Earth Day celebration in Idelwild Park. This year's Earth Day was held on Sunday, April 21, 2013, 10 AM to 6 PM. Volunteers Sandy Zoerner, Doris Weber, Janice Hoke, and Connie and Larry Douglas worked with Joy to make the NRAF booth informative and engaging. Joy credits Sandy Zoerner especially for her work setting up the booth prior to the opening of the event.

Turnout was very good and volunteers worked steadily throughout the day, handing out brochures to adults and coloring packets for children, as well telling folks about Nevada's rock art and the FOUNDATION's work. Venues such as Earth Day are an important way for the FOUNDATION to reach the public and to increase awareness, recognition, and knowledge of the rock art heritage of Nevada. Thank you to all who make it possible, year after year!

Swing Into Spring 2013



Joseph Jaramillo, 11 years old, 5th grader, showed a particular talent for Fremont imagery, as his drawing demonstrates.

The 2013 Swing into Spring event took place at Rancho San Rafael on Saturday, August 20, 2013. The event drew over 1800 people, more than doubling last year's attendance.

Launched in association with the film "Curious George Swings into Spring," the event was designed to encourage youth participation in the outdoors. Sponsored by KNPB, Washoe County Regional Parks and Open Space, Sonic Boom Marketing, Rancho San Rafael and the May Museum, the Swing into Spring Event featured booths from groups such as The Sierra Safari Zoo, Truckee Meadows Parks Foundation, the Nevada Agricultural Department, RFT 66 Ranch, The Great Basin Institute, and Nevada Rock Art Foundation. Participating groups hosted information booths and activities designed to encourage the explorer spirit in children.

Children who participated earned a sticker that they then placed on their pith helmets--all in all, it was great fun and a rousing success.

NRAF's booth distributed information about the FOUNDATION and rock art to adults, as well as provided children with sidewalk chalk and a guide to images so that they could create their own rock art on the low gunnite walls along one of the main paths through Rancho San Rafael.

NRAF's booth was quite popular, as were our stickers, which featured the NRAF logo. Volunteers Danae Hunt and Barbara Biggs valiantly embossed 500 stickers for the young explorers. Working the booth and sidewalk were volunteers Alice Baldrice, Kim Hopkinson, Kiki Garey-Sage, Lucinda Long, Joy Bridgeman, and Darla Garey-Sage.

Public outreach events such as Earth Day and Swing Into Spring are only possible because of the dedication of our volunteers. These opportunities to engage the public in an educational and entertaining manner are vital to our mission: to preserve and protect the rock art of Nevada. Education about rock art is a key element in the protection of rock art.



Clockwise from upper left, Joseph Jaramillo with his patterned body anthropomorph, Kim Hopkinson painting the ceiling of the NRAF Cave, Alice Baldrice and Kiki Garey-Sage in front of the NRAF cave, Sign leading to NRAF Booth, Crowd scenes (note NRAF Intern Danae Hunt with her children), Kim and Kiki encouraging drawing, and Kokopelli.

Nevada Rock Art Foundation



Tenth Annual Meeting

Inscribing History

May 17-19, 2013



Upper left: Emily Middleton received the NRAF 2013 Student Prize, sponsored by Kautz Environmental Consultants, Inc., Gnomon, Inc., and the NRAF Board of Directors. NRAF Board President Alice Baldrice presented the award to Emily.

Upper right: Dianne Jennings received a plaque of appreciation for her service on the NRAF Board of Directors. Executive Director Angus Quinlan presents Dianne with her award and commended her dedication to and vision for the FOUNDATION.

Lower right: Executive Director Angus Quinlan awards Pat Barker the Don D. Fowler Lifetime Achievement award for Pat's long and meritorious service to Nevada archaeology and to the FOUNDATION.

Lower left: Don and Pat Wescott were given the 2013 Holmes Volunteer of the Year award for their volunteerism, both in the office and field. In particular, they regularly help with routine administrative tasks and recently spent months cataloging an old archive of rock art data, completing the difficult task of building a concordance table after painstaking examination and comparison of hundreds of slides and photographs.



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Nevada Rock Art Foundation



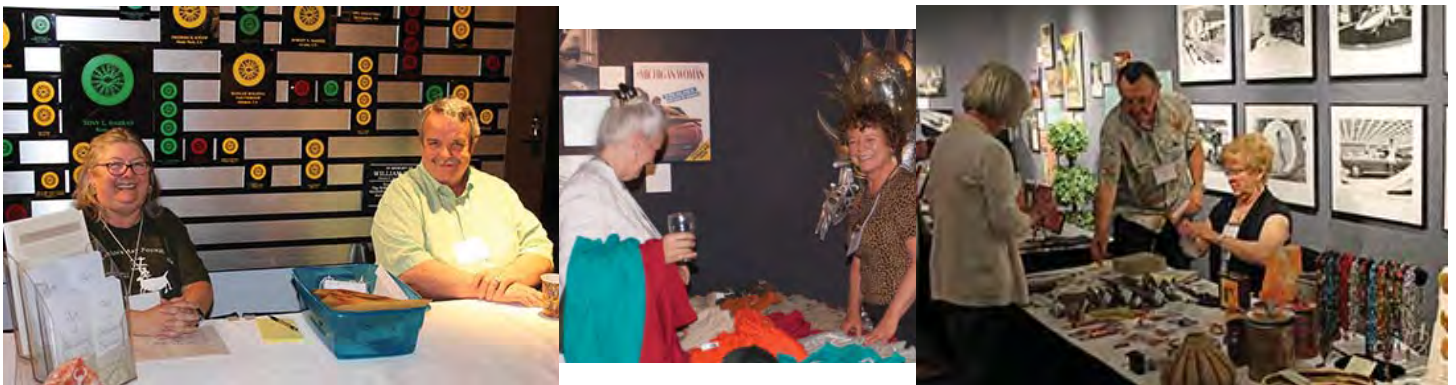
Tenth Annual Meeting

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Friday evening reception: left, Sue Roberts, Joanne Botsford and Marilyn Newton; center, Julie Rockwood and Bill James; and right, Justin Parrish and Wendy Antibus.



Saturday: Upper left, Lucinda Long and Pat Barker; center, Nola Bockhold and Carolyn Barnes-Wolfe; right, Ralph and Cheryl Bennett. Lower left, Doug Rorer, Anne Higgins, and Clay Elting; center, Don and Evelyn Austin; and right, Maury and Cornelia Kallerud.



RADAAR*: Revealing the archaeological legacy of Great Basin rock art

Goal: \$300,000

Potential Funding Sources:
Federal grants, Foundations, Donors, and NRAF members

RADAAR will support:
Fieldwork
Database building, populating, and testing
Research and data analysis
Preparing articles for peer-reviewed journals
Grant research and writing
Public Education

RADAAR will be implemented in multiyear phases
Contributions will be expended on an ongoing basis

Project RADAAR builds on an existing platform of
NRAF's robust dataset, database, and infrastructure
previously supported by generous donors and partners

NEVADA ROCK ART FOUNDATION
641 Jones Street
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www.nvrockart.org
info@nvrockart.org

*Rock Art Distribution and Analysis Research



RADAAR CONTRIBUTION FORM

Great Basin rock art's stylistic and spatial attributes are currently poorly known in archaeology. Theories about the meanings and cultural uses of the region's rock art are generally based on small datasets of variable quality, inhibiting detailed research. By developing the RADAAR (Rock Art Distribution and Analysis Research) database, NRAF will change our generalized understandings of the cultural significance of rock art by producing a comprehensive dataset that relates rock art data to its environmental, archaeological, and cultural contexts. This will advance the study of rock art by placing archaeological knowledge of Great Basin rock art on sound empirical footing, allowing for predictive modeling and hypothesis building that will be tested through fieldwork and archival research.

RADAAR will address why rock art is located where it is in the landscape, contextualizing its place in archaeology, environment, and culture. The resulting archive of synthetic rock art data and the predictive model will enable robust research that reveals rock art's legacy as an archaeological feature.

Name: _____

Address: _____

Email _____ Telephone _____

My contribution is:

\$25 \$50 \$100 \$250 \$500 \$1000

\$ _____

Checks should be made payable to the Nevada Rock Art Foundation RADAAR Fund.

Nevada Rock Art Foundation
641 Jones Street
Reno, NV 89503
775-323-6723

Contributions can also be made online at
www.nvrockart.org/pages/

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

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

The Past
Deserves a Future

Code of Ethics

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

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

Working for the Conservation of Nevada's Rock Art Heritage

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NEVADA
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