

# Great Basin Glyph Notes

## The Newsletter of the Nevada Rock Art Foundation

Member International Federation of Rock Art Organizations

2nd Quarter 2010

Volume 9-2

## Bridge Canyon and Tinaja Trail

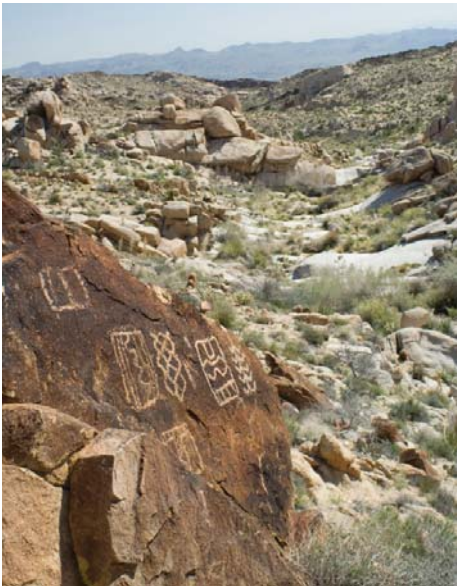
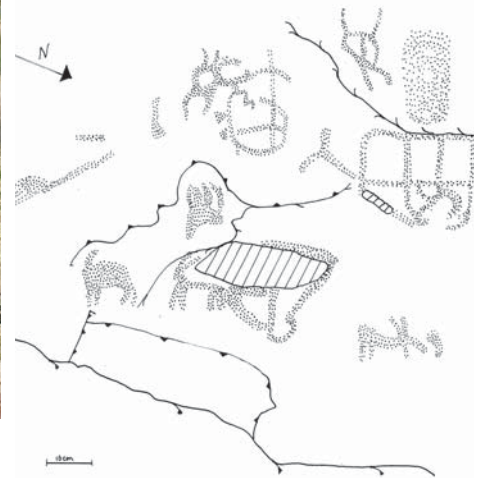
In March 2010, the NEVADA ROCK ART FOUNDATION, in collaboration with the National Park Service Lake Mead Recreation Area, recorded two rock art sites, Bridge Canyon and Tinaja Trail, in the Laughlin NV area. This recording project was unfunded, meaning that NRAF received no compensation for any of the work done at these sites. Working on unfunded projects is crucial to accomplishing NRAF's mission to document all rock art sites in Nevada, as state agencies do not have the resources to fund recordation projects at all 1,200 rock art sites currently known in the State.



In situations such as these, NRAF relies on the dedication of our volunteer field crews to accomplish the task at hand. Volunteers (like Doug Rorer, pictured above) provided 208 hours of unpaid labor in the field, often working on extremely complex panels located in difficult to access areas. Despite these challenges, NRAF's crew collected field drawings, IMACS data, and photography for 140 rock art panels in only 6 days.

The focus will now be on the in-office side of any project, processing the field materials and getting them ready for submission to the appropriate agency. Members interested in

getting involved should contact Kim Hopkinson at [info@nvrockart.org](mailto:info@nvrockart.org).



NRAF's next  
Bi-Monthly Lecture Series  
will feature Dr. Kevin Rafferty,  
speaking on

### Rock Art of the Valley of Fire

Friday, July 23<sup>rd</sup> 2010  
Grand Sierra Resort, Nevada Room 7  
with a social hour from 6-7 PM and  
the lecture beginning at 7 PM



# From the Executive Director

I hope that those of you able to attend NRAF's 7th Annual Meeting in Mammoth Lakes, California had an informative and enjoyable experience. This year's program presentations covered a wide spectrum of research issues in rock art studies and field trips to local rock art sites that proved fascinating and aesthetically distinguished. I thank all those volunteers who worked so hard to make the meeting and the field trips such a success, in particular Darla Garey-Sage for her work as program chair and Dave and Charlotte Lee as field trip coordinators.

As the Annual Report for 2009 makes clear, NRAF has achieved much during its history and continues to play a vital and relevant role in rock art preservation. We continue to successfully implement our site documentation program and are working hard to generate the support necessary to develop our capacity for public education and research, so that the results of our fieldwork can be communicated to the public and the professional community. This would raise the profile of Nevada rock art so that its heritage and research value are better appreciated and is essential in ensuring the long-term preservation of Nevada rock art.

Like all nonprofits, NRAF is affected by the economic climate. Our spending has been managed within budget limits, using income received in previous years to weather the recession without impacting the level of work that we do. We have taken measures to secure new revenue but the development program that we have implemented over the past 15 months will take time to accomplish its goals; eventually it will allow the future expansion of the organization's mission. The gap between the funds necessary for NRAF's operations to continue at present levels was fully anticipated and budgeted for. So far this year we have been adopting a series of corrective measures to return to a balanced budget and will be making a further series of cost-savings as the year progresses. Spending to date is below budgeted amounts but more spending cuts are probably necessary. We aim to minimize the effect on NRAF's operational priorities (recording rock art sites) and will prioritize expenditure cuts in line with our strategic goals. For example, on a trial basis, Great Basin Glyph Notes is being offered in electronic format only. Although this was done in response to member feedback about conserving natural resources by reducing paper waste, moving to an electronic newsletter would save NRAF approximately \$10k a year.

NRAF's long-term prospects remain good and we will continue to work to preserve Nevada's rock art to the best of our abilities and operating within the financial resources available. Our mission is strong and essential; our accomplishments to date should be a source of great pride to all our members and supporters. We all will work tirelessly to ensure that Alanah Woody's vision to promote preservation and research through NRAF's work continues to flourish.



Angus Quinlan, NRAF  
Executive Director

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## Newsletter News

This newsletter will arrive to your mailbox electronically. We are planning to publish electronic newsletters for the next two quarters as a trial run. Publishing electronically saves resources and dollars, but we recognize that it is a transition for all of us. Please give it a fair trial and let us know how you think it is working.

This quarter we've expanded the newsletter to 14 pages to cover our Annual Meeting. Note 2009 Year-in-Review information on pages 4- 5, photo spread from the 2010 Annual Meeting on pages 6-7 and 2010 program abstracts on pages 8-13.

Members are encouraged to submit story ideas, pictures, or information to [editor@nvrockart.org](mailto:editor@nvrockart.org).

# NRAF 2009 Awards

## Friends of The Foundation Award

This occasional award is given to recognize contributions to the cause of rock art conservation, interpretation, or research made by other organizations or individuals. It provides the opportunity to publicly acknowledge NRAF's strategic partners. This year we recognize **Washoe County Parks and Regional Planning** for their support on behalf of the Court of Antiquity Project.

## Alanah J. Woody Award

This occasional award honors NRAF's founding director's dedication and commitment and is given to acknowledge exceptional service to NRAF and its mission through specific projects and/or a long history of exemplary service. This year NRAF named two recipients of this award. **Anne Higgins** was recognized for her history of volunteerism in the field, having worked on projects at Dry Lakes, Mt Irish, Lagomarsino, Sloan Canyon, Grapevine Canyon, and Lincoln County among others, and for contributing her expertise to designing and creating databases that advance our capacity for data analysis and research.



**Dr Darla Garey-Sage** was recognized for her countless hours contributed to the unglamorous but essential tasks related to ensuring adequate operational support to allow NRAF to implement its mission. Darla has devoted herself to greatly improving our public outreach programs, public education programs, and through her work on the Development Commitment writing grants and staffing point of entry events, enhanced our fundraising capacity. Her work revamping the content and style of the NRAF newsletter has been exemplary and vital to improving the way we communicate our mission to NRAF members and the public.

## Holmes Volunteer of the Year Award

Given annually in honor of the exceptional volunteerism of its inaugural recipients Jack & Elaine Holmes, this award recognizes a history of outstanding volunteerism to rock art preservation. **Carolyn Barnes-Wolfe** was recognized for her countless hours of donated labor in the field and the office and her role in improving the accuracy of field drawings, both in the way that that data is collected and processed for final archiving.



## NRAF Student Prize

**Sarah E. Branch** received the inaugural NRAF Student Prize, sponsored in 2009 by Gnomon Consulting, Inc., a Carson City-based cultural resource consulting firm owned by NRAF members Cary and Eric Ingbar. Sara received a check for \$200 to support research and writing of her paper. She presented "A Tale Told on Tufa: Recording the Rock Art at Dynamite Cave, Churchill County, Nevada" at the 7th Annual Meeting, and an abstract of her work appears on page 10.



Sarah holds an undergraduate degree in Geology and is currently enrolled in the master's program in archaeology at the University of Nevada, Reno. She has been employed with MACTEC Engineering and Consulting as an archaeological technician since 2004.

## NRAF Contact Information

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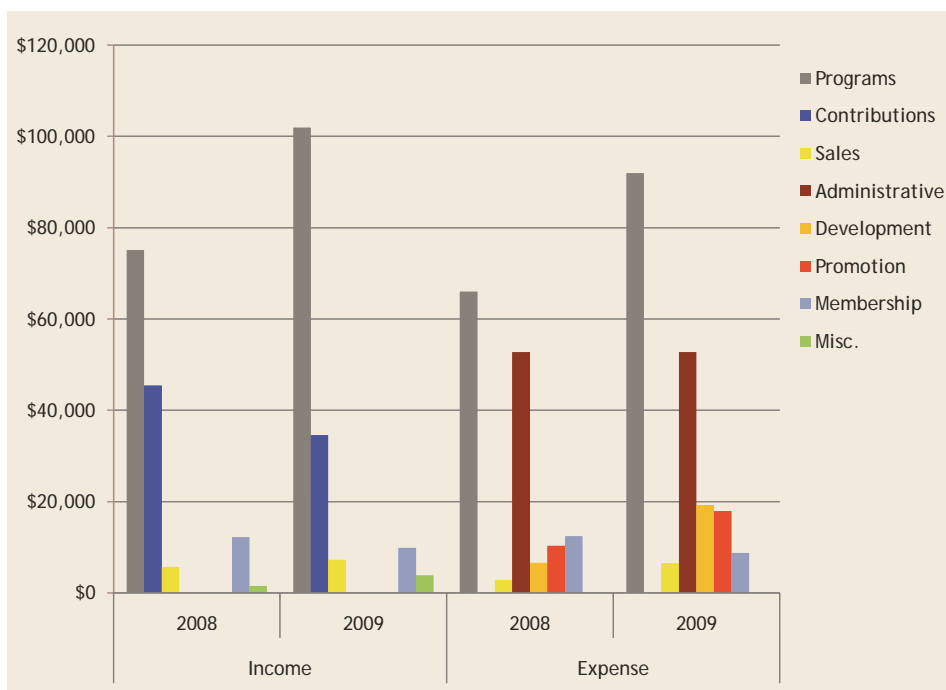
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# Annual Meeting: 2009 Year-in-Review

In 2009 program income remained the single largest revenue source for NRAF, accounting for 65% of all income, and grew 31% compared with 2008. Program revenue includes funded documentation projects where federal agencies provide financial support and NRAF contributes staff and volunteer labor. Donations and membership dues declined by 15% in 2009, reflecting the difficulties faced by nonprofits operating in an economic recession. Much of this change is the result of declines in major donor income, which historically is variable and shows year-to-year dramatic fluctuations. It masks the fact that donations from the membership and general public held up well--indicated by the End of Year Appeal being the most successful in the organization's history, growing 175%--showing that NRAF is doing well to maintain support in these difficult financial times. NRAF's Development Committee has been working hard to develop other revenue sources to permit organizational growth to implement other areas of NRAF's mission (such as research and publications). Overall, total income grew 11% in 2009.

Funds expenditures in 2009 continued to be focused on the core areas of NRAF's mission, fieldwork projects and promoting historic preservation to the broader community; combined these accounted for 56% of expenses. Documentation projects and reporting their results account for nearly half of all expenses. Community outreach is critical to educating the public and gaining general support for rock art conservation. Our promotion expenditures also reflect the redevelopment of the NRAF website that was made possible by a significant restricted donation. NRAF's fundraising expenses accounted for only 10% of the 2009 budget and is very small and proportionate to our total expenditures.

Despite the growth in income, 2009 did see an operating deficit, met from reserves, as total expenditures rose 24%



compared to 2008. Part of this rise is the result of doing more fieldwork projects in 2009 that had significantly greater travel costs, and these costs were appropriately budgeted for and covered by the federal contracts they were part of. 2009 also saw significant startup expenditures related to the implementation of a development and fundraising program that will take time to generate the additional revenue for NRAF to expand its services and coverage. With reserves now exhausted, deficit spending is not an option for the immediate future, and in 2010 we will be returning to a balanced budget to ensure the continuing operational viability of the organization. We have already implemented a series of cost-cutting measures that have seen expenditures perform below those

budgeted for in the FY 2010 Board-approved budget and will make additional cuts as necessary should additional resources not be forthcoming.

Program accomplishments in 2009 included: recording seven rock art sites at Pahranaagat National Wildlife Refuge; commencing fieldwork on the Lincoln County Rock Art Inventory Project; recording the Grapevine Canyon site; and completing the Lagomarsino recordation report. At Pahranaagat, NRAF assisted Far Western Anthropological Research Group's inventory of archaeological features at the wildlife refuge by recording 100 rock art panels at 7 sites, including the Black Canyon site, notable for its concentration of Pahranaagat Representational Style design types. At Grapevine Canyon, NRAF assisted

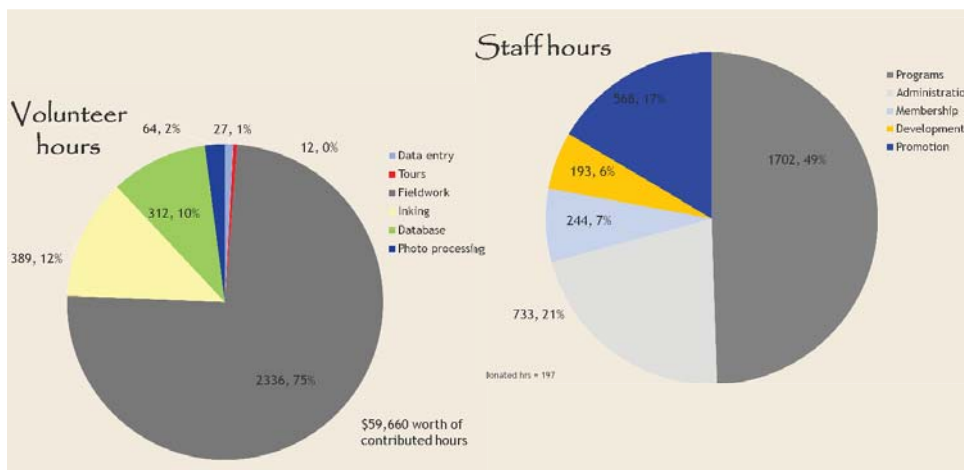
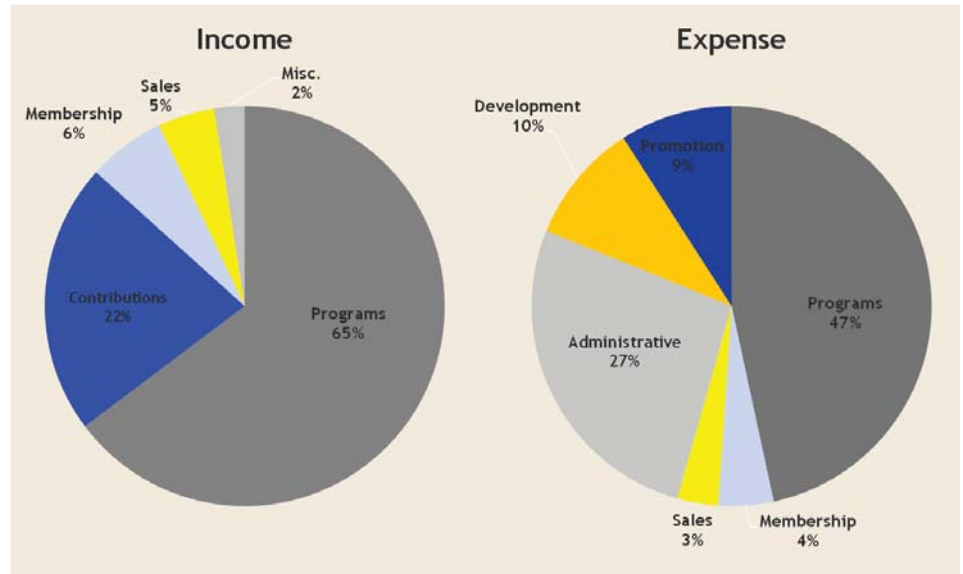
# Annual Meeting: 2009 Year-in-Review

the National Park Service to produce a complete and current site record to support management and monitoring. The site has played an important role in stylistic analyses of Great Basin rock art and its scale (over 300 panels) and difficult topographic setting made for a challenging recordation project. NRAF's multiyear recording project in Lincoln County was successfully started and will ultimately result in updated condition assessments and detailed site descriptions of that county's rock art sites. The most labor intensive phase of any project is the data processing, analysis, and reporting phase. The completion of the Lagomarsino Canyon Recordation Project, describing the results of 5 years of fieldwork at one of the largest petroglyph sites in Nevada, is a noteworthy achievement. The final record is one of the most exhaustive produced for such a large site (over 2,200 rock art panels) and a fitting tribute to the work of NRAF's founding Executive Director, Dr. Alanah Woody, the project's architect, whose commitment and sacrifice brought NRAF into being and made it the dynamic and vital institution that it is. The project demonstrated that Alanah's vision of a rock art organization that harnesses public support with professional guidance can make a difference to historic preservation.

2009's program accomplishments would not have been possible without the customarily amazing level of support that NRAF receives from its members. NRAF volunteers contributed 3,140 hours in donated labor in 2009, primarily in the field, but also processing fieldwork materials and data collected from projects, and as tour leaders. This equates to about \$60,000 in donated labor, a greatly appreciated contribution to the cause of rock art preservation. Staff time reflects the priorities of the organization, with 49% of hours worked spent on programs, primarily in the field, writing reports and archiving, and 17% devoted to spreading the mission to the general public through community outreach programs and public lectures across the state.

NRAF's achievements to date are immense—our strong site documentation program has resulted in approximately 10% of Nevada's rock art sites to be recorded, including some of the largest sites and the most threatened. This has established a large

archive of high-quality data that can be the basis for public interpretation and research that has the potential to put Nevada at the forefront of rock art research. Realizing this ambitious goal will take the continuing support and enthusiasm of NRAF's members and supporters and we look forward to working with you to build our capacity to broaden NRAF's implementation of its mission to preserving Nevada rock art through fieldwork, public education, and research.



# 2010 Annual Meeting Photo Highlights



Left to Right, Top to bottom: Ralph Bennett, Paul and Rosann Turigliatto, Vince Wolfe, Cheryl Bennett; Mammoth Slope; Rosie Porche, Lorrie Vavak, Karen Johnson, Rose Keough, Elaine Holmes, Anne McConnell; John Bingham and Reine Huntsman; Doug and Donna Rorer, Lucinda Long; Lois Pierson and Al Ferrand; and Carolyn Barnes-Wolfe, Janice Hoke, Dianne Jennings, Tina Wener.



Photos courtesy of Lucinda Long and Darla Garey-Sage



# 2010 Annual Meeting Photo Highlights



Left to Right, top to bottom: Janine Davenport and Kim Hopkinson; Maury and Cornelia Kallerud and Diane and Julian Holt; Justin Parrish, Frank Moller, and Jim Ouimet; Georgine Casella, Laura Ouimet, and Pat Moller; Don Fowler and Jon Garey-Sage; Pat Barker, Dean Ward and DebiLyn Smith; Jim Branch and Clint Kawasaki; scene from Yellowjacket field trip looking from the site to the White Mountains.

## Abstracts From the 2010 NRAF Annual Meeting

Inscribing Praxis: A Social Anthropology of Nevada's Rock Art by Angus Quinlan, NRAF



Rock art is one of the most visible monuments made by hunter foragers and served several functions, including socialization of the landscape and identity construction. It inscribes in the landscape the praxis (i.e., the realization or implementation of theories of being in daily social life) of its makers and users. Rock art has symptomatic meaning for external observers, providing information that can characterize the social worlds of the cultures that used it.

Material culture constitutes the lived experience of social and cultural identity; rock art constitutes the representation of praxis, not its experience or embodiment. Rock art is one way that the ephemeral actions of social life survive in time/space, becoming a visible sign of past performances to future social agents, and cited by them in their own actions.

For example, the development of stylized portrayals of the human form appears to be chronologically and spatially variable, and is one of the major stylistic differences between southern and northern Nevada rock art. The representation of human figures is culturally variable and therefore symbolization of human bodily being is a significant exercise of agency. Anthropomorphs depicted with bodily ornamentation and/or elaborate body forms are a characteristic motif in southern and eastern Nevada rock art. They are associated with significant socioeconomic changes in the archaeological record. Novel social roles may have been legitimated through practices and theories of being that stressed rock art's connection to past performance, thereby manifesting the past in the present and providing

authority for both ideological presentation and the lived experience of these social roles.

Most common in Nevada rock art are abstract forms that show such considerable variation in form that only very basic geometric forms can be readily re-identified. Exegesis would have had to accompany abstract art's production and use to clarify its references, demonstrating the privileged position of those individuals authorized to interpret it.

Rock art sites dominated by abstract designs and located in the settled landscape may have functioned to manage internal social dynamics rather than communicate cultural identities to external groups. The informing context in which prehistoric populations encountered such sites is one of daily economic and social routines. The art may have been used in a cultural discourse that allowed people to reflect on the lived experience of social and domestic routines, providing a physical embodiment of a social memory that transcended individual experience.

Nevada rock art provides an interpretive space that can be used to explore broad themes in anthropology, particularly the ideological representation of social and cultural identities. The domestic site context of much Great Basin rock art suggests that it shaped the experience of social and economic routines by manifesting the presence of past social and ceremonial performances in daily life. The past is an important resource in legitimating practices, guaranteeing the veracity and authority of performance. Rock art represents a tangible index of the past in the present, and may have served as a source of citational precedents for social agents to reference and re-negotiate.

*Photos courtesy of Angus Quinlan, NRAF*





## Abstracts From the 2010 NRAF Annual Meeting

Archaeology and Rock Art of the Birchland Uplands  
 by Mark A. Giambastiani and Theresa Lechner, ASM Affiliates, Inc., Reno, NV  
 Presented by Pat Barker, NRAF

The Bircham Uplands, an isolated volcanic tableland, are located on the North Range at NAWs China Lake in the southern Argus Range. The tableland measures roughly 4-x-3 miles across and has been divided into four separate, flat-topped mesas by processes of long-term erosion and tectonic activity. Mesas in the Bircham Uplands range in elevation from 5400 to 6200 feet, are rimmed by blocky outcrops, and are covered by fields of large boulders and cobbles that form "islands" within an overall landscape of shallow, sandy loam. These islands range up to a few hundred meters in diameter, containing boulders of many sizes and low, horizontal exposures of stone. The Bircham Uplands are a treeless landscape covered sparsely by sagebrush, Mormon tea, and low grasses. One perennial spring, Bircham Spring, is located at the base of the westernmost mesa, but many seasonal springs emerge within drainages to the north and east. Although the Bircham Uplands are somewhat remote they are accessible from many directions, provide excellent views for great distances, and allow direct access to the Coso and Argus Ranges, Etcharren Valley, Panamint Valley, Searles Valley, and the China Lake basin

In 2009, ASM Affiliates began surveying the Bircham Uplands and so far has looked at 2,055 acres in five parcels. Some 237 sites with prehistoric components were recorded in these areas, nearly all of them having bedrock milling components, 116 having petroglyphs, and 108 sites having features or other evidence of habitation as well as petroglyphs. Overall, prehistoric sites were encountered at an average of 1 per 8.7 acres in the five Bircham parcels.

It appears that prehistoric site densities in the Bircham Uplands are by far higher than anywhere else on NAWs China Lake, even higher than within the Coso Rock Art Landmark and the dense habitation areas in pinyon zones of the Coso Range. It is also obvious that prehistoric occupations were keyed to rock outcrops and boulder fields. Only 25 prehistoric sites do not have some type of bedrock component, and the boundaries of most others on the mesas match the horizontal extent of the boulder fields they occupy. More importantly, prehistoric sites so far recorded in the Bircham Uplands contain a total of 2,512 features of various kinds, an average of 10.5 per site. Of



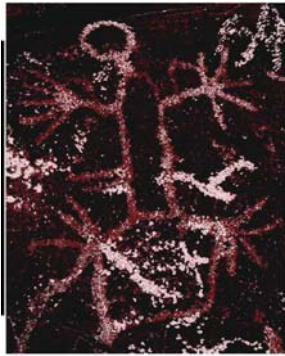
Photo courtesy of ASM Affiliates, Inc.

all the features recorded, more than 1,700 contain bedrock milling surfaces of one kind or another. Almost all of them contain flat or slightly dished milling slicks, some clustered in groups of 10 or more atop large bedrock exposures. Two dozen mortars were also identified. In general, bedrock milling surfaces occur on exposures of fine-grained rather than porous stone. Some of the larger facilities were probably "threshing floors", surfaces where seed grasses were bulk-processed beneath a rudimentary windbreak or shade structure supported by stacked cobble. The site is unique in that it contains house structures, hunting blinds, and petroglyphs in different poses; has extreme variability in rock art styles and patination within individual panels; has associations between prehistoric and historic artifacts; and for the sheer numbers of different features at many sites. On the Bircham mesas, very few rock exposures were not used for some purpose and most look to have served multiple functions on more than one occasion.

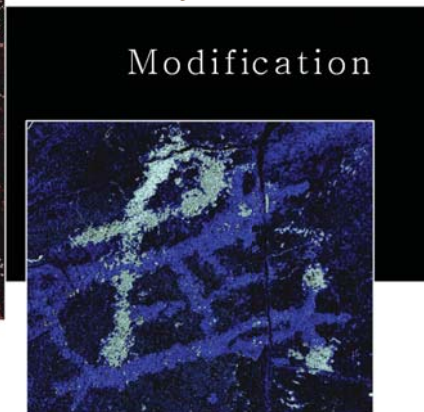
Thus, the Bircham Uplands were an extremely important area for prehistoric settlement. Landscapes provide nearby water, some shelter, lots of horizontal surfaces for food processing, and evidently some seed grasses or other edible plants that could be manipulated in bulk. Field stone is suitable for use as milling tools, and for the construction of house foundations, and patinated boulders everywhere are also ideal for petroglyph production. All in all, this is an optimal location for long-term or seasonal residential use, subsistence pursuits, and social and economic exchange. It is also an excellent place to explore the relationship between habitation sites and rock art.

## Abstracts From the 2010 NRAF Annual Meeting

### Examining Petroglyphs in the Bircham Uplands Through the Use of Digitally Enhanced Imagery by Andrea Catacora, ASM Affiliates, Inc.



Photos courtesy of Andrea Catacora



Tools for adjusting color in Adobe Photoshop can be applied to digital photographs of petroglyphs to identify different degrees of patination more objectively and consistently than the naked eye. For individual sites, this technique can help us understand how rock art panels were used over time based on element superimposition, modification, incorporation, rejuvenation, or replacement, and can ultimately help us assess the relative age of petroglyph elements. Extended comparative studies may reveal patterns representing widespread changes or continuity in rock art styles, function and meaning.

### A Tale Told on Tufa: Recording the Rock Art at Dynamite Cave, Churchill County, Nevada by Sarah E. Branch, UNR, MACTEC



Photo courtesy of Sarah Branch

Dynamite Cave is a large rock shelter with extensive rock art at the western foot of the Stillwater Range. The rock art consists of red pigment pictographs on the tufa ceiling and basalt walls. In the fall of 2007, as part of BLM Class II survey, MACTEC archaeologists documented over 500 individual examples of rock art within the shelter. The three-dimensional "cauliflower-like" nature of the tufa ceiling was used to full effect, which presented special challenges for site recording. This paper discussed the methodology used in recording this complicated site, as well as present the range of images found within the shelter.

### The Benefits and Practicality of 3D-laser Scanning for Detailed Recordation of Rock Art by Marshall Millett, PAR Environmental Services, Inc.

This presentation examined the use of 3d laser scanning along with analytical techniques as applicable to rock art recordation. Discussion touched briefly on the advances and benefits of current analytical data collection technologies and analytical methods used for cultural resource recordation, conservation, and management, using selected examples of 3D recording methods



as established in the United Kingdom and the United States. Furthermore, an argument was made that 3D laser scanning is ideal for addressing current challenges in recording both the minute detail of scale reflected in rock art manufacturing techniques and the landscape context represented by a sites' unique setting.

Photo courtesy of Marshall Millett

## Abstracts From the 2010 NRAF Annual Meeting

### Symbolic Iconography along Mill Creek, Southwestern Utah by Leticia Neal, MA

The concept of style and style categories predominates rock art studies. Many researchers assert what appear to be conclusive statements about temporal/cultural placement of rock art images where perhaps there is far more ambiguity than certainty. A rote classification of rock art panels based on style categories does little to elucidate the human behavior behind the imagery. A more nuanced understanding of the interplay of social boundary formation, maintenance, and change as well as the reasons for the stylistic variation in rock art is needed. The archaeological



Photo courtesy of Leticia Neal

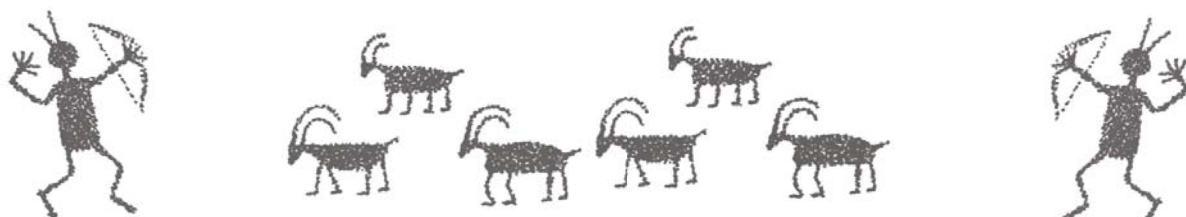
sites and materials associated with rock art along Mill Creek in southeastern Utah are used to explore the dynamics of stylistic variation through a behavioral context. This area has a diverse record that displays ties to Basketmaker, Mesa Verde, Kayenta, Uncompaghre, and Fremont. I suggest that the “stylistic” expressions found in the rock art along Mill Creek are a result of biased cultural transmission where some cultural variants were preferentially adopted over others and in turn symbolically displayed in rock art.

### New Inventory At Black Point Petroglyph Site (26ly1) by D. Craig Young, Far Western Anthropological Research Group, Inc.

In early April 2010, Far Western completed inventory of a small study area surrounding the Black Point Petroglyph Site (26Ly1) along the Walker River in Lyon County, Nevada. Although not a comprehensive analysis of the site's rock art, fieldwork included inventory of a wide variety of rock art panels located throughout the riverside outcrop and adjacent landforms. A rock feature complex, rock stacks, grinding facilities, and a relatively sparse collection of flaked stone tools and debitage are associated with a fascinating assemblage of rock art styles, including hundreds of portable, single-element cobbles. This paper presented informal results of recent fieldwork focusing on the site-specific distribution of rock art elements and features across the landforms of the Black Point locale.



Photo courtesy of D. Craig Young



## Abstracts From the 2010 NRAF Annual Meeting

### Stylistic Flow in Petroglyph Rock Art: Connecting the Great Basin and the Northern Sierra Nevada by John Glover, PAR Environmental Services, Inc.

The Tahoe region of the Northern Sierra Nevada has been well accepted as a crossroads of indigenous culture. Considering the trade of lithic materials, shells, food and specialty items between Great Basin and western hill and valley cultures, and the similarities linking Style 7 High Sierra Abstract Representational to the Great Basin rock art tradition; it is likely that stylistic elements seen in the rock art were being shared as well. As



Photo courtesy of John Glover

part of a PG&E hydroelectric system inventory in the Northern Sierra Nevada three previously unrecorded and three previously recorded petroglyph sites were visited. These sites are consistent with Style 7 High Sierra Abstract Representational but contain some elements more commonly found in the Great Basin. They were presented and compared with other previously recorded sites in the area and in the Great Basin.

### Return to Grapevine Canyon by Erin Eichenberg, Lake Mead NRA

The Grapevine Canyon Petroglyph Site is situated in the Newberry Mountains amidst an unexpected oasis of vegetation and prehistoric rock art. Previous documentation of the site includes limited excavation, photography, and field sketches. In 2009, a more complete documentation of the



site was conducted by the National Park Service in partnership with the Nevada Rock Art Foundation. This paper reviewed the prehistory of Grapevine Canyon, project results, and management issues associated with this heavily visited interpretive site.

Photo courtesy of Erin Eichenberg

### Fortymile Canyon Petroglyphs-- Classic Great Basin Abstracts by Sue Ann Monteleone, Nevada State Museum

Fortymile Canyon on the Nevada Test Site, Nye Co., NV contains a concentration of at least a mile of petroglyphs. This presentation reviewed a sample of these rarely seen petroglyphs with a brief commentary on their relationship to surrounding rock art of the Great Basin.



## Abstracts From the 2010 NRAF Annual Meeting

Recording the Rock Art of the Owens Valley: The First Ten Years  
by David M. Lee, Western Rock Art Research



Photo courtesy of David Lee

The Owens Valley of Eastern California contains a large number of petroglyphs sites (and a few pictograph sites), concentrated around the Volcanic Tableland, north of Bishop. A survey by von Werlof in 1959 located 45 rock art sites in the area, three sites (CA-MNO-5, CA-MNO-6, and CA-MNO-2189) were recorded by Raven in 1985, and Basgall and Gambastiani recorded and excavated at four (CA-MNO-2189, CA-MN-2190, CA-INY-399, and CA-MNO-2465) in 1987-1989.

Beginning in 2000, a small volunteer group began surveying and recording, focusing on those sites deemed most at risk by the Bureau of Land Management. In 2006 this group formed a non-profit recording organization (Western Rock Art Research) and began applying for small grants to document rock art on public lands throughout the American west. To date, nearly 100 rock art sites have been located in the

upper Owens Valley (between Owens Dry Lake and Benton), and 50 have been documented to current standards.

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### THE NEVADA ROCK ART FOUNDATION

Membership  
and

- Spiral (individual) \$25     Bighorn Sheep (family) \$50     Atlatl \$100  
 Archer \$250-\$500     Weaver \$501-\$1,000     Sunburst \$1,001-\$4,999  
 Alanah Woody Dot Circle \$5,000+

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- I have or would consider including NRAF in my estate planning     I would like to make an additional donation of \$ \_\_\_\_\_  
 I wish my name and contribution to remain anonymous     Share my contact information with similar non-profit organizations  
 Please do not send me the merchandise gifts associated with this level     Please send all future correspondence electronically to my email

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

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## 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  
Deserves a Future

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