

GREAT BASIN GLYPH NOTES

NEVADA ROCK ART FOUNDATION

3RD QUARTER 2012 MEMBER INTERNATIONAL FEDERATION ROCK ART ORGANIZATIONS

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The “Gathering” Recordation Project

During October 2012, NRAF worked on making an archaeological inventory of one of the largest rock art sites in Lincoln County, known variously as “the Gathering,” “Gallery of the Ancients,” and “the Rex site.” The site is located on tuff bedrock and boulders on the east face of an unnamed ridge east of Pahrnatag Valley. The site is well known to rock art enthusiasts and has been the subject of archaeological surveys that described the site’s general characteristics and estimated its size at 200-300 individual rock art panels. The site is distinctive for containing a large concentration of Pahrnatag style anthropomorphs in association with Basin and Range tradition abstract motif types. Surface archaeological features at the site indicate a general age range of late Middle to early Late Archaic for its use (ca. 2300-1500 years ago), providing additional information on the possible chronology of the Pahrnatag anthropomorph style and the cultural activities it was associated with.

NRAF’s work at the site focused on producing an exhaustive inventory of rock art and archaeological features to produce data to be used for site monitoring site and research. Volunteers assisted



in mapping the site’s archaeological features, making field drawings of all rock art panels, photography, and gathering IMACS rock art attachment data. Additionally, data on the stylistic attributes of the site’s rock art was collected to refine knowledge of the Pahrnatag style and its relationship to abstract motif types. During the project, 220 rock art panels were identified and fully recorded, as well as associated archaeological features also observed such as ground stone tools, a lithics scatter, and Fremont ceramics. The site’s rock art was found to be notable for the wide range of morphological variation discernible in the site’s Pahrnatag style pattern bodied anthropomorphs (PBAs) as well as their quantity (ca. 100). This anthropomorph style generally occurs in frequencies of 20 specimens or fewer other than at the Pahrnatag National Wildlife Refuge area where this style was first identified and defined. A few designs characteristic of Fremont style rock art and a small number of Fremont type pottery sherds were also noted at the Gathering rock art site.

These data provide intriguing glimpses regarding the possible chronology of the Pahrnatag

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Overview of the Lincoln County Archaeological Initiative

by Janice Hoke

“Lincoln County has some incredible rock art, and there is not a lot known about it,” said Nick Pay, archaeologist for the Bureau of Land Management who has worked in the BLM field office in Caliente for four years.

Nevada Rock Art Foundation staff and volunteers have been helping Pay and the BLM by surveying, documenting and assisting in the interpretation of rock art in Lincoln County through grants from the Lincoln County Archeological Initiative. “We could not get the data any other way,” Pay said. “I love working with NRAF.” He values NRAF reports and recording process for the level of attention to detail, he added. “It’s more detailed than most [reports].”

The Lincoln County Archaeological Initiative (LCAI) is funded by U.S. Congressional Acts that funnel proceeds from sales of federal lands into a

trust fund for grants for projects in Lincoln County. To date, 26 projects have been funded for more than \$4 million, Pay said. Besides archaeological and rock art studies, projects also have studied historic mining, transportation, and environmental sites of concern.

NRAF has been funded for a three-year survey of 128 sites, as well as two additional projects. Those projects include a public interpretation project involving a brochure and website for White River Narrows, and the inventory of The Gathering site.

NRAF has worked extensively in Lincoln County, including a 2005 documentation of sites in the Mount Irish area and assisting Far Western Anthropological Research Group in 2009 to document rock art at Black Canyon on the U.S. Fish and Wildlife Service’s Pahrnagat National Wildlife Refuge.

“It has always amazed me that we can get volunteers from all over the state,” Pay said. “Because of groups like this, we get a lot done for the money.”

Pay is a native Nevadan and graduated from White Pine High School. He has worked for the BLM since 1996 and has served in the Caliente field office for four years. He is responsible for archaeology in more than 4 million acres in southeastern Nevada. “I moved to Caliente because of the archaeology,” Pay said. The area intrigues him because it is a transition zone among four different prehistoric cultures that intersected each other in the Pahrnagat Valley. Some of the earliest known archaeological sites in the Great Basin have been located in Delamar Valley and Dry Lake Valley, Pay noted.

The work will continue for decades, he added. “Less than one percent of 4 million acres has been inventoried.” While several hundred sites have been studied to date, two to three times as many have not yet been inventoried.

Pay predicts the projects will be funded by the LCAI for at least 20 more years. “There is not an end in sight in the near future.”



BLM archaeologist Nick Pay at the Gathering Rock Art Site, October 2012. Photo by Janice Hoke.

From the President

A few months ago, to my surprise, I realized that I was the last member of the original Board still to be serving. I have been on the Board for ten years and President for four of those. And eventful years they were. I helped the FOUNDATION weather the loss of Alanah Woody, our co-founder and guiding light, by providing stability and working with staff and volunteers to finish the numerous reports on which Alanah was working. Later, I focused on fund raising and public outreach.

Four years ago, I became President of the Board of Directors, working with the Board through a significant reorganization. Then came the Great Recession and our ongoing struggle to keep the doors open – with a lot of help from you and our other friends. Our financial outlook is much better than it was only a few years ago. Along the way, we finished recording Lagomarsino Canyon, Grapevine Canyon, Black Canyon, The Gathering, and 120 other sites, both large and small.

From humble beginnings, the FOUNDATION has grown into a widely respected volunteer organization capable of recording and documenting rock art sites efficiently and accurately. Our recording procedures and standards produce site records that can be used as archives, for research and public education, and even, if necessary, in criminal prosecutions. We are now moving ahead with more recording projects in Nevada, California, and Utah. We are producing plans for managing public education sites, publishing e-books and brochures, and developing web-sites for ourselves and other organizations. Our rock art research program is growing.

Through all of this you have been the backbone of the FOUNDATION and I have been honored to have your support in this important work. Although I am stepping down as President, you won't be rid of me. I'll continue to be a member of the FOUNDATION and volunteer to help in any way I can.



Pat Barker, President
Board of Directors, NRAF

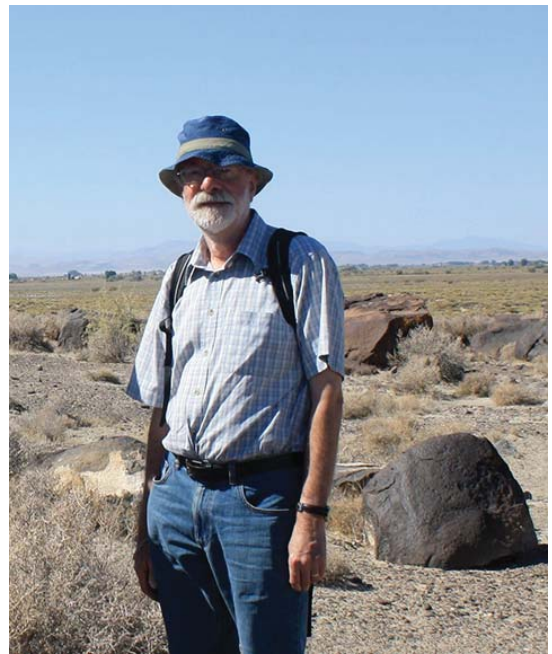


Field crew at the Gathering, October 2012
Left to right, Anne McConnell, Carolyn Barnes-Wolfe, Angus Quinlan, Anne Carter, Cheryl Bennett,
Anne Higgins, and Ralph Bennett.

2012 Distinguished Lecture Series features Robert Layton

In September, NRAF hosted lectures in Las Vegas and Reno by visiting Professor Robert Layton, University of Durham, as the 2012 Annual Distinguished Lecturer. The Distinguished Lecture series promotes wider public appreciation of rock art's significance as human heritage by bringing to Nevada eminent scholars to share the results of their research. This year's lecture series was made possible with the support of NEVADA HUMANITIES, the COLLEGE OF SOUTHERN NEVADA, and the NEVADA MUSEUM OF ART. Professor Layton is one of the world's foremost social anthropologists whose research has explored the contrasting role of art in western and non-western cultures and challenged contemporary theory in the social sciences.

Previous speakers in the Distinguished Lectures series have explored the international significance of the rock art traditions of China, Europe, and the American Southwest, and the role of art in cultural evolution. Professor Layton's lecture "*Rock art, identity, and indigeneity*" examined the enduring cultural significance of rock art in traditional communities in Australia and North America. He detailed the kinds of cultural information that are communicated through Australian and North American rock art and the ways that traditional knowledge is expressed. His lecture highlighted the importance of understanding indigenous accounts of rock art and the social and cultural factors that can lead to conflicting ideas of what constitutes knowledge between traditional cultures and archaeologists.



Bob Layton enjoyed his visit to the Great Basin. In addition to seeing the rock art, he also enjoyed the pinon trees--a resource he has lectured about for years, but had never seen.

The Annual Distinguished Lecture series also showcases Nevada's rock art heritage to international scholars. During his visit Professor Layton visited several rock art sites in southern and northern Nevada, allowing him to contrast their stylistic and contextual characteristics with the Australian rock art traditions that his research has focused on.

"The Gathering" continued from Page 1

style and cultural relationships or communication networks to Fremont settlement areas to the northeast.

Attention now switches to processing and analyzing the collected fieldwork data to provide more detail on spatial patterning in the site's archaeological features and describe stylistic variability in its rock art. These data will help to draft a report that assesses the site's condition, relates the rock art to its historic context, and evaluates the site's wider heritage significance.

Acknowledgments. This project is funded by a grant from the Lincoln County Archaeological Initiative administered by the Bureau of Land Management, Caliente Field Office. For their hard and efficient work, we thank the project's field volunteers: Frank Adams, Carolyn Barnes-Wolfe, Ralph and Cheryl Bennett, John Bingham, Jim Bunch, Anne Carter, Patti DeBunch, Clay Elting, Gordon Hamilton, Anne Higgins, Janice Hoke, Anne McConnell, Doug Rorer, Paul Renois, Steve Stearns, Ally Youngs, Don Wescott, and Carl Wilson.

Volunteer Profile: Carl Wilson

by Janice Hoke

Except for dancing the two-step, Carl Wilson loves nothing more than finding rock art. Follow this lean, tall man with the engaging smile on his relentless hunt of the unique and beautiful petroglyphs of Lincoln County and you will catch his passion. "It fits in with everything I like to do," Wilson said. "Photography, the outdoors. It excites me to find them, especially the ones nobody tells you about. I've never seen two the same."

Wilson, who grew up and was educated in Clark County, has appreciated rock art from childhood. He remembers, for example, visiting Grapevine Canyon while hunting quail with his father. The family also visited the petroglyphs in Valley of Fire State Park many times.

It wasn't until retirement, however, that Wilson began to pursue rock art hunting in rural Lincoln County. For 12 years, he has followed local enthusiasts Bob Clabaugh and Farrel Lytle who generously showed him their favorite sites, then explored on his own. He has driven his truck, ridden his quad, and hiked through creeks, canyons and rock shelters looking for elusive rock art sites.

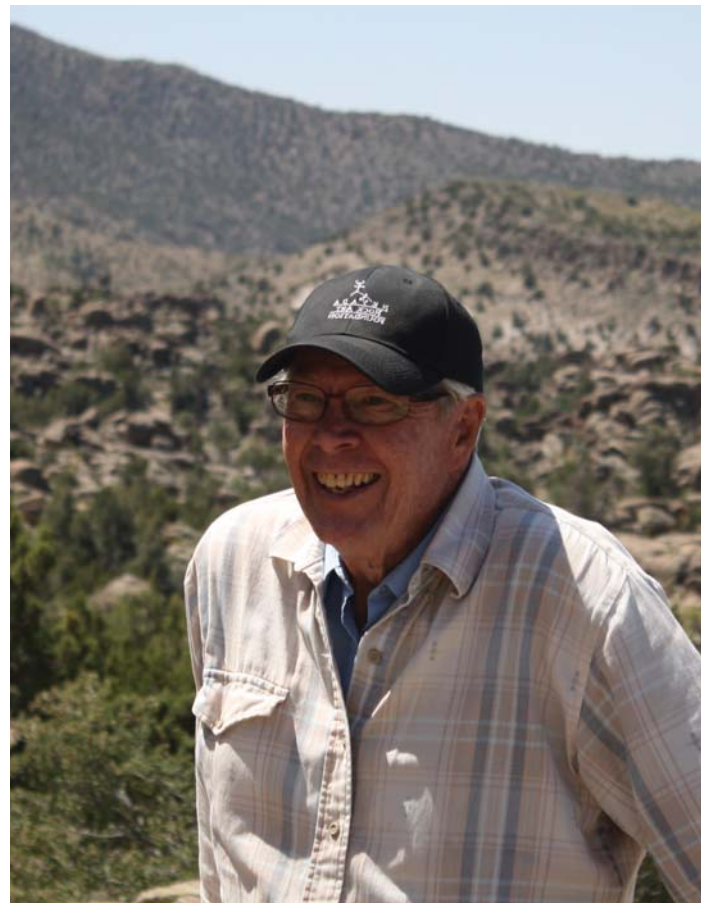
Wilson calls himself the "goat" or the "locator" person who provided extraordinary assistance to the multiyear NRAF survey project in Lincoln County. Every morning he would drive 150 miles round trip to meet volunteers and showed them more than 125 sites to assess and document. "We could not have accomplished so much on this project without Carl," remarks Angus Quinlan, NRAF Executive Director. "He made all the difference. Carl's enthusiasm and local knowledge and willingness to share were key components of this project." Carl's was recognized in 2012 for his vital role on NRAF's survey project with the Alanah J. Woody Award.

The survey is valuable, Wilson believes, to gather data for study and interpretation and to provide documentation in case of destruction or vandalism of rock art. It is also a resource to see how nature affects rock art, he said. At one rock shelter, a whole wall of pictographs has spalled off, leaving pieces of painted rock lying strewn on the floor. "We

were too late, maybe a thousand years too late," he mourns.

From his many years working for EG&G as a detector production technician and supervisor, including the installation of gamma, xray and photographic detectors for nuclear testing at the Nevada Test Site, Wilson brings a wealth of technical and supervisory expertise. Drawing on his professional background, Wilson believes NRAF would benefit from using technology in a more modern and efficient way. Cameras could do a better job of documenting colors, making accurate measurements or projecting a grid for field drawings, for examples.

Until he finds a dancing partner in Lincoln County, Wilson lives his passion for rock art and the outdoors. "Sunset and a six-pack in Condor Canyon – It's why I moved here."



Carl Wilson at Mt. Irish field trip,
NRAF Annual Meeting, May 2012

NRAF visits Paleolithic Cave Art

Seven NRAF members returned in late September from the Archaeology Institute of America's tour of the Cave Art of Spain and France. The tour was led by archaeologist Paul Bahn, renowned paleolithic cave art specialist and inaugural Distinguished Lecturer at NRAF in 2007. The tour visited the facsimile caves of Altamira and Lascaux, as well as original caves of El Castillo, Las Monedas, Covalanas, Pair-non-Pair, Font-de-Gaume, the shelter of Cap Blanc, Rouffignac, Cougnac, Pech Merle, and Niaux.

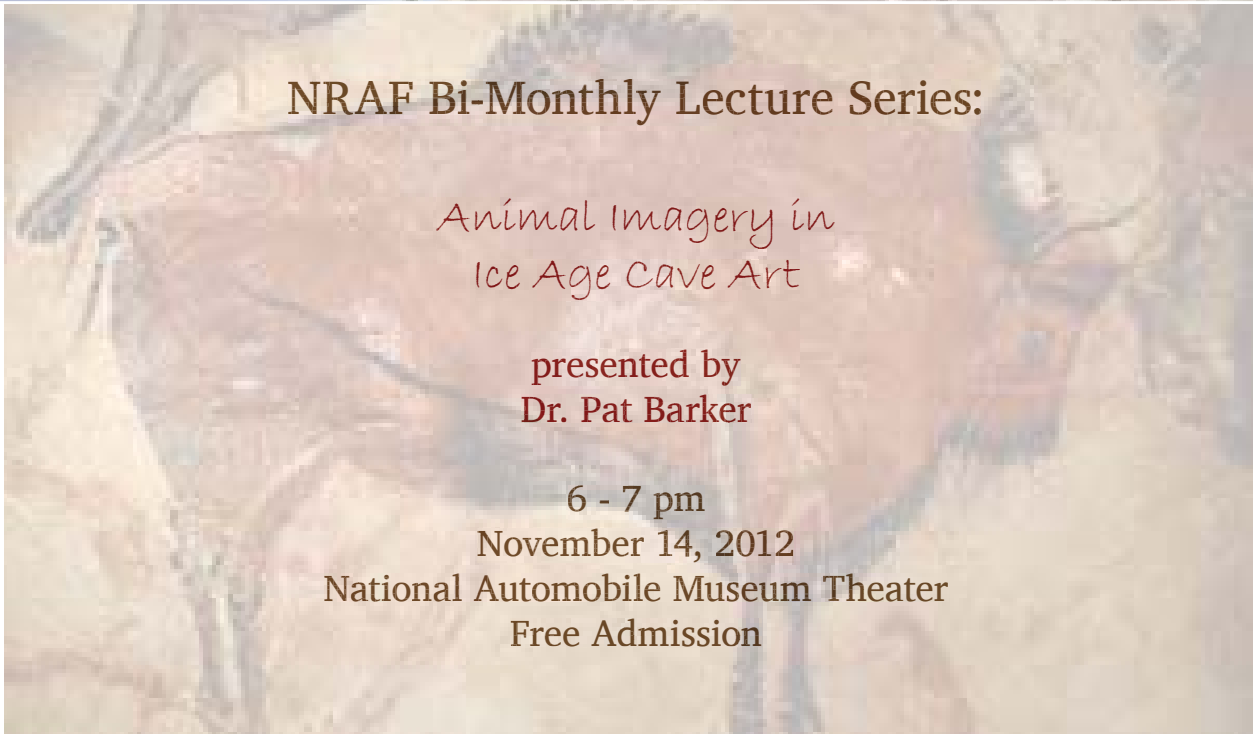
Visits to prehistory museums, cathedrals, chateaus, medieval villages, seaside resorts, the Guggenheim Museum, and the astounding Atapuerca archaeological site in Spain rounded out the tour. All NRAF members agreed after visiting our first cave that the tour had already paid for itself and that all other cave visits would be icing on the cake.

The first cave visited was El Castillo, site of the oldest dated Paleolithic art, 40,600 years ago, making it possibly a Neanderthal rather than Cro-Magnon created image. The visit to Atapuerca also showcased an 'earliest' date: bones of *Homo antecessor* (a variant of *Homo erectus*) in Spain at 1.1 - 1.2 million years ago.



The Cro-Magnon Rock Shelter in Les Ezysies France.

Left to Right, Sawan, Paul Bahn, AIA Tour leader, NRAF members Cary Ingbar, Melinda Leach, Lucinda Long, Pat Barker, Bill James, Anne Higgins and Darla Garey-Sage.



NRAF Bi-Monthly Lecture Series:

*Animal Imagery in
Ice Age Cave Art*

presented by
Dr. Pat Barker

6 - 7 pm
November 14, 2012
National Automobile Museum Theater
Free Admission

NRAF is pleased to announce a new venue for the November lecture:
**The National Automobile Museum,
The Harrah Collection,**
on the corner of Lake and Mill Streets, Reno.

A scheduling conflict with our previous venue, McKinley Arts Center, mandated an alternative location, and the National Automobile Museum stepped in to solve our problem. For those who haven't been there, the Automobile Museum has a beautiful 157 seat theater with plush, stadium style seating with state of the art audio and visual.

Free parking is available at the Museum. Refer to the map below for directions.



Located in Downtown Reno

DRIVING DIRECTIONS:

FROM I-80: Take the Wells Avenue exit. Turn south and go over the overpass. Stay in the middle lane. Take a right on Mill Street, a right on Museum Drive, and left into our parking lot.

From Hwy 395: Take the Mill Street exit. Turn west heading towards downtown Reno. Stay on Mill Street. Take a right on Museum Drive and left into our parking lot.

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National Automobile Museum
The Harrah Collection
10 South Lake Street
Reno, NV 89501-1558
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Email: info@automuseum.org

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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