

GREAT BASIN GLYPH NOTES

NEVADA ROCK ART FOUNDATION

1ST QUARTER 2013 MEMBER INTERNATIONAL FEDERATION ROCK ART ORGANIZATIONS

Volume 12-1

Rock Art Recordation in 2013

During 2013 the FOUNDATION will be working on a variety of projects that support culture heritage management of Nevada's diverse rock art record through site recordation and public interpretation. Thanks to the generous support received during the "Revealing the Legacy" campaign (\$14,000), the FOUNDATION will also identify a site for recordation to address specific research questions relating to spatial variability in stylistic and archaeological attributes.

In the late spring, the FOUNDATION will partner with the BLM Cedar City Field Office, Utah to provide training to the public in site recordation and monitoring methods while working at the Parowan Gap site. The site is a National Register property and well-known for its large, imposing petroglyph panels and Fremont rock art styles.

During the early summer NRAF will begin a multiyear partnership with the BLM Carson District Office, focused on the High Basins ACEC (Reno-Sparks area). NRAF will do additional survey and recordation at some 80 identified rock art localities, supplementing previous fieldwork in the area that focused on the more easily accessible sites that receive the most public visitation.

A large complex of rock art and settlement features, located in the foothills of a rugged mountainous part of Mineral County, will see work to inventory the area's archaeological features. This area has one of the densest concentrations of rock art associated with habitation features in Nevada and NRAF will be working with Walker River Paiute Tribal members to clarify the details of this

archaeological complex's structure, condition, and nature. This complex has considerable research potential to address questions about the relationship between rock art, the settled landscape, and economic routines.

In the late summer, NRAF will continue work at with the Tahoe National Forest recording remote high elevation rock art sites in the northern Sierra. These sites contain rock art that is traditionally assigned to Style 7 rock art and associated with the Martis archaeological complex. Work at such sites

can contribute information that will help clarify whether the rock art of the Sierran crest is an identifiable regional style or a localized expression of more widespread Great Basin abstract petroglyph styles.

Also during the summer, work will resume at remote sites in the Massacre Bench area of northern Washoe County, building on the research done

in that area by Alanah Woody. The characteristics of the project area's rock art sites (frequent superimposition of rock art designs and discernible variations in surface repatination) make them particularly well-suited to explore relative sequences in rock art production and style that can be tested on field observations elsewhere in the state.

This program of fieldwork will support research and public interpretation, building on NRAF's 10 years of work that promotes contextual studies of rock art's place in archaeology, landscape, and culture. Such studies can begin to identify the structure of rock art's patterned distribution in the social landscape and help reveal the legacy of past social and cultural practices embedded in rock art.



From the President

On November 17, 2012, Dr. James P. Barker (Pat) stepped down as president of the NEVADA ROCK ART FOUNDATION Board after four event filled years. Pat had served on the NRAF board prior to being elected its president and provides the greatest continuity from the original board when NRAF was chartered as a non-profit in 2002.

If our first president, Dr. Donald Fowler, helped create the vision of NRAF, Pat is responsible for helping define our concrete mission and goals. After Alanah Woody, our founding Executive Director died, Pat volunteered time to work with the new director, Dr. Angus Quinlan, to complete the analysis and report writing on projects begun by NRAF under Alanah's direction, including the initial work at Dry Lakes Basin. These efforts resulted in significant long-term collaborations with federal and state agencies that saw several important documentation projects completed. Pat's distinguished work with the High Basins project report was recognized at the 2008 NRAF Annual Meeting with the presentation of the Alanah J. Woody Award for exceptional service to the FOUNDATION.

Pat, in collaboration with other board members, also helped shape the NRAF mission in the 2005 strategic plan. Our mission today is defined based on this early plan, identifying goals that should be pursued by NRAF: to identify, record, research, preserve and protect rock art. These goals guide our daily work. If someone wants us to do work that doesn't contribute to the mission, we don't do it. We partner with agencies, organizations, businesses and property owners to achieve our goals, recognizing that none of us can do it on our own. Pat also was a driving force in the development of a new and modified strategic plan, still in draft, that will guide NRAF for the next five years. I'll touch on that topic in a future report.

During these tough economic times, Pat, working alongside our executive director, Gus, applied for and found funding to continue NRAF's mission. Although Pat is no longer president, he continues to volunteer his time to find additional funding for research, and is completing a nomination for the Lagomarsino Canyon Petroglyphs to become a National Historic Landmark, the highest designation possible for a prehistoric site in this nation and an honor reserved for properties of national importance. And Pat continues to serve on the NRAF Board until the end of 2013, as acting Treasurer and elder statesman, providing guidance and corporate knowledge of the organization to new board members.

I can't claim to be impartial in this tribute to Pat. I've

known Pat since 1988 when he became the state archaeologist for the Bureau of Land Management while I worked at the State Historic Preservation Office. He has always been a straight shooter and told people what he thought, took responsibility for his actions and those of his agency, and always moved the field of archaeology in Nevada toward professionalism and enhanced scientific knowledge. He continues on this path at NRAF. Next time you see him at a function, I hope you will let him know how much you appreciate what he has done. I am grateful that he has made it an easier task for me to become new president of the NRAF board because of all he has accomplished in four years. I have some big shoes to fill.

Alice Baldrice, President, Board of Directors



NEW BOARD MEMBER: JAMES BUNCH, MA

Jim is from the Pacific Northwest where he received his BA in Anthropology from the University of Washington-Seattle. Afterwards, he worked in contract archaeology in Washington State, primarily excavating Hudson Bay Fort sites at Fort Vancouver and Kanaka Village and Kettle Falls, WA under the direction of Dr. David Chance. His work in Idaho, under Drs. Ken Ames and Max Pavesic, included excavating an early Archaic Period site along the Clearwater River. Prior to completing his MA in Anthropology at the University of Nevada, Jim and his wife, Patti, worked for the Nevada State Museum in the mid 70's under Jonathan Davis and Mary Rusco as a member of the original survey team and conducted excavations at Rye Patch Reservoir as a teaching assistant for the Anthropology Department's field school, University of Nevada-Reno. Jim has undertaken specialized training in several areas of research, methodology, preservation and conservation through UNR advanced programs, National Preservation Institute (NPI) and from the Federal Highway Administration (FHWA). He retired in 2010 after 30 years of State Service as an archaeologist for NDOT. He and Patti recently formed their own consulting firm, Eetza Research Associates, and continue to be actively involved in the profession. Jim's principal research interests are the Formative Period and ceramics of the Great Basin, Mesoamerica, and in their spare time, traveling abroad and home-brewing.

Volunteer Profile: Sue Anne Monteleone

by Janice Hoke

Sue Ann Monteleone has been enthusiastic about rock art long before NEVADA ROCK ART FOUNDATION began. Growing up in San Diego, she earned a BA in anthropology at San Diego State University and became friends with Ken Hedges, a Western rock art researcher in the early 1970s. She, Hedges, and many others attended the first meetings of the American Rock Art Research Association in Farmington, NM, and China Lake, CA. In the mid-1990s, she, Alanah Woody, NRAF co-founder, and Alvin McLane, Nevada explorer, were invited to the first Mojave Rock Art Workshop.

After college, Monteleone worked for CalTrans doing archaeological surveys, then moved to Nevada in 1978. While employed at the Desert Research Institute in Reno, she became impatient with site reports she would enter into the research database for their incomplete descriptions of rock art on the Nevada Test Site.

“They would write, ‘paint in a shelter,’ but wouldn’t even say what color of paint,” she remembers.

She got a chance to accompany DRI researchers to the test site for a week to see petroglyphs that stretched for a mile up and down Fortymile Canyon. The team photographed, made notes and drew maps of the large concentration of rock art. “It was almost like Lagomarsino,” Monteleone said.

While in the process of planning research for a master’s degree, she realized she could not handle a massive project like the extensive test site canyon. So she decided to concentrate on painted shelters on the test site, using that data for her MA in anthropology at the University of Nevada, Reno, in 1994 under the guidance of NRAF charter board member Kay Fowler.

After leaving DRI, she worked as an anthropology assistant at the Nevada State Museum in Carson City in 1990, then became the museum registrar in 1999, the position she holds today. While Alanah Woody was museum collections manager, she and Monteleone often worked together visiting rock art sites and writing papers. “She kept me going,” Monteleone said.

A charter member of the NEVADA ROCK ART FOUNDATION, Monteleone has participated in NRAF projects, including every session of the Lagomarsino Canyon documentation as well as an early recording and cleanup of Court of Antiquity on the Truckee River, and

preliminary research programs at Grimes Point Archeological Area near Fallon.

Another passion stemming from her interest in Nevada native people and cultures has become basketry. Wanting to know more about how the museum’s baskets were made, she has studied with several Native American basketmakers, including Julia and Lucy Parker, Theresa Jackson, JoAnn Martinez, Veltha

Dunnett and Sue Coleman. She is a founding member of the Great Basin Native Basket Weavers, volunteering at the Western Regional Basket Gathering at Rancho San Rafael Park in Reno, and a member of the Great Basin Basketmakers guild.

“It is very peaceful and fulfilling,” she said of her basketmaking. “It is fascinating to think about what was in a person’s mind when making a basket.”

Because of her lifelong involvement with rock art, she has a long-range view of the impact of NRAF on the fields of Western US archaeology and preservation. Before NRAF’s founding, some work by professionals and amateurs had been done to document rock art sites, most notably Grimes Point and Hickison Summit. But NRAF’s efforts to educate the public about the value and importance of preserving rock art have pushed federal agencies and landowners to do more, Monteleone believes. “Fifteen years ago, the federal land agencies would not have put such a serious effort into rock art protection,” she stated. “It’s wonderful that NRAF is becoming a better research group. Rather than out-of-state archaeologists writing about our rock art, NRAF has better information and data and is putting the picture together.”



*Sue Ann Monteleone working on a field drawing at Court of Antiquity.
Photo by Jeannette McGregor*

Correction: Last issue’s photo of Teri Ligon was incorrectly attributed to Janice Hoke.

Nevada Rock Art Foundation



Tenth Annual Meeting

Inscribing History

May 17-19, 2013

Location

The National Automobile Museum

10 Lake Street
Reno, NV 89501

May 17, Friday
Opening Reception
5:30 - 7:00 PM

Automobile Museum
Complimentary hors d'oeuvres
Cash Bar (wine and beer)

May 19, Sunday
Field Trips
TBA

May 18, Saturday
9:00 AM - 4:00 PM
Annual Meeting

Presentation of Papers
Automobile Museum Theater
Complimentary Coffee and Tea

6:00 - 8:00 PM
Award Banquet
Automobile Museum
Cash Bar (wine and beer)

NEVADA ROCK ART FOUNDATION
Working for the Conservation of
Nevada's Rock Art Heritage



Nevada Rock Art Foundation



Tenth Annual Meeting

Inscribing History

May 17-19, 2013

Host Hotel

Siena Hotel, Spa and Casino

One South Lake Street, Reno NV

(across the street from Automobile Museum--walking distance)

Rates: Standard King or Queen, \$89 Friday and Saturday; \$69 Sunday; per room, per night, single or double occupancy. Rates are subject to Washoe County room tax, which is currently thirteen and one-half percent (13.5%) per room, per night. Rates are also subject to a \$7.50 per room, per night Resort Fee and a \$2.00 per room, per night City of Reno mandated facility fee. The Resort Fee provides guests with airport transportation, valet & self-parking, access to the hotel's pool and fitness center, as well as wireless internet access throughout the property.

Reservations can be telephoned directly to Hotel Reservation Department at 1-800-339-6051. In order to receive the group rate, callers must identify their affiliation with the **Nevada Rock Art Foundation**.

The cut-off date is 04/18/13. Reservation requests received after the cut-off date will be accepted by Hotel at a space and rate availability basis only.

Nevada Rock Art Foundation



Tenth Annual Meeting

Inscribing History

May 17-19, 2013

CALL FOR PAPERS

Presenters are encouraged to explore the unique perspectives of Great Basin cultures provided by rock art, as well as developments in method, stylistic analyses, and fieldwork results.

Presentations are limited to 15 minutes, with 3-5 minutes for questions. PowerPoint is strongly preferred. Overhead or slide projectors will be available upon special request, which must be made at the time of submission. Papers will be presented on Saturday, May 18th.

Email is the preferred method of submission. Abstracts should be emailed to abstracts@nvrockart.org and the subject line should read "NRAF 2013 Abstract-*primary author's last name*".

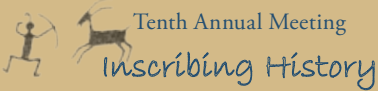
NEVADA ROCK ART FOUNDATION STUDENT PAPER AWARD

This award will be made to the best student submission, and comes with a \$500 award. The subject line should read "NRAF 2013 Abstract Student Award- *primary author's last name*" if you wish to be considered for this award.

NEVADA ROCK ART FOUNDATION
Working for the Conservation of
Nevada's Rock Art Heritage



Nevada Rock Art Foundation



May 17-19, 2013

Meeting Registration

Name _____

Address _____

Phone Number _____ Email _____

REGISTRATION (add \$15 for registration after April 20th):

 \$25 per person/ \$30 for non-members
 (Atlatl and above members receive complimentary registration)

 I plan on attending the evening welcome reception on Friday, May 17th.

 I plan on attending the banquet on the evening of Saturday, May 18th and will
 need _____ tickets.

BANQUET (\$35 per person, RSVP due April 20th)

ANNUAL MEETING MERCHANDISE (\$15 each, *circle size and quantity ordered*):

T-SHIRTS: SMALL _____ MEDIUM _____ LARGE _____ XL _____ XXL _____

 HATS _____ **TOTAL \$** _____

 I wish to pay by: Check MC VISA (sorry, no AMEX)

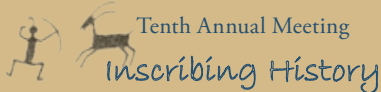
Card # _____ Expiration date _____

Signature _____

Return this form by April 20th to:
The NEVADA ROCK ART FOUNDATION
641 Jones Street
Reno NV 89503

or register and pay online at <http://www.nvrockart.org/pages/Annualmeeting.html>

Nevada Rock Art Foundation



May 17-19, 2013

VENDOR Registration

Name _____

Address _____

Phone Number _____ Email _____

REGISTRATION (add \$15 for registration after April 20th):

 \$25 per table/ \$30 for non-members
 (A table and two chairs are provided for each vendor)

 I plan on attending the evening welcome reception on Friday, May 17th.

 I plan on attending the banquet on the evening of Saturday, May 18th and will need _____ tickets.

BANQUET (\$35 per person, RSVP due April 20th)

ANNUAL MEETING MERCHANDISE (\$15 each, *circle size and quantity ordered*):

T-SHIRTS: SMALL _____ MEDIUM _____ LARGE _____ XL _____ XXL _____

HATS _____ **TOTAL \$** _____I wish to pay by: Check MC VISA (sorry, no AMEX)

Card # _____ Expiration date _____

Signature _____

Return this form by April 20th to:
The NEVADA ROCK ART FOUNDATION
641 Jones Street
Reno NV 89503
or register and pay online at <http://www.nvrockart.org/pages/Annualmeeting.html>

WWW.NVROCKART.ORG

641 JONES STREET RENO NV 89503 775-323-6723

If you have not yet renewed, your 2013 Membership is Past Due

Membership Levels, Annual Dues, and Benefits

As a member of the NEVADA ROCK ART FOUNDATION, you will become an important participant in discovering and preserving the cultural and artistic legacy of the prehistory of Nevada. Your membership will support the protection and preservation of Nevada Rock Art through programs of documentation, research, and public education.

As a member, you will receive
Great Basin Glyph Notes,
 the quarterly newsletter of the NEVADA ROCK ART FOUNDATION
 Special invitations to lectures, seminars and classes

Memberships Levels

-  Spiral (Individual) \$25
- Bighorn Sheep (Family) \$50 
- Atlatl \$100+ 
-  Archer \$250+
- Weaver \$500+ 
-  Sunburst \$1000+
- Alanah Woody Field (Corporate) \$5,000+ 

Atlatl and above members receive complimentary registration at the Annual Meeting.
 Archer and above members receive invitations to special events.

Please make your check payable to the NEVADA ROCK ART FOUNDATION, 641 JONES STREET, RENO NV 89503 or go online to renew at <http://nvrockart.org/pages/support.html>.

Name _____

Address _____

Phone _____

Email _____

You have my permission to list me on the NRAF Donor Wall.

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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