

ROCK ART OF THE COLORADO RIVER VALLEY FIELD OFFICE
AN ANCILLARY STUDY OF THE
UTE TRAILS PROJECT



COMPLETED FOR
BUREAU OF LAND MANAGEMENT
COLORADO RIVER VALLEY FIELD OFFICE

DARG Dominguez Archaeological Research Group 

A CONSORTIUM FOR CULTURAL RESOURCES
RESEARCH, PRESERVATION AND EDUCATION
IN THE NORTHERN COLORADO PLATEAU

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OAHP #MC.LM.R755 and BLM-CRVFO #15817-1

DARG Project No. D2016-1
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Submitted to

**BUREAU OF LAND MANAGEMENT
COLORADO RIVER VALLEY FIELD OFFICE
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FORWARD

Dominquez Archaeological Research Group, Inc. (DARG) is a 501(c)(3) non-profit corporation established in 2003 to serve as a catalyst for innovative and collaborative archaeological and anthropological research, preservation, and education in the northern Colorado Plateau region. Functioning as a consortium of research associates and technical advisors, DARG's operational focus is to coordinate research, raise and administer funding, and manage projects that advance our shared values and mission.

DARG has successfully administered several major past and on-going projects that have significantly expanded baseline knowledge of western Colorado archaeology, notably including the Colorado Wickiup Project and the Colorado Radiocarbon Database Project. Our Ute ethnohistory and ethnobotany studies have opened important new channels of communication with Ute consultants and research partners, and a series of bison studies we recently conducted have revealed a more complete picture of the occurrence of this important resource during the Early Numic and Historic Ute periods in western Colorado. These projects have and will continue to provide us with a solid foundation of baseline knowledge and organizational experience for this and future Ute Trails Projects.

DARG projects are funded through grants from the State Historical Fund, various offices of the Colorado Bureau of Land Management and the U.S. Forest Service, and through private contributors. In addition, DARG research associates regularly contribute significant pro bono hours working both on funded projects and organizational development.

DARG will continue to seek funding for the Ute Trails Project from state and federal grant programs and private foundations, and through our education and outreach efforts we will continue to foster funding relationships with private interests and public groups that support the project's goals. We will also continue our proactive efforts to share our research and educational databases through the cooperative development of a sustainable, internet-based, user-supported program.

ABSTRACT

This is a Section 110 related project for the purpose of conducting a study of the rock art within the administrative boundary of the Colorado River Valley Field Office (CRVFO), Bureau of Land Management (Figure 1). It is ancillary to the Ute Trails Project, a research endeavor of Dominquez Archaeological Research Group (DARG). The purposes of the study were to revisit and digitally photograph previously recorded rock art panels and record any new panels or sites encountered during the revisits. This report describes the settings and stylistic associations of the rock art, and examines questions of cultural affiliation and regional relationships.

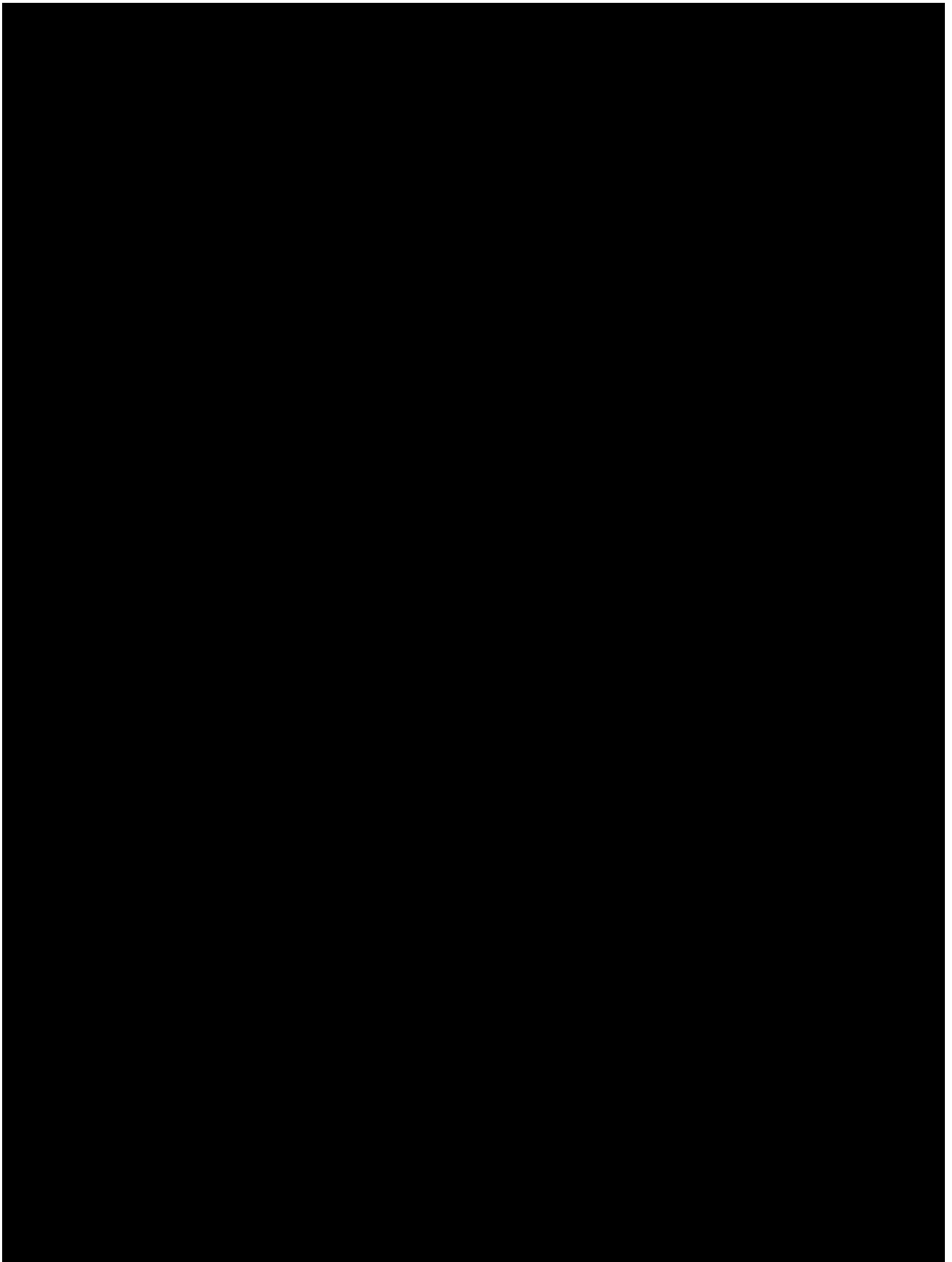


TABLE OF CONTENTS

COVER.	i
INSIDE COVER.	ii
FORWARD.	iii
ABSTRACT.	iv
MANAGEMENT INFORMATION FORM.	vi
TABLE OF CONTENTS.	vii
TABLE OF FIGURES.	viii
TABLE OF PLATES.	ix
1.0 INTRODUCTION.	1
2.0 LOCATION INFORMATION.	1
3.0 ENVIRONMENT.	1
4.0 OBJECTIVES AND METHODS.	2
5.0 FINDINGS.	2
6.0 DISCUSSION.	29
6.1 INTRODUCTION (by Sally Cole).	29
6.2 ABSTRACT-GEOMETRIC AND UNCOMPAHGRE STYLE ROCK ART.	30
6.3 FORMATIVE PERIOD ROCK ART	37
6.4 BEAR DREAMERS.	40
7.0 SUMMARY AND MANAGEMENT RECOMMENDATIONS.	45
8.0 REFERENCES.	46
APPENDIX A: SITE FORMS.	A.1

TABLE OF FIGURES

Figure 1. Project location map showing the recorded site’s distribution.	v
Figure 2. Scaled map of [REDACTED] site showing reassignment of panel orientation.	7
Figure 3. Isolated portion of rock art from 5GF2 Panel 1.	9
Figure 4. Basalt boulder at 5GF133 having Abstract-Geometric style pecked lines.	12
Figure 5. Illustration of possible corn elements found in Panel 3, Locus 2, 5GF304.	16
Figure 6. Illustration of Thunderbird track rock art as depicted in Keyser and Klassen.	16
Figure 7. Drawing of rock art at 5GF2792.	22
Figure 8. Charcoal etching of Panel 1, 5GF5339.	24
Figure 9. Example of Vertical Series tradition rock art.	25
Figure 10. Abstract-Geometric rock art on three basalt boulders in site 5ME8047.	31
Figure 11. Rock art of shamanic experience found at site 5GF305 in Panel 6.	34
Figure 12. Portion of panel in 5GF305 showing Early Hunter Tradition glyphs.	35
Figure 13. Map of distribution of Early Hunting Tradition Rock Art sites in western U.S.	36
Figure 14. Rock art panel at 5ME159.	38
Figure 15. Rock art panel at 5ME465.	38
Figure 16. Panel 2, 5RB5848, which contains scratch art of teepees and a Grizzly Bear Warrior Society anthropomorphic figure	40
Figure 17. Grizzly Bear Warrior glyph in Panel 2, 5RB5848.	41
Figure 18. Painted bear head at the mouth of Bear Mask Cave.	41
Figure 19. Bear shaman glyph (45cm tall) at 5ME232.	41
Figure 20. Portion of a Shavano Valley panel (5MN5).	42
Figure 21. Drawing of bear track rock art recorded at Moore Rockshelter (5MN863).	44

TABLE OF PLATES

Plate 1. Panel 1, 5EA1273. Photo enhancement highlights overlapping images.	3
Plate 2. 5EA1273, Panels 2 and 3	4
Plate 3. Panel 4, 5EA1273: Formative-age group	4
Plate 4. 5EA1273, Panel 5, top.	5
Plate 5. 5EA1273, Panel 5, bottom.	5
Plate 6. 5EA1273, Panel 6.	6
Plate 7. 5EA1273, view of southwest portion of the shelter.	6
Plate 8. Panel 2 of 5GF2, showing wheel-like glyph and two shamanic figures	9
Plate 9. Rock art panel of 5GF303 showing a bison with an atlatl arrow.	13
Plate 10. 5GF304, Panel 2.	15
Plate 11. Concentric circle motif of 5GF304, Panel 1.	15
Plate 12. Thunderbird track art in Panel 3, Locus 2, 5GF304.	16
Plate 13. Site 5GF305, Panel 1, displays the Early Hunting Tradition style.	18
Plate 14. Panel 3 of 5GF305 showing bird and possible bison tracks.	18
Plate 15. Panel 4 of 5GF305.	19
Plate 16. Small panel of 5GF311.	21
Plate 17. Rock art panel of 5GF4086 showing wheel-like element.	23
Plate 18. Large rectangular glyph at 5GF5339.	25
Plate 19. Loaf mano from 5GF5340.	26
Plate 20. Metate from 5GF5340.	26
Plate 21. 5GF5343, wickiup canopy tree	28
Plate 22. 5GF5343, collapsed free-standing wickiup.	28
Plate 23. Panel of Uncompahgre style petroglyphs found at 5ME164.	32
Plate 24. Panel of Abstract-Geometric style petroglyphs found at 5ME164.	32
Plate 25. Hunting scene on the panel at comparative site 5ME81.	35
Plate 26. Formative period rock art panel at 5EA1273.	37
Plate 27. Inverted image of a rock art panel near Moab	39
Plate 28. San Rafael rock art panel located in De Beque Canyon.	39
Plate 29. Close-up of anthropomorph at 5GF5339.	39
Plate 30. One of six bear tracks that "walk" across large rocks in rockshelter 5ME529	42
Plate 31. White painted image of bear shaman at site 5ME529.	43
Plate 32. Pecked concentric circles that have been over-painted in white with an image of a bighorn sheep at 5ME529.	44

1.0 INTRODUCTION

Dominquez Archaeological Research Group (DARG), under authorization of the Bureau of Land Management Colorado River Valley Field Office (BLM), conducted this study of the rock art sites within the boundary of the field office (Figure 1, v). Field work was carried out under BLM ARPA Antiquities Permit No. C-67009 and under the direction of Carl Conner (Principal Investigator) between June and October of 2016. Eight previously recorded prehistoric rock art sites were revisited and one was newly documented. Also, during the course of surveying for additional rock art panels, a Late Archaic campsite was identified and recorded. The files search, field survey, and report documents were completed by Carl E. Conner (Principal Investigator), Masha Conner (photographer and graphics specialist), Curtis Martin, Courtney Groff, Barbara Davenport, Hannah Mills, Holly Shelton, and Thuong Pham. The introduction to the Discussion was previously prepared by Sally Cole.

This project was conducted under Section 110 of the National Historic Preservation Act (NHPA, 16 U.S.C. § 360), which sets out the broad historic preservation responsibilities of Federal agencies and is intended to ensure that historic preservation is fully integrated into the ongoing programs of all Federal agencies. It was initiated as part of BLM's commitment to pursuing projects and programs that further the purposes of the NHPA.

2.0 LOCATION



3.0 ENVIRONMENT

The majority of the sites in this study are found in pinyon-juniper vegetation or the Upper Sonoran zone (elevations between 4500 and 6500 feet), where the majority of all prehistoric sites in west-central Colorado have been recorded. One is located in the aspen-spruce forest or Montane zone (elevations between 8200 and 9600 feet). Rocks of the Wasatch formation were used for most of the panels at the lower elevation sites, with the exception of one occurrence on sandstone of the Williams Fork Formation. Limestone of the Leadville Formation (Mississippian age) was the medium used by the artists at the higher elevation cave site.

4.0 OBJECTIVES AND METHODS

The purposes of this study were to revisit and digitally photograph previously recorded rock art panels within the administrative boundary of the CRVFO, and record any new panels or sites encountered during the revisits. Project work on the sites included a records search, revisits, and updated documentation and reevaluation for listing on the National Register of Historic Places (NRHP). Additionally, the rock art panels were assessed for condition and cultural affiliation. Documentation included site plans (new and adapted), high resolution digital photographs, color-enhanced images to improve motif visibility, and completion of applicable Office of Archaeology and Historic Preservation (OAHP) forms. Photographs of the panels were made with a Canon Rebel 6D full frame camera (20.2 megapixel) and imported into Adobe Photoshop and D-Stretch programs for processing and enhancement. Mapping for artifacts and control points were made using a handheld Trimble unit (*Geo7x*).

5.0 FINDINGS

This section of the report describes the settings and stylistic associations of the rock art, and examines questions of cultural affiliation and regional relationships. Previously recorded sites include: 5EA1273, 5GF2, 5GF133, 5GF303, 5GF304, 5GF305, 5GF311, 5GF2792, and 5GF4086. Three newly recorded sites include a rock art site (5GF5339), an open camp (5GF5340), and an open architectural – wickiup – site (5GF5343).

Site **5EA1273** is a prehistoric sheltered camp/rock art site that was originally recorded in 1997 by Carl Conner and Barbara Davenport of Grand River Institute. The site was also revisited in 1998 by Todd Seacat of the BLM and again by Conner and Davenport in 2000. From the original recording, the site was described as:

[REDACTED]

The shelter is created by a ledge of sandstone. Surrounding vegetation includes fir trees and riparian vegetation. The ledge forms a shelter of approximately 25 meters in length and living area up to 4 meters wide. Within the shelter are 6 distinct rock art panels. Panel 1 has 3 elements: a bear zoomorph, 3 vertical lines, and an abstract element. Panel 2 is a small circle containing a vertical line and a separate vertical line. Panel 3 is another small circle containing a vertical line. Panel 4 contains 4 anthropomorphs, 2 zoomorphs, and 2 abstract figures that may represent atlatls. The anthropomorphs in this panel have headdresses and necklaces similar to Fremont Culture figures from West-central and Northwest Colorado. Panel 5 has a cross-hatched element. Panel 6 has a single anthropomorph. A [suspected] seventh panel containing a blur of red paint is also present. All the figures are a deep tone of red; two figures – one on the right side of Panel 4 and the single figure of Panel 6 – are a deeper tone of red and of a slightly different (possibly older) style.

This site's panels were photographed and examined using D-stretch with some impressive results at each panel.

In Panel 1, additional images were identified including on the right: 2 deer-like zoomorphs in red, and a possible anthropomorph in black that resembles Barrier Canyon Style; on the left the brilliant red bear figure appears to overlap a previous image of a bear (Plate 1). Also, the black glyph of a "carrot-man" overlaps part of the image of the two deer.

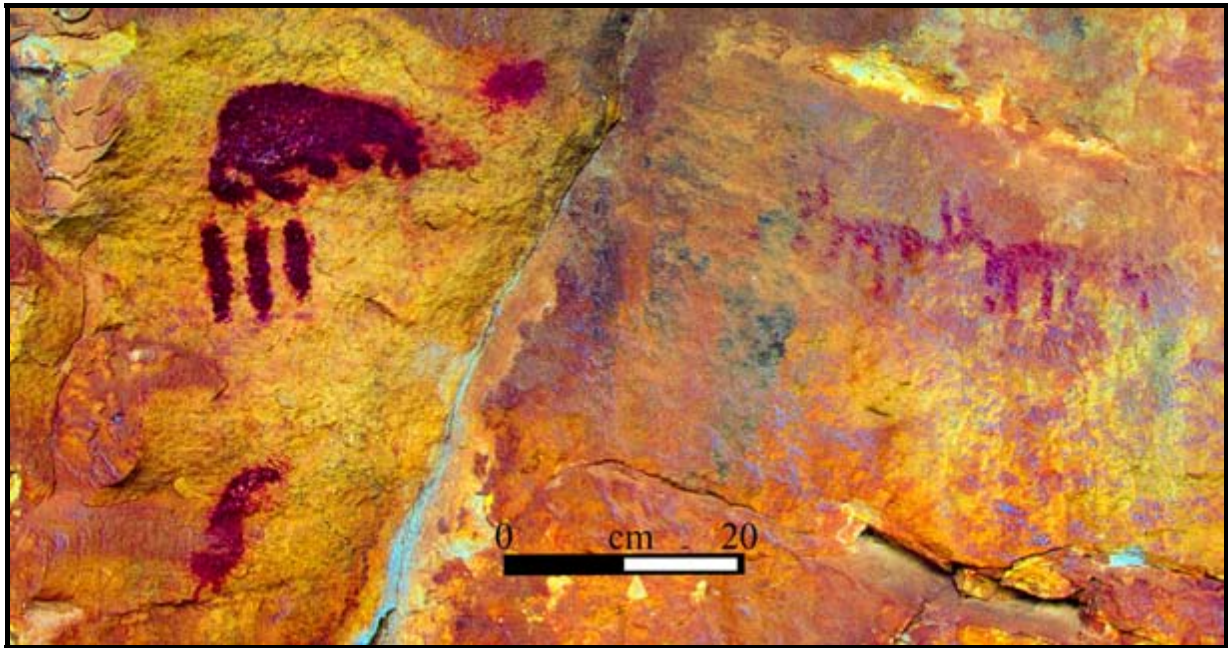
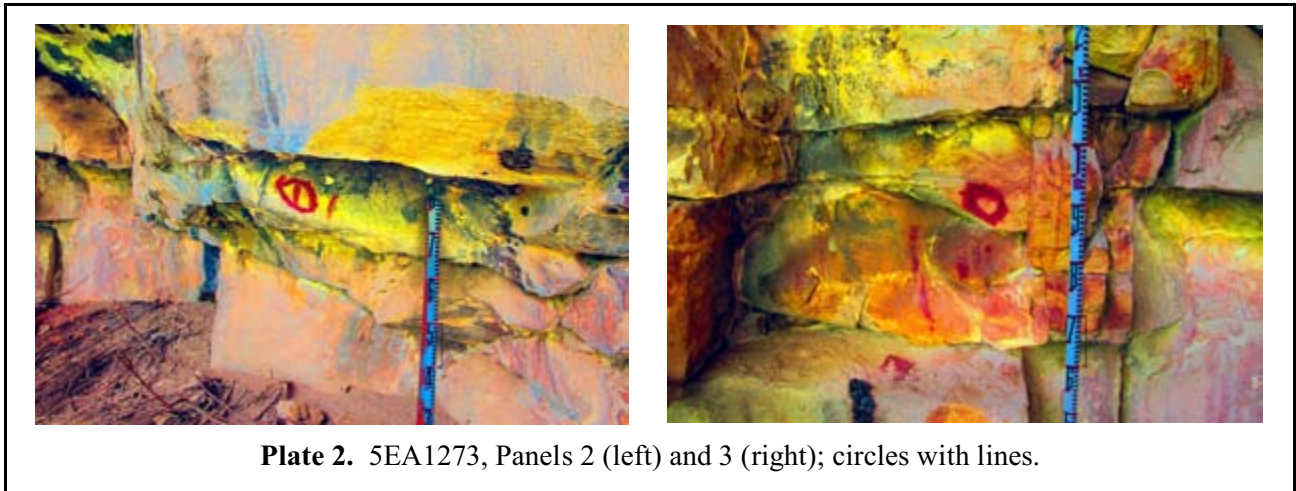


Plate 1. Panel 1, 5EA1273. Photo enhancement using D-stretch highlights overlapping images.

The color density of the glyphs and their overlapping arrangements indicates dates of creation differ and the variety in their types suggests cultural differences as well. The black figure(s) apparently represent Barrier Canyon style, a Late Archaic expression dating 1000-400 BC, while the deer can probably be assigned to the Early Hunting Tradition category as defined by Keyser and Klassen that dates between 2400 and 11,000 years ago (2001:57-91). Noteworthy are zoomorphs with a similar style of cloven hooves found at the De Beque Rockshelter (5ME82) where occupations were dated 5000-6000 BC (Reed and Nickens 1980). The very light colored, realistically executed, bear figure that lies beneath the dark red, highly stylized bear appears to be older than the deer figures, and a Paleoindian period association is plausible. The bear images represent an ancient fraternity of warriors and healers that geographically and temporally span the region (Keyser and Klassen 2001:174).

The D-stretch treatment of Panels 2 and 3, which are circles with associated lines, identified an addition of 3 lines below the circle of Panel 3 (Plate 2). The circles and long lines may represent genitalia and suggest an emphasis on either human or animal fertility.



Photographic enhancement of panel 4 helped to define the elements (Plate 3). An anthropomorph on the right side appears to be from an earlier period than the Formative cluster that makes up most of the panel, but it may also represent a guide in a vision quest.



Plate 3. Panel 4, 5EA1273: Formative-age group whose style is comparable to that of the San Rafael Fremont.

The figure on the lower left has earbobs and is probably a female representation; however, the image could not be fully fleshed out. The previously suspected atlatl figures may actually be ancestral, ghost representations – perhaps images from a vision.

Panel 5 is found on the northeast facing side of a back wall protrusion (Plate 4). It consists of a cross-hatching element that has been recorded in a few other panels in the region; the clearest one being found in Hay Canyon, Utah, where a series of three panels relate a storm and flooding. The indication is that the cross-hatching of Panel 5 represents a storm cloud – with the dots below indicating rain or hail. The cultural association is unclear, but probably Formative period or Late Prehistoric (AD 1300-1650) in origin.

At this recording a second part of Panel 5 was found at the base of the wall. It first appeared to be just a smear, but in D-stretch processing, a bear element showed up as well (Plate 5). Again, the smear may represent a storm cloud.

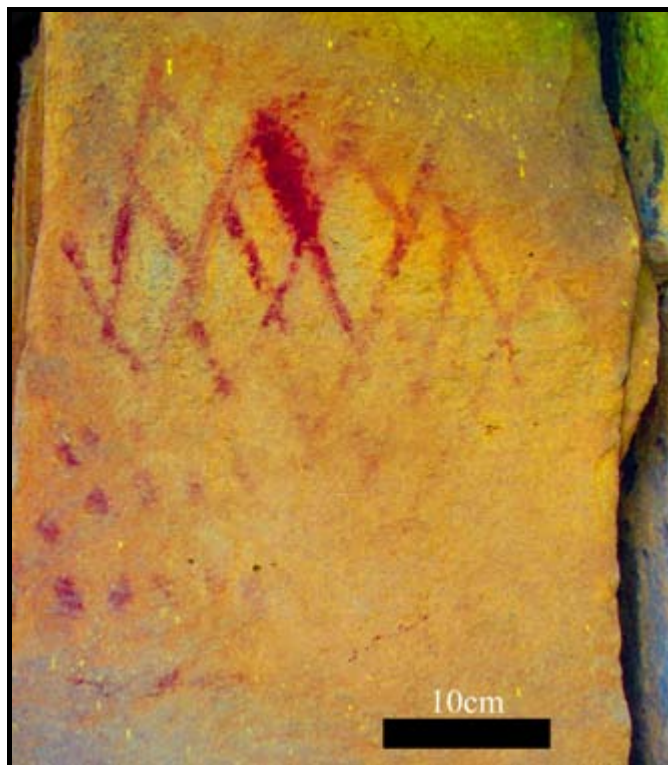


Plate 4. 5EA1273, Panel 5, top: Storm cloud with rain or hail motif.



Plate 5. 5EA1273, Panel 5 bottom: bear motif with possible storm cloud above.

Panel 6 is a single anthropomorph with an elongated body. This type of figure is Uncompahgre style based on Cole's description: Uncompahgre style petroglyphs (~1000 BC or earlier – AD 1000) include representations of paw/hand-print motifs; linear motifs; bird-track forms; slender human forms with raised arms; snakes; and quadrupeds shown individually and in rows and groups (Cole in Conner et al. 2016).

Plate 6. 5EA1273, Panel 6: anthropomorph, similar motifs are found in Sally Cole's Uncompahgre Style.

Management Recommendation

This site is exceptional in the aspects of its present state of preservation, and exemplary of the rock art of the region (Plate 7). It is a Traditional Cultural Property that deserves exceptional efforts of preservation and protection. The site has yielded and is likely to yield additional information concerning occupations of the region potentially dating to the Paleoindian period. The site was originally field evaluated as eligible for listing on the NRHP.

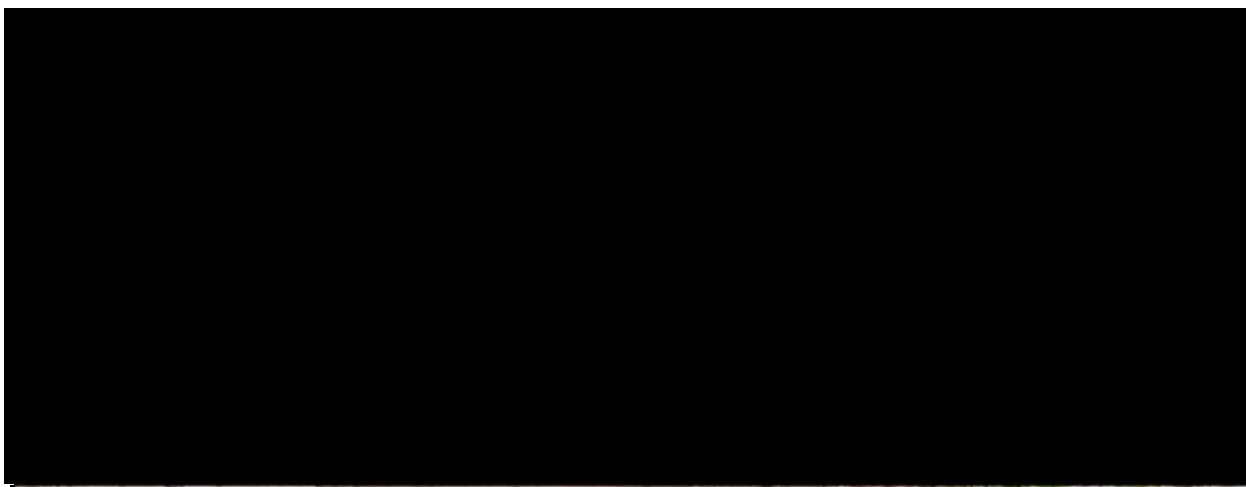


Plate 7. 5EA1273, view of southwest portion of the shelter where panels are distributed on the lower two levels of the back wall.

Site 5GF2, [REDACTED], is a prehistoric rock art/sheltered camp that was first documented in 1968 by Dave Breternitz and subsequently visited in 1981 (Nancy Gauss), 1982 (Keith Abernathy and Brad Nottingham), 1987 (Sally J. Cole) and 1998 by Truman D. Peters (vandalism report). The rock art is in a limestone cave (Leadville Limestone, Cambrian age) located in a south facing cliff at the top of a steep slope [REDACTED], elevation of 8000 feet. Vegetation surrounding the cave is Montane Zone containing quaking aspen and spruce forest; some oakbrush occurs on the south slopes.

As part of this project, the site map (Figure 2) was upgraded and digital photographs were taken. The site is regularly visited but remains in fairly good condition despite the incredible amount of vandalism in the entry section.

[REDACTED]

Pictograph panels are located on both sides for a distance of about 14m. The paintings are executed primarily in black (charcoal), but some are in mineral pigments of red and yellow. Vandalism is heavy within the cave entrance and takes the usual form of names, dates, and miscellaneous marks (Cole 1987:275). [The oldest date appears to be 1815.]

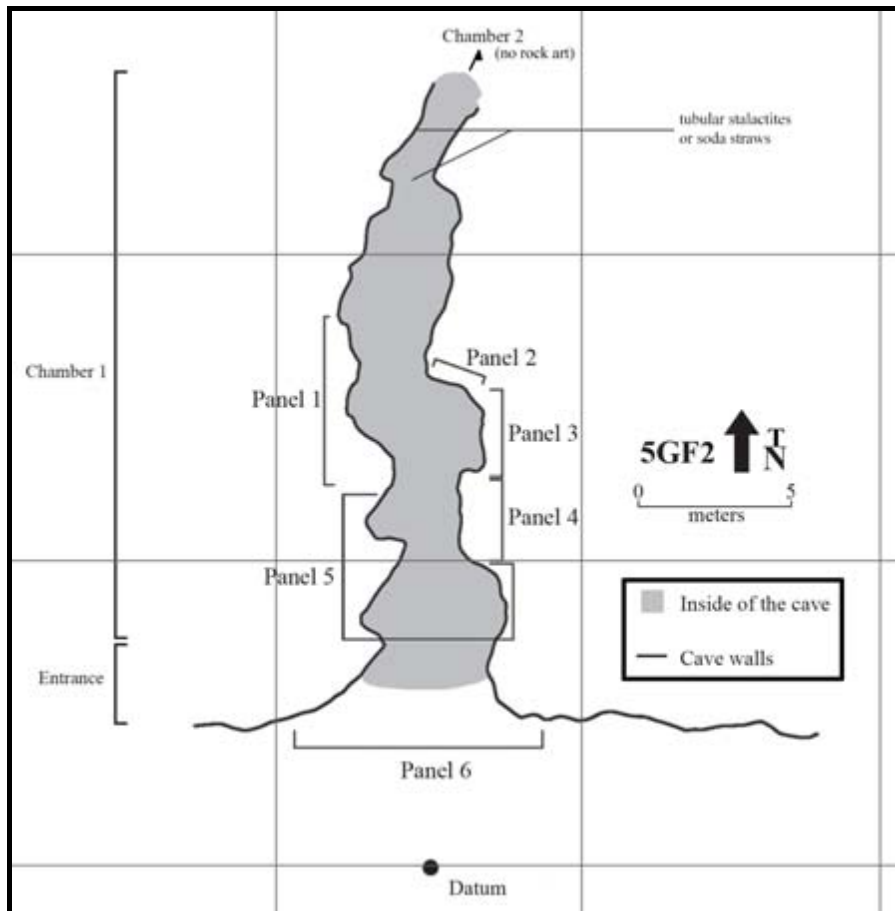


Figure 2. Scaled map of [REDACTED] site showing reassignment of panel orientation.

Site 5GF2 as described by Cole (1987:275- 286) follows:

The rock art is stylistically consistent with that described and illustrated by Buckles (1971) for the Early and Late Historic Ute Indian styles. The Early Style is proposed to date from the earliest use and rock art depiction of the horse by the Ute until approximately AD 1830 in west central Colorado. The Late Style follows the Early Style and lasts until the modern period. Zoomorphic figures of the Early Style have elongated lean bodies with short stiff legs. Anthropomorphic figures, particularly horsemen, of the Early Style are represented in an abstract manner, with limited details other than those of headdresses worn or shields held. Additional traits of the Early Style include the common depiction of bison and the careful renderings of zoomorph characteristics such as ears, antlers, and horns. Bison may appear much larger than adjacent horses with riders, probably hunters, and Buckles (1971) notes that this may indicate the insecurity felt by the Ute when first hunting bison by horseback. Buckles notes that there is an emphasis on individualism in art of the Late Style, as well as an emphasis on realism, expressed by the showing of individuality in details of dress and other appointments. Larger elements with individual characteristics are examples of the tendency toward individualism observed by Buckles. Art of the Late Style is generally more similar to Euro-American art than the earlier art.

At 5GF2, there are 8 individual anthropomorphs of the Early Style, two have headdresses, and one is holding a shield. There are 49 Early Style horses, some with "feathered" muzzles, and riders which cluster around two bison depicted in a realistic manner. The riders are depicted as stick-like, some hold simple circular shields and staffs. The latter forms are painted in charcoal and red. Nearby, an elaborate polychrome shield of red, yellow, and black is exhibited. The shield probably also dates from the early period as it is in the same colors as some of the Early Style anthropomorphs described above. Two charcoal painted horses and riders at 5GF2 may date from the late Ute art period as they have some characteristics of the Late Style. Both horses and riders are depicted as full-bodied with attention to details such as facial features and extended arms for the riders; tails, manes and reins for the horses are depicted in some detail. The two images are larger than the 49 horses and riders discussed above which occur on the same panel. However, the two are quite stiff and generally lack the more realistic lines, embellishments, and even action seen in much Late Style art. Because the images are larger and have quite a bit of individuality, in combination with stiffness and proximity to Early Style forms, it is suggested that the subject forms are transitional in nature. As such, it may be that the use of site 5GF2 dates to approximately AD 1830, the date given by Buckles (1971) for a division of the two styles. [Figure 3 is a drawing of a portion of Panel 1.]

The rock art at 5GF2 is predominantly of the Early Historic Ute Indian Style as defined by Buckles (1971), although, two forms may be from a transitional period with the Late Historic Ute Indian Style. Thus, it may be proposed that the use of site 5GF2 generally dates from prior to AD 1830, the beginning date proposed for the Late Style.



Figure 3. Isolated portion of rock art from 5GF2, Panel 1 inside the first chamber of the cave. Style is primarily Early Historic Ute and generally dates prior to AD 1830.

Although Cole indicates most of the rock art is Ute in origin, one panel is distinctive and likely belongs to an earlier time period. It is Panel 2, which has two – possibly three – distinctive elements: a large, colorful, circular glyph with spokes like a wheel that has been identified as a “shield;” two anthropomorphs with wings for arms; and, a vertical line that connects to the colored circle. The circular glyph with spokes is a prominent element in Abstract-Geometric sites in west central Colorado, and may represent a medicine wheel. The two figures with wing-like arms are characteristic of the Abajo-LaSal style rock art described by Cole, which she assigns to the Anazazi Basketmaker II - Pueblo I period that dates Pre-AD 1 - AD 900 (Cole 1990:151,157). Importantly, winged anthropomorphs in rock art are interpreted as symbolism of shamanistic flight and transformation (Hedges 1985:86-89). A similar pictograph of a shamanic figure was recently recorded at site 5ME4021.

Plate 8. Panel 2 of 5GF2, showing wheel-like glyph and two shamanic figures taking “flight” in spiritual transformation. (Bullet holes in this glyph were removed for this graphic using Photoshop.)



Management Recommendation

This site is field evaluated as eligible to the NRHP, and should be evaluated by tribal members as a Traditional Cultural Property. It occurs on private land and is often visited. It is recommended that the CRVFO archaeologists work in conjunction with Tribal representatives and the land owner to provide the public with interpretive information that promotes the preservation of this and other rock art sites.

Site **5GF133** is a large prehistoric open campsite that was originally recorded by Grand River Institute in 1981. It is located on [REDACTED] a broad bench that forms a portion of the second terrace of the Colorado River. Near the north end of Locus I of the site is an isolated basalt boulder with pecked rock art. [REDACTED]

[REDACTED] It lies 1.9km south of the Colorado River at an elevation of 6000 feet and is situated in an open area of sagebrush. Surrounding vegetation consists of a mature pinyon/juniper forest with stands of Gambel oak and cottonwood trees, and an understory of sage, prickly pear cactus, yucca, and native grasses (60 to 80 percent ground visibility). The soils are pebbly, brown sandy loam with numerous pebble to boulder-sized basalt rocks. The site was field assessed as eligible for inclusion on the National Register of Historic Places. It has since been officially designated as eligible.

The rock art boulder at 5GF133 is within a large site that was mapped, surface collected and tested by Grand River Institute in 1981 and 1982. The rock art on the basalt boulder occurs in Locus I in the north portion of the site. Overall, the site is characterized as a lithic scatter that represents multiple occupations. It extends for more than 450m northwest to southeast, and in 1981, nine separate datum points were established for mapping purposes. A total of 2730 artifacts were mapped and collected from the surface.

Test units (n=11) were established throughout Locus I. Their locations were selected on the basis of concentrations of surface lithics, the proximity of boulder metates and other ground stone, the proximity of the petroglyph boulder (Pits 1, 2, 3, and 6), and/or the apparent presence of significant soil depths and favorable topographic situations. Unfortunately, none of the test locations yielded subsurface materials in sufficient quantity to justify expanding the units to 2x2-meter squares.

The dearth of features and the widespread nature of the cultural materials made temporal and spatial evaluation of this Locus I difficult. However, analysis of the projectile points and ceramics recovered indicated that there were at least two overlapping cultural horizons. At the north end of the locus (around Datums 1, 2 and 3) were several projectile points and bases and a petroglyph, which at the time was associated with the Protohistoric/ Historic Ute period. Diagnostic projectile points from this location include a small side-notched specimen with a concave base, two small side-notched basal-notched points, and a metal point. At Datums 4 through 8 were several small side-notched points similar to those used by the Utes but having straight rather than concave bases. These were identified as Uinta Side-notched points – a Fremont type widely distributed over the northern part of Utah which has been dated at approximately AD 800-1200 (Holmer and Weder 1980:60). A Rose Spring

Corner-notched base was recorded here as well. Three ceramic sherds, one black-on-white and two corrugated, were analyzed by University of Colorado Museum personnel and were declared Tusayan types, culturally associated with the Kayenta Anasazi. Similar sherds have been found in the region and have been considered by some as trade items utilized by the Fremont (Creasman 1981).

The rock art panel is on the top and southeast-facing side of a large basalt boulder. This boulder measures approximately 2.7m east-west by 2.9m north-south and 1.5m in height. The petroglyph panel consists of an irregular arrangement or pattern of solidly pecked lines (Figure 4). Although the northern portion of the boulder is heavily covered with lichen, there is no evidence that any elements have been masked by the growth. Those elements that are visible range from 49cm above the present ground surface to 145cm. The maximum width of the panel is 90cm northeast-southwest. Measuring up the roughly vertical southeast face of the panel and onto the upward-facing top of the boulder, the panel is 1.3m long. The “vertical” face of the panel slopes inward at the top at an angle of 78° from horizontal. The upper portion, on the top of the boulder, slopes toward the east at an average angle of approximately 27°. No vandalism or livestock impact whatsoever is apparent at Panel 1, despite the proximity of several houses and its location within the Battlement Mesa Community. Due to the exposed and unsheltered aspect of the rock art it continues to weather due to natural causes. The quality of the photograph in the 1981 site form is unsuitable for comparative purposes, however, at the present time it is evident that the upward-facing elements of the panel are partially patinated and the pecked portions of those on the more vertical face are populated with light green, lichen growth.

The basalt boulder contains what Sally Cole defines as Abstract-Geometric style petroglyphs, dating approximately 4000 BC to AD 500/1000 (Cole 2009, 2011). (Notably, Cole incorrectly refers to the Smithsonian number of this site as 5GF331, which on the COMPASS website is classified as an isolated find made up of debitage.) The boulder contains lines connecting images of apparent animals and possibly humans, but the art is weathered and repatinated, and portions are covered over in lichens. This restricts the panel’s exact representation, but supports an Archaic origin to the art.

In summary, it is difficult to interpret the significance of the petroglyph, or to assign a meaning to the arrangement of relatively straight lines; however, it is conceivable that they are representational of a landscape map, or potentially serve as astronomical alignments. The pecked lines pass perpendicularly across two natural ridges on the boulder’s surface and, although not readily apparent, it is possible that these features have significance regarding the interpretation of the map or another potential purpose of the panel.

Management Recommendation

The site was revisited and its location map upgraded to include UTM data. It was originally evaluated as eligible to the NRHP; no change is recommended. The site is protected by its location on private property, and no further work is recommended.

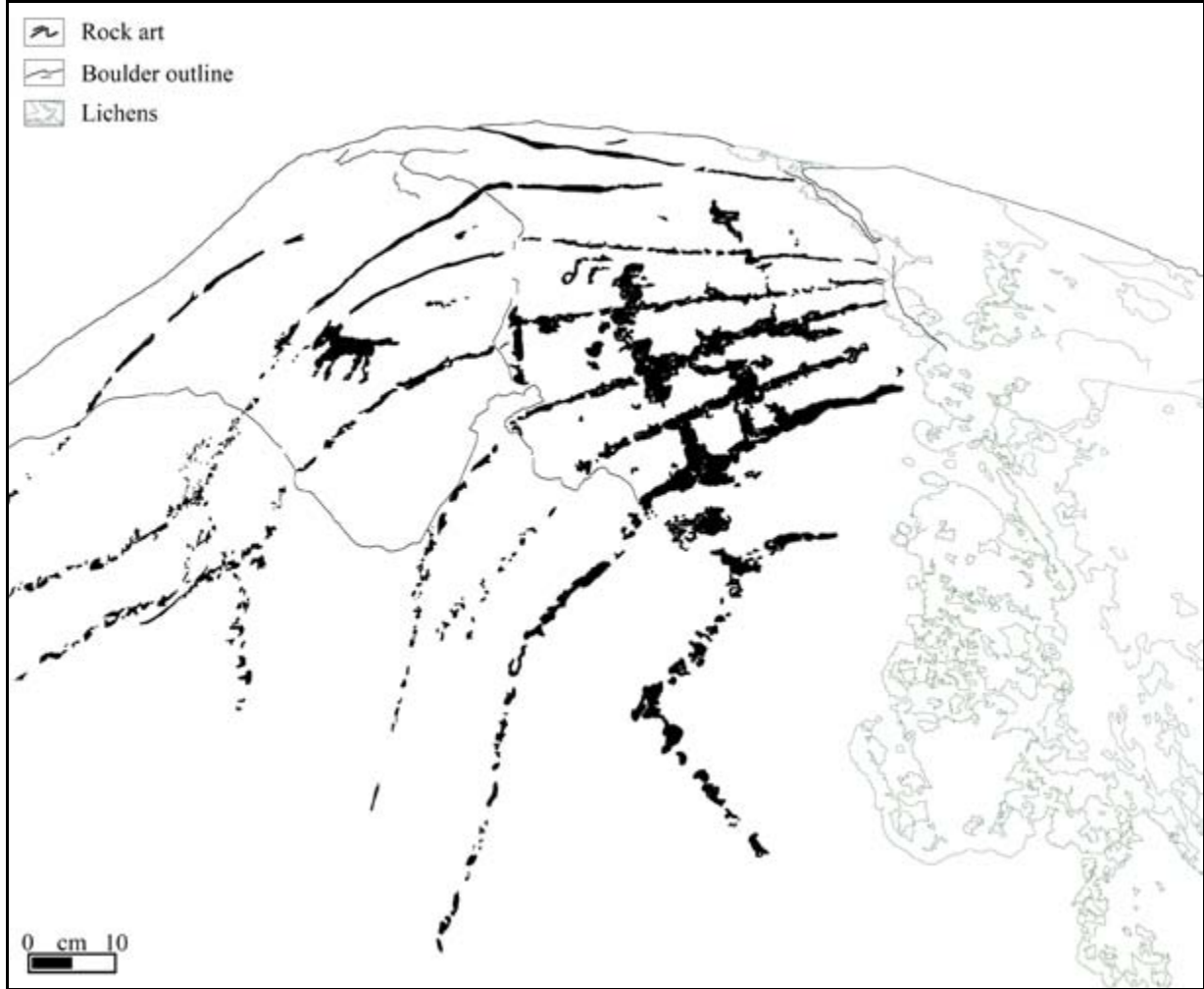


Figure 4. Basalt boulder at 5GF133 having Abstract-Geometric style pecked lines and one identifiable animal glyph.

Site **5GF303**, [REDACTED] was originally recorded in 1972 by BLM-GSAO archaeologist Lanny M. Berta. The site is located on the north side of a small draw which drains west [REDACTED] at an elevation of 5640 feet. Vegetation surrounding the bedrock wall is sagebrush, greasewood and a few scattered juniper trees. Tertiary age Wasatch formation underlies the site and the soils are classified as Torriorthents-Rock outcrop complex, shallow to moderately deep soils found on slopes ranging from 15 to 70 percent. In this area, south of the Colorado River stones and cobbles are on the surface (USDA SCS 1977:37).

The original description by Berta is as follows:

The site is located [REDACTED] in a small, rocky draw on the east side of Dry Creek. Petroglyph of buffalo and other figures. A steep outcropping of sandstone rock and boulders is prominent along the steep south facing slope. Site is in good condition. No vandalism present.

As part of this project, the site was revisited, photographed, and the location information updated. It was found to be related to a bench below a sandstone ledge that has exposed ash stained soil and a few scattered artifacts. The site is being visited by collectors as some artifacts are placed on rocks near the panel.

The panel has interesting motifs that include a bison with an atlatl arrow stuck in its hump, and two anthropomorphs – one that appears to be male, left, and the other female, right (Plate 9). The figures are eroded and difficult to make out, but the male apparently exhibits genitalia and a feathered headdress, and the female a skirt and a bobbed hairstyle. These are common characteristics in representations of Formative period figures of the region. Bison are occasionally illustrated with humans in Fremont rock art as exemplified at the roadside site of 5ME98 located in Unaweep Canyon. The hooves being illustrated as prints suggest the



Plate 9. Rock art panel of 5GF303 showing a bison with an atlatl arrow and two human figures.

potential of this site being representative of the Hoofprint Tradition defined by Keyser and Klassen (2001:177-189), for which they have relative dates primarily in the Formative period, ca. AD 200-1500. The apparent atlatl arrow would push the date back to the early part of that period.

Management Recommendation

The site's rock art has provided important information in the cultural/temporal distribution in the region, and it is likely to yield additional significant information in the expected cultural deposits along the bench below the ledge. Accordingly, it is field evaluated as eligible to the NRHP. The site lies on private land and is at least partially protected. However, if possible, it is recommended that site testing be conducted to obtain datable materials, because if it is single component, it will add to the number of dated sites with associated rock art in the region.

Site **5GF304**, [REDACTED], is located along the north wall of a small canyon at an elevation of 5900 feet. Vegetation surrounding the site is sage, Indian Ricegrass, scattered pinyon-juniper trees, and various native grasses. Tertiary age Wasatch formation underlies the site and the soils are classified as Torriorthents-Camborthids-Rock outcrop complex, shallow to deep soils found on slopes ranging from 15 to 70 percent (USDA SCS 1977:37).

The site, originally documented in 1972 by L.M. Berta (BLM-GSAO archaeologist), was vaguely described as "petroglyphs ...on large boulders facing south" and "some vandalism" was noted. The site was revisited in 1982 by a team of archaeologists from the Glenwood Springs BLM. They recorded five petroglyph panels with elements representing anthropomorphs, deer, sheep, concentric circles, paw prints, bird tracks, and other unidentifiable figures. In 2005, Grand River Institute revisited the site and found serious changes in the condition of the rock art due to weathering. The site was recommended for eligibility in 1982 and 2005.

Sally Cole discussed the site in her 1987 (p. 256) publication:

The rock art at 5GF304 is located on a series of sandstone boulders at the base of a cliff in a small narrow tributary canyon of Divide Creek, a northeastern drainage of the Battlement Mesa. Several flowing springs were located near the site, one within 20 meters. There are a total of 5 panels, all petroglyphs. Two of the panels face southwest (Panels 2 and 5), two face southeast (Panels 1 and 3), and one panel, #4, faces northeast. Panels 1 and 2 are close together and form the largest concentration of rock art elements at the site. Patination on the rock art of the five panels ranges from heavy to complete.

At the time of her visit, Cole noted vandalism: "Crayons colored yellow and turquoise have been used to enhance some of the rock art elements at panels 1 and 2 [Plate 10]. Panels 3, 4, and 5 are located on isolated boulders a short distance south and east of panels 1 and 2."

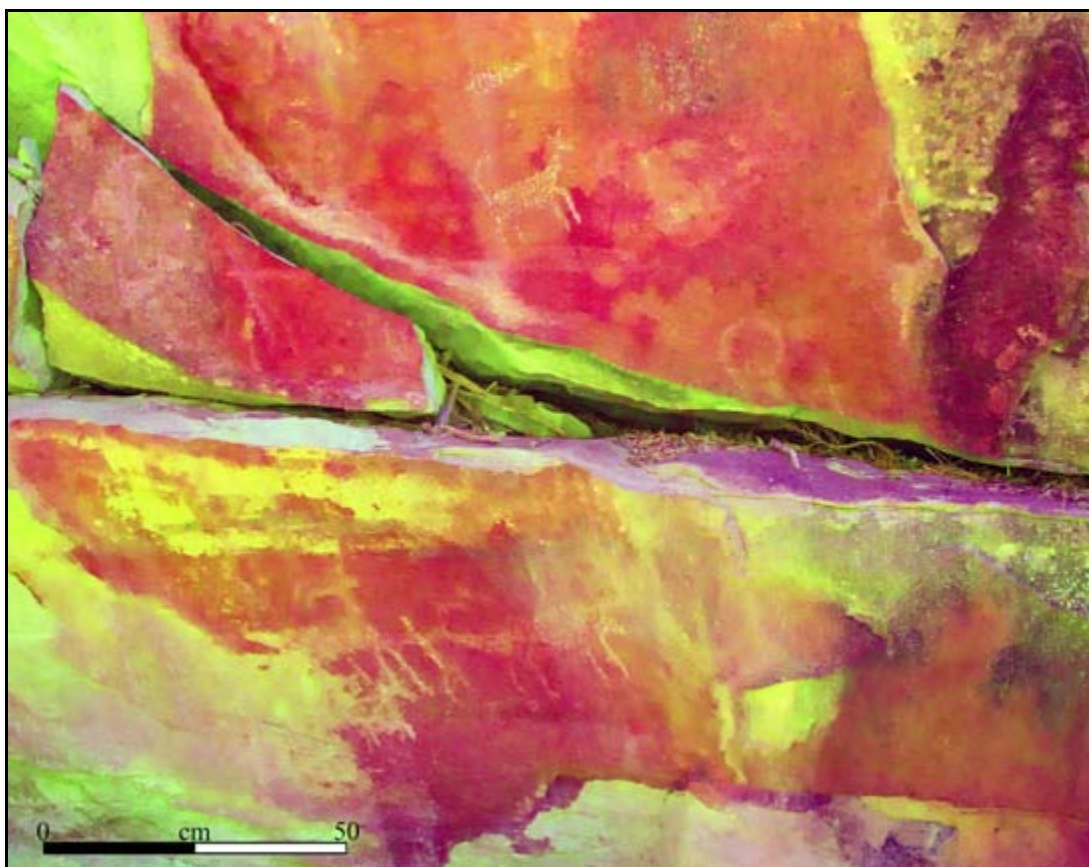


Plate 10. 5GF304, Panel 2, Rock art of the Uncompahgre Style as described by Cole (1987), and the Early Hunting Tradition style as described by Keyser and Klassen (2001).

Importantly Cole notes that on “Panel 2 at 5GF304, Panel 1 at 5GF305, and Panel 2 at 5ME4502 [also at 5ME529] each exhibit a set of concentric circles which are completely patinated and in context with adjacent Uncompahgre Styles 2 and 3 elements (Plate 11). Concentric circles and spirals are consistently associated with Fremont-related rock art from Utah and Colorado (Schaafsma 1971; Castleton 1978; Conner and Ott 1978) but are rare in the Uncompahgre rock art. The presence of the concentric circles in the study sites may indicate cultural contact between the Fremont and peoples responsible for the Uncompahgre Style, presumably Archaic in lifeway. Such a possibility is supported by the presence of a proposed Fremont component at Battlement Mesa. Additionally, the presence of possible Fremont- inspired elements in context with Style 3 and 2 lends support to Buckles early dates for Style 3 – coinciding with the earliest development of the Fremont and the Anasazi” (Cole 1987:283).



Plate 11. Concentric circle motif of 5GF304, Panel 1.

Panel 3, Locus 2, has two important motifs: pecked images of plants that may represent corn, and scratched images of bird tracks. Based on the site’s location adjacent to springs, the potential exists that corn was grown there, and probably represent a Formative Era occupation of the site (Figure 5). Recovery of pollen samples from the site would be required to confirm this interpretation.

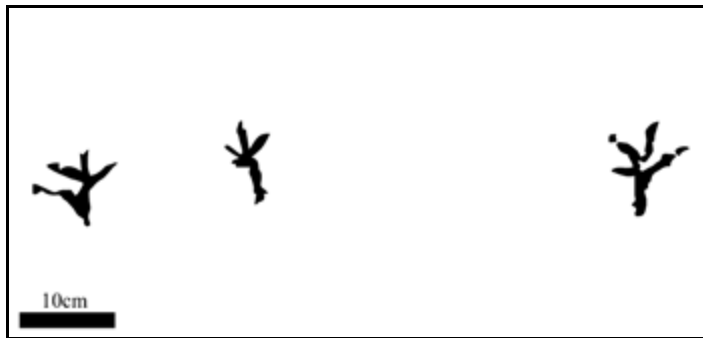


Figure 5. Illustration of possible corn elements found in Panel 3, Locus 2, 5GF304.

The “bird” tracks are scratched into the rock surface, the technique of which is a strong indicator of a Northern Plains culture’s – likely Shoshone – presence at the site (Plate 12). These elements have a distinctive “tail” characteristic that is uncommon in petroglyphs of other bird tracks, such as the turkey tracks notable in Southwest panels (Figure 6). Keyser and Klassen place such elements in the Hoofprint Tradition, dating from the Late Prehistoric into the Protohistoric/Historic (2001:177-189). The bird tracks of this Tradition are attributed to the thunderbird deity in the Siouan belief system where the thunderbird and the turtle rule the separate realms of sky and earth, respectively. In that system the “Thunderbird is an extremely powerful figure whose destructive nature is readily associated with the lightening storms and tornadoes that characterize the region’s spring and summer seasons” (ibid.:187).



Plate 12. Thunderbird track art in Panel 3, Locus 2, 5GF304.

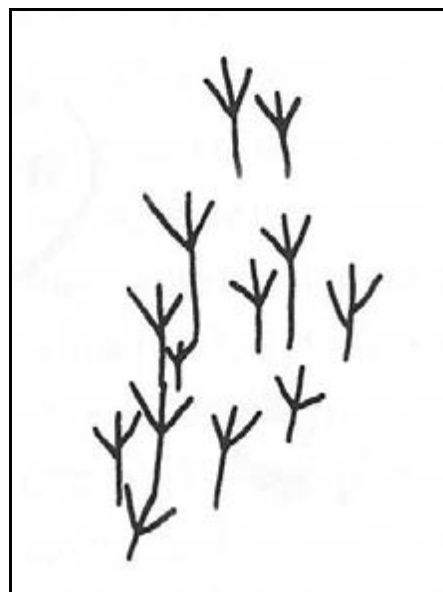


Figure 6. Illustration of Thunderbird track rock art as depicted in Keyser and Klassen (2001:188, 12.12).

Management Recommendation

The site's rock art has provided important information in the cultural/temporal distribution in the region, and it is likely to yield additional significant information in the expected cultural deposits along the base of the rocks. Accordingly, it is field evaluated as eligible to the NRHP. The site lies on private land and is at least partially protected by controlled access.

Site 5GF305, [REDACTED] is located in a gentle southwest drainage [REDACTED] at an elevation of 5640 feet. Surrounding vegetation is sagebrush and scattered pinyon-juniper. The site is underlain by Torriorthents-Camborthids-Rock outcrop complex, shallow to deep soils found on slopes ranging from 15 to 70 percent, and Ildefonso stony loam, deep, well drained soils found on moderate slopes (USDA SCS 1977:23 & 37).

The site was originally recorded in 1972 by Lanny M. Berta, BLM-GSAO archaeologist. It was vaguely described as "...petroglyphs...on large sandstone boulders..." Vandalism was noted. A team of archaeologist from the Glenwood Springs BLM revisited the site in 1982 and documented six rock art panels. Weather and vandalism were noted as threats to the site. Grand River Institute revisited the site in 2007 and 2011, and noted that the site had been impacted by vandalism and grazing. Each previous recording recommended the site as eligible, and the site was declared officially eligible in 2001 and 2007.

Sally Cole discussed the site in her 1987 (p. 276-277) publication:

Rock art at 5GF305 is located on a series of sandstone boulders at the base of a cliff above a flat valley floor through which Mamm Creek flows. Mamm Creek is a northeastern drainage of Battlement Mesa. The surrounding land has been used for agriculture, however, a small lithic scatter was noted during the survey. There are a number of overhanging walls along the cliff above the rock art. There is some evidence of the existence of springs near the site, but the area was dry at the time of the survey. Site 5GF305 has a total of six panels, all petroglyphs. Panel 1 faces east; Panels 2, 3, 4, and 5 face south, southwest, and southeast (4 and 5), respectively. Panel 6 faces northeast. Panels 1 and 4 are the largest panels in number of elements present and form the west and east boundaries of the rock art site. The remaining panels are scattered between on isolated boulders. Patination levels on the rock art range from light to complete.

The majority of the rock art at this site Cole classifies as Uncompahgre styles, but Keyser and Klassen (2001:57-91) would assign at least two of the panels to the Early Hunting Tradition category. As exemplified in Panel 1, such panels contain primarily zoomorphs with a few anthropomorphs that are interacting in a hunting scenario (Plate 13). The hunters are shown using traps, atlatls, short spears, or throwing sticks; none have bows and arrows. Panels also may have hunters in animal costumes, and a shaman who is guiding a hunt or divining a hunt scene. Notably, sites with these motifs are clustered in the western States and likely

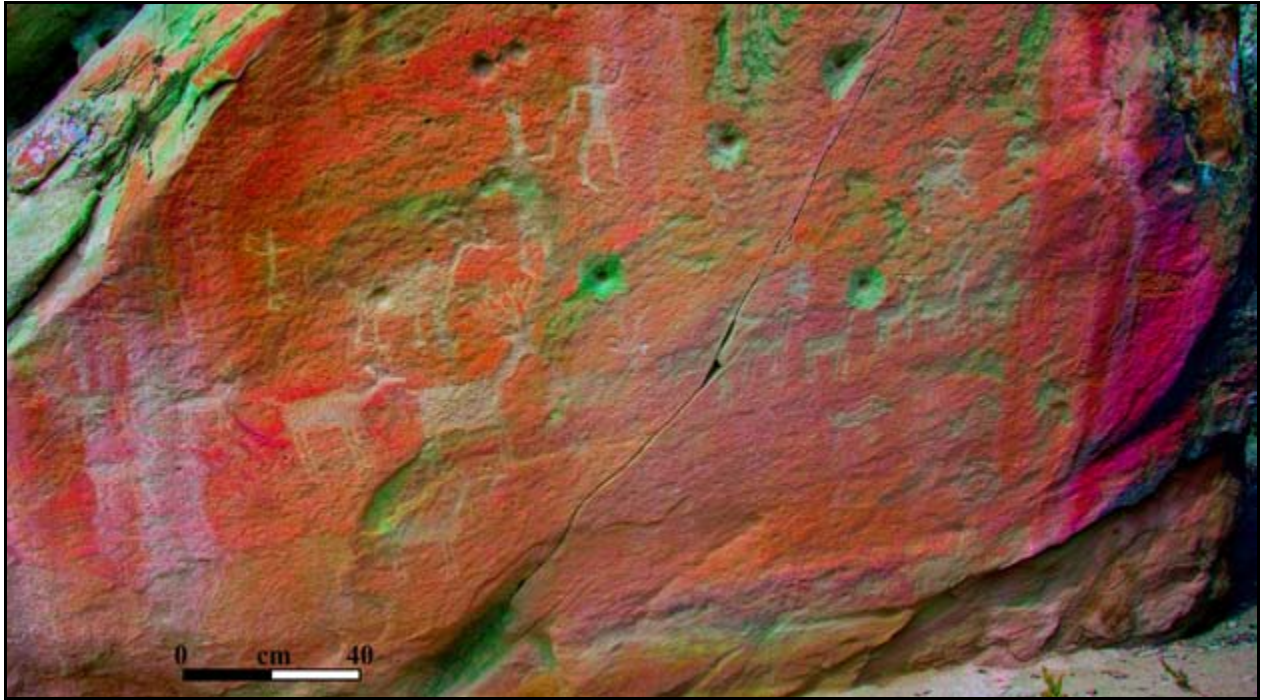


Plate 13. Site 5GF305, Panel 1, displays the Early Hunting Tradition style as described by Keyser and Klassen (2001). Noteworthy, are elements including the possible female figure at the top center and the concentric circle motif at the bottom right. Also, the smaller anthropomorph to the left of center appears to hold an atlatl. Vandalism in the form of use of the panel for target practice is clearly visible.

represent a particular cultural phenomenon that existed during the Archaic (Keyser and Klassen (2001:82). Panel 4 displays similar figures Early Hunting Tradition figures, as does the panel at 5ME81 in De Beque Canyon.

Panel 3 is comprised of three bird tracks and a possible bison track (Plate 14). These appear to be a turkey track motif, which is a common element in many rock art panels of the Southwest. The turkey was domesticated by the Anasazi by AD 700, and among the modern Pueblo, it is symbolically associated with the earth, springs, streams and mountains – homes of the mountain spirits. Thus, the turkey serves as an intermediary between the mountain water sources and the rain clouds that form on the peaks (Schaafsma 1986:27-28). Notably, Panel 3's location is adjacent to springs in a small canyon.

Keyser and Klassen place bison tracks elements in the Hoofprint Tradition (2001:177-

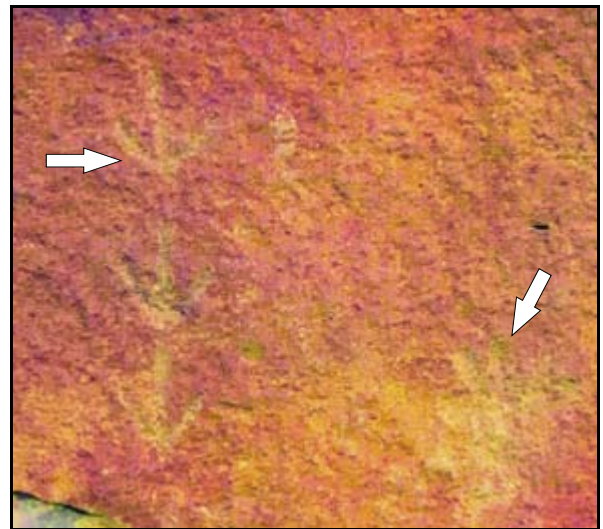


Plate 14. Panel 3 of 5GF305 showing bird and possible bison tracks.

189). The bison track is associated with both hunting magic and female fertility, which are linked at many sites (ibid:188).

Panel 4 is another of the Early Hunting Tradition styles. It is comparable to an important site in De Beque Canyon: 5ME81. There, as in this panel, is an elongated anthropomorph that closely resembles a female, leading a hunt (large figure in center, to the right of a large, moose-like zoomorph with an extended snout). The human form is holding a short spear or atlatl. To the right of the figure is a rabbit-like zoomorph that appears to be caught in a snare (Plate 15).

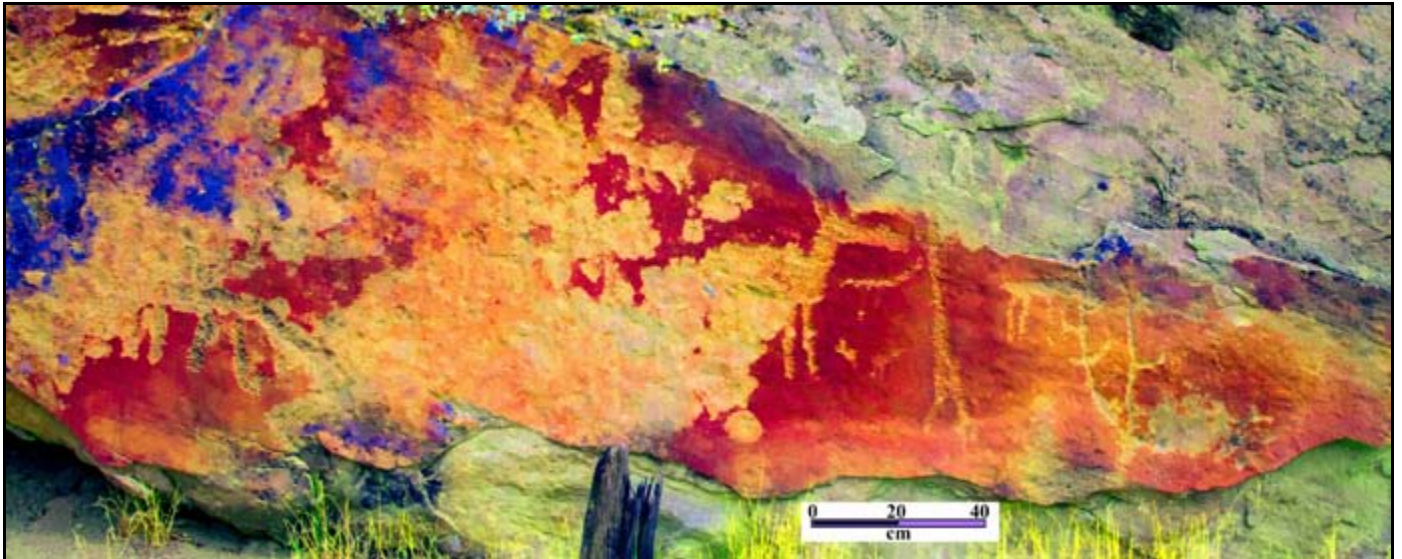


Plate 15. Panel 4 of 5GF305, severely deteriorated but exhibiting Early Hunter Tradition style glyphs.

Panel 5 was described by Cole as “a rearing-horse image is possibly of late Ute origin. The realism and naturalism of the form are striking. The horse is made by light abrasion of the rock surface, and patination on the figure is only moderate, indicating a recent manufacture. It is, also, possible that the form is of modern Euro-American origin, although there is no evidence at the site to support other than Indian origin” (1987:285). That figure was not relocated, but the panel identified as “5” by this project is an important one of scratch art that is clearly Eastern Shoshoni in origin. Scratch art sites have been found in the Piceance (5RB5848) and in the Book Cliffs north of Loma (5GF1339).

Management Recommendation

The site’s rock art has provided important information in the cultural/temporal distribution in the region, and it is likely to yield additional significant information in the expected cultural deposits along the base of the rocks. Accordingly, it is field evaluated as eligible to the NRHP. The site lies on private land and is at least partially protected by controlled access.

Site 5GF311, [REDACTED] is located on a gently southwest-sloping terrace near the mouth of a small canyon that cuts into the south side of the Grand Hogback.

[REDACTED] The site consists of a small panel of rock art elements on an isolated sandstone boulder situated approximately 5m to the southwest of the rim of a small, unnamed, entrenched, south-trending blue-line drainage.

The site is 5.2km north of the Colorado River at an elevation of 6080 feet. The vegetation consists of mature pinyon/juniper forest with an understory of sagebrush, prickly pear cactus, and native grasses (80 percent ground visibility). The soils are pebbly, light brown sandy loam. The site was originally recorded in 1972. No individual or organization is given on the site form. At the time it was designated as not eligible for inclusion on the National Register of Historic Places. Photographs of the site were provided by the BLM that are said to have been taken in 1913 and 1960.

The rock art panel is the only cultural resource mentioned in the original site form, however the current project noted two unmodified cobble fragments several meters to the west of the rock art boulder and a second locus that was found to the east and on the opposite side of the small drainage. This separate locus consists of a thermal feature, a fragmentary comal, and a large greenish-gray quartzite flake in an area approximately 4m in diameter. Including these previously unrecorded artifacts and features, the expanded site measures 43m east-west by 13m north-south. No systemic examination of the site surface or surrounding area was conducted by the current project.

Two large sandstone boulders rest on the site surface, 7.5m apart. The boulder to the southwest shows no evidence of rock art or other cultural modification. The rock art panel is situated in a small alcove or overhang near the base of the east-facing side of the northeast boulder. This boulder measures approximately 2.5m north-south by 3.5m east-west and 2.9m in height. The alcove measures 1.1m wide (north-south) by 1.1m in height, by 60cm in depth.

The petroglyph panel consists of a stylized bear paw print – comparable to Archaic-age Uncompahgre Style bear tracks (Cole 1987), and a series of abstract elements including dots, a wavy line, and two possible anthropomorphs (Plate 16). All elements are solidly pecked. The remaining elements of the panel range from 41cm above the present ground surface to 88cm. The maximum width of the panel is 42cm north-south. The face of the panel slopes outward at the top at an angle of 63° from horizontal. It is apparent that portions of the lower and right side of the panel have spalled off over time. In fact, additional spalling has occurred to the panel since the time of a 1913 photograph taken by “a resident of Glenwood Springs.”

Management Recommendation

The site’s rock art has provided important information in the cultural/temporal distribution in the region, and it is likely to yield additional significant information in the expected cultural deposits along the base of the rocks. Accordingly, it is field evaluated as eligible to the NRHP.



Plate 16. Small panel of 5GF311 located on large boulder.

Site **5GF2792**, an isolated petroglyph panel, is located [REDACTED] at an elevation of 5780 feet. Vegetation surrounding the site is native grasses and scattered juniper trees. Tertiary age Wasatch formation underlies the site and the soils are classified as Torriorthents-Camborthids-Rock outcrop complex, shallow to deep soils found on slopes ranging from 15 to 70 percent (USDA SCS 1977:37).

The only documentation of the site occurred in 1991 by S. Cole, R. Bartlet, and Joanne Sanfilippo. It is described as “Petroglyphs on a sandstone boulder panel 2.3m (w) x 1.5m (h)”

(Figure 7). The inferred function of the site was Mountain Archaic, Uncompahgre-style ceremonial site. Vandalism was noted.

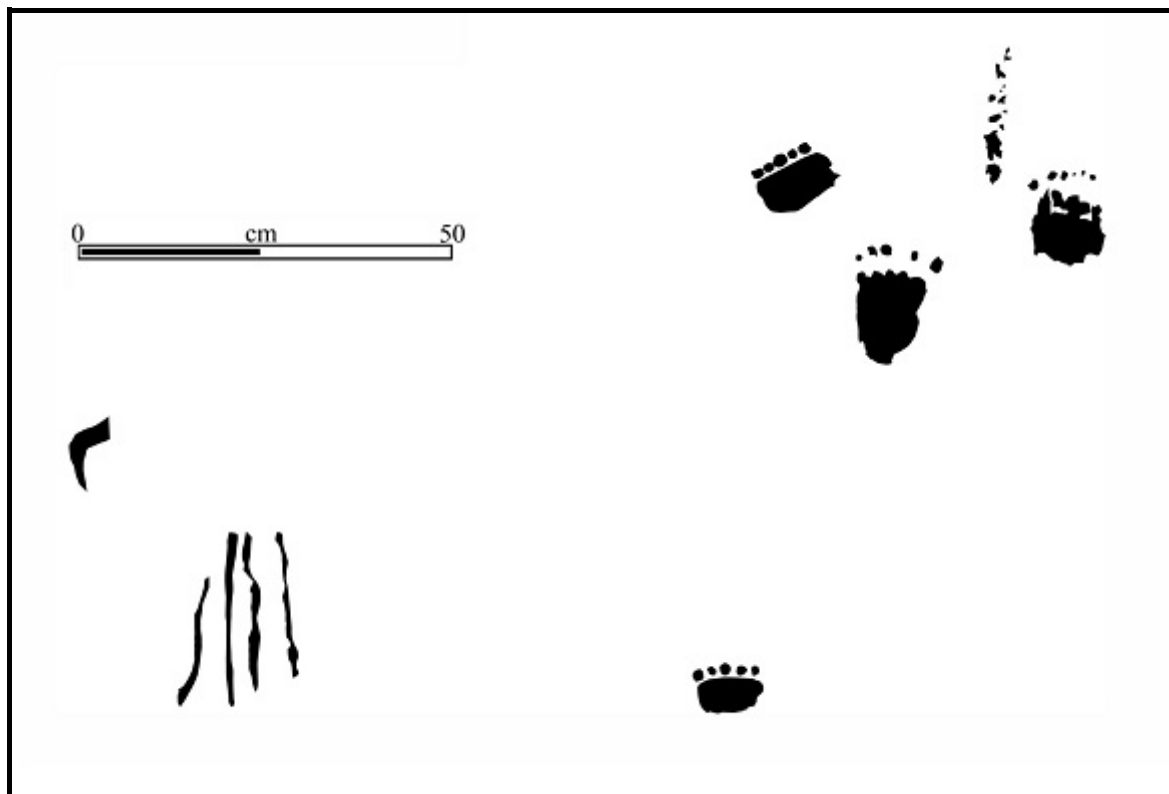


Figure 7. Drawing of rock art at 5GF2792 showing bear tracks and a representation of a swipe of the claws on the left. The single, vertical line with the tracks may indicate male genitalia – in essence, the vitality and virility of the Grizzly Bear Warrior.

The revisit to the site during the present project found it has been impacted by the construction of the existing road whose side-cut is about 1.5m from the boulder. During the present inspection, artifacts and a surface of ash-stained soil was noted next to the boulder with the rock art. Four distinct bear tracks were recorded as was an apparent representation of a claw strike on the lower left of the panel, which may represent an ancient fraternity of Bear Dreamers, men brave enough to have obtained bear power in their visions. As Keyser and Klassen (2001:174) relate in their book *Plains Indian Rock Art*: “no stronger magic could be found on the Northwestern Plains than that of Grizzly Bear, whose supernatural powers embodied both the warrior’s ideal and the healer’s arts.”

Management Recommendation

The site was originally recommended as not eligible. However, it is the assessment of the present recorders that the site has yielded and is likely to yield additional information important to the prehistory of the region. Accordingly, it is field evaluated as eligible for listing on the NRHP. Testing of the site is recommended to determine if the cultural deposits are from a single occupation. If so, a date for this particular style of rock art can be obtained.

Site **5GF4086**, a prehistoric rock art site and open camp, is located on a bench top with a southwest trending slope, at an elevation of 5960 feet. Vegetation is pinyon and juniper trees with sagebrush and native grasses. Tertiary age Wasatch formation underlies the site and the soils are classified as Torriorthents-Rock outcrop complex, shallow to deep soils found on slopes ranging from 15 to 70 percent (USDA SCS 1977:37).

The only documentation of the site occurred in 2007 by Grand River Institute. The site is described as “A pictograph panel, three concentrations of FCR, a core, a metate, and four flakes....” The site was declared officially eligible in 2008. The rock art is located on a ledge beneath the ridge top. It consists of a series of very lightly preserved, red-painted lines (Plate 17). A wheel-like image is present which associates this panel with Abstract-Geometric style as defined by Cole (1987). A site with the same type of wheel-like figures is 5ME164, located along a Ute Trail, north of the Gunnison River and east of town of Whitewater.

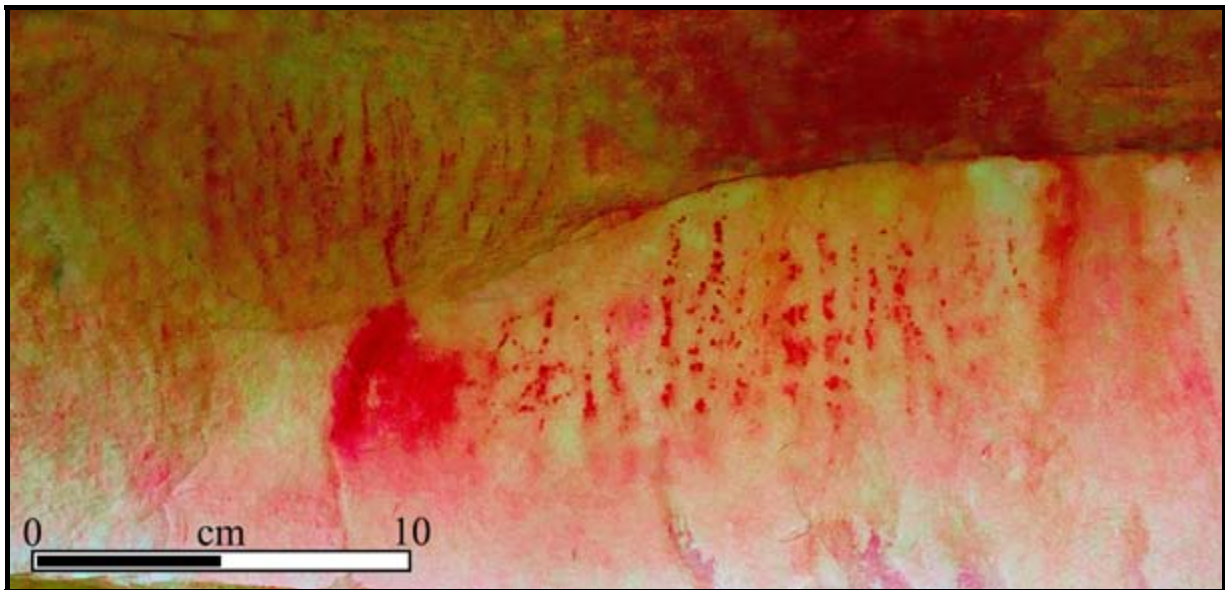


Plate 17. Enhanced photograph of part of the rock art panel of 5GF4086 showing wheel-like element that is classifiable as Abstract-Geometric style.

Keyser and Klassen (2001:148-150) similarly categorize this style as Northwest Plains Pecked Abstract rock art and entoptic imagery. They discuss its anti-structural nature: “It is characterized by complex, crowded, asymmetrical compositions with little rhythm, minimal repetition, little unused space, and almost complete disregard for the boundaries of the natural rock surfaces.” As anti-structured art, they note, it fits well into the transitional and transformational state of a shaman’s vision quest or trance experiences. They believe that this tradition was widespread during the Archaic period, and extended across North America from northern Mexico into the Great Basin and Great Plains regions (Keyser and Klassen 2001:146).

Management Recommendation

The site’s rock art has provided important information in the cultural/temporal distribution in the region, and it is likely to yield additional significant information in the

expected cultural deposits in the small overhang. Accordingly, it is field evaluated as eligible to the NRHP.

Site **5GF5339** is a prehistoric rock art site located north of the town of Rifle within the Grand Hogback toward its southeast end. It occurs [REDACTED] at an elevation of 6460 feet.

The site is heavily vandalized with modern names and dates. However, two distinct elements were identified. Panel 1 is a charcoal drawing of a shamanic figure holding a bird-head staff (Figure 8). It was found with a superimposed, modern drawing of a Cheshire Cat smile (exemplified in the 2010 movie *Alice in Wonderland*), which was removed using Adobe Photoshop. The bird-head staff is a common element in Formative period rock art (common with San Rafael Fremont), a notable motif at 5ME465 located on Glade Park.

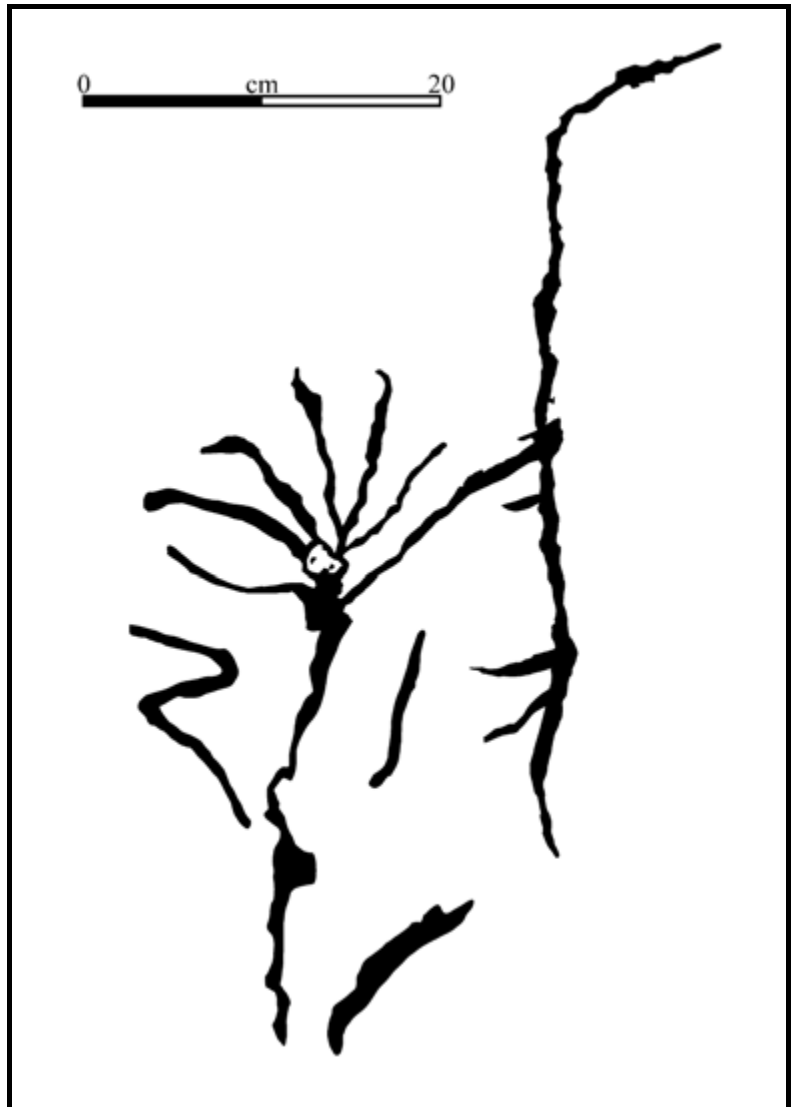


Figure 8. Charcoal drawing of Panel 1, 5GF5339. This figure features depictions of a feathered headdress, eyes in a face, and a bird-head staff.

Panel 2, the second glyph (Plate 18), is considered to be prehistoric in origin, and consists of a large rectilinear figure comparable to the Vertical Series tradition as described by Keyser and Klassen (2001:281-294). This series was defined by only a few sites located in central Wyoming, central Montana, and southern Alberta, Canada. An example of this series is presented in Figure 9.

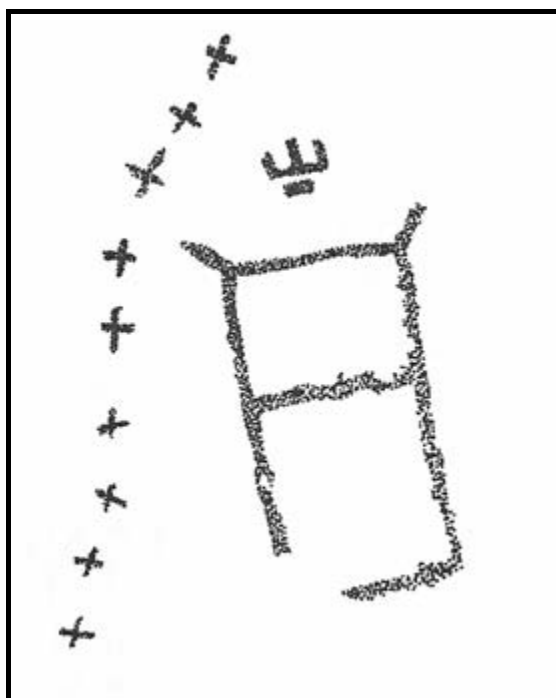


Figure 9. Example of Vertical Series tradition rock art from Keyser and Klassen (2001:284, figure 16.3).



Plate 18. Large rectangular glyph at 5GF5339 comparable to the Vertical Series tradition defined by Keyser and Klassen (2001). Notable is the lichen growth over the glyph, indicating considerable age.

Noting the distribution of this style from Canada through the north Rocky Mountains, it appears coeval with that of the Avonlea Tradition site locations. Recently, artifacts of this Tradition have been identified at sites in the Piceance Basin and at a site southwest of De Beque (Conner et al. 2016a and 2016b). A ceramic sherd recovered from the latter, site 5ME19888, has recently been luminescent dated AD 810 by the University of Washington.

Management Recommendation

The site's rock art has provided important information in the cultural/temporal distribution in the region, and it is likely to yield additional significant information. Accordingly, it is field evaluated as eligible to the NRHP. It lies in a high impact area of a BLM-CRVFO hiking trail. It is recommended that access to the Rifle Arch be restricted.

Site **5GF5340** is a newly recorded, prehistoric open camp. The site lies at an elevation of 6380 feet

The vegetation consists predominantly of pinyon, juniper, sagebrush, prickly pear cactus and native grass. Ground visibility is good (70-85 percent ground visibility). The soil is classifiable as Almy Variant loam, 25 to 65 percent slopes. This deep, well drained, hilly to very steep soil is found on mountain sides, formed in sandstone and shale residuum. Typically, the surface layer is reddish brown loam about 8 inches thick. The subsoil is reddish brown and red clay loam about 26 inches thick. The substratum is red flaggy, clay loam to a depth of 60 inches. (USDA SCS 1977:37).

The site measures 70 (N-S) by 10 (E-W) meters. Artifact and feature provenience appear to define at least two separate activity areas consisting of two loci, one at each end of the site. Locus 1, at the north end, consists of a thermal feature, two manos, and a metate. The thermal feature is a small concentration of fire-cracked rock - no charcoal visible. The two manos are of distinctly different types and one is, importantly, a small, sandstone, loaf (subcuboid) mano (Plate 19). The other mano is a quartzitic cobble type. The metate is a complete specimen of a slab design, but wear patterns near center are associated with a circular grinding motion (Plate 20). Additionally, one flake was recorded within this locus.



Plate 19. Loaf mano from 5GF5340, diagnostic of the Battlement Mesa Culture.

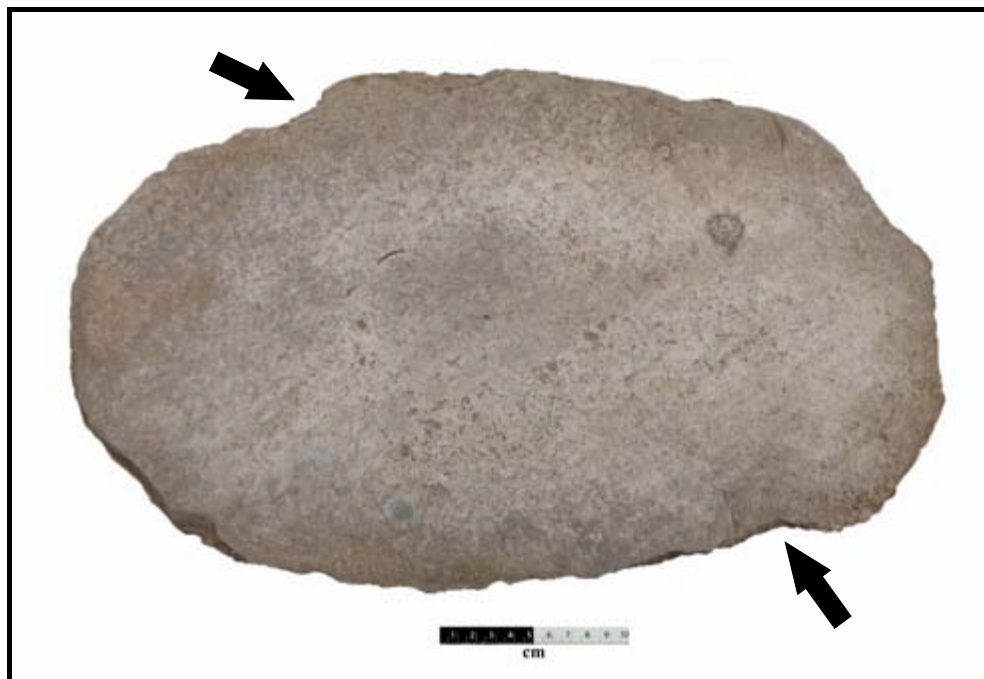


Plate 20. Metate from 5GF5340, diagnostic of the Battlement Mesa Culture. Note the diagnostic features of prepared notches for carrying.

The mano is a distinctive sub-rectangular type, and made from a dense sandstone. It is comparable to three specimens recovered from a pithouse storage feature at site 5ME16786 and to one found on the pithouse floor of 5GF126 (Conner et al. 2014). These manos are described as being ground on all surfaces to form perpendicular wear facets on the three axes (length, width and depth) of the artifact. They are associated with dates of 2790 ±50 BP (Beta No. 303007) and 2760 ±70 BP (Beta No. 263484) and are, along with similarly dated pithouses containing comparable artifact assemblages, indicative of an unprecedented cultural complex, the Battlement Mesa Complex.

Metates associated with the pithouses and found near the hearth features are both slab types. Notably, the one from 5ME16786 exhibited side notches for transportation. A basin metate (.s90) also with side notches for transportation was found exposed in the side of a small wash at 5GF109, and is likely attributable to the same time period.

Locus 2 is located south about 30m. It consists of a few artifacts washing down a small rill and includes two scrapers (a small wood working tool and an adze-like end-scraper) and a shallow basin metate fragment representing a temporary camp area. Ash-stained soil is evident near the scrapers location, and may indicate the presence of a thermal feature.

Evaluation and Management Recommendations

The site represents a resource gathering locality of the Battlement Mesa Culture. It is affected by minor erosion. It is field evaluated as need data; and, testing is recommended to determine if the site is likely to yield additional important information.

Site **5GF5343** is a newly recorded, prehistoric open architectural site. The site lies at an elevation of 5760 feet south of the Colorado River [REDACTED] above a small, intermittent drainage. Its location is on an east-west trending low ridge and affords good visibility to the north, west and south. The vegetation consists predominantly of pinyon, juniper, sagebrush, prickly pear cactus and native grass. Ground visibility is good (70-85 percent ground visibility). The soil consists of exposed sandstone and shale bedrock, and stony soils that are shallow to moderately deep over sandstone and shale and stony basaltic alluvium. The surface is normally covered with stones weathered from the higher-lying rock outcrop (USDA SCS 1977:37).

The site measures 25 (E-W) by 9 (N-S) meters. It consists of one collapsed free standing style wickiup (Feature 1; Plates 21 and 22), and two manos. Artifact and feature provenience appear to define at least two separate activity areas. Soils on the site are apparently quite shallow as there are extensive areas of bedrock exposed within the site boundary. No thermal features were noted.

Feature 1, the collapsed wickiup, consists of six de-limbed juniper poles laying within an area measuring roughly 3.5 meters in diameter. The pole's lengths are two at 1.7m, two at

1.5m and two shorter poles at 1.19m and 0.74m each. Pole diameters are small, less than 15cm. Nearby, to the west of the pole configuration, is a living juniper tree that appears to have been a canopy tree for the wickiup. The poles are weathered and exhibit vertical and horizontal separation of the wood grain. The poles are situated amongst a layer of detritus and are crumbling.



Plate 21. 5GF5343, wickiup canopy tree and deteriorated poles of wickiup (Feature 1) on ground (view north).



Plate 22. 5GF5343, deteriorated poles of a free standing wickiup found east of the canopy tree shown in Plate 20.

One cobble mano is associated with the wickiup. It is located approximately 1.5 meters west of the feature beside the canopy tree. A fragment of a second cobble mano, is located at the west boundary of the site and is of gray quartzitic material. This one displays only unifacial grinding.

The site is in good condition. Disturbances to the site include the natural decay of the wooden feature (Feature 1), and likely previous, artifact collection. In regard to Feature 1, potential threats include continued deterioration and wildfire. No other disturbances or potential threats to the site are apparent.

Evaluation and Management Recommendations

The site is field evaluated as eligible for inclusion on the NRHP under Criterion D, and protection and preservation is recommended. The site contains a rare and fragile aboriginal wooden feature possessing the potential to yield important chronometric and subsistence data. Testing in the area of the wickiup may produce additional artifacts, and possibly a subsurface feature as the soils at the feature appear deeper than those in the rest of the site. Metal detecting may be useful in identifying and discovering additional artifacts.

6.0 DISCUSSION

Ten rock art sites were included in this project. Interestingly, they represent a broad spectrum of the types present in west-central Colorado. This section presents an introduction by Sally Cole concerning the value of rock art in stylistically identifying regional/cultural and temporal boundaries. The remainder of this section examines the settings and stylistic associations of the panels; and, examines questions of cultural affiliation and inter-regional relationships through time.

6.1 Introduction by Sally Cole (in Conner et al. 2016:Appendix B)

Prehistoric rock art is interpreted as part of ancient communication systems wherein information was presented and exchanged on a variety of levels, group identities were reinforced, and places and events were integrated into the rituals and histories of peoples. This draws on the strength of rock art – it is fixed in place and imagery and the patterns of use can be studied in relation to sites, local communities, and the larger cultural landscape in which images were displayed and observed. To the extent that rock art was public – openly visible to passers-by (unless restricted by social conventions invisible to archaeology) – it may have communicated beyond momentary events, across cultural boundaries, and influenced the world views of future generations. The communication qualities have proven useful for archaeological research on a number of levels including: utilizing rock art as cultural and social markers; determining the presence and significance of socio-religious systems (Francis and Loendorf 2002; Geib and Fairley 1992; Hurst 1940–1942, 1948; Keyser 1984; Kidder and Guernsey 1919; Spangler 2004); evaluating socioeconomic patterns and organization (Matheny et al. 2004; Robins 1997); and addressing questions of cultural affiliation for site interpretation and under the Native American Graves Protection and Repatriation Act (Bernardini 2005; Powell et al. 1998).

For the purposes of archaeological study, petroglyphs and rock paintings (and a variety of material culture types) are organized by style. For rock art, stylistic categories are comprised of repetitive types of imagery (forms, techniques, colors, organization, and themes) found in regional and chronological contexts. Directly dated rock art is rare. The need for destructive sampling has limited use of the widely accepted oxygen plasma extraction technique for AMS-radiocarbon dating of organic materials in paint (Chaffee et al. 1994, Russ et al. 1990); techniques for direct dating of petroglyphs are uncertain (Beck et al. 1998; Dorn 1998).

Established style chronologies generally rely on relative dating techniques including continuous observations as to the patterns of weathering, element superimposition, and associations with dated material culture and settlement and subsistence practices at a range of sites. Comparisons with culturally distinctive material culture such as pottery, figurines, and tools offer supportive data. More than a century of research on the Colorado Plateau and in the southern Rocky Mountains has provided a chronological framework for prehistoric rock art styles and related expressions tied to broad and more narrow cultural patterns in west central Colorado and the study area.

The earliest styles of rock art in west central Colorado and the study area are attributed to hunter-gatherers of the middle-to-late Archaic period, beginning 4000-3000 B.C. Early Archaic (even Paleoindian) petroglyphs cannot be ruled out with regard to examples on basalt, which resists surface weathering more than sandstone upon which the majority of rock art in the study area occurs. (This issue can be addressed by comprehensive survey and testing of sites associated with petroglyphs on basalt.) Late Archaic expressions [Barrier Canyon style] appear to have overlapped Formative times, beginning 1000-400 B.C. among Ancestral Pueblo (Anasazi)-Basketmaker II and approximately 1-200 A.D. among early Fremont populations on the Colorado Plateau (Charles and Cole 2006; Geib 1996; Spangler 2000). Interaction and social integration on various levels are likely over time, and group identities and their symbolic markers changed. The situation is well described by Berry and Berry (1986:319):

Hunter-gatherers in symbiosis with farmers are not analyzable in the same terms as hunter-gatherers in isolation; hence for all intents and purposes, the Archaic came to a close in the Southwest with the introduction of sedentary village farming. It is expected that subtle and more obvious changes took place in rock art as a result of contact, and slight changes are probably not visible from a stylistic perspective, which is synthetic by nature.

In summary, the style chronologies generally follow Cole (1990, 2009): Abstract-Geometric Tradition (~4000 BC – AD 500/1000); Barrier Canyon style (~2000 BC – AD 400); Uncompahgre style (~1000 BC or earlier – AD 1000); generalized Basketmaker II - III (~1000/400 BC – AD 600); generalized Basketmaker III - Pueblo I and Pueblo II - Pueblo III (~ AD 600–1350); generalized Fremont (~ AD 400/600 – 1300/1500); early historic Ute (~ AD 1500s – 1825/1850) and late historic Ute (~1825/1850 – 1900 and later). Uncompahgre style, in particular, may have earlier origins as suggested by stylistic and geographic overlaps with Abstract - Geometric rock art. Uncompahgre and Abstract - Geometric styles appear deeply rooted in the west-central Colorado region. Age estimates for the subject styles come with the proviso that sandstone surfaces upon which most occur may not have survived more than a few thousand years and relatively little comparable material culture from the Archaic era is reported. An abundance of material culture and records insure fewer uncertainties with regard to Ancestral Pueblo, Fremont, and historic Ute expressions. Present-day discussions about the age of a potential mammoth petroglyph and age of Barrier Canyon style paintings in southeastern Utah make the point (Hurst 2011; Malotki and Wallace 2010; Pederson et al. 2014).

6.2 Abstract-Geometric and Uncompahgre Style Rock Art

The art on the boulder at site 5GF133 is exemplary of the earliest rock art style: Abstract-Geometric. Similar basalt boulder rock art panels are found at 5ME240, near Gateway, and 5ME8047 located on the west slope of Grand Mesa. Site 5ME8047 is significant in its association with Late Archaic radiocarbon dates. It was revisited recently and is reported in the *Archaeological Investigations of Two Ute Trails in Mesa County, Colorado* where it is described by Sally Cole (in Conner et al. 2016:63): “Radiocarbon dates from the general site

area suggest it was occupied between 1250 BC and AD 1 (Period 4), perhaps by migrants. The subject boulders are not particularly prominent with regard to size or shape but the imagery probably was quite visible when fresh, as historic petroglyphs on basalt often appear white (Castleton 1979; Schaafsma 1980). Linear motifs predominate and some pecked lines intricately follow and incorporate natural contours suggestive of landscapes; Panels 1 and 3 are densely covered with lines; dot motifs occur on Panels 1 and 2. The north-south boulder alignment suggests the panels were utilized for rituals associated with celestial or calendric events [Figure 8 depicts alignment of the images on boulders, not their alignment on the landscape.] Prehistoric alignments involving rock art, boulders, and architecture with proposed cosmological/calendric significance occur at a range of Ancestral Pueblo sites (Malville 2004, 2006; Williamson 1987). These types of activities are significant in the context of travel and migration corridors and socio-religious communication.”

Another site of note of the Abstract-Geometric style is 5ME164 located along a prehistoric trail, north of the Gunnison River. It contains a great variety of the types of elements found in this style. At this site, and as described by Sally Cole (Cole in Conner et al. 2016), the “Abstract-Geometric type petroglyphs comprise precisely made wheel-like forms with “spokes” and other embellishments including a central “sunburst;” lines (mostly curvilinear, some mazelike; some encircle or are appended to other motifs including the distinctive wheel like forms); dots (large and small, individual and in rows); wicket or arch-like forms; netlike forms; straight, zigzag, and wavy lines; chains of circles; and triangles. Consistent with the style tradition, a few representational motifs including paw prints, a possible handprint, foot prints, and snakelike forms are juxtaposed with the abstract-geometric motifs. Panel 1, petroglyphs on the east side of a large tilted boulder, are of particular interest with regard to the Abstract-Geometric expression. The general N-S alignment of the boulder and use of the east face suggests the distinctive “wheel” and sunburst motifs may have had astronomical and calendric significance” (Figure 10).

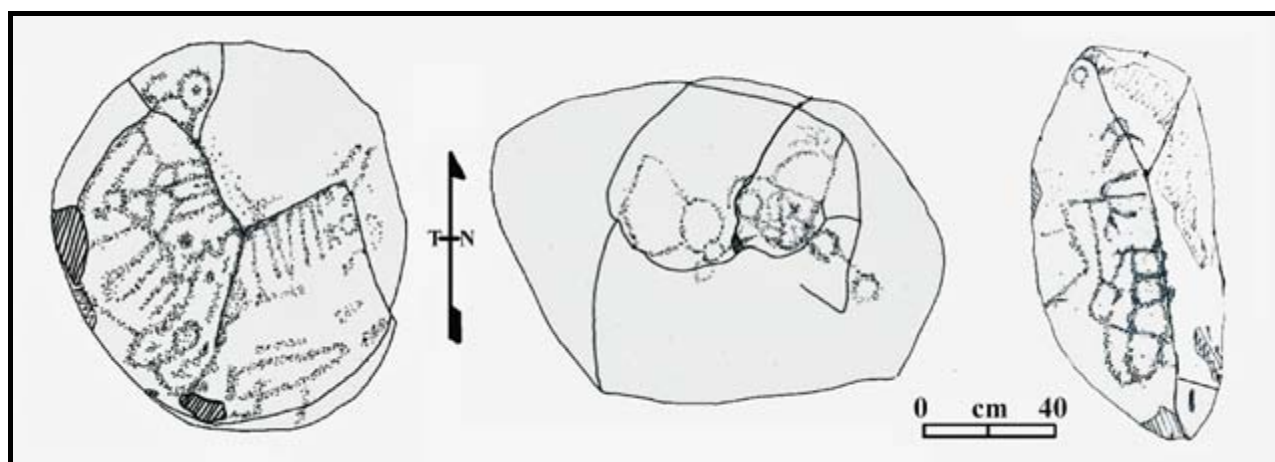


Figure 10. Abstract-Geometric rock art on three basalt boulders in site 5ME8047 (Cole in Conner et al. 2016).

Cole differentiates the styles of the panels at 5ME164 into two types: “Panels 3–6 at 5ME164 exhibit Uncompahgre style human and animal forms (example in Plate 23). Wheel- and net like forms and other linear motifs in Panels 3 and 4 are probably components of Abstract-Geometric style (example in Plate 24).



Plate 23. Panel of Uncompahgre style petroglyphs found at 5ME164.

She indicates the Uncompahgre style petroglyphs include “representations of paw/hand-print motifs; linear motifs; bird-track forms; slender human forms with raised arms; snakes; and quadrupeds shown individually and in rows and groups. Narrative content is implied by the appearance and relationships among elements. Animals variously exhibit antlers and cloven hooves, upright horns or ears, and long tails (possible felines or canines).



Plate 24. Panel of Abstract-Geometric style rock art at 5ME164.

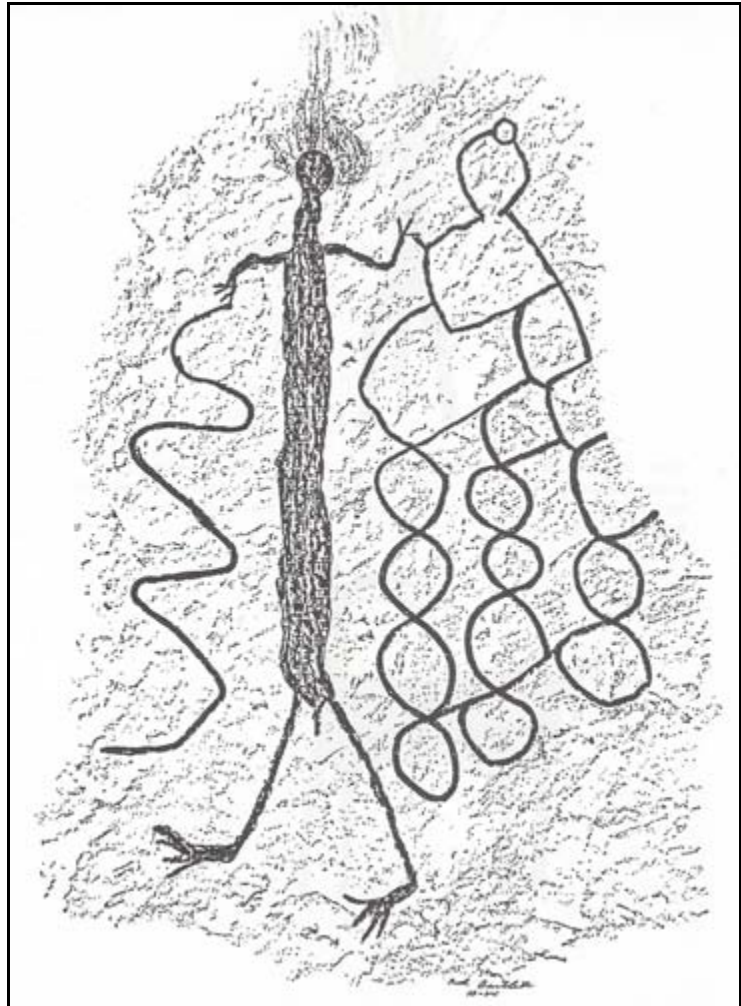
A quadruped in Panel 5 appears to be shown full-face, a rare position in Colorado Plateau and other rock art. With the exception of a single quadruped with large antlers in Panel 6, all Uncompahgre style imagery is near rock shelters and panels of Abstract-Geometric style. The small lone animal is remote, located at the edge of the site and well away from other panels. It presumably served a different function and may have had more private use or marked “entry” to the site and contact with affiliated societies” (Cole in Conner et al. 2016).

As noted, Cole’s analyses indicates the Abstract-Geometric style is older than that of the Uncompahgre style. Keyser and Klassen (2001) similarly categorize these two styles with titles of Northwest Plains Pecked Abstract rock art and entoptic imagery, and the Early Hunting Tradition, respectively. Keyser and Klassen (2001:148-150) discuss the anti-structural nature of the Pecked Abstract type of rock art. “It is characterized by complex, crowded, asymmetrical compositions with little rhythm, minimal repetition, little unused space, and almost complete disregard for the boundaries of the natural rock surfaces.” As anti-structured art, they note, it fits well into the transitional and transformational state of a shaman’s vision quest or trance experiences. They believe that this tradition was widespread during the Archaic period, and extended across North America from northern Mexico into the Great Basin and Great Plains regions (ibid.:146). They present ethnographic evidence by Whitley (1994) of the shamans’ experience of visualizing flashing lights, dancing fire, sparks and stars, and in Chumash rock art these experiences were apparently drug-induced. In the present day Native American Church, there remains the sacramental use of entheogen peyote, which was used in Mexico and the Southwest in pre-Columbian times to induce supernatural visions and as a medicine. A figure that apparently exemplifies the shamans experience is found in Panel 6 of 5GF305 (Figure 11).

Cole notably assigns the shamanic figure to Uncompahgre style: “At Panel 6, a completely patinated anthropomorph is presented associated with curvilinear and rectilinear abstract motifs unique to the study but not to Uncompahgre rock art. The figure-type [anthropomorph] is generally that of Style 3. However, the head or headdress has been reworked and enlarged since the original figure was made. The reworked areas are lighter in color despite the fact that they are made by shallow abrasion of the rock surface in contrast to the original figure which is deeply pecked. Because of the patination distinction between the original and reworked portions of the anthropomorph, it may be assumed that significance was afforded the figure and it was ceremonially utilized over a long period of time. That is consistent with the cultural continuities observed by Buckles (1971) in the Uncompahgre Styles and supported by the finding of this [her] study.”

Sally Cole (1987:275-289) reviewed the content of three of the study sites (5GF304, 5GF305, and 5GF311). She writes: “The rock art at these three are all of a type that Buckles (1971) originally called Uncompahgre Style, and which he subdivided into three substyles -- primarily by levels of patination. His analyses provided a ratio of 78 zoomorphs to 10 anthropomorphs, with the remainder consisting of hand prints, foot prints, and curvilinear and rectilinear abstract elements.”

Figure 11. Rock art of shamanic experience found at site 5GF305 in Panel 6. Illustration from Cole (1987:290), anthropomorph, 70cm tall, with abstract linear image (redrawn by Cole from 1986 rubbing by Rod Bartlett). The figure having the apparent drug-induced experience would probably have been classified as Pecked Abstract type by Keyser and Klassen (2001).



Cole's discourse on 5GF305 identified elements of panels of particular interest (Cole (1987:275-289). In Panel 4, there is an anthropomorph depicted with a spear or atlatl (Figure 12). She notes that the anthropomorph is of the older Style 3 and is similar to another in site 5ME81, located in De Beque Canyon (Plate 25). In fact, the aspect of the anthropomorphs in relation to adjacent zoomorphs is essentially the same. Based on the throwing spears in the two panels, Cole temporally assigns the rock art to a pre-AD 400 period because of the representations of a weapon's use that predates that of the bow and arrow. There are social if not cultural/temporal implications of these particular images. At 5ME81, the art shows two anthropomorphs. One appears to be a woman holding a short spear or atlatl. That glyph is larger and in lead of the representation of a man. Similarly the anthropomorph in 5GF305 also appears to be a female.

Keyser and Klassen (2001:57-91) would assign these two panels to the Early Hunting Tradition category. As they indicate, such panels contain primarily zoomorphs with a few anthropomorphs that are interacting in a hunting scenario. The hunters are shown using traps, atlatls, short spears, or throwing sticks; none have bows and arrows. Panels also may have



Figure 12. Portion of the panel in 5GF305 showing Early Hunter Tradition glyphs. The glyphs shown here are similar in composition to those found in 5ME81. The spear thrower appears to be a female wearing a skirt (and possibly pregnant). [On the right, exfoliation has partially removed the figure's arm. Also, the zoomorph could represent a moose.]

Plate 25. An enhanced photo showing a small part of a hunting scene on the panel at comparative site 5ME81: the figure on the right appears to be a female, holding a spear (wearing a skirt) and in lead of the male figure, who carries a throwing stick. The zoomorph is apparently pregnant, which implies a winter hunt.



hunters in animal costumes, and a shaman who is guiding a hunt or divining a hunt scene. Notably, sites with these motifs are clustered and likely represent a particular cultural phenomenon that existed during the Archaic (Keyser and Klassen 2001:82). Distribution of the Early Hunting Tradition sites in the Western States by Keyser and Klassen (ibid.:74) is shown in Figure 13.

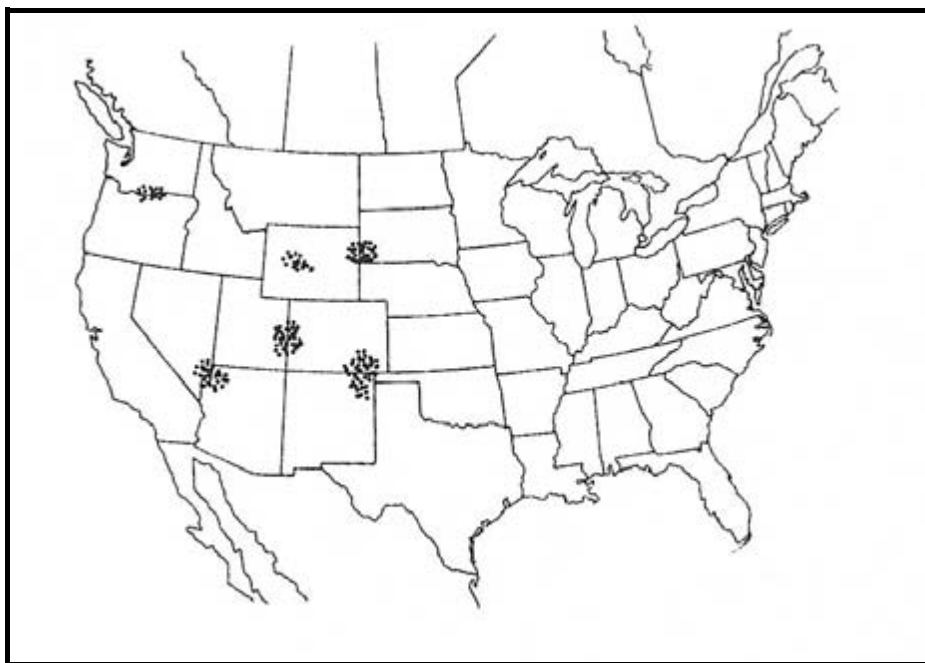


Figure 13. Map depicting the distribution of Early Hunting Tradition Rock Art Sites in the western U.S. (Keyser and Klassen 2001:74; Map 6.1).

Cole notes “that in Panel 2 at 5GF304, Panel 1 at 5GF305, and in a panel at site 5ME4502 there is a set of concentric circles which are completely patinated and in context with adjacent Uncompahgre Styles 2 and 3 elements. Concentric circles and spirals [sun symbols] are consistently associated with Fremont-related rock art from Utah and Colorado (Schaafsma 1971; Castleton 1978; Conner and Ott 1978) but are rare in the Uncompahgre rock art. The presence of the concentric circles in the study sites may indicate cultural contact between the Fremont and peoples responsible for the Uncompahgre Style, presumably Archaic in lifeway.”

Rock art was created by men and women who were observers of nature and the universe. They were people who wanted to relate their observations, religious beliefs and experiences, or portray images of themselves or mythological figures. They used rock art to assist in a hunt, or to make a record of the seasonal passage of the sun or a star. Shamanistic symbolism is present throughout and represents techniques of a particular elite, who were able to communicate with the supernatural through visions created by fasting or ingesting hallucinogenic plants. They were able through animal spirit helpers to transform themselves, and such helpers are commonly depicted in rock art of the Southwest. As artisan-shaman probably created the majority of the rock art, sites where it occurs likely served some manner of religious center or focal point. This is particularly notable in Barrier Canyon style (Archaic) and the later Fremont and Anasazi (Formative) rock art.

6.3 Formative Period Rock Art

Formative period rock art is distinctive in the representations of high ratios of human to animal glyphs. Depictions of the shaman-artists themselves, their group's leadership, and mythological figures are common motifs. Such a panel is found at site 5EA1273 (Plate 26).



Plate 26. Formative period rock art panel at 5EA1273.

This Formative period panel has an anthropomorph with a feathered or horned headdress and is holding a wand or staff in his hand that appears to have a bird or “duck” head. Cole published a drawing of a bird-head staff that was recovered from White Dog Cave, Marsh Pass, Arizona (1987:190; Figure 55). Similar staff representations are found in what Cole (1987:170,189) identifies as Basketmaker (5ME159; Figure 14) and Fremont (5ME465; Figure 15) panels in Mesa County, and may indicate the holder is a shaman with curing and/or prophesying abilities. Duck-head or bird-head rock art figures [or those exhibiting staffs] may represent shaman who claim the ability to engage in flights in which their spirit leaves the body and assumes the form of a bird (Wellmann 1979, Grant 1978). Birds, especially ducks, are figures widely associated with shamanism, and have long history in both the Southwest and Mexico. In Mexico, they are prominent figures in the prehistoric art of the west coast and play a major mythological and ritual role among the CoraHuichol (Furst 1976). “Among both the Huichol and the Pueblos [of the Southwest], gods may assume the form of a duck, especially when they are traveling between the mountains and the sea. At Zuni they may even be the kachina head or the gods themselves” (Schaafsma 1980:133-40).

Figure 14. Rock art panel at 5ME159, showing figure in the lower left with a bird-head staff pointing toward body. Note the similarity between this panel and that of Figure 13. The female is depicted above the male anthropomorphs. Also note the animal spirit helper with the shaman at right. (Illustration is from Cole 1987:170, Figure 35.)

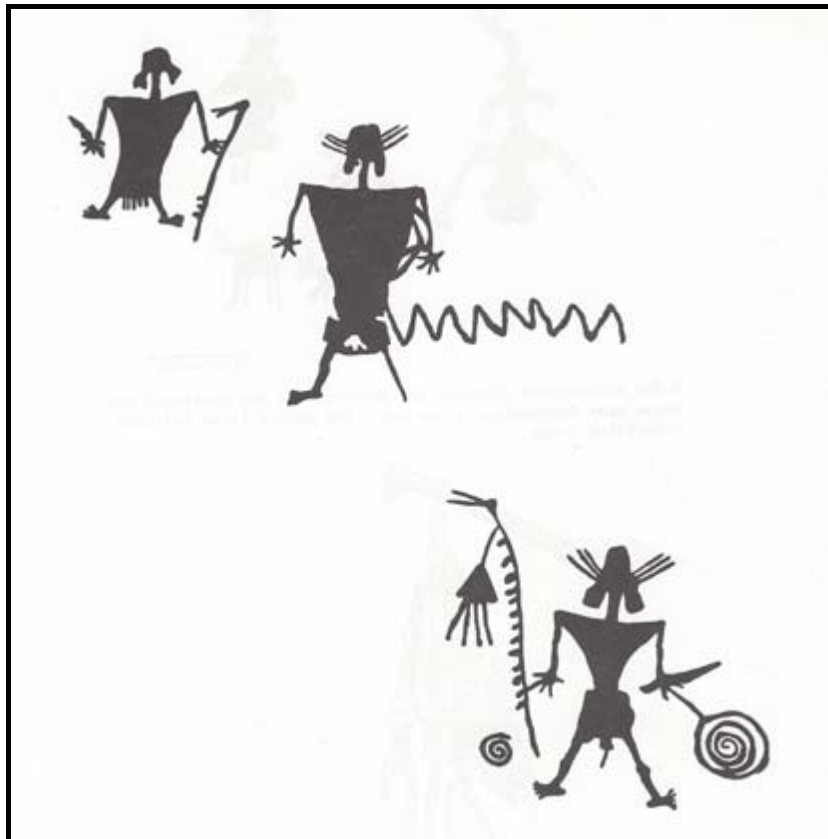


Figure 15. Rock art panel at 5ME465. Top figure is a woman holding a bird-head staff (pointing inward) and a knife. The second figure is apparently injured and similar to the lower left anthropomorph in Figure 12. The bottom figure has a bird-head staff (pointing outward), a large knife, and is connected to a sun symbol, which could identify him as a Sun Chief. [For the Hopi, in addition to watching the sun in order to predict solstices, the Sun Chief also set the planting calendar according to the movement of the sun.] (Illustration is from Cole 1987:189, Figure 54.)

Rock art of the San Rafael Fremont occurs along the Colorado River with some common elements. Examples include: Plate 27, a panel near Moab, and Plate 28, a small panel found midway in De Beque Canyon. The face on the latter has eyes that closely resemble those in the anthropomorph's face at the Rifle Arch (Plate 29).



Plate 27. Inverted image of a rock art panel near Moab (Jacobs 2005). Note female figure on the right is higher than the male (left), as in the panel in De Beque Canyon (Plate 27).

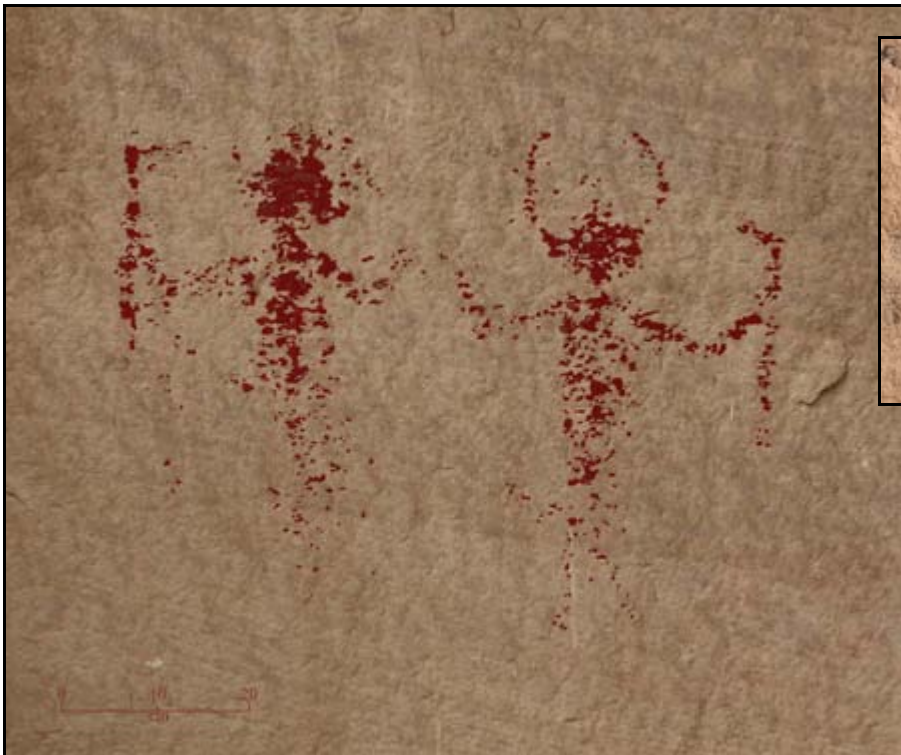


Plate 28. San Rafael rock art panel located in De Beque Canyon showing female (left) and male (right) anthropomorphs holding bird-head staffs. The face of the male has an illustration of eyes. Notably, the female is shown in a dominant position.



Plate 29. Close-up of anthropomorph at 5GF5339 emphasizing the illustration of eyes in the glyph's face. Noteworthy is the bird-head staff that the figure holds (out of present view).

6.4 Bear Dreamers

Incorporated in many of the Uncompahgre, Fremont, Late Prehistoric, and Historic style rock art panels are bear paw tracks and images of the bear. As Keyser and Klassen (2001:174) relate in their book *Plains Indian Rock Art*: “no stronger magic could be found on the Northwestern Plains than that of Grizzly Bear, whose supernatural powers embodied both the warrior’s ideal and the healer’s arts.” They describe the warrior society called Bear Dreamer: “a fraternity for those warriors brave enough to have obtained bear power in their visions.” Many tribes had a Bear Dreamers Society made up of warriors who by vision quest obtained bear power to become Grizzly Bear Warriors, and shamans who obtained bear medicine to cure disease and sickness. The Blackfeet are mentioned by Keyser and Klassen (ibid.) as conducting a two week ritual marked by strenuous ordeals prior to a transfer of a bear knife bundle.

The authors go on to describe the society: “Other men were bear shamans, known for their abilities to cure disease with bear medicine. ...Through visions, Bear Dreamers became the bear’s human persona. Among many groups, they were the mightiest warriors and much feared by all enemies; they took a vow to charge straight toward the enemy and never retreat. Grizzly bear warriors painted tear streaks extending down from their eyes to mimic the glandular secretions that often mark a grizzly’s face. Dressed and painted as bears, these warriors rushed directly into battle brandishing only their shield and a bear knife – the handle made from a grizzly bear’s jawbone – and snorting or growling like their supernatural helper. ...Among many groups, these shamans were thought to transform themselves into bears to cure illness or conduct raids on enemies, and when a bear attacked or killed a person, the obvious conclusion was that the bear was, in fact, a transformed shaman from an enemy group” (ibid.).

At 5RB5848, the Corral Gulch rock art site in the Piceance Basin, is a panel of scratch art that depicts teepee-shaped elements; and importantly, an anthropomorph that reflects a belief in the supernatural powers of the Grizzly Bear and represents a warrior society (Figures 16 and 17). In the case of this panel, the Bear Shaman and

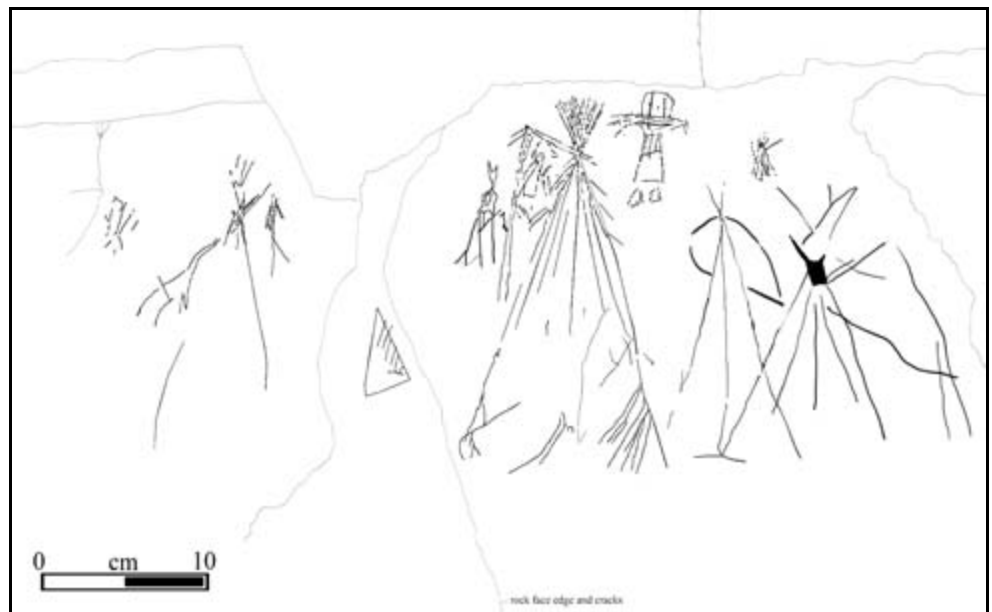


Figure 16. Panel 2, 5RB5848, which contains scratch art of teepees and a Grizzly Bear Warrior Society anthropomorphic figure (right of large teepee).

teepee motifs are typical of a Northwest Plains style. Keyser associates similar rock art in Northwest Colorado with the Eastern Shoshone occupation of the region and assigns relative dates of AD 1300-1700 (Keyser 1975, 1977, 1987).

The anthropomorph in Figure 18 exhibits the tear streaks of the Grizzly Bear warriors. Also, the small figure's head in Panel 2 is like one painted around the entrance of Bear Mask Cave (Figure 18). Keyser and Klassan speculate that the cave was used "in shaman rituals to conjure up the power of the bear" (ibid.:175).



Figure 17. Grizzly Bear Warrior glyph in Panel 2, 5RB5848.

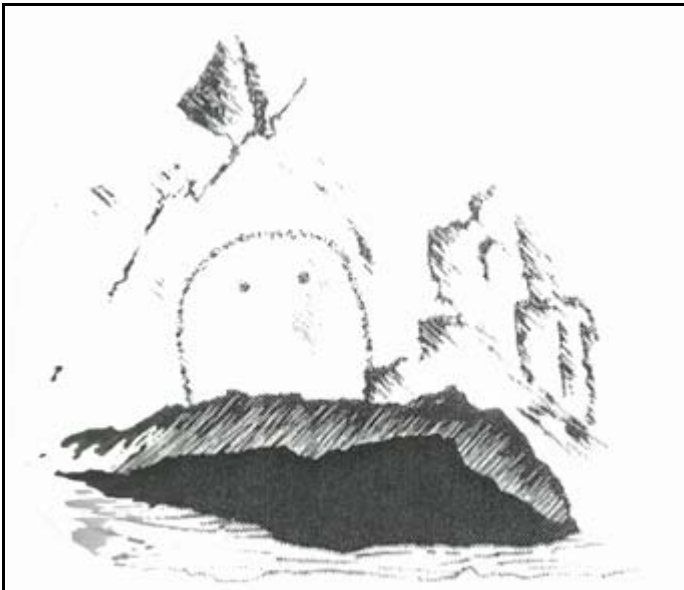


Figure 18. Painted bear head at the mouth of Bear Mask Cave (Figure 11.17 in Keyser and Klassan 2001:175).



Figure 19. Bear shaman glyph (45cm tall) at 5ME232, south of Dominguez Canyon along a Ute Trail. This image is directly associated with a horse and rider element, and thus dates to the early Historic Ute period (Cole 1987:230-231).

Figure 19. Bear shaman glyph (45cm tall) at 5ME232, south of Dominguez Canyon along a Ute Trail. This image is directly associated with a horse and rider element, and thus dates to the early Historic Ute period. It is testimony to the existence of a Bear Dreamer-like fraternity in the Ute bands of the Uncompahgre Plateau. (Illustration is from Cole 1987:230, Figure 67.)

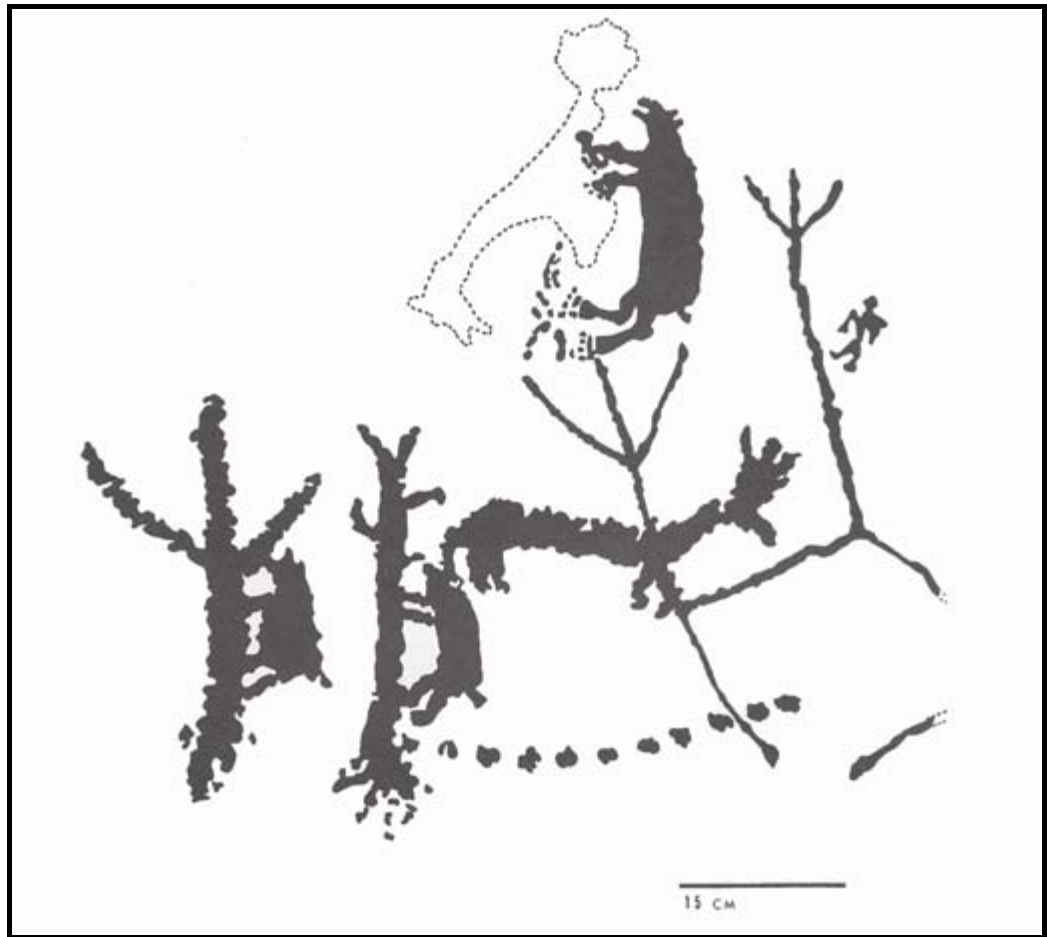


Figure 20. For this Shavano Valley panel (5MN5), Cole indicates there are two or more time periods represented. Also, she notes that the distinct pawprints are illustrated for the largest bear, a trait of the Uncompahgre Style, although she attributes these glyphs to the Late Historic Utes. (Illustration is from Cole 1987:231, Figure 68.) [Notably, those pawprints are the same style as that depicted on the bear in Panel 5 of 5EA1273.]



Images of bear shaman are common in Fremont Era glyphs as well. One of the best examples is found at 5ME529, situated in a massive rockshelter north of the Colorado River and near the state line. The site contains bear track petroglyphs that “walk” across large rocks to a painted white bear shaman on the back wall (Plates 30 and 31).

Plate 30. One of six bear tracks that “walk” across large rocks in rockshelter 5ME529 to a white painted bear on the back wall. (Photo from Cole in Conner et al. 2016.)



Plate 31. White painted image of bear shaman at site 5ME529 that stands next to a faded white image of a Fremont anthropomorph with a feather headdress and hair-bobs or ear plugs (?). Photo is enhanced using D-stretch. (Photo from Cole in Conner et al. 2016.)

The first of the tracks (southeast-most) are more human-like, then as they progress to the northwest, they change into bear-like tracks: A shaman's journey into the realm of the Bear

Dreamer. That path is also the path of the Winter Solstice sun across the floor of the shelter to a rock art wall that contains an older glyph of concentric circles. The circles have been over-painted in white with a Fremont period glyph of a bighorn sheep (Plate 32). The painted image is nearly faded away, but it is notable that the circles are situated in the chest of the bighorn. Of interest is that known images of concentric circles occur in association with bighorn. extant

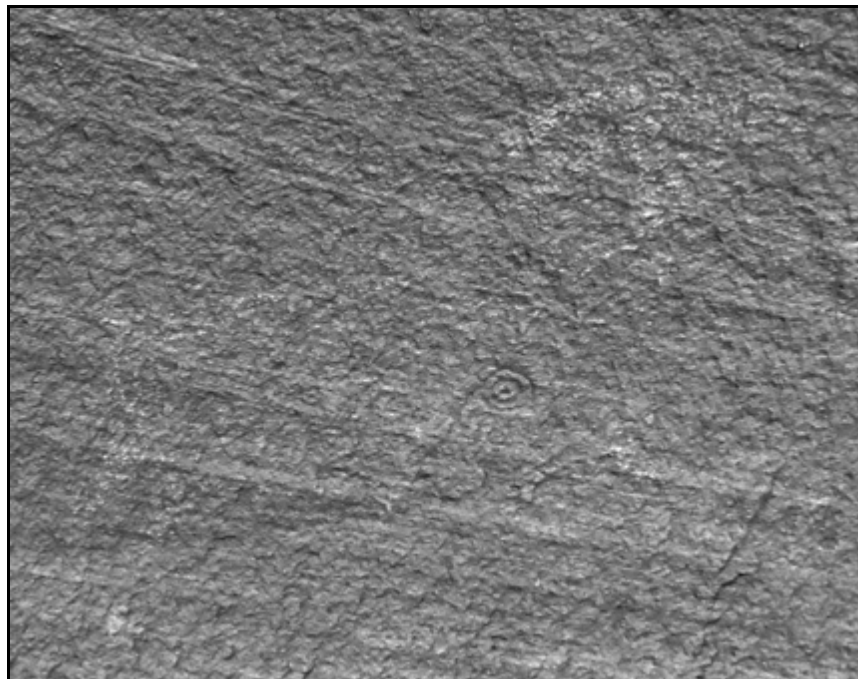


Plate 32. Pecked concentric circles that have been over-painted in white with an image of a bighorn sheep at SME529.

Bear track petroglyphs occur throughout panels in the region. Several, including those at 5GF2792, are groups of prints either exclusive of other images or separately clustered. A related example is found at the Moore Shelter (5MN863), located on the east side of the Uncompahgre Plateau (Figure 21). This site exhibits similarity of elements and intent to that of 5GF2792 in: element clustering and claw slash marks, and by the vertical line that represents male genitalia – a symbol of the virility and fertility of the Grizzly Bear Warrior.

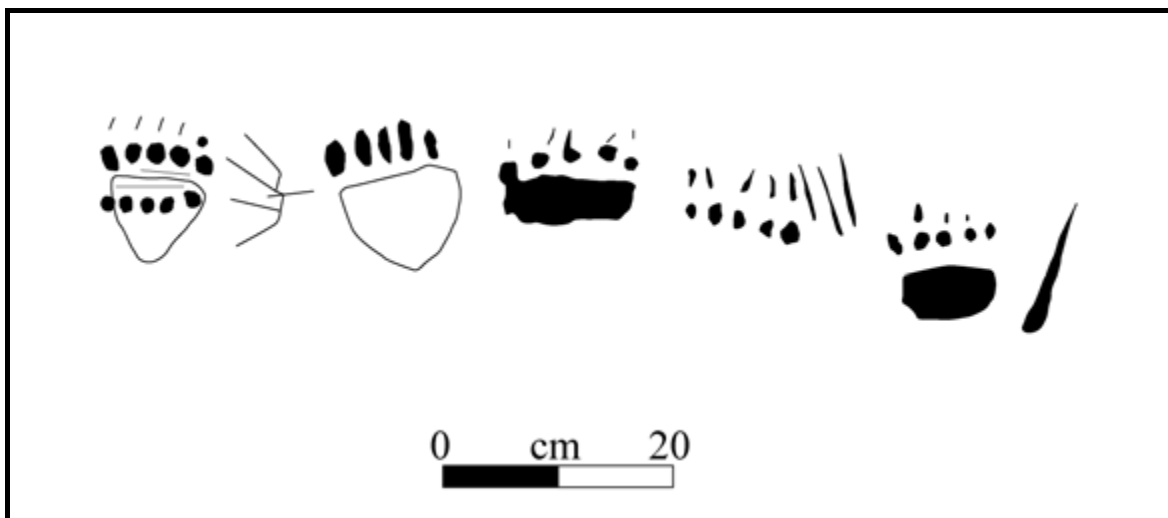


Figure 21. Drawing of bear track rock art recorded at the Moore Rockshelter (5MN863) located on the east side of the Uncompahgre Plateau.

7.0 SUMMARY AND MANAGEMENT RECOMMENDATIONS

This project revisited nine previously recorded rock art sites, and encountered and documented three additional sites including a rock art locality, a limited activity open camp, and a collapsed wickiup. All the sites were field evaluated as eligible for listing on the National Register of Historic Places. Many of these sites occur on private land, and the owners are notably protective of this important cultural resource.

The project design was one of a landscape approach where, in this case, a particular type of site was investigated across a broad area and with the objective of better defining and preserving important scientific information. Many of the sites had not been revisited for 30 or more years, so an appraisal of their condition and an upgrading of their documentation was in order. A great deal has been learned over the past 30 years concerning the temporal/cultural affiliations of particular styles of rock art, which can now be applied in rock art assessments. Interestingly, despite the few sites recorded in the boundaries of the CRVFO, there is considerable variety in the styles that are present. One of the most important issues to understand about rock art is the fact that not everyone made it. It was in all likelihood an expression of a particular tribal personage – the artisan-shaman – and sites where it occurs likely served some manner of religious center or spiritual focal point.

“Beyond their value as an aesthetic expression, petroglyphs provide a rich source of information for researchers. Repeated motifs can be identified and traced through time and space, which in turn may shed light on the dynamic histories of human populations, patterns of their migrations and interactions, and even continuities to the present indigenous societies. However, the nature of petroglyphs poses an extremely difficult challenge. As in the case for any other artifacts of history, damages to petroglyphs are permanent and irreversible. However, unlike other artifacts that can be preserved and protected within the confines of a controlled environment in a museum, petroglyphs are mostly left in their natural settings, exposed to elements of nature that will erode them inevitably with time. There is an urgent need to identify petroglyphs and to archive them for humanity” (Zhu et al. 2009). At the present, the best means of preservation is through digital photography and its storage in a digital archive facility. This project was an important step in the preservation of this endangered resource.

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APPENDIX A: SITE FORMS