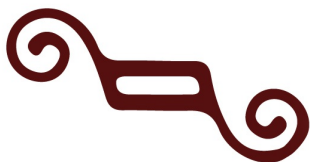


**ARCHAEOLOGICAL ASSESSMENT OF
ROCK ART Sites
5DT2156 and 5DT2157
DELTA COUNTY, COLORADO**



STATE HISTORICAL FUND PROJECT
#2018-AS-005

5 FEBRUARY 2019



D A R G

Dominquez Archaeological Research Group

cover image

Rock art images

from 5DT2157

left: Midwife Shaman

right: Mountain Spirit mask

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**ARCHAEOLOGICAL ASSESSMENT OF ROCK ART Sites
5DT2156 and 5DT2157, DELTA COUNTY, COLORADO**

STATE HISTORICAL FUND PROJECT #2018-AS-005

OAHP Document No. DT.LM.R80

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5 February 2019

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SUBMITTED TO

History Colorado

State Historical Fund

1200 Broadway

Denver, Colorado 80203

Acknowledgments

This project could not have been accomplished without the effort of a number of individuals. Sincere appreciation is extended to the Dominquez Archaeological Research Group (DARG). Carl Conner, President of DARG served as Principal Investigator (Volunteer). He was assisted in the project by Holly Shelton (Archaeologist), Masha Conner and Thuong (Nicky) Pham (Graphic Artists/ Photographers), Barbara Davenport (Editor), and Nicole Inman (Administrator). Special thanks go to James D. Keyser, author of numerous rock art publications, and his associates Dave Kaiser and David Minick, members of the Oregon Archaeological Society. These latter three demonstrated rock art recording methods and assisted in the documentation of the two sites. James (Jim) Keyser used the drawings they created and the high definition photography provided by Masha Conner and Nicky Pham to describe and analyze the rock art. Projects such as these are made possible by History Colorado State Historical Fund (SHF). Our thanks to the staff of SHF and in particular to Katie Arntzen and Breanne Nugent for their advice and attention to this project.

This project as well as future documentation of regional rock art by DARG has been inspired by previous research by James D. Keyser, Carol Patterson, and Sally Cole. It is our intent to preserve the prehistoric and historic rock writings of Native Americans through advanced photographic techniques that enhance the images, and through the creation of a thematic guide for use in the construction of the Colorado Rock Art Database Project.

Forward

The following quote is from Joseph Cambell's *The Way of the Animal Powers*:

*In the beginning of all things
wisdom and knowledge were with the animals;
for Tirawa, the One Above, did not speak directly
to man. He sent certain animals to tell men that he showed
himself through beasts, and that from them,
and from the stars and the sun and the moon,
man should learn. Tirawa
spoke to the man through
his works.*

Chief Letakots-Lesa of the Pawnee Tribe to Natalie Curtis, c. 1904.

Abstract

This is a History Colorado State Historical Fund grant (2018-AS-002) project undertaken by Dominquez Archaeological Research Group (DARG) for the purpose of conducting documentation of two rock art sites (5DT2156 and 5DT2157) in Escalante Canyon, Colorado. Site 5DT2156 was previously recorded in 1974 as site 5MN860 – incorrectly placed in Montrose County. Originally described as containing a “snake” petroglyph, its location was corrected and it was fully recorded. Newly documented 5DT2157 has stylized images of bear and mountain lion tracks, bison, anthropomorphs, zoomorphs, and scratch art. One of the anthropomorphs is an image of an apparent pregnant female possibly giving birth, and another may represent an image of a Bear Shaman. These and other images on the panels at 5DT2157 have provided new insights into the rock writing themes of Native Americans of the region and the distribution of particular Tribal styles. This project has advanced DARG’s rock art research and documentation of design elements.

TABLE OF CONTENTS

1.0 Introduction	1
1.1 Institutional Background	1
2.0 Site Locations	1
3.0 Setting and Environment	3
4.0 Paleoclimate.	5
5.0 Research Background	6
5.1 Discovery Background.	7
6.0 Documenting the Sites	7
7.0 Report of Field Methods and Assessments by James D. Keyser	8
7.1 The Sites	8
7.2 Field Methods	8
7.3 The Rock Art	15
7.3.1 Motifs and Elements.	15
7.4 Interpretation (James D. Keyser)	32
7.5 Summary.	35
End Notes	35
8.0 Discussion (Carl Conner)	36
9.0 References Cited.	51
Appendix A: Files Search.	A.1
Appendix B: OAHF Site Forms	B.1
Appendix C: Digital Photographs.	C.1

LIST OF FIGURES, TABLES AND PLATES

Figure 1. General location map for the project area, Delta County, Colorado	2
Figure 2. Fluctuations in temperatures during the Little Ice Age. (After Lamb 1969 and Schneider and Mass 1975.)	6
Figure 3. Schematic drawing of the rock art panel at 5DT2156.	11
Figure 4. Schematic drawing of the rock art panels at 5DT2157.	11
Figure 5. 5DT2157, Panel 1, scale drawing created by Dave Kaiser and Jim Keyser	17
Figure 6. 5DT2157, Panel 4, scale drawing created by Dave Kaiser and Jim Keyser.	17
Figure 7. 5DT2157, Panel 2, scale drawing created by Dave Kaiser and Jim Keyser.	18
Figure 8. 5DT2157, Panel 3, scale drawing created by Dave Kaiser and Jim Keyser	19
Figure 9. Tracing of zoomorphic images on roadside boulder, 5DT2156, created by Dave Kaiser and Jim Keyser	21
Figure 10. Loosely aggregated stipples classified as a unidentifiable animal, 5DT2156, Panel 4.	19
Figure 11. Bear Paws at 5DT2157, Panels 1 and 2.	22

Figure 12. Other tracks at 5DT2157, Panels 1 and 2, that appear to be cat or canid types.	23
Figure 13. Undetermined track type on Panel 1, 5DT2157, that may be a sandal print	23
Figure 14. Two relatively realistic humans stipple-pecked side-by-side on the upper part of Panel 2, 5DT2157 (illustration by Carl Conner).	24
Figure 15. Bear-men at other sites. a, Newell Creek Petroglyphs, Montana (24PR2317); b, Recognition Rock, Montana (24RB165); c-d, 48SW83. a, c, d tracings from Oregon Archaeological Society projects, b, tracing adapted by author from original (Fredlund 1993)	26
Figure 16. Anthropomorph at top of Panel 3, 5DT2157 (upper right). This figure is the highest of all images of the combined panels. It has characteristics of a ghost-like figure or a mask. (Portion of trace drawing prepared by Dave Kaiser and Jim Keyser.)	27
Figure 17. Conical lodges drawn as scratch art on the right side of Panel 3, 5DT2157. (Illustration by Dave Kaiser and Jim Keyser.)	28
Figure 18. Trackways on Panels 2 and 3, 5DT2157 (illustration by Dave Kaiser and Jim Keyser).	29
Figure 19. Climbing bear with trackway at site 5MN5 in Shavono Valley, Colorado. Photo-tracing by Jim Keyser.	30
Figure 20. Trackways found at site 48SW83 along the Green River in southwestern Wyoming. (Tracings from Oregon Archaeological Society project.)	31
Figure 21. Drawing of bear track rock art from Panel 2, 5MN863, Moore Rockshelter.	37
Figure 22. Bear track elements on the panel at site 5GF2792 represent a "filled" style, and exhibits similarities with those found at the Moore Shelter.	38
Figure 23. Bear Shaman glyph (45cm tall) at 5ME232, located along a Ute trail south of the Gunnison River on the northeast extension of the Uncompahgre Plateau.	39
Figure 24. Portions of Panel 2 and 3 of 5DT2157 showing a spirit figure or mask representation that is connected to a bear track.	41
Figure 25. Rock art panel (Formative Era) from 5ME465, in the Glade Park area on the northwest end of the Uncompahgre Plateau. The panel depicts a female (most likely a midwife) at the top of the panel holding a knife in her right hand and a bird-head staff of power in her left.	43
Figure 26. Examples of scratched rock art of Comanche parfleche iconography provided by the Rio Grande Gorge Project (Montgomery 2016:24).	47
Figure 27. Example of Comanche male's etching of war exploits provided by the Rio Grande Gorge Project (Montgomery 2017).	47
Figure 28. Etched panel found at 5RB5848 in the Piceance Basin, which depicts tipi-shaped elements and an anthropomorph apparently representing a Grizzly Bear Warrior. The flap of the large tipi may exhibit parfleche iconography.	48
Figure 29. A segment of Panel 1, 5GF2, Sweetwater Cave, Garfield County. Perspective is shown in this charcoal drawing depicting a bison hunting event. (Image created by Masha Conner from photograph.)	49
Table 1. List of rock art images	16
Plate 1. View of Escalante Canyon showing geologic formations	4
Plate 2. 5DT2156, view northwest of boulders that shelter the rock art panel shown adjacent to road	9
Plate 3. 5DT2156, view southeast of boulders that shelter the rock art panel.	9
Plate 4. Panels of 5DT2157 are located at the top of a steep talus slope at the base of the Wingate Sandstone cliff.	10

Plate 5. Panels of 5DT2167: (left to right) Panel 1 on northeast face; Panel 2 on southeast face; Panel 3 on east face; Panel 4, bottom right.	10
Plate 6. Jim Keyser and assistants reviewing rock art site 5DT2157	12
Plate 7. Jim Keyser with assistants Dave Kaiser (top right) and David Minick (left) preparing to layer clear plastic sheets over rock art panel at 5DT2157 for tracing activity	12
Plate 8. Keyser and Kaiser unrolling plastic sheeting for trace drawings.	13
Plate 9. Dave Kaiser creating a trace drawing of Panel 2 on plastic sheeting.	13
Plate 10. Faint scratch art image of a tipi is made visible in this photograph taken in conditions presented by morning light and higher humidity.	14
Plate 11. Scratch art image of tipi enhanced by DStretch ²	14
Plate 12. 5DT2157, Panel 2, image of a horse with scratch art overlay of legs and a rider.	20
Plate 13. Stipple-pecked stick-figure form (Panel 2, 5DT2157) with a very small, crudely drawn head and large ovals positioned as arms and feet, which seem likely to represent bear paws.	25
Plate 14. Vertically oriented trackways (at arrows) found at Vermillion Canyon site 5MF492 in northwestern Colorado (David Minick photograph.)	31
Plate 15. Painting of a bear with three vertical lines below (claw slash mark?) found in Panel 1, site 5EA1273, located near Wolcott	38
Plate 16. White painted image of Bear Shaman at site 5ME529 stands next to a faded white image of a Fremont anthropomorph with a feather headdress and hair-bobs or ear plugs.	40
Plate 17. One of several bear tracks that "walk" across large rockfall within an alcove type overhang	40
Plate 18. Apache Ga'an Dancers depicted in a photograph taken in the late 1890s. The boy joining them is prepared for participation in a Corn Dance.	41
Plate 19. 5DT2157, figures at the top of Panel 2, close-up view showing figure on left as potentially being a pregnant female having a baby. Figure on right may represent a midwife, as speculatively, she holds a knife for cutting the umbilical cord.	42
Plate 20. Panel at 5ME162, near Big Dominguez Canyon on the northeastern extension of the Uncompahgre Plateau showing a female anthropomorph giving birth at top of panel.	44
Plate 21. Close up of female anthropomorph showing a line with a bulb between her legs. Note the difference between the apparent female image and the anthropomorph (photo right) that is obviously a male representation. Interestingly, the female figure displays a cloven hoof for a foot (image left and probably right as well), which implies "she" likely represents a mythological personage. Two snakes share the same area of the panel – symbols that are associated with water and fertility of the earth.	44
Plate 22. Small image of a Bear Shaman and his familiar (a coyote or dog) seemingly to be howling (dots issuing from its open mouth). (Image is located at 5ME540, in McDonald Creek canyon on the northwest extension of the Uncompahgre Plateau.)	45
Plate 23. Image of a Kokopelli figure apparently carrying a corn or tobacco stalk, and having an apparent representation of sound (dots) issuing from a flute. (Image is located at 5RB699, in Canyon Pintado of Northwest Colorado.)	45
Plate 24. Scratched Comanche parfleche icon displayed alongside tipis and tripods with shields, enhanced to show detail (Montgomery 2016:23).	46

1.0 INTRODUCTION

Dominquez Archaeological Research Group (DARG) received an Archaeological Assessment Grant (#2018-AS-005) from the History Colorado State Historical Fund (SHF) on 2 May 2018 to record, evaluate, and complete preservation level documentation for the rock art site 5DT2157 in Escalante Canyon, Colorado and the immediate surrounding area, including 5DT2156 (an earlier recording of this site is numbered 5MN860, which was an incorrect County designation). Since the sites occur on Bureau of Land Management administered lands, the work was performed under the Department of the Interior ARPA Permit No. C-67009. Carl Conner served as Principal Investigator (Volunteer). He was assisted in the project by Holly Shelton (Archaeologist), Masha Conner and Thuong (Nicky) Pham (Graphic Artists/ Photographers), Barbara Davenport (Editor), and Nicole Inman (Administration). James (Jim) D. Keyser, author or co-author of numerous rock art publications, provided important insight into the two rock art sites. He and members of the Oregon Archaeological Society demonstrated their panel documentation techniques and recorded important aspects of the panels. Keyser's analyses is provided in Chapter 7.

1.1 Institutional Background

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. 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 receives funding from the State Historical Fund (SHF), various offices of the Colorado Bureau of Land Management (BLM), and through private contributors. Several of DARG's larger projects include the Colorado Wickiup Project, the Radiocarbon Database Project, the Ute Ethnohistory Project, and the Colorado Rock Art Database Project.

Our preservation goals are targeted foremost on improving the scope and quality of archaeological data, and on development of information systems that facilitate efficient, parity access across the professional research community, Native American stakeholders, and cultural resource managers. We proactively seek opportunities for collaborative public outreach and education, and have established on-going working relationships with numerous local, regional, and state-wide organizations supporting preservation and appreciation of heritage sites and landscapes.

2.0 SITE LOCATIONS

The two rock art sites are located in Escalante Canyon in the northeast portion of the Uncompahgre Plateau, Delta County, Colorado. [REDACTED]

[REDACTED] Figure 1 provides a general location for the project area.

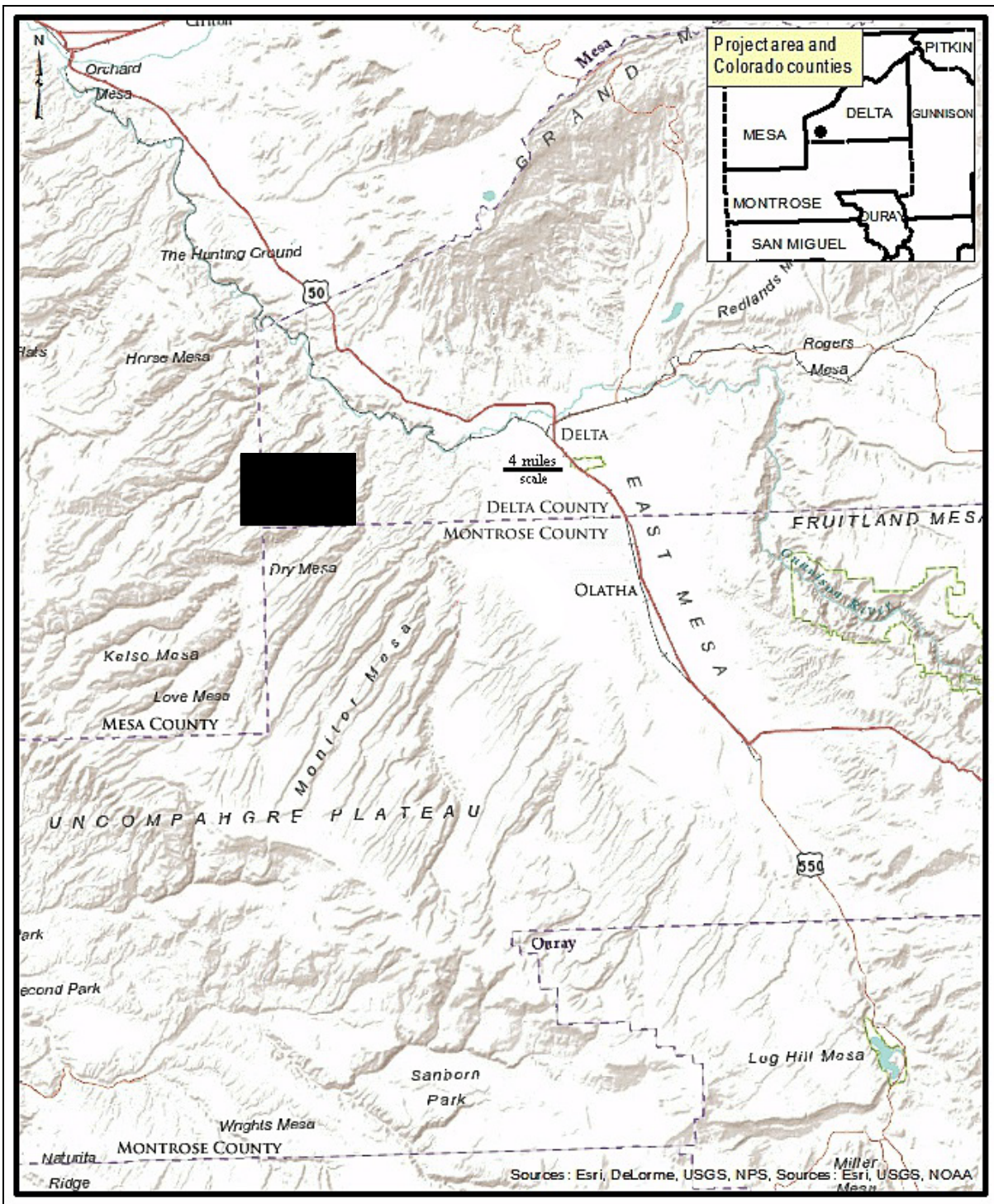


Figure 1. General location map for project area, Delta County, Colorado.

3.0 SETTING AND ENVIRONMENT

The two sites are within Escalante Canyon, which contains a perennial stream. The canyon is situated on the northeast extension of the Uncompahgre Plateau, a southeast-to-northwest structural uplift on the northeast margin of the Colorado Plateau physiographic province. The Colorado Plateau is characterized by nearly horizontal geologic formations, deeply incised vertical-walled canyons, high elevations and sedimentary rock formations (Fenneman 1931).

The Uncompahgre Plateau is a remnant of a late Paleozoic mountain range, the Uncompahgria, which covered most of Western Colorado. It reached its present elevation after several reactivations, the last of which occurred during the Cenozoic Era. The geologic formations were deposited on the resistant Precambrian gneiss, schist, granite and pegmatite (Young and Young 1977:61-63).

In general, the Plateau exhibits a trellis drainage pattern. Numerous streams have cut the uplifted surface of the Uncompahgre Plateau to create deep canyons, steep slopes and rugged topography. The tributary streams have formed long, broad, interfluvial ridges and flats which are dip-slopes of the Burro Canyon and Dakota Sandstone Formations. In cases where several side canyons have penetrated an interfluvial mesa, "breaks" have formed. Benches occur along landslide complexes or at an intermediate step below the mesa tops. These benches usually develop from the differential erosion of a softer sediment, usually a shale. Three permanent, generally north-flowing drainages (Little and Big Dominguez Creeks, and Escalante Creek) are the primary water sources in this portion of the Northern Uncompahgre Plateau. They flow northward into the Gunnison River.

In the area of the two sites, erosion has removed most of the overlying rocks down to the Triassic-age Wingate Sandstone and Chinle Formation. Sedimentary rocks of Precambrian age are exposed in the bottom of the canyon, and form a set of waterfalls. The high canyon walls of Wingate Sandstone have deposited large boulders on the canyon slopes and floor, which form potential shelters for the early Native American camps and backdrops for their rock art (Plate 1).

The sites occur at elevations between 5360 and 5600 feet. This range falls within the Upper Sonoran plant zone. In such lower elevations of the Plateau, the vegetation is primarily Utah juniper forest mixed with desert saltbush community. Because the soils are sandy, goosefoot (*chenopodia*), Indian ricegrass, western wheat grass, needle and thread grass, Fendler three awn, galletta grass, and cheat grass are present. Besides sagebrush, shrubs present include antelope bitterbrush, rabbitbrush, and broom snakeweed. Prickly pear cactus is common. Isolated riparian habitats occur in the canyon bottom and near springs. Higher elevations have a mix of pinyon-juniper forest and open sagebrush parks. At the highest extent of the elevations, Gambel oak, ponderosa pine, mountain mahogany, and serviceberry occur along the north-facing canyon walls.



Plate 1. View of Escalante Canyon showing the lower slopes of Triassic-age Wingate Sandstone (dark reddish-brown), Chinle Formation (red brick), and Precambrian age granite (dark grey) exposed in the bottom of the canyon. Formations above the Wingate include a thin bench of Kayenta Formation, Entrada Formation sandstone (light tan), Burro Canyon Formations (light grey-green) and Dakota Sandstone. Note that the high canyon walls of Wingate Sandstone have deposited large boulders on the canyon slopes and floor.

Mule deer, Desert Bighorn sheep and coyote are common, as are cottontail rabbits and various rodents. Mountain lion, bobcat, black bear, elk, fox, skunk, badger, and weasel are also likely inhabitants. Bird species observed in the area include the jay, raven, magpie, chukar, red-shafted flicker, long-eared owl, golden eagle and various other raptors.

Presently, the project area has a cool semiarid climate where temperatures can drop to -10 degrees F during the winters and summer temperatures may reach 100 degrees F or more; there is a maximum of 160 frost-free days and the annual precipitation is about 12-16 inches in elevations below 6000 feet. Elevations between 6000 and 8000 feet have a maximum of 120 frost-free days and the annual precipitation is about 16 inches. The nearby higher elevations are characterized as cooler and moister. Annually, the temperatures at these upper elevations could average 5 degrees cooler, and the precipitation as much as 14 inches greater, than the surrounding low elevations (USDA SCS 1978: 6-8).

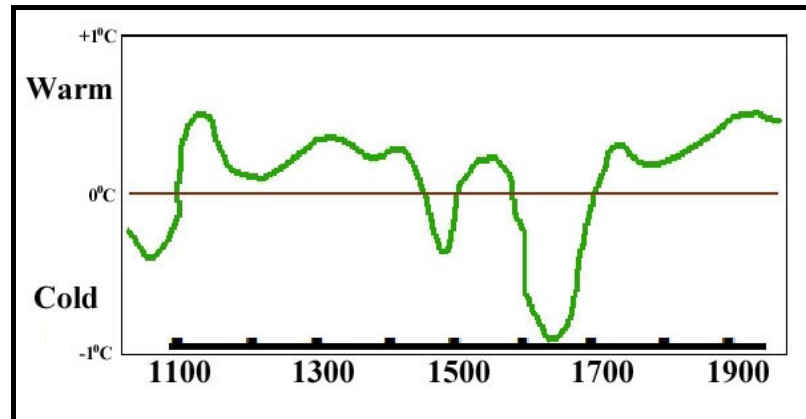
4.0 PALEOCLIMATE

Reconstruction of paleoenvironmental conditions is essential to the understanding of population movement and cultural change in prehistoric times (Euler et al. 1979). Changing environmental conditions altered the exploitative potential of an area and put stress upon aboriginal cultures by requiring adjustments in their subsistence patterns. To interpret whatever changes are seen in the archaeological record, an account of fluctuations in past climatic conditions must be available or inferences must be made from studies done in surrounding areas. In general, the end of glacial conditions came around 13,400 BC (dates are calibrated). An early drought, called the Clovis drought by Haynes (1991), caused erosion and is associated with most of the Pleistocene extinctions. Glacial conditions returned in the Younger Dryas between 11,000 and about 9,000 BC. Severe drought in the early Holocene lasted from 9,000 to 5,500 BC, interrupted once around 7,450 BC, which coincides with Pryor Stemmed occupations in the region. After 5,500 BC, climates ameliorated. Conditions between 5,500 and 3,100 BC approached but did not exceed conditions during the Late Glacial; changing plant communities, frost heave, syngenetic (in-place) weathering, and changing lake levels all point to cooler conditions. Droughts interrupted the generally cooler-moister conditions after 5,500 BC, with major periods of drought identified between 1850 to 950 BC, 275 BC to AD 165, and AD 900 to 1350. After about 150 years ago, conditions have caused deflation and alluvial deposits have moved in fits and starts downstream, via avulsion (Conner et al. 2014:2.16).

Important to the understanding of the Late Prehistoric/Historic occupations of the region is that the defining climate episode was the Little Ice Age, which occurred roughly between AD 1300 and 1870. During this period, Europe and North America were subjected to bitterly cold and prolonged winters that reduced the growing season by several weeks. Within that time, two colder phases have been identified (Figure 2). The first began around AD 1300 and continued until the late 1400s. It was followed by a slightly warmer period in the 1500s. Then, a marked decline in temperatures occurred between AD 1600 and 1800, which was the height of the Little Ice Age. The cause is unknown, but the coldest part, ca. AD 1645 to 1715,

was coincident with an episode of low sunspot activity, and solar cooling, called the Maunder Minimum 2 (Eddy 1976). During that time, the Northern Hemisphere was about 1° Celsius colder than present.

Figure 2. Fluctuations in temperatures during the Little Ice Age. (After Lamb 1969 and Schneider and Mass 1975.)



Environmental effects of prolonged periods of cold temperatures creates significant impacts on growing seasons of domesticated plants, and would have lowered elevation levels of primary floral resources during prehistoric periods. Such can also have devastating effects on trees; and, although cooler and moister temperatures are generally good for the spread and growth of pinyons, the cold extremes of the 17th century would have reduced pine nut production and affected the growing cycle of new trees. The cold temperature levels coupled with deep snows would have produced significant die-off of large mammal populations, as well. Because of these factors, the approximate 100 year dip in temperatures between ca. AD 1600 to 1700 – with a low mark about 1640-1650 – may have driven aboriginal Numic populations south and west to warmer climates in New Mexico, Arizona and Utah. A migration to the south would have brought the Numic groups into close contact with Europeans, and perhaps fostered new alliances with Apaches, Navajos, and Pueblos. Horses were likely adopted in earnest during this time. As well, new trading relationships were forged and new technologies acquired.

5.0 RESEARCH BACKGROUND

Local and regional archaeological studies suggest nearly continuous human occupation of west-central Colorado for the past 12,000 years. Manifestations of the Paleoindian Era, big-game hunting peoples (ca. 11,500 - 6,400 BC); the Archaic Era hunter/gatherer groups (ca. 6,500 - 400 BC); the Formative Era horticulturalist/forager cultures (ca. 400 BC- AD 1300); the Protohistoric Era pre-horse hunter/gatherers (Early Numic, ca. AD 1300 - AD 1650) and early historic horse-riding nomads (Late Numic, ca. AD 1650 - AD 1881) have been documented. An overview of the prehistory of the region is provided in a document published by the Colorado Council of Professional Archaeologists' entitled *Colorado Prehistory: A Context for the Northern Colorado River Basin* (Reed and Metcalf 1999). Appendix A lists previous cultural resources inventories and recorded resources located within a mile of the present study.

5.1 DISCOVERY BACKGROUND

Site 5DT2156 was previously recorded in 1974 as a Montrose County site (5MN860) by Daniel J. Hutchison, archaeologist with the Bureau of Land Management. It was described as being west of the Cap Smith house along the road, and had an incorrect legal description that – at least – put it in the correct Section. The only information presented for the recording was a sketch of the face of a boulder with the representation of a snake on it. Despite its original recording and limited description, the panel was relocated and included as part of this project.

Though there are likely many unrecorded rock art sites throughout western Colorado, the discovery of the previously unknown panels at 5DT2157 is remarkable. First located and reported by Ed Horton in 2017, an avocational archaeologist with the Chipeta Chapter of the Colorado Archaeological Society (CAS), the site information was shared with a limited number of CAS members. Due to its almost inaccessible location, a steep cliff side consisting of dangerously loose colluvial debris, no further visits were undertaken. In early November of 2017 Mr. Horton described the site to Mr. Joe Oglesby, also a member of the Chipeta CAS chapter, who invited Holly (Sonny) Shelton, an archaeologist with DARG, and Leigh Ann Hunt, another CAS member, to accompany him to view the rock art on 17 November 2017. Upon locating 5DT2157 and identifying images of multiple stylized bear paws, bison, anthropomorphs, abstracts, and the scratch art of possible tipis, it became clear that the site deserved further investigation and protection. Shelton proposed the recording of these sites as a DARG project, prepared the draft of the grant proposal, and contributed to this final report.

6.0 DOCUMENTING THE SITES

Site 5DT2157 was newly documented and previously recorded site 5MN860 was revisited, newly recorded, and renumbered with the appropriate county designation: 5DT2156. A search of the nearby cliffs and boulders was also conducted to identify and record other rock art panels, but none were found. For this project, History Colorado's Office of Archaeology and Historic Preservation and Bureau of Land Management standards of recording including the preparation of all site form documents was adhered to. All collected data was designed with the intent to make it easily accessible to the investigators, so that a variety of comparative analysis and other visual interpretation tools could be utilized. This report was produced to document those assessment results. It includes detailed rock art descriptions, photographic plates of rock art images, and an analysis of the collected data. Location data is provided with the site forms in Appendix B, and Appendix C has a compilation of the digital photographic data.

Assessment of the rock art elements of both sites included on-site visual examination and the completion of scaled drawings to provide clarity and the basis of comparative analyses. James D. Keyser, rock art specialist, and associates consisting of members of the Oregon Archaeological Society, visited the sites and created the scaled drawings. The photographic record was completed using Olympus digital cameras, and the images were subjected to

D-Stretch and Photoshop enhancements in order to identify the presence of any remnant organic pigments and to clarify petroglyph elements. Close examination of the high definition photographics was also made to identify discrete cultural modifications of the stone face. Overview drone photography was provided by Korima Designs. Masha Conner, Carl Conner, and Nicky Pham created the photographic records.

7.0 REPORT OF FIELD METHODS AND ASSESSMENTS

BY JAMES D. KEYSER

On Friday, 1 June 2018, I and a small field crew (Dave Kaiser and David Minick) from the Oregon Archaeological Society accompanied Carl Conner and a small crew from DARG to record the petroglyph sites, located on Bureau of Land Management administered lands in Escalante Canyon. This field and later assessment work were completed under terms of a DARG subcontract (DARG 2018-2) and funded by a grant obtained from the History Colorado State Historical Fund (SHF). Notably, Katie Arntzen, Archaeological Specialist of SHF, also attended the June 1st field work.

7.1 THE SITES

The petroglyphs comprise four concentrations of pecked and scratched rock art carved in two locations. One locus [5DT2156] is immediately adjacent to 650 Road, which provides access through the Canyon. The images here are two petroglyphs pecked on the sloping surface of a large boulder that faces northwest, away from the road (Plates 2 and 3).¹ The second rock art locus [5DT2157] is at the base of the tall sandstone cliffs that rim the Canyon in this location, approximately 250 meters (850 feet) to the northeast and up the steep colluvial slope (Plate 4). In this locus there are four panels of pecked and scratched images spaced across four adjacent cliff faces (Plate 5). (Figures 3 and 4 present schematics of the panels at the two sites.) Similarities in method of manufacture and imagery suggest that the same artists were responsible for the petroglyphs at both localities.

7.2 FIELD METHODS

Our primary means of recording the petroglyphs was to trace them on clear plastic sheets with a black “Sharpie” pen (Plates 6-9). Tracing rock art in this manner provides a life-size copy that can be reduced relatively easily for manipulation and publication. It also allows the recorder to have extremely close interaction with the rock face and the art on it, which enables the discovery of many attributes of the images that would otherwise be lost in the recording process. At the sites, however, a combination of bright sun and low humidity on June 1 made it difficult for the recorders to adequately see the scratched images, and impossible for these to be traced onto the plastic. To ensure an accurate record of the rock art at the site extensive photographs of the panels were taken, both on June 1 and on subsequent days when climatic conditions suggested that it would be possible to better view the imagery.

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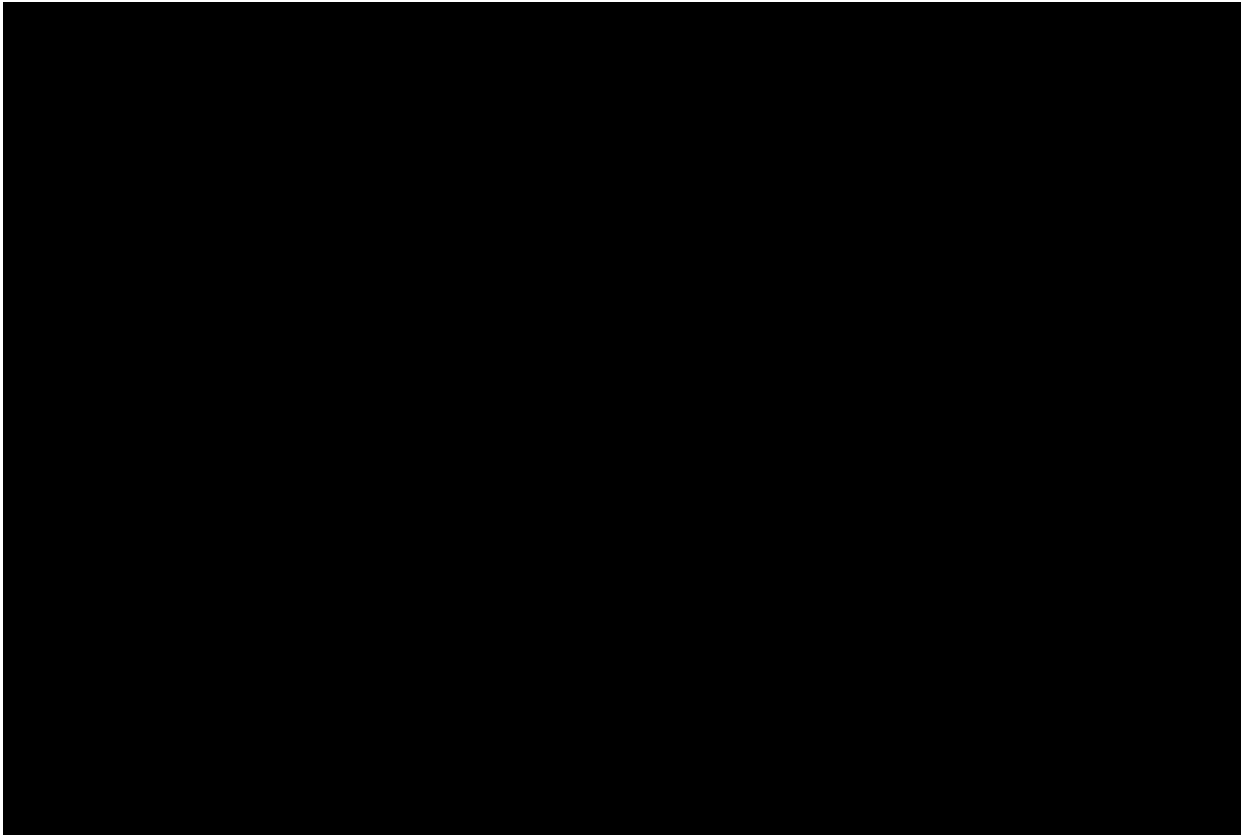


Plate 4. Panels of 5DT2167 are located at the top of a steep talus slope at the base of the Wingate Sandstone cliff.



Plate 5. Panels of 5DT2167: (left to right) Panel 1 on northeast face; Panel 2 on southeast face; Panel 3 on east face; and Panel 4, bottom right.

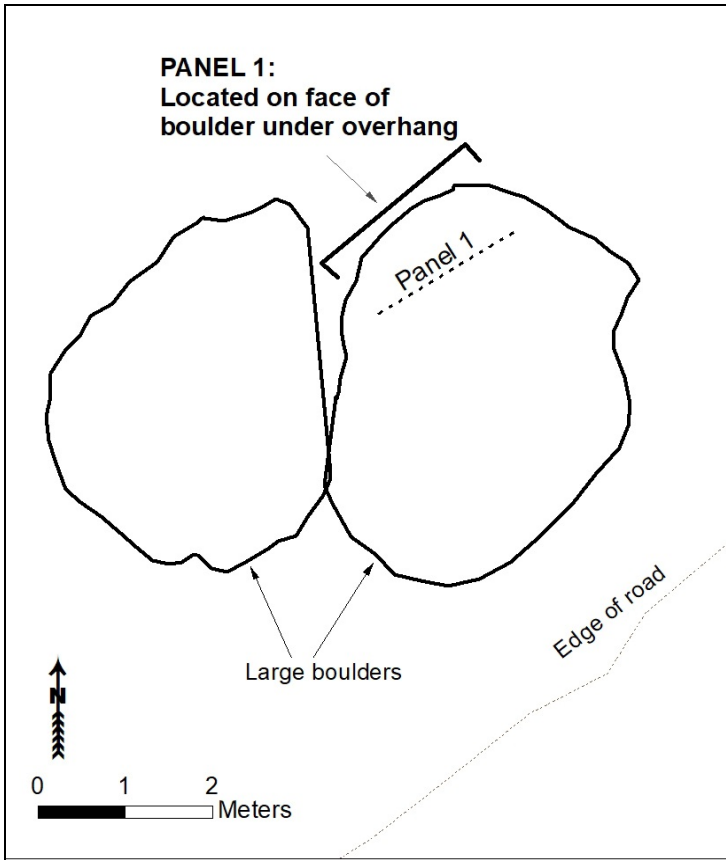


Figure 3. Schematic drawing of the rock art panel at 5DT2156.

Figure 4. Schematic drawing of the rock art panels at 5DT2157.

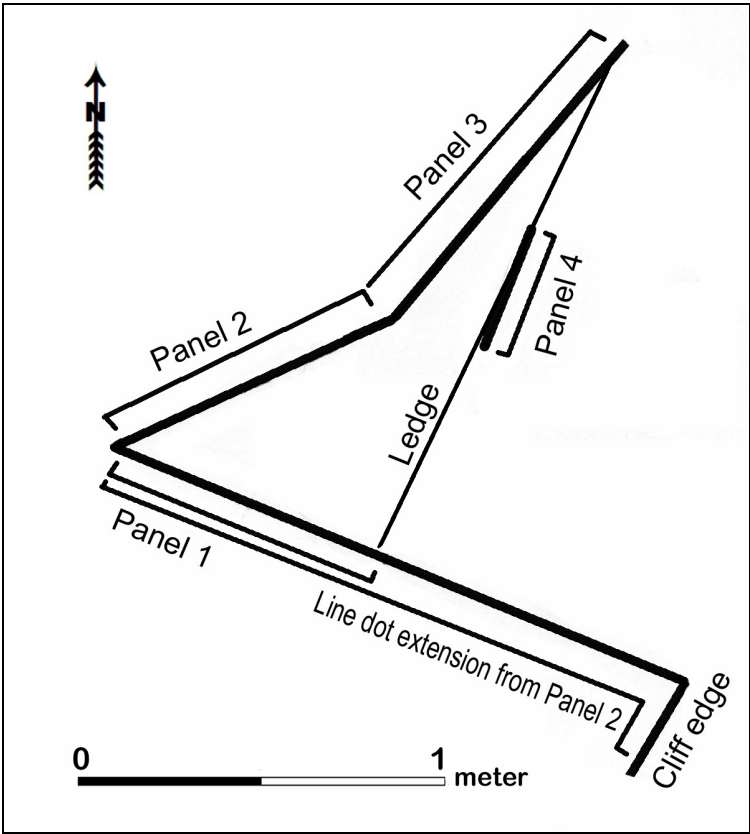




Plate 6. Jim Keyser and assistants reviewing rock art site 5DT2157.



Plate 7. Jim Keyser with assistants Dave Kaiser (top right) and David Minick (left) preparing to layer clear plastic sheets over rock art panel at 5DT2157 for tracing activity.



Plate 8. Keyser and Kaiser unrolling plastic sheeting for trace drawings.



Plate 9. Dave Kaiser creating a trace drawing of Panel 2 on plastic sheeting.

It was discovered that photographs taken in different lighting conditions and with higher humidity revealed the scratched images much better than the initial viewing on June 1 (Plate 10). The figures were also able to be viewed better when DStretch² was applied and contrast enhancements of photographs taken under more optimum ambient conditions (Plate 11). Such photographic enhancement and manipulation allowed us to make “photo-tracings” of the scratched imagery and to integrate them into the reduced copies of tracings made on-site.

Plate 10. Faint scratch art image of a tipi is made visible in this photograph taken in conditions presented by morning light and higher humidity.



Plate 11. Scratch art image of tipi enhanced by DStretch²

7.3 THE ROCK ART

All the identified rock art images at the site are petroglyphs. Most of these images are pecked, ranging from lightly stipple-pecked – where individual dints are spaced widely apart, and the general form of an image is obvious only when the whole figure can be observed – to solidly pecked, in which the dints coalesce to form a completely pecked-out, readily recognizable shape. Several images at the site use both techniques to give a particular motif different textures for its various parts. In addition to these often-recognizable images, there are at least half a dozen trackways formed of long lines of individual dints stretching between various images as if they represent tracks of a person or animal walking in snow or soft earth between the images (Figures 5 through 8).

In addition to the pecked images, there are two areas of scratched petroglyphs. One of these shows one or two conical tipi structures associated with a group of lines forming a curvilinear form, and the other is a rider, legs, and a tail added to one pecked form to make it a horse-and-rider motif.

7.3.1 Motifs and Elements

The 42 motifs and elements at the site can be classified into eight categories: anthropomorphs, zoomorphs, tracks, trackways, tipis, geometric images, line groups, and dot groups (Table 1). Several of these (e.g., tracks, zoomorphs) have multiple examples representing different species.

Zoomorphs

Seven zoomorphs, representing five different species of animal are found as petroglyphs at the site. All are pecked – three as stipple-pecked images and the other four as solidly pecked animals. Species include three bison, a horse, a mountain sheep, an unidentified animal, and a long linear creature with an odd body and the head of an elk. The three bison are solidly pecked animals, each shown in side profile with an exaggerated hump and a small head. Surprisingly, none of these animals has horns represented, even though such horns (in combination with the hump, which is shown here) are typical canonical characteristics of rock art bison (cf. Dobrez and Dobrez 2011 for a discussion of canonical form for rock art imagery). Two of the bison have two legs but the third has no legs visible at the site or in photographs. Two bison – including the legless example – are grouped with the horse in what appears to be a very sketchy hunting scene. The horse is a long-necked, long-bodied animal that was not recognized as such in the field. It has a rudimentary circular head with no anatomical character other than the elongate neck that suggests it is a horse. It was thought to be a horse by Carl Conner when he initially examined the site, but we could not determine a species in the field. We were able to verify the horse identification only after photographs were taken in the fall when the humidity was higher, and these were then DStretched. At that point the very lightly abraded rider and the scratched front and rear legs and long single-line tail could be distinguished (Plate 12).

Table 1. Images of petroglyphs at 5DT2157

Element/Motif	Stipple Pecked	Solidly Pecked	Scratched/Abraded	Total
Anthropomorphs				
Humans	3		1	4
Spirit Beings	1			1
Zoomorphs				
Bison		3		3
Horse		1*		1
Bighorn Sheep	1			1
“Elk”	1			1
Unidentifiable	1			1
Tracks				
Bear paws	4	1		5
Cat tracks	5	4		9
Other	1			1
Trackways	6			6
Tipis			2	2
Geometric Images				
Rectilinear Abstract	1			1
Curvilinear Abstract			1	1
Line Groups			2	2
Dot Groups	3			3
Total	27	9	6	42

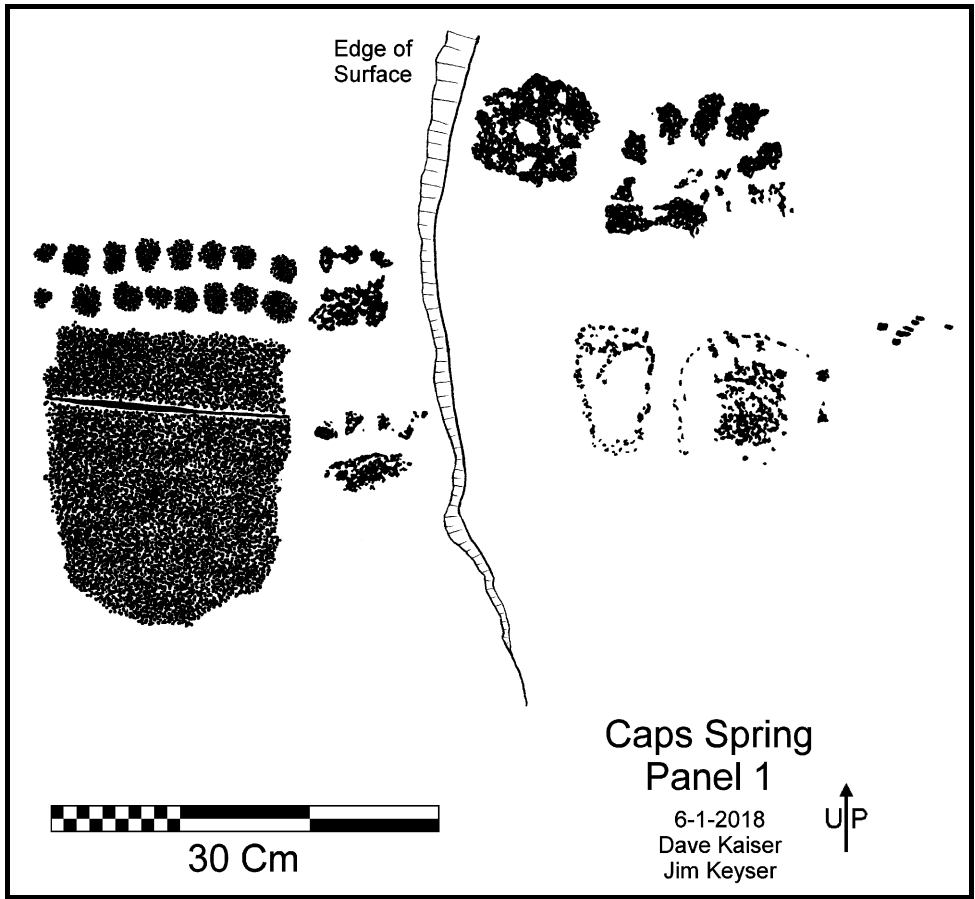
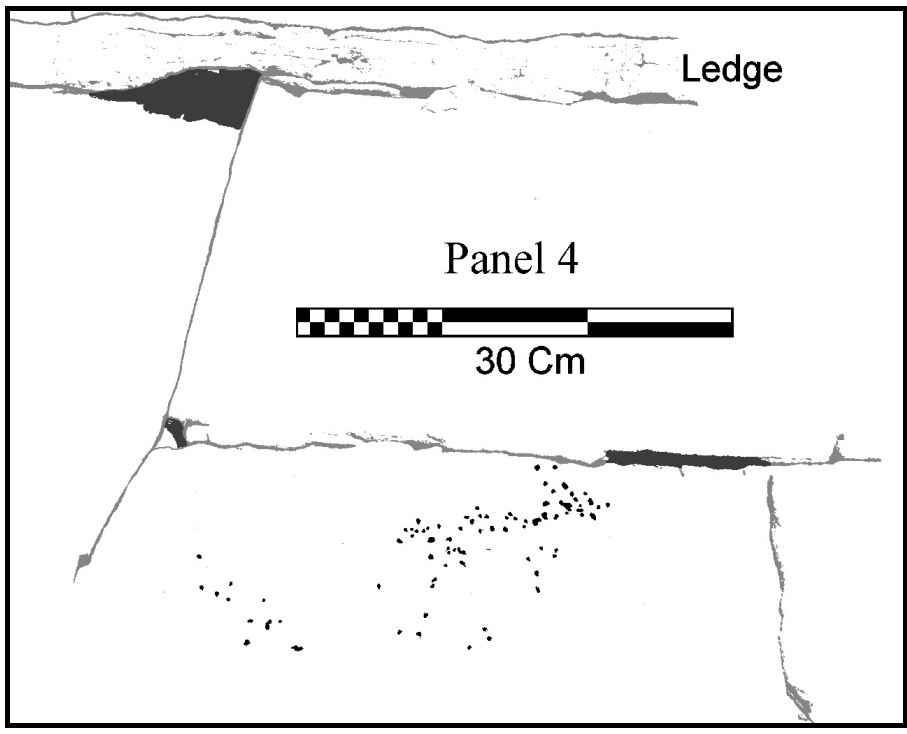


Figure 5.
5DT2157, Panel 1,
scale drawing
created by Dave
Kaiser and Jim
Keyser.

Figure 6. 5DT2157, Panel
4, scale drawing created by
Dave Kaiser and Jim
Keyser.



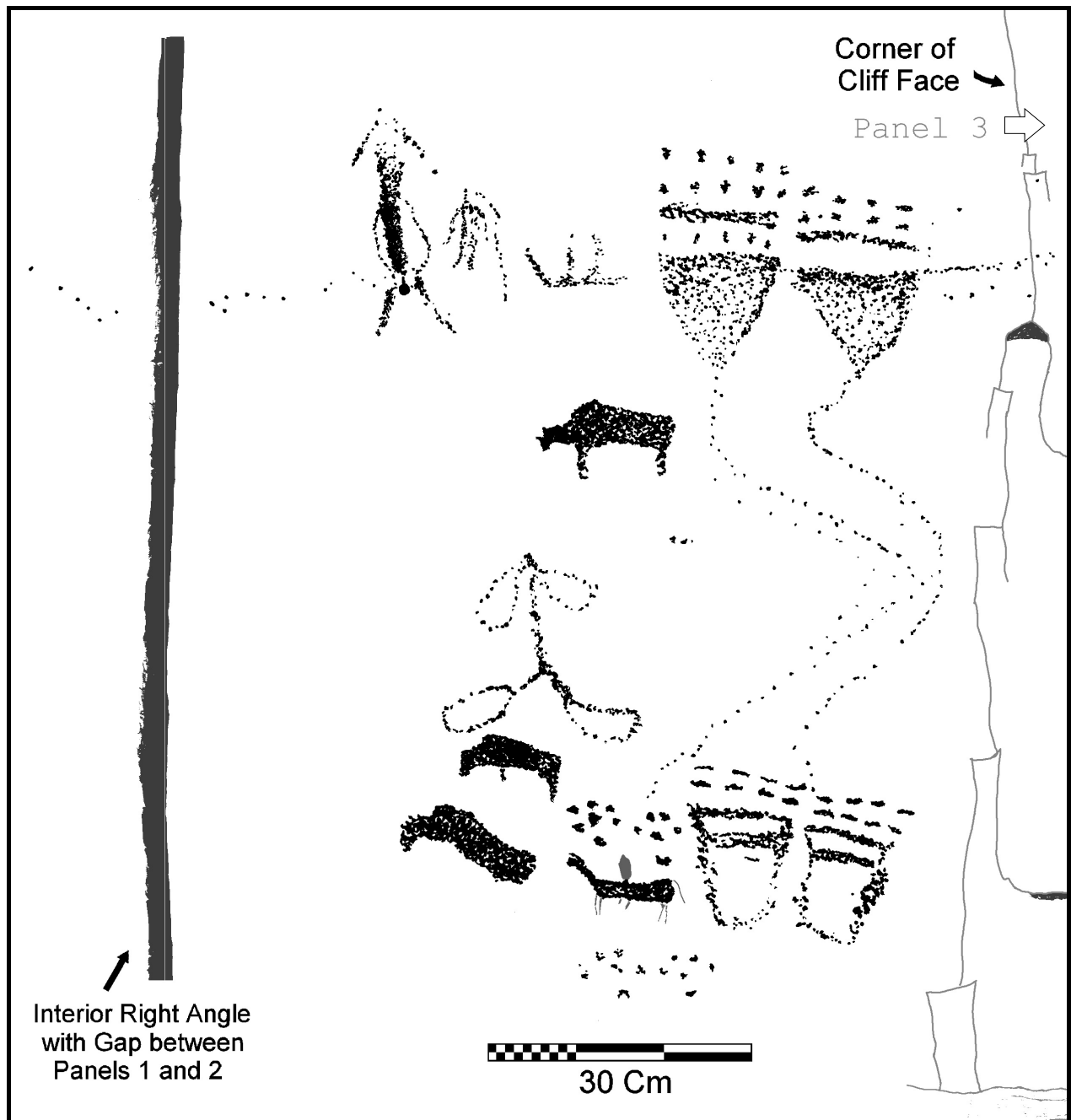


Figure 7. 5DT2157, Panel 2, scale drawing created by Dave Kaiser and Jim Keyser.

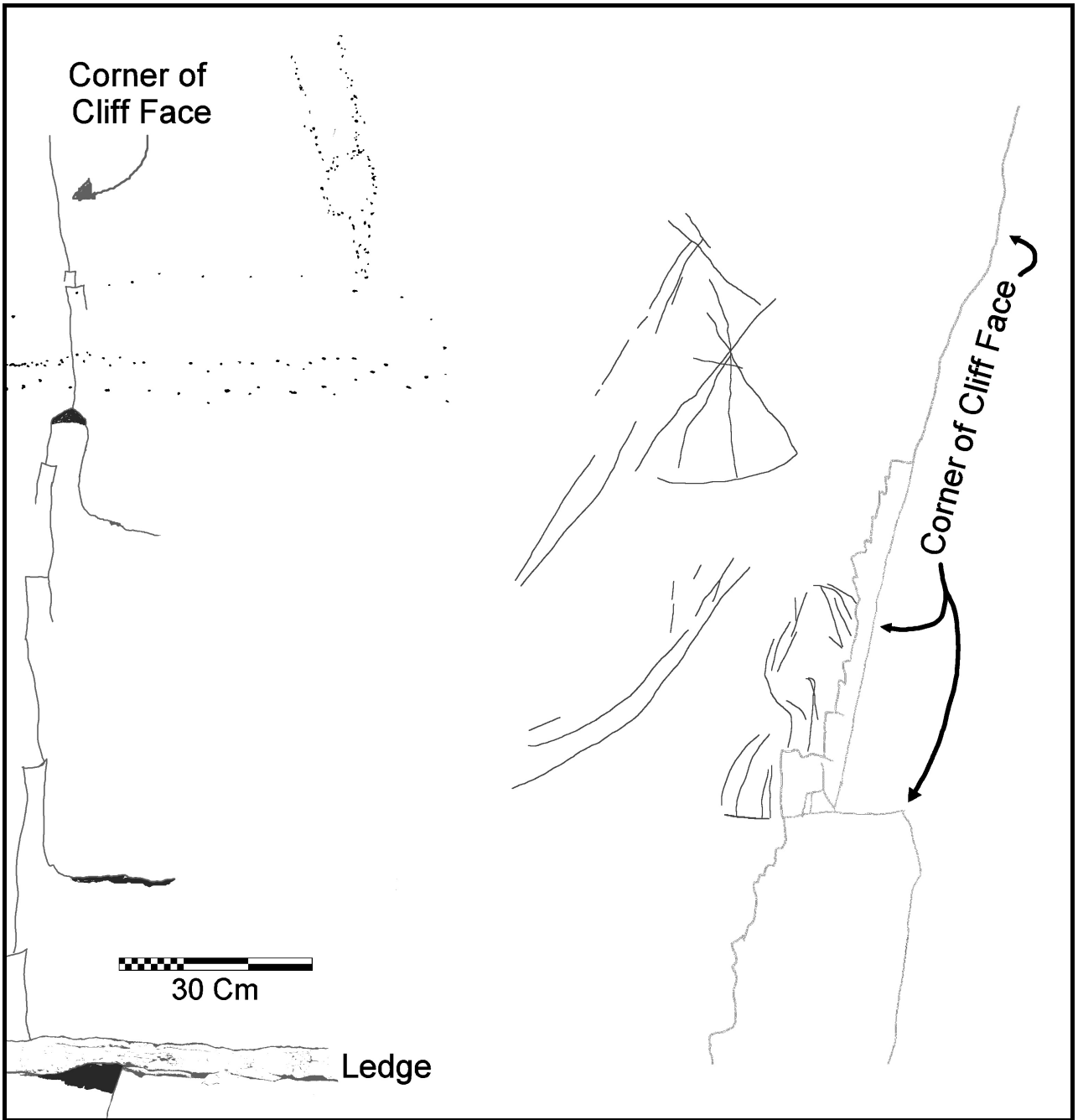


Figure 8. 5DT2157, Panel 3, scale drawing created by Dave Kaiser and Jim Keyser.

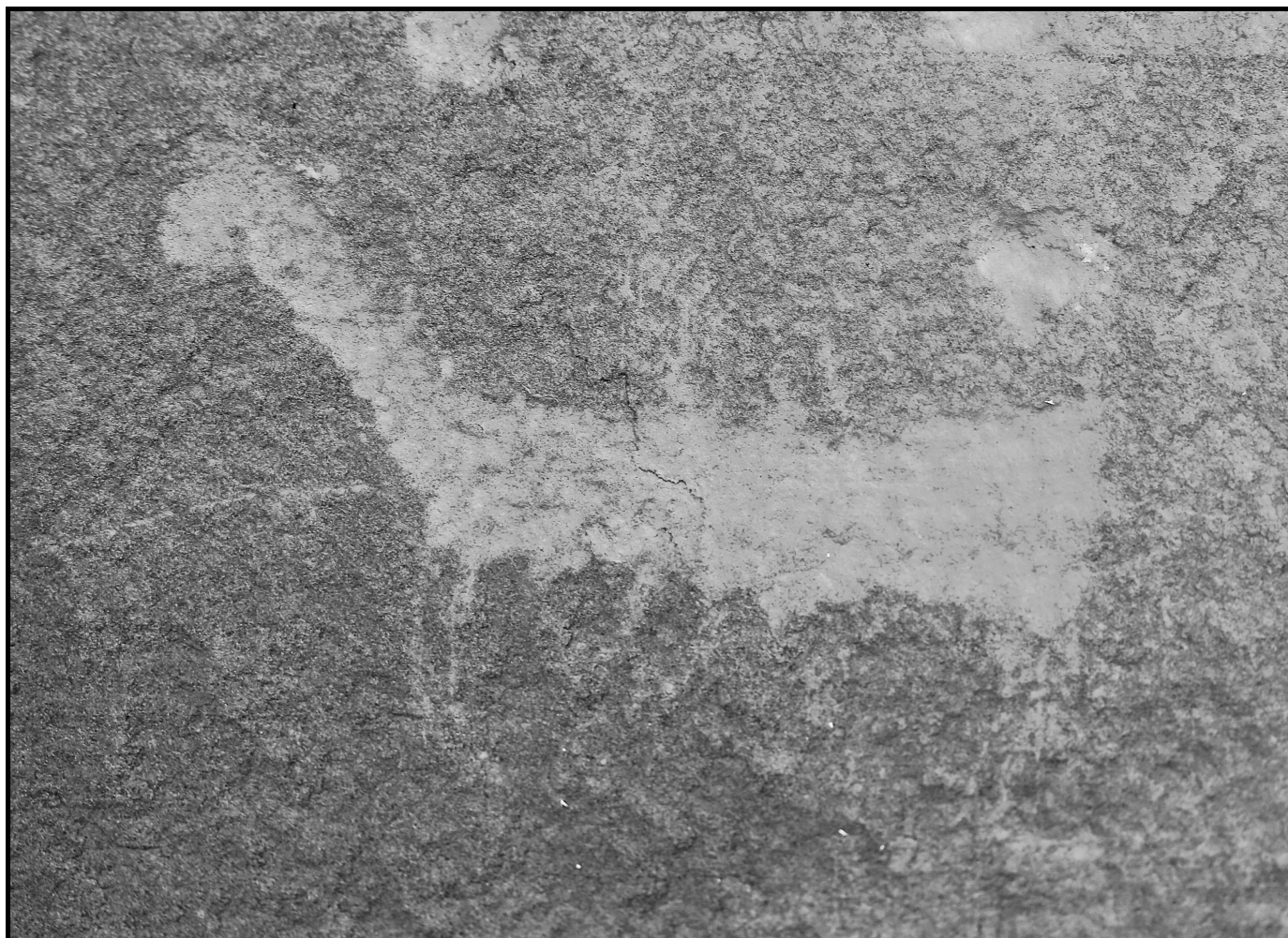


Plate 12. 5DT2157, Panel 2, image of a horse with scratch art overlay of legs and a rider.

The Bighorn sheep is stipple-pecked on the boulder near the road [5DT2156]. It shows no legs and a round, foreshortened head with emphasized curved-back horns. A second stipple-pecked animal also occurs near it on the north-facing surface of the roadside boulder (Figure 9). Originally, based on reports in the site form, we thought this was a horned snake, but after carefully recording the image it is obvious that the animal has a long undulating “tail” (that stretches twice the length of the body), a rudimentary boat-form body, and a round head topped by a set of elk antlers. What this animal actually represents is anyone’s guess. The long, tail-like appendage has been suggested to be a trackway, but it is unlike the others at the site, which are composed of individual dots representing individual tracks. The body is not nearly as large and robust (when compared to the size of the head and antlers) as is typical for other rock art elk, and the absence of legs is puzzling – although similar to the Bighorn sheep on the same panel. Finally, the round head is unlike an elk’s side profile, but, again, the round head is like that of the nearby Bighorn sheep.

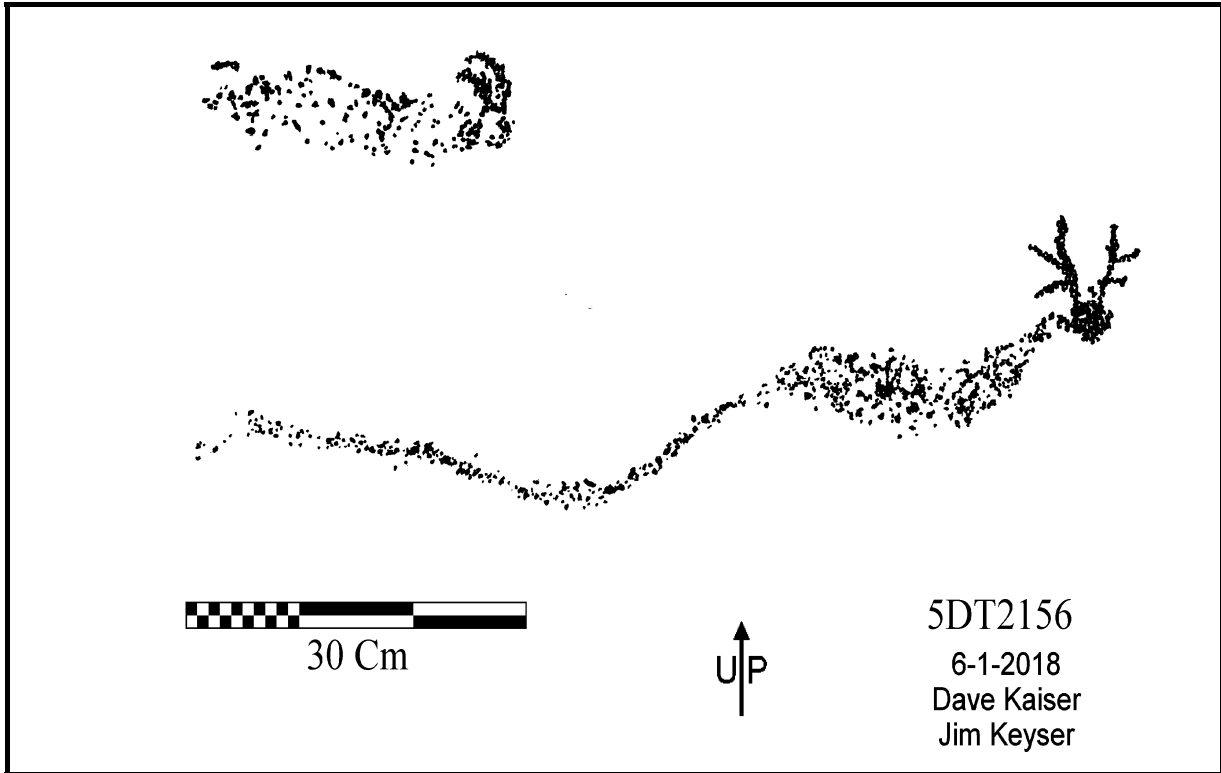
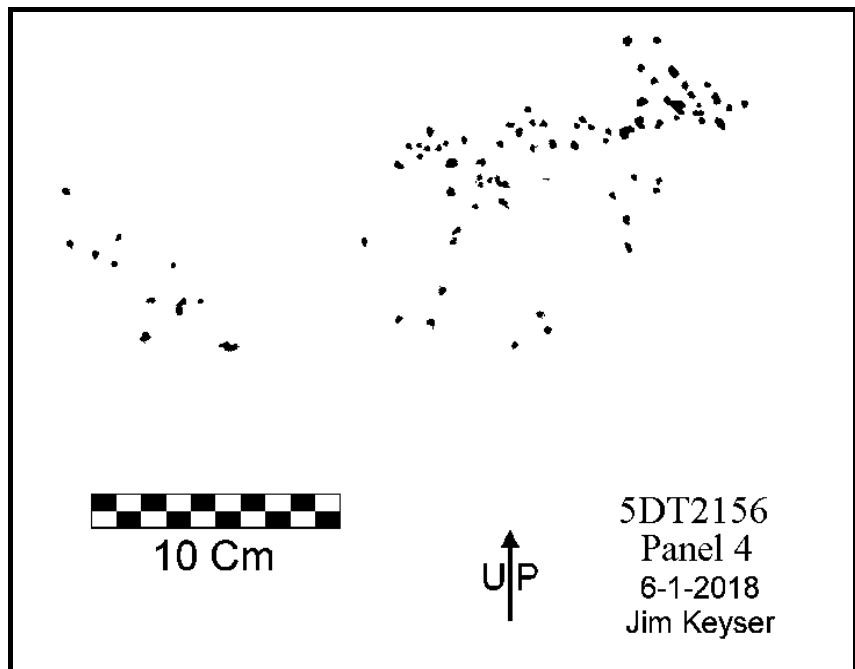


Figure 9. Tracing of zoomorphic images on roadside boulder, 5DT2156, created by Dave Kaiser and Jim Keyser.

Finally, one group of very loosely aggregated stipples is classified as a specifically unidentifiable animal because it appears to have legs, a head, and erect ears or horns (Figure 10). One cannot help but wonder, however, whether such an identification is real or the product of the human mind's "need" to "see" understandable patterns in such groups of dots. Such "construction" of "pattern" in random markings is termed pareidolia.

Figure 10. Loosely aggregated stipples classified as a unidentifiable animal, 5DT2156, Panel 4.

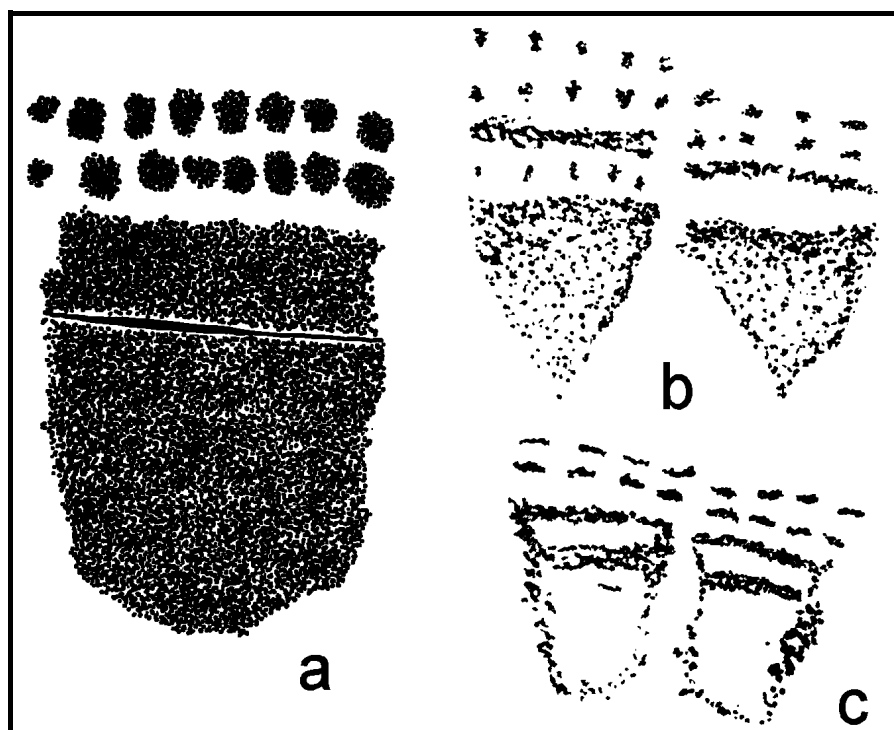


Tracks

Fifteen tracks are pecked at the site. Five of these are large bear paws, all showing a segmented pad with two rows of dots above the pad representing toes and claws. Toes/claws are drawn in groups of four, five and eight. One paw print also has a row of five dots decorating the “break” used to segment the pad. Bear paws have pads shaped as a rounded U, a V, and an isosceles trapezoid. These trapezoidal paw prints are segmented by a pecked line that sets the upper quarter of the pad apart from the rest. The large, solidly pecked paw print is segmented by an incised line that set the front of the pad apart from the rear

(Figure 11). These are relatively typical bear paws for this area of the Colorado Plateau, with similar examples dating from the late Archaic Uncompahgre tradition into Historic Ute rock art. The unrealistic number of toes/claws is typical for bear paws found throughout the Colorado Plateau and into surrounding areas (Buckles 1971:1094; Cole 2009:108, 112; Keyser and Poetschat 2015:42-43).

Figure 11. Bear Paws at 5DT2157, Panels 1 and 2.



Nine tracks show a smaller, circular to oval pad surmounted with a single row of three to five dots representing toes. Two pairs of these show five or six toes surrounding a small, roughly circular, centrally positioned pad. These tracks appear to represent cat or canid tracks, but their extreme stylization precludes identifying them any more specifically (Figure 12). In fact, the largest of these might be a crudely drawn bear paw. Although both felines and canines are reported to be an occasional component of Uncompahgre Tradition rock art (Cole 2009:108), tracks of these animals are not listed as present at typical sites (Buckles 1971; Cole 2009).

Figure 12. Other tracks at 5DT2157, Panels 1 and 2, that appear to be cat or canid types.

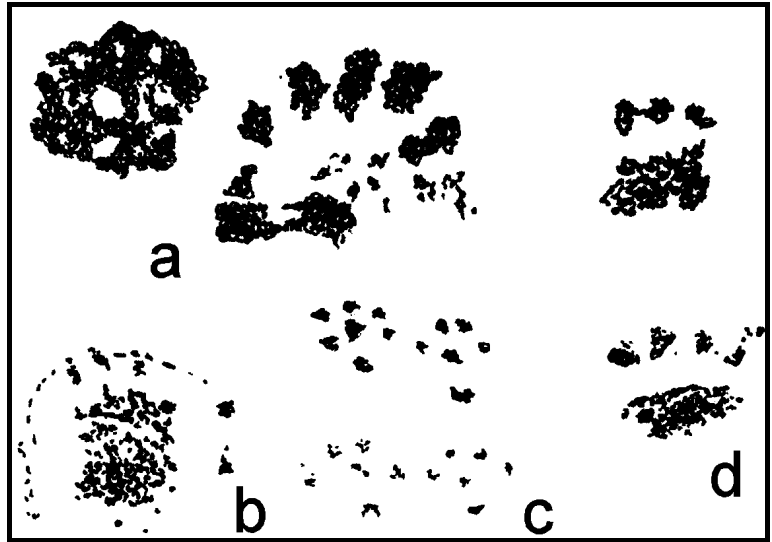


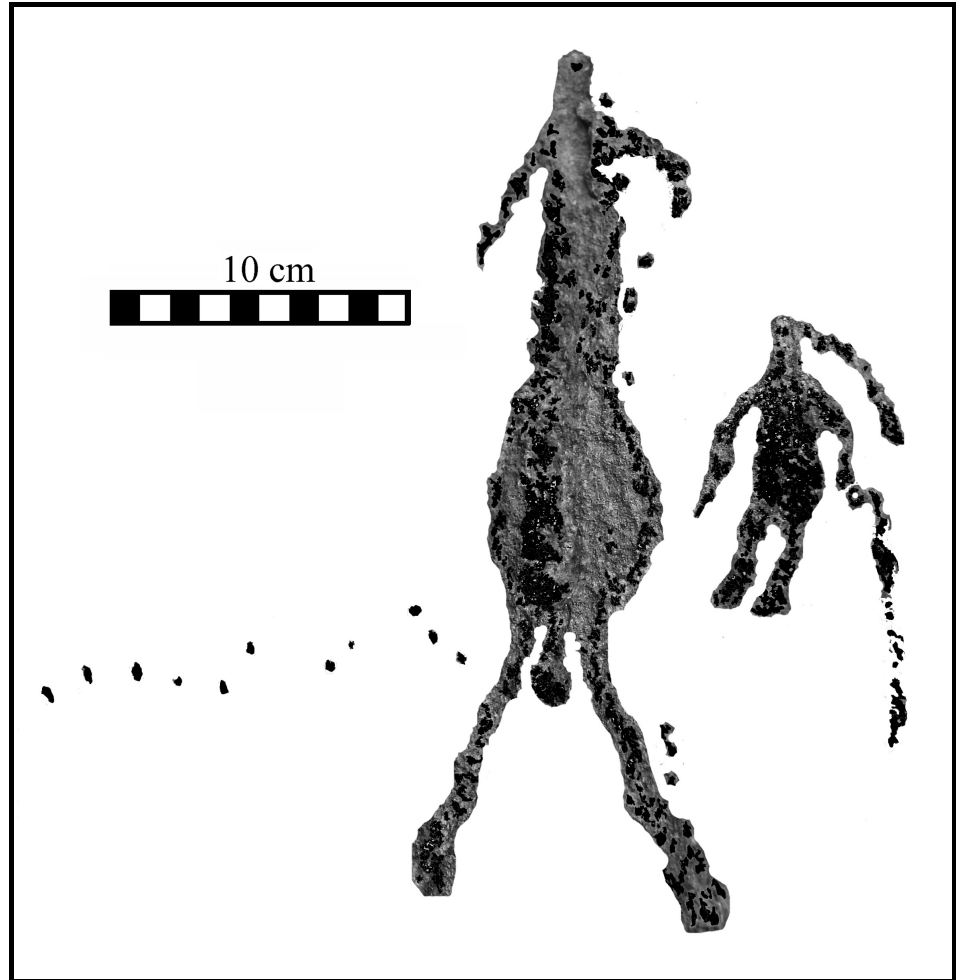
Figure 13. Undetermined track type on Panel 1, 5DT2157, that may be a sandal print.

Finally, one track cannot be classified as to species. It is a large oval, outline form with an interior line separating what would be the “toe” area from the rest of the foot. This is somewhat like three of the bear paws at the site, though it lacks the obvious toes that are a hallmark of all other tracks there. It might also be a sandal print, though the line separating the toe area would not be typical (Figure 13). It is positioned immediately adjacent to one of the possible feline or canine tracks, which is also partially surrounded by a dotted line (Figure 12, b; and, Figure 5 for position reference on Panel 1).

Anthropomorphs

Five anthropomorphs are drawn at the site. Three are apparently real humans. Two relatively realistic humans are stipple-pecked side-by-side on the upper part of Panel 2 adjacent to a pair of bear paws (Figure 14; and, Figure 7 for position reference on Panel 2). The taller human is clearly a woman, as indicated by the large dot vulva positioned between her legs and the exaggerated hips shown emphasizing the lower torso. She has no clearly defined head and short, rudimentary arms extending straight downward from the upper end of the torso. A shorter human of undetermined sex is just to the right³ and has what may be a long scalplock trailing off a nondescript, single-dot head. A trackway of approximately 20 dots leading in from the left of the larger figure spans a prominent gap of less than 10cm between this panel and Panel 1, which is carved on the adjacent right-angled cliff face. Eleven dots occur on the Panel 2 face and the rest on the Panel 1 face.

Figure 14.
Two relatively realistic humans stipple-pecked side-by-side on the upper part of Panel 2, 5DT2157 (illustration by Carl Conner).



The third real human is a crudely amorphous rider abraded on the pecked horse on Panel 2, 5DT2157 (Plate 12). This figure is visible only in optimum lighting conditions and is confirmed as such by the two legs that extend downward from the horse's belly. The figure's body is a featureless, oval blob perched on the back of the horse directly above the two legs.

Two other anthropomorphs are classified as spirit beings or masks. One, centrally located in Panel 2, is a stipple-pecked stick-figure form with a very small, crudely drawn head. It has large ovals positioned as arms extending downward and outward just below the head and large oval feet positioned at the end of short legs (Plate 13). These ovals seem likely to represent bear paws although they lack claws or any other identifying attribute other than their oval shape. The ovoid on the figure's right leg may have two rudimentary claws, but these may simply be slightly elongated peck marks rather than intentionally depicted claws. Somewhat similar therianthropic bear-men (Figure 15), though with much more refined features, and more detailed bear-paw appendages, are found at 48SW83 along the Green River in far southwestern Wyoming (Keyser and Poetschat 2015:37), and at several Northern Plains sites (Keyser and Poetschat 2015:Figure 85 a, d; Keyser et al, 2012:74).



Plate 13. Stipple-pecked stick-figure form (Panel 2, 5DT2157) with a very small, crudely drawn head and large ovals positioned as arms and feet, which seem likely to represent bear paws.

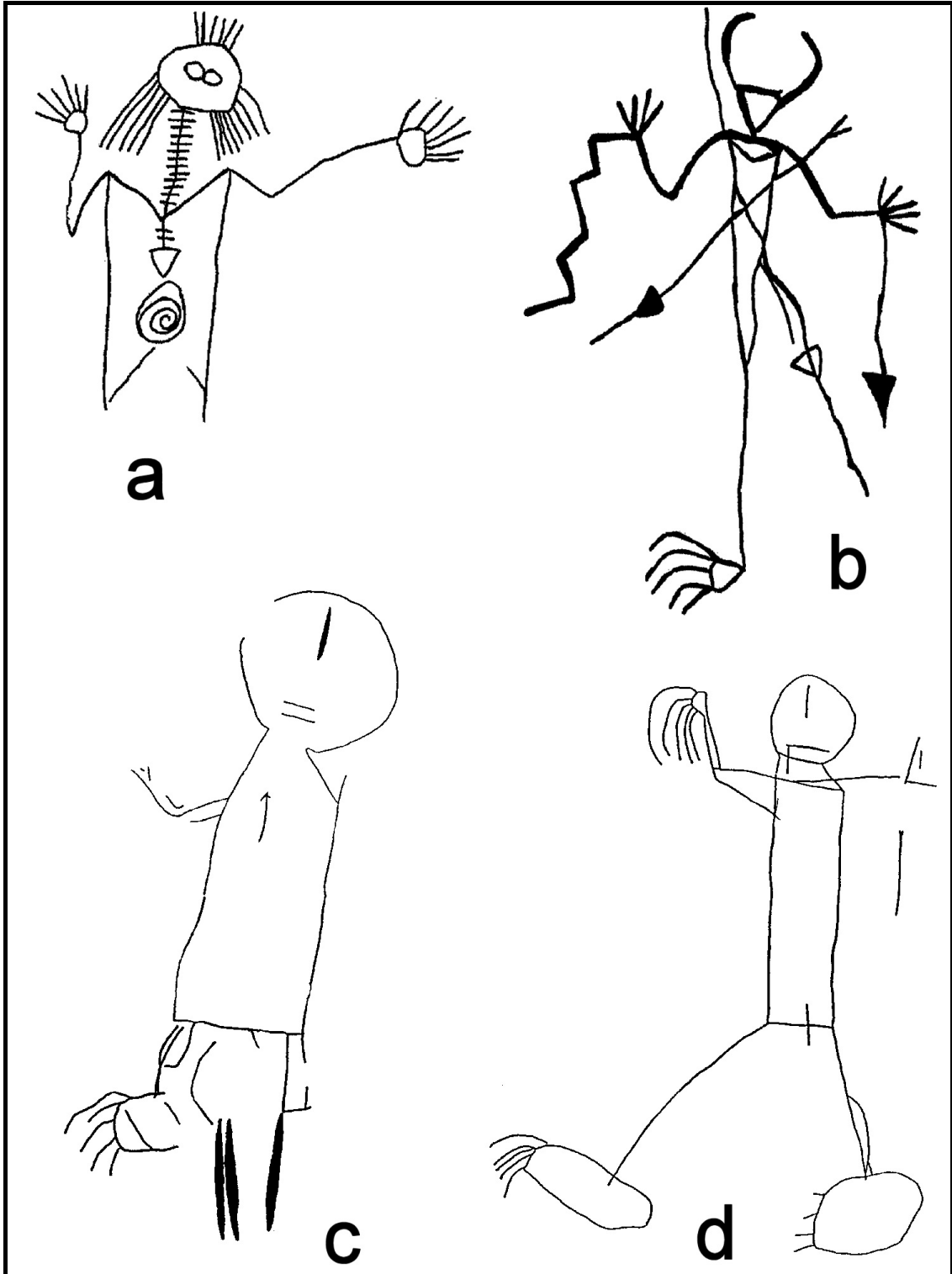


Figure 15. Bear-men at other sites. a, Newell Creek Petroglyphs, Montana (24PR2317); b, Recognition Rock, Montana (24RB165); c-d, 48SW83. a, c, d tracings from Oregon Archaeological Society projects, b, tracing adapted by author from original (Fredlund 1993).

The other anthropomorph (Panel 3) is a stipple-pecked figure showing a round head atop a long neck. Two long straight “horns” project upward from the top of the head. No eyes or other facial features were noted for this image, which sits near the end of a long, double trackway extending outward from a pair of bear paws (Figure 16). This anthropomorph has characteristics of a ghost-like figure or a mask, both of which separate it from real humans, but its form is so simple that it might well not have been recognized as such were it not associated with the trackways.

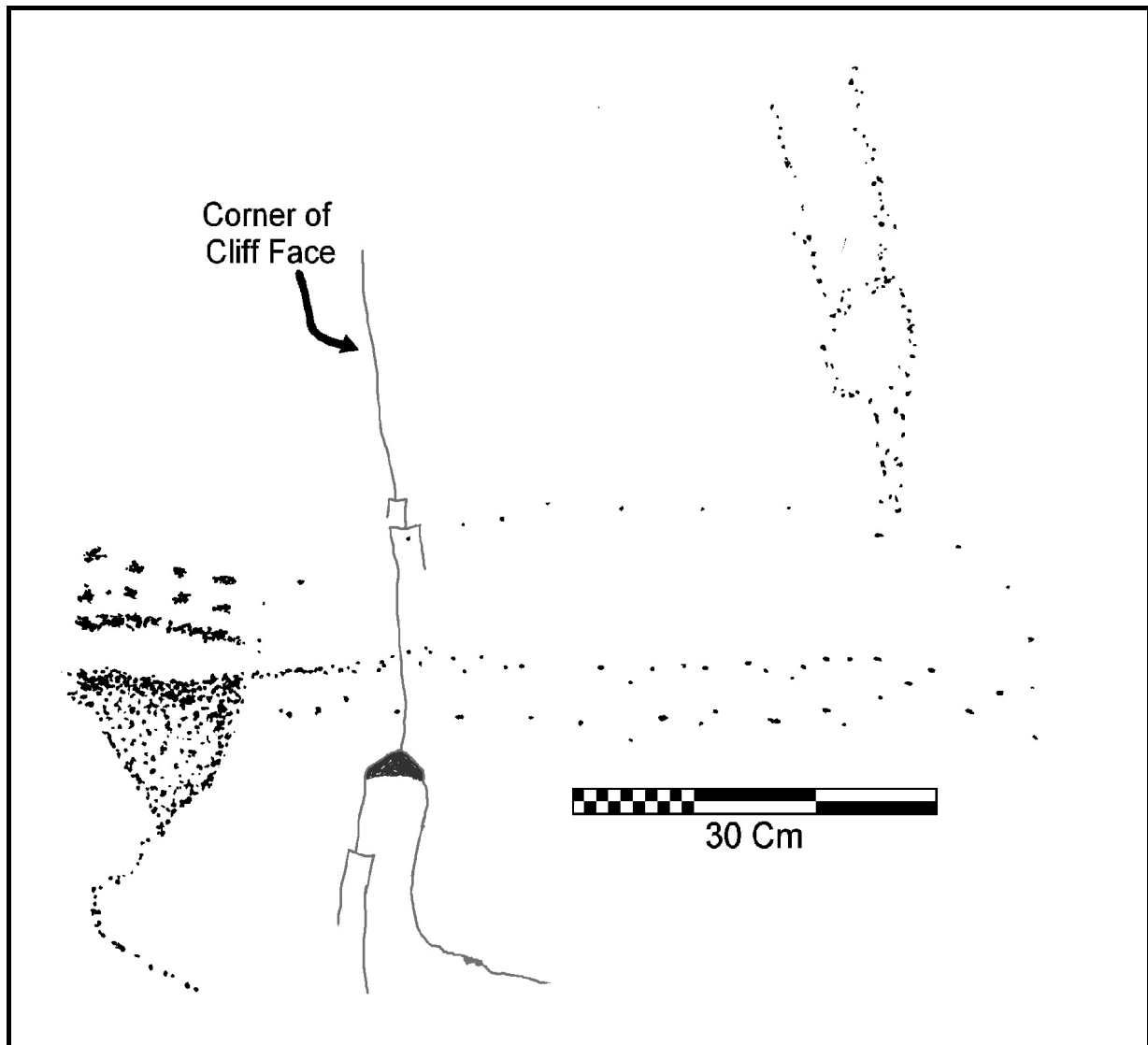


Figure 16. Anthropomorph at top of Panel 3, 5DT2157 (upper right). This figure is the highest of all images of the combined panels. It has characteristics of a ghost-like figure or a mask. (Portion of trace drawing prepared by Dave Kaiser and Jim Keyser.)

Tipis

Two conical lodges – probably tipis, but possibly pole wickiups – are scratched at the right side of Panel 3 (Figure 17). Like the horseman and a few other scratches, these are extremely difficult to see except under optimal lighting conditions (Plates 10 and 11). In June, when we visited the site, direct morning sunlight made it virtually impossible to recognize these figures as anything other than scratches. However, photographs taken in the early fall with a more raking light and different humidity revealed these forms clearly enough that they could be traced from digital images. One of these structures is a four-pole lodge with a bottom line and two or three poles extending above its apex. A second structure, located just above, has three or four poles (depending on whether the viewer identifies one particular line as a pole for this lodge or a pole extending out the top of the bottom structure) with two poles protruding above the apex. This upper structure is much cruder than the lower one and might not be identified as such were it not for the more obvious one just below.

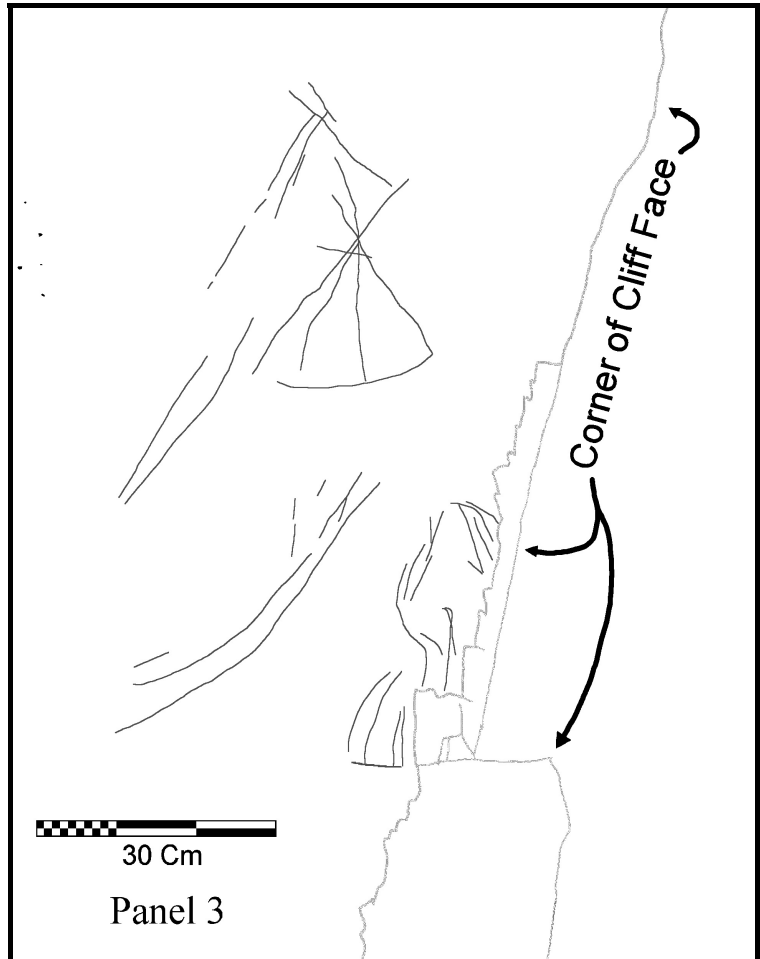


Figure 17. Conical lodges drawn as scratch art on the right side of Panel 3, 5DT2157. (Illustration by Dave Kaiser and Jim Keyser.)

Trackways

Four trackways are represented by linear series of single dints (peck marks) running across a panel to one figure or (more commonly) connecting two or more figures to one another. The shortest of these is approximately 20 dots running from Panel 1 across the gap between Panels 1 and 2 to the large female anthropomorph at the top of Panel 2 (Figure 18). Interestingly, this trackway does not terminate at the feet of this figure, but instead ends at the large dot representing her vulva.

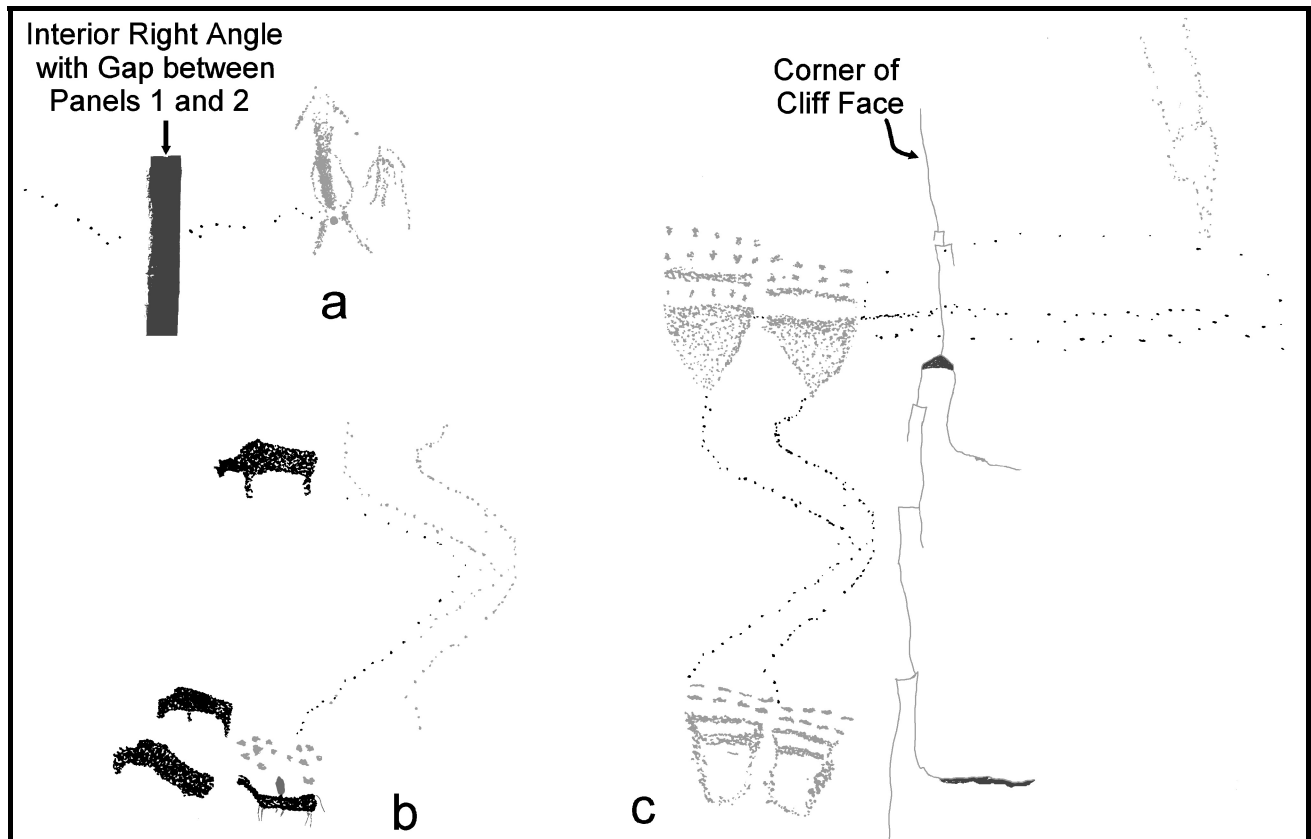


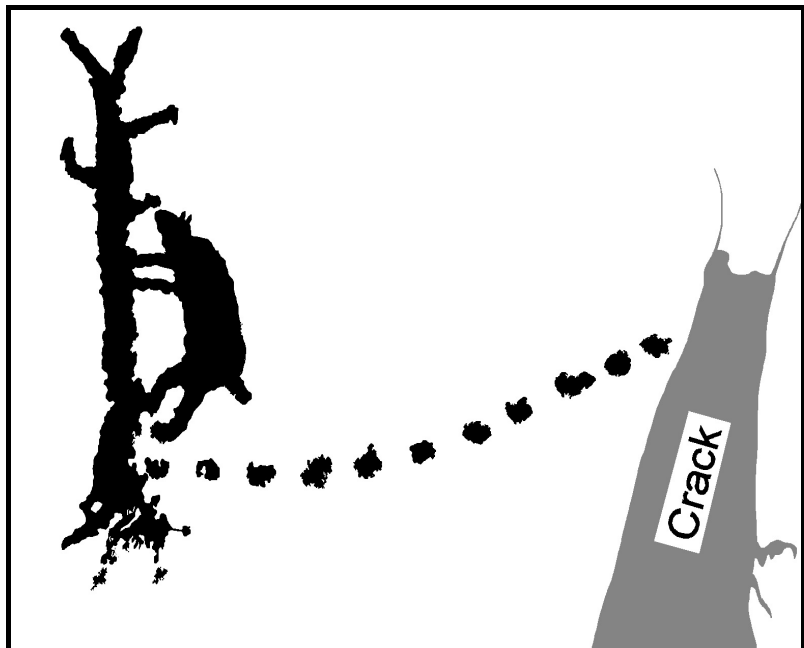
Figure 18. Trackways on Panels 2 and 3, 5DT2157 (illustration by Dave Kaiser and Jim Keyser).

A second group comprises two trackways that begin at the leftmost claw marks of each paw print in the lower pair of bear paws pecked near the bottom of Panel 2 (Figure 18). These travel upward on the rock face in tall, shallow S-shaped curves to contact the second pair of bear paws located about 50cm directly above. These trackways enter the pointed bottoms of the triangular pads of the upper pair of bear paws. From there the left trackway travels through the left paw and then extends to the right from the upper right corner of its pad and into the upper left corner of the pad of the right paw print in this pair. From this right paw, the trackways exit the upper right corner of its pad and extend further to the right around the shallow corner of the cliff face onto Panel 3 where they make two long lines out toward the mask-like anthropomorph (Figures 16 and 18). Below the mask-like anthropomorph the two trackways coalesce into a single line of dints, which curves up and loops back to just underneath the neck of the anthropomorph. From the anthropomorph the trackway then returns to the left to re-enter the right bear paw of the upper pair on Panel 2. As it approaches the bear paw, this single, uppermost trackway bends sharply down to return to the point where the initial paired trackways exited this paw print. Just more than 210 pecked dints compose these two trackways, but it is notable that those forming the uppermost looped trackway are spaced much wider apart than those in the lower paired trackways.

The fourth trackway begins just above the “cat” track pecked above the horse and rider. Here eight dints form a short linear segment that hooks gently to the right where it inserts itself between the bottom two dints that start the lowest part of the S-shaped trackway leading upward from the adjacent, left paw of the paired bear tracks (Figure 18). After contacting the bear paw trackway, this one “uses” nine or ten of its dots to travel upward until it splits away where 14 more dots follow a somewhat sharper S-curve to the left to terminate just behind the uppermost solidly pecked bison.

Trackways like these are not common in Colorado Plateau rock art, but they do occur at a few sites. The nearest and most similar is a trackway at site 5MN5, located 40 km (25 miles) southwest of this site in the Shavano Valley, near Montrose, Colorado (Buckles 1971:1072-1074; McNeil 2001). At 5MN5, a trackway of 11 pecked dots leads from a natural fissure in the panel face to the rear leg of a bear climbing a tree (Figure 19). This panel shows two such climbing bears and a third “standing” bear (in a vertical posture) pecked above, which has segmented tracks for paws. The climbing and standing bears on this panel have been linked to the Ute bear dance, and McNeil (2001:308) notes that the “detailed, Uncompahgre-style paws [of the standing bear are] a Ute stylistic signature.”

Figure 19. Climbing bear with trackway at site 5MN5 in Shavano Valley, Colorado. Photo-tracing by Jim Keyser.



Other trackways are found at site 48SW83 (Figure 20) along the Green River in far southwestern Wyoming and at Vermillion Canyon site 5MF492 (Plate 14) in far northwestern Colorado (Keyser and Poetschat 2015:44-45). Those at 48SW83 include five linear sequences of carefully formed bear tracks of different sizes, with the smallest tracks being less than two cm in length. These are part of the Uncompahgre Style. Those at Vermillion Canyon show at least three vertically oriented trackways composed of tiny tracks that depict either bear tracks or human footprints. The trackways at Vermillion Canyon may be associated with the many Fremont images found at the site.

Figure 20. Trackways found at site 48SW83 along the Green River in southwestern Wyoming. (Tracings from Oregon Archaeological Society project.)

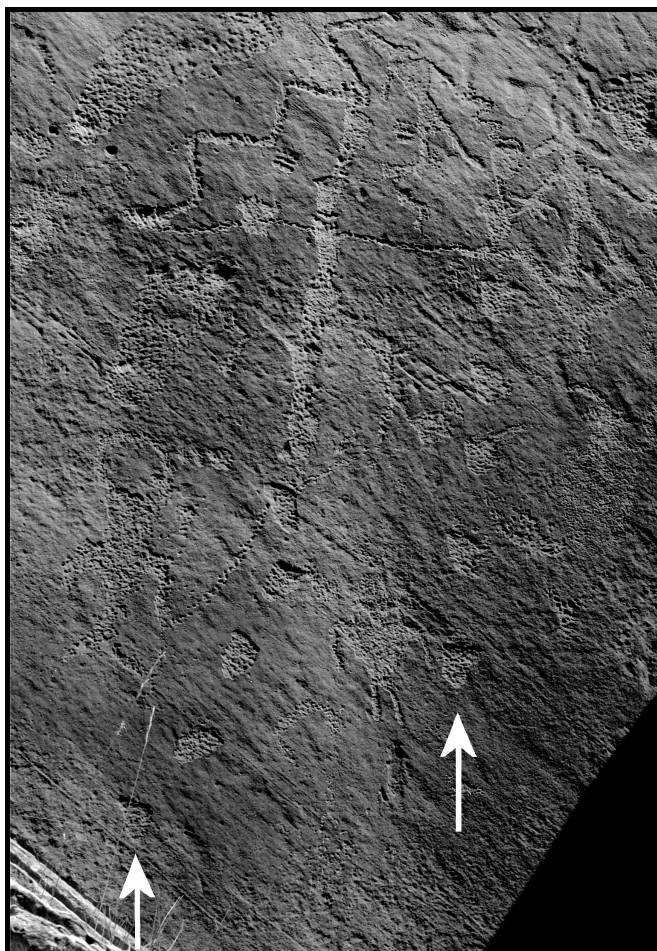
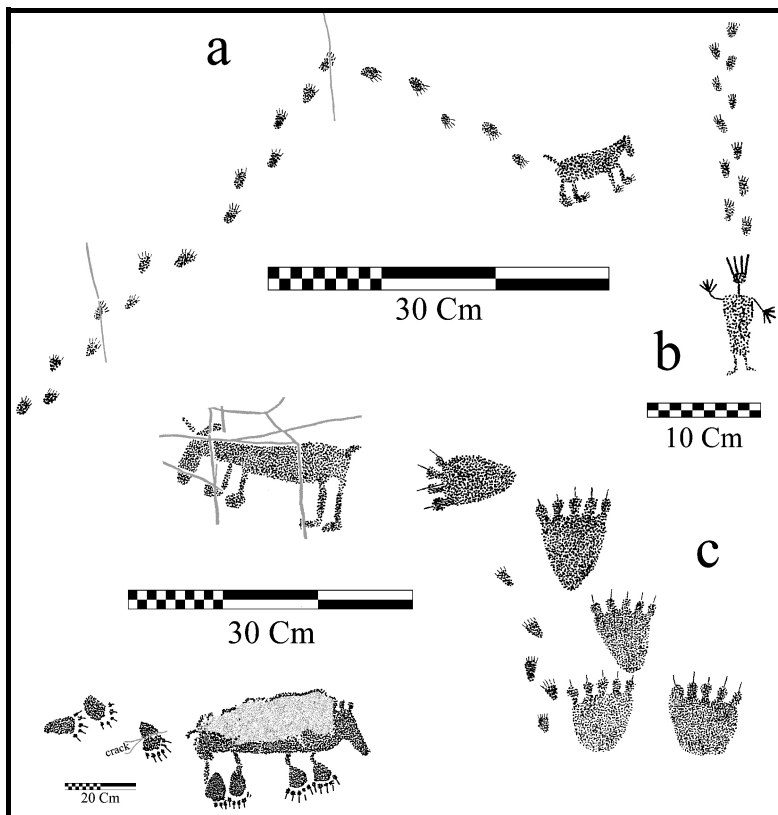


Plate 14. Vertically oriented trackways (at arrows) found at Vermillion Canyon site 5MF492 in northwestern Colorado (David Minick photograph.)

Rectilinear Abstract

A single rectilinear abstract is a small rake-like form with three upward-pointing teeth pecked just to the right of the pair of humans at the top of Panel 2 (Figure 5). This geometric figure is directly in between the smallest of the humans and the pair of bear paws immediately to the right, but its form and placement are enigmatic. Probably it had some meaning in terms of the panel's composition, but that is now lost, given the simplicity of the image.

Curvilinear Abstract

Among the scratched imagery at the right side of Panel 3, just below the identifiable tipis are two pairs of approximately parallel lines and a curvilinear abstract (Figure 14). The abstract defies comprehensive verbal description, but includes a lower group of four slightly curved lines coming from a horizontal baseline and an ovoid cluster of straight and curved lines. As is typical of the human brain, an observer can make these lines into several different "figures" ranging from a bird to a human to an animal, but this is almost certainly the effect of pareidolia, where the mind responds to a visual stimulus by perceiving a familiar pattern where none actually exists.

Line Groups

Two pairs of straight to slightly curved, approximately parallel, scratched lines are also found among the tipis and curvilinear abstract at the far-right side of Panel 3 (Figure 14). It seems likely that these may have had some meaning, especially the pair of nearly straight lines near the tipis, but what that meaning might have been is not currently obvious.

Dot Groups

There are three groups of apparently random peck marks, one each on Panels 1, 2, and 4. None of these is sufficiently linear to suggest a trackway, nor do they appear to be closely associated with a trackway. On Panel 1 these are seven relatively large dots just to the right of two very crude paw prints, but they do not seem to make another track. On Panel 2 there are two dots below the uppermost bison but isolated from any of the figures. On Panel 4, just behind the dot cluster that appears to be a very sketchy animal there is an elongate group of about a dozen dots, but these do not appear sufficiently linear to suggest a trackway.

7.4 INTERPRETATION (James D. Keyser)

The petroglyphs appear to be Ute imagery, almost certainly dating to both the late pre-contact and Historic periods. The majority of images appear to slightly predate the Historic period (as marked by the arrival of the horse in the Ute cultures of the Colorado Plateau). This imagery consists of the various paw prints, the standing anthropo-morphs, and the possible spirit figure or mask-like image, all of which are connected one to the other by a series of trackways that tie the rimrock panels together and create an implied

narrative (cf. Keyser et al. 2013 for a discussion of implied narrative) involving movement of both humans and animals across the “space” metaphorically represented by these cliff surfaces.

One trackway shows the “movement” of the two uppermost humans from Panel 1 onto Panel 2. The trackway begins about 50cm above a large, very striking bear paw on Panel 1 and continues across a microcosmic “chasm” onto Panel 2, where it ends at the waist of the obvious woman. She stands just next to a smaller human and just to the right of them are a pair of smaller but equally striking bear paws. Clearly this trackway represents a “journey” of these humans (or some metaphoric aspect of them) from one “realm” of bears to another. Although the one human is an obvious woman, how this relates to either the journey or the bears is not immediately evident. Because a narrative is so strongly implied here, we can infer that in this journey the humans crossed a dangerous place as metaphorically indicated by the gap between the two rock faces, which is spanned by their trackway. However, any more specifics of this narrative are currently unknown, but consultation with Ute traditionalists might reveal the story-line.

Two other trackways begin at the leftmost claw print on each paw print in the lower pair of bear paws on Panel 2 and zigzag upward to the pointed bottoms of the paired bear paws directly above them (about 50cm distance). The trackway on the left goes through the paw’s pad and exits at the upper right corner where it crosses a small gap to enter the pad of the paw print on the right. At the upper right corner of the pad of the right paw print the paired trackways exit the pad and proceed horizontally around a corner in the cliff face to just below the pecked image of a mask or spirit being. There they join into a single trackway that curves upward to the “neck” of the mask-like anthropomorph and then loops back to the left to the right bear paw in the upper pair. Right at the claw prints of this bear paw the single trackway bends strongly downward to re-enter the pad of the paw print at the point where the uppermost of the two paired trackways exited it.

Clearly, these paired trackways also show a metaphoric journey associated with or done by bears. The connections between the two pairs of bear paws are obvious and striking. Then the trackway connecting the left paw print of each pair connects to the upper right paw print. But here the trackways do not coalesce. They continue as separate entities out to the right and it is not until they arrive just below the mask-like anthropomorph that they truly unite (Figures 7 and 8). At this point they seek out the anthropomorph and then return to the paw print, taking care to re-enter the pad of the print at the point where one of them exited it. Again, the fact that a narrative is implied here is unmistakable, but the story-line eludes us if all we have available to rely on is the petroglyphs themselves. None of the figures involved in this trackway composition shows movement, and although paw prints could readily indicate movement across terrain, they are statically paired rather than sequentially arranged as at other sites in the broader Colorado Plateau region. Instead, it is the dints themselves; arranged in linear sequences, that imply movement, but is this the movement of bears or the movement of some other “beings” through a metaphoric landscape where they encounter bears and possibly a spirit being? We cannot know the answer to this, if an answer is even still available, with the data from the site alone. However, it seems quite possible that further research into Ute bear rituals,

or consultation with Ute traditionalists might provide some ethnographic information to inform this story-line.

The final trackway piggybacks on one of the zigzag trackways connecting the two pairs of bear paws on Panel 2. This sequence starts with eight dints that begin above the right example of the paired feline/canine tracks just to the left of the paired bear paws. These dints terminate between the lower two dints that initiate the left zigzag trackway, and then after incorporating nine or ten more dints of that trackway before branching off to the left with 14 dints that lead to the area just behind the rear leg of the uppermost solidly pecked bison. Although the trackway itself does not begin at the horse and rider, it seems likely that it metaphorically connects the horse and two bison below with the uppermost bison. Again, a journey is implied, and this may be as simple as indicating a hunt (though no weapons are depicted) or much more complex, involving animals and humans and their spirits traveling through the supernatural realm. I tend to favor the latter, primarily because this last trackway involves no weapons and makes obvious use of the earlier one that connects the two bear paws. Possibly consultation with knowledgeable traditionalists might also reveal information relevant to understanding this last trackway.

There is always the temptation to over-interpret imagery like the majority of petroglyphs at 5ME2167. The woman and adjacent smaller human induce us to see a mother and child. But although the woman's vulva is accentuated, there is no obvious connection between these two humans other than their proximity. Likewise, it is quite easy to see the stick-figure anthropomorph with enlarged ovoid hands and feet as some sort of "bear-man." However, other than the general ovoid shape of its hands and feet there is nothing convincing about identifying these appendages as bear paws. They are not segmented like the five verifiable bear paw prints elsewhere at the site, nor do they show any obvious claws or claw prints. Likewise, this figure is not related to any other image at the site except by proximity, and it is equally close to bison, tracks of two different species of animal, and a trackway. As such, the figure could be related to any of these other images or none of them. Thus, in the final analysis, the figure must simply remain a stick-figure anthropomorph with oddly indicated hands and feet. The bizarre nature of these appendages almost certainly indicates that this is not a "real" human but deciphering what sort of spirit figure or shamanic avatar this represents is not possible without significantly more data, either ethnographic information or other representations of closely similar figures.

Finally, there is the mask-like anthropomorph. Clearly, this is related to the trackway that connects the two pairs of bear paws. Its shape, with a long neck and exaggerated, straight "horns," suggests strongly to some that it is a mask, but others see it as ghost-like, and still others remain unconvinced that it truly represents an anthropomorph. I believe it is anthropomorphic for several reasons. The circular "head" atop a neck, with headgear formed of projections is typical of anthropomorphs, and having it be clearly associated with the trackway lends credence to that identification. As with several of the images at the site; however, further interpretation awaits more data, either from ethnography or additional rock art discoveries.

The obvious historic imagery includes the three solidly pecked bison and the horse and rider on Panel 2, and the tipis and other scratched figures on panel 3. These are typical of the Early Historic Ute Style as described by Buckles (1971:1075-1082). The simplicity of both the rider and the animals is typical of Early Historic Ute Style imagery at nearby sites, and the composition of horseman and bison is also archetypal. However, the trackway connecting the bison and horsemen has not been found at any other Early Historic Ute Style sites. The abraded and scratched images are more typical of Late Historic Ute Style sites (Buckles 1971) but there is no clear-cut separation between these two styles, and the conflation of scratched and pecked imagery at this site could represent a transitional time in the Historic period or revisitation of the site by artists at different times. As Buckles (1971) notes, there appears to be a strong hunting theme in Ute rock art, and this site may support that observation. The only concern is that no weapons are shown while a trackway (which is identical to other obviously metaphoric trackways) apparently connects the horse and bison. Further study of regional rock art might shed light on the question of the function of Historic Ute imagery.

Unfortunately, there is little that can be said concerning the two animal images on the roadside boulder locus at this site. Both are legless, which is uncommon, and the long “tail” to the one figure begs the question of what it represents. However, if we do not view the tail as a trackway (and I see no strong reason to identify it as such) than there is no implied narrative for these figures. Possibly further comparison to other sites or ethnographic interviews would provide some possible interpretive information.

7.5 SUMMARY

This area consists of two petroglyph loci in Escalante Canyon south of Grand Junction, Colorado. The site contains important imagery for understanding both Uncompahgre, Ute style rock art, and there are at least three implied narratives at the site created by the use of trackways that connect images to one another and show their metaphoric movement across the metaphoric space of the cliff surface. At present the petroglyphs are well-recorded, but it seems likely that further significant information might be learned by bringing Ute traditionalists to the site and ascertaining whether they have any ideas as to what narrative story lines might be represented by the images.

END NOTES

¹ The boulder at this site has previously been given the Smithsonian Trinomial System number 5MN860, but this number is assigned in error, since the site is located several hundred meters into Delta County, rather than being in Montrose County. I have listed it with the 5DT2157 because of the similarities of imagery and manufacturing technique.

² DStretch is a program designed to increase the visibility of pictograph pigments (Harman 2015), but it has the added benefit of improving the visibility of scratched petroglyphs in some instances. Fortunately, we were able to enhance the visibility of some of the scratches here at 5DT2157 with this program.

³ In all descriptions of the imagery, right and left are indicated from the perspective of the viewer.

8.0 Comparative Regional Rock Art by Carl Conner

The pecking and scratching styles of the two rock art sites may represent the work of three or more artists. The early assessment of the sites were described in the grant proposal as:

The panels, located near a heavily used gravel road, are presently undisturbed and show no signs of vandalism and little if any evidence of visitation. There are no social trails to the site, no litter, and no bullet impact damage. The petroglyphs are well protected from the elements being situated on a high cliff in a secluded corner of sandstone and behind several large boulders that obscure the view from below. Due to these circumstances the images are extremely well preserved. They are, in fact, pristine.

The bison and bear are perhaps two icons of the West valued and respected by both native and non-native Americans alike. Site [5DT2157] consists of three indisputable bison images, two sets of paired, stylized bear paws, a single large stylized bear paw, and several anthropomorphs including one that is similar to images in Utah and Colorado that are indicative of a human female giving birth. In addition to several more anthropomorphs, there are abstract images composed of dot alignments, unidentified zoomorphs, and scratched linear depictions of what appear to be tipis superimposed over the older works. The combined presence of these images at a single rock art site is unusual and offers a rare opportunity to analyze the panels, attempt to determine stylistic affiliation, and explore the relationship of the images to each other, to the prehistoric artist, and to the surrounding landscape.

Rock art images of bison are rare on the Uncompahgre Plateau. It is likely that bison were hunted in the area as supported by the fact that there are several rock art sites depicting bison in both Unaweep Canyon and the Dolores River drainage. In addition, a very few bison faunal elements have been recovered from the surrounding mesas and canyons (Shelton 2017). The three bison images grouped on one panel at the site are in close proximity to an anthropomorph that appears to be giving birth. This anthropomorph is situated above the bison, possibly indicating a position of power. The significance of this will require additional research but may indicate a ceremonial component.

Upon initial observation of the scratch art images a similarity is noted to the Biographic tradition or possibly the Ceremonial tradition rock art styles as described by Keyser and Klassen (2001). Bear paw rock art images found in western Colorado are often attributed to the Ute (Patterson 2016); however, as the Shoshonean peoples also frequented the region, confirmation or denial of tribal affiliation will require further exploration. The bear paw images represented at the site are extremely stylized with claws and other elaborations evident in the designs. Sets of dots arranged in linear groups appear to connect the bear paw images to various anthropomorphs. All of these motifs are indicative of conceptual realism (Patterson 2016:22) and suggest the intent of

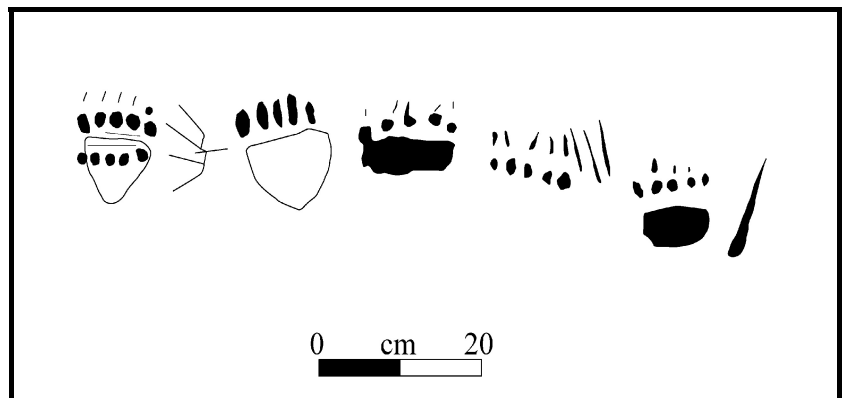
the artist was to convey not just a simple representation of the animal but, more so, the very essence of the creature's spiritual power. Keyser and Klassen (2001:174,175) discuss in detail the importance of the "bear power" in "making warriors strong and shamans wise."

Site 5DT2157 is exceptional and unusual in its content for the Uncompahgre Plateau. As Jim Keyser has pointed out, some of the track images probably represent those of a mountain lion, which are rare for any panel of the region. Four apparent lion tracks occur on the upper and lower sides of a zoomorph figure near the bottom of Panel 2, which was originally thought to be a representation of a resting mountain lion. In any case, the pecked zoomorph was coopted by a later artist who scratched in legs, a tail, and an anthropomorph rider to its back (Plate 12). Bear tracks and images are common motifs in Buckle's Uncompahgre Style (Cole 1987:275-289). Keyser and Klassen (2001:174) describe similar bear symbolism in the Foothills Abstract tradition, which is comparable to the Uncompahgre Style. As well, bear paw tracks and images of the bear are also incorporated in many of the Fremont (Formative), Late Prehistoric, and Historic style rock art panels.

The bear paw representations at 5DT2157 include ones that are common on the Uncompahgre Plateau, as represented by the large glyph on the right side of Panel 1, and uncommon ones that occur in Panel 2. The latter, again, may represent two separate periods of execution but have some commonality in that they have short horizontal bars at the top. Some of the bear track motif's appear to be segmented, whereas others are either outlined or completely filled in. As to the large track glyph of Panel 1, Cole (2016) assigns a Basketmaker or Archaic origin to a similar motif at site 5ME540, and states that these representations are typical of Basketmaker II and Basketmaker III rock art in the San Juan and Dolores River drainages and of Fremont rock art in the Uintah Basin, Little Dolores River/Glade Park area, and the Roan and Tavaputs Plateaus (Cole 1999, 2009; Ives 1986).

A somewhat unusual set of bear track glyphs are found at the Moore shelter, 5MN863, located near Delta (Piontkowski et al. 2017). In Panel 2 at that site, a variety of execution styles are displayed including both abraded outlines and filled in figures. A portion of that panel exhibits element clustering, claw slash marks, and a vertical line that represents male genitalia (far right side of image) – a symbol of virility and fertility (Figure 21).

Figure 21. Drawing of bear track rock art from Panel 2, 5MN863, Moore Rockshelter (image by Masha Conner).



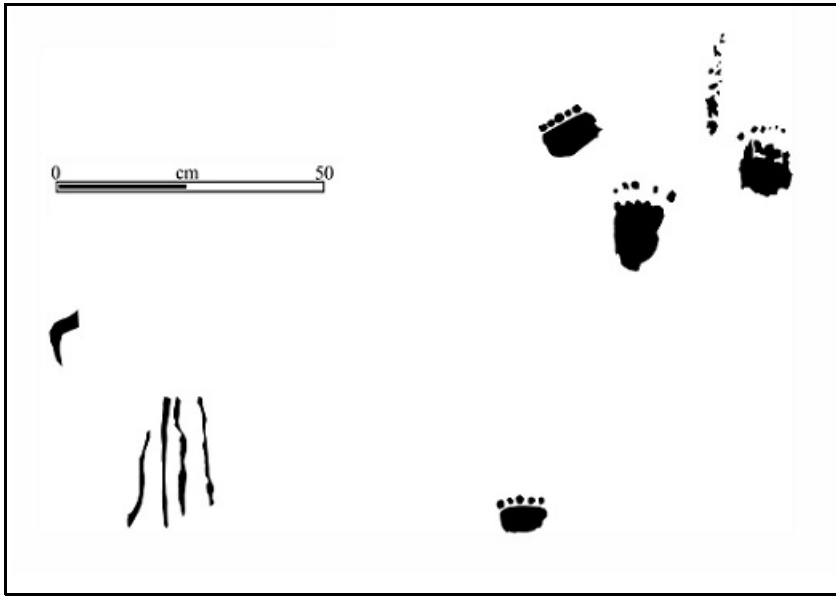


Figure 22. Bear track elements on the panel at site 5GF2792 represent a "filled" style, and exhibits similarities with those found at the Moore Shelter.

A panel at site 5GF2792, south of Silt, Colorado, represents the "filled" style of tracks, and exhibits similarities with abraded glyphs found at the Moore Shelter (Figure 22). The elements of this style include a cluster of several tracks, a hash mark representing a slash by a paw (lower right), and a phallic symbol (vertical line above the tracks) identifying the maker as belonging to a male fraternity.

the bear that likely represent such a fraternity are also found on panels such as one near Wolcott, Colorado at site 5EA1273, but not as commonly as their tracks (Plate 15).

Plate 15. This small (20cm) but exquisite painting of a bear with three vertical lines below (claw slash mark?) is found in Panel 1, site 5EA1273, located near Wolcott. The D-stretch enhanced image seems to indicate the figure overlaps an earlier, more realistically executed, version.



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 shaman 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.

Keyser and Klassen (2001:174) 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.”

Images of Bear Shaman, some with bear tracks have been previously recorded on the Uncompahgre Plateau. An example is found on a panel with mounted warrior at site 5ME232 (Figure 23). A Formative representation of a Bear Shaman is presented in a large overhang on the northwest end of the Plateau at site 5ME529 (Plates 16 and 17).

Figure 23. Bear Shaman glyph (45cm tall) at 5ME232, located along a Ute trail south of the Gunnison River on the northeast extension of the Uncompahgre Plateau. (Illustration is from Cole 1987:230, Fig. 67.)

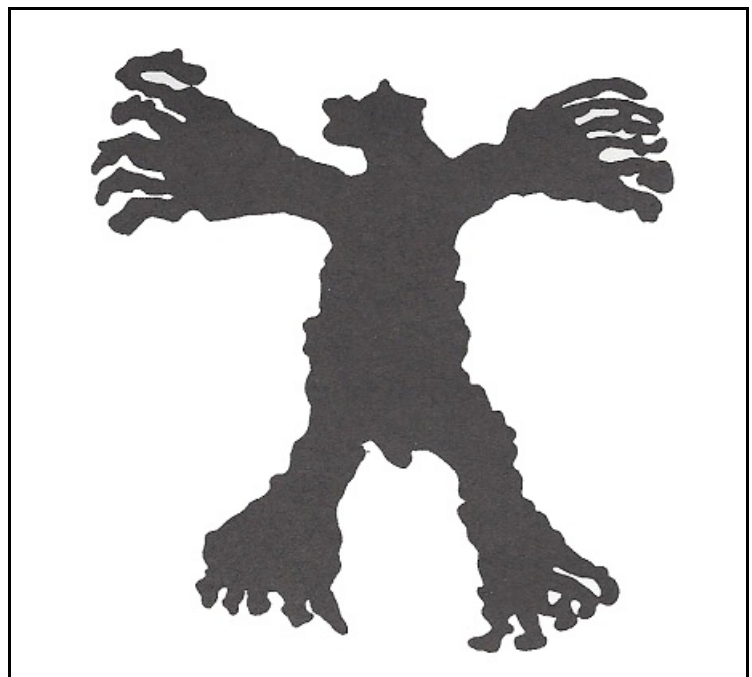
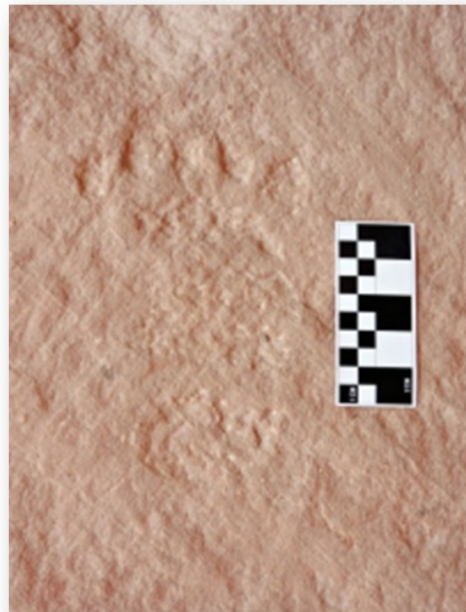




Plate 16. This white painted image of Bear Shaman at site 5ME529 stands next to a faded white image of a Fremont anthropomorph with a feather headdress and hair-bobs or ear plugs. (Photo is enhanced using D-stretch, reprinted from Cole, in Conner et al. 2016.)

Plate 17. One of several bear tracks that “walk” across large rockfall within an alcove type overhang. The tracks end at the white painted Bear Shaman of 5ME529 (shown in Plate 16.)



The top two bear tracks at 5DT2157 are associated with pecked trackways, which may imply travel to the area by representatives of the Grizzly Bear Warrior Society. As described earlier by Jim Keyser, those two are also joined by trackways to a pecked mask or representation of a spirit figure at the top of Panel 3 (Figure 24). This spirit figure glyph is similar to the Apache Ga'an (Mountain Spirits) dancers' masks, as illustrated by this photograph taken in the late 1890s (Plate 18).

The four Mountain Spirit dancers represent beneficent spirits who appear at night – coming from the four cardinal directions with the tips of their headdresses afire (Cambell 1983:242). Their principal mission is to fight the powers of evil and illness, so among other ceremonies, they perform healing and cleansing rites, and at other times may dance to control the weather.

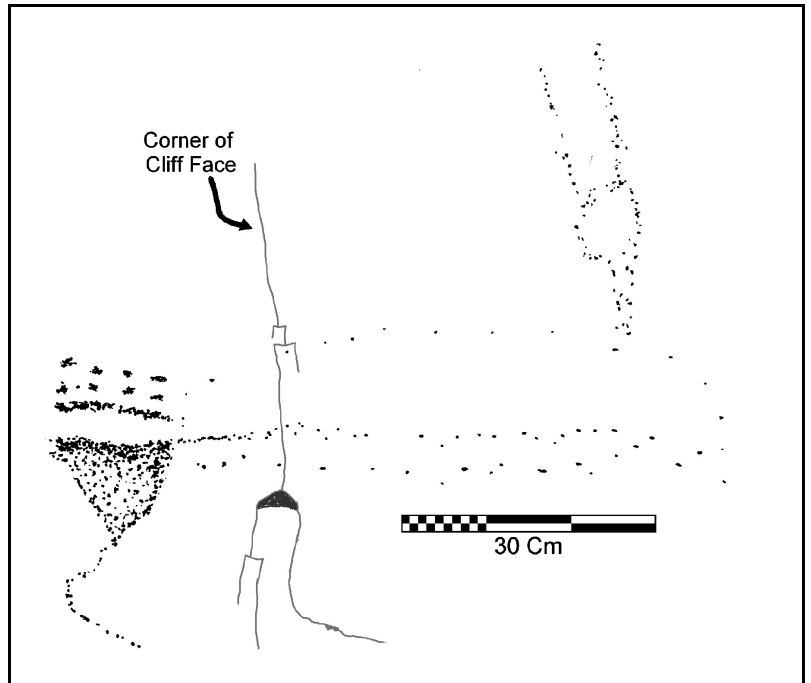


Figure 24. Portions of Panel 2 and 3 of 5DT2157 showing a spirit figure or mask representation that is connected to a bear track.



Plate 18. Apache Ga'an Dancers depicted in a photograph taken in the late 1890s. The boy joining them is prepared for participation in a Corn Dance (Campbell 1983:242).

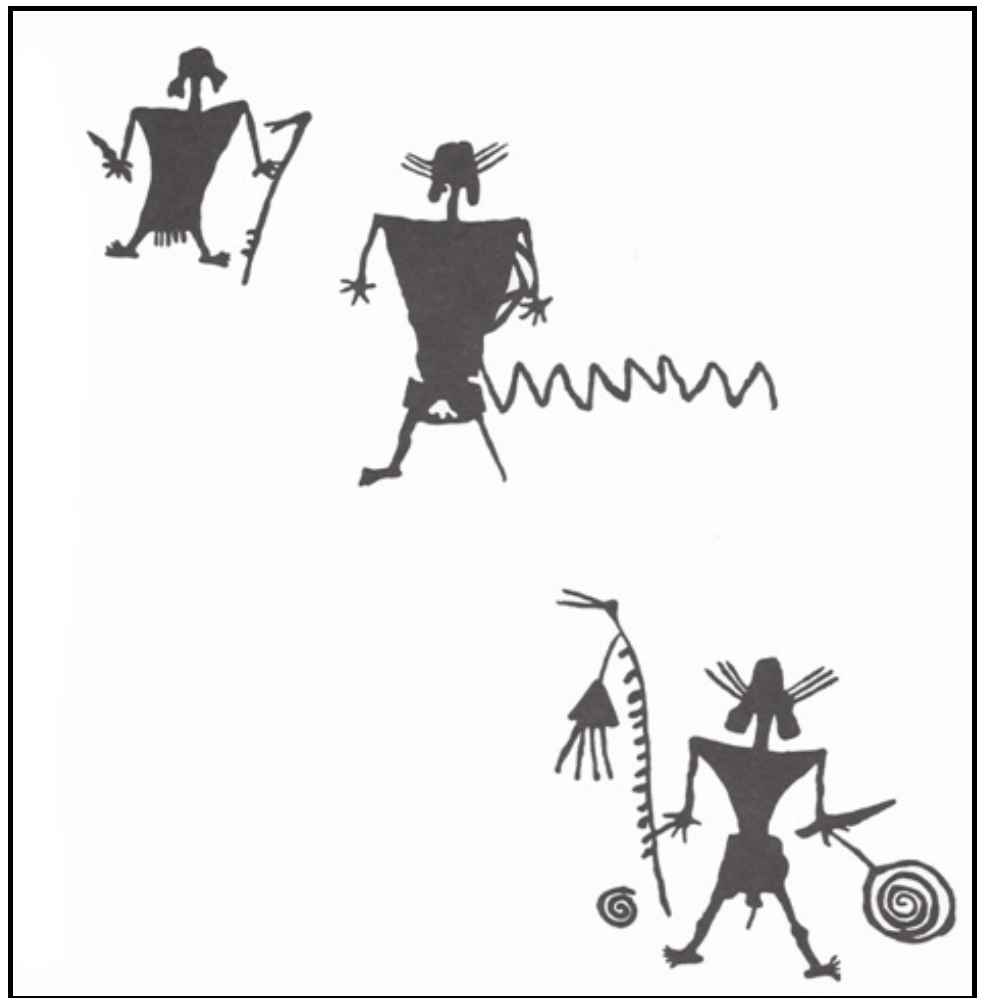
Positioning of figures on the rock art panels is important. The spirit figure glyph is highest of all, and the second highest is that of the female figure on the left side of Panel 2. As Jim Keyser has indicated, the female glyph apparently displays a “vulva” image between her legs. Interestingly, it appears to be extended downward on a line (Plate 19). When enhanced there appears to be a vulva depiction at the body and from it is issued a line and a bulb at the end. As well, the stomach is illustrated as distended, as of a pregnant woman. Taken together, one may interpret this as a birth scene – an important implication for the rest of the panel – as it may be a fertility blessing for the animals as well. The depictions of bison and hunting below are notable (Figure 7). As Keyser and Klassen point out in discussing the Hoofprint Tradition, the print glyphs are associated with “carvings of bison, elk, humans, faces, and female genitalia” and that they are related to “themes of fertility, fecundity, and the sacred relationship between women and bison” (2001:177).



Plate 19. 5DT2157, figures at the top of Panel 2, close-up view showing figure on left as potentially being a pregnant female having a baby. Figure on right may represent a midwife, as speculatively, she holds a knife for possible use in cutting the umbilical cord.

The figure to the left of the suspected pregnant woman is another female as indicated by the enlarged hip area and long hair braid (Plate 19). She holds a knife in her right hand – potentially for cutting the umbilical cord – and below her left hand is an apparent depiction of a cane or staff. (The cane image starts at its top with a circle and a bend.) The cane may be an indication of the woman’s age or a depiction of a staff of power – or both. This image of power held by women is not unusual in the rock art of the region – although it has often been misinterpreted. Figure 25 shows another rock art panel on the Uncompahgre Plateau with what has been classified as a Formative Period (Fremont) panel that is located on the northwest extension of the Uncompahgre Plateau. The female (note the hair arrangement and depiction of a skirt) at the top of the panel holds a knife in her right hand and a bird-head staff, a symbol of power, in her left. The female, a suspected midwife/shaman, was clearly a powerful individual, as indicated by her position above two other probable male shaman.

Figure 25. Rock art panel (Formative Era) from 5ME465, in the Glade Park area on the northwest end of the Uncompahgre Plateau. The panel depicts a female (most likely a midwife) at the top of the panel holding a knife in her right hand and a bird-head staff of power in her left.



A panel with a similar image of an anthropomorph with a line and a bulb at the end (between the legs) is found at 5ME162 on the northeastern Uncompahgre Plateau (Plates 20 and 21). The anthropomorph appears to be a female (a possible slight breast impression on the right side). If the line/bulb indeed represents a birth, then it follows that the theme of human fertility and the relationship to animal fertility would apply – as would its position of power at the top of its panel. It was previously interpreted to be a Basketmaker II period panel as the figure at the top is sub-rectangular; however, it is evident that the zoomorph figures are comparative to the earlier Uncompahgre rock art tradition (Archaic).



Plate 20. Panel at 5ME162, near Big Dominguez Canyon on the north-eastern extension of the Uncompahgre Plateau showing a female anthropomorph at the top of the panel.



Plate 21. Close up of female anthropomorph showing a line with a bulb between her legs. Note the difference between the apparent female image and the anthropomorph (photo right) that is obviously a male representation. Interestingly, the female figure displays a cloven hoof for a foot (image left and probably right as well), which implies “she” likely represents a mythological personage. Two snakes share the same area of the panel – symbols that are associated with water and fertility of the earth.

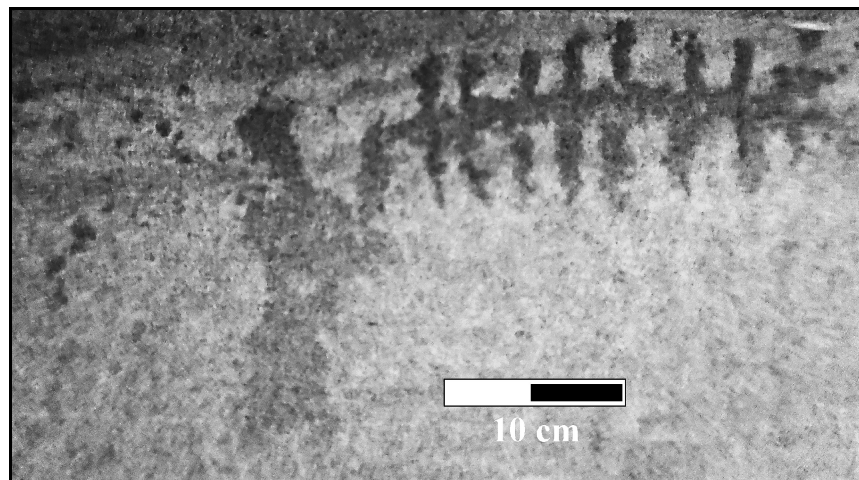
Similar female mythological images are found around the world in various art forms and date as early as the Upper Paleolithic in Europe. There they are identified as the Birth-giving Goddess and linked with primal mothers in animal form such as the she-bison, bear, elk and deer. The mysterious moisture in the uterus and labyrinthine internal organs of the Goddess were the magical source of life (Gimbutas 1989:xxii). As exemplified by these two deeply ingrained life-giving and maternity symbols in the rock art panels on the Uncompahgre Plateau, the Archaic era concept of this mythological being appears to have been preserved into the Historic period.

The apparent birth image has an associated series of dots that extend to the right of the anthropomorph, a line which continues across the top of Panel 1 and around the cliff-face corner. Jim Keyser observed that it was most likely a trackway. If the assumption that the figure represents a birth, it is notable that the dots originate (or terminate) at the area of the birth. In this regard, the dots may actually represent sound – one not easily identifiable and a concept that has not actually been well explored. However, there are other possible indications of sound being expressed by petroglyph figures. Two examples include: a small panel of a Bear Shaman associated with a coyote (or dog) that appears to be howling; and, a Kokopelli-like figure playing a flute (Plates 22 and 23).



Plate 22. Small image of a Bear Shaman and his familiar (a coyote or dog) seemingly to be howling (dots issuing from its open mouth). (Image is located at 5ME540, in McDonald Creek canyon on the northwest extension of the Uncompahgre Plateau.)

Plate 23. Image of a Kokopelli figure apparently carrying a corn or tobacco stalk, and having an apparent representation of sound (dots) issuing from a flute. (Image is located at 5RB699, in Canyon Pintado of Northwest Colorado.)



DARG is committed to cultural landscape analysis rather than the site-by-site evaluation approach in exploring the dynamic relationships between place, identity, and cultural transformation of the Uncompahgre landscape. In that vein, one of the newest realizations in rock art studies of the region is the presence of scratch art. It is one of the most difficult to identify due to its very light impressions on the local sandstone rock matrices. However, across the region, tipi etchings are being identified as an historic period phenomenon and not dismissed as modern vandalism. Equally important is the assignment of cultural affiliation. In the inquiry into this aspect, articles by Lindsay Montgomery, now Assistant Professor at University of Arizona, Tucson, came to view. Her work has investigated Comanche women's contributions to rock art.

In her article for *Archaeology Southwest* entitled "Comanche Aesthetics," Montgomery writes that "although a great deal of popular and scholarly attention has focused on the war exploits and narrative drawings made by Plains men, the iconography of their female counter-parts has often been overlooked. The practice of decorating rawhide containers, clothing, and horse gear with geometric designs was shared across many tribal communities on the northern and southern Plains, including the Comanche." These designs were also included in rock art panels. Thirty-three panels depicting not only elements of these designs but also Plains-style iconography, particularly tipis and horses, were documented at the confluence of the Rio Grande and Rio Pueblo during the Rio Grande Gorge Project, directed by Severin Fowles. Plate 24 is an example of the female art designs associated with drawings of tipis in the rock art found on the basalt boulders recorded by the Project (Montgomery 2016:22-24). Notable are the differences between panels with the women's iconography of designs (Figure 26) and the depictions of highly animated scenes typically associated with the men's drawings (Figure 27).

Plate 24. Scratched Comanche parfleche icon displayed alongside tipis and tripods with shields, enhanced to show detail (Montgomery 2016:23).



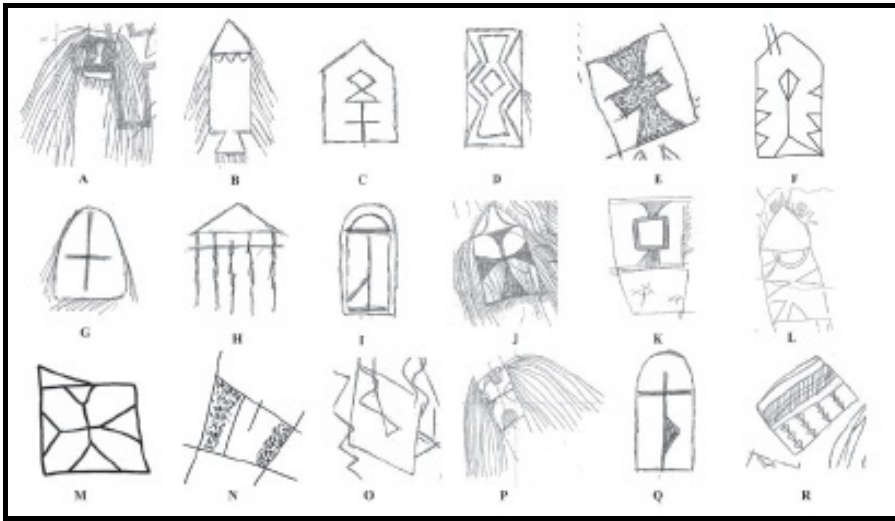


Figure 26. Examples of scratched rock art of Comanche parfleche iconography provided by the Rio Grande Gorge Project (Montgomery 2016:24).

“Within this gendered division of labor, women’s decorative objects served a similar function to the etching of war exploits on stone by men. Both forms of art produced a public record of an individual’s skill and status. The parfleche panels from the Rio Grande Gorge are part of a distinctly female art tradition that is entangled with the historic integration of the horse into Comanche culture” (ibid.)(Figure 26). An illustration of the male drawn rock art from the Rio Grande Gorge Project was displayed in the web bulletin for Montgomery’s speech to the Arizona Archaeological and Historical Society titled “Persistence: a Comanche History of 18th Century New Mexico” (Figure 27).

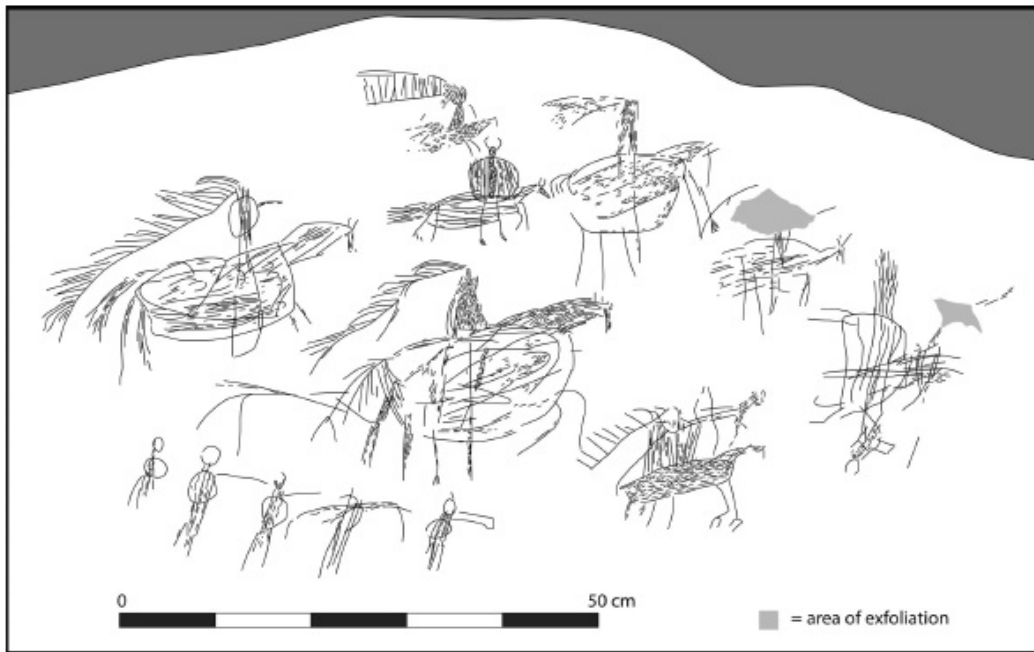


Figure 27. Example of Comanche male’s etching of war exploits provided by the Rio Grande Gorge Project (Montgomery 2017).

An interesting and comparative panel of scratch art is found at 5RB5848 in the Piceance Basin, which depicts tipi-shaped elements and an anthropomorph that reflects a belief in the supernatural powers of the Grizzly Bear Warrior Society (Figure 28). In this panel, the Bear Shaman and tipi motifs are typical of a Northwest Plains style. [The shaman wears a bear mask and claws. The mask exhibits the tear streaks of the Grizzly Bear.] Keyser associates similar rock art with the Eastern Shoshone [Comanche] occupation of the region and assigns relative dates of AD 1300-1700 (Keyser 1975, 1977, and 1987).

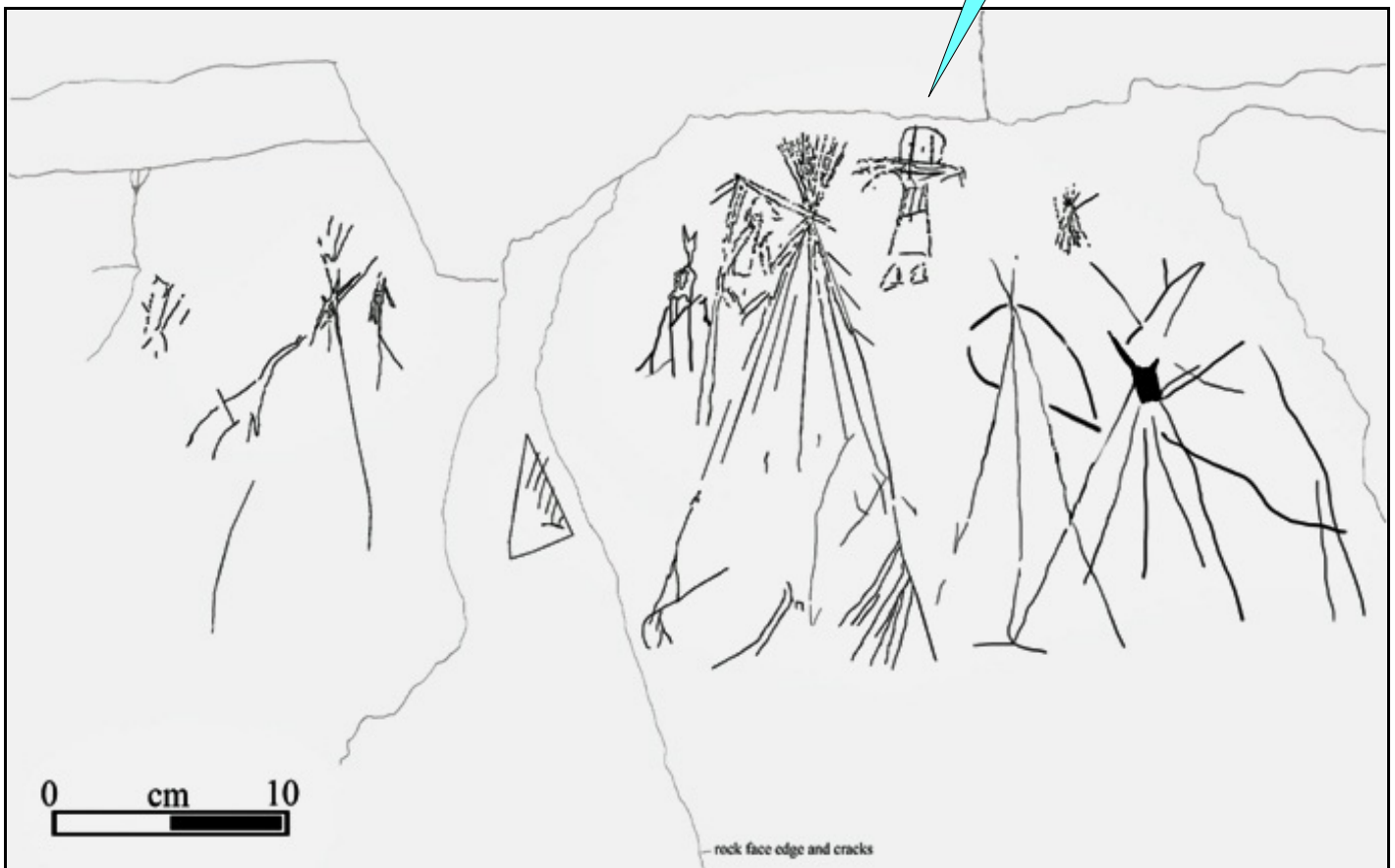


Figure 28. Etched panel found at 5RB5848 in the Piceance Basin, which depicts tipi-shaped elements and an anthropomorph apparently representing a Grizzly Bear Warrior. The flap of the large tipi may exhibit parfleche iconography. Notable also is the use of perspective. [Scale drawing by Masha Conner.]

Importantly, scratch art allowed the artist more freedom to engage in drawing in perspective; that is, to create an illusion of space and depth on a flat surface. (Classical artists use perspective to represent three-dimensional objects on a two-dimensional surface, a piece of paper or canvas, in a way that looks natural and realistic.) In fact, the Historic period etchings and charcoal drawings may represent a transition to this type of art – one that was accomplished by Comanche artisan shaman. This form of art was done not only by scratching but also by using charcoal.

In Figure 29, a portion of a panel found in Sweetwater Cave in Garfield County, one finds perspective in a charcoal drawing depicting a bison hunting event. In this drawing one sees multiple figures composed into a scene. Notable are the empty spaces in the horse paintings indicating their coloration, and the feather adornment on the horses, which probably identifies the status of their rider. Cole (1987:275- 286) describes this panel, and those in most of the site, as having been painted during the Early Historic Ute period, likely prior to AD 1830, but it may have been executed by Comanche artisans who were present in the region at that time.



Figure 29. A segment of Panel 1, 5GF2, Sweetwater Cave, Garfield County. Perspective is shown in this charcoal drawing depicting a bison hunting event. (Image created by Masha Conner from photograph.)

The iconography – pictorial motifs – documented by this project and discussed above provide keys to the mythologies of undocumented periods of prehistory, and establish a basis for the identification of themes in belief systems. Aside from the themes of hunting and the power of the bear, women’s power and influence have been demonstrated in the art of 5DT2157 and other sites on the Uncompahgre Plateau. Discoveries made by this project punctuate the importance of recording the rock writings with high definition photography for identifying, preserving and tracing cultural/temporal themes, which provide insight into the beliefs of Native Americans that occupied or passed through the region.

“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. To that end, this project was an important step in the preservation of this endangered resource.

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Appendix A: Files Search

List of previously conducted cultural resource inventories within a mile of the present study.

Project No.	Title/Date/Author/Contractor
DT.LM.R40	Title: Escalante Fence and Cattle Guard Clearance, Delta County, Colorado (UB84013) Author: Rupp, Frank G. Date: 03/20/1984 Contractor: Archaeologist for the Bureau of Land Management, Uncompahgre Resource Area
DT.LM.NR131	Title: Potholes Recreation Area C0-150-2003-0040, Delta County, Colorado (03UN65) Author: Stipe, Frank Date: 07/31/2003 Contractor: BLM Uncompahgre Field Office

List of previously recorded cultural resource inventories within a mile of the present study.

Site ID	Site Type	Assessment
5DT.653	Isolated Find	Not Eligible - Field
5DT.981	Historic, Rock Art Historic, Habitation	Listed - State Register

Appendix B: OAHP Site Forms

Appendix C: Digital Photographs

Appendix C: Photo Log

Site No.	Photo Number	Comment
5DT2156		
	092012	Site overview, east
	092102	Site overview, west
	091917	Panel overview with meter scale
	092418	Panel overview
	AK216089	“Elk-like” figure right side of panel with “trail” behind
	AK216069	“Bighorn-like” figure left side of panel
	092507	Tail or trail image left of “Elk-like” element
5DT2157		
General	DJI0001	Overview of site location (drone)
	DJI0011	Overview of Escalante Canyon cliff face with site (drone)
	IMG 154	Overview of Escalante Canyon, view east from site
	102551	Panels 1-2 relationship
	102539	Panels 2-3 relationship
	IMG 153	Panels 2-3-4 relationship
	IMG 149	Panel 1
	IMG 150	Panel 2
	IMG 151	Panels 2-3
	IMG 152	Panels 2-3
Panel 1		
	IMG 0151 cc	Panel 1 overview
	AK215787	Bear track, left side of panel
	IMG 0151 cc2	Panel 1 right side

Site No.	Photo Number	Comment
Panel 2		
	AK215704	Overview
	AK215704 - D	Overview; D-stretch enhanced
	AK215621	Drawing of petroglyphs on plastic sheets
	AK215876	Pregnant woman and midwife
	IMG 189cc	Bear shaman
	IMG 0190cc	Close-up of birth image and midwife
	IMG 0192	Dot image from pregnant female to edge of cliff above Panel 1
	IMG 0182	Abraded anthropomorph on pecked zoomorph with abraded legs
	IMG 0183cc	Black and white image of abraded anthropomorph on pecked zoomorph with abraded legs
	IMG 0195	Midwife image next to “woman giving birth” element
Panel 3	IMG 0142	Right side of panel, top tipi (scratch art)
	IMG 0141 part 3	Right side of panel, top tipi with scale
	IMG 0141 ywe	Right side of panel, top tipi with scale, D-stretch enhanced
	IMG 0140	Right side of panel, middle tipi
	IMG 140 lab	Right side of panel, middle tipi enhanced
	IMG 140 lab2	Right side of panel, middle tipi enhanced, overdrawn
	IMG 0143	Right side of panel, bottom tipi
	IMG 0143cc	Right side of panel, bottom tipi, D-stretch enhanced
	102306	Mask image
Panel 4	IMG 0153 P4	Dot image, possible coyote?