

Pictures From The Past

NEWSLETTER OF THE
COLORADO ROCK ART ASSOCIATION (CRAA)
A Chapter of the Colorado Archaeological Society

<http://www.coloradorockart.org>

June 2016

Volume 7, Issue 4

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Colorado Rock Art Association (CRAA) is offering a variety of field trips this summer.

In June, Ken Frye will lead a field trip in the San Luis Valley. Details on page 2.

In July, Jo Morgan and Anne Robinson will lead a field trip to Sweetwater Cave pictographs.

We hope to add a couple more before the season ends. We hope you will join us for at least one of our field trips this year. Please support us by participating in field trips.

Thank you to everyone who participated in CRAA 2016 elections. All of our existing officers were re-elected and we have one new member, Barbara Potter. In addition, Keith Fessenden has agreed to be our new membership chair. For a list of the CRAA officers and board members see the list at the end of this newsletter. A huge thank you to the all the elected and appointed board members.

A big thanks to our two departing officers- Julie Tipton and Ken Frye. Thank you for your service to CRAA.

Several open positions remain on the CRAA board. Open positions are Newsletter Editor and Field Trip Coordinator. We hope you will consider contributing to CRAA by taking one of these positions. The board meets on the fourth Monday of most months via conference call. Please contact Anne Robinson at annerco@yahoo.com, if you are interested.

If you hear of any events or projects relating to rock, please pass them along to us at coloradorockartassociation@yahoo.com. We will get the information out to CRAA members.

Colorado Rock Art Association Field Trips

Join us for a field trip!

Participants must agree to the CAS and CRAA code of ethics. All participants must sign a release of liability.

June 18, 2016

Field Trip to San Luis Valley site- Dry Creek Sites (& Cat Creek, if time allows)

Date: Saturday, June 18 – All Day

Location: Meet in Monte Vista at 9:00 a.m. (Details provided with sign up confirmation)

Leader: Ken Frye

Driving: Best with High Clearance Vehicle- two-track roads

Activity Level: Rough walking + couple of the sites take 15 minutes with some uphill walking

Maximum Participants: 20

Sign-up contact: Send email to coloradorockartassociation@yahoo.com to reserve your spot.

Monte Vista June Temps: Average High is 76 degrees, Average low is 23 degrees.

Lodging is available in Monte Vista. Camping options are also available, but none appear to be terribly close to Monte Vista. We will plan to do some type of optional group dinner for folks who are interested.

July 23, 2016

Sweetwater Cave Field Trip

Ute Rock art located in a cave.

Location: Eagle County, Colorado

Activity Level: Short but very steep hike to cave.

Leader: Jo Morgan

Details & sign up information to come

2016 2017 CRAA Texas Rock Art

The CRAA Texas Rock Art Trip is being rescheduled for spring 2017. Details to come.

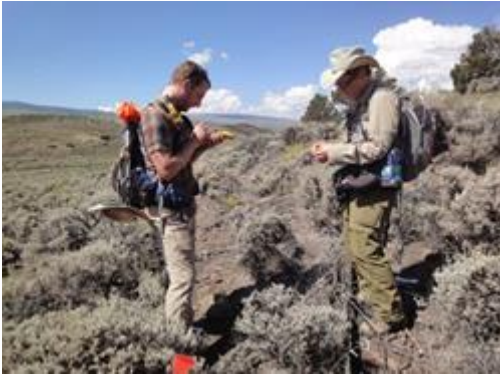
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Join the PAAC Summer Training Survey

Each year the Office of the State Archaeologist of Colorado (OSAC) sponsors an archaeological inventory ("survey") on a parcel of state property, typically during the June-August period when few classes are scheduled. The purposes of the survey are to provide field training in surveying techniques for PAAC volunteers, applicable toward certification requirements, and to help OSAC meet its statutory obligations to inventory land within Colorado. Previously undocumented archaeological and historical sites are discovered during the inventory, and added to OSAC's database for use in future research.

Information about new discoveries is entered in digital format on GPS receivers. Field training involves hiking across undeveloped lands in search of artifacts and features more than fifty years old. When such sites are discovered, volunteers are instructed in the production of sketch maps, filling out standard recording forms, plotting site locations on topographic maps, artifact illustration, etc. Credit toward certification is earned for the days spent under professional

supervision (Certified Surveyor I), and for each site form which volunteers complete following the inventory (Provisional Surveyor). Final technical reports on the summer surveys held at Pike's Stockade in Conejos County, Hermit Park in Larimer County, and Antelope Gulch in Fremont County describe the training survey program in greater detail as well as providing interpretations of those previous inventories. The Pawnee Buttes slide presentation provides a progress report on a recently completed field project. To see these reports and the slide show go to the PAAC Summer Survey web page at <http://www.historycolorado.org/oahp/summer-training-survey>.



For the 2015 Summer Training Survey, we partnered with the Dominguez Anthropological Research Group (DARG) on their Ute Trails Project in Eagle County. A dozen volunteers participated and helped record a total of 10 archaeological sites and 37 isolated finds dating from both the prehistoric and historic eras. To read about this year's project results, [click here](#).

"A wooden feature using old growth juniper branches found in the Ute Trail corridor. Because PAAC training sites such as the Pisgah Mountain section of the Ute Trails Project are in remote locations lacking public facilities of any sort, and involve hiking across somewhat rugged terrain, prospective participants must be in reasonably good physical condition. The ability to contend with hot summer days, bothersome insects, and generally primitive working conditions is a necessity. Volunteers must supply their own transportation, room and board, daypack and personal gear such as canteens, but there is no fee for participation. The Office of the State Archaeologist of Colorado (OSAC) or its partners such as DARG supply all surveying, recording and mapping equipment as well as the professional archaeologist(s) who supervises the volunteers.

How to sign up for the 2016 PAAC Summer Survey-

Prospective participants must submit (or have previously submitted) a signed PAAC application form, and completion of the Basic Site Surveying Techniques, Colorado Archaeology, and Prehistoric Lithics Description & Analysis classes is highly recommended prior to field training. **The exact dates for the 2016 survey have not been determined, but will occur in the period August 15-26 at Lory State Park in Larimer County.** Preference on this project will be given to volunteers with prior survey experience and those who have met or nearly meet the requirements of the Provisional Surveyor or Certified Surveyor I certificates in PAAC. Applicants for the survey must be able to participate for two days minimum, and provide their mailing address, phone/fax, and e-mail address. **To apply (no additional form required), prospective volunteers should contact the State PAAC Coordinator at 303-866-4671 or kevin.black@state.co.us by August 1, 2016.**

Information for this article is from the PAAC Summer Survey web page at <http://www.historycolorado.org/oahp/summer-training-survey>. Please see the web page for the latest information.

STYLISTIC EVOLUTION - FROM REALISM TO ABSTRACTION IN FREMONT ANTHROPOMORPHS - PART 1:

By Peter Faris



**Three-Kings Panel, Classic Vernal Fremont Style,
McConkey Ranch, Utah. Photograph Peter Faris,
September 1994.**

The subject of Style in rock art has perhaps engendered more arguments than any other facet of this field of study. So many people throw the word style around loosely without actually understanding the definition of that word. In art studies, style is that suite of defining characteristics which encompass a group of related works, and separate it from another group. For instance, Impressionism, as compared to Classicism. But when we look at Impressionist works by a number of different artists we see a broad range of appearances between them, so where does style come in? The term Style actually applies more to the intentions of the artist than it does to the end result of that artist's creation, but, to the general public, the term becomes applied to what they see in common from one work to another. That is the basic meaning of the term Style as it is generally applied in rock art studies.

The rock art in the example of Stylistic Evolution that I am presenting here began as Fremont Classic Vernal Style figurative imagery as defined by Polly Schaafsma (1980), and evolved or morphed into what I have called Post-Classic Vernal Abstraction (Faris 1987:29). Starting with highly naturalistic examples, why would imagery devolve into increasing abstract forms over time. My answer is that we have numerous examples from the history of art in which exactly that has occurred, and I suspect a psychological effect like "Mere Exposure" is behind it. The basic premise is that people get used to what they see most often as the way something should be seen - as the "right way" to portray it.

"THE MORE YOU SEE IT THE MORE YOU LIKE IT, (Familiarity) Robert Zajonc (1923-2008) – Zajonc's groundbreaking paper, Attitudinal Effects of Mere Exposure, was published in The Journal of Personality and Social Psychology in 1968. Zajonc's paper describes a series of experiments in which he showed participants a sequence of random images – geometric shapes, Chinese symbols, paintings, and pictures of faces – that were flashed in front of them so rapidly that they were unable to discern which were shown repeatedly. When subjects were later asked which images they preferred, they consistently chose the ones to which they had been most frequently exposed, although they were not consciously aware of the fact. What Zajonc seemed to have discovered was that familiarity brings about an attitude change, breeding affection or some form of preference for the familiar stimulus. This increases with exposure: the greater your number of exposures to something, the more affection you will feel toward it. To put it simply, 'the more you see it, the more you like it.'" (Collin, et al 2012:233)

How would that also lead to the evolution (or perhaps devolution) from realistic to abstracted images? Well, along with the Mere Exposure effect we humans tend to overlook details, so as we are viewing these images we are also making subconscious decisions as to which parts of it are more important than others, and in the future the less important portions of the image can get overlooked, while the elements we consider to be of greater importance will remain and perhaps become emphasized.

The Classic Vernal Style of Polly Schaafsma includes figures with attention to realistic details of texture, contour, and accessories, the best example of which is the main figure from the 3-Kings panel at McConkey Ranch, North of Vernal, Utah (FIGURE 1). This ultimate expression of Classic Vernal Style shows anatomic details, clothing and accessory details, and was created in multi-media, painted as well as pecked. Other figures from this stylistic classification are less grand and ornate, but most seem to share this intention toward realism.

This is exactly what I saw in the progression of images from Cub Creek, Dinosaur National Monument, Utah, a step by step simplification and abstraction from the Classic Vernal Realism starting point to a final set of petroglyphs that would not be identified as anthropomorphs if we did not have the intervening steps to refer to.



Figure 2. Classic Vernal Fremont Style, McConkey Ranch, Utah. Peter Faris, 1987.

From the Classic Vernal Style beginning we see a first step in the evolution of the figure is essentially a simplification. Details of adornment, headdress, jewelry (pectorals, ear bobs), clothing, etc., are still present but the figure itself is not realistically proportioned, it reminds one of a cookie cutter gingerbread man. This example (FIGURE 2), also from McConkey Ranch in the Dry Fork Valley, near Vernal, Utah, is obviously related to the 3-Kings panel, but not as naturalistically detailed. In effect, the interest is more in the decorative detail than in the realism of the figure. This focus on decorative detail will be seen to be a constant throughout the sequence.



Figure 3. Three-Princesses panel at Cub Creek, Dinosaur National Monument, Utah. Photograph Peter Faris, Sept. 1989.



Figure 3A. Close-up of first princess at Cub Creek, Dinosaur National Monument, Utah. Photograph Peter Faris, Sept. 1989.



Figure 3B. Close-up of second and third princesses at Cub Creek, Dinosaur National Monument, Utah. Photograph Peter Faris, Sept. 1989.

As I envisioned it back in 1987, the 3-Kings panel was most likely created during a cultural peak of the local Fremont culture, after which the culture slowly changed (or declined), and the rock art changed with it. I illustrate this with a sequence of anthropomorphs from the great cliff face site of Cub Creek in Dinosaur National Monument. From the Classic Vernal Style beginning, the first step in the evolution of the figure is essentially a simplification. I illustrate this with figures

from very near the Cub Creek cliff face known as the 3-Princesses. the figures now are merely symbolic shapes instead of realistically proportioned torsos, or even the cookie cutter figure. FIGURES 3, 3A, and 3B show the 3-princesses panel complete and then close up, and FIGURES 4 and 5 are drawings of these figures.



Figure 4. First princess at Cub Creek,
Dinosaur National Monument, Utah.
Peter Faris, 1987, page 32.

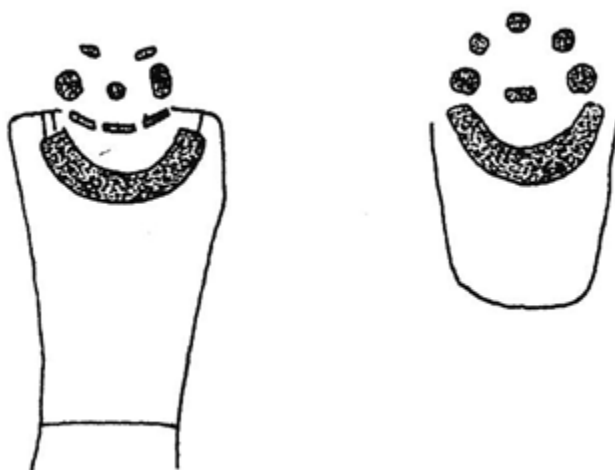


Figure 5. Second and third princesses at Cub Creek,
Dinosaur National Monument, Utah. Peter Faris, 1987, page 31.

These figures are stylistically related to the Cub Creek panels and the location is certainly close enough to be considered as the same location, and as they are all in the same basic location they were likely to have been created by one group of people (the local residents) over time, and thus their changes illustrate perfectly the evolution that I have discussed above.

This sequence will wait for part 2 of this essay in the July CRAA Newsletter.

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Collin, Catherine, Nigel Benson, Joannah Ginsburg, Voula Grand, Merrin Lazyan, and Marcus Weeks,
2012 The Psychology Book, DK Books, London and New York.

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1987 Post-Classic Vernal Abstraction: The Evolution of a Unique Style in Late Fremont Rock Art in Dinosaur National Monument, Utah, pages 28-40, Southwestern Lore, Vol. 53, No. 1, Colorado Archaeological Society.

Schaafsma, Polly

1980 Indian Rock Art of the Southwest, School of American Research, Santa Fe, and University of New Mexico Press, Albuquerque.

Peter Faris is a 30+ year member of the Colorado Archaeological Society, Founder and former President of the Colorado Rock Art Association, Member of the Arapahoe County Cultural Commission, President of Institute for Archeoesthetics. 2013 recipient of the Ivol Hagar Award for outstanding service to the Colorado Archaeological Society, and a 2013 Colorado Rock Art Association Chapter Achievement Award. Member of Archaeology and Historic Preservation Committee and also Programs Committee of History Colorado. Arapahoe County Cultural Council. He writes a regular blog on Rock Art at <http://rockartblog.blogspot.com>.

Conferences:

Pecos Conference

August 5-7, 2016

Alpine, Arizona

Each August, archaeologists gather under open skies somewhere in the southwestern United States or northwestern Mexico. They set up a large tent for shade, and then spend three or more days together discussing recent research, problems of the field, and the challenges of the profession. In recent years, Native Americans, avocational archaeologists, the general public and media organizations have come to speak with the archaeologists. These individuals and groups play an increasingly important role, as participants and as audience, helping professional archaeologists celebrate archaeological research and to mark cultural continuity.

For additional information and to sign up for the conference to the Pecos Conference website at pecosconference.com

Utah Rock Art Research Association (URARA) Conference

Delta, Utah

September 30 – October 3, 2016

Our annual symposium. Two days of field trips to great rock art sites. Two days of speakers. Our business meeting which gives you the opportunity to throw out those bums on the board. Dinner, auction, watermelons, fun and frivolity.

There is a plethora of rock art in the Delta area. The rock art is generally on boulders rather than large rock faces. Access is much simpler than in many other places with many "drive up" sites and little hiking.

For more information & to sign up, go to <https://urara.wildapricot.org/>

URARA Rock Art Conference - Call for Proposals for Presentations

Deadline for proposals is August 01, 2016

Utah Rock Art Research Association 36th Annual Symposium

The Symposium Committee announces a call for proposals for presentations for the Utah Rock Art Research Association 36th Annual Symposium, September 30 – October 03, 2016, at the Civic Center, 305 West Main Street, Delta, Utah, located in the eastern Great Basin.

Proposals should have a Title and Abstract and abstracts should not be more than 200 words. The deadline for proposals is August 01st, 2016 and we ask that everyone submitting a proposal honor the deadline so we can finalize the program in a timely manner.

Preference will be given to presentations that relate to Utah rock art, with a particular interest in the rock art of the Great Basin. Presentations will be allowed a maximum of 30 minutes; site reports a maximum of 20 minutes. Abstracts will be reviewed for suitability, balance of points-of-view, and to ensure that the number of papers does not exceed the time available for presentations. All presentations must be in Power Point.

Accepted presenters will receive a \$100 Honorarium to help with expenses, free Symposium registration, and will be guests of URARA at the Saturday night banquet.

Please send abstracts to David Sucec, Presentations Coordinator, preferably by email to bcspj@xmission.com or by mail to 832 Sege Ave, Salt Lake City UT 84102.

Colorado Archaeological Society Annual Meeting and Conference

Grand Junction, Colorado at Colorado Mesa State University

October 7-9, 2016

Saturday, October 8 will feature speakers on a variety of topics. Friday and Sunday, October 7 & 9 will include field trips. Details and sign up information to come.

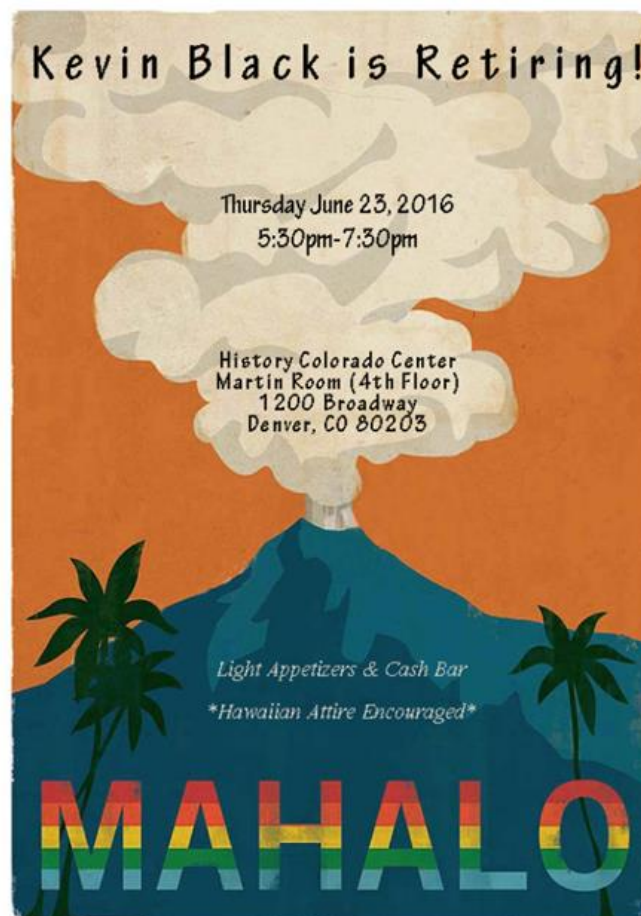
Kevin Black Retires



Kevin Black is retiring in June after 28 years as Assistant State Archaeologist. Kevin is a graduate of the University of Colorado-Boulder, earning degrees in 1977 (B.A.) & 1979 (M.A.–Anthropology), with field school experiences at Mesa Verde National Park, today's Ute Mountain Tribal Park—it wasn't yet a park in those days—and in El Salvador, Central America. Kevin's early years of employment were spent with consulting firms in Montrose (1979–81) and Eagle, Colorado (1981–88) as a staff archaeologist, conducting inventories and excavations in the western U.S., especially in Colorado, Wyoming and Utah. Since 1988, he has been employed as the Assistant State Archaeologist at History Colorado, the Colorado Historical Society. His primary duty is to serve as the State

Training Coordinator of the Program for Avocational Archaeological Certification (PAAC). He has authored or co-authored more than 90 technical reports, 40 conference papers, and 20 publications (journal articles and book chapters).

Colorado Rock Art Association members are invited to attend his retirement reception. Details are in the invitation below.



COLORADO ARCHAEOLOGICAL SOCIETY

2016 RAFFLE

to benefit the Alice Hamilton Scholarship Fund

"Zebra Sentinel" Decorative Raku Art Pot



An original ceramic pot made especially for CAS!

"Zebra Sentinel" stands 32" tall, featuring African porcupine quills, by Colorado Springs artist Jerry Rhodes. Value estimate \$900++



Jerry Rhodes is a ceramic artist living in Colorado Springs, Colorado. His work has appeared in numerous juried shows and competitions. He currently exhibits in galleries in Colorado, Santa Fe and Taos (NM), Hastings-on-Hudson (NY), Charleston (SC), Georgetown (DC), and Bethlehem (PA), and has many pieces in private collections internationally.



Jerry likes to combine seemingly disparate elements drawn from a global, temporal, and cultural palate to form a composition. Some pieces may blend science with antiquity; Einstein's equations for Special Relativity carved around the rim of a classic Greek form, for instance, while others may represent a cultural fusion; African and Polynesian tribal components combined into a loosely symbolic presentation. Often he will use traditional style glazes and classic post firing reduction techniques, but other times he'll use plant food, steel wool, and horsehair during the firing, and add African porcupine quills to complete a composition. The results are usually very dramatic.

www.jerryrhodespottery.com

Raffle ticket prices:

\$3 each or 4 for \$10

For additional info, contact Terri Hoff 970-882-2191

tthoff@hotmail.com

www.coloradoarchaeology.org

Raffle Tickets will be available at the CAS Annual Conference in Grand Junction, October 7-9.

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