



Colorado Rock Art Association (CRAA)
 A Chapter of the Colorado Archaeology Society
 "Pictures from the Past"

June 2007
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Presidents' Letters

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Farewell from Mike:

I want to say thank you to all CRAA members, for the past two years, where we continued the development of the organization. During this time we have had two very good conferences, developed the archive, and participated in numerous field trips and projects. All this has been done with the effort of our CRAA member volunteers.

We continue to increase our membership. Our goal of reaching out to different areas of the state is forging ahead and I believe we will continue to excel in this endeavor.

I look forward to continuing to be active in the organization.
Mike Maselli

Hello from Jan:

I'm very honored to be the new president of CRAA but very saddened to report the loss of our newly elected co-President Suzi Martineau, who lost her battle against brain cancer early this month. Her bubbly personality and nota-

ble contributions will be missed by all. See our special remembrance to Suzi on the next few pages.

With the new responsibility of President, I need to transfer the creative job of the newsletter on to a new volunteer so **if you would like to be our editor please contact me!** **We also need a Webmaster.**

We also need a symposium chairperson for the May 2008 event. Carol Patterson will be our Native American Liaison—a new position this year. Peter Faris will continue to work the Archive. Ken Frye will head up the Education & Conservation committee. **We need volunteers to help with the Field Trip Coordination!**

A huge thank you to all who are stepping up and volunteering to help with

Volunteers are crucial to the success of CRAA!

our open positions and many thanks to those who put in a lot of hard work and are leaving the newly vacated positions.

I'm both happy and sad to report we had more inputs than room for stories in this edition of the newsletter so you can look forward to more great information in the fall newsletter and thanks to all who continue to contribute!

We are purging our email and postal address lists so make sure your dues are up to date!

I'm looking forward to a great 2007-2008 term.

Jan Gorski



INSIDE THIS EDITION

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REMEMBERING A GREAT SPIRIT



Elephant Hill, UT © Jan Gorski

Suzi Martineau: The Loss of a Great Spirit



Susan Martineau, our dear friend, passed away at the Boulder Community Hospital at 6:45 pm Saturday, June 9, resting peacefully, surrounded by her family and rock art friends.

We knew her as Susan, Suzi, Suzi Q, Q and QT. She was vibrant, energetic, intelligent, witty, and always compassionate. She was strong physically and emotionally and had strength of character. She liked green chili stew, shrimp, seafood enchiladas, lemon cake and pomegranate martinis. She had a fine mezzo-soprano voice and could sing an exuberant Volare across Santa Fe mesa tops or, if you were lucky, sing to you, softly, a popular tune set to her own jazz rhythm.



Suzi, you were our kachina guide. You came to us from the spirit world to instruct us in the art of living. You were strong and brave, sweet and kind. You gave us enduring memories and led us to wonderful places. You entertained us even during your illness. You energized your friends and your friends energized you.

Suzi loved her son Jim, her many pets, and her many friends. She was a writer, photographer and naturalist who swam rapids and kayaked the currents of the Pacific Ocean. She climbed CO Mountains with her border collie Misty. On the way to a CA conference, she climbed the formidable Boundary Peak in NV, alone. Charley Fowler, the mountain climber, and Charles Mann, the photographer, were among her numerous friends. She traveled the world and had only begun to explore its' wonders.

Suzi, you raised a wonderful son, mostly as a single mother. You are one mother in a million. When Jim was young, you had a vision of what you wanted him to be at 22 and he turned out to be that person. Before he was 18, you traveled with him to all 50 states. When he graduated in May 2007, with honors, from the CO School of Mines, you were there for him in a wheel chair since you were too weak to stand. When you left the hospital after each of your two surgeries, you walked out arm in arm with Jim

Suzi had a natural affinity for rock art. She saw rock art as a manifestation of the eternal human spirit. She enjoyed the hunt for rock art and excelled in finding "nuanced" petroglyphs. She led fieldtrips for CRAA and URARA, organized the Monte Vista CRAA symposium and was CRAA fieldtrip coordinator. She served as Vice-President and was recently elected Co-President of CRAA. She developed the new CRAA website.

Suzi was born in Arvada and was proud of her heritage. Her great-grandfather was a judge in Silverton and her grandmother published poetry in national publications. Her grandparents owned a large farm in what is now Arvada.

Suzi was born for the outdoors. At age 8, Suzi loaded her



wagon with canned goods from her grandmother's pantry and headed off across the fields in training for her Antarctic expedition. At 16, she was part of the first exclusively women's group for Colorado Outward Bound. At 20, she traveled through Europe for two and half months.

Her language was gifted. She was a brilliant wit and wonderful conversationalist. In high school, she gave her best friend, Laurie, two writings. They have the same style, voice, and thoughts that we once knew as Suzi's. Laurie saved them for all these years and read them to her in the hospital. The thoughts were just as meaningful now as then.

She attended Utah State University in Logan and graduated with a BA in Landscape Architecture and an MBA (3.75 GPA). She tele-marked the Sinks in Logan Canyon and hiked up the steep canyon walls to see the oldest juniper tree in the world. With Tyler, she hiked extensively in the Wind River Range on three-week backpacks, traveling cross country over boulder fields with 60 pound loads. Adventure was not something new to her.

She discovered canyon country in Grand Junction at Colorado National Monument. It was her first introduction to the high desert and slickrock. She became a certified master gardener. As a community project, she directed the landscaping of the county courthouse. Her son was born in canyon country.

Suzi, Jim and Tyler moved to Gunnison where she enjoyed wildflowers, cold winters and the 1912 bungalow she lived in. She joined a women's club that performed melodramas with costumes ordered through the mail. Dressed in male clothes, cigar in her mouth, she surprised her hus-

SUZI Martineau : Loss of a Great Spirit



band while rehearsing a role. Walking down Gunnison's main street dressed as a saloon girl for another role, a man whistled, to her everlasting amusement.

For ten years, she was the founder, owner, publisher and editor of *Rocky Mountain Gardening*, a quarterly magazine with 7,000 subscribers. She did it all. Jim Martineau, her son aged 13, was her assistant editor and specialist in internet communications. Her editor's column had the same engaging style as her later trip reports in *Vestiges*. She was an intern at the *High Country News* under Ed Marston and lived with Jim in Paonia during that time.

She moved to Boulder in 1997 so that her son could attend an honors program there. She led naturalist hikes for Boulder Parks, joined CAS, ARARA, URARA and was a driving force in CRAA. She attended writer's workshops. She



learned html and developed a series of websites: *Southwest Explorer*. She traveled extensively throughout Utah and New Mexico on fieldtrips and with friends; to the cave paintings of France and the megaliths of Scotland. She loved the wildness of the Orkney and Faeroe Islands. She stayed in Bluff at the Recapture Lodge so many times that the manager said, "she practically lives here." The Fruita Campground in Capitol Reef National Park was her favorite in Utah.

She founded Spiritwind Adventures Tour Company and led her inaugural trip, in the spirit of John Wesley Powell, thru Desolation Canyon, on the Green River in Utah. It was a trip of a lifetime for her 18 clients. The women painted their toenails blue and sang an exuberant, WE LOVE, WE LOVE, ROCK ART, ROCK ART! (*Remember Queen?*) It was to have been the first of many Spiritwind trips.

Suzi was uncommonly generous to other people. She supported two Hopi children through a charitable organization. She supported a women's weaving cooperative in Tierra Amarilla, and their textiles decorated her home. She enjoyed life and wanted people to be happy. She appreciated everything. She once said, "I cannot believe how kind the rock art people have been to me." We are better and wiser people for her being with us. Suzi shall be missed by all.

Text by Jeff Allen

Photos by: Carolyn Bauer, Tom Getts, Jan Gorski, Sally Schwartz, Glenn & Margaret Stone

MESSAGES IN STONE

By Steven Wade Veatch



*Those who are gone once came to this sacred place
of remote canyon walls now quiet with grace.
They made circles of stones to pray and to fast,
to seek a vision for guidance and unite with the past.*

*Here seekers waited for their spirit guide to appear
who came in many forms to give strength and to end fear.
The seekers knew this place where others once prayed
and had visions of power as long as they stayed.*

*They left their sacred images to last upon the cosmic rocks:
Dancers, flute players, lizards, and birds left as pecked marks.
An eternal art on canyon walls of symbols, visions, and more
from those who have gone but came here before.*

*Now the clouds grow dark and are messengers of rain,
they bring a breeze scented with sage over the terrain.
An eagle soars as a guardian spirit above the canyon below
over the messages in stone only the ancients truly know.*



CRAA Field Trips and Recording Projects

9/29-30 **Art of the Rock—Canyons of the Ancients NM (CANM) and 1st Annual CRAA Picnic**

Contact: Tom Getts getts@mindspring.com

CANM Sites, McElmo Canyon, Montezuma Creek and our 1st Annual Picnic - bring a potluck dish to share!

Sep-Oct (TBA) **Rock Art Recording in SE Colorado**

Contact: Anne Whitfield annewhit@fone.net

10/13-14 **Picketwire Project 6**

Contact: Anne Whitfield annewhit@fone.net

Sign-up deadline: Sept. 25, 2007

WE NEED A FIELD TRIP COORDINATOR!!! PLEASE VOLUNTEER TO SHARE YOUR FAVORITE SITES!

Upcoming Events

ARARA ANNUAL CONFERENCE

June 29 - July 2, 2007

Billings, Montana

www.arara.org

http://arara.org/Billings_2007_announcement.html



URARA 27th Annual Symposium October 5-8 2007 Moab, Utah

Symposium Chair: Troy Scotter, troyscotter@comcast.net

Program Chairs: Diane Orr, beecherllc@aol.com; David Sucec, davids@networld.com

Phil Geib, a well-known archeologist from the University of Northern Arizona in Flagstaff, will be the keynote speaker. For many years Phil chaeological Department. He is also Currently he is studying archaic war-

Many will remember Dr. Ditto from an earlier Symposium. He has a interest in archaic Southwestern and

Sunday morning, there will be tion issues. Several out-of-state visi- their rock art resources. There will URARA's top preservation priorities.

There is still time for those tation to contact David Sucec, as soon research, thoughtful explorations, creativity and yes, even, poetry.

If you would like to participate in giving the tools session Friday night or the preservation session Sunday morning, please contact Diane Orr at beecherllc@aol.com.



was in charge of the Navajo Nation Ar- the author of "Glen Canyon Revisited." fare images.

Morales, our second keynote speaker, doctorate in Art History and has a long Brazilian rock art.

a special session on rock art preserva- tors will discuss their struggles to save be a panel discussion focusing on

who are interested in making a presen- as possible. We welcome traditional

CRAA Symposium Field Trip Reports—Powder Wash WY

By Glenn & Margaret Stone

One of the Sunday field trips for the CRAA Symposium in Craig, CO, traveled to Powder Wash to visit several rock art sites associated with wickiups and a 6-mile long horse corral. The field trip focused on an area in the Powder Wash drainage just north of the Colorado-Wyoming border and north of the community of Powder Wash, CO.

The field trip was led by Jim Keyser, the CRAA Symposium keynote speaker, whose rock art team has recently surveyed and recorded about 20 rock art sites in this area. During the field trip, the group visited almost half of those sites.



Jim believes that the numerous pictograph and petroglyph sites and wickiups are associated with a juniper corral fence constructed in the late 1800s by Indian horse raiders. The pictographs are attributed to the Utes who traveled north to steal horses and brought them back to the corral for temporary safekeeping. The corral, constructed using juniper trees, extended around the perimeter of the drainage surrounding Upper Powder Wash Spring, a source of good water and grazing. The corral is estimated to be 6 miles in length, and the group had the opportunity to view several reaches of the juniper fence.

The group also had the opportunity to listen to Richard Ott, one of the field trip participants who gave a presentation at the CRAA Symposium on his recent work on wickiups. Richard provided his perspective on the wickiups and their relationship to the horse corral and the general area.



The rock art consisted primarily of black pictographs and provided outstanding examples of both ceremonial and biographic traditional imagery. The pictographs were usually situated in rock shelters formed along the rim of the Powder Wash Basin. The sandstone in these shelters is subject to extensive spalling, and Jim Keyser's rock art team has been racing to record these images before they are lost.

More information regarding ceremonial and biographic traditional imagery can be found in books titled [Plains Indian Rock Art](#) by James D. Keyser and Michael Klassen, and [Art of the Warriors: Rock Art of the American Plains](#) by James D. Keyser.

Craig Symposium Field Trip Reports (continued)

Vermillion Canyon, Irish Canyon and Raftopoulos Rock Art Site: On Sunday May 20th, approximately 28 persons journeyed to Brown's Park to Vermillion Canyon, Irish Canyon and Raftopoulos Rock Art Site. Katy Gray led the trip into Vermillion Canyon. Jeff Simon led the field trip to Raftopoulos Rock Art Site. On Monday, Bill Lawrence led a group of 20 people on the same tour. Vermillion Canyon rock art site was described by several individuals as a "world class" rock art site. Vermillion Canyon contains numerous Classic Vernal panels of anthromorphs and zoomorphs. The "Big Dude" panel is shown on page 178 of Sally Cole's work "Legacy on Stone." Towards the north end of the Canyon are several panels depicting couples holding hands. At the south end of Irish Canyon near the picnic area, there are several Classic Vernal panels. Near the north end of end of the canyon is a birthing scene which is shown on page 190 of "Legacy on Stone." The Raftopoulos Rock Art Site also contains numerous outstanding Classic Vernal panels of anthromorphs and zoomorphs. Some of the panels may be of Ute and Shoshone origin. This site also contains the pictograph of a couple holding hands, which is the logo for the Denver CAS Chapter. One of the groups also visited the Vermillion Canyon Medicine Wheel, which is one of the southernmost medicine wheel in North American is located south of the Vermillion rock art site.

Clock Site, Crooked Wash Sky House, Ute Wickiup Village, Mud Ball Ridge Sky House and Shaman Cave: On Sunday May 20th, Bill Lawrence led 25 persons to the Clock Site, a sandstone monolith. Some theorized that the Clock Site is a solar calendar and possible lunar calendar. Crooked Wash Sky House is a drilled hole complex, with solar and lunar alignments and possible stellar alignments. The Clock Site and Crooked Wash Sky House have been described as the most important archaeo-astronomical site in North America. The group also visited Mud Ball Ridge Sky House, another archaeo-astronomical drilled hole complex located approximately 5 miles from Crooked Wash Sky House. Shaman Cave is located east of Mud Ball Ridge Sky House. Shaman Cave is believed to be the easternmost example of Fremont Rock Art. The group also viewed some Ute rock art panels near Shaman Cave.

Powder Wash (Wyoming): Rock Art, Wickiups, and Horse Corrals: On May 20, 2007, Dr. James Keyser led a group of people to the Powder Wash Site. This site is a complex of 7 rock art sites and Ute Indian juniper structures that documents warfare and horse raiding from the mid to late 1800s. The rock art includes outstanding examples of both ceremonial and biographic tradition imagery similar in many ways to that published by Sally Cole from the Book Cliffs area. Dr. Keyser has directed the first intensive recording project for these Powder Wash sites last fall, and is just finishing the final interpretive report that relates them to other rock art and horse corralling operations in NW Colorado and NE Utah. Dr. Keyser believes that this site was used by the Ute Indians prior to the reservation relocation as an intermittent horse raiding camp. The group visited a wickiup site and watched Richard Ott perform a preliminary recording of the site, including finding features that had not been recognized before. The group also examined a Ute horse pasture fence and 2 small walled "fortified" rock shelters in this same area. There are many charcoal drawing petroglyphs under rock ledges depicting horses (some with Crow Indian head gear), teepees, and game animals, such as bison and bear. The group also noted that one small image of a pictograph bear had fallen from the rock shelter ceiling since it was recorded last year. Also at the site is a 6 mile juniper fence with juniper wickiups and horizontal structures that are similar to the structures described in the presentation given by Richard Ott at the symposium. Luckily, Mr. Ott was on the trip and gave the group a personal tour and lecture including finding evidence of similar structures. One unique finding was a small wickiup likely used for drying blankets or clothes. There were also rock shelters with charcoal drawings at the site. A third area had an actual story line charcoal drawing that Dr. Keyser is enhancing and evaluating. The group found (but did not collect) one large biface of a material similar to one that was collected by the BLM archaeologist last year during our project, and one slab-lined fire hearth in the road near one site. We have notified the BLM archaeologist of these new findings, and he will do a field examination soon. He is also in contact with Rich Ott for future work recording the wooden structures.

Behind the Rocks Field Trip Report

Story by Lynda McNeil, Photos by Jim McNeil

On April 14, Moab resident and rock art recording organizer, Pam Baker, lead Claudia Bernier, Jan Gorski, Jim and Lynda McNeil on an exhilarating all day rock art fieldtrip beginning by hiking through Hidden Valley. We hiked to rock art sites of probable Basketmaker and Fremont styles and affiliation at "Behind the Rocks" and nearby sites.



Pam recounted that Sally Cole has done research on Basketmaker burials throughout the town of Moab and environs. The

rock art images were outlined and stipple-pecked depictions of large, round-bodied deer, possibly late Archaic; lines of big horn sheep suggesting that Behind the Rocks was an important game trail between the Colorado River and the La Sal Mountains, visible in the distance; lines of anthropomorphic "backpackers," similar to those seen in Nine Mile Canyon; sandal prints, human footprints, and tripartite bear paws.

The "backpackers" suggested that this game trail might also have been used as a turquoise or other exotic goods) trade route since turquoise was worked into pendants in the Capitol Reef area to the south and Turner-Look was a major Fremont trading center on West Creek south to the Bookcliffs and northwest of Cisco, UT. One of the larger panels, just south of Behind the Rocks, depicts what appears to be, a line of neck pendants that, at first glance, resemble "cat heads."



We hiked south toward the Moab Rim Trailhead on Kane Creek Road and on the east side of the Colorado River. Further south of these panels, before descending the slickrock trail to Kane Creek Road, there was a panel depicting Fremont anthropomorphs with rake-winged head-dress and horns, and sandals. We were happy to finally reach our cars after an all day 8 mile round trip hiking adventure where many of us ran out of water!



On Sunday morning, Pam and Quent met Lynda and Jim at Potash Road to scope out the rock art along the road as far as Poison Spider Trail. Pam talked about her work with Donna Turnipseed of the BLM-Moab on applying for National Historic Trust status for the Potash Road rock art sites, as well as those along Kane Creek Road across the Colorado River.

The rock art along Potash Road includes images of a large (approx. 18") conical burden basket (similar to one in the Museum in Moab), a meter-scale "bear" with its ears back, being attached by hunters with bows and arrows, bipartite bear paws, a small interior-lined, pecked Barrier Canyon-style anthropomorph, a line of approx. twenty 1-2 feather head-dresses with arms linked in line formation, and numerous anthropomorphs with fanned or horned headdresses. We ended an enjoyable morning with lunch at the Slickrock Café in town.



NEWSFLASHES !!!!

New website located at: www.coloradorockart.org

Deadline for newsletter inputs is September 1, 2007.

We welcome your trip reports, book reviews ... anything of interest to the Colorado Rock Art Community. Send to Jan Gorski janglyph@msn.com
303.521.8094

Websites to check out:

<http://www.slvarchnet.org/slvarchnet/slvrockart1.htm>

<http://www.savelascaux.org/TIMEMagazine.pdf>

Next Board Meeting Saturday August 4th 10a-3p at Highlands Ranch Library



© Jan Gorski

May 2007 Board & Membership Meeting Highlights

The May 19th CRAA board meeting began at 12:20 p.m. in Craig, Colorado, with Mike Maselli presiding. Additional members present included Denis Boon, Peter Faris, Ken Frye, Jan Gorski, Bill Lawrence, Lynda McNeil, Terry Murphy, Carol Patterson, Bob Tipton, Julie Tipton, Teresa Weedon, and Anne Whitfield.

We still need to fill positions for Field Trip Coordinator, 2008 Symposium Chair, and Webmaster. All officers start immediately after election by CRAA.

A motion carried to continue the stipend for archives at CSU.

We discussed rock art recording in Purgatory, Montrose/Grand Junction, and Cortez. We considered different methods to train volunteers, noted that Glade Hadden teaches site stewardship, and agreed to follow state archaeology office standards.

We discussed the 2008 CRAA

Symposium location and reached general concurrence for the southeast Colorado area (La Junta, Springfield, Trinidad, and Lamar). Ft. Carson was mentioned as a possible field trip site.

The May 19th CRAA general meeting began at 1:00 p.m. in Craig, Colorado, with Mike Maselli presiding.

Marcy Reiser reported on her progress on archiving our collections at CSU and showed photographs of the Laboratory of Public Research (LOPR). The Denver CAS Chapter will donate 5 boxes of rock art books to CRAA. We plan to digitize the records when feasible.

Ken Frye compiled a list of sites in federal and private land and started a brochure for education.

Bob Tipton encouraged symposium attendees to complete both sides of the evaluation form and return it before leaving.

Mike asked for volunteers for new field trip coordinator, webmaster, and symposium chair.

A motion carried to continue the \$500 stipend for archiving our collections.

A motion carried that authorizes the board to pay for Ken Frye's supplies to write records to DVDs carried.

The nominations for the 2007 officers & board members were approved by declaration.

Terry Murphy announced that the annual CAS meeting will be September 28-30 in Denver. Details will be listed in the Surveyor and on the website.

Terry Murphy offered topo maps and included them in the silent auction.

Garden of the Gods Petroglyphs: Messages In Stone

Introduction

A Ute rock art panel was recently discovered at the Garden of the Gods, a park situated on the northwestern edge of Colorado Springs, CO. This scenic location is where humans and nature have come together for hundreds of years. Native Americans were attracted to the beautiful rock formations and camped in the area long ago. Ferdinand V. Hayden, while exploring the area in 1869 for the U.S. Geological Survey, stated in his report to Congress that "around Colorado Springs there is a tract of ten miles square, containing more materials of geologic interest than any area of equal extension in the West" (Scott, 1987).

In 1879 Charles Perkins, President of the Chicago Burlington and Quincy Railroad, purchased most of the land that became the Garden of the Gods. After his death, he left this property to the City of Colorado Springs with two stipulations: first, the land had to be used as a park; and second, it had to remain free to visitors. The Garden of the Gods was dedicated in 1909 as a free city park, and has over 1,340 acres.

Geologic Setting

Spectacular faulting and other geologic forces have created the beautiful landscape that has made the Garden of the Gods so famous. A regional mountain uplift (orogeny) began around 300 million years ago (Huber, 1993). This orogeny produced the Ancestral Rockies - perhaps twice the height of the current Pikes Peak (14,110'). A pause in the uplift allowed ancient rivers to relentlessly erode these mountains. These rivers carried material, ranging in size from tiny clay particles to large boulders, and spread it out as immense alluvial fans at the foot of the mountains. This deposit, a red conglomerate, is known as the Fountain Formation (named for the creek south of the park) and is exposed throughout the park.

During the Permian Period the Lyons Sandstone was formed from eolian (wind) deposits during a Sahara-like climate. Erosion of the Lyons Sandstone produced some of the unusual rock formations (Figure 1) in the park.



Figure 1. Low-oblique view of North Gateway Rock which is over 300 feet high. This monolith has been eroded from the Permian age red Lower Lyons Sandstone. The top of the picture is west. The sand grains in these rocks are cemented together by silica and hematite, which gives the rock its pinkish color. Photo date 1999 by S. W. Veatch.

The color change from the red lower member to the white-gray upper member of the Lyons Sandstone is determined by how much hematite (an iron mineral) is present. (Noblet, 1994).

About 65 million years ago the Laramide orogeny uplifted the modern Rocky Mountains. When uplift began the ancient Rampart Range fault (beneath the park) was reactivated, causing the horizontal rock layers to dome. The rocks ultimately fractured and moved along the Rampart Range fault. This allowed the rocks on the west side of the fault in the park to remain at an angle of about 50 degrees. The rocks to the east of the Rampart fault were pushed to 90 degrees or more from their original horizontal position. Over time the more resistant rocks became the towers and spires of the Garden of the Gods that attract many visitors each year. The less resistant rocks were eroded away.

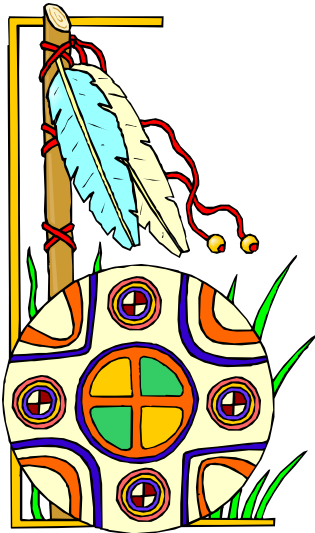
The Ute Nation

The Ute people, related to the Paiutes of Utah and the Shoshone of Wyoming, are the longest continuous residents of Colorado. Although their origin is unknown, their presence was first documented in western Colorado approximately 1100 A.D. (Reed, 1994). The Utes are thought to have migrated from the western area of the Great Basin and settled in northeastern Utah, western Colorado, and northern New Mexico. Their territory once covered more than 150,000 square miles of mountains, woodlands, plains and deserts.

The Utes, known as the "Blue Sky People" by other tribes, were skilled hunters and fierce warriors. These early Colorado residents were nomads, living in hut-like structures made of brush and tree branches known as wickiups, or in hide-covered tipis. At times rock shelters were also used. Many traces of the Utes were left in Colorado, including culturally scarred trees (Figure 2), arrowheads, designs on rocks, and occasional sherds of pottery.

The Utes followed game trails through high mountain passes and regularly tracked buffalo to South Park, one of their favorite hunting grounds (Marsh, 1982).

After the introduction of horses by the Spanish (about 1640 A.D.), the Utes were able to expand their hunting areas and increase their mobility. By 1870 the Utes were estimated to be about 3,500 people—not a very large group. All of them had been moved to reservations by the late 1800s.



**Steven Wade
Veatch
and
John Harrington**

Garden of the Gods Petroglyphs: Messages In Stone



Figure 2. The traces of the Ute tribe linger in the Pikes Peak region in the form of culturally scarred trees. The Utes peeled away the outer bark of Ponderosa pine trees to get the cambium layer for food. Photo date 1998 by Jo Beckwith.

Ute Rock Art

The Ute people created designs on rocks known as petroglyphs (drawings pecked or carved on a rock surface) and pictographs (drawings painted with natural pigments on a rock surface). Research on Ute rock art focuses on petroglyphs and pictographs dated after 1600. Earlier Ute culture is not documented in any detail.

While working in west-central Colorado, noted archaeologist William Buckles defined two style categories (Table 1) for Ute rock art: the Early Historic Ute Style, from approximately 1600 A.D. to 1830 A.D. and the Late Historic Ute Style from roughly 1830 A.D. to 1880 A.D (Buckles, 1971). The Early Historic Ute Style was influenced by: 1) introduction of horses in the 1600s; 2) contact with settlers; and 3) the growth of western trading posts in the 1800s.

The majority of Early Historic Ute style rock art in Colorado is located in the northwestern part of the state. This early style focused on horses, game animals, weapons, and animal tracks. These figures were typically abstract; animals - particularly horses - appear elongated and disproportionate to other figures. Panels of this style were not organized into compositions and commonly depict solitary settings.

The Late Historic Ute Style, from approximately 1830 A.D. to 1880 A.D., developed as contact between Utes and settlers increased. This style has organized compositions and is more realistic than the Early Historic Ute style. Human and animal figures are more detailed and often show motion.

Garden of the Gods Rock Art Panel

The Ute Pass Trail is one of the oldest documented routes of North American Indians. The trail winds through Garden of the Gods, where the Utes spent winters, and continues on through Manitou Springs before going into the mountains (Pettit, 1990).

While in the Garden of the Gods, the Utes created a number of petroglyphs.

A recently discovered panel (Figure 3) in the park is pecked into the Fountain Formation, and is deeply weathered. This pecked panel has realistic and detailed forms and lacks the abstractions and stick-figured bodies found in the early Ute rock art style.

The Garden of the Gods panel consists of a circle within a circle, a deer, what appears to be the front view of a bison, and a thunderbird. The bison was important to the Utes following the adoption of horses and is common in Ute rock art. The majestic thunderbird was important in religious beliefs and symbolized a personal helper that provided personal strength (Cole, 1990). This panel could be a message about hunting in the area several centuries ago. All that remains of a deer head petroglyph is a 111 year-old picture in the archives of the Denver Public Library.

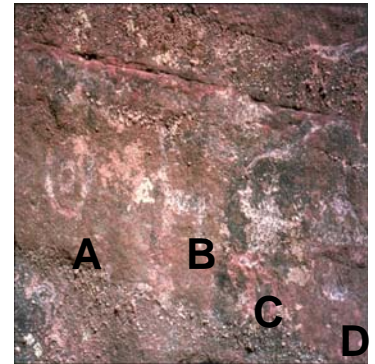


Figure 3. Ute Petroglyphs in Garden of the Gods. Utes once used this ancient site as a camp. From left to right is: (A) a circle within a circle; (B) a deer; (C) the head of a bison, and (D) a thunderbird, a sacred life form in Ute mythology. Photo by John Harrington 1996.

Early Historic Ute Style 1660 to 1830 A.D.	Petroglyphs more common than pictographs.
	Figures are highly abstract, simple, and not in proportion to each other. Stick figures are common.
	Subjects: depicting people (occasionally have shields and spears) horses, bison, and other animals, including, power symbols such as a bird.
Late Historic Ute Style 1830 to 1880 A.D.	Petroglyphs and pictographs.
	Figures are more realistic, detailed, and often show motion. Panels are often crowded with figures and symbols.
	Additional subjects such as tipis, bears, trees, and animal tracks. Ute mythology illustrated.

Table 1. Historic Ute Rock Art Styles. Rock art attributed to the Utes is associated with historic periods because archaeological evidence for the presence of Utes before 1600 A.D. is lacking.

Summary

Today few vestiges remain in the Garden of the Gods that marks the presence of the Ute Indians who once inhabited this area. The recently discovered Ute petroglyph panel is a very important link to these native people. The panel is inspired by Ute religious beliefs and may be a chronicle of their hunting activities. This message from the past will one day fade and disappear as the relentless forces of wind, rain, and frost work to remove this important connection to the early Ute Indians.

References available upon request. Edited out due to lack of space!

MEMBERSHIP APPLICATION
COLORADO ROCK ART ASSOCIATION

NAME(S): _____

ADDRESS: _____

CITY: STATE: ZIP CODE: _____

PHONE(S): DAY: EVENING: _____

EMAIL ADDRESS: _____

(Your email address is intended solely for the use of the Colorado Rock Art Association and the Colorado Archaeological Society, to disseminate chapter/society information to members. All emails are sent with members' email addresses hidden).

I am not a member of any other CAS chapter. Enclosed are my dues as follows for the Colorado Rock Art Association and the Colorado Archaeological Society:

Single (\$23.50) _____

Family (\$30.00) _____

Senior (\$15.50) _____

Student (\$10.50) _____

Total enclosed: \$ _____

I am a member of another CAS chapter and have already paid my CAS dues. Enclosed are my dues for the Colorado Rock Art Association:

Single (\$7.50) _____

Family (\$10.00) _____

Senior (\$7.50) _____

Student (\$2.50) _____

Total enclosed: \$ _____

Make checks payable to **Colorado Rock Art Association** and mail to the Treasurer, Denis Boon, 14030 CR 21, Cortez, CO 81321.

By sending in this application and your check, you agree to abide by the Codes of Ethics of the Colorado Rock Art Association and the Colorado Archaeological Society

(see <http://www.coloradorockart.org/pages/aboutus.html>).

(please initial that you have read and agree with the Code of Ethics) _____



Colorado Rock Art Association Code of Ethics

1. Members will comply with all local, state, and federal antiquities laws as well as any rules and regulations of the Colorado Rock Art Association and the Colorado Archaeological Society (CAS).
2. All rock art recording shall be non-destructive with regard to the rock art and the site in general.
3. No archaeological collecting or excavation shall be done unless as part of a legally constituted archaeological project and according to Colorado Archaeological Society regulations.
4. No use of the names Colorado Rock Art Association and Colorado Archaeological Society will be allowed unless in conjunction with approved CRAA or CAS projects or activities. Members may use the names for purposes of identification but no project or activity shall be represented as having CRAA or CAS sponsorship without express authorization of their Executive Committees.

The CO Recreation Search And Rescue card is recommended for all CRAA members on field trips in Colorado. Get your card at: <http://www.coloradosarboard.org/csrb-COSARFund.asp>



Colorado Archaeological Society Code of Ethics

The Society expects that:

1. Members will uphold State and Federal antiquity laws.
2. Members will only excavate archaeological sites using professionally accepted procedures developed in consultation with a professional archaeologist and with the written permission of the landowner. The investigator has the responsibility for publication of the result of his/her investigation and for making the collection available for further scientific study.
3. Members will report archaeological sites to the Office of the State Archaeologist on State Survey forms. Materials noted on the surface of site shall be cataloged and described in the site survey report and they will only be collected if a Collection Permit is in place. Collected materials should be deposited with the State Archaeologist's Office or other responsible repository and made available for scientific study.
4. Members will not support illegal or unscientifically conducted activities by participating in or condoning the sale, exchange or purchase of artifacts obtained from such sites.
5. Members who exhibit artifacts will do so in an educational context. Items from burials and objects considered sacred will not be exhibited.
6. Members will cooperate with the State Archaeologist and other persons and agencies concerned with archaeology and related fields.
7. Members will respect the dignity of groups whose cultural histories is the subject of archaeological investigation.
8. Members will not participate in conduct involving dishonesty, deceit or misrepresentation about archeological matters.

Colorado Rock Art
Association
A Chapter of the
Colorado
Archaeological Society



www.coloradorockart.org

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