



PICTURES FROM THE PAST

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

Spring/Summer 2005

Vol. 2, No.1

Fellow rock art enthusiasts,

The CRAA annual meeting and seminar was held May 6-8 in Norwood, CO. For this seminar we asked people to submit papers that would fit into the subject of Rock Art in a Cultural Landscape. I would like to point out what an amazing event this was.

First, the Colorado Rock Art Association exists as an organization and a chapter of the Colorado Archaeological Society. The second amazing point is the theme itself, Rock Art in a Cultural Landscape. When I was first attracted to the study of rock art the thought of discussing a theme like this would have been anathema. The argument of that time (1980) was that we do not have hard, objective proof of cultural and thematic content so we would be unscientific if we attempt to discuss rock art from such an interpretive viewpoint (this was also before we had home computers). All that was allowed at that time for a researcher who hoped to be taken seriously was to record and describe the rock art and its site. Careful and judicious cultural affiliation would be allowed under certain circumstances such as the assignment of rock art styles to the Pecos sequence of cultures in the American Southwest, because comparisons to pottery decoration allowed independent confirmation of some of the proposed affiliations. Going much further than that however was risky and invited the criticism that one was being unscientific in their methods and conclusions.

We met to discuss rock art, not only in terms of its cultural affiliations, but what it meant to those cultures. Other researchers are dating rock art with accelerator mass spectrographic C14 dating and other scientific techniques. We also check our information and visit rock art sites on the Internet. I have seen the study of rock art come so far and so fast and it has just begun. We know so much more now, and that is what it is really all about. The desire to know; to know

what it is, what it meant, and how this affected the lives of the people who produced it. We are just entering the stage of rock art studies that will someday be considered the "Golden Age." The CRAA will have its role to play in those developments – hang on for the ride.

Peter Faris
Outgoing President

2005 CRAA ANNUAL MEETING

55 people attended the CRAA Symposium. The papers were excellent; there were new friends to meet and old ones to visit with! We saw some wonderful rock art on our field trip into the Paradox Valley, as well. If you were not able to make it this year, we hope you will be able to join us next year. Elsewhere in this newsletter, you will find the abstracts for all the papers that were presented. We hope to publish some of these on our website prior to the next symposium.

PLEASE RENEW YOUR MEMBERSHIP

Dues are collected in May each year. This makes it easier for our treasurer to keep track of both you and the financials! So, if you have not done so already, send your check in soon. Note that we have a new treasurer so **memberships should be sent to Denis Boon in Cortez** (see list of new officers and board on page 7).

This issue's banner logo is from Shavano Valley
near Montrose

(Thanks to Carol Patterson for providing graphic.)

Spring/Summer 2005

Page 1

PECOS/MOUNTAINAIR, NM TRIP REPORT: IN A WORD: EXCITING!!!

By Anne Whitfield

What a fun weekend! The April 9-10 fieldtrip to New Mexico looked, at best, "dicey!" A huge storm was moving in--all kinds of dire weather predictions were being made by Ben Whitfield, my husband. But, we went and are we ever glad!

Brent Abel, Forest Service Archaeologist for Pecos/Las Vegas Ranger District, met us on Saturday. Brent wins every "Nice Guy Award" available! After a most informative briefing, we visited two sites high on Glorieta Mesa. The remarkable thing about these two sites is the fact that the 550 glyphs were found on horizontal layers of sandstone. When originally discovered, much of the panels were covered by silt and sand, with only a small portion visible. They were further uncovered during several projects. Some parts of the panels were left unexcavated. They have been dated to Middle Archaic Period, and are about 5,000-6,000 years old. Associated with the panels are domestic and other artifactual materials. The images were intriguing. It is speculated that some of the small (less than 2 inches in diameter) natural nodules may have functioned as archaeoastronomy gnomons (a sundial; a stick or pole placed in the ground to cast a shadow). What a life: living at 7000,' atop a mesa with truly commanding views! Only in the afternoon, after the fieldtrip concluded did the weather begin to get ominous.

The next morning we woke up to a "skiff" of snow. Would our good luck hold? We knew a Jim Duffield trip is not one to be missed! We charged out into some of the ugliest-looking weather imaginable. And, again, were we ever GLAD! We met Jim in the Mountainair area for a trip filled with the most beautiful pictographs I think I have ever seen! Snow? Who cared? The petroglyphs, made by Piro, Tompiro cultures were spectacular! The density of panels was almost overwhelming. Huge snakes, intriguing masks, birds, even a porcupine! Everyone ran out of film. The fine quality of these panels was remarkable! Jim kept us moving, and I am glad to say we saw a FULL days worth of terrific rock art.

Kudos to Jim and Brent! You proved it more that pays to "go for it!"

PICKETWIRE PROJECT/FIELD TRIP

By Anne Whitfield

Springtime is the best time to be in Southeastern Colorado. The task of CRAA volunteers was to record and monitor a rock art site. Our site is one to which visitors are often brought on Forest Service guided tours. We were given a map of the site and rock art panel locations. We were to digitally photograph all panels as a "to date" visual record. Now, this sounds easy. Well. . . Some of the panels were in different locations than those identified on the map. We found new panels NOT on the map. Some panels were on top of 10' boulders, not visible from the ground. And there were two datums, instead of the one we expected! We were confused. We sorted it all out, and, I must say, it was really fun! It had the game-like appeal of a "scavenger hunt." The panels were in and around habitation sites, in themselves, interesting. There were numerous artifacts of all kinds. It was satisfying to be able to add something new to the site record. Something must be said for the act of purposely looking hard at a panel in a less than pedestrian way.

Michelle Stevens, Forest Service Archaeologist, mentioned that she would be interested in this becoming an ongoing project. This also allows us access to rock art in an area rarely accessible to the general public.

The next day was a fieldtrip day in the same area. We visited a site of historic interest: a small mission ruin with a tiny graveyard. Just behind the mission was an encampment area with rock art panels. We visited these and another areas of rock art concentration. These included a large boulder covered with very old archaic glyphs. We found additional shelter sites, and rock structure sites with a lot of artifactual material, and associated rock art. We had to leave hurriedly as threatening rain clouds formed very quickly. To get caught in the canyon, given the roads, is to stay caught!

Some of our group camped nearby in the Vogel Canyon Campground, which also has a rock art trail. It was a very pleasant spot.

SIEBER CANYON, SHAVANO VALLEY AND UNAWEEP CANYON

By Terry & Laurie Lee

Arriving early afternoon on Friday, April 22, we took Ed Horton's advice and scoped out the petroglyphs at the Gunnison River/ Escalante Canyon junction. We stayed south of Delta and as we pulled in to our motel a long, noisy train roared by across the road from the motel. I wondered how many trains we would hear during the night but found out there was only one train a week and we had just had it!

Saturday morning we all met at the City Market in Delta and caravanned to the City Market in Grand Junction where we met the rest of the group including George with his class "C" motor home that he was road testing for use this summer.

We took the "back way" to Glade Park, skirting Colorado National Monument, where we hooked up with Harold A. Snyder who knew the area. We left the cars at the head of Sieber Canyon and had an easy hike south then west along the mesa above the canyon. It stopped being easy when we climbed down into the canyon and with so many experts we had multiple choices for getting down. There are only a few panels, with the two farthest apart (naturally) being the most extensive and artistic.

On the way back to the head of the canyon where the second site was located, Ed, George and Harold stopped to consider another figure high up on the north canyon wall. We could all see "the smile," but it took much looking, imagination and discussion before we all agreed that there was indeed the figure of an owl up there. Ed left us for an attempt to get close enough for a good picture while the rest of us broke out the telescopic lenses. At the head of the canyon under the pour over, we had a bit of a scramble to reach the large benches protected by the overhanging cliff, but the petroglyphs (especially the feet) were worth the effort. The scramble up and out of the canyon was a little more difficult than coming down. I suspect without a guide we might still be there. On the way back Harold took us to one more panel on private property that had only a few glyphs, but they were special.

Where do you suppose we met the next morning in Montrose? You guessed it, the City Market. No George or Harold but we picked up other locals. Carol Patterson, who had been to Shavano before and Squint Moore, who has been poking around that country longer than I have been alive. It was raining too hard to hike so we all adjourned to a meeting room at Squints' residence where Carol previewed her presentation to the CRAA Symposium on her interpretation of the Rock Art of Shavano. Eventually the rain subsided and we were off for the Shavano site. When we arrived the gate was locked and a large sign instructed you on how to gain access. But that was unnecessary since Carol had all the right numbers.

The glyphs were very accessible and stood out from the dark patina. The next stop Squint suggested that we try to get into was Dry Creek - northwest of Shavano, but the creek being anything but dry. We will have to wait for another day, for we had no access past that raging creek. Squint, undaunted, suggested another site close by just off the Rim Road, which turned out to be on a horizontal surface at the extreme edge of the rim.

Following that Carol invited us back to her house to consume the Chocolate, Chocolate Cake that was donated to the cause and Squint regaled us with stories from his 90 years in the valley.

Ed met us out-of-towners at the now famous City Market early Monday morning with a weather forecast from the Grand Junction area that caused him to cancel the UnawEEP field trip. Ed graciously offered to take the few of us that were already in Delta to some smaller sites along the Gunnison (like Dominguez) which turned out to be a very large sandstone outcropping along the railroad tracks beside the river that had some charcoal pictographs and petroglyphs. After poking around at Dominguez the weather started to look better and better and we decided that we would try UnawEEP. The worst that could happen is that we might get wet and still not see the sites. As it turned out it was still pretty damp but it was draining fast and we were able to get into all the sites that Ed had planned on. Leaving the best for last, Ed took us to his favorite site which turned out not to be

a rock art site but a rock ring that he suspects is not very old but of fascinating design. I believe I took more pictures there than at any other location. Thanks Ed!

SAN LUIS VALLEY TRIP REPORT

By Terry & Laurie Lee

It was a relief to get away from the nasty weather in Colorado Springs very early Saturday morning. Laurie and I, along with Ronnie Blum and Sam Rutter from PPC CAS, carpooled to Monte Vista in time to meet leader Ken Frye and the rest of the group at 10 AM. Participants had traveled from the Denver area, Grand Junction, Mancos, Pueblo and even St. George, Utah.

Introductions were made and we were off for our first stop at Rock Creek, where we were greeted by a large contingent of Rinebarger family members. No photos, sketches or binoculars were allowed at the family's request. We had very good light and the glyphs were continuous along the high wall. The family members were not bashful about pointing out some that might have gone unnoticed, and encouraged us to climb up for closer viewing. When the last of the stragglers came down we said our good-byes and continued west to Bishop Rock for lunch and a glyph hunt initiated by Ken. "Who found it first Ken?"

The next stop was La Jara Creek and a steep climb up to the face of wall where we photographed and discussed the merits of the petroglyphs before continuing along the face of the wall to additional panels. Some of the gymnastics required to follow the wall were a little taxing for some of us so early in the season.

By late afternoon, after a quick stop at Cat Creek, we had seen all there was to see and discussed dinner options, some voting for Chinese and some for Mexican. After that many of us retired to the Best Western "Movie Motel" where we could view one of two movies showing at the outdoor drive-in next door, complete with audio piped into each room. The movie was "Sahara" but the large dinner and being outside all day had most of us retiring early.

Sunday's weather forecast was not as positive, but Ken did his Sun Dance and arranged for only a short sprinkle while we were eating lunch in our vehicles. Ken took us to five locations along Dry Creek where the hiking was comfortable and the glyphs plentiful and interesting. Particularly at the archaeo-astronomy site, which drew a lot of interest. After viewing the last location of the day Ken asked for our collective interpretation of the site. There were as many interpretations as there were dots and lines in the large panels. None of the guesses included a "fertility site" which Ken related other "experts" had suggested.

We were not far out of Monte Vista before the rain took revenge for being stalled so long and accompanied us most of the way to Salida where we stopped for dinner before continuing back to the Springs. Great trip, super people, and a fun and knowledgeable leader.

UPCOMING 2005 FIELD TRIPS

► **May 28, 29 (Memorial Day Weekend) Fieldtrip: Brown's Canyon/Vermillion Canyon/Cross Mountain.** (Co-sponsored with URARA) **Leader:** Bill Lawrence. We will view rock art in Vermillion and Irish Canyons, followed by a visit to a "medicine wheel." We will also visit Classic Vernal sites, including the outstanding Raftopoulos site. On the way home, we can stop by the Cross Mountain site.

This trip concentrates on the Brown's Park area, which is 70 miles west of Craig. We will be viewing Classic Vernal rock art in Vermillion and Irish Canyons, and the Raftopoulos rock art site. In addition, we can view a medicine wheel near Irish Canyon. If there is sufficient interest, we can also view the Cross Mountain rock art site.

This trip is limited to 25 participants, who are in good physical condition.

Friday, 5/27: There are numerous motels in Craig, which is approximately 1½ to 2 hours from Brown's Park. See http://www.colorado-go-west.com/craig_motels.html. There are also several campgrounds in Brown's Park and one in Irish Canyon itself. See <http://www.colorado-go-west.com/public.html>.

Saturday, 5/28: We have obtained permission from the State Land Board and leaseholder to visit the fantastic Vermillion Canyon rock art site (see p.178, Cole's *Legacy on Stone* and http://www.moffatsd.org/moffat_hs/rockart/vermillion_1.html). Permission from the State Land Board restricts any photographs to personal use only. The road to Vermillion Canyon can be reached by two-wheel drive vehicle. From the parking spot, the walk is approximately ½ mile on fairly level ground.

We will also visit sites at the entrance to Irish Canyon, as well as a "medicine wheel," located near Irish Canyon. The hike to the medicine wheel is very steep.

Sunday, 5/29: We will visit the Raftopoulos Ranch, whose rock art is noted for its outstanding Classic Vernal figures (see p. 178, Steve Cassell's *Archaeology of Colorado*).

On the way home, we can stop by the Cross Mountain site for anyone who wants to hike partway up the mountain (1/3 mile). This is also a Classic Vernal site. The climb is steep, but well worth it.

Contact leader Bill Lawrence at 970/824-6322 or williamvlawrence_22@msn.com

► **May 28, 29: Symposium on the Apishapa Culture and fieldtrip on Sunday.** Contact Bill Tilley at pilgrim@fone.net or by phone: 719/676-2023. The agenda has been emailed to CRAA members.

► **July 1-5: CAS Encampment:** Tom Hoff, CAS Past President, will coordinate. He has reserved 3 group campgrounds (60 sites) at Split Mountain Campground in Dinosaur National Monument. The focus will be on rock art. Arrangements have been made with BLM for tours of Canyon Pintado and the area surrounding Rangely. This is an area of abundant and very accessible rock art (both in Dinosaur and Rangely). More information as plans develop. Contact: Tom Hoff at tthoff@hotmail.com.

► **Date TBD: Ute Mountain Ute Tribal Park, SW Colorado.** Leader: Susan Martineau. Details to be announced.

► **Date TBD: Dominguez Project. Leaders:** BLM archaeologist TBA and Anne Whitfield. Details to be announced.

► **Oct. 1,2: Shay Canyon/Indian Creek, Utah.** Leader: Tom Getts. Details to be announced.

► **Oct. 7, 8, 9: CAS Annual Meeting:** Alamosa, CO. To be held at Adams State College. Details to be announced in next newsletter.

SYMPOSIUM PAPER ABSTRACTS

THE GIANT BEAVER IN ROCK ART

Peter Faris

Many experts believe that a people's mythology and legends begin as tales of actual events passed down by being told and retold through the generations. Tale becomes myth at the point when the actual connections of memory between the living generation and the generations in the stories are lost and from that point the event is remembered as mythical. Such myths and legends can properly be classified as cultural fossils making the study of creatures of myth applicable to the study of the influence of fossils upon the beliefs and arts of the people. While it is accepted that North American First Peoples coexisted with Paleolithic creatures that are now extinct, examples of rock art portrayals of such creatures are problematical. In this paper the author examines the reality of the extinct giant beaver *Castoroides*, the mythology of giant beavers, and proposes that the petroglyph of *Tsagaglatal* ("She Who Watches") at the Dalles on the Columbia River represents an image of the giant beaver.

ROCK ART IN A CULTURAL LANDSCAPE

Carol Patterson

Rock art is found typically on cliff faces, boulders, rock shelters and cave walls. This presentation examines rock art within the context of the landscape and how the prehistoric people associated with the art referred to land formations and natural resources for navigation purposes. Beginning with symbols for water tanks in Southeastern Colorado, and at

Shavano, and food resources in eastern Idaho, we will look at more complex iconography of the Sun Youth and Yellow woman myths that are painted on the canyon walls that incorporate Pueblo initiation ceremonies at these sites. We will look at the importance of the Bear Ceremony, the Tree of Life, and cycles of migration through the landscape and seasons of both people and animals from the Ute perspective at Shavano and other sites in the Uncompahgre Plateau.

PLASTER MURALS AND STAR ICONOGRAPHY OF THE MESA VERDE AREA

Sally Cole

Documentation records from the Mesa Verde area reveal information about social organization and relationships during the late Pueblo II – Pueblo III period. Mural iconography points to the presence of distinct kiva societies and/or larger social groups in the area between Mesa Verde, Colorado, and Comb Ridge, Utah, for 100 or more years. Star or celestial iconography at Mesa Verde National Park provides ample evidence of Pueblo III use of this type of imagery. Sites may have been chosen for the suitability of astronomical observations and recordings and may have been occupied by clans and other societies that were responsible for this type of information. The data also emphasize the likelihood that many of the “star ceilings” in Mesa Verde-related areas to the south, including Canyon de Chelly, are of Pueblo III origin.

WATERGLYPHS: ANCIENT CARTOGRAPHY OF THE ARIZONA STRIP

Cody Spendlove

At sometime previous to European occupation, the area now known as the Arizona Strip was surveyed, marked and mapped by a group of people using a single consistent petroglyphs with only minor modifications of the same basic glyph.

These glyphs are consistent in overall size, shape, and placement and in the majority of cases can be shown to indicate the location of an existing spring, five to ten miles away. Thus the designation of “water-glyphs”.

MARKS OF THE ANCESTORS (video)

Ken Frye

“Ancient Indian Rock Art of Arizona of the Ancestors.” We will visit some of the Southwest’s premier ancient rock art – in beautiful settings – such as Canyon de Chelly and Sedona. “Marks of the Ancestors” is a must see for anyone interested in rock art. Well-known Native Americans and scholars such as Polly Schaafsma are among the themes and theories discussed shamanism, Hopi migrations and hunting magic. Produced in cooperation with the Museum of Northern Arizona, the video was awarded second place in the Native American Red Earth Film Festival in Oklahoma. Also includes sites at Crack-in-Rock Wupatki, Picacho Peak area, and Secret Pass west of Kingman. Running Time: 40 Minutes.

ROCK ART AS CULTURAL PRACTICE

Mark D. Mitchell

Most rock art research focuses on the meanings represented by particular motifs and on the ethnicity of the artists. This approach encourages us to think about rock art in terms of abstract ideas. But rock art sites can also be viewed as the settings for a wide range of social and cultural activities and rock art itself can be seen as a way of making a lasting connection between those settings and activities. On this account, the production of rock art is a way of creating special places on the landscape. In this presentation I use examples from early historic Native American rock art sites in southeastern Colorado to illustrate this approach.

PARADOX VALLEY PETROGLYPHS SITE

Summer Moore

The Paradox Valley Petroglyphs Site overlooks Paradox Valley, a large, low basin in southwestern Colorado that serves as a wintering area for game animals even today. Unlike the ancestral Pueblo peoples who lived farther to the south, the people who lived in this part of Colorado maintained a distinctive migratory way of life, even after they began to cultivate corn. Based on local knowledge of the area and convergences between petroglyph design and the surrounding landscape, a case is

made that the lines and hoof prints depicted on one remarkable panel at this site represent prehistoric migration routes used by these people. Both people and animals, it is suggested, likely used these paths in prehistoric times to travel in and out of the valley on a yearly basis.

The Board plans to publish many of the papers in the future. Stay tuned!

**WELCOME YOUR NEW
OFFICERS AND BOARD MEMBERS FOR
2005-2006**

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**COLORADO ROCK ART ASSOCIATION
(CRAA) 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 COLORADO ARCHAEOLOGICAL SOCIETY (CAS) 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.

INTERESTING WEB SITES

Here are a few interesting websites you can visit. Remember, websites come into existence and then all of a sudden, disappear. As of 5/10/05, these were active. We will list different sites each quarter. Please send the editor your favorite(s)!

Coso Range, CA petroglyphs:

www.desertusa.com/magdec97/dec_pap/du_artists.html

and

<http://www.sandhands.com/pavilion/petglyph/petglyph.htm>

Drawings of Coso Range shaman figures from the Antelope Valley (CA) Museum in the Mojave Desert:

<http://www.avim.av.org/shaman.htm>

General site to promote appreciation of Native American rock art sites:

<http://www.petroglyphs.us/>

African rock art (site is in French):

<http://enedi.free.fr/>

Rock art in Saskatchewan (Canada) along the Churchill River:

<http://www.lights.com/waterways/arch/rockart.htm>

Deer Valley Rock Art Center of Arizona State University:

<http://www.asu.edu/clas/anthropology/dvrac/>

Listing of rock art websites (some are inactive):

<http://rockart.esmartweb.com/californ.html>

Neolithic and Early Bronze Age rock carvings in Northumberland in the north east of England:

<http://rockart.ncl.ac.uk/>

TOMOL, An On-line Archive of Digital Images of Rock Art from the Western United States:

<http://humanities.ucsc.edu/tomol/>

ROCK ART BOOKS

Art of the Warriors: Rock Art of the American Plains, James D. Keyser

Keyser, an archaeologist with the US Forest Service, Pacific Northwest region, introduces a subject that has been his passion since grad school days. He injects his narrative with the energy of his 25-year relationship with the land and people of Big Sky Country, as well as quotations from members of the various tribes whose cultural connections tie them to the art under discussion. The oversize book affords generous display of images—the art itself as well as photos and maps. His text discusses the land and people of the plains, the classification and dating of plains warrior art, traditions and themes, ethnographic and historical approaches to understanding the art, and a humanistic archaeology.

Guide to Rock Art of the Utah Region: Sites with Public Access, Dennis Slifer

Native American cultures have flourished in the Four Corners region for thousands of years, from the early shamans, to the Anasazi, to historic tribes of today. Rock art images created by these cultures are diverse, mysterious, and haunting. Utah may contain more world-class, prehistoric rock art than any other region in North America. Rock overhangs with ghostly, painted, shamanistic figures have become synonymous with Utah. Dennis Slifer has done extensive fieldwork to identify those sites suitable for public visitation. Complete with maps and directions, this book describes more than fifty sites with public access in Utah, the Arizona strip, southern Nevada, and the western edge of Colorado. Richly illustrated with photographs and drawings, Guide to Rock Art of the Utah Region is a must for all rock art enthusiasts.

The Petroglyph Calendar: An Archaeo-astronomy Adventure, Hubert P. Allen

Author's rediscovery of an ancient calendar carved in a rock in New Mexico, USA. An adventure written with flair, appealing to those interested in: the American Southwest, Native American history, archaeology, astronomy, New Age, petroglyphs, sun-watching and shadow-casting. It is the best popular introduction to the field of "archaeoastronomy" available today. The

author's stunning conclusions contribute to our understanding of the prehistoric Southwest and extends the appeal of this book to a global audience.

Storied Stone: Indian Rock Art in the Black Hills Country, Linea Sundstrom

Ancient petroglyphs and paintings on rocky cliffs and cave walls preserve the symbols and ideas of American Indian cultures. From scenes of human-to-animal transformations found in petroglyphs dating back thousands of years to contact-era depictions of eagle trapping, rock art provides a look at the history of the Black Hills country over the last ten thousand years. Storied Stone links rock art of the Black Hills and Cave Hills of South Dakota and Wyoming to the rich oral traditions, religious beliefs, and sacred places of the Lakota, Cheyenne, Kiowa, Mandan, and Hidatsa Indians who once lived there. Drawing on more than twenty years of fieldwork, Linea Sundstrom identifies the chronological depth, stylistic variations, and multiple interpretations of petroglyphs and cliff paintings in this richly illustrated volume. Sundstrom describes the age, cultural affiliation, and meaning of a wide variety of petroglyphs and rock paintings - from warriors' combat scenes and images related to girls' puberty rites to depictions of creation myths and sacred visions.

Magic on the Rocks: Canoe Country Pictographs, Michael Furtman

Scattered across the Boundary Waters and Quetico, left by its native people on canvases of stone, are hundreds of enigmatic paintings.

Generations of canoe country travelers have wondered what these mysterious drawings might mean. Now, in this book, award-winning author Michael Furtman presents a comprehensive guide to the canoe country's known pictographs and provides insight into the artists' visions and the traditions that spawned them.

Complete with maps and directions to dozens of sites, and the most accurate reproductions of pictographs to date, Magic on the Rocks is an indispensable tool for those who would respectfully visit the sacred sites of a wise and ancient culture.

c/o Teresa Weedin, Editor
 1189 Norfolk St.
 Aurora, CO 80011-7513

**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 from state-cas@att.net and janglyph@msn.com, including web-posting announcements of the newsletter and announcements of interest to members. We will not sell your email address or give it to anyone. 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, as printed in this newsletter. (please initial→) _____