



The San Diego Rock Art Association Presents
San Diego's 41st Annual Rock Art Symposium

Rock Art 2016

November 5, 2016

San Diego Community College District Educational Cultural Complex Theatre
4343 Ocean View Blvd, Room 159, San Diego, CA 92113

8:00 REGISTRATION OPEN

9:00 MORNING SESSION

Conference Introduction

Flower World Metaphor and Iconography of the Southern Colorado Plateau: The Puerco and Little Colorado Watersheds

Bernard M. Jones, Jr., Tustin, California, and Christopher E. Drover, University of California, Irvine

Jane Hill notes a prehistoric linguistic relationship in Uto-Aztecan language among flowers, fertility, life, and death in a parallel chromatic universe known as the "Flower World" (Hill 1992). These linguistic relationships were quickly recognized to be apparent in iconographic imagery in early Mesoamerican and later Southwestern agricultural societies (Hays-Gilpin 2010; Taube 2010). Application of this concept has provided an interpretation of thirteenth- and fourteenth-century Puebloan rock art. We explore the breadth of icons associated with the meaning, function, and ritual use of Flower World imagery in the southern Colorado Plateau.

Parrot (verb): Repeat, Echo: Macaws in Rock Art as a Possible Symbol of Sound Reflection

Steven J. Waller, La Mesa, California

Parrots and macaws are recurring motifs in rock art of the Americas. Reverence for this type of bird is recorded in Native American mythology, including the Acoma origin story describing migration in search for the perfect echo. Traditional beliefs of many tribes hold that it is a human soul that enables a parrot to repeat words. Echoes were noted at rock art sites with parrot designs including Pony Hills, Petroglyph National Monument, Mesa Verde, Willow Springs, Chaco Canyon, and Bandelier National Monument. Might parrot petroglyphs symbolize repeats of human speech that can be heard in the form of echoes?

Ancient Painters of the Colorado Plateau: An Introduction

The Barrier Canyon Style: Findings of the BCS Project, 1991–2016

David Sucec, BCS Project

The Archaic Period (ca. 6,500 B.C.E.–ca. C.E. 400) in Utah and on the Colorado Plateau is certainly the Golden Period of prehistoric rock art. Among the rock art styles of all time periods, the Barrier Canyon style is recognized, certainly among scholars, as the premier style and it is one of the two major styles of Archaic painting in America. It seems that no other prehistoric American rock art style matches the time depth, the number of sites, variations, and the vastness of its territory (about 425 x 170 miles from the St. George area north to Southern Wyoming and from the Castle Dale, Utah, area east to the Grand Junction, Colorado, area). This presentation is a brief overview of the findings of more than two decades of BCS Project work, drawing on more than 400 sites to offer a description of the style.

Photography of screens and images during presentations is not allowed.

10:10 – 10:40 MORNING BREAK

Powerful and Potent: Projectile Pointed Animal-Humans of the Coso Range

Alan P. Garfinkel, California Rock Art Foundation, UltraSystems Environmental, Inc.

The Coso Range is recognized as having the greatest concentration of prehistoric rock drawings in the Western Hemisphere. One class of images are animal-human figures with projectile points and recent research reveals that there are more of these images than originally identified. Experimental X-ray fluorescence and morphological assessment provide an estimate of their age while close study allows us to posit working hypotheses regarding their nature and function. It is suggested that these figures are principally associated with reproductive symbolism—fertility of the earth and human fecundity.

Painted Pahrnagat Men of Pahroc Pass

Peter W. Merlin, Lancaster, California

The Pahrnagat Valley region in Lincoln County, Nevada, is celebrated for its distinctive representational rock art. Most panels within this study area typically consist of pecked petroglyphs. Pictographs appear only infrequently, usually consisting of monochrome handprints, zigzag lines, or curvilinear designs. One recurring petroglyph motif that appears to be distributed only within this limited geographic area is an anthropomorphic element that has come to be known as “Pahrnagat Man.” Recent exploration of a little-known site at Pahroc Summit Pass revealed two painted figures that appear consistent with the Pahrnagat Representational Style, and which may be the first known examples of Pahrnagat Man rendered in pigment.

Valley of the Shields, Montana, Revisited, 2016

Lawrence Loendorf, Sacred Sites Research, Albuquerque, New Mexico

Sacred Sites Research Inc. sponsored a re-visit to the Valley of the Shields rock art site to utilize new technology to record the Castle Gardens Style pictographs at the site. DStretch software was used to enhance the pictograph panels with some significant results. Additional motifs were found in known panels but more important was the discovery of unknown paintings, some which are totally invisible until they are examined with DStretch. New finds of horses, v-neck anthropomorphs, and parfleches or medicine bundles suggest a later age for the Castle Gardens Style.

An Overview of the Niola Doa Style in the Ennedi Massif, Chad

Jeff LaFave, San Diego, California

Niola Doa is a stunning petroglyph site in the northern portion of the Ennedi Massif in Chad, located near the borders of Sudan and Libya. The type site includes a “larger than life” panel of possible female figures which have been frequently called “the beautiful ladies.” However, other sites exist and past investigators have recognized the existence of a Niola Doa style in the Ennedi region. At least one site exhibits the Niola Doa style in the form of petroglyphs on horizontal slabs at ground level. Further, it appears that a few sites show a pictograph component of the style. The style contrasts markedly with other styles found in the Ennedi region. This talk examines the characteristics of the style based on literature review and recent field observations.

12:00 LUNCH BREAK

1:30 AFTERNOON SESSION

An Overview of Sites Rediscovered and Located at Indian Pass Wilderness

Mary Jespersen, Cypress, California

This is an overview of two sites located in the El Centro BLM area within the Indian Pass Wilderness, CA-IMP-12402 and CAIMP-12403. CA-IMP-12402 had been originally located by Malcolm Rogers, but had not been documented nor had received a trinomial. This site has various sets of pictograph panels possibly from different time periods. Both sites are connected by an aboriginal trail. While documenting CA-IMP-12402 and following the aboriginal trail, CA-IMP-12403 was discovered and later documented as well. What makes CA-IMP-12403 unusual is that it consists of ceramics densely scattered across approximately 50 square meters.

Coyote Hole Canyon Surprises

John M. Rafter, Pico Rivera, California

Coyote Hole Canyon is located near Joshua Tree Village, California, just north of Joshua Tree National Park. The approximately 3,000-foot-long canyon stretches from south to north with rock art on its east and west sides on granitic boulders. Coyote Hole is the name of the natural tank at the south end of the canyon. The rock art was initially recorded in 1975 by Daniel McCarthy and the late Delcie Vuncannon, with final complete recording of the rock art by McCarthy and his

team of volunteers in 2016. I was first introduced to Coyote Hole Canyon and its rock art in 1990 by the late Wilson G. Turner, although we focused only on the area surrounding the mouth of the canyon. It was Delcie, who lived in nearby Yucca Valley, that enlisted my help in investigating the rock art throughout the whole canyon from 1993 to 1996. It was during my study there that I encountered several surprises involving its rock art, the likes of which I have not seen elsewhere.

Simply Scratching the Surface: A Chronological Exploration of Scratched Motifs and Inscriptions at a Site in California's Colorado Desert

Steve Freers, San Diego Rock Art Association

Rediscovery of a significant cluster of petroglyph loci in California's Colorado Desert has afforded researchers an opportunity to reconsider and expand our understanding of this area's rock art. The largest petroglyph density is located at a natural tank whose walls are decorated with an unusually high number of zoomorphic and anthropomorphic images for this region. A well rendered and unequivocal equestrian motif is present. Nearly as visually impressive are the copious scratching and abrading patterns that cover the tank walls, mingled among the petroglyphs and episodes of historic inscriptions dating back to 1873. The composition of this site provides an opportunity to use the Late Prehistoric nature of the petroglyphs and associated positioning of the scratching/abrading, coupled with the chronological "bottom-floor" of the equestrian figure and dated engravings, to place the creation of some panels into a relative temporal sequence. This presentation is an exploration of that possibility along with conjecture regarding the purpose of some of the scratching and abrading.

Compare and Contrast of Two Sites in Eastern Riverside County, California

Martín R. Jespersen

This study compares and contrast the petroglyph elements found at two prehistoric/early historic sites (CA-RIV-12421 and CA-RIV-980) within 180 meters of each other in the wilderness area of eastern Riverside County, California. Elements, style, and superimposition are presented, focusing on the presence and quantity of bighorn sheep, digitate anthropomorphs, and scratches and how they differ from other well known sites in this region.

A Tale of Two Styles: Divergent Expressions Add Context to a Northern San Diego County Pictograph Site

Gregory Erickson and Steven Freers, San Diego Rock Art Association

This paper presents a descriptive analysis and adds context to the rock art found at the prehistoric village site CA-SDI-9822, located in northern San Diego County near the proto-historic boundary between the Luiseño and Kumeyaay-Ipai Indians. Our study was prompted by a note by Ken Hedges (1999) listing a site "...north of Escondido: a badly exfoliated panel, with a single fragment of a parallel-line design which may indicate the presence of the Rancho Bernardo Style" (RBS). DStretch allowed us to determine that the boulder identified by Hedges contained a total of 11 primary elements, all painted in the RBS. Unexpectedly, an additional nearby painted boulder was noted with paintings consistent with the San Luis Rey (SLR) style. It was later learned that previous archaeological investigations performed on the site (Gallegos 2007) had also noted this SLR Style boulder, but did not mention the RBS painting locus mentioned by Hedges (1999). Significantly, the subsequent archaeological analysis was unable to resolve the cultural context of the site. The finding of two independent boulders painted in two distinct styles at the same habitation site is extremely unusual and intriguing. Analysis of these Late Period pictographs will lend meaningful evidence for broader archaeological questions still unanswered.

3:00 – 3:20 AFTERNOON BREAK

Pleasant Creek, Utah: Defining the Edges of Western Message Petroglyphs

Amy and Leigh Marymor, Point Richmond, California

A recently discovered site at Pleasant Creek, Utah, helps define the attributes of Western Message Petroglyphs (WMP). Thirty-one confirmed WMP sites are found throughout eight western states combining Ojibwa-Sioux pictographic language with esoteric images derived from other worldwide cultures like the Maya, Chinese, and Egyptians. While examining what these sites have in common, such as imagery, locational association, and manufacturing techniques, we apply the apophatic notion of defining WMPs by what they are not.

Moonstruck: A Closer Look at the "Supernova" Panel on Pleasant Creek

Ken Hedges, San Diego Rock Art Association

Beginning in 1955 with astronomer William Miller's interpretation of crescent-and-disc elements in northern Arizona rock art as plausible representations of the A.D. 1054 supernova, similar combinations of motifs captured the imagination of archaeoastronomers, rock art specialists, and, not insignificantly, the general public until, by 1989, no fewer than

22 sites had been offered up as potential portrayals of the supernova. To be sure, there were skeptics from the beginning (Ellis 1975, Hedges 1985), but it was only recently that serious “independent re-examination of all of the primary sites” by Ed Krupp and colleagues has resulted in his masterful “Comprehensive, Critical and Definitive Review” (2015) that should settle the matter once and for all, were it not for the persistent hold the idea has on popular imagination, aided and abetted by such accomplices as the National Park Service. This paper revisits the alleged supernova site on Pleasant Creek in Capitol Reef National Park, Utah, not to defend the interpretation, but to point out that the panel never should have been considered in the first place, for a very different reason.

Helping Hands and Falling Deer

Eve Ewing, San Diego, California

In Baja California Sur’s Arroyo Parallel, landforms and geology may have inspired aspects of rock art in Serpiente I and II and Cueva Mono Alto. This paper examines deer symbolism and the symbolic interrelationships of these three rock art sites.

Rancho Cordonices: Great Mural Painted Sites in Baja California North of the Accepted Boundaries of Great Mural Art

Jon Harman, DStretch.com

The Great Mural sites described in this presentation are within the Northern Abstract rock art region of Baja California as defined by Ritter and are set amidst other sites more typical of the Northern Abstract style. The Great Mural sites contain paintings that are extraordinary in beauty and content. We will document the paintings using the DStretch image enhancement program, demonstrate the Great Mural character of the art, and compare with nearby abstract sites.

Rock Art Papers, Volume 18

The San Diego Rock Art Association is pleased to announce publication of *Rock Art Papers, Volume 18*, containing 15 papers and over 240 illustrations documenting rock art from around the world as presented in previous Rock Art Symposium meetings. The new book is available at the low price of \$20 from our distributors, Sunbelt Publications. Drop by the Sunbelt table today or visit them at www.sunbeltpub.com. As a benefit of membership, SDRAA members can purchase the book at half price directly from SDRAA at the Registration table.

Our thanks to Jacqueline Sabanos and her staff for their generous assistance and the use of the San Diego Community College District Educational Cultural Complex Theatre for this year’s Rock Art Symposium. We will return next year for Rock Art 2017—visit www.sdraa.org next summer for our announcement of next year’s Symposium.

For details on Membership and Programs of the San Diego Rock Art Association, visit our website at

www.sdraa.org

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