



10:00 A.M. SESSION 1

Taking Another Look: An “Iconic” Shelter at Hueco Tanks State Park and Historic Park Marglyph Berrier (Las Cruces, New Mexico)

Robert Mark and Evelyn Billo (Rupestrian Cyberservices, Flagstaff, Arizona)

Hueco Tanks State Park and Historic Site 28 (41EP2) was “discovered” in 1969 and since then visitors and researchers have photographed and described this site numerous times. The large goggle-eyed figure has long been described as wearing “clouds” as a headdress. Using DStretch, 3D modeling, and other photo enhancement techniques, new details have been revealed. Known for the large “cloud headed” goggle-eye, there are other goggle-eyes in this shelter. Tracing photos that use the new techniques clarifies detail for this panel. While showing enhanced imagery from site 28, we will also show examples of similar images from other Hueco Tanks sites. These suggest similar details might be revealed at other sites.

Rock Art of the Serranía La Lindosa, Guaviara, Colombia

Jeff LaFave (San Diego, California)

Colombia is a beautiful country with extremely varied terrain, including the Altiplano of the Andes, beautiful beaches, and the lowland jungles of Amazonia. Colombia is extremely rich in rock art, with numerous painted and engraved sites throughout the country. In recent years, some of the most spectacular painted sites in the world have come to light in the Guaviara region, especially in the Serranía La Lindosa. This talk will discuss three of those sites and compare them with some better-known sites in the Altiplano.

Measuring the Properties of Rock Varnish on Petroglyphs: A Comparison of Three Methods of Dating Analysis Used on Dated Graffiti and Ancient Petroglyphs at Three Sites in Arizona

Kirk Astroth (Tucson, Arizona)

Aaron Wright (Archaeology Southwest, Tucson, Arizona)

Archaeologists have tried for years to develop scientific means for dating petroglyphs. For years, the conventional wisdom has been that the older a petroglyph is, the darker it will appear because of the constant process of varnish formation. This study focused on analyzing varnish on both dated modern inscriptions and undated precolumbian petroglyphs to see if a relative dating chronology could be created based on varnish darkness. Petroglyphs at three sites in southern Arizona were separately analyzed by three different methods which measured varnish color: (1) digital photographs were color-corrected to the IFRAO color card in PhotoShop and then analyzed; (2) a Sekonic light meter was used to obtain a reflectance ratio from the varnish; (3) a HunterLab spectrophotometer was used to measure reflected light from the varnish. This research contributes to and validates previous work that showed that varnish color can be accurately measured by modern tools. Older precolumbian petroglyphs are darker on average than more recent date inscriptions, and this was demonstrated through scientific research on varnish color. However, it was not possible to accurately discern differences in varnish color on just the historically dated inscriptions. The timeframe is too short to provide reliable, consistent readings.

Falling Lines; The Parallel Line Motif As a Defining Feature of the Barrier Canyon Style

David Sucec (BCS Project, Salt Lake City, Utah)

The parallel line motif is widespread among the Archaic Period rock art styles on the Colorado Plateau, typically expressed in forms such as that commonly called a “rake.” In the rake, the larger dimension is horizontal and the vertical parallel lines are short. However, in the Barrier Canyon style, the larger dimension of the vertical parallel lines is longer—more like a broom than a rake—and it is this lengthy verticality that makes the parallel line motif a defining feature of the Barrier Canyon rock art style on the northern Colorado Plateau. In addition, while in the other Archaic styles the parallel line rake is most often a discreet visual form, in the Barrier Canyon style it is almost always incorporated in the body form, sometimes making up the entire body. This paper will discuss the variety of parallel line motif forms in the Barrier Canyon style and the differences and similarities of the motif in other styles found on the Colorado Plateau.

1:00 P.M. SESSION 2

The Lost Sun God of Sudan

E. C. Krupp (Griffith Observatory, Los Angeles, California)

Sudanese rock art, which is already relatively obscure, includes an elusive rock relief commissioned by the Meroitic pharaoh Sherkarer (A.D. 20-30 A.D.), who had it inscribed at Jebel Qeili. It depicts the pharaoh receiving a bouquet of sorghum and a bunch of leashed prisoners from a sunburst-crowned deity oddly resembling the Greek sun god Helios. Although the relief was illustrated as a line drawing in P. L. Shinnie’s *Meroë*—one of the few books available in the 1960s and ‘70s on this Upper Nile civilization—no photographs of it could be found, and its location was not documented anywhere. Even in 2019, it was not possible to find anyone who had been there or knew where it is. An opportunity to amplify the itinerary of a tour to Sudan early this year prompted a deeper search for the exact location, something the Internet and Google Maps made possible. The Jebel Qeili relief is, in fact, the southernmost Meroitic monument known. A visit to the site on 1 February 2020 reestablished contact with the rock art, clarified its setting, and confirmed why photographs of it still have not been published.

An Overview of Past Investigations at the Rodman Mountains, San Bernardino County, California

Martín and Mary Jespersen (Cypress, California)

The Rodman Mountains are located north of Lucerne Valley and south of the Lake Manix Basin, are administered by the Bureau of Land Management, Barstow Field Office, and span across 34,264 acres with several dozen reported prehistoric and historic cultural sites. The Archaeological Survey of Southern California, one of the first avocational societies in the state, began recording prehistoric sites in the area by the mid-1950s. Studies over the next seventy years have contributed to knowledge of the area. This paper provides an overview of research and focuses on current investigations at CA-SBR-306, part of a larger regional effort. CA-SBR-306 is a large petroglyph site at the southeastern edge of a lava flow including numerous panels associated with a few milling features and limited lithic materials.

Rounding Out the Rock Art at Rancho Guejito

Steve Freers (San Diego Rock Art Association)

This is the final entry of a three-part series analyzing the rock art at Rancho Guejito in southern California. The first two reports focused on truly remarkable pictograph sites with distinct ethnographic linkages and multiple pictograph styles. This report “rounds out” the discussion of the ranch’s rock art, including additional pictographs, petroglyphs, and cupules, all framed against the backdrop of Late Prehistoric Period archaeological evidence and potential for chronometric analysis.

Metaphoric Transformation: Blanket patterns as Cloud Symbology in Puebloan Rock Art

Bernard Jones (Tustin, California)

Christopher Drover (University of California, Irvine)

From the Keresan/Tanoan Pueblos in the east to the Hopi/Uto-Aztecan mesas in the west, cultural traditions assert that, when humans depart this life, the spiritual or immaterial characteristics of some deceased are transformed into clouds/katsina. The physical act of burial and the spiritual transformational process spoken of in ethnography and oral tradition appear figuratively in rock art and other media. Here we investigate ideological Puebloan religious conventions which graphically depict the transformation and reprocessing of the human soul, or “breath body,” at death into rain-bringing spiritual essence, or “katsina.” We examine prehistoric icons used to express transformation, and how the deceased, wrapped in blankets, were used to metaphorically convey the transfigured human spirit as katsina/cloud.

3:00 P.M. SESSION 3

Troy Dry Lake Rock Alignments and Petroglyphs

John Rafter (Pico Rivera, California)

In January of 1981, John Rafter joined the late Wilson G. Turner and his students on a field trip to Troy Dry Lake, east of Barstow, California. The goal was to explore for petroglyphs among the volcanic hills, formed like islands in the dry lake. While the rock art was being found, The author wandered off to the east side of the hills and stumbled upon a rock alignment in a form of an outlined serpent, 92 feet long. Wilson reported the find to the ASA, and in 1987 Jay von Werlhof mentioned the find in his book, *Spirits of the Earth*. Since then, and especially during the past decade, the author has found additional rock alignments. One such alignment measures over 300 feet long. Three of the rock alignments were shown to have connection to both winter solstice and first day of spring/fall. Additional observation revealed the likely explanation why these designs were created.

Three Great Mural sites west of San Borjitas, Baja California Sur

Jon Harman (DStretch, Pacifica, California)

The famous site San Borjitas is located just east of the crest of the Sierra de Guadalupe on a relatively gentle slope leading east to the Sea of Cortez. To the west of San Borjitas the crest falls steeply and the Sierra de Guadalupe becomes a maze of deep, rugged canyons draining to the west. In these canyons are Great Mural sites that are unknown in the literature. In this talk I will present images from three sites containing fascinating imagery. Cueva Chente shows a group of sea creatures in what might be a scene from below the surface of the sea. Another site, which I will call Dolphin Cave, contains a large image of a dolphin high on a wall in a cathedral-like setting accessed through a tiny crack. The final site, Guero, has extremely faint, but beautifully painted monos similar to ones in San Borjitas that are a very old Great Mural type. This reinforces my contention that this part of the Sierra de Guadalupe is the birthplace of Great Mural art.

Shield Motifs in Yuman Rock Art

Ken Hedges (San Diego Rock Art Association)

In the rock art styles of the Yuman cultures and their Late Prehistoric Patayan ancestors of southwestern Arizona, southern California, and northern Baja California, there are few motifs that can be identified as actual material culture objects. Representational motifs are confined to anthropomorphic forms, occasional animals, and, in the prolific Sears Point style of the lower Gila River, a wide assortment of birds, reptiles, and mammals. Aside from occasional bows and arrows held by human figures, representational depictions of cultural objects are rare in art styles which, aside from the humans and animals, consist mostly of “abstract” or non-figurative motifs. There is one motif found in Yuman and Patayan rock art from Gila Bend in Arizona to the Kumeyaay country in northern Baja California that can be reasonably identified as a specific object: a shield. This paper reviews the ethnographic evidence and presents an overview of shield motifs in Yuman rock art.



About the 2020 Logo: Our logo design is adapted from a pictograph motif from the East Verde River in Arizona. Original photograph by Steve Freers.

Rock Art Papers, Volume 19 is available at the low price of \$20 from our distributors, Sunbelt Publications. Visit them at www.sunbeltpub.com.

Volume 20 has been delayed by Covid-19 and our movement to virtual reality, but it is in the works, and will be available in 2021.

Whether In-Person or Virtual, we will return next year for **Rock Art 2021**—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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