Steven J. Manning

Barrier Canyon Style Petroglyphs, Part II

At the URARA symposium in Price, Utah in 1988, I presented a paper that for the first time established the existence of Barrier Canyon Style petroglyphs (Manning 1991). The existence of Barrier Canyon Style petroglyphs was demonstrated by comparing them with examples of Barrier Canyon Style pictographs.

Before this paper was presented, it was believed that the Barrier Canyon Style existed only as paintings. Polly Schaafsma, who, in 1970, named and designated these images as a style, stated, "Within the San Rafael Fremont region there is a *group of panels of rock paintings* in which life-sized anthropomorphic forms are dominant, but which are stylistically distinct from the Fremont tradition" (Schaafsma 1970:65), italics added. In 1979 Klaus Wellman stated, "In contrast to the Fremont style in which petroglyphs predominate, the *Barrier Canyon Style is one of paintings exclusively*. Red is the dominant color while white was often been used to fill in decorative details" (Wellman 1979:107), italics added. In 1980 Schaafsma wrote, "*Rock paintings* believed to be the production of pre-Fremont hunting-and-gathering peoples in northern Southwest are the Barrier Canyon Anthropomorph Style *paintings* of eastern Utah" (Schaafsma 1980:61), italics added.

The concept that the Barrier Canyon Style is composed only of paintings continues to be accepted as true. Julie E. Francis in the newly published *Handbook of Rock Art Research* states, "…the major difference between the Barrier Canyon Style and the Classic Vernal style is that *Barrier Canyon Style figures are painted*" (Francis 2001:230), italics added.

The initial intention of presenting this paper was to provide additional examples of Barrier Canyon Style petroglyphs that have been discovered since the last paper was presented and to discuss what has been learned from these images. I became aware of the existence of these petroglyphs in 1971 and each year I discover additional examples. As of this date, the total number of panels containing Barrier Canyon Style petroglyphs is about 30 to 50, depending, of course, on how the Barrier Canyon Style is defined. In this lies the first problem.

Determining the exact number of Barrier Canyon Style petroglyphs, as it turns out, is more difficult than it appears. An accurate number cannot be determined unless there is an accurate definition for the Barrier Canyon Style. The problem is that there is not an accurate definition. Schaafsma defined the Barrier Canyon Style from the knowledge of only a few panels. Today hundreds of Barrier Canyon Style panels are known to exist. Many of these contain characteristics that Schaafsma never discovered, as well as panels that are not Barrier Canyon Style that contain Barrier Canyon Style characteristics.

Thus determining what is or is not Barrier Canyon Style has become controversial and is, at best, an inexact discipline with lots of personal opinion. For example, Francis in the quote above stated that the major difference between the Barrier Canyon Style and the Classic Vernal style was that one was painted and the other was not. Many people familiar with both types would certainly disagree with this statement, but that is her opinion. Furthermore, since the Barrier Canyon Style contains large and impressive paintings which incite the imagination, and Barrier Canyon itself, or rather Horseshoe Canyon, has been added to the National Park System, they have become the object of much

interest, and thus there is more controversy surrounding them than any other type or style of rock art in Utah.

Because of these controversies this paper turned out to be as much of a discussion about the problems encountered in classifying what people call the Barrier Canyon Style as it did a description and discussion of recently discovered Barrier Canyon Style panels. Additionally there are other problems with defining Barrier Canyon Style petroglyphs, and these are also discussed here.

THE SIGNIFICANCE OF BARRIER CANYON STYLE PETROGLYPHS.

Why are Barrier Canyon Style petroglyphs so important? One principal reason is that they provide us the opportunity to examine levels of patination on Barrier Canyon Style images. Patination is important because it provides information about age.

This is significant because the age of the Barrier Canyon Style is still a matter of debate. Some people are firmly convinced that the Barrier Canyon Style is entirely confined to the Archaic period, with the majority of the panels dating at least 6,000 years ago, and some even older. Others believe that the Barrier Canyon Style covers a broad period of time, extending as far forward as 1300 AD and perhaps even later. Still others think that the Barrier Canyon Style cannot possibly be thousands of years old because they believe that paint on exposed vertical rock surfaces could not possibly last that long. Thus, if these painting are not thousands of years old, then they must have been constructed by the Fremont and not by people of the Archaic Period.

These differences of opinion exist because at present there is no reliable method of obtaining an absolute date for the Barrier Canyon Style. There are however other ways in which rock art can be placed in time. There are three different basic determinational categories for rock art dating. These are: absolute, indirect and relative. Absolute dates come from directly dating the rock art itself. They would be the most reliable. Indirect or associative dates come from, (1) dating materials associated with the rock art, such as a layer of charcoal covering a panel or the depiction in the rock art of an object recovered from a dated archaeological site, and (2) situations where a particular rock art type is found only in a locality where a particular culture exists. These dates are obviously not as reliable as direct dating, but some of them may be close. Relative dating occurs when a rock art panel or other classifiable group is placed within a sequence. Information on relative sequences come principally from superimposition and differences in levels of repatination. Usually the rock art type itself or types prior to or following it in time can be associated with a specific period. The rock art type then can be placed in a cultural sequence with an approximate time period for its construction.

As stated above, usually relative dates are obtained when one or more images of a class of rock art are superimposed over one or more images of another class of rock art. Often, however, superimposition does not occur; two different ages are present at the same panel but none of the figures overlap. When two different pictographs occur in the same panel, it my be difficult, if not impossible to determine if there is any age difference between them, because pictographs, of course, rarely have patination.

An advantage that petroglyphs have over pictographs is that petroglyphs only have to be adjacent to each other, and if the time difference between them has been sufficient for them to acquire different levels of patination, a relative age difference is readily apparent. The continuing discovery of more and more Barrier Canyon Style petroglyphs provides ever-increasing information for determining relative dates for the Barrier Canyon Style.

PROBLEMS WITH DATING PIGMENT

Considerable age for the Barrier Canyon Style has been suggested from some dates that have been obtained from a Barrier Canyon Style pictograph panel and from some dateable charcoal found in association with a Barrier Canyon Style site. However, direct dates using pigment are far from reliable and should be regarded with considerable skepticism. Not many sites have been dated because of concerns about contamination of the pigment. Furthermore, for each Barrier Canyon Style site that contains material of considerable antiquity, I have found ten Barrier Canyon Style sites that have ceramic associations, which suggests that the Barrier Canyon Style sites are post AD 500 - the date of the introduction of ceramics in central Utah.

One of the principal problems with dating pigment from a pictograph is that of contamination. A prehistoric painted image has been open to the atmosphere since it was created. It has then been exposed to multiple sources of microscopic carbon contamination – and some sources that are not so microscopic. A few of the possible sources of contamination that would adversely affect radiocarbon dating are: pollen, mold, mildew, bacteria, lichens, insects, lizards, bird droppings, wind blown dust containing decomposing plant and animal material, and lately, radioactive fallout and contamination from combustion sources (including large western, coal-fired power plants). Microscopic or molecular amounts of some or even all of these contaminants could have been nearly continuously deposited on the surface of the pigment since it was painted on the cliff face. Thus radiocarbon dating of pictographs is expectedly unreliable.

Moreover, if the person(s) who created the panel moved the pigment around on the cliff face in the process of painting the image, then the pigment could have become mixed with contaminates that had already accumulated on the cliff surface. These contaminates could have been accumulating since the cliff face itself was created, which could have taken place many thousands of years ago. The possible presence of these earlier contaminates in the pigment would also negate placing any value on radiocarbon dating of exposed Barrier Canyon Style pigments because they would give unreliably old dates.

The existence of Barrier Canyon Style petroglyphs offers the possibility of providing more conclusive evidence about their origins than dating exposed pigment.

PROBLEMS WITH PATINATION/DESERT VARNISH

Like nearly everything else, approximate or relative dating by examining patination levels has it own pitfalls, as will be shown in the illustrations and in the discussions below.

First, however, there is a problem with terminology. The terms patination and desert or rock varnish are often used interchangeably, and this sometimes causes confusion. The usual accepted definition for patina is a surface appearance (usually darkening) of something grown beautiful with age or use. In the case of rocks, patina can be formed by a variety of processes that result in the darkening of exposed stone surfaces. This can be water runoff, lichen growth, mineral leaching, people touching a rock, or many other things, including desert varnish. Desert varnish is formed from the accretion of clay and manganese on rock surfaces, which is sandstone in much of southern Utah. Over time, desert varnish builds up on exposed sandstone in successive layers, culminating in a dark black shiny surface. Desert varnish then, is one of the constituents of patina.

Levels of desert varnish and patination vary depending upon localized environmental conditions. These conditions include: chemical composition of the rock, movement of groundwater through the rock, surrounding environment, degree of exposure, etc. Figures 1 and 2 illustrate an excellent example of these varia-

Figure 1. Large boulder with various levels of petroglyph repatination.

tions on a petroglyph panel. The photographs show a panel from Indian Creek, San Juan County, Utah that is partly beneath a large boulder. The panel has four distinct levels of patination. This suggests that the images were created at four different times. However, most of the figures were pecked into the rock surface at, or nearly at, the same time. Notice that some individual figures have two or more different levels of patination.

The larger boulder provides four separate and distinct environments for the panel. The far left portion of the panel (1) is in a sheltered location because it is beneath the large boulder. The images have little patination and appear to be relatively new. Next to it (2) is a section of the panel where water flows over it as rain is directed downward by the large boulder above it. The images appear to be old and highly, even totally, repatinated. Next is a fully exposed portion of the panel (3) that faces south, so it is exposed to a high degree of sunlight. While the images are not repatinated, they appear old because they are highly eroded. Extreme temperature changes and freeze-thaw cycles have a deleterious effect on these images. The next section (4) is the face of the boulder. It is also exposed, but it faces east, so it receives less sunlight. The images here appear to be old, but not very old. They have a moderate degree of patination. These images offer the best possibility for comparative age determinations because of the absence of impacting agents.

If there was one small panel in each of the four areas, each would appear to have been constructed at a different time, even though they could have been made at the same time. Environmental conditions that produce variations in patination must be carefully considered when proposing relative dates for petroglyphs, even in the presence of images from different ages.

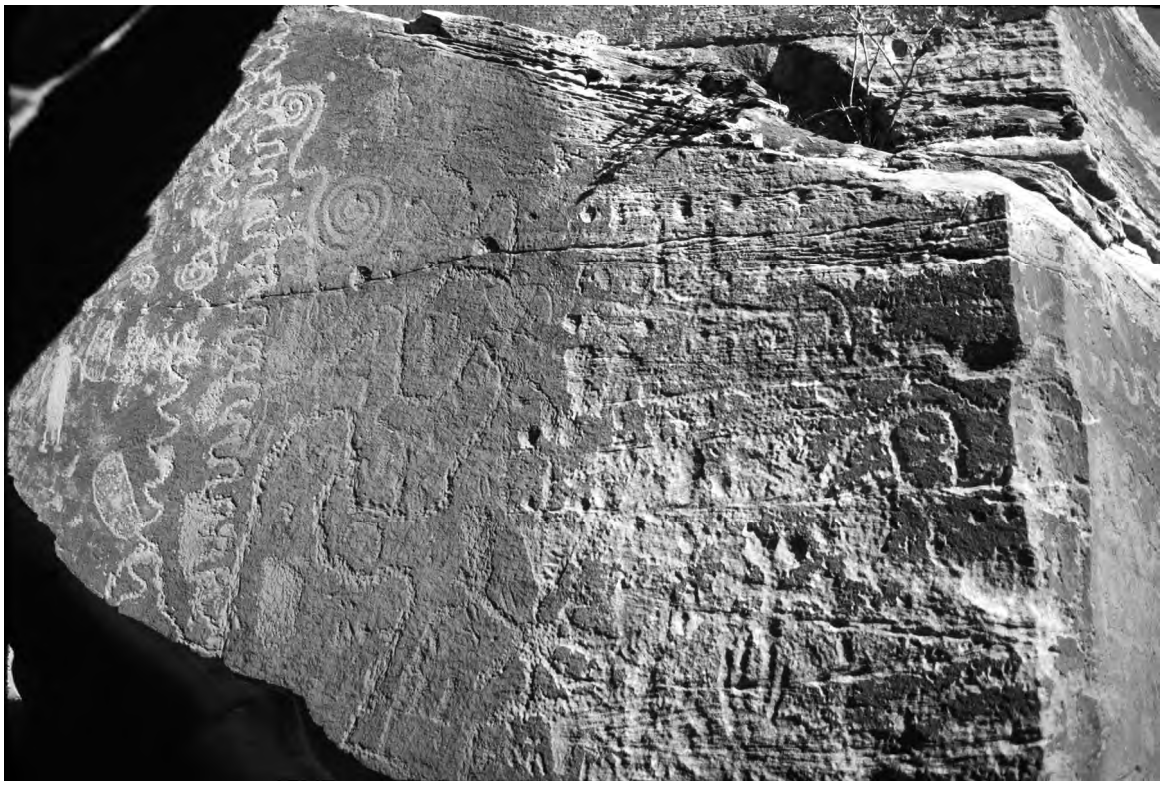


Figure 2. Detail of boulder showing different levels of petroglyph repatination due to different environmental conditions.

PROBLEMS WITH TERMINOLOGY

In determining the number of Barrier Canyon Style petroglyphs, there are additional problems with the terms that are in common use among researchers, i.e. petroglyph and pictograph, and their variations. There are times when it becomes difficult to determine if an image should be classified as a petroglyph or a pictograph. Sometimes the surface of the rock (often sandstone) was first abraded, and thus removed, to create an image. Then the abraded image was painted with a variety of "decorations" and features. Would this be a petroglyph or a pictograph?

Similarly, there are instances where a pictograph was created using semi-hard materials that abraded the rock surface. Pigment once entirely covered these abraded images so they looked totally like a pictograph. Today, however, the pigment has entirely eroded, leaving nothing but the original abrasion. An image so constructed appears to be a petroglyph, but should not it be classified as a pictograph? Someone not familiar with these images would classify them as petroglyphs, when, in reality, they were originally pictographs.

In still other instances, an entirely painted image was "decorated" with pecked, abraded, incised or scratched lines. Now, however, the pigment has entirely eroded away leaving no visible trace. The only things visible now are pecked, abraded, incised or scratched lines. If we classify them as petroglyphs, are we not completely mistaken?

To make classification slightly more complicated, there are occasionally instances where a pictograph may look like a petroglyph. This is well illustrated by Figure 3. This photograph is from Hole-n"-the-Rock south of Moab. Here it appears, at least at first glance, that some of the lettering and the arrow were made by removing

Figure 3. An example where paint removed patination.

the surface of the rock; thus also the patination (or is it desert varnish?) from the cliff face. These images may look like petroglyphs, but they are not. They were originally painted. The paint destroyed the patination that had turned the cliff black and apparently destroyed the desert varnish as well. When the paint eroded away, all that was left was the "shadow" of the image. Being unaware of this situation, rare as sit may be, could result in the classification of Barrier Canyon Style images as petroglyphs, when they were actually pictographs. This could also occur in classifying images from other styles.

Another problem with current terminology is there is no classification for images that are both pictographs and petroglyphs. We may call them painted petroglyphs or pecked pictographs, but who will agree with us when we classify an image as a pictograph when there is no paint present?

PROBLEMS WITH CLASSIFICATION

Probably, the most difficult part of determining the existence of Barrier Canyon Style petroglyphs and quantifying them is creating a definition of what is and is not Barrier Canyon Style. Whenever we deal with the subject of classifying rock art in Utah, we are forced to grapple with that classificatory contrivance with which we are burdened. This nearly unworkable system originated principally from the belief that these images on rocks were art. This was further reinforced by art historians studying archaeology. This classification scheme is also laden with paradigms, which severely limit classification and further research. The name of this scheme is well known; it is called *Style*. (See Manning 1991 for a discussion of problems with style, and an alternate classification strategy.)

Jesse Warner once suggested a classification design in which he placed images into the fol-

lowing Barrier Canyon Style categories: 'not', 'perhaps', 'possibly', 'probably', 'most likely', 'certainly' and 'I do not know what this is'. (At least that is how I remember it!) Often something like this is appropriate, because sometimes it is the only scheme that provides a workable solution.

Something else that makes classification difficult is trying to please everyone. Decisions on what is or is not Barrier Canyon Style are frequently, if not always, controversial. Sometimes it seems that there are nearly as many opinions for what constitutes Barrier Canyon Style as there are people creating those opinions. Part of this is just human nature. People often use intuition to guide their decision-making process, although they often call it something else.

Without any evidence of rational thought and inference, images are classified as Barrier Canyon Style or something else. There is a statement on an Internet site that says something like: "You will know one when you see one". That is not exactly analytical, but it accurately sums up some people's approach to classification. Scientific investigation, however, requires a methodical and systematic approach to classification.

Another aspect of human nature that often causes conflicts is what individuals do when it comes to classification. When categorizing things, there seems to be two different types of individuals. There are *lumpers*, and there are *splitters*. Lumpers are, "one who classifies things into large often variable taxonomic groups based on major characters". Splitters are "one who classifies organisms into numerous named groups based on relatively minor variations or characteristics" (Merriam-Webster's Collegiate Dictionary). These definitions obviously originated from the biological sciences, however, it is the same with classifying rock art. There are people who *lump* nearly everything that is remotely like Barrier Canyon Style into that category. Then there are the *splitters* who have a tight, narrowly defined concept of what constitutes Barrier Canyon Style, and everything else is something else – like Fremont, Ute, Glen Canyon 5 or some stylistic category that they invent, which categories seem to be recently proliferating.

By its very nature and definition the style methodology requires that only "one or a limited number of styles exist in each culture". Because of this paradigm, most of the people who see "styles" in rock art, out of necessity, must be lumpers, since there are so few categories, i.e., prehistoric cultures, in which to place any particular style. The concept or possibility of ethnicity is ignored. Thus, there is a great variety of forms and types of images present in what many people consider to be the Barrier Canyon Style.

BARRIER CANYON STYLE PICTOGRAPHS

Before discussing specific examples of Barrier Canyon Style petroglyphs, a commonly accepted belief regarding the Barrier Canyon Style in general should be discussed.

Many people are familiar with the existence of the Barrier Canyon Style painted panel in Horseshoe Canyon called the *Great Gallery* with its large and imposing images (Figure 4). Some people believe that this panel is typical of the Barrier Canyon Style, i.e., that the sites are all composed of large and impressive figures, as Schaafsma in stated in 1965 when she defined and described the style: "…life-sized anthropomorphic forms are dominant…" (1970:65). This, however, is incorrect. While there are other large sites with large figures, for example: the Buckhorn Wash and Thompson Wash (Sego Canyon) sites, most of the Barrier Canyon Style panels are much smaller, both in the size of the figures and in the quantity of figures they contain. Some of the Barrier Canyon Style panels are composed of only one or two figures, and some of the panels are so small they could fit on a sheet of type paper. The symposium presen-

Figure 4. The Great Gallery with its large and imposing images is not typical of the Barrier Canyon Style. Typical sites are much smaller with less imposing figures.

tation included about 30 photographs to illustrate these observations.

Since Barrier Canyon Style petroglyphs are apparently more uncommon that pictographs, it would be expected that there would be very few large panels of petroglyphs, and that is indeed the situation. I have discovered very few large panels, only a few medium size panels, but lots of small panels. Barrier Canyon Style petroglyphs also occur in pictograph panels, and sometimes they are near pictograph panels.

One of the unique features of the Barrier Canyon Style pictographs is that in addition to life-sized anthropomorph forms, they contain amazingly small and detailed images. They contain the smallest pictographs of any style in Utah. Several pictograph panels exist that contain figures that are so small they would fit on a person's thumbnail. It is nearly the same with petroglyphs. Certainly, the medium of pecking on stones would make the creation of very small images difficult; yet, amazingly they still exist. Several examples of Barrier Canyon Style diminutive petroglyphs are illustrated below.

SPECIFIC EXAMPLES

It would seem that the best way to approach Barrier Canyon Style petroglyphs is to examine various panels and discuss what can be learned from each of them. Unfortunately, a complete discussion of all the images is beyond the length of this paper, therefore out of necessity, only some examples will be discussed.

Please note that the following sketches were made from photographs. They have not been field checked; therefore, they are only approximations of the images.

Example One, The Great Gallery

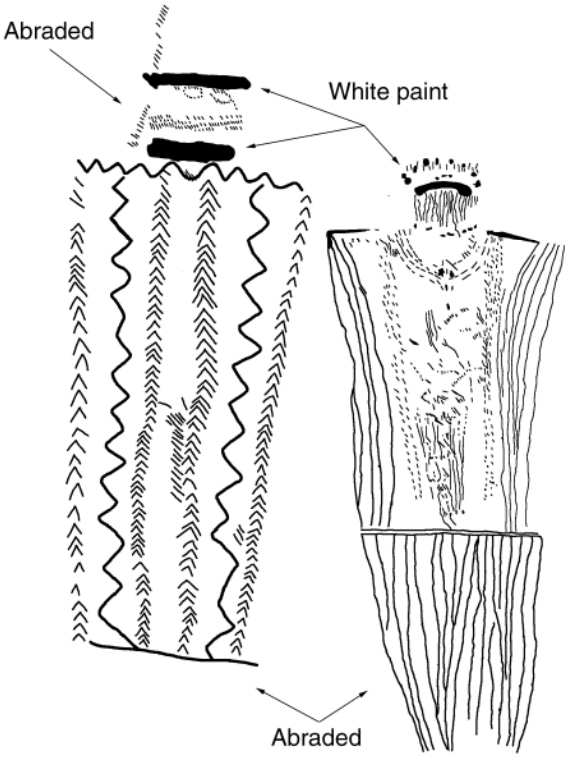
Many examples of Barrier Canyon Style petroglyphs can be found in Horseshoe Canyon. In

the panel called the Great Gallery (42WN416), there are two images made up nearly entirely of pecked and abraded features (Figure 5 and 6). These images are seldom discussed. Perhaps that is because not many people notice them or because not many people know what they are. Are they petroglyphs or pictographs? Are they Barrier Canyon Style or something else? Since some believe that the Barrier Canyon Style consists only of paintings, these must be something else; therefore, they are puzzlingly disregarded.

These two anthropomorphic figures exhibit some interesting features. The anthropomorph that is on the left side (designated anthropomorph A) has two white painted broad lines across the face. The anthropomorph on the right side (designated anthropomorph B) has an arc of white paint and a pattern of white dots that have short vertical lines on each side that are painted. The surface of the rock surrounding the images has been abraded. The abrasions correspond very closely with the outline of the anthropomorphs. Anthropomorph A also has traces of red pigment on the torso.

In this discussion, these figures present the first dilemma. Are they to be classified as pictographs or petroglyphs, or is it appropriate to designate them as painted petroglyphs? Clearly, they exist today as petroglyphs, with some white paint on them. However, it is likely that they were originally entirely pictographs. This is evident because on the torso of anthropomorph A there are traces of the same type of dark red paint that was used in the adjacent figures in small depressions or dints that were below the level of the abrasion. It is thus evident that the original paint was removed by abrasion.

It appears that this abrasion was done with a flat rough stone like a mono. A few lines of abrasion are visible near the top of the anthropomorph and on the right side that extend above and out from the area where the abrasion is con-



Figures 5 and 6. Barrier Canyon Style petroglyphs from the Great Gallery

tinuous. These lines are broad, flat, and smooth, and are abrasions expected from a flat smooth stone.

There are other indications that the figures were initially pictographs. Some of the abraded vertical chevron patterns on the torso of the anthropomorph A were nearly completely obliterated during the abrasive process, and all of them were abraded to some extent. This would not have occurred if the image was first abraded and then decorated with the chevrons. Furthermore, the abrasions surrounding the figures do not conform exactly to the expected shape of the anthropomorph but are "outside the lines" so to speak. Figure 6 shows only the abraded and pecked marks. It des not show the abrasions that removed the pigment. The bottom of anthropomorph A is rounded, not flat as depicted in this drawing.

The conclusion derived from these observations is that these apparent petroglyphs were in reality originally pictographs. This example illustrates the potential difficulty in determining whether figures are petroglyphs or pictographs. If there were not clear evidences that the images were originally painted, would not these figures have been classified as Barrier Canyon Style petroglyphs?

The other question is whether these images are Barrier Canyon Style or not. These images have some characteristics that define the Barrier Canyon Style, but they also have others that are rare or not readily known, so their classification is problematical to some people.

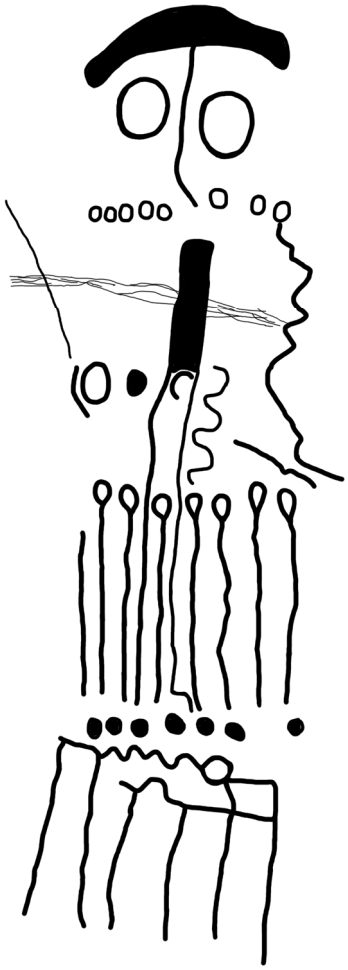
Example Two

The second and several of the following examples are also from Horseshoe Canyon. These images come from a large site containing principally, or perhaps all, Barrier Canyon Style petroglyphs. The site is just upstream from the Great Gallery. The image shown in Figures 7 and 8 has two circles near the top. There is a wide arc above the circles and there are various geometric patterns below the circles. There are no traces of obliteration, no traces of any pigment and the various features appear to be 100% repatinated. These features appear to be very old; however, notice that water run-off covers them, the same as in section (2) from the Indian Creek boulder. Is this a group of abstract pecked lines or is it a single figure? Is it a petroglyph or a pictograph? Is it Barrier Canyon Style or something else?

In consideration of the previous example, it should be apparent that this is, or was, a Barrier Canyon Style anthropomorph, and it was at one time painted. It is not a petroglyph. The circles are, of course, eyes. The wide arc above the eyes also existed on the head of anthropomorph B in the example above, except that in that figure, it is painted.

The paint was removed from this anthropomorph, not by intentional abrasion but by natural weathering. The panel is located at the base of a tall, somewhat south facing cliff with very little overhanging protection, so it is exposed to all the deleterious effects of weathering, especially water runoff.

It may not be obvious from an examination of the various pecked lines that decorate the torso of this anthropomorph that the image was first painted, then the designs were cut through the paint. This technique is apparent on several of the anthropomorphs in the Great Gallery. Two examples are illustrated here. Figures 9 and 10, clearly show that (what will here be called decorative designs) have been cut or incised through the paint. Figure 9 has multiple sets of decorative marks that are so indicative of some Barrier Canyon Style images that it is appropriate to discuss them in detail. Note that there is an abraded area on the right side of the figure's head. Going from top to bottom, there is first a series of short wavy lines cut in the center of five of the eight, mostly vertical, painted lines above the eyes. The eyes are represented by deeply pecked out holes. Then there is a slanted horizontal line of pecked marks near the base of the neck. Below this and on the top of the



Figures 7 and 8. A Barrier Canyon Style pictograph where all that remains today are pecked features.

chest of the anthropomorph there is a pattern of eight sets of two vertical, somewhat parallel, wavy lines (except that one set near the center has three lines). They are centered between two sets of short vertical lines – 9 on the left side and 12 or 13 on the right side.

Below them, in a lightly abraded area and in a horizontal row, are four sets of two short horizontal parallel line segments. Then below a painted pattern of vertical lines and dots is a long horizontal row of short vertical lines that extend all the way across the chest. There are about 75 of these lines. The seven or eight lines on the right have about 10 horizontal lines cut across them that slope to a point to the left. Below this is another long line of vertical incised marks, but these are thick and more widely spaced. There are 33 of these lines and all but a few of them have an interesting characteristic. They were cut with a flat tool with a sharp edge that had a notch, or a small piece missing from the center of it. It therefore produced a sharp broad line that has a raised grove in the center. This must have been a hard stone tool to create so many and such deep lines without breaking or showing signs of wear. It must have been sharp yet not thin, because all the lines were created with just one pass.

Figure 9. Decorative designs have been cut through the paint.

Next is a long horizontal line of three wavy lines that are sometimes parallel and sometimes they cross each other. This area was also lightly abraded. Next, is a pattern consisting of six vertical sets of two parallel wavy lines. This section is deeply cut with a broad horizontal slightly wavy line that is composed of numerous, closely spaced and angled short lines. Below this is a line of diagonal scratched marks that have been covered over with a lighter color and thinner pigment than was used for the rest of the image. Finally, below this is another section of consisting of seven vertical sets of two parallel wavy lines and one stray wavy line. These wavy lines extend all the way to the bottom of the anthropomorph.

The central anthropomorph in Figure 10 was originally named the Great Ghost by the ranchers who first discovered it. A. C. Ekker used that name thirty-five years ago in reference to it. Although not as extensive as the modification in the anthropomorph discussed above, this figure also has incised modifications on the torso that were done after it was painted. These lines were cut using

Figure 10. The large anthropomorph in the Great Ghost panel has numerous lines scratched through the pigment.

a thin sharp tool, so some of the pigment has washed into the cut grooves. Patterns of scratched vertical lines exist on each side of the figure, and some of them run nearly the full length of the torso. These lines appear to be divided into two sections by two sloping horizontal pecked lines. On the left side of the anthropomorph, there is a pattern of two parallel wavy lines similar to those on the figure discussed above. In addition, within the body, there are traces of lightly abraded vertical lines and two crudely pecked wavy lines, one of which in is the lower center of the image. At the bottom of the figure is a pattern of easily seen vertical lines. This is a common feature of what appear to be Barrier Canyon Style anthropomorphs, as will seen in the examples that follow (see also Figure 6).

This anthropomorph has some puzzling features, one of which is that there appears to be two outlines for the shoulder on the anthropomorph's left side. They start at the neck and then curve around the shoulder, but then one ends while the other continues down and goes inside of the body for a short distance. On the opposite side of the body is an abraded line that nearly corresponds to the painted line on the other side. In addition, there is a faint greenish vertical line along the left side of the anthropomorph that turns inwards for a short distance in about the center of the body. There are also traces of this same green pigment on the right side of the body. These features suggest that the anthropomorph was modified in the past, perhaps more than once. There are several other evidences of modification in this group of images. An obvious one is the area on the lower right side of the Great Ghost. It was extensively abraded, then a tall slender anthropomorph was painted over the abrasions. Abraded areas are more common in Barrier Canyon Style than is widely known.

This evidences, and others in the Great Gallery that are not discussed here, show that incising and pecking "decorative" features through the paint is a characteristic of Barrier Canyon Style images. When the paint weathers from these images, all that remains are the pecked marks, which may be mistaken for petroglyphs.

Example Three

Example 3 is also from Horseshoe Canyon, and it is in the same panel as example two. In this location of the panel, there are four anthropomorphic images clustered together that appear to be Barrier Canyon Style (Figures 11 12 and 13). They were created by scratching, incising, abrading and pecking, thus they are petroglyphs. Unlike the abrasions from example 1, the abrasion here was not as pronounced, nor was it from an entirely smooth stone. This appears evident because the edges of the abrasions are often sharp and relatively deep when compared to those of a mono, whose edges are sloped.

It appears evident that these images are petroglyphs and that they are examples of various techniques of manufacture. Anthropomorph 1 is an example of Barrier Canyon Style scratched or incised. Anthropomorph 2 appears to have been reworked at a later date, perhaps historically. Anthropomorphs 3 and 4 were created using both incising and abrasion. Anthropomorph 3 has a deeply incised pattern of crosshatched lines on its chest.

Example Four

Example 4 is from the same panel, see Figure 14. Is this image a pictograph or a petroglyph? This seems like a rather strange question, considering that this Barrier Canyon Style image obviously appears to be a pictograph; however, there is no pigment present on this panel. Since there is no pigment, by definition, it must be a petroglyph. (Note that there is part of a scratched image at the bottom of the anthropomorph.)

When this panel was created, it was apparently painted, perhaps with the typical reddish-brown pigment found on nearby Barrier Canyon Style figures. The paint has since eroded away. This happened because the panel is on a large, exposed, vertical cliff face, and it is sometimes very windy at this location because it is at a sharp bend in the canyon. Like the paint at Hole-n"-the-Rock (Figure 2), the paint here also removed the patination from the cliff face. All that remains now is a lighter section of the cliff face to show where there once was a pictograph. There are also several other examples in Barrier Canyon Style rock art where this has happened.

Example Five

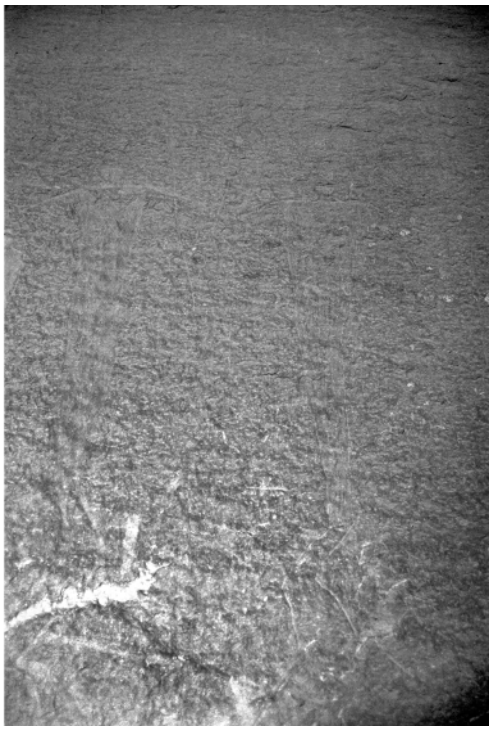
The photograph in Figure 15 was taken in August 1979. (The two children in the photograph are Carolyn and David Manning. Today David is married and has two children. Carolyn is married and has three children.) This is part of the same panel discussed above. Notice that here also the surface surrounding the petroglyphs has been heavily abraded. Are these petroglyphs or is this a large Barrier Canyon Style anthropomorph with pecked out interior "decorations"? Notice that there are also at least four painted anthropomorphs in the picture. They are in the upper left corner.

Example Six

Figure 16 is a photograph showing two images that were created by both abrasion and incising. Note that the large figure on the right has a vertical line on its left side. Is this petroglyph Barrier Canyon Style? Compare it with Figure 17, which is from the Great Gallery. Note that this figure also has a line on its left side. Evidently, both pictograph and petroglyph of this same form exist. Note that these are better and clearer examples of Barrier Canyon Style figures that were constructed by both abrasion and incising than those in Figures 11-13. Notice also that the pictograph in Figure 16 has a series of parallel vertical lines on the lower portion of the torso like those in Figures 5, 6, 7, 8, 10, etc.

Example Seven

Figure 18 is another example from the Great Gallery. This anthropomorph presents an interesting dilemma. Is it a petroglyph or a pictograph?



Figures 11 (top left), 12 (top right) and 13 (bottom). These Barrier Canyon Style images were created by scratching, incising, abrading and pecking.

This simple anthropomorph was created by abrading away the surface of the cliff. At some point after was created, it was covered over with a reddish-tan layer of mud. Traces of the mud still cling to the head and the upper torso. This figure should certainly be classified as a Barrier Canyon Style petroglyph, but there is one uncertainty in this classification, and that concerns the mud. Would the mud, which apparently covered the entire figure, make it a pictograph? The answer to this question is dependant on whether the mud was considered paint, i.e., part of the creation of the figure, or just mud that was used to cover it up. Likely,

Figure 14. Barrier Canyon Style image that appears to be a pictograph; however, there is no pigment present on this panel.

the question can only be answered by the creators of the figure. This existence of this figure necessitates the creation of another category, that of mudded-over Barrier Canyon Style petroglyphs.

Example Eight

Another example where Barrier Canyon Style pictographs and petroglyphs exist in close proximity in a single panel is illustrated in Figure 19. A sketch of some of the petroglyphs is shown in Figure 20. Please note that there is a lot of random pecking in and around these images, which makes accurate drawing from a photograph very difficult, therefore the sketch may not be an entirely accurate representation of the images.

These images certainly qualify as Barrier Canyon Style pictographs and petroglyphs. This would be more evident if the rest of the panel was shown in the photograph. The anthropomorph on the far right is intriguing. It appears to be a Barrier Canyon Style anthropomorph, yet on its torso are broad horizontal parallel lines. This feature is a characteristic of Turner's Glen Canyon Style 5 (Turner 1963). Indeed, the presence of horizontal and vertical lines on the interior of anthropomorphs and animals is generally accepted as being the principal defining characteristic of Glen Canyon Style 5. It is such a distinctive trait that Schaafsma (1980) renamed it the Glen Canyon Linear Style.

In addition to this example, there are other images in Barrier Canyon Style panels, both in paintings and in petroglyphs, that have horizontal interior lines. There are also similar images that are near Barrier Canyon Style panels. Since these characteristics apparently have not been discussed in the literature, it is appropriate to present some examples to illustrate the difficulty that this feature creates in classifying images. These examples, and descriptions of them, are given below.

Example Nine

Figure 21 shows two anthropomorphs with horizontal interior lines. At first glance, these images may appear to be Glen Canyon Style 5, however, both of these figures are in the Barrier Canyon Style panel in Horseshoe Canyon that was discussed in examples 2 through 6 above. Their presence in this panel and their identical features (level of patination, pecking form, integration, etc.) indicates that these are Barrier Canyon Style images. This is further demonstrated by the images discussed below.

Figure 22 is a petroglyph panel containing five figures that are adjacent to the well-known

Figure 15. Is this a large Barrier Canyon Style anthropomorph with pecked out interior "decorations" or an abstract?

Rochester Creek Site. One of the three largest anthropomorphs in this panel is partly buried beneath the soil. Individuals have expressed the belief that these images are Glen Canyon Style 5. So the question is: are these figures Glen Canyon Style 5 or are they Barrier Canyon Style?

Figure 23 is an anthropomorph that is both abraded and painted. It is located near Moab, Utah on a very exposed cliff face. It has painted interior horizontal lines and the body is lightly abraded except at the top where the abrasions are more pronounced. The head, shoulders and long neck are especially abraded. The head has a vertical sloping line incised into each side. The broad line that forms the neck continues downward into the body almost one-third the way to the bottom. The figure also has a short right upraised arm. Notice the dark eyes. This figure is part of a Barrier Canyon Style panel and it is located next to other figures that all have Barrier Canyon Style characteristics.

Figure 24 is a panel of very faded Barrier Canyon Style pictographs. This panel is important because, it further demonstrates the existence of horizontal interior lines in the Barrier Canyon Style. The figure on the left has two dark eyes, a white head with a slanting line on each upper corner, an upraised right arm, like Figure 23. These are all typical Barrier Canyon Style features. The small image on the right has both light and dark alternating bands. This suggests that perhaps some of the pecked Barrier Canyon Style images that have wide alternating bands of pecked and non-pecked areas are intended to portray this "decorative" feature of alternating, wide, light and dark bands.

Figure 25 is an anthropomorph that is divided into three sections and outlined with pecking. Arms are illustrated by short downward sloping lines. The head is shown by a single vertical line that has random pecked marks along both sides of it. The body has scratched lines in all three sections. In the top section, which has the

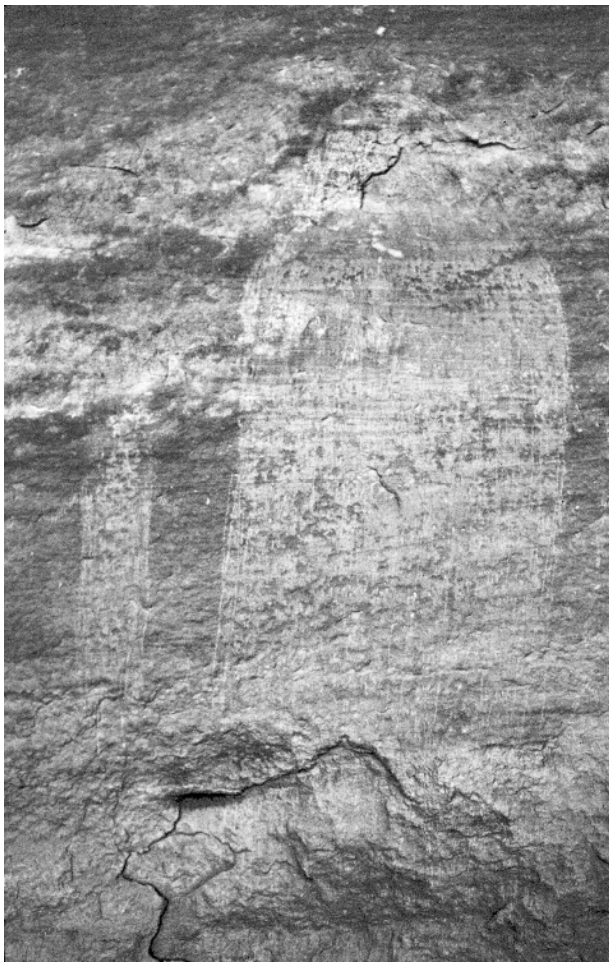


Figure 16. Scratched Barrier Canyon Style petroglyph created by both abrasion and incising.

most and deepest lines, the scratched lines slope to the right. In the center section they slope to the left and in the bottom section, where there are just a few lines, they slope in various directions.

Figure 26 is a petroglyph panel that contains four anthropomorphs that have broad horizontal interior lines. Are these figures Glen Canyon Style 5 or Barrier Canyon Style? The answer should be reasonably obvious. Note the vertical lines at the bottom of some of the anthropomorphs. There is also a petroglyph of an owl in the panel, but it is not shown in the photograph.

Figures 27 through 31 are examples of Barrier Canyon Style petroglyphs that are all from the same panel. Figure 27 shows four Barrier Canyon Style anthropomorphs with horizontal interior lines. Note that the figure at the far left has two lines attached to the head and a wavy line, which appears to be a snake, just to the right. The figure on the far right has the classic Barrier Canyon Style body type and an interesting pattern on the chest.

Five Barrier Canyon Style anthropomorph are shown in Figure 28. Note that the head is different on each one. There are several Barrier Canyon Style panels with this characteristic. This panel also illustrates some of the variety of

Figure 17. Painted image from the Great Gallery. Compare with Figure 16.

head treatments on Barrier Canyon Style figures.

Figure 29 shows a deeply pecked anthropomorph with wavy lines across the upper chest in addition to the broad interior lines on the torso. Note the rapid erosion of the rock surface. Fig-

Figure 18. This anthropomorph was created by abrading and then it was covered over with a reddish-tan layer of mud.

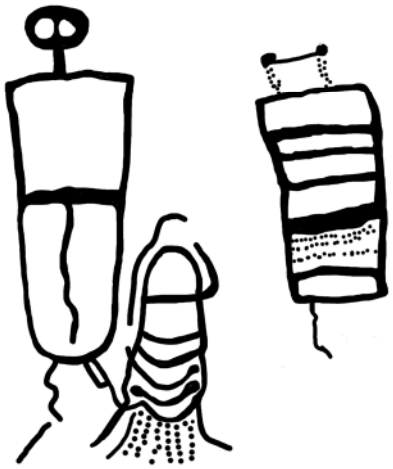
ure 30 is a photograph of a broad rectangular figure with the rows of dots pecked across the face. Figure 31 shows another part of the panel that has three anthropomorphs, two of which are unusual because of their long length and deep abrasion.

In summary, many of these anthropomorphs have broad interior lines, or narrow lines that define broad interior areas. They all have other characteristics that commonly occur in Barrier Canyon Style images. These photographs above have hopefully served to illustrate enough basic features to differentiate between Barrier Canyon Style and Glen Canyon Style 5 petroglyphs and to demonstrate that Barrier Canyon Style figures have horizontal interior lines. A detailed discussion of all the differences between Glen Canyon Style 5 and Barrier Canyon Style to too lengthy for this paper. A question remaining is: were all of these images originally petroglyphs? Most likely they were however; there are other images in this panel that were originally painted. These are shown below.

Example Ten

Based upon the previous discussions, Figure 32, which is from the same site as those above, would be identified as two anthropomorphs that are pictographs with pecked interior lines. There is, however, one significant difference. It is apparent that the pecked lines on the bodies of these anthropomorphs are covered with pigment, as opposed to the lines on the examples given above which were cut through the pigment. Does this example indicate that both techniques were used on these large anthropomorphic figures? No, it does not. There is an explanation for this belief. It is obvious that the pigment used on these images is different from that used in the creation of other Barrier Canyon Style images, for example, the Great Gallery anthropomorphs. The pigment shown in Figure 32 is different in that it is all the same color, and it is uniformly applied over the entire figure; there are no distinct bands, stripes or other features present. The most obvious difference is that the pigment is washing off the figures.

These anthropomorphs were not originally painted this color. The color they are today is a brighter, light-red color, around a 5R 5/6. The original paint completely eroded off the images, leaving only the pecking. This happened because the images are on a vertical cliff face that is exposed, for the most part, to the elements. Note also that the sandstone is nearly white, and it appears to be very soft and it apparently erodes easily, as can be seen by white badly-eroded edges in Figures 27-31, especially 29. Sometime later, likely much later, the pigment that existed today was applied. As can be readi-



Figures 19 and 20. Barrier Canyon Style pictographs and petroglyphs in a single panel.

ly seen in Figure 32, the material was apparently a thin wash that readily soaked into the sandstone, but which was easily eroded, as shown by the extreme streaks below the figures.

It is evident that these figures were originally painted with the typical thick, reddish-brown-purplish paint used at many sites like the Great Gallery, because traces of the original paint can still be seen in two or three figures that are at the far left side of the panel, which is somewhat protected from the weather. These are shown in Figure 33. It will not be very evident from the black-and-white photograph that there are two colors of pigment. The image on the left is all composed of the typical Barrier Canyon Style pigment. The image on the right, which is more exposed than the one on the left, was at one time apparently covered with the thin red pigment, but some of it, like the original pigment, has eroded away. The traditional Barrier Canyon Style pigment is easily visible on this anthropomorph as a broad outline around the body and as the narrow stripe across the top of the

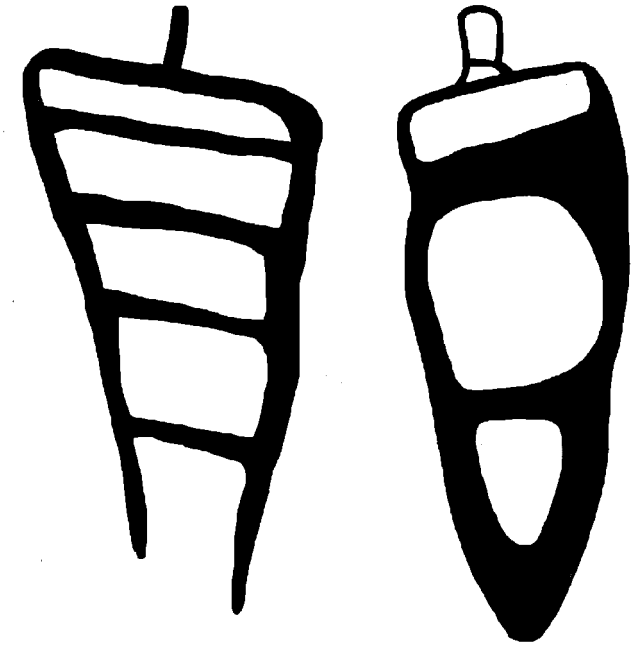


Figure 21. Two anthropomorphs with horizontal interior lines in a Barrier Canyon Style panel.

body. It is also somewhat visible on the head, but the head is covered with the later pigment. The later pigment extends above the head, and this is visible in the black and white photograph. (Note the erosion of the cliff surface, and the mud covering the head of the anthropomorph on the left.)

Several things about this panel are quite puzzling. First, why was the thin red pigment applied to the figure on the left and not to the figure on the right? Was it because the original pigment was still clearly visible? Interestingly, there is a small mountain sheep to the right of the leftmost anthropomorph, and it was covered with the thin red pigment. There is a large smear of the red pigment all around the mountain sheep. Many other images in the panel were also covered with the thin red pigment (Figure 34). Second, what was the purpose in applying light red pigment to so many figures? Third, was pigment applied to any of the other Barrier Canyon Style petroglyphs that were in the same panel i.e., Figures 26-31? When and by whom was the light red pigment applied? Perhaps only this last question can be answered.

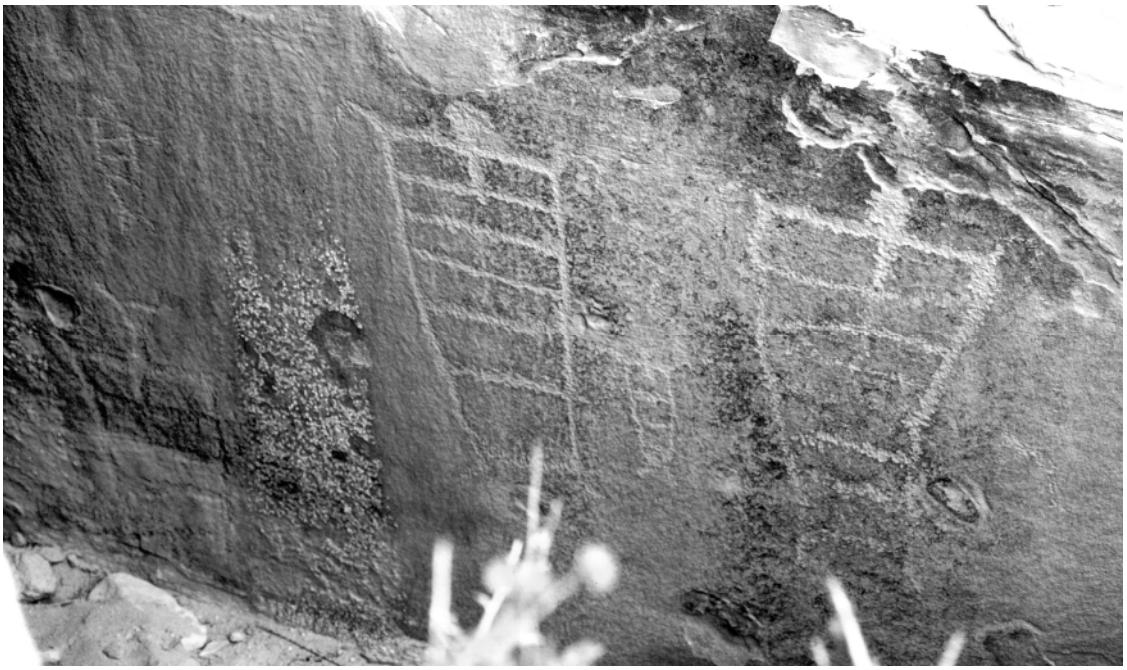


Figure 22. Anthropomorphs with interior horizontal lines at the Rochester Creek site.

Figure 23. A Barrier Canyon Style painted and abraded anthropomorph with interior horizontal lines.

One interesting observation is that the anthropomorph from the Great Gallery, shown in Figure 9, also has some of the light red pigment on it. The pigment covers the long horizontal row of slanted scratched marks that are on the lower part of the body. This shows that the light red pigment was applied to more than one Barrier Canyon Style panel, which suggests that a definite rationale for doing it existed in the mind of the person(s) who did it. The fact that the light red pigment was applied to the images in the panel discussed above after the original pigment had been removed by erosion suggests that a long period of time had elapsed since they were created. It seems logical to assume that the same period of time also passed before the red paint was applied to the anthropomorph in the Great Gallery. These observations indicate that the people applying the light red pigment existed at a much later date, and thus were not the people who created the Barrier Canyon Style images. (This further suggests that other modifications may have been made to other images in the Great Gallery by later people of whom we are not aware.) The remaining question is: who were the people. Likely, they were the Fremont. This conclusion is based on the presence of what may be Fremont images at the far right side of the panel that were painted in the same color as the light red wash, and the observation that apparently whoever applied the thin red pigment was somewhat familiar with what the Barrier Canyon Style images looked like.

Example 10

To this point, the emphasis has been mostly on anthropomorphs with horizontal interior lines.

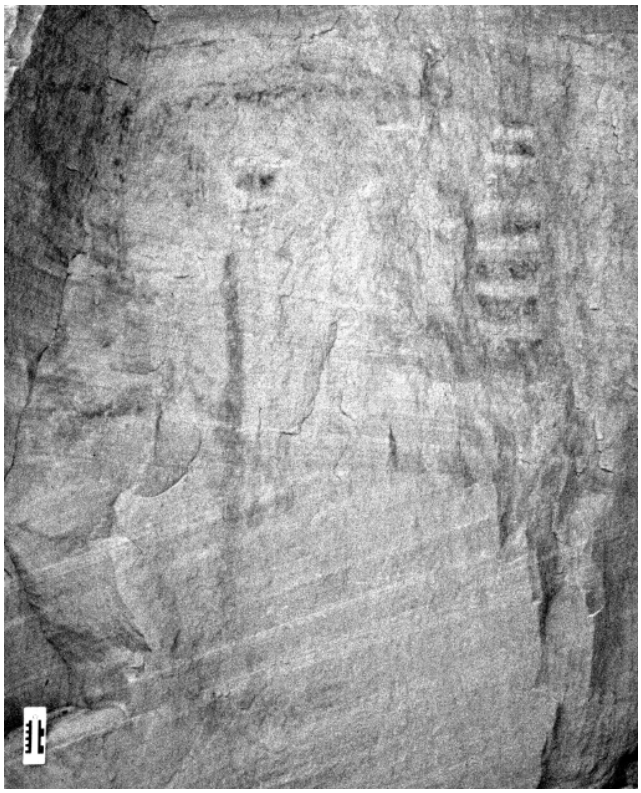


Figure 24. Barrier Canyon Style figures.

Figure 25. A Barrier Canyon Style anthropomorph that was painted then pecked and scratched.

While horizontal lines are somewhat uncommon, many Barrier Canyon Style images have vertical lines, as illustrated above on many of the images. Figure 35 is a Barrier Canyon Style petroglyph with vertical interior lines superposed over a Barrier Canyon Style pictograph. This is a rare occurrence. If there was any doubt about the existence of Barrier Canyon Style petroglyphs, this image should resolve the uncertainty.

Figure 36 is another example of a Barrier Canyon Style petroglyph superimposed over a Barrier Canyon Style pictograph.

Miscellaneous Examples

There are also a few examples placed here into a miscellaneous category, mostly because they are interesting. Figure 37 shows four Barrier Canyon Style images that are almost entirely constructed by scratching or incising. Each figure has a different type head. Figure 38 shows that the "decorative" scratching in the torso was not confined to the large Barrier Canyon Style images in the Great Gallery. The images here are only a few inches tall, yet they have the same decorative scratching. In the photograph, there is a mosquito that inadvertently posed for scale. It is indicated by the arrow. The round eyes of the figures are just a little larger that the length of the mosquito! The decorations on these torsos consist of wavy lines, vertical patens of circles with long descending lines (see figures 7 & 8), short slanted lines and rows of dots. Figure 39 shows a Barrier Canyon Style anthropomorph whose body is composed of long wavy lines; compare with Figures 5 & 6. This figure is also only a few inches tall.

As with nearly all studies of petroglyphs, research uncovers examples that seem to defy classification. One of these is in Figure 40.

DATING CONSIDERATIONS

Most of the above examples of Barrier Canyon Style petroglyphs have not provided much useful information about dating because they are in exposed locations where water runs over the figures. The panel shown in Figure 41 is an exception. It is in a location open to the weather, but where there is no extreme runoff or sun exposure. First, notice the small size of the panel. It should be noted that its size is about the only thing protecting it. It is in a location passed daily by at least a thousand people and they do not discover it because it is so small. If anyone were thoughtless or unintelligent

Figure 26. A Barrier Canyon Style petroglyph panel that contains four anthropomorphs that have broad horizontal interior lines.

enough to publicize its location, it would not be very long before it would be damaged or destroyed.

As can be seen from the level of repatination, the panel was not constructed very long ago.

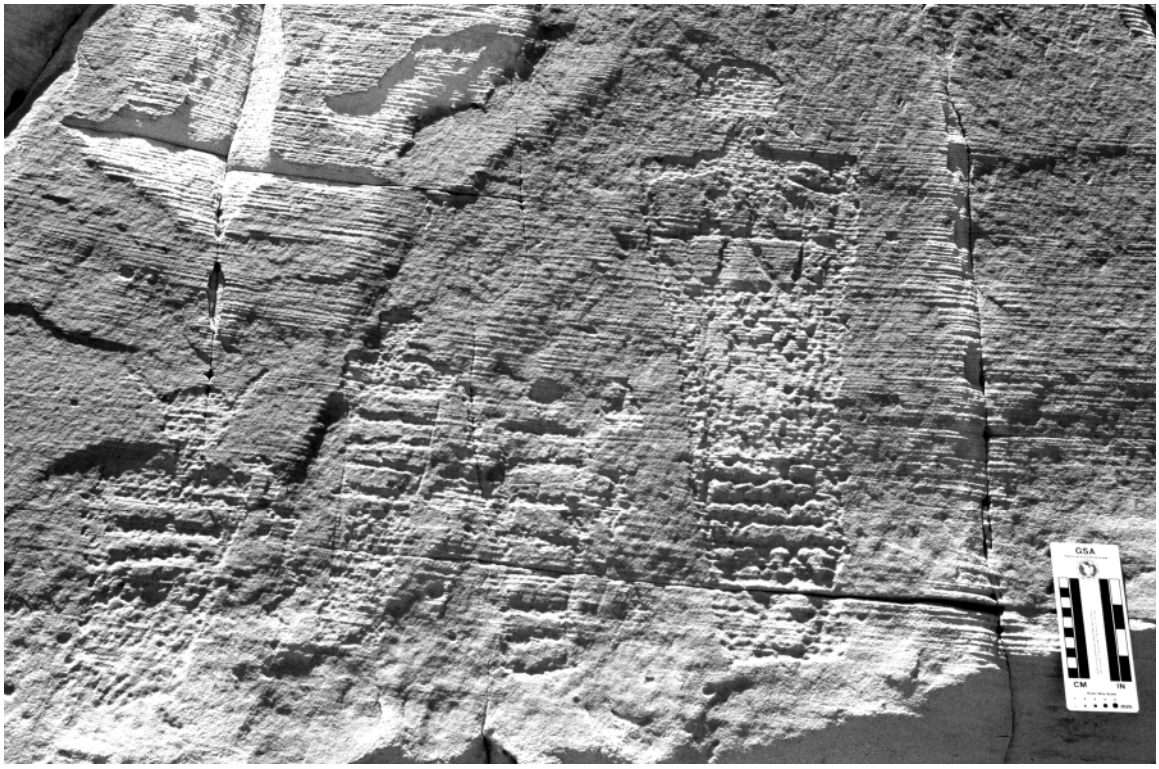
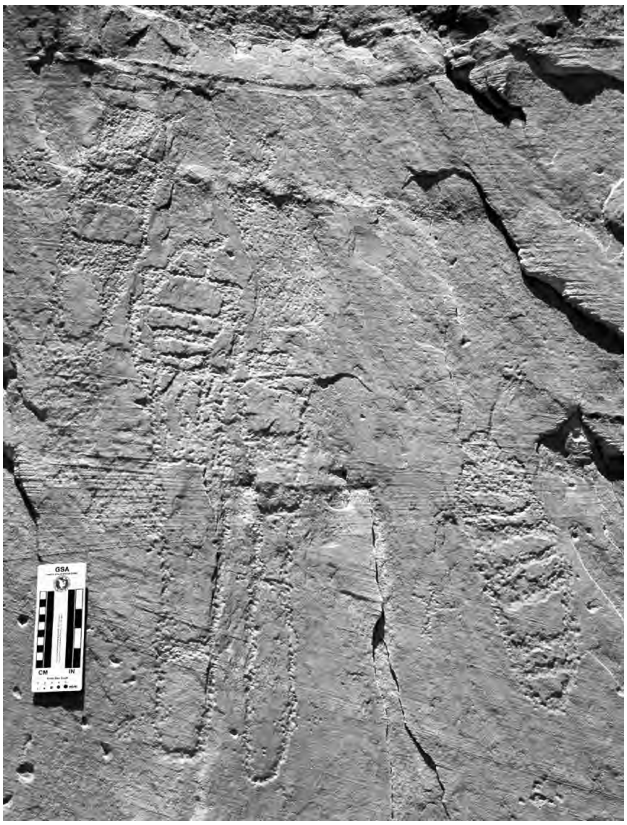
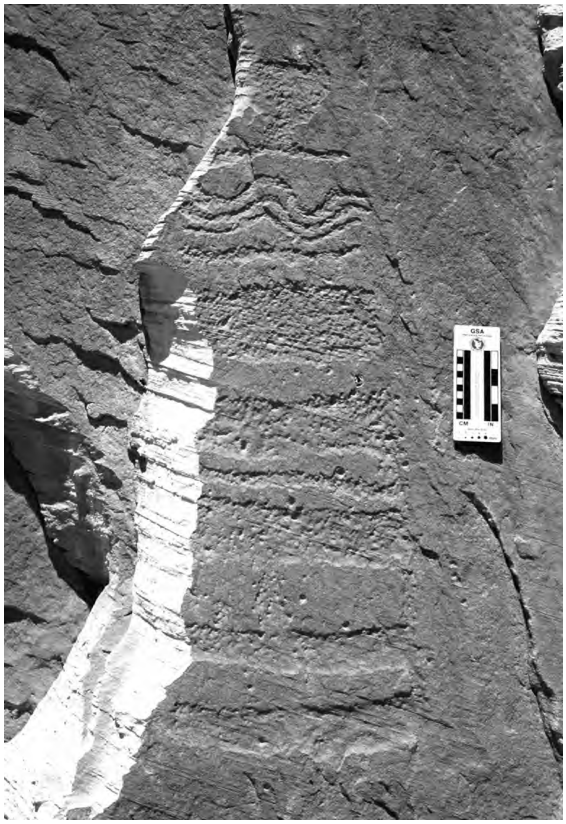
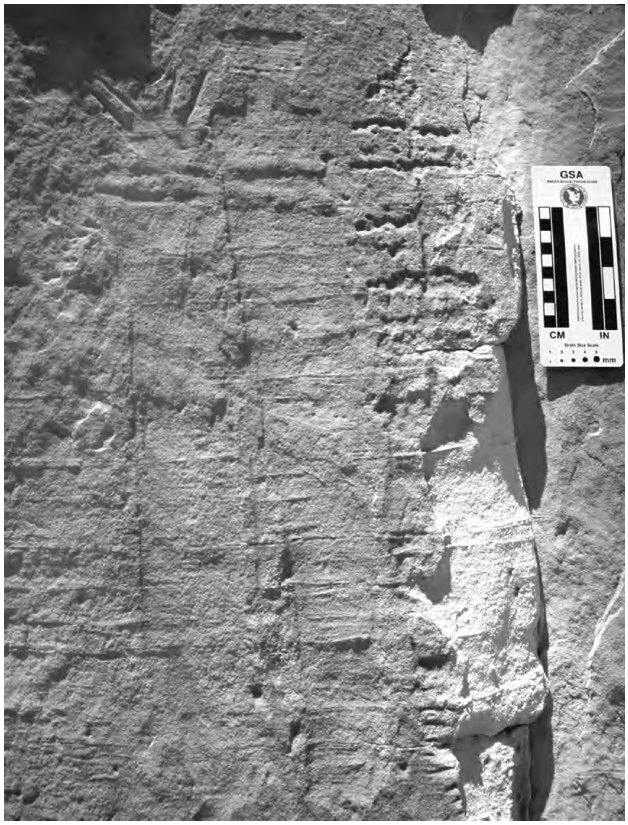


Figure 27. Barrier Canyon Style petrpglyphs with interior horizontal lines.







Figures 28-29. Barrier Canyon Style images.

Figures 30-31. Barrier Canyon Style images.

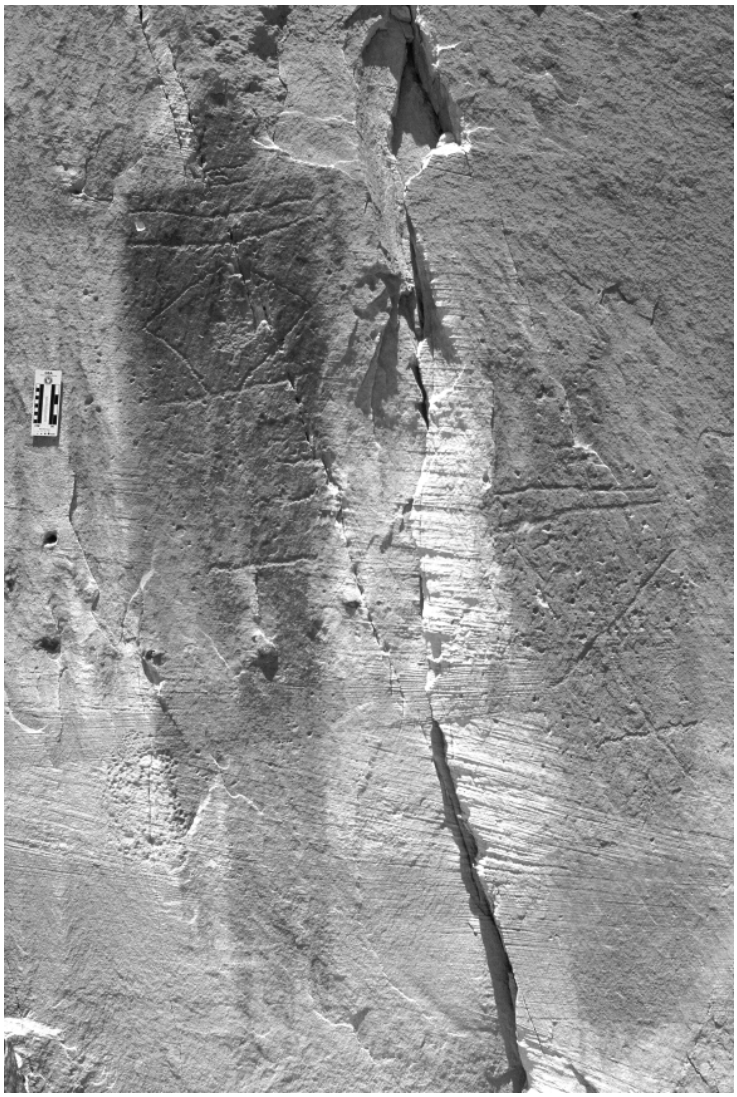


Figure 32. Barrier Canyon Style anthropomorphs that have been repainted.

The level of repatination is easy to see, because there is a small piece of rock missing from the chest of the largest anthropomorph. The rock is unquestionably lighter in color that the images. The low level of repatination indicates that this panel is probably only a few hundred years old, but not a thousand years and certainly not from the Archaic period.

The environmental context of this panel and the one shown in Figure 42 are nearly identical. Figure 42 is a photograph of two Glen Canyon Style 5 quadrupeds, which are most likely about 6,000 years old, and are most certainly from the Archaic period. Notice that they are 100% repatinated. Compare the levels of repatination between these two panels.

This is not the only Barrier Canyon Style panel that has very little repatination. Figure 43 for example, is also in a location where the panel would be expected to have a high degree of repatination if it was very old. However, as is easily seen, there is very little patination on the images in this panel.

These two petroglyph panels alone provide sufficient evidence to conclude that all Barrier Canyon Style panels are not 6,000 rears old, nor are they from the Archaic period. The Barrier Canyon Style, as defined today, and as our understanding of repatination exists, establishes that the Barrier Canyon Style includes panels that are not over a few hundreds of years old.

CONCLUSIONS

The previous paper established the existence of Barrier Canyon Style pecked images. This paper establishes the existence of Barrier Canyon Style scratched and Barrier Canyon Style abraded figures. There is also one additional category of Barrier Canyon Style petroglyphs that has not been discussed in detail here, and that is the scratched outlined type. These images are so faint, and they consist of no more than a scratched outline of an anthropomorph, that they are easily overlooked. They also do not show up in photographs (Figures 11 and 13).

Some of the difficulties in classifying Barrier Canyon Style petroglyphs have also been discussed. I hope that this has been beneficial in understanding not only the difficulties in classifying Barrier Canyon Style images, but also in increasing an awareness of the great variety and complexity of these images.

Figure 33. Barrier Canyon Style anthropomorphs with traces of the original pigment that were later covered over with a thin, light-red pigment.

Figure 34. View of the left side of the panel showing the “repainting” of many images.

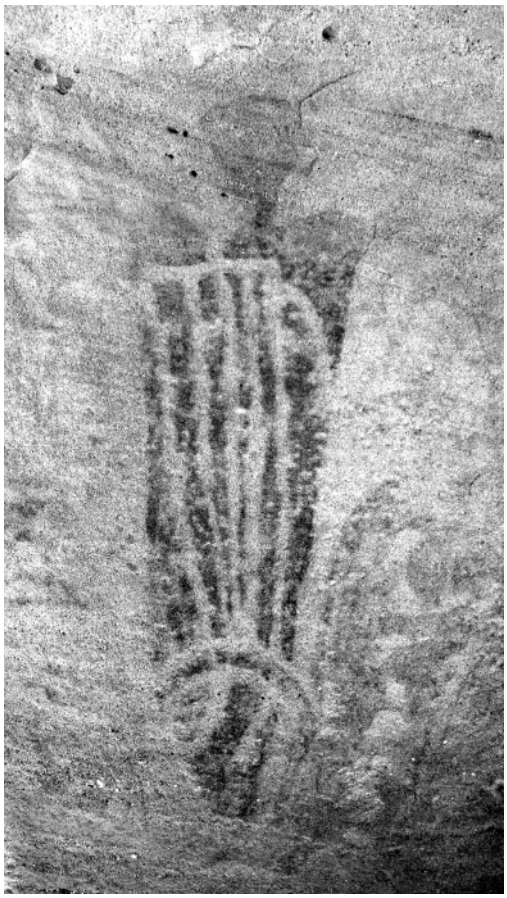


Figure 35 (left) and 36 (right). Two examples of a Barrier Canyon Style petroglyph over Barrier Canyon Style pictograph.

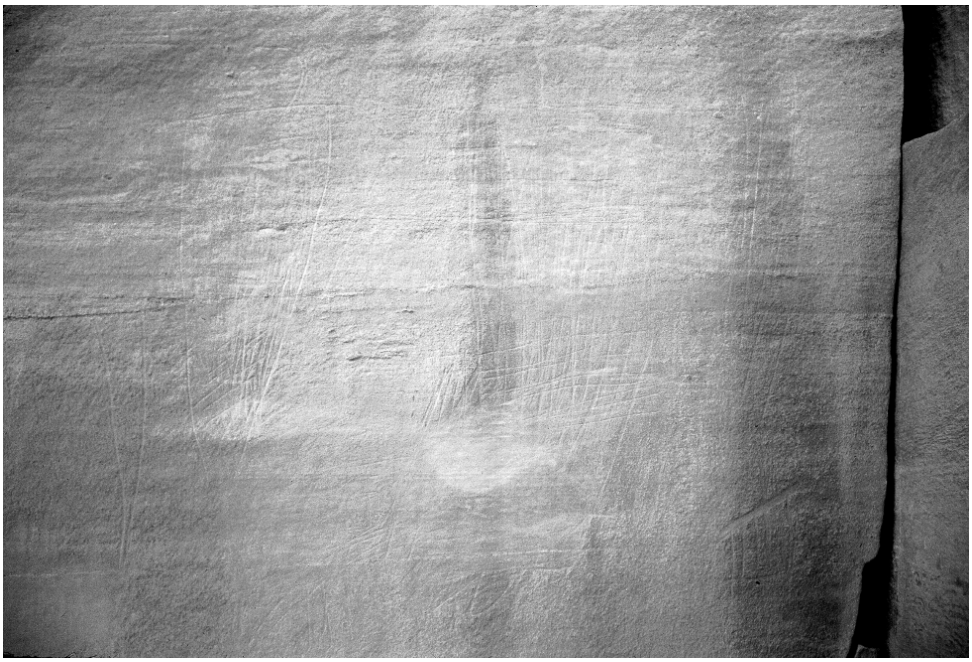


Figure 37. Barrier Canyon Style panel constructed almost entirely by scratching.

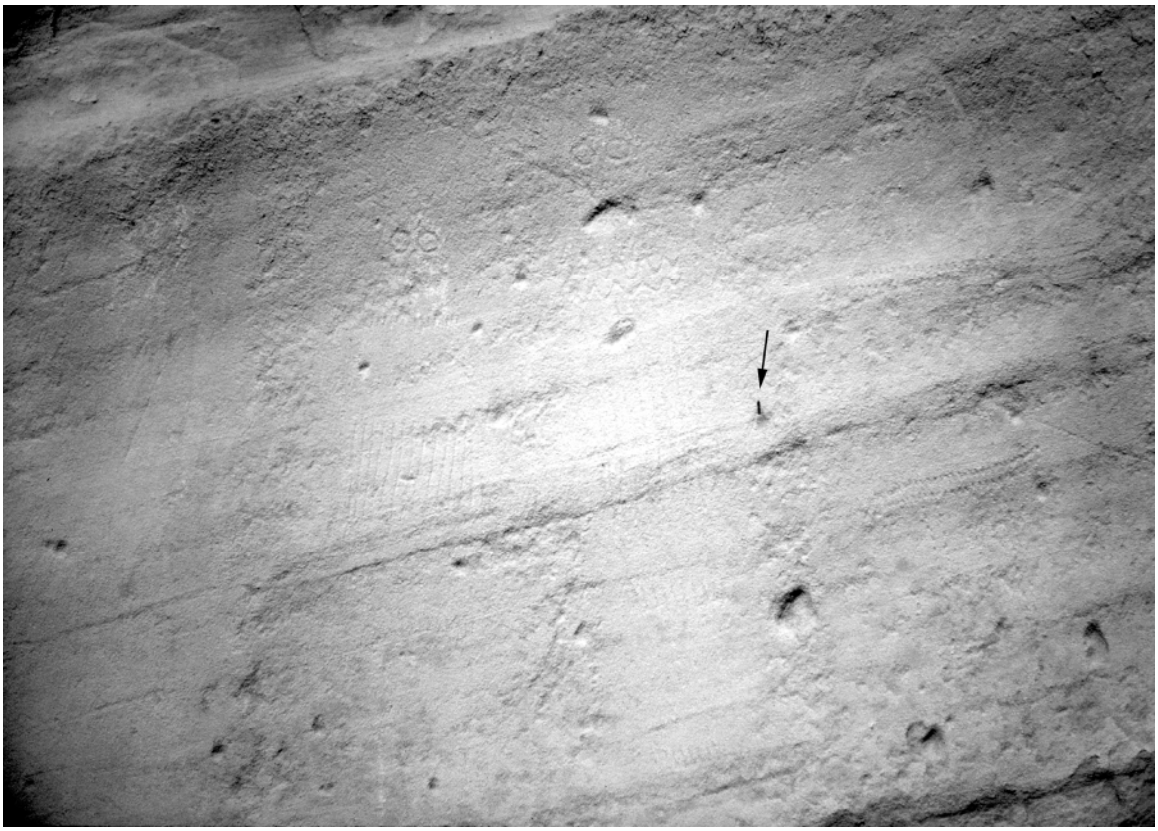


Figure 38. Small Barrier Canyon Style anthropomorphs. Note mosquito for scale.

Figure 39. Vertical wavy lines on a Barrier Canyon Style anthropomorph.

Figure 40. ? over Barrier Canyon Style.

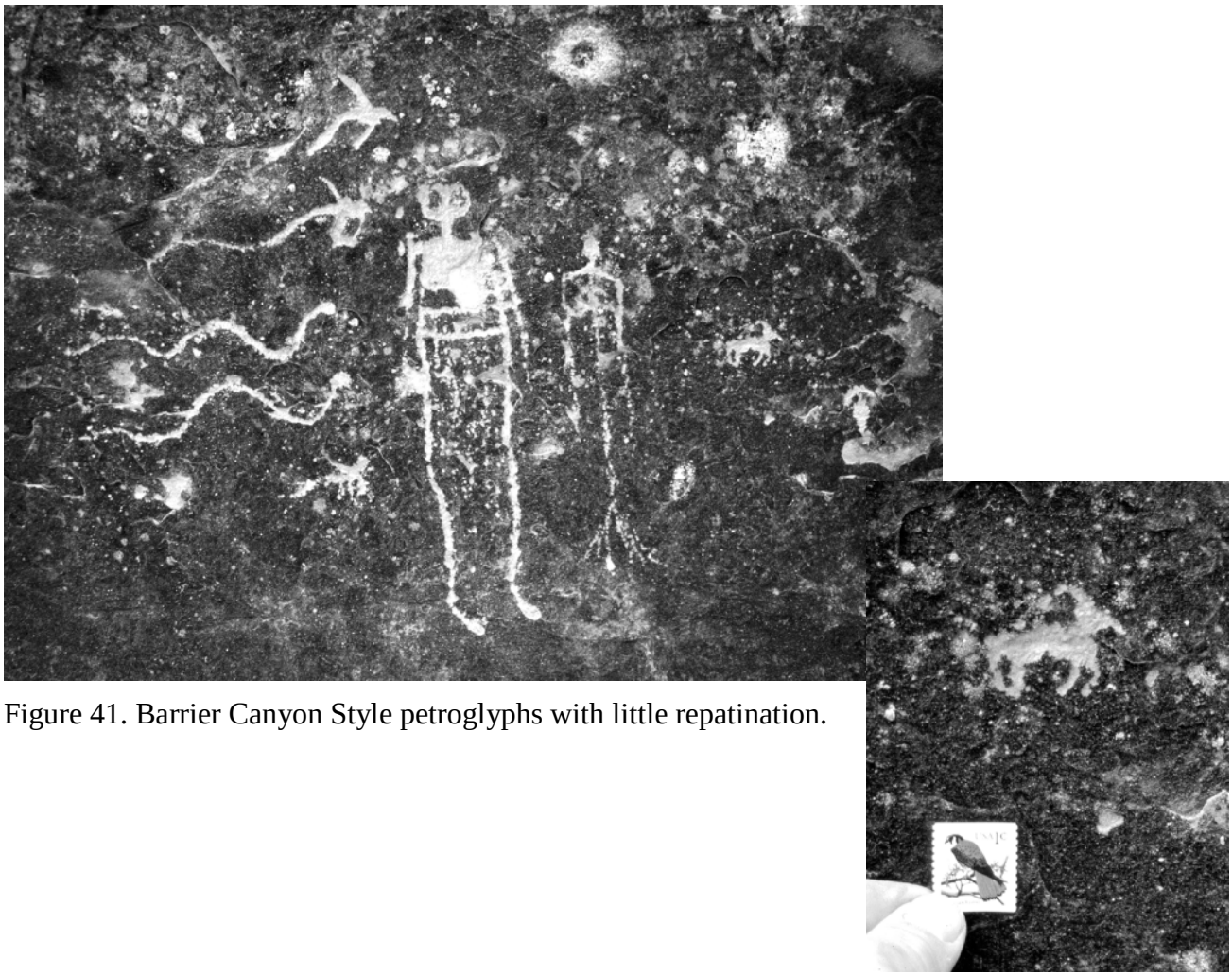


Figure 41. Barrier Canyon Style petroglyphs with little repatination.

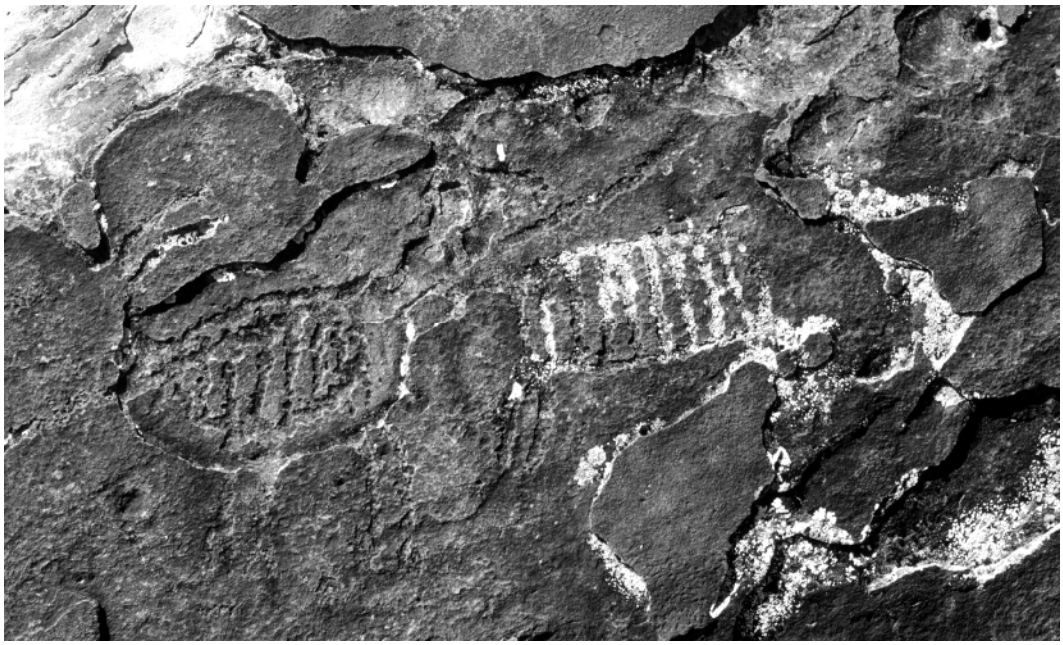


Figure 42. Glen Canyon Style 5 quadrupeds that are totally repatinated.

Figure 43 (right). Detail of a Barrier Canyon Style panel that would be expected to be completely repatinated, but it is not. This lack of repatination indicates that this Barrier Canyon Style panel is only a few hundred years old.

Figure 44 (bottom). Two different types of construction in one Barrier Canyon Style petroglyph panel.

It has not been possible to discuss here all of the known examples of Barrier Canyon Style petroglyphs. There are many more. The panel shown in Figure 44 above contains one final example of both methods of construction in one panel, and it raises one final question: how many of the images discussed here should really be classified as Barrier Canyon Style? Are too many panels being lumped together? Is there a difference between "old" and "new" Barrier Canyon Style panels? There appears to be a difference, but a discussion of this will have to wait until more information is asembled. The problem of classifying Utah's prehistoric images is obviously too large to solve here, but work to do just that is in progress.

The Barrier Canyon Style petroglyphs found to this date have established that the Barrier Canyon Style is not confined exclusively to the Archaic period, but may have continued to be created up until just a few hundred years ago. Furthermore, no Barrier Canyon Style petroglyphs have yet to be found that have repatination levels nearly as extensive as Glen Canyon Style 5. This specific repatination being referred to is when they are covered with black shiny desert varnish, not where the images are exposed to sheets of water.

Barrier Canyon Style petroglyphs, therefore, seem nearly to suggest that the Barrier Canyon Style did not exist in the Archaic period at all. Many panels appear to have the same repatination levels as many Basketmaker petroglyphs. This suggests that many of the images from both cultures were created during the same time period.

One final note; all of these images are in danger of destruction. As word of their existence spreads, more and more people seek them out. This often leads to the creation of roads and trails directly to them, which are then followed by people who have no appreciation of the values of these prehistoric images, and who collect every artifact they find at the site. The panels, and the archaeological information surrounding them, are then damaged or lost forever. It behooves all of us to keep the location of these sites confidential and share their location only with people who likewise appreciate their value.

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