

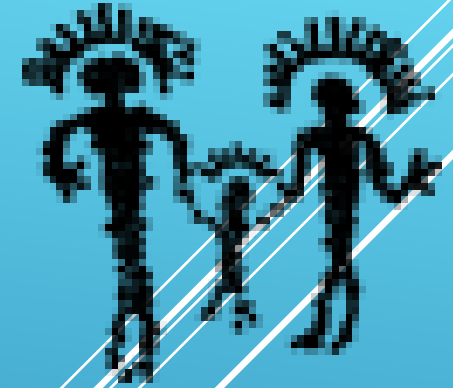
INTRODUCTION TO ROCK IMAGERY

Presented By:

Confederated Tribes of the Umatilla Indian
Reservation's (CTUIR)

Department of Natural Resources (DNR)

Cultural Resources Protection Program (CRPP)





Tsagaglalal or She Who Watches
Columbia Hills State Park

WHAT IS ROCK IMAGERY?

The Story of *Tsagaglalal*

A woman was chief of all who lived in this region. That was a long time before Coyote came up the river and changed things, and the people were not yet real people. After a time Coyote, in his travels came to this place and asked the inhabitants if they were living well or ill. They sent him to their chief who lived up in the rocks, where she could look down on the village and know what was going on.

Coyote climbed up to the house on the rocks and asked, "What kind of living do you give these people? Do you treat them well or are you one of those evil women?"

"I am teaching them to live well and build good houses," she said.

When she expressed her desire to be able to do this forever, he said, "Soon the world will change and women will no longer be chiefs."

Being the trickster that he was, Coyote changed her into a rock with the command, "You shall stay here and watch over the people and the river forever."

PETROGLYPHS

- Rock engravings
- Pecking was most common method: rock surface repeatedly struck with a sharp piece of harder stone to produce a shallow pit then gradually enlarged to form the design
- Abraded or rubbed into surface with a harder stone to create an artificially smoothed and flattened area contrasting with the naturally rough-textured rock
- Pecked designs were sometimes smoothed by abrading
- Scratching the rock with a sharp stone flake or piece of metal to produce a light-colored line on the dark surface
- Some have combinations of various methods



PICTOGRAPHS

- Rock paintings
- Most often in red but white, black, yellow and blue-green pigments were sometimes used
- Polychrome (multiple colors) paintings are uncommon; most frequent are red and white polychromes of the lower Columbia River and Yakima valley
- Pigment made from various minerals: crushed iron oxides (hematite & limonite) yielded red-ranging from bright vermillion to a dull reddish brown-and yellow colors; certain clays yielded white pigment and copper oxides blue green; charcoal and manganese oxide produced black
- Pigments were crushed and mixed with water or organic binding agents like blood, eggs, fat, plant juice or urine to make paint
- Paint was applied with fingers or small brushes made of animal hair, feathers or frayed twigs





Using stone, stone fragments, gravel, or earth, geoglyphs are generally a type of land art but not always rock 'art'. A modern example is the Jolly Green Giant on a hill slope in Dayton, Washington.

In North American archaeology, intaglios are sometimes used interchangeably with the term geoglyphs. A well known example are the Blythe Intaglios located near Blythe, California.

They are made by scraping off the dark layer of rock to reveal the lighter soil underneath.

GEOGLYPHS AND INTAGLIOS



Modern graffiti at a site in Utah



French Maid Graffiti by Banksy

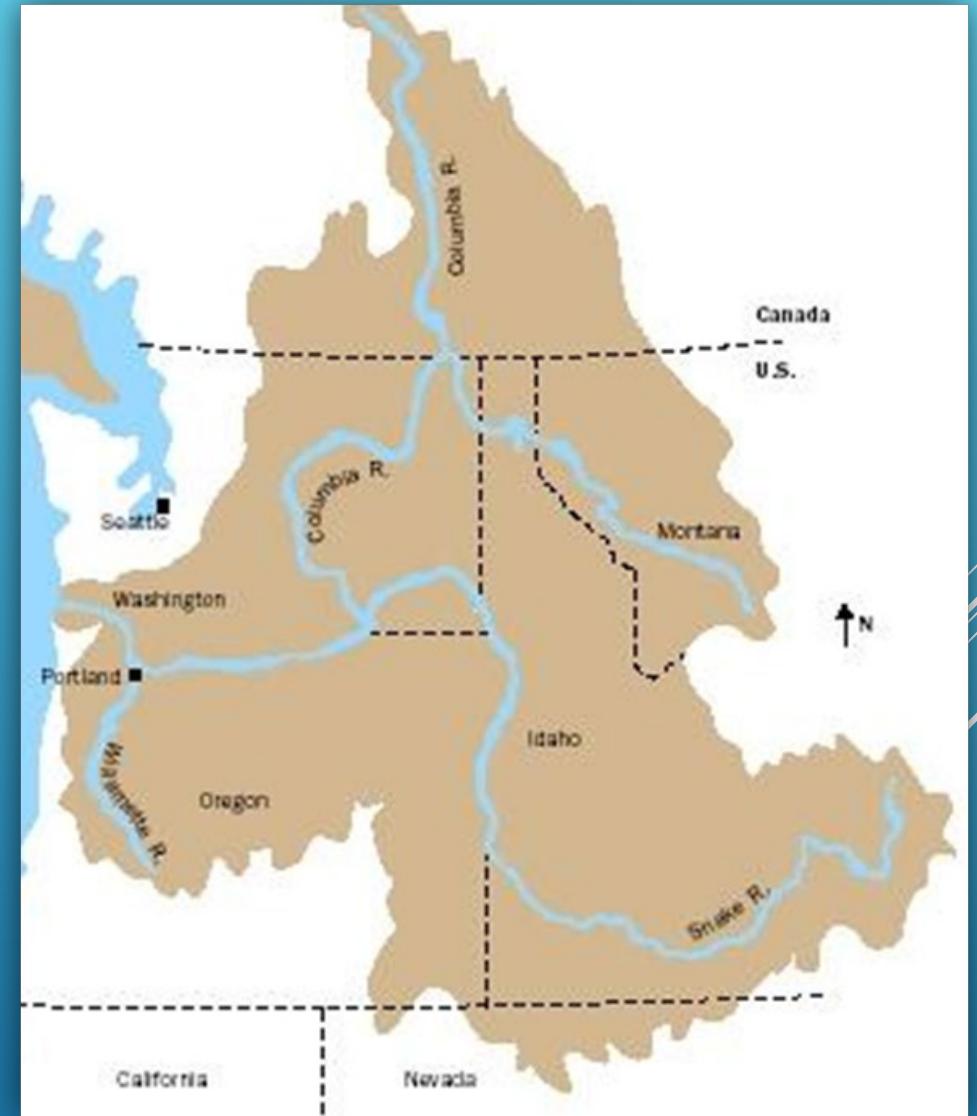
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CAN YOU THINK OF MODERN
EXAMPLES OF ROCK IMAGERY?

ROCK IMAGERY IN THE COLUMBIA PLATEAU

- The Columbia Plateau region was shared by many tribes which included local tribes such as:
 - Confederated Tribes of the Umatilla Indian Reservation
 - Nez Perce Tribe
 - Confederated Tribes of the Colville
 - Yakama Nation
 - Wanapum Band
- The Columbia Plateau has a rich rock imagery record.
- Most of the rock imagery along the Columbia River and throughout Eastern Oregon is found on basalt rock.




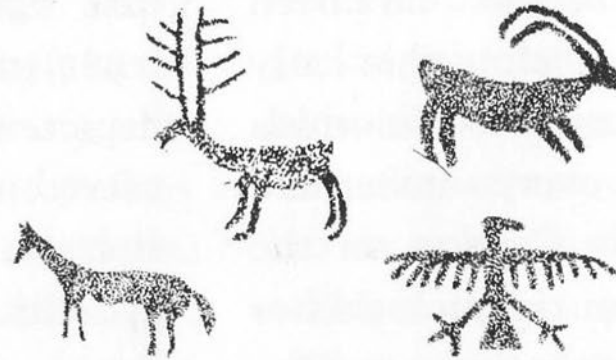
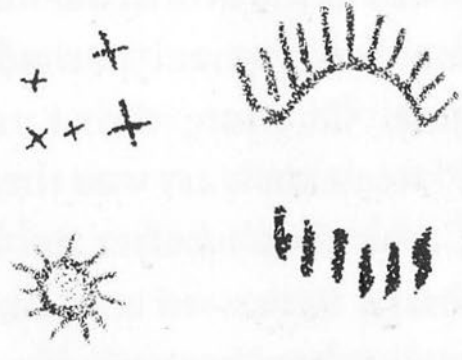
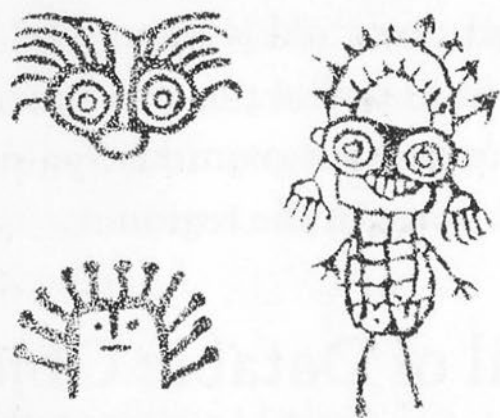
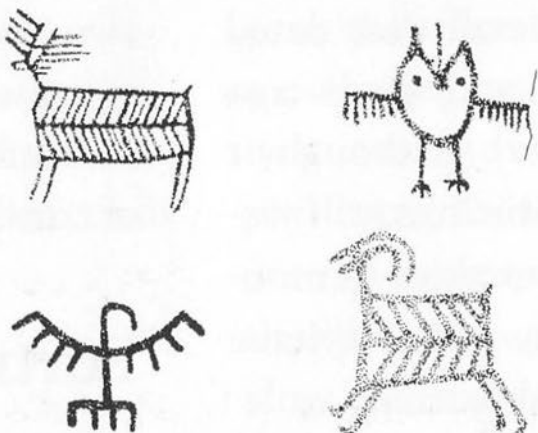
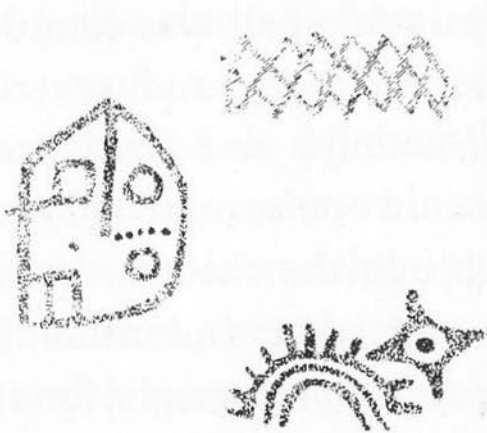
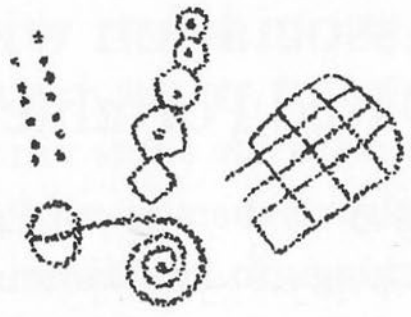
- **Anthropomorphs** have human form: it is portrayed in such a highly stylized or abstract fashion that it does not appear to represent an actual person
- Often classified as spirit beings or mythical beings
- **Zoomorphs** have animal form: it is portrayed in such highly stylized or abstract fashion that it does not appear to represent an actual animal
- Features that combine both human and animals or otherwise abstract designs incorporating clearly recognizable body parts are categorized as anthropomorphic or zoomorphic, depending on which features are primary

ANTHROPOMORPH / ZOOMORPH



ROCK IMAGE STYLE

- **Naturalistic:** depicts actual things such as humans and animals in a reasonably realistic or natural manner
- **Stylized:** renders recognizable forms in a highly conventionalized or nonrealistic manner
- **Abstract:** shows forms that are unrecognizable as naturally occurring things
- Most rock imagery in the Pacific Northwest is naturalistic showing simple stick figure humans and block-body animal figures, rayed circles or arcs, and tally marks.

	Human	Animal	Geometric
Naturalistic			
Stylized			
Abstract	<p>Rare or Absent</p>	<p>Rare or Absent</p>	

EXAMPLES OF ROCK IMAGERY ALONG THE COLUMBIA RIVER



Shamanism - Within the Columbia Plateau there are many “twin” rock images. The birth of twins was associated with shamanistic power.

A shaman’s job was to communicate with the spirit world and problem solve. To be a shaman was a high-ranking position among a tribe and was not limited to men.



Hunting Magic -These images may have been a way to encourage game to a hunter or give a hunter strength.

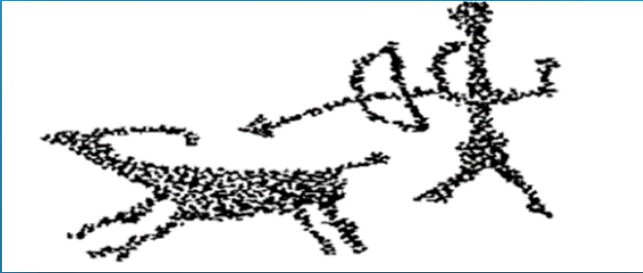
COLUMBIA PLATEAU ROCK IMAGE TRADITIONS



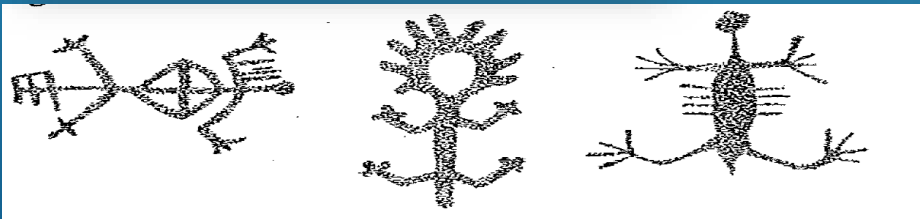
- Yakima Polychrome-typically red and white pictographs of faces with rayed arcs and circles



- Long Narrows style-pictographs & petroglyphs of grinning faces, abstract images, elaborate rayed circles, & abstract human & animal forms with eyes, ribs, internal organs.

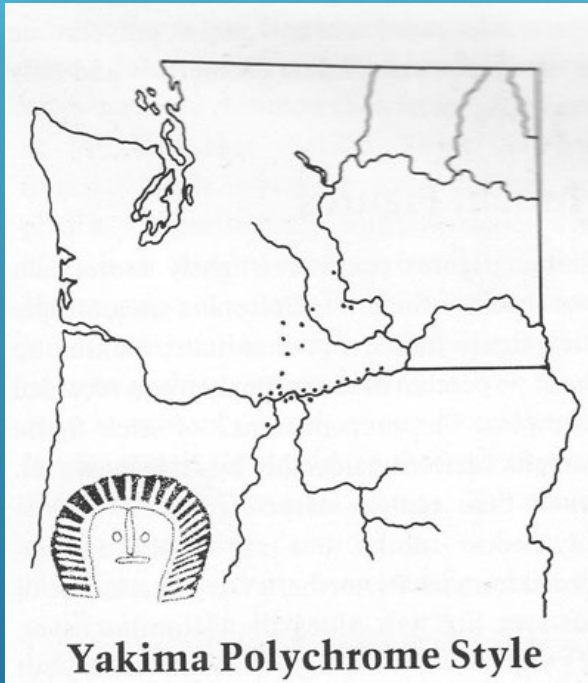


- Central Columbia Plateau style

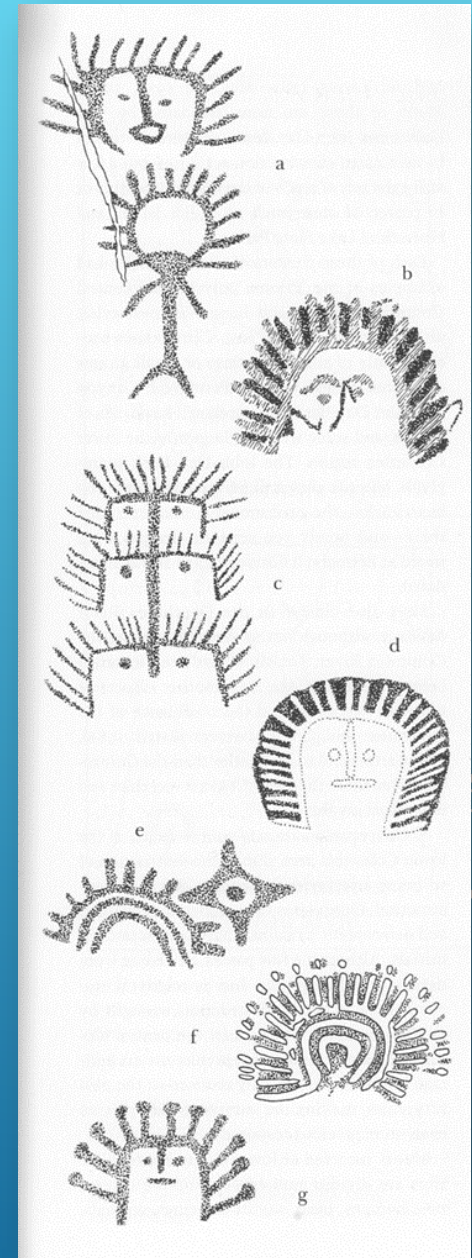


- North Oregon rectilinear style

ROCK IMAGE STYLES OF THE LOWER COLUMBIA RIVER

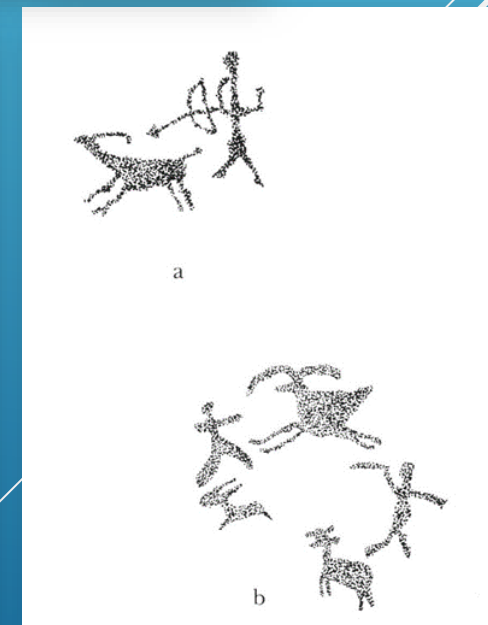
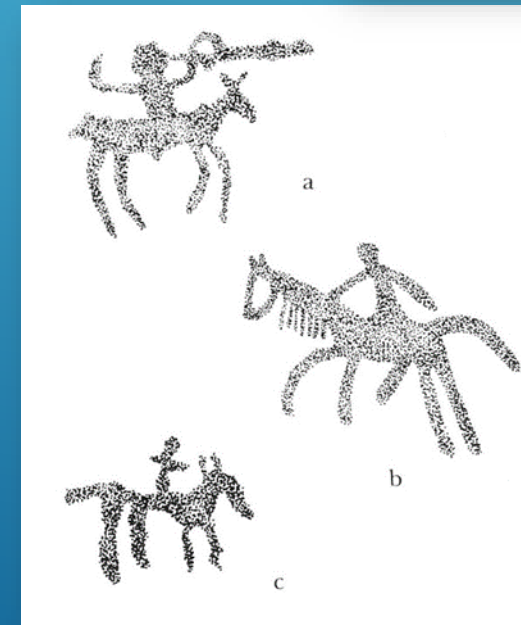
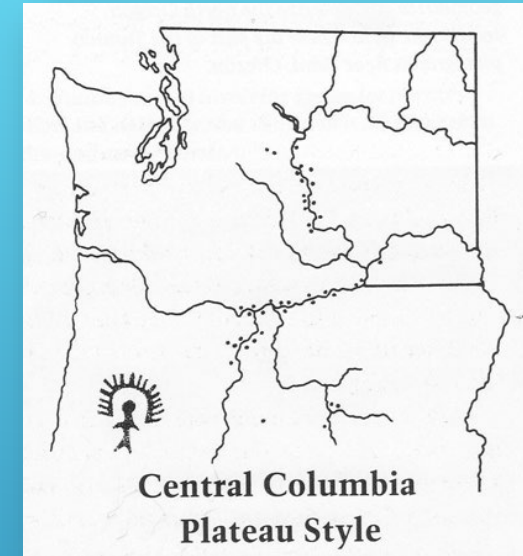


- Yakima Polychrome Style
- Consists primarily (more than 90% at many sites) of red and white pictographs of arc faces, rayed arcs, and rayed circles.
- Stickmen with rayed heads and a few abstract red and white human figures
- Sites are in the Yakima and Little Klickitat River valleys and along the entire length of the lower Columbia River

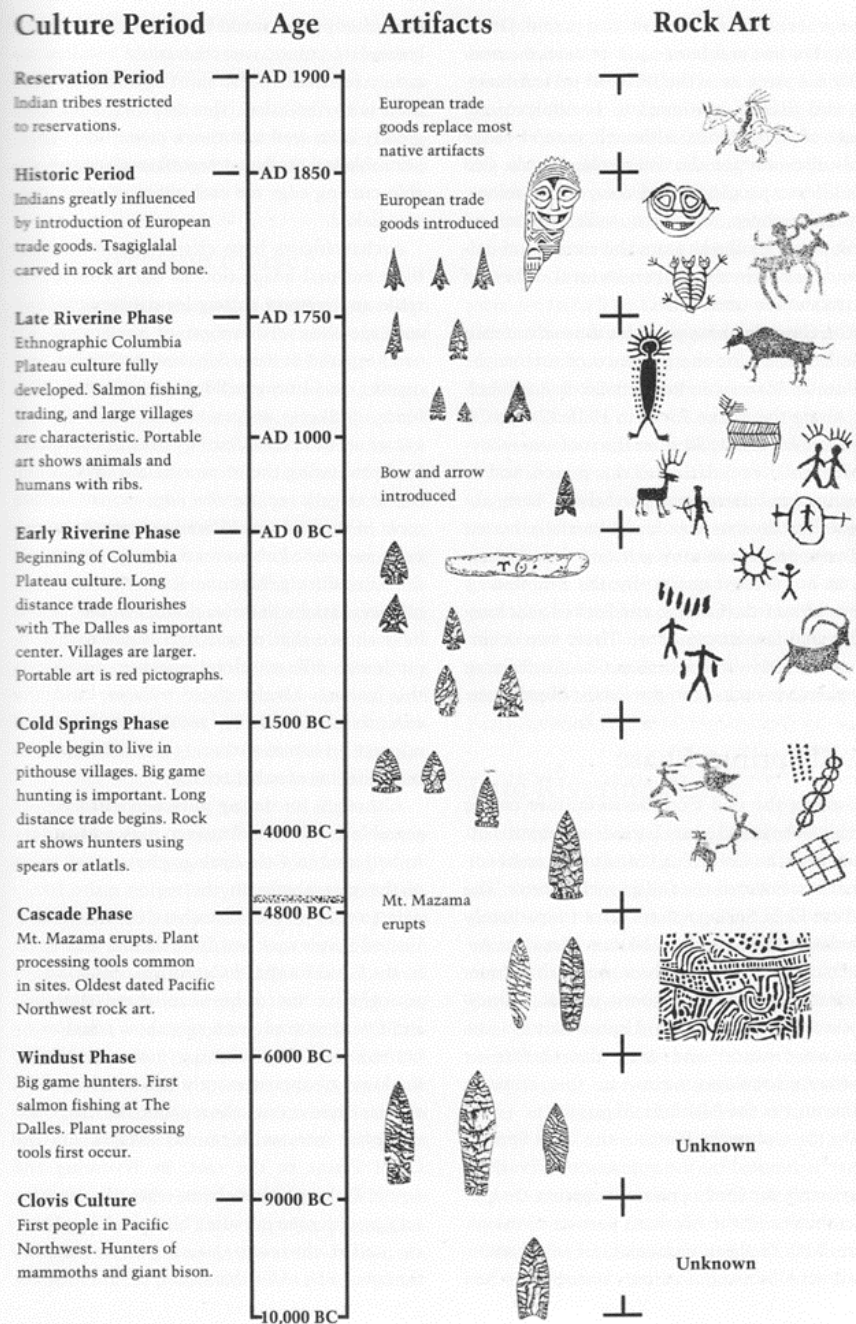


ROCK IMAGES STYLES OF THE LOWER COLUMBIA RIVER

- Characteristic motifs, in pictographs and petroglyphs are stickmen, often with rayed heads or rayed arc headdresses, mountain sheep and elk, spread-winged bird figures, and simple rayed arcs and rayed circles
- Twin figures and hunters with bow and arrows are special human depictions in this style
- Mountain sheep herds in hunting scenes



Central Columbia Plateau Style

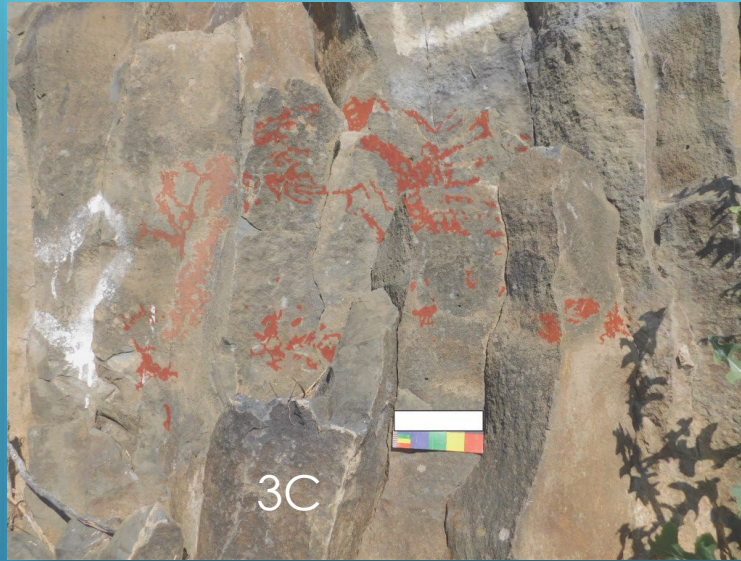
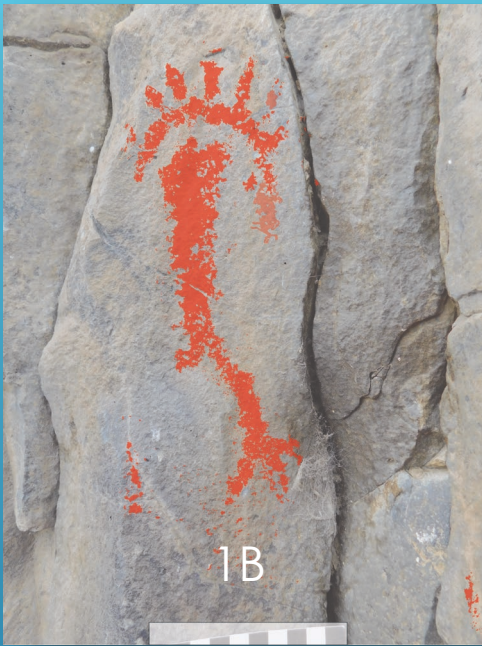


DATING ROCK IMAGES

- Determining actual age of most rock images is difficult to do with certainty.
- A variety of techniques in tandem with an understanding of stylistic changes over time can provide relative dates.
- Techniques include:
 - associations with archaeological deposits
 - association with dated portable art
 - portrayal of dateable objects
 - the superimposition of designs
 - patina
 - weathering

HORSE PETROGLYPH AT WILDHORSE CLIFF



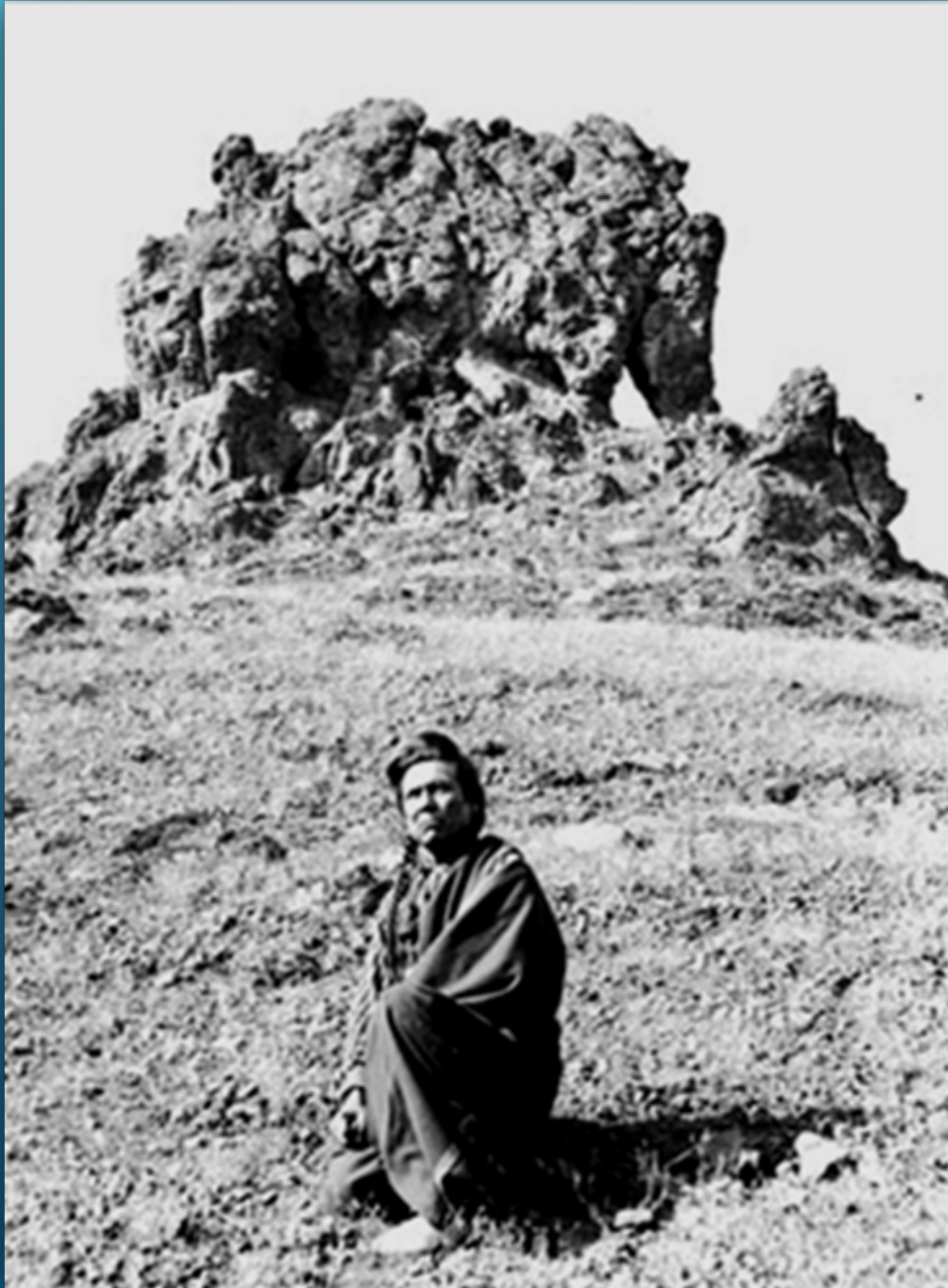


ROCK IMAGE SITES ARE SACRED

Rock image sites are considered sacred by Native American tribes. Similar to oral traditions, rock images document tribal history and they share the stories of our ancestors.

Oftentimes they exist as part of a broader landscape.

Images to the left are from the Cottonwood Cove Rock Image Site. These images have been digitally enhanced and made to appear redder than they are in real-life. They are quite faded and hard to see, but are still important.



IMPORTANCE OF PLACE

- People develop a sense of place through the knowledge of history, geography and geology of that area.
- All places are unique and are associated with specific types of legends connected to the landscape, and the history that is created by others over time.
- Places are defined by the memories, activities, cultural experiences, and associated objects used at the location that make them special.
- Places are shaped by people who practice their cultural beliefs at a place, spiritually anchoring them to that place forever.

What is a place important to you?

WHY PRESERVE “PROTECT AMERICAS HERITAGE”

- Plateau Tribes including the CTUIR, carry out traditions and cultural practices important to maintaining their identity.
- It is essential for tribal peoples to maintain relationship to their First Foods, culture, and landscape.
- Locations are a physical link for tribal history and religion.
- Sites are being lost or substantially altered with increasing frequency.
- Historic properties and sites are part of the Nation's heritage.
- The resources and sacred sites are irreplaceable and must be preserved for both the public and tribal interests as a national legacy of culture that will educate and enrich future generations of Americans.
- It is important to maintain the aesthetics of the cultural and natural landscape.

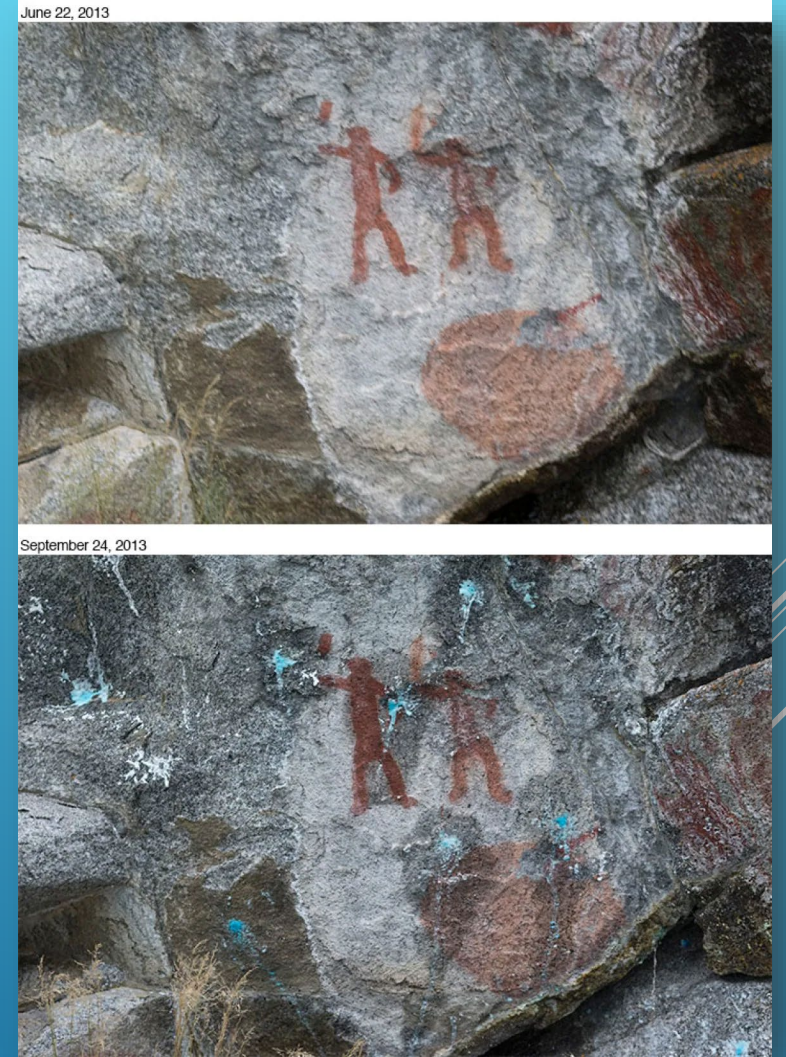


VANDALISM HURTS EVERYONE

Damaging natural features and rock imagery destroys the very beauty and history that we as a nation want to protect and preserve for all of us!



De Beque Canyon,
Mesa County, CO.



Kootenay Lake, British
Columbia

DO'S

“How Can YOU Help”



- If you see anyone removing artifacts or vandalizing sites, please call local law enforcement. And if you know who owns or manages the land you are visiting, please contact them.
- A lot of the lands along the Columbia River are managed by the U.S. Army Corps of Engineers or Bonneville Power Administration.
- You can **call** the Columbia River Inter-Tribal Police Department at **1-800-487-3474**.
- Share what you learned from this presentation or handouts with family and friends.
- Respect special places and teach others to do the same. Take only photos.



DON'TS

“It’s Against the Law”



- Don't touch, pick up, or remove artifacts (arrowheads, stone tools, etc.).
- Don't dig, probe, or use a tool to remove artifacts from the ground (tools include hands, sticks, shovels, ext.).
- DO NOT approach someone violating a site. Report to law enforcement as soon as possible.
- Don't deface pictographs or petroglyphs.
- Don't vandalize structures or areas.
- Don't litter.

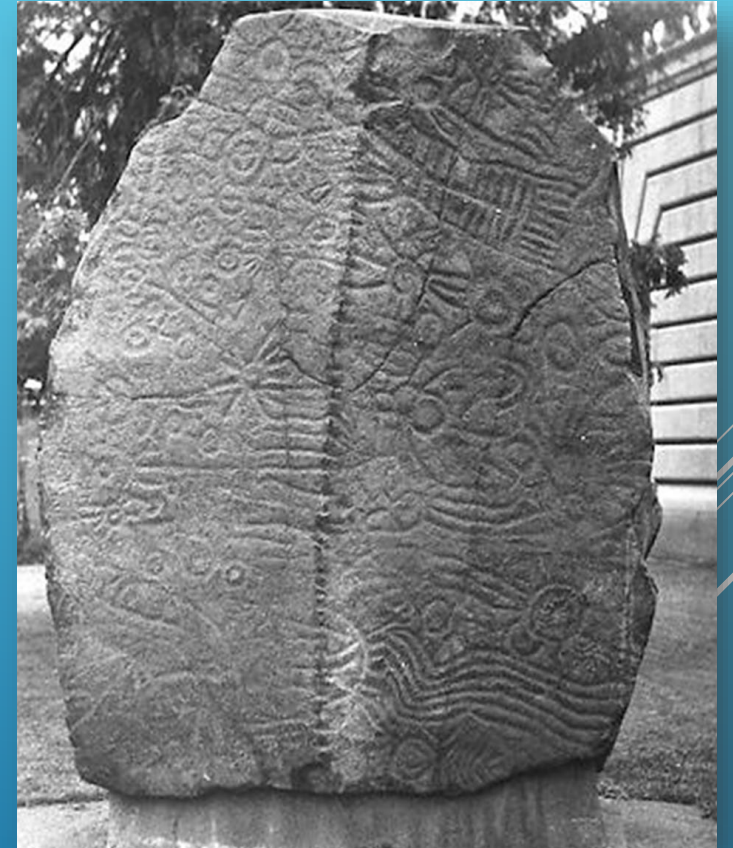
Ice Harbor Indian Memorial, above Ice Harbor Dam on the Snake River



ROCK IMAGERY SITE VISITATION ETHICS

If you notice Rock Imagery where you are:

- Don't touch, in any way, the rock images or surfaces around it. The oils in your skin may cause damage.
- Don't apply any substance to the rock image surface, including water or any other fluids.
- Don't trace images with sticks, stones, chalk, or other substances.
- Don't attempt to remove graffiti, chalking, lichen, bird droppings, or anything else from rock image.
- Don't remove soil to expose subsurface rock images or archeology.
- Minimize the number of vehicles going to a site. Stay on existing roads and trails. Do not "pioneer" vehicle trails or parking areas. Avoid disturbing rocks, vegetation, or macrobiotic soil crusts.
- Don't camp or build fires near rock image sites.
- Don't allow children, pets, or inattentive people to behave carelessly around rock image sites. Kicking up dust or dislodging rocks can cause damage to the site.
- Speak out when needed to prevent damage to rock imagery. Report any new destruction, charcoal near the site, or site vandalism.
- Please remember living people consider these places sacred.



Walúula Stone

WHY PRESERVATION BENEFITS YOU

- Artifacts and archaeological sites are non-renewable resources. Once removed it damages the site and it is lost forever.
- Rock images are a part of all of our culture and heritage.
- Sacred places are preserved for all of us – it's not only tribal history but American history.
- Provides historical value to local communities and their economies.



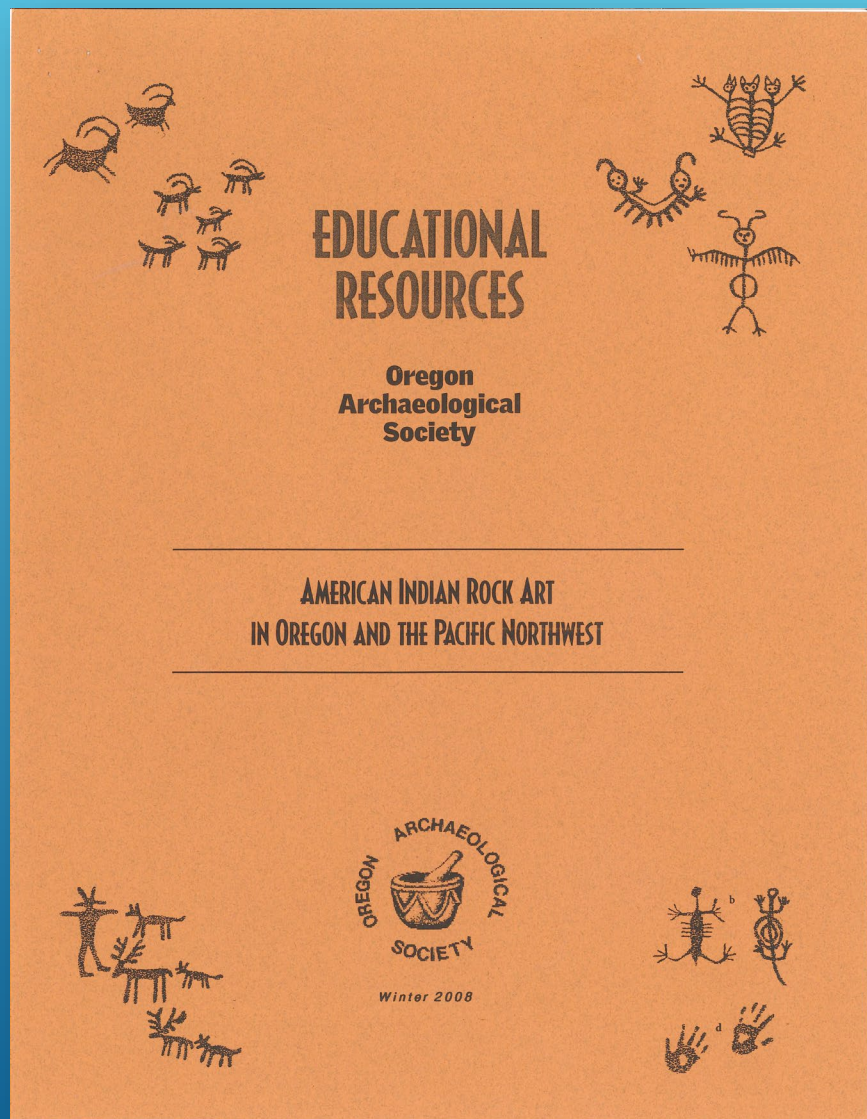
Ice Harbor Dam Reservoir on Snake River



CONCLUSION

As people we leave the foot prints of our lives in this region and beyond. This land and country is a part of all of our legacy and heritage and cannot be restored to its original state once it is damaged or removed.





Sources

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1992 *Indian Rock Art of the Columbia Plateau*. The University of Washington Press: Vancouver, British Columbia.

Oregon Archaeological Society. Educational Resources: *American Indian Rock Art in Oregon and the Pacific Northwest*. Winter 2008.

Websites to Visit

Oregon Historical Society's Oregon Encyclopedia page for Rock Art

https://www.oregonencyclopedia.org/articles/rock_art/#.YvqrQS7MKU

Oregon Archaeological Society

<https://www.oregonarchaeological.org/>

Places to Visit

Tamástslikt Cultural Institute (<https://www.tamastsligt.org>)
Ice Harbor Visitor Center

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