ROCK IMAGERY LESSON ONE
AN INTRODUCTION TO ROCK IMAGERY: COTTONWOOD COVE, WA

AGE RANGE:	High School; can be abbreviated for Middle School
SUBJECTS:	Science, social studies, language art and art
SKILLS:	Knowledge, comprehension, analysis, and evaluation
STRATEGIES:	Brainstorming, discussion, visualization, drawing, writing, observation
DURATION:	Half day and up to a full day
CLASS SIZE:	Any

Objectives:

For this Rock Imagery Study, students will use art materials, rock imagery photos, and other examples to:

1. Differentiate between the various types of rock imagery symbols.
2. Interpret rock images to illustrate the importance to the cultural heritage of the Confederated Tribes of the Umatilla Indian Reservation (CTUIR) and other Columbia River Tribes as a tool for learning about the importance of the tribes' past.
3. Evaluate the importance of protecting rock images.

Vocabulary:

Rock Art vs. Rock Imagery: The terms **"**rock art" and "rock imagery" are used interchangeably in these lessons; however, it is important to be aware that not all rock art is considered art. "Rock imagery" can and is used to express other beliefs and interpretations. For more information, see the background below.
Petroglyph: a design chiseled or chipped out of a rock surface.
Pictograph: a design painted on a rock surface.
Rock image panel: pecking, incising, or painting of designs onto rock surfaces or a group of pictographs and/or petroglyph figures.

Materials:

1. "Intro to Rock Imagery" PowerPoint.
2. Copy of "Cottonwood Cove Rock Image Panel" for each student.
3. Clay or plaster of paris slabs (prepared ahead of time).
4. Paper, paint or markers, paperclip; and
5. "Interpretation of Rock Image Panel" handout.

Background:

Rock art or imagery can be mysterious and at times controversial and is believed by some people to be a type of storytelling. Others believe it depicts religious or spiritual beliefs or see it as solely artistic expression. Rock art could mean all of the above.

Rock imagery in North America is not a true writing system that can be "read" like Egyptian hieroglyphics or a phonetic alphabet, although there are some rock art specialists who attempt to decode the images. Archaeologists analyze rock art figures and patterns and frequently find that different cultural groups make distinctive styles of rock art. Other rock art researchers analyze stories and information from tribal people to draw conclusions about the imagery.

For many Native American tribes, there are many oral traditions about rock imagery, their meaning, and the belief that the spirit of the makers reside in what they have created; therefore, rock imagery isn't something thought as fixed, but is believed to have a spirit. Whatever our responses are towards rock art or our interpretations, it stimulates our thoughts and imaginations, expanding our awareness of cultural expressions. It can mean different things to each person who comes across rock art.

Students will learn about the local Columbia River Plateau region rock art and what the local tribal ancestors created and have continued to hold up over the test of time and can still be seen today.

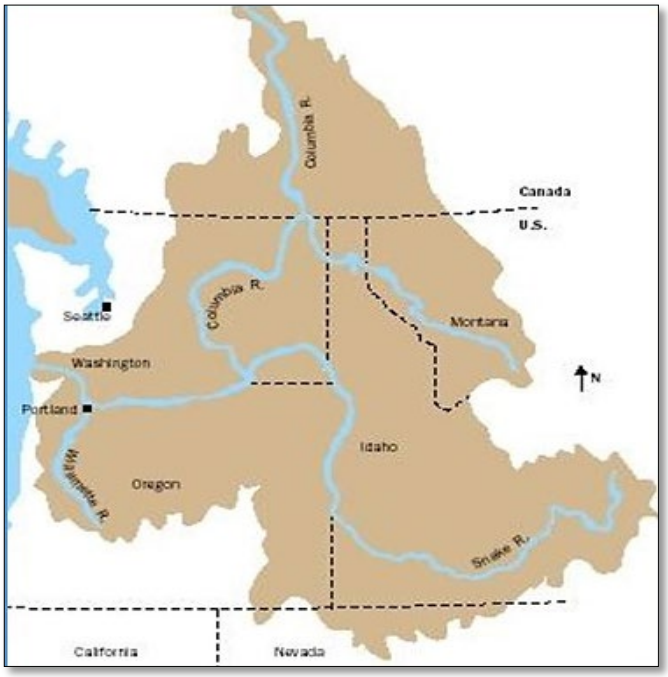
Introduction to Columbia Plateau Tribes:

Part of the greater cultural groups that make up Plateau culture along the lower Columbia River include the:

- Confederated Tribes and Bands of the Yakama Nation,
- Nez Perce Tribe,
- Confederated Tribes of the Warm Springs Reservation of Oregon,
- Confederated Tribes of the Colville Reservation,
- Wanapum Band, and
- Confederated Tribes of the Umatilla Indian Reservation (CTUIR).

There are eight distinguishing features of the Plateau culture:

1. riverine (linear) settlement patterns;
2. reliance on a diverse subsistence base of anadromous fish and extensive game and root resources;
3. complex fishing technology similar to that seen on the Northwest Coast;
4. mutual cross-utilization of subsistence resources among the various groups comprising the populations of the area;
5. extension of kinship ties through extensive intermarriage throughout the area;
6. extension of trade links throughout the area through institutionalized trading partnerships and regional trade fairs;
7. limited political integration, primarily at the village and band levels, until adoption of the horse; and



8. relatively uniform mythology, art styles, and religious beliefs and practices focused on the vision quest, shamanism, life-cycle observances, and seasonal celebrations of the annual subsistence cycle.

The Plateau Tribes follow the seasonal round that informs the timing of traditional cultural practices. It is based on an annual cycle of the foods that includes fishing, hunting, and gathering consisting of traveling to sites and camping where they practice their traditional culture and celebrations of the foods and trading practices. The Plateau Tribes spoke similar languages and had cultural practices with similar teachings, yet specific to each tribal group and area.

Sínwit "Language"

The Columbia Plateau Tribes all spoke a separate dialect of the Sahaptin Language. Sahaptin speakers often knew multiple languages to communicate and trade with each other such as:

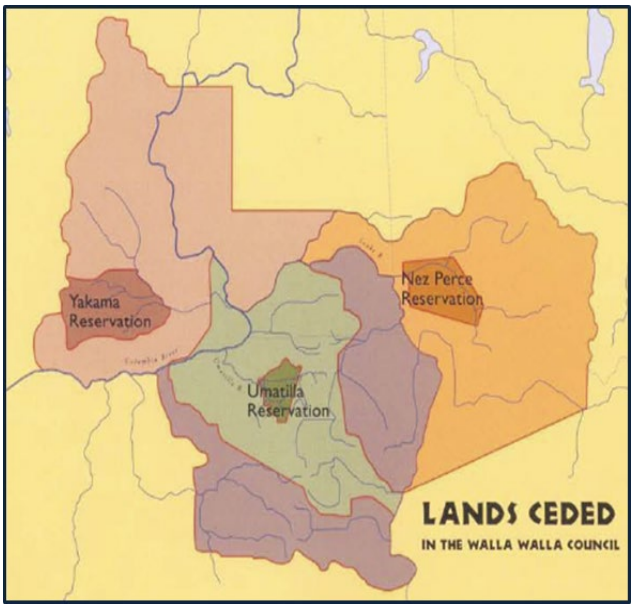
- Chinook Jargon (trade language)
- Salish, and
- sign language.

Example of a Sahaptin term in the Umatilla dialect would be "Núsux" (Salmon)

weyíiletpuu	imatalamláma	walúulapam
Cayuse language extinct Adopted lower Niimíipuu (Nez Perce) dialect	Sahaptin language Umatilla dialect	Sahaptin language Walla Walla dialect
Primarily inland valley/mountain subsistence people	Primarily river subsistence people	Primarily river subsistence people

The Cayuse, Walla Walla, and Umatilla People

The Umatilla (**Imatalamłáma**), Walla Walla (**Walúulapam)**, and Cayuse (**Weyíiletpuu**) were comprised of many bands. Each band consisted of a headman or a leader to make important decisions and to represent his band in council or other important occasions.



The headman had no power to make others do what he wanted them to, other than by convincing them that his way was the best. It was the same with other headmen.

- Entire families lived together in a band, and everyone had a role.
- Men and boys fished, hunted, made tools and weapons, and took care of the horses.

- The women and girls cooked, dried fish and meat, dug roots, picked berries, and made clothes.

If someone did not do their job, they all might freeze or go hungry during the winter. Bands usually separated going their own way during the food-gathering seasons and regrouped in the winter season to camp together in usual and accustom areas.

The *Weyíiletpu*, *Imatalamłáma*, and *Walúulapam* are described in the ethnographic literature as people who fished, gathered roots, berries, medicines, and other flora, and hunted on a seasonal round basis. Winter villages for the *Weyíiletpu*, *Imatalamłáma*, and *Walúulapam* were located along the Columbia River and several tributaries such as Butter Creek, McKay Creek, Umatilla River, Grande Ronde River, Imnaha River, Wallowa River, and Snake River. In the summer, the tribes headed up into the mountains to hunt, fish, and gather roots, berries, and other plants.

Other researchers note that the *Weyíiletpu*, *Imatalamłáma*, and *Walúulapam* used some of the same territory, often at the same time, for hunting, fishing, and gathering purposes. Consequently, strict political boundaries for these groups are almost impossible to determine with precise accuracy. Control of territory and specific resources had significant meaning only in close proximity to a winter village. Management and control became less recognizable the further a resource was from the village. It was customary for the tribes to meet at various places during their summer travel for the purposes of trading and socializing.

According to ethnographers, bands and villages were autonomous with divisions based on geographical considerations rather than political affiliations. The members of a community granted leadership authority to an individual or individuals. Bands of Plateau Tribes wintered in numerous villages situated along several hundred miles of successive rivers. Permanent winter villages, with reusable dwellings, were occupied when bands were not engaged in seasonal hunting, fishing, and gathering activities. These villages were the centers of social, economic, and political activities. The annual subsistence activities for Plateau Tribes were complex, involving the gathering of many essentials. With an economy based on seasonally determined fishing, root and berry gathering, and hunting in geographically localized environments, people moved over large expanses of landscape. Basically riverine in their settlement patterns, the principal food items in the diet of the Plateau people were fish, wild game, and roots. For example, a combination of anadromous and non-anadromous fish comprised about 50% of the *Nimiipuu* (Nez Perce) diet, 25 to 40% of the diet was plant products, and the remaining 10 to 25% of the diet was game. Diets varied from group to group and from family to family on the Plateau, depending upon personal preference and geographical and seasonal availability/abundance.

Hunting, fishing, and gathering are expressions of the covenant that Indian people have with the land and everything that lives on it. Often referred to as “Indian law,” this covenant requires the CTUIR to follow the seasonal round of hunting and gathering of their traditional subsistence foods. In their actions, they are giving back to the land that provides for them.

The Umatilla Treaty of 1855

In 1855, the *Weyíiletpuu*, *Imatalamłáma*, and *Walúulapam* tribes signed a treaty with the United States Government in the Walla Walla Valley in what is now Washington State. The treaty is an important document that secured the following rights:

- Joined the *Weyíiletpuu*, *Imatalamłáma*, and *Walúulapam* people into one Confederation, creating the Confederated Tribes of the Umatilla Indian Reservation (CTUIR) and created the Umatilla Indian Reservation
- Ceded 6.4 million acres in northeastern Oregon and southeastern Washington to the United States Government
- Retained reserved treaty rights of fishing, hunting, gathering, grazing, etc., within these ceded lands.
- Affirmed their identity as a Sovereign Nation with the ability to manage their own affairs.

"*The land is a home site to the people, and it is always different in each area. And here in this area, among the Sahaptin people, the land is important because it provides everything for us."*

– Marjorie Waheneka, Umatilla Tribal Elder

CTUIR Homelands

Tribal homelands = reservation lands + ceded lands + usual and accustomed lands

Umatilla Indian Reservation is comprised of approximately 200,000 acres and is located east of Pendleton, Oregon.

Ceded lands: 6.4 million acres of land ceded to the United States in the Treaty of 1855 in exchange for a reservation and reserved treaty rights for fishing, hunting, grazing, and gathering.

Usual and accustom lands: reserved treaty fishing right including the exclusive right of taking fish at all usual and accustom fishing stations regardless of land ownership.

Tamánwit

Tamánwit (/tamálwit/) is the natural law or covenant with the land, the physical and spiritual way of life that sustains Plateau people for thousands of years to the present day. Tamánwit is the promise that was made with the First Foods to take care of one another – a reciprocal relationship to preserve and protect these valuable resources.

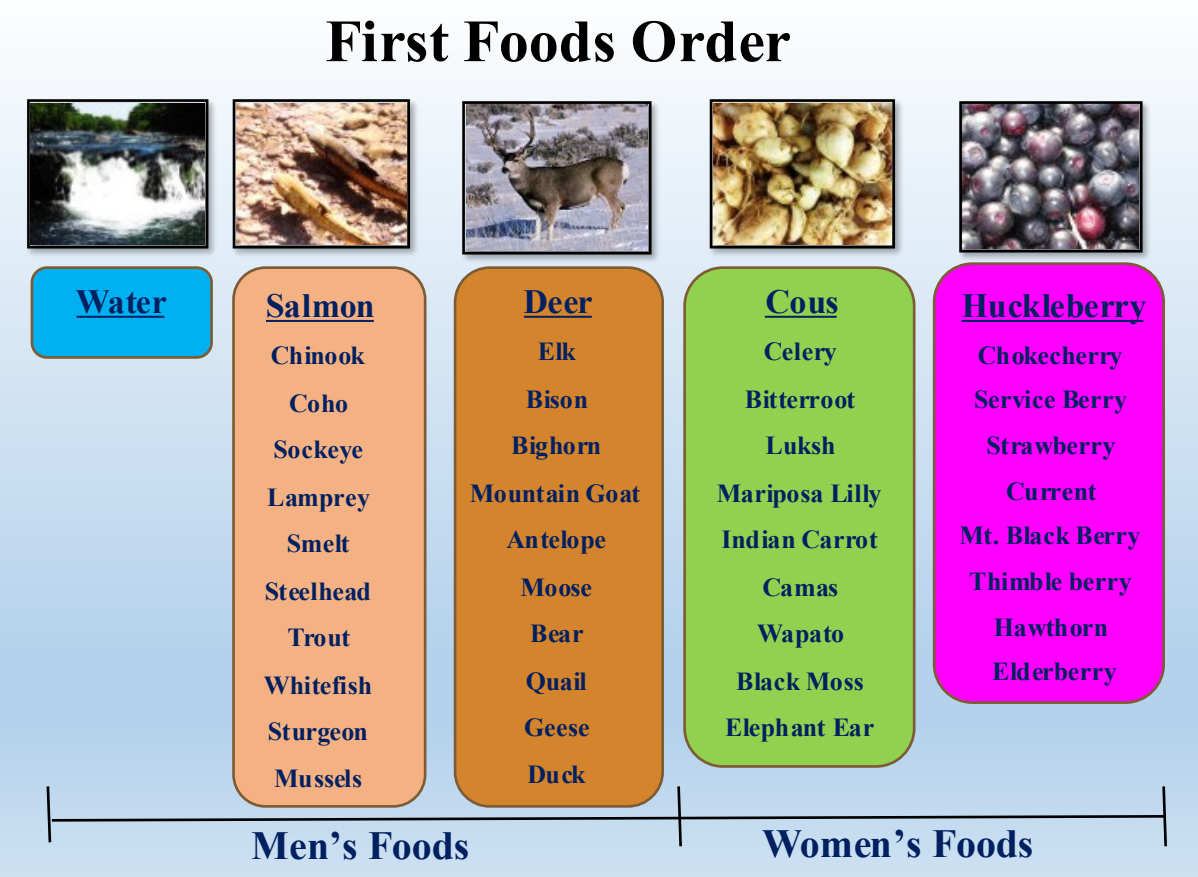
What is a First Food? A First Food is a traditional food that grows naturally on the land and is important to the Weyíiletpuu, *Imatalamłáma*, and *Walúulapam tribes for subsistence.*
Each of these represents a category of foods:

- Water (*Čúus*)
- Salmon (*Núsux*) and all other aquatic species
- Deer (*Yáamaš*) and all big game and waterfowl species
- Cous (*Xáwš*) and all below-ground root plants
- Huckleberry (*Wíwnu*) and all above-ground fruiting plants and medicines

First Foods Seasonal Round

Tamástslikt Cultural Institute, designed by Lynn Kitagawa

Cultural Significance of First Foods



First Foods are the subject of ritual feasts, songs, and gender roles. Salmon and elk are nutritional mainstays known as "brothers" and traditionally harvested by the men. Roots and berries are known as "sisters" and are traditionally gathered by women.

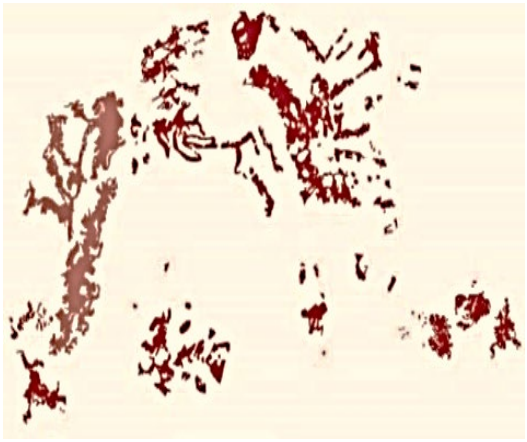
"Before there were human beings on the Columbia Plateau, the Creator talked with the animals about their arrival. The Creator said people would be like infants. They would need to be taught how to live here on the earth. The animals held a council meeting to talk about how to help the new people. The Salmon who represented all the fish volunteered to be the first to offer his body and knowledge to the people. After the Salmon gave his word, the Deer representing all the animals also gave testimony offering his body as food, hide as clothing and bones for tools gave his word. Next followed the roots and berries which represented all the plant species, they all gifted their lives to nourish the people. The last to give their word was water, the provider for all life for all things. The Creator then took away the animal's power of speech and gifted it to the humans telling the humans that it is now their responsibility to speak for the water, the salmon, the deer, the roots, the berries, and the medicines. Also, the people must honor the foods with song, dance, and celebrate the foods return every year upon their return. This creation story talks about how all things of the earth were placed by the creator for a purpose. This is the unwritten law, and it is unchangeable, and until times end, these laws are to be kept."

– Thomas Morning Owl, Umatilla Tribal Member

Setting the Stage:

1. For elementary/middle school: Brainstorm examples of symbols meaningful to us today.
2. Give each student a piece of brown paper, a marker or paint, and /or clay and a paper clip.
3. Have students flatten the clay into a slab and ask them to imagine that it and/or the paper are rock walls. Ask them to imagine they are living 1,000 years ago.
4. Have students carve a symbol of their culture into the clay with the paper clip or, have them paint or draw this symbol on the brown paper.
5. Then show the students the word pictograph and petroglyph. Ask them to determine which word fits which method of rock design and give reasons for their answers. Verify the correct answer and explain that both design methods are classified as rock imagery or, give them the definitions of the root words prior to determining the correct definitions:
   Picto = to paint (Latin)
   Graph = to write (Greek)
   Petro = rock (Latin)
   Glyph = carved work (Greek)
6. Walk students through the "Intro to Rock Imagery" PowerPoint.

Procedure:



1. Distribute or display the "Cottonwood Cove Rock Imagery Panel" sheet. Explain that this is the rock imagery created by ancestors of, and for, the Columbia River Plateau Tribes.
2. Use the following questions to analyze the rock imagery panel:
   a. What words might you use to describe the symbols on this page?
   b. Why do you think people created these designs?
   c. If there is a message in these designs, what do you think it is?
   d. Specifically, what might the message be in each of the symbols labeled with 1B, 3B, and 4? Using the "Interpretation of Rock Art Panel hand out, share the three CTUIR tribal members' interpretations of the rock art panel. (Note: the letters are not part of the original artwork.)
3. In what ways might rock art be important to archaeologists' study of ancient people?
4. In what ways might rock art and imagery be important to the history of where you live?
5. How might vandalism to rock art create problems for the archaeologist, for the descendants, and for all of us?

Closure:

Why is preservation of petroglyphs, pictographs or rock art important?

1. Petroglyphs are considered sacred by many tribes and serve as a connection to their ancestors and spiritual heritage**.**
2. These ancient rock art sites are vulnerable to natural erosion, vandalism, and development.
3. Petroglyphs and pictographs also preserve myths, rituals, and legends that have been passed down for centuries.

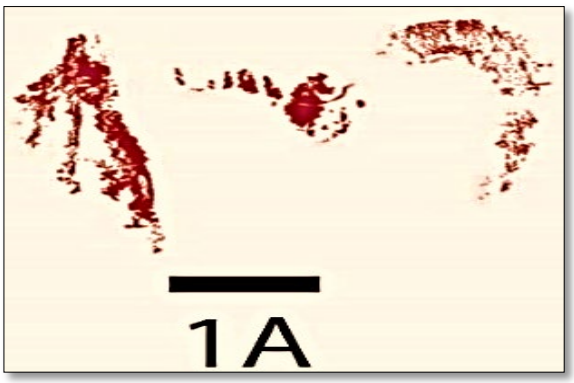
What you can do to prevent the destruction of petroglyphs, you can:

1. Avoid touching petroglyphs to preserve their historical significance. Because oils from your hands will darken petroglyphs making the impossible to see.
2. Stay on designated Trails to protect the landscape and prevent damage.
3. Do not rearrange rocks, or move/remove artifacts from where you find them and leave site left undisturbed.
4. Avoid Climbing on boulders to avoid dislodging stones and prevent damages to petroglyph boulders.
5. Check the weather: Be prepared for sudden changes in temperature and rain, typical of the park.

Below is some examples of what vandalism damage has done to Rock Art along the Columbia River.

Cottonwood Cove Rock Art Panels

Below are a series of images of the rock art panels taken by archaeologists from Cottonwood Cove Site. On the left, are the actual rock images and on the right, are digitally renderings images Archeologist use



Cottonwood Cove Rock Art Panels

Cottonwood Cove Rock Art Panels

Interpretation of Cottonwood Cove Rock Image Site

Archaeologists' interpretation of the Cottonwood Cove Rock Image Panel

Archaeologists who have documented the images belonging to the Cottonwood Cove Rock Image Site have identified the panel as being characteristic of the Central Columbia Plateau style tradition. Based on evidence at numerous sites, the Central Columbia Plateau Style is estimated to date between CE 200 and 1800.

- Archaeologists classify the panel image 1B as a painted red figure with a rayed arc above its torso and the intact right foot split into three. Rayed arcs have multiple interpretations from headdresses to suns, the later may indicate a powerful guardian spirit.
- The scratched red ocher hand and fingerprint of Panel 3B could be the result of Columbia Plateau sorcerers' inclination for cutting garments and/or bodies to obtain spirit powers from themselves or the people who hire them.
- Archaeologists believe the petroglyph in panel 4 is a solid pecked ribbed herringbone figure. It is not clear to archaeologists what the figure may mean.

Wenix Red Elk, CTUIR tribal member and Public Outreach and Education Specialist for the CTUIR's Department of Natural Resources, Cultural Resources Protection Program.

- Wenix thinks that the figure in 1B represents the watchers of the river marking the river for its significance to the people in the area.
- Due to the number of images, the place is incredibly significant to what was happening within the area the site is located and along that stretch of the Columbia River. Showing the people, tribal heads man and animal beings, and warriors and events that were happening back in that time.

Teara Farrow Ferman, CTUIR tribal member and Program Manager for the Cultural Resources Protection Program in CTUIR's Department of Natural Resources.

- Teara thinks that she cannot interpret what was made because the image belongs to the person who made it. It could be a vision that the individual had, it could be something that the individual saw or it could be telling a story, but the image only belongs to the individual that created it.

Adapted from Project Archaeology's "Intrigues of the Past" Rock Art Lessons.

This handout was prepared for the U.S. Army Corps of Engineers, Walla Walla District, Washington, Contract Number W912EF20F0110.

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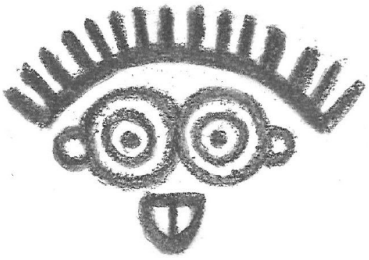
ROCK IMAGERY LESSON TWO
CREATING YOUR OWN ROCK IMAGE

AGE RANGE	4th through 12h Grade
SUBJECTS:	Science, art
SKILLS:	Synthesis
STRATEGIES:	Visualization drawing
DURATION:	30 – 45 minutes
CLASS SIZE:	Any

Objectives:



In their study of rock imagery, the students will use regional rock image symbols or their own symbols to:

a. Create their own petroglyph replica or
b. Cooperatively create a "rock imagery panel."

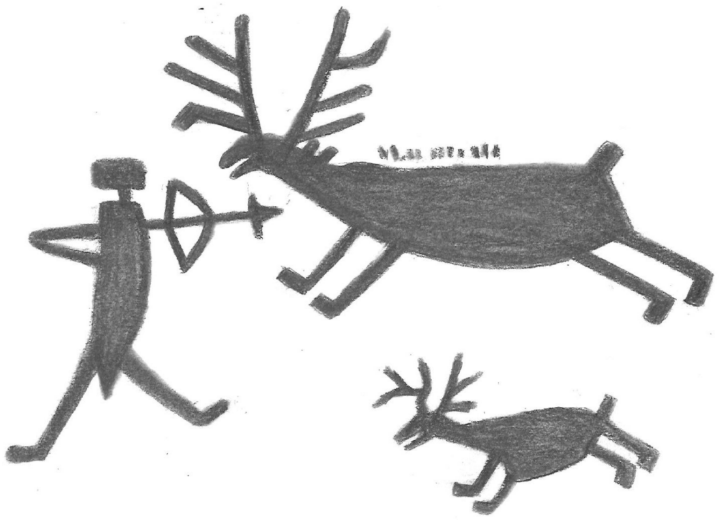
Materials:

1. Brown construction paper;
2. A roll of brown butcher paper;
3. A box of cotton swabs;
4. One cup of chlorine bleach diluted with an equal amount of water;
5. Small paper or plastic cups;
6. "Rock Imagery Symbols" master handout from Lesson 1 displayed on a projector or copies of the Rock Imagery Symbols for each student.

*Teacher's Note: brown paper and/or brown butcher paper are necessary. The diluted bleach water will bleach the paper providing the desired effect. Teacher reference example: Bleach Painting tutorial on colored paper, Bleach Painting Tutorial (On Colored Paper)

Background:

Rock imagery occurs in caves, on cliff walls, or on boulders all over the world in every culture, and surviving examples are as old as 30,000 years, from the time of the last ice age. In modern America, the most common kind of “rock art’ is that which is painted on the concrete and brick walls of our cities and on bridge abutments and rock faces along our highways. As in all cultures, it expresses the values, attitudes, beliefs, and desires of the society” (Hurst and Pacha, 1998, p.1).



Setting the Stage:

1. Distribute a copy of the "Rock Imagery Symbols" master or display it on the overhead projector.

2. Give Students time to observe and talk with each other about the symbols.

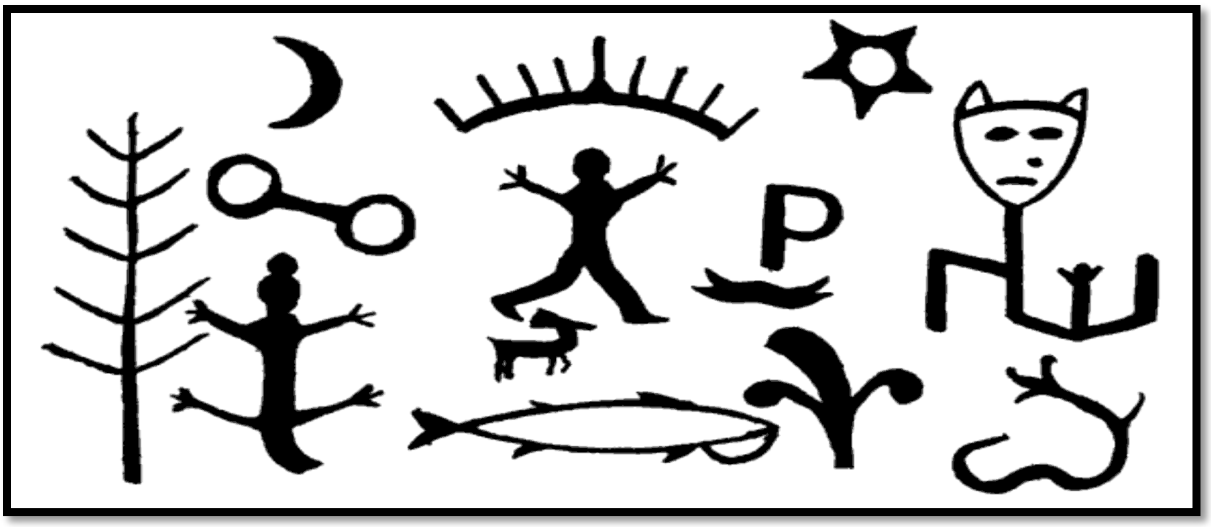
Procedure:

1. Explain to students that they will be using symbols to make artwork that resembles petroglyphs. They will also contribute to a "rock image panel." They may use the symbols from the "Rock Imagery" master for their artwork, or they may create their own.
2. Give each student a piece of brown construction paper and a cotton swab.
    a. The art is created by dipping the cotton swab in the bleach mixed with an equal amount of water and rubbing the wet cotton swab on the paper to form the desired design.
    b. Demonstrate the process to the students, emphasizing to the students that they must be very careful not to touch anything but the paper with their cotton swab.
    c. Place a jar lid with a small amount of bleach water mixture in the center of the worktable or carry a small cup of bleach to each student.
    d. Have each student dip their cotton swab into the bleach mixture to create their petroglyph artwork or panels. (They should only need one or two dips for the activity.)
3. After students have completed their own "petroglyph" they can take turns making figures on the large piece of butcher paper.
4. Lay the roll of brown butcher paper on a table or floor.
    a. Divide the class into small groups no larger than 10 students.
    b. If available provide an adult aid for each group to help assist them. Alternatively, have only one group at a time do the larger activity and then switch groups so they each complete one.
5. Exhibit the completed "rock image panel" in the classroom or school hallway. The panel will be used for an activity in Rock Image Lesson Three.

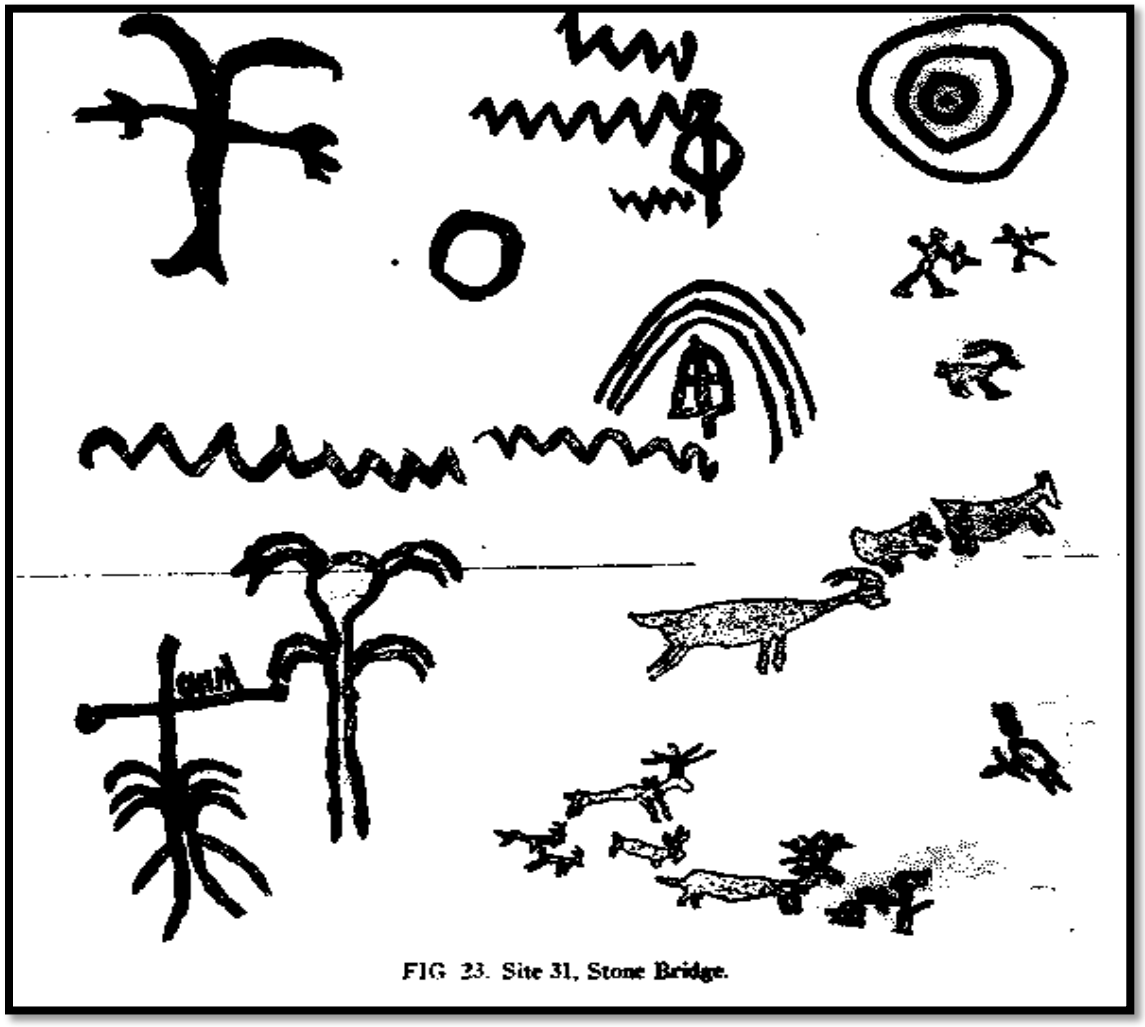
Closure:

Have students share the meanings of their rock imagery.

Rock Imagery Symbol Examples



Symbols Near Arlington, Oregon on the Columbia River
https://en.wikisource.org/wiki/File:Hieroglyphics_near_Arlington,_on_the_Columbia.png



Rock Imagery Symbols

Walúula Stone: American Indian Rock Art, August 15, 2022, rockartoregon.com

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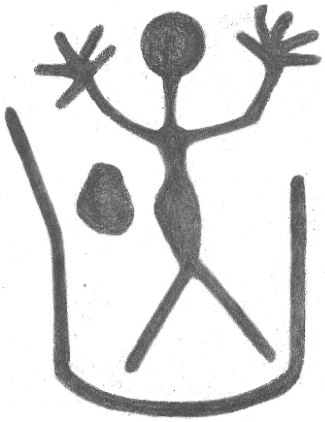
ROCK IMAGERY LESSON THREE
PROTECTING OUR PAST

AGE RANGE:	4th through 12th Grade
SUBJECTS:	Social studies, language arts
SKILLS:	Analysis, synthesis, evaluation, observation
STRATEGIES:	Decision making, sculpting
DURATION:	Depends on chosen media
CLASS SIZE:	Any; work groups of 3 or 4

Objectives:

In their study of rock imagery, students will use a replica of a vandalized rock image panel to:



1. Examine their feelings about rock imagery vandalism.
2. Discuss ways to protect rock imagery and other archaeological sites.
3. Evaluate the Archaeological Resources Protection Act.
4. Develop an educational campaign.

Vocabulary:

Deface: spoiling or marring the surface or appearance of something.
Vandalism: willfully or maliciously defacing or destroying public or private property.
Cultural patrimony: an object having ongoing historical, traditional, or cultural importance central to a Native American group or culture.

Materials:

1. Use the "Rock Imagery Panel" created in Lesson 2: "Rock Imagery Two: Creating Your Own Rock Image.
2. Vandalized rock image photograph.
3. Video clips of a CTUIR tribal member and a CTUIR CRPP archaeologist.
4. Copies of "Federal Laws Protecting Archaeological Resources" (Optional copies of your state laws protecting archaeological and historic sites are available from your State Historic Preservation Office).
5. "Protecting Rock Imagery" masters for each student or team.

Background:

The United States is fortunate to have many fine examples of rock imagery, and a rich archaeological heritage. Our past, however, is threatened by people who collect artifacts, dig at archaeological sites and vandalize rock image panels.

Artifact collecting, digging sites, defacing rock images and ruins has several harmful results.

- First, it destroys data, and the evidence of the people who lived at that place before us. Sites are very fragile, and one person with a shovel and ten minutes of time can destroy hundreds of years of prehistory. We and the generations of tomorrow are being robbed of the chance to learn about the United States' past.
- Second, disturbing and vandalizing sites attacks the cultural heritage of Native Americans like the Plateau Tribes. These sites are the burial grounds, homes and sacred spaces of their ancestors. Archaeological sites can represent part of their spiritual and cultural legacy. To destroy or deface these places can be the equivalent to someone vandalizing your home, church, or cemetery.
- Finally, people who vandalize and destroy sites steal from all of us the opportunity to appreciate and understand other cultures. It is a personally enriching experience to gain perspective on one another's lives by understanding how and where we fit into the human history of this land.

Setting the Stage:

The purpose of the first part of this activity is to cause students to react to their "rock imagery panel" being defaced or threatened. Decide the best approach regarding your students. If the students are mature and if they will not think that school is an unsafe place, then anonymously deface the "rock image panel" by painting words over it. Say nothing to the students, but when they begin to talk about it, start the activity.

1. Alternatively, bring the rock imagery panel into the classroom and, holding a can of spray paint or a marker, ask:
   - "How would you feel if I were to write my name over the rock image panel you created? And would that harm it?"

2. Connect their feelings about their rock images being damaged to how Native Americans, archaeologists, and the public might feel when they see vandalized sites.
3. Show students a picture of defaced rock imagery, preferably one from your own state. Alternatively, show them the photo of vandalized rock imagery in Benton County, Washington (page 4). Ask them how they feel about the vandalism of these ancient and irreplaceable rock image panels, and what they think should be done about it. It is important to move students beyond the "witch hunt," trying to discover and punish the person who did the damage.
4. Play video clips.
5. Ask students to think of solutions for repairing the damage and preventing vandalism from happening in the future.
   - Distribute: "Protecting the Past" (page 8). Have the students read this page in preparation for creating an educational campaign.

Procedure:

1. Inform the students about the problem of people vandalizing archaeological sites, including rock image panels, ruins, cave sites, and historic buildings. Explain that vandalism includes a range of behaviors, from picking up arrowheads to tagging with spray paint.
2. Ask students to brainstorm: What are the harmful results of vandalism? They can brainstorm in the following categories:
    a. Destruction of data;
    b. Destruction of cultural heritage;
    c. Destruction of historical appreciation; or
    d. They can be given the categories after brainstorming. (These would be pages 5-7; See "Background" for ideas to add to students' list.)
3. Distribute or project "Federal Laws Protecting Archaeological Resources". Review Archaeological Resources Protection Act (ARPA) law's
    a. Archaeological Resources Protection Act of 1975 and its penalties, and your state's laws that protect archaeological resources.
    c. Oregon Archeological Resources Protection Laws
    d. Washington State Preservation Laws.
4. Assist students in creating a pamphlet, a radio announcement, poster, advertisement, etc. that will communicate to others the importance of protecting archaeological resources. They should include a description of ARPA and/or the state laws, and might also include some of the ideas from "Protecting Rock Art."

Closure:

Students' products could be shared at visitor centers, libraries, PTA meetings, teachers' convention booths, or school science fairs. Consider sharing student's products with your state representative and/or congressman.

Evaluation:

Evaluate the students' products.

Extension:

Ask students to propose an improvement to ARPA or state laws. As a class project, have students prepare their ideal law to protect archaeological sites. Consider sharing the students' ideas with your state representative or congressman.

Vandalized Rock Image Photograph

Vandalized rock image panel #1A, Cottonwood Cove, Benton County, WA

Photograph Courtesy of U.S. Army Corps of Engineers, Walla Walla District

Note: Rock image 1A figure is enhanced and made to appear darker than it actually is (so we can see it).

FEDERAL LAWS:
PROTECTING ARCHAEOLOGICAL RESOURCES

Federal laws provide for severe penalties to those who disturb and destroy sites more than 100 years old. The Archaeological Resources Protection Act (ARPA) was passed in 1979, and prohibits unauthorized digging and collecting of archaeological resources, including pottery, basketry, bottles, sites with coins or arrowheads, tools, structures, pit houses, rock paintings, rock carvings, intaglios (or geoglyphs), graves and human skeletons on public or Native American lands. No person may sell or buy any archaeological resource which was illegally acquired. Penalties for those convicted of violating ARPA are:

1. **First Offense:** a person who breaks this law for the first time may be fined $20,000 and/or spend one year in jail.

2. **Second (or more) Offense:** a person who breaks this law for the second time or subsequent times may be fined $100,000 and/or spend five years in jail.

3. Vehicles and other equipment used in breaking this law may be confiscated.

ARPA provides REWARDS to people who supply information leading to the arrest and conviction of ARPA violators.

ARPA applies to all federal public lands, including those administered by the U.S. Forest Service, Bureau of Land Management, the military, U.S Fish and Wildlife Service, the National Park Service, the Bureau of Reclamation, the U.S. Army Corps of Engineers, and the Bonneville Power Administration. Statutes like ARPA have been passed by several states. Oregon and Washington laws that are similar to ARPA are provided below.

Never approach someone you see digging in sites or collecting artifacts. Some people who dig in sites are engaged in an illegal market activity, are armed with weapons, and should be considered dangerous. Instead, record information about them such as their physical description, what they were seen doing, the license plate number of their vehicle and immediately report them to a local law enforcement agency.

People enjoying outdoor recreation occasionally find archaeological sites and wonder what they should do. Always leave artifacts where they are found, including small surface finds such as potsherds and stone flakes. Discoveries of artifacts and sites should be reported to the federal land managing agency, or in the case of state, city, county and private lands, to a local (agency) archaeologist or the State Historic Preservation Office.

OREGON STATE LAWS:
PROTECTING ARCHAEOLOGICAL RESOURCES

Each state has their own laws protecting archaeological sites or objects, funerary objects, human remains, and sacred objects of cultural patrimony.

Oregon Public Law states it is a:

- **Class B misdemeanor** to excavate, injure, destroy or alter an archaeological site or object or remove an archaeological object, 50 years or older, located on non-federal public (state, county, city) or private lands in Oregon without authorization (ORS 358.920 – Prohibited conduct). A Class B misdemeanor holds a $2,500 fine. Unauthorized sale, purchase, trade, barter, or exchange of any archaeological object is prohibited therefore if the person has gained money or property from the commission of the misdemeanor, then the court may instead impose a fine up to double the amount that was gained from the commission of the offense.

- **Class C felony** to willfully remove, mutilate, deface, injure or destroy any cairn, burial, human remains, funerary object, sacred object or object of cultural patrimony of any native Indian. Persons inadvertently disturbing native Indian cairns or burials including by construction, mining, logging or agricultural activity (ORS 97.740) are subject to the following:

    - At the expense of the violator, the human remains, or funerary object will be reinterred under the supervision of the appropriate Indian tribe.

    - In addition to any other sentence by law for criminal violations of ORS 97.745, a person convicted of breaking this law will be fined up to $10,000 (ORS 97.990 – Penalties).

    - Any Native Indian artifacts or human remains taken by, or in possession of, any person sentenced under ORS 97.990 and all equipment used in the violation may be ordered forfeited by the court in which conviction occurs and may be disposed of as the court directs.

    - An Indian tribe or enrolled member has the right to seek civil action against anyone who is alleged to have violated ORS 97.745 (ORS 97.760 – Civil action by Indian tribe or member).

Archaeological sites on private lands are owned by the landowner. However, only professional qualified archaeologists can excavate a site on private lands with a state archaeological permit.

For more information on Oregon's laws and how to report the discovery of an artifact check out https://www.oregon.gov/oprd/OH/pages/archaeology.aspx and click on the link titled "I found an artifact!"

WASHINGTON STATE LAWS:
PROTECTING ARCHAEOLOGICAL RESOURCES

Each state has their own laws protecting archaeological sites or objects, funerary objects, human remains, and sacred objects of cultural patrimony.

Washington State law states the follow is a:

- **Class C felony** to knowingly remove, alter, dig into, or excavate by use of any mechanical, hydraulic, or other means, or to damage, deface, or destroy any historic or prehistoric archaeological resources or site, or remove any archaeological object from such site on private and public lands (RCW 27.53.060: Disturbing archaeological resource or site—Permit required—Conditions—Exceptions—Penalty.). Penalties for a Class C felony are up to 5 years in a state correctional institution and/ or a fine up to $10,000 (Chapter 9a.20 RCW: CLASSIFICATION OF CRIMES).

- **Class C felony** to knowingly remove, mutilate, deface, injure, or destroy any cairn or grave of any Native Indian, or any glyptic or painted record of any tribe or peoples. Persons who have disturbed Native Indian graves through inadvertence, including disturbance through construction, mining, logging, agricultural activity, or any other activity, are required to reinter the human remains under the supervision of the appropriate Indian tribe. Expenses of reinternment will be paid by the Department of Archaeology and Historic Preservation (DAHP) (RCW 27.44.040: Protection of Indian graves—Penalty.).

    - Under this law, any person who sells any native Indian artifacts or any human remains that are known to have been taken from an Indian cairn or grave, is guilty of a class C felony.

    - Violators of this law may be required to pay restitution to a victim of an offense if a person has gained money or property or caused a victim to lose money or property through the commission of breaking this law.

Archaeological sites on private lands are owned by the landowner. However, only professional qualified archaeologists can excavate a site on private lands with a state archaeological permit.

For more information on Washington's laws check out the Department of Archaeology and Historic Preservation website: https://dahp.wa.gov/project-review/preservation-laws. To report human remains contact Washington Washinton State County Coroner Information

Protecting the Past: Things *Not* To Do

1. **Touching** rock images with your hands can harm it. The oils in your skin may cause damage.

2. **Making paper rubbings or tracings** may crumble the rock image.

3. **Making latex molds** of rock images should only be done by professionals if the rock art is going to be destroyed by construction or development.

4. **Building fires nearby** can cause serious damage from smoke and high temperatures.

5. **Taking it home.** Some selfish people steal rock art and make it impossible to use new methods of dating the figures.

6. **Chalking** is harmful to the rock image and makes it impossible to use new methods of dating the figures.

7. **Re-pecking or re-painting** a difficult-to-see image doesn't restore it, but rather destroys the original.

8. **Defacement.** Insensitive people often paint their names over rock art or shoot bullets at it. Defacement is a sign of disrespect for other cultures.

9. **Tunnel Vision.** People like rock art so much that they often forget to watch where they are walking and may trample or damage important artifacts.

10. **The removal or rearrangement of artifacts** destroys archaeological data. Artifacts should be left where they are found.

11. **Disturbance of the ground.** Any digging at an archaeological site is not allowed. Even too many visitors walking around may damage an archaeological site. Visitors should tread as lightly as possible, especially on loose slopes and under rock overhangs. Driving off of designated roads may also damage archaeological sites.

Adapted from Project Archaeology's "Intrigues of the Past" Rock Art Lessons.

This handout was prepared for the U.S. Army Corps of Engineers, Walla Walla District, Washington, Contract Number W912EF20F0110. Work performed under this contract is funded jointly by the U.S. Army Corps of Engineers and Bonneville Power Administration as part of the FCRPS Cultural Resources Program. Any statements of policy or legal interpretation made by the author are not necessarily binding upon the U.S. Army Corps of Engineers or the Bonneville Power Administration, and do not necessarily represent the opinions of either agency.

ROCK IMAGERY LESSON FOUR
CREATIVE EXPRESSION

AGE RANGE:	4th through 12th Grade
SUBJECTS:	Art
SKILLS:	Synthesis
STRATEGIES:	Decision making, sculpting
DURATION:	Depends on chosen media
CLASS SIZE:	Any

Objectives:

In their study of rock imagery, the students will use ancient rock images as inspiration for their own artistic expression.

Materials:

1. Rock art (imagery) reference books;
2. Clay;
3. Papier-mâché materials; or
4. Other three-dimensional media

Background:

Observing the shapes, designs, and textures of rock images transports us back in time. We wonder who the creators were, what their world was like, why they created images on rock, and what their meanings were?

Lillian Pitt is a Pacific Northwest Native American artist who is inspired by her ancestors who lived in and near the Columbia River Gorge. She uses clay, bronze, jewelry, glass, and mixed media. The focus of her work is on creating contemporary fine art pieces that honor the history and legends of her people.

Lillian Pitt depicts She Who Watches in a range of artistic media

Lillian's glass piece "She Who Watches," is a rendering of *Tsagaglalal*, a rock image created in stone. Unlike other rock images found in the region, which are either rock etchings (petroglyphs) or rock paintings (pictographs), "She Who Watches" is both. Petroglyphs and pictographs are both important parts of the rich cultural heritage of the Columbia River people and continue to be seen in tribal art today.

Students can experiment with working with rock image figures to make a connection with their creative spirits of that person from the past, getting closer to that person's ideas for who they are and interpret it in their own way. Students can explore other creative techniques using clay, papier-mâché, or other forms of media to create their own inspired art.

Setting the Stage:

1. Have students explore a variety of rock images in reference books and imagine how they might transform these two-dimensional figures into three-dimensional shapes.
   a. Meet the Artist: Lillian Pitt - Stonington Gallery
   b. Voices of our Ancestors: Lillian Pitt and Toma villa at TEDxConcordiaUPortland, Voices of our Ancestors: Lillian Pitt and Toma Villa at TEDxConcordiaUPortland
   c. History Makers 2021: Lillian Pitt

2. Share background information.

Procedure:

1. Have the students choose a rock image figure to create in three-dimensions.
2. Working with media such as clay or papier-mâché, the students will transform their rock image figures into a sculpture. Encourage them to add movement and action to their figures.

Closure:

Provide an opportunity for students to share their work at an art or cultural fair, displayed in a mall, in a city library, or at their school or art gallery.

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