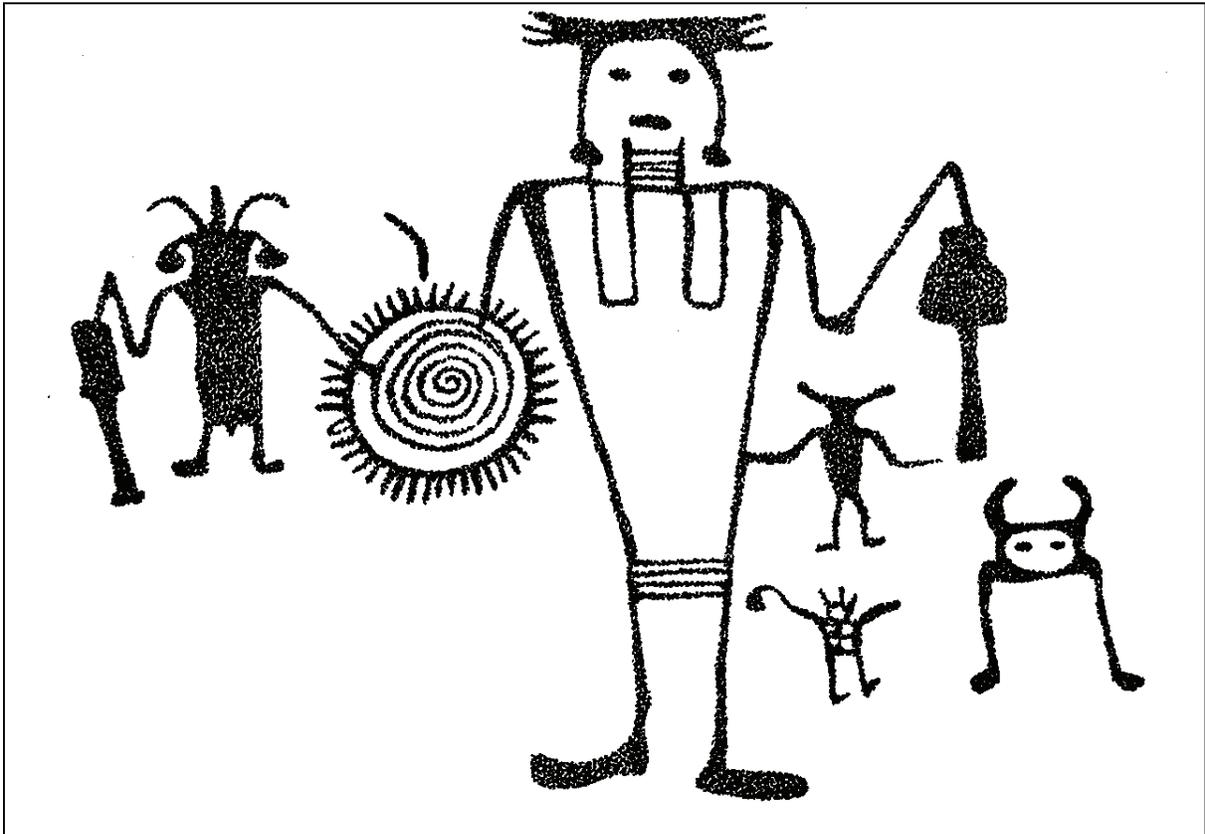


Vernal Area

Rock Art

By Byron Loosle, Ph.D. and Kelda Wilson, M.A.

Illustrated by Kelda Wilson

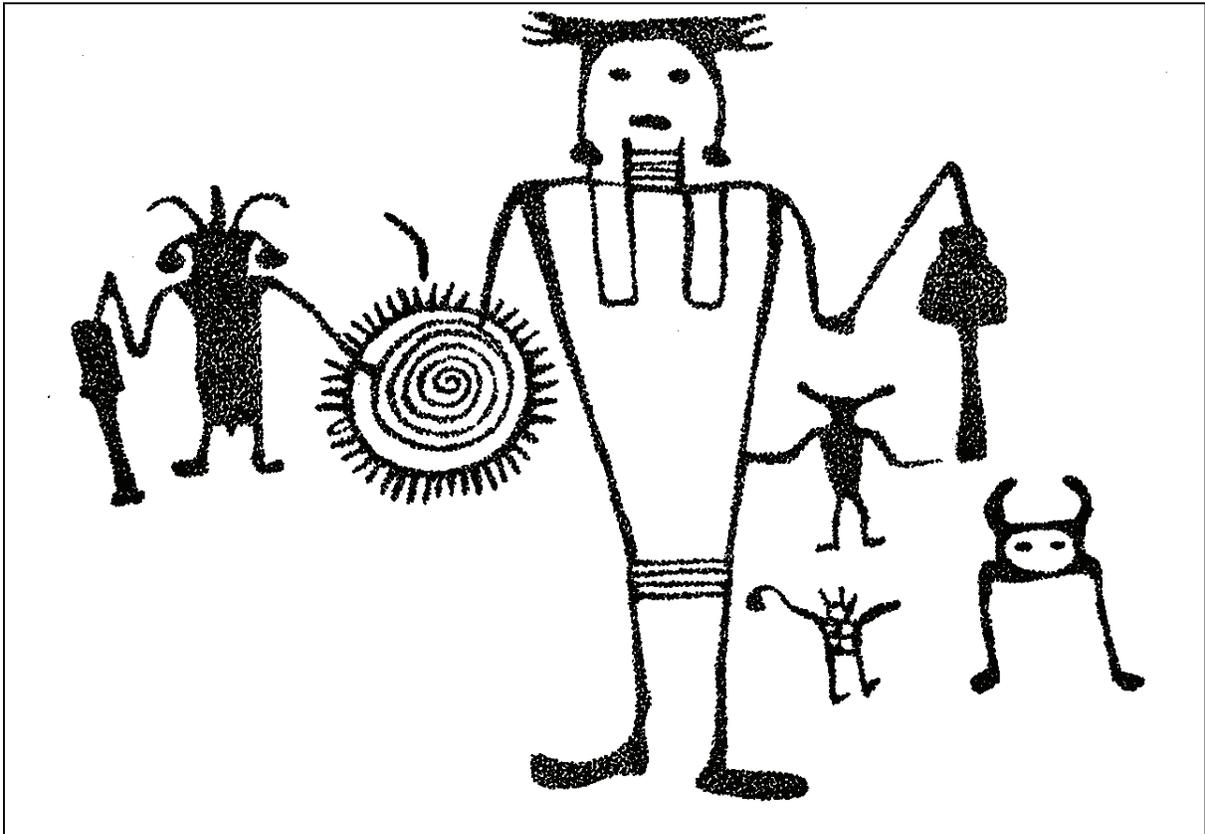


Vernal Area

Rock Art

By Byron Loosle, Ph.D. and Kelda Wilson, M.A.

Illustrated by Kelda Wilson



© Copyright 1998 Byron Loosle

What do the rock carvings mean? I am asked that question or similar ones by dozens of people every year. These folks are usually not satisfied when I tell them, I don't know. I am a professional archaeologist, I should know these things. All my experience and education has given me the opportunity to learn some pretty good stories, and because of my background, people will sometimes listen when I retell these stories. But it does not mean I really know. No one really knows what the individuals wanted to communicate when they created the fabulous panels that are so common in the Vernal area. However, in an attempt to satisfy those who would like some sort of answer, Kelda and I have put together this short booklet to introduce you to our local rock art and tell some of the stories we have learned. We have tried to keep this brief and simple. If you would like more in depth discussions please look up the books listed in the back. We have also included, at the end of this booklet, a list of a few rock art sites you may want to visit.

KU Basketball

It was a wonderful, warm day in late March when we made the hike to a panel I had never seen. Darlene, my friend, promised it would be worth the somewhat difficult hike. That particular day I had other things besides rock art on my mind. My alma mater, the University of Kansas, had just made it to the Final Four of the NCAA basketball play-off. I was thinking of fast breaks, three point shots, and a possible national championship. To my amazement this new panel was a monumental dedication to the game of basketball. There carved in stone were five figures compromising what was obviously a basketball team. The figures had their knees bent and were crouched down like they were playing good defense, even their hands were in the air, just like my junior high coach always yelled at us. The scene was complete with a cheerleader on the side line, a megaphone nearby and streamers and confetti sailing through the air (*Figure 1, following page*). My point is not that basketball is several thousand years old and the game was invented by the ancient inhabitants of northeastern Utah. Instead, what I want to show is how people often see what they want to see in rock art panels. Some have suggested this only means any interpretation is just as valid as another. Fortunately, this is just not true. Although we may not know what the panels mean, there are techniques we can use to determine that some explanations are better than others. In our KU example, we can verify the date basketball was invented, how many

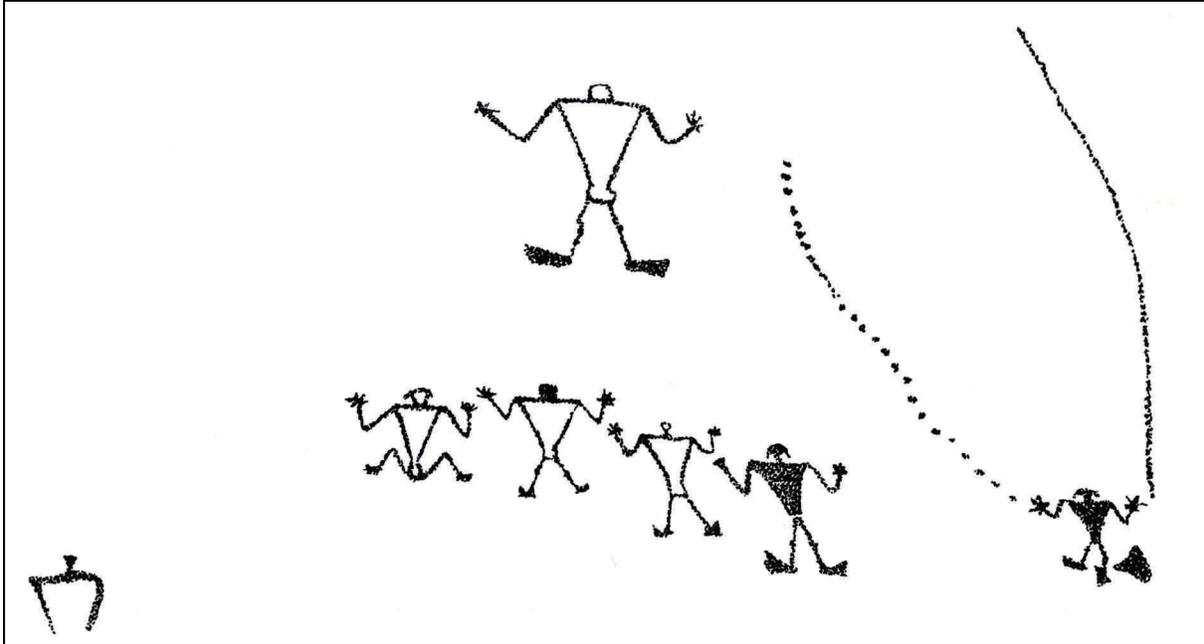


Figure 1 *Can you see five basketball players and a cheerleader?*

players were on the first teams, and when cheerleaders got involved. We can also check to see if there is any evidence of basketball courts, basketballs or other items that might be associated with the game in the archaeological record or in other rock art panels. Finally, we can consider whether any modern Native American tribes have traditions or a history of playing a game like basketball. We can then decide that basketball is not a very good explanation for images in a rock art panel.

For years, most professional archaeologists have not worried a great deal about rock art. I believe this is primarily because with our techniques make it difficult to date and test hypotheses about rock art. However, the public loves rock art because it's easy to find and see. They can visit sites and get involved without extensive excavations, training, or equipment. The open nature of the subject (anyone can do it) and lack of training has led to the development of all sorts of fanciful interpretations. In spite of some interesting ideas about rock art, avocational archaeologists are vital to archaeology because they do a tremendous amount of work in identifying, protecting, and researching the past. Without their assistance, much of my work would not have been possible.

Professional archaeologists use the scientific technique to explore the past. First, we gather data through observations or excavations. We

then propose a hypothesis to explain our observations. Next, we gather more material to test the original hypothesis. Then based on these new observations, the hypothesis is rejected, modified, or accepted until new data is gathered and we go through the process again. We might propose that people who once lived in the Uinta Basin ate mostly Rocky Mountain big horn sheep. After excavating several sites in a variety of locations, we find that the majority of bones left by the sites' occupants are mountain sheep. However, in a few sites, antelope or bison are more common. Although our hypothesis is still generally valid, it will need to be modified to explain the presence of antelope and bison bone at some sites. Perhaps the people who occupied the earliest sites ate bison or those at sites located in the middle of the basin specialized in hunting antelope. We need to remember that the scientific method does not prove anything true. It will show that some hypotheses are not supported by observations and should be considered false. When observations continue to match our expectations this does not mean our hypothesis is true, just that it seems to be the best match for our observations. Unfortunately, some people will continue to believe that an 80 year old tree was carved on by Spanish miners 300 years ago.

Let's examine one of my least favorite ideas about rock art. Some individuals have suggested that rock art panels were created by aliens from outer space. Our first problem is how do we test this hypothesis? The fact that some figures have things that may look like antennae does not mean they represent something from outer space. Are these objects even really antennae? How do we know creatures from outer space have antennae, anyway? What would creatures from outer space actually look like? One way to test this hypothesis is to identify panels that were created with technology that was not available to people who once lived here. We have yet to see a panel that was created in any unexplainable or unearthly way. They may be beautiful and finely crafted panels, comprised of odd symbols in difficult to reach places, but the ancient local inhabitants had the technology to produce these panels.

There are other important implications of this hypothesis. First, it is very racist, suggesting the inhabitants of this area could not have produced these designs on their own. This notion was very common when Europeans first arrived on this continent and saw huge mounds and amazing edifices. They argued the Native Americans could not have built these fabulous structures since they were too uncivilized and

barbaric. We now know this is just not true. In fact, for a time, the civilizations that developed in this hemisphere were more advanced than those anywhere else. The Maya were advanced in mathematics and astronomy. Their calendars were extremely accurate and they developed the concept of zero before anyone else. The largest city in the world in the 6th century was in the Valley of Mexico, not in Europe or Egypt. One of my professors once said, the best explanation for something, is usually the simplest. My dentist recently offered similar advice, when hearing thundering hooves, first we think of horses, then we think of zebras. In this case, the simplest explanation is that the prehistoric local inhabitants created these panels. Until some physical evidence, like remains of a ray gun or traces of a non-earth substance, shows aliens were here, the only explanation that supports our observations is that the ancient inhabitants created these panels. Please be skeptical and inquisitive about any explanation you hear.

What is it?

Rock Art: The pecking, scratching and painting on local rock faces is called rock art. Some individuals do not like the term rock art since it implies something esoteric and they prefer to view the panels as serving a more practical purpose. However, it is a term most people know, so it will be used here, especially since there are other terms we need to explain. Rock art does not have to be very old, although we refer to recent spray paint as graffiti.

Panel: A single, relatively flat area of rock that contains rock art. A panel may contain several images, but a cliff face may also contain several panels.

Petroglyph: An image that has been pecked or scratched into the rock.

Pictograph: An image that has been painted onto the rock. These two practices can be combined so pecking and painting could be used together to create a figure.

Anthropomorph: A human-like figure, although we can sometimes be rather generous in what we think looks human, hence the alien problem.

Zoomorph: An animal figure (*Figure 2, following page*).

Geometric designs: Circles, lines, and about everything else that doesn't fit into the above two categories.

Rock art was a form of communication. It was an attempt to preserve a message or information for more than a day.

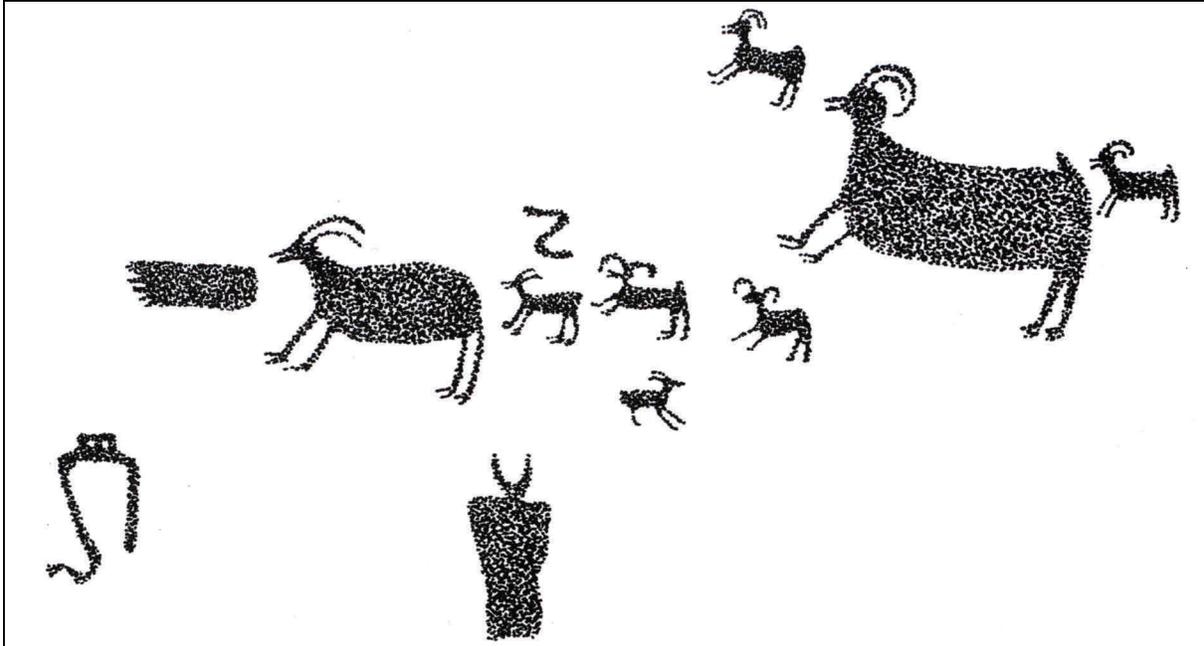


Figure 2 These Rocky Mountain bighorn sheep are examples of zoomorphs.

How Old Is It?

Most panels in this area are attributed to the Fremont period, between A.D. 1 and 1300. The following may help you understand our local culture history. Archaeologists group similar styles of tools and structures from a specific area into categories called archaeological cultures. We do not know what the people called themselves, the languages they spoke or even if they considered themselves related to groups in other locations that we may classify as the same culture. Archaeological cultures are really just things, not people. However, the classification of groups into cultures is a useful tool for scientists. The following are the archaeological cultures that are found in this area.

Paleoindian: We refer to the oldest material found in the Uinta Basin as Paleoindian. This material generally consists of beautifully crafted long spear points. The individuals who created these points lived about 10,000 years ago and hunted the now extinct mega-fauna like the mammoth, camel, and huge bison. There were continental glaciers at this time over much of Canada and parts of northern United States. The local environment was colder and wetter. The High Uintas were covered with glaciers, the pine forest was much lower than it is today, and much of the desert was covered by grasslands.

Archaic: About 10,000 years ago the environment began to change. By 8,000 years ago the environment was essentially like it is today with similar animals and plants. The people who lived here utilized a wide range of wild resources. They gathered numerous wild plants and even insects. They also used an atlatl, or spear thrower, to hunt animals. They practiced a nomadic way of life, but they followed a systematic route as they traveled from place to place each year. For thousands of years this lifestyle was followed.

Fremont: The next culture to appear in most of Utah is named for a river in central Utah. There are several variants of the Fremont culture throughout Utah. The tradition in northeastern Utah is called the Uinta Fremont. The Fremont lived about the same time as the Anasazi, A.D. 1 to about 1300. Like the Anasazi, the Fremont grew corn, beans, and squash. In addition to domesticated plants, pottery and the bow and arrow were utilized during this time period. The people lived in pithouses, which were built by digging one to three feet into the ground and erecting superstructures of wood over the pits. The tops of the structures were then covered with earth. Because it was necessary for the Fremont to store their corn for the rest of the year, many granaries of stone and adobe were built in cliffs and other difficult to reach areas. In some places elaborate baskets were used to store the corn.

The Uinta Fremont were different from other Fremont groups in Utah because they relied much more extensively on wild resources like mountain sheep and wild plants. They also built structures of adobe and stone. Uinta Gray pottery was tempered with limestone and was usually made into small globular jars with handles. This pottery was a simple grayware and rarely decorated.

Late Prehistoric (Ute): There is a gap in our knowledge between about A.D. 1300 to 1600. In the latest period, after A.D. 1600, we see a dramatic change in material culture. The pottery is very different in color, style, and material. No longer are domesticates like corn and squash grown. Pithouses and granaries are no longer built. The bow and arrow were still utilized. However, this latest group is considered ancestral to the modern Ute. Many archaeologists believe that the dramatic change between the Fremont and Late Prehistoric periods represents a migration of new people into the area. However, the Ute believe they have

lived here forever. Until we have more information from the period between A.D. 1300 to 1600 we will not be able to adequately answer this question.

Rock Art Affiliation

The majority of rock art in this area appears to have been created during the Fremont period. It is very difficult and expensive to date rock art and none in this area has been dated directly. However, we do have some pieces of information to make an informed estimate about the age. Clay figurines from Fremont sites have been found which are very similar to the anthropomorphs in much of the rock art. We assume that all rock art that resembles this style is Fremont in age. The most common style is called Classic Vernal Style. Classic Vernal anthropomorphs have broad shoulders, narrow waists (often called trapezoid shaped bodies), and necklaces. The figures usually have head ornaments, earrings and are often holding objects. Sheep, other animals and geometric designs are also common (*Figures 3a and 3b*).

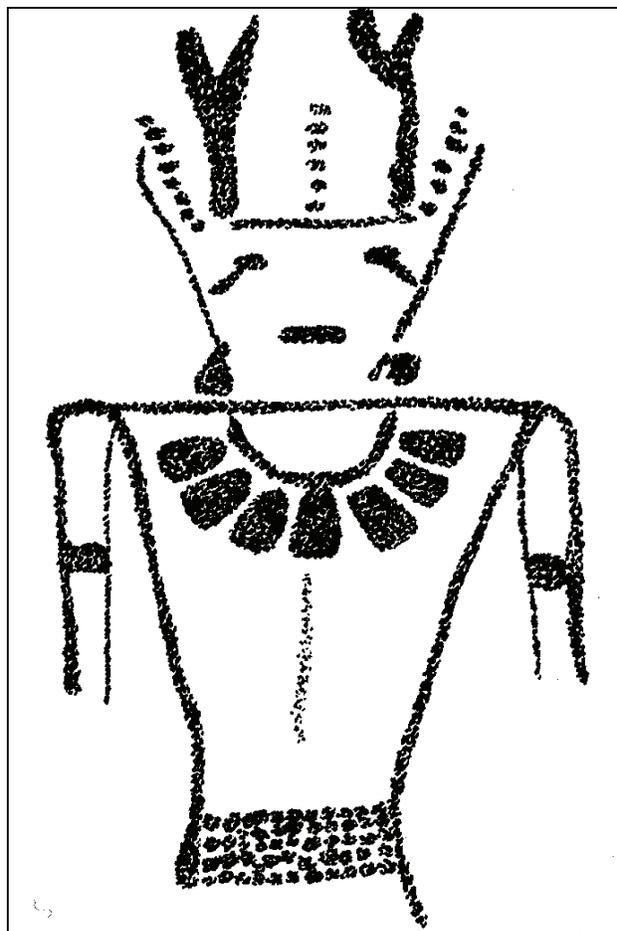


Figure 3a

Two examples of Classic Vernal Style Fremont anthropomorphs.

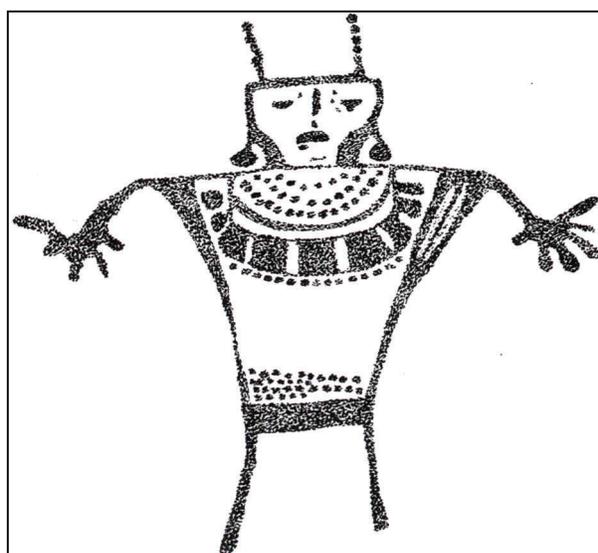


Figure 3b

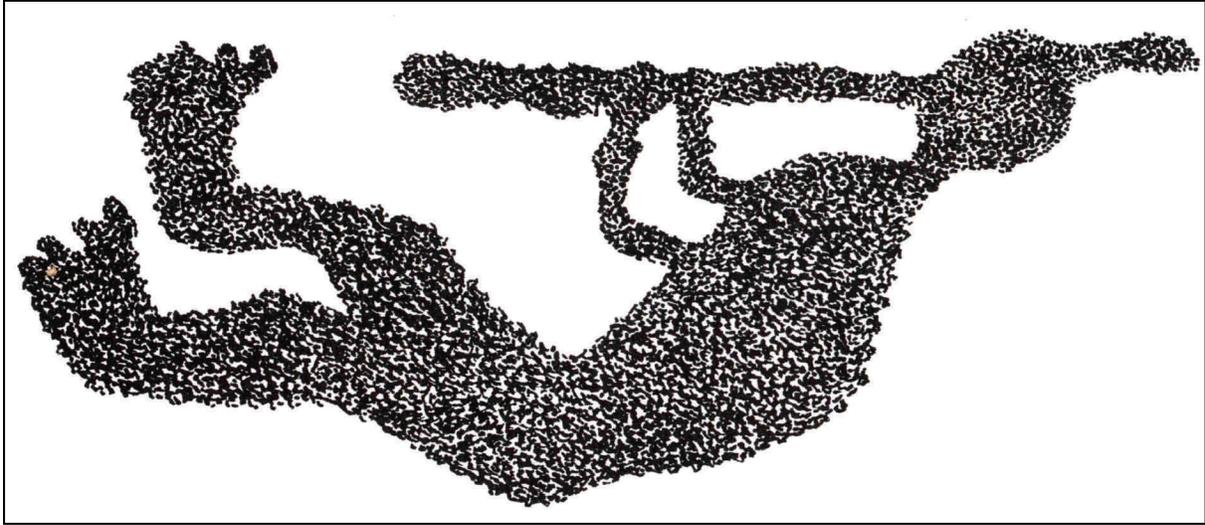


Figure 4 This is a local example of a kokopelli figure (common in the Southwest).

Other less common styles also occur in this area. Kokopellis, (*Figure 4, above*) the hunchback flute players so common in the Southwest, are occasionally seen here. Since kokopellis are probably Anasazi in age, they would date to about the same time as the Fremont rock art. Shield figures that are frequently seen in northern Plains states are common, especially in Dry Fork. Glen Canyon Linear Style (*Figure 5, following page*) has been noted in a few locations. Schaafsma suggests that this style is Archaic in age. Other individuals have argued that certain panels are Archaic because they are different in style from Classic Vernal Style, but without dating the panels or other sources it is difficult to verify their hypotheses. There is no way to accurately date petroglyphs. If organic material was used in a pictograph, it may be dated using radiocarbon techniques. However, this is expensive and requires removal of paint from the panel, which is usually destructive. Some Ute panels are easy to identify because horses, trains or Spanish broad brimmed hats are depicted. I suspect that panels that show people in more realistic poses, fighting or dancing with bears are also probably Ute. The bear is a sacred animal to the Ute and there are several important stories about bears in their legends.

What Does It Mean?

Now the hard part, as we attempt to understand what these panels could mean! Unfortunately, the individuals who created the rock art spoke a very different language from ours. The rock art of the Uinta Ba-

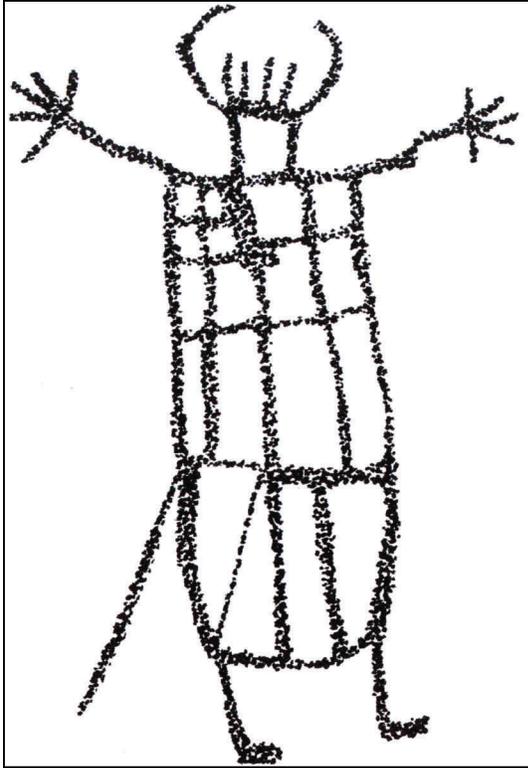


Figure 5 *A local example of Glen Canyon Linear Style.*

sin is not a written language or alphabet, so it is even more difficult to interpret the symbols. We are not even sure who the descendants of the Fremont are to learn if they can explain the elements created by their ancestors. The panel creators had a different view of the world than we do. This makes it very difficult to understand the meaning of the symbols they used.

When I give my rock art lecture, I can usually find a young man or woman in the audience that has a hat with a blue star. When I ask the audience what this plain star represents, there is never any hesitation. Not only can most Americans identify the star as representing the Dallas Cowboys, but they usually have fairly strong emotions about this football team, one way or another. Yet, if we were to try the same exercise in Russia

or Africa we would get very different results. Even if we could explain football and how a star came to represent a football team, we would not be able to convey the emotions or sentiments that most Americans have acquired for this particular team. The American flag is a similar symbol. Another problem is that these symbols do not bring the same images, remembrances, or emotions to every individual in a society. Some like the Cowboys and some really do not like them. A World War II veteran can have different impressions for the flag than someone who was in college during the Vietnam War. The symbols we see in rock art may have conveyed a great deal of information to the people that created them; they may represent a figure from a long creation myth, or help dramatize an important ritual. It will be impossible for us to understand an elaborate story from rock art without close ties to a living group that can share the interpretation of the panel.

But, since we cannot just leave you with, “we do not know”, below we discuss some of the hypotheses archaeologists have proposed to explain the production of rock art in this area.

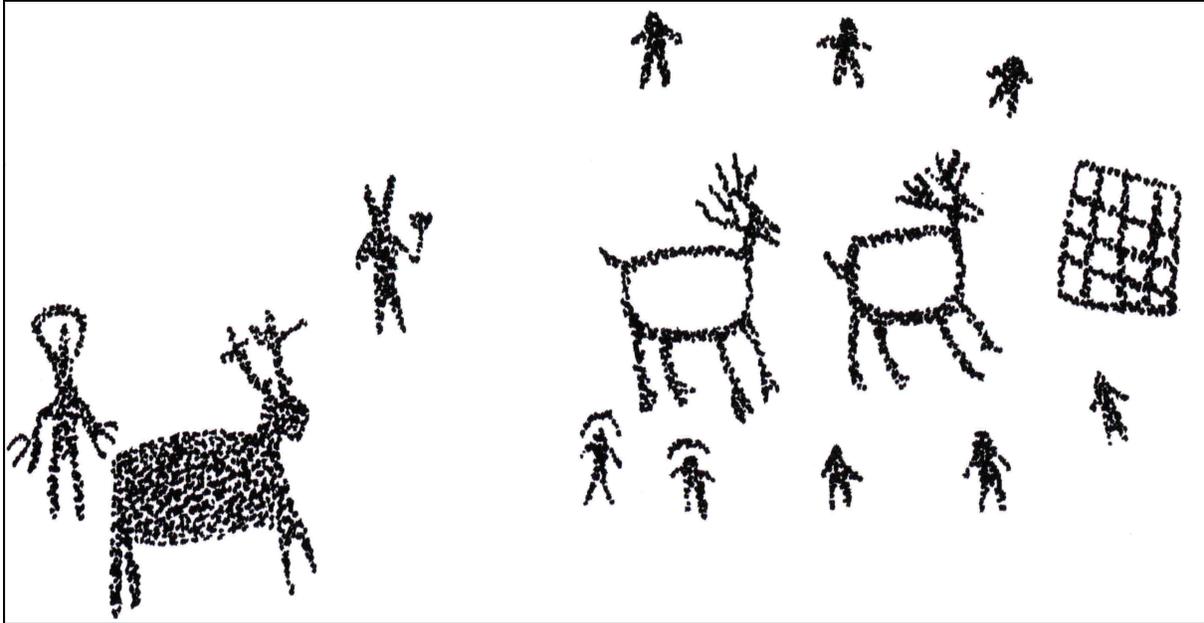


Figure 6 This panel may be an example of sympathetic magic, the human figures appear to be driving the deer toward a trap.

examination of European rock art considered the use of magic. Scenes depicting the results individuals wanted, were first created as rock art. If done properly, this act of creation would ensure that a similar result would occur in the real hunt or activity later. Hunting scenes, individuals with bows and arrows or spears shooting animals, are often interpreted this way (*Figure 6, above*).

Territory Markers: Another hypothesis is that these panels represent territorial markers or clan identification. A clan or group would place these symbols on prominent rocks so outsiders would know when they had crossed the border. A local Ute interprets some area panels this way. Gamble has elaborated his hypothesis of European rock art, suggesting panels were used in rituals, or for teaching important information about group history or the local area that only they should know. He feels that although rock art was not created specifically as territory markers, the stories or rituals it depicts is unique in each area, so different groups can be identified by the unique style or content of their panels.

Commemorate An Event: Egyptian pharaohs and Mesopotamian and Mayan kings all would order large stone monuments or huge panels to be carved to commemorate important victories in battle, the capture

of a city, or the day they ascended the throne. Some have wondered if similar panels exist in this area. Spirals in Cub Creek at Dinosaur National Monument, McConkie Ranch and near Rangely, Colorado, have been interpreted as representing a supernova or some other important astronomical event. Spirals, like that shown in Figure 7 (*below*) are thought to represent the Crab Nebula which was visible on the Earth for three weeks, even during the day, starting on July 4th A.D. 1054. The people of the Fremont culture occupied this area at that time and would have seen this spectacular astronomical phenomenon. Even more representative is the Great Gallery at McConkie Ranch. Here several individuals seem to be depicted holding severed heads. Perhaps these panels were created to brag about the great warriors or leaders they had killed in a raid or battle. Basketry disks with scalps have been found near Moab, Utah supporting the hypothesis that some raiding, violence and even head hunting occurred during the Fremont Period (*Figure 8, following page*).

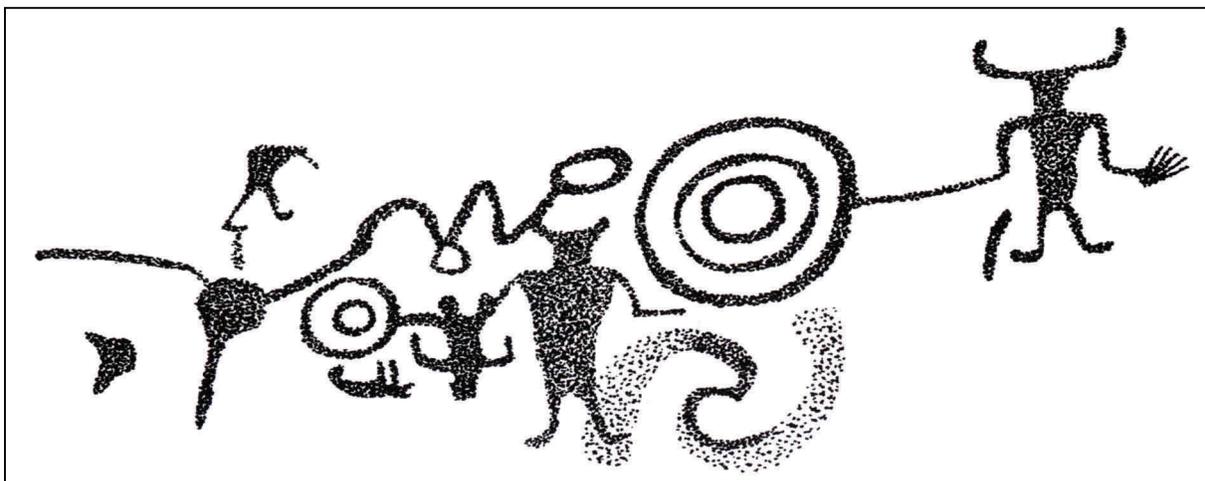


Figure 7 An example of a spiral and concentric circles from Dinosaur National Monument.

Shaman Visions: Another hypothesis is that shaman or medicine men would enter trances and have visions. They would then record the images or scenes from their visions on rock walls or in caves. One nearby Native American group feels the images already existed in the stone and that humans just helped them emerge to view.

Maps: There are large boulders in Dry Fork that contain numerous lines. These kinds of panels are sometimes interpreted as representing

maps. Some have even argued that Spanish treasure maps have been etched into stone. Hopi elders have visited this area with the hope they might find evidence of their ancestral migrations recorded on stone. Other boulders have been suggested as representing trail markers or sign posts to assist travelers or traders. Some people feel the spirals, which are a common element, are a condensed map showing they way a group traveled (*Figure 9, following page*).

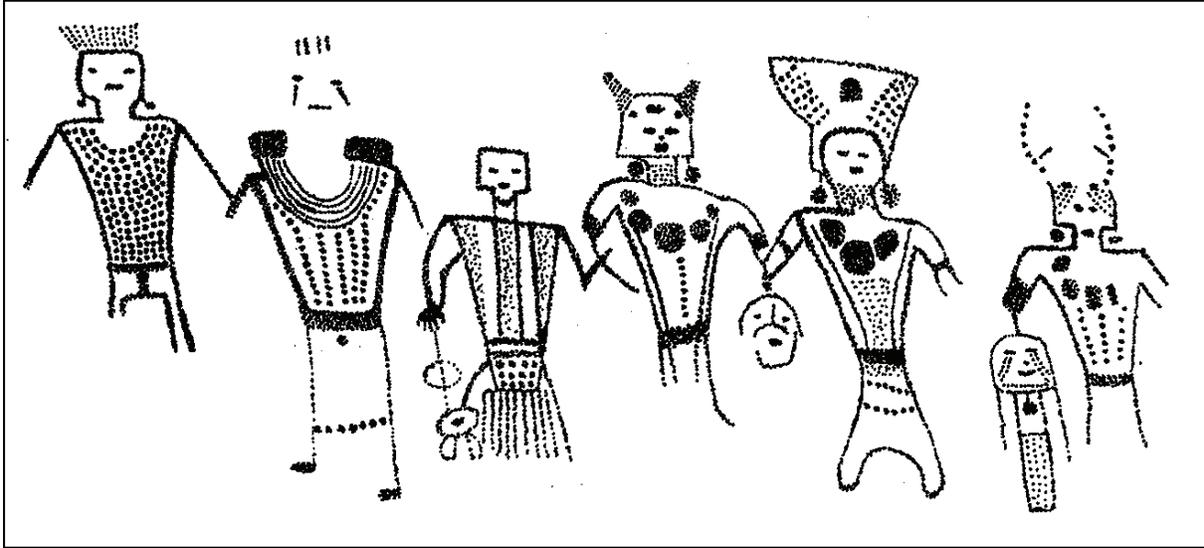


Figure 8 Portion of the Great Gallery at McConkie Ranch, where the figures appear to be holding severed heads.

Astronomical: Clay Johnson, a local passionate observer of rock art, has spent thousands of hours recording panels and observing their interactions with the sun and shadows. Although I am skeptical of some of his observations, there are numerous cases where he has demonstrated that on key dates, like summer solstice and spring and fall equinox, shapes created by the sun or shadows are cast over rock art images, aligning with or adding elements to the figures. On other days of the year, these sun-created images and man-made images do not match. These regular patterns suggest that the rock art figures are created to help mark time; that is they are essentially calendars.

Horticultural societies, like the Fremont, needed to know when to plant their crops. In an area like this it can snow late in the spring or early in the fall; and it can also become spring-like in late winter. An accurate calendar would be necessary to ensure a good agricultural crop each year. Because these groups could usually produce a surplus of food, they were able to support specialists, which are individuals that can spend more of their time

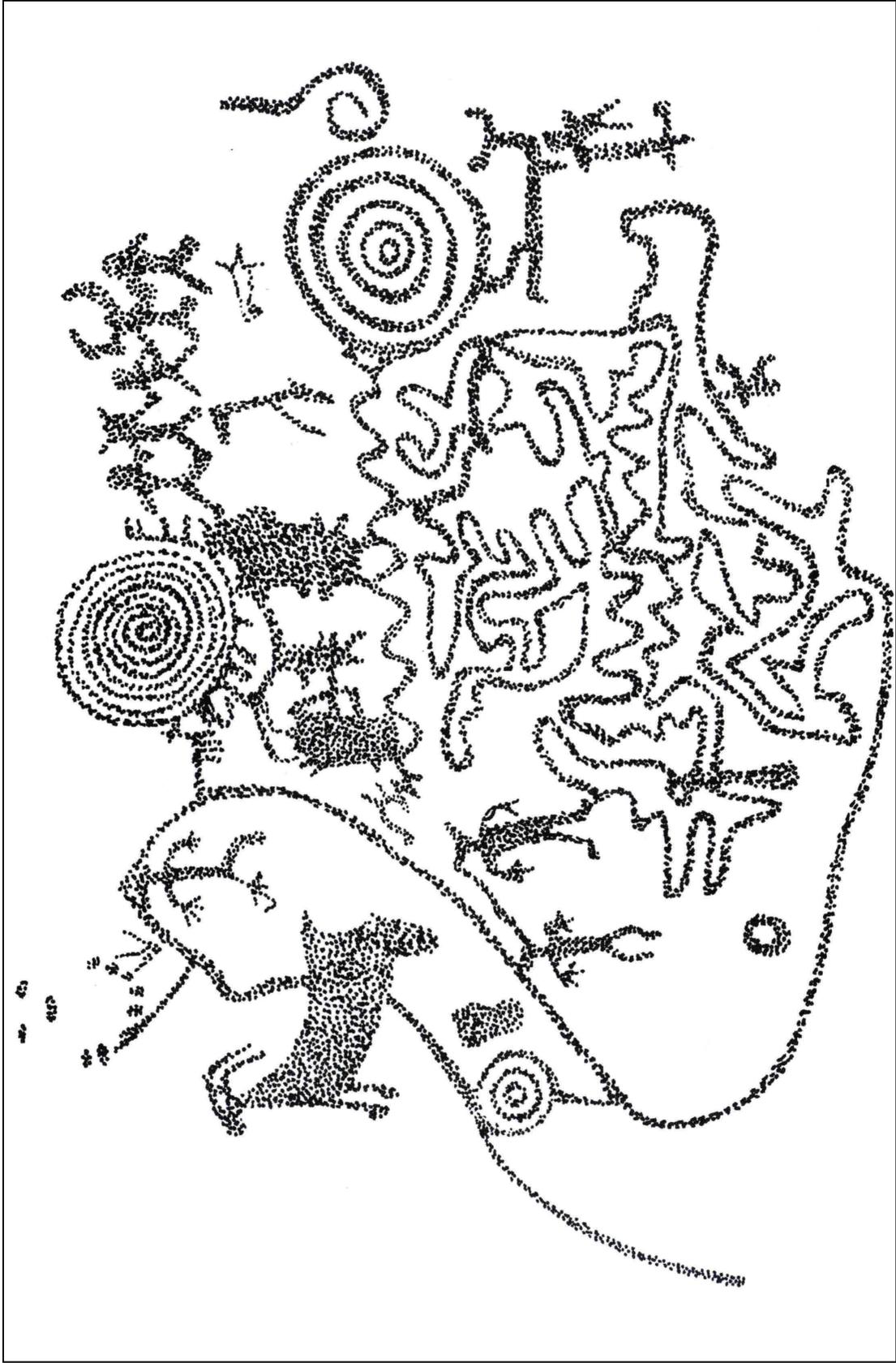


Figure 9 Some people think panels like this are maps. What do you think?

making pottery, practicing religion, or in our case making rock art. Horticultural groups also tend to have more formal rituals and ceremonies than nomadic groups. These rituals are often closely tied to the seasons, so a reliable calendar would be necessary to ensure that festivals and rituals occurred at the appropriate time.

As mentioned previously, the Fremont relied extensively on hunting. It is interesting that the majority of zoomorphs represented in the rock are mountain sheep. However, most of these images appear to be female. There are many examples where young sheep or even pregnant sheep are depicted. It seems there is a concern with the fertility and productivity of this



Figure 10 Anthropomorph and zoomorph from Cockleburr.

important food resource. Johnson has noted that nearly all the sun/shadow interaction on these sheep panels is in May when they would be giving birth to the next generation. Perhaps rituals occurred at this time to ensure that this important prey would be fruitful and continue to flourish (*Figure 10, above*).

Johnson is one of the few individuals who has developed a hypothesis about the function of rock art that can be tested through observations. I have seen pictures and video clips that show observations meeting his expectations. You and I can repeat the observations Johnson has made and obtain the same results, but that does not mean the interpretation is true.

This booklet was not written to answer all of your questions about Vernal rock art. We know a limited amount about the past, especially when we discuss rock art. As one famous archaeologist has said, imagine trying to reconstruct twentieth-century life from a handful of artifacts, including two broken plates, a spark plug, a computer key board, three cow bones, and an aluminum beer can tab, and you will realize the challenge facing students of the remote past. I hope we have shown that some hypotheses are better than others for interpreting rock art. I think the local rock art was created for a variety of reasons. Examples for every hypothesis listed above can be found in the Uinta Basin. There are even examples that have been used to support the alien and Spanish treasure maps arguments, although I'm waiting for more substantial evidence before I believe aliens and Spanish gold miners were ever in this area.

What about the horns?

Although we can recognize some of the elements shown on anthropomorphs in Classic Vernal Style panels, there are others that we cannot identify. In excavations, we have found examples of the necklaces, bows, and atlatl (spear thrower). However, most of the headdresses (some headdresses have been found), clothes and objects the individuals are holding have not been found archaeologically. Does this mean these objects were only symbolic, or that they were carefully destroyed or buried in a location that we have not found? One Ute individual has said that he feels the headdresses and lines from the eyes (weeping eye) are symbolic, indicating the individuals had extraordinary power or ability.

What Next?

So you have your own hypothesis you want to test or just want to enjoy these ancient creations. Where do you get started? There are a few sites you many want to visit while in this area.

McConkie Ranch: Take 500 North from Vernal and proceed west to 3500 West. Turn right/north and go 7.2 miles. There will be a road on the right marked by some small green signs that say "petroglyphs." Take this road around, which continues until you come to the paved area surrounded by deer antlers. This is private property, but the family feels the site is so important that they have decided to leave it open to the

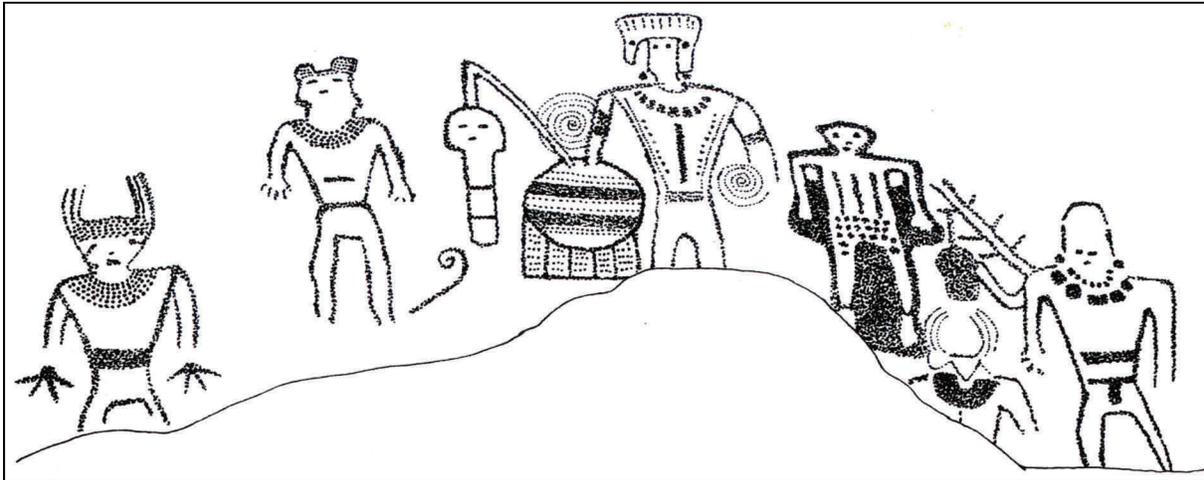


Figure 11 Three Kings Panel at McConkie Ranch.

public. During the summer months the county moves porta potties into the parking lot, but the rest of the year there are no rest rooms so you will need to plan accordingly. Make sure you take some water. Please respect the privacy of the family and observe the signed trails and stay away from those homes that do not want visitors. The trails are a little crude, but the visitor center is a treat. Make sure you sign in, leave a small donation, and look at the map of the ranch. If you see Jean make sure you thank her for letting the public visit this wonderful place.

There are several things to see at the ranch. Directly above the parking lot are a few panels. My favorite panels are to the north, past the small box canyon. It is a bit of a hike, but well worth it. The other half of the panels are about 1/2 mile south of the parking lot. Use the turnstile that crosses the fence just below the main house, by the green gate. Walk through two pastures and into a third field. There should be a trail through the high sagebrush to the cliff and the first of the lower panels. Make sure you pass across the mouth of the large side canyon and hike over to the base of the monolith that juts out into the canyon. Up high you will see the Three Kings Panel, considered by many to be the most spectacular panel in the area (*Figure 11, above*).

McKee Spring: Vernal's most famous panel can be found at McKee Spring. Obtain a map of Dinosaur National Monument at one of the local visitor information centers. Take 500 North east from Vernal Avenue past the landfill to the Little Brush Creek Road. From the Little Brush Creek Road take the turn off that leads to Island and Rainbow Parks. It is about 20 miles on graded dirt roads and should only be at-

tempted if the roads are dry. A two wheel drive vehicle can make the trip when the road is dry. About one mile past the fence and welcome sign that marks the entrance to Dinosaur National Monument, you should start noticing panels. There is a sign off the left side of the road just past a deep gully at the main panel (*Figure 12, below*).

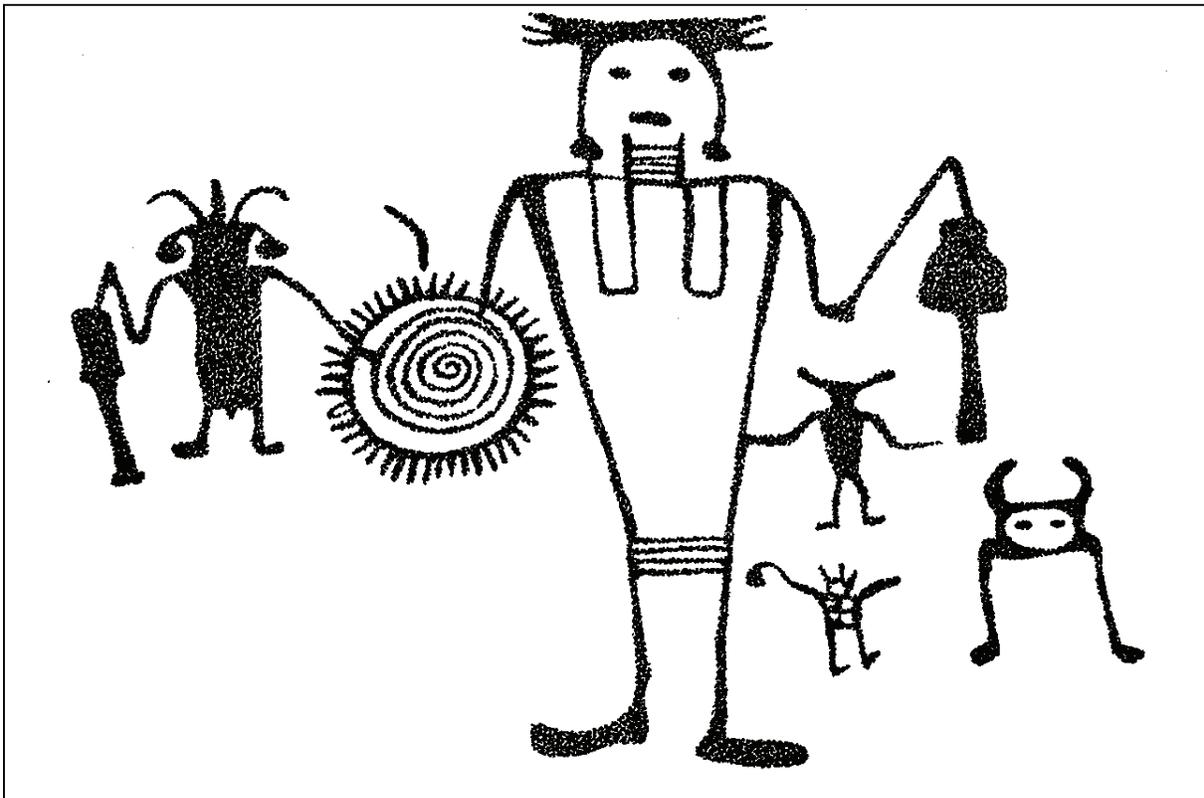
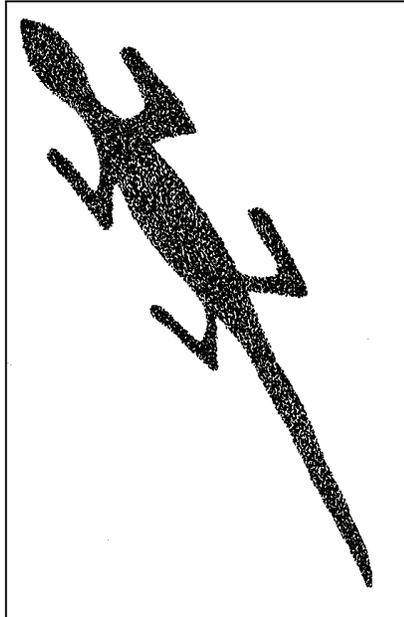


Figure 12 Panel at McKee Springs.

Cub Creek: The main road past the quarry at Dinosaur National Monument also has some panels open to the public. Just past the quarry is a turnout for Swelter Shelter. On the back of this rock shelter are some nice pictographs. The main panels are towards Josie's Cabin. There is a turn out and sign beside the road, on the left/north side. Make sure you go around the corner, there are some wonderful lizards north of the panels beside the road. The lizards require a little hike of about 150 yards up, but they are neat.

Nine Mile Canyon: This canyon is home to a large concentration of Fremont rock art. A number of guide brochures have been written and are available at local visitor information centers and book stores. Turn off Highway 191/40 on mile west of Myton. The route is 80 miles long and consists of a double lane gravel and dirt road.

Of course there are other panels in the area, but those listed above are open to the public and the most protected. Vandalization of rock art is such a problem we ask that you help us protect these priceless pieces of the past by observing the rock art site etiquette rules on the next page.



***Figure 13 Lizard at
Dinosaur National Monument.***

Rock Art Site Etiquette

by Clay Johnson

- Take time to appreciate the beauty of the site surrounding the rock art. Look at the mountains and canyons, the waters, the plants, the wildlife. Listen to the native sounds. Feel the sun and wind. Sit still until the birds come out, and the lizards climb your leg.
- Take time to appreciate the intricacy and detail of each rock art panel itself, rather than trying to see the maximum number of panels. Don't try to interpret the panel, just sit quietly and watch. Give the rocks time to see you.
- Use binoculars to study, and telephoto lens or freehand sketches to record panels and panel details. See each panel as an integral part of the site.
- Be constantly aware of the effects of your actions (and the actions of others) at rock art sites. Make your behavior a model, and speak out when needed to prevent damage to rock art.
- Do not touch in any way the rock art or the cliffs within 100 feet of rock art.
- Do not attempt to remove graffiti, chalking, lichen, or bird droppings from rock art.
- Do not apply any substance including liquid, powder, plastic, cloth, paper, or even strong floodlight, to or over rock art.
- Do not hike or climb above the rock art panels.
- Do not climb or disturb rocks in chimneys, slots, or gaps in the rock cliffs at rock art sites.
- At rock art sites, stay on trails where they exist. Do not disturb rocks, vegetation, or micro biotic soil crusts.
- Do not disturb any artifacts, rock alignments or other evidence of pre-historic use.
- Do not camp or build fires within 1/4 mile of rock art.
- Do not allow pets, children, or careless associates to behave improperly around rock art.
- Follow the rules of the site landowner or public land manager where they are more restrictive than above.
- If some of the above seem overly restrictive, the essence of etiquette (and ethics) is to behave better than strictly necessary.

I would like to add a couple of hints for a better photograph. Each panel will have different conditions and show up better at different times of the day. For an award winning photo be patient and visit a site more than once to determine the best time to photograph. Early morning or evening will provide the best light for most panels, while midday during the summer is usually the worst time to see details.

We want to thank Darlene Koerner and Marie Loosle for reviewing drafts of this booklet.

Further Reading

We wrote this booklet so you would know everything we do about the local rock art. But if you want to study more, here are some other sources.

The Rock Art of Utah, by Polly Schaafsma, 1994, University of Utah. Probably the best professional book.

Legacy on Stone, by Sally Cole, 1990, Johnson Books.

Rock Art of Northeastern Utah vol. II, Kenneth Castleton, 1984, Utah Museum of Natural History. This is the best description of rock art in this area.

Exploring the Fremont, by David Madsen, 1989, Utah Museum of Natural History. This is the best discussion of the Fremont for the general reader.

The Paleolithic Settlement of Europe, by Clive Gamble, 1986, Cambridge University Press. Contains some original ideas about the purpose of rock art.

Ashley National Forest Rock Art Webpage. The Ashley has put together a webpage that describes the Classic Vernal Style and has color photos of local rock art.

<http://www.fs.fed.us/r4/ashley/heritage/prehistory/rock-art.shtml>

