NPS Form 10-900B OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
MULTIPLE PROPERTY DOCUMENTATION FORM

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900A). Type all entries.

A. Name of Multiple Property Listing

SNAKE GULCH ROCK ART (ca. 500 B.C. - A.D. 1150)

B. Associated Historic Contexts

SNAKE GULCH ROCK ART (ca. 500 B.C. - A.D. 1150)

C. Geographical Data

[redacted]

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

Evan D. DeBloois — 9/4/92
Signature of certifying official — Date

Historic Preservation Officer
USDA Forest Service

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Janet E. Townsend — 11-2-92
Signature of the Keeper of the National Register — Date

E. Statement of Historic Contexts

Summary

Snake Gulch contains one of the finest collections of prehistoric rock art on the Colorado Plateau. The rock art sites in Snake Gulch are eligible for listing on the National Register of Historic Places under Criterion C because of the artistic and distinctive painted and pecked elements executed during Archaic, Basketmaker and Puebloan times. The aesthetic value of these sites is revealed in their artistic value and their fine execution in an isolated and beautiful setting. They are also eligible for listing under Criterion D for their potential to yield information important to understanding the prehistory of the Arizona Strip. They may reveal clues regarding the ideology of the ancients, as well as prehistoric cultural interactions among the Anasazi, Fremont, and other groups. The sites have considerable research value and potential because they likely represent a long time range, demonstrate both diversity and representativeness in style, and are well preserved.

Environment

Snake Gulch is located in an area known as the "Arizona Strip". The "Strip" is that segment of Arizona cut off from the rest of the state by the Colorado River on the south and east and abutting Utah and Nevada on the north and west (figure A). One of the most dominating features of the Strip is the Kaibab Plateau, a large mass of land formed by a series of gently southward dipping Paleozoic sedimentary strata capped by Permian Kaibab limestone. The plateau is roughly 65 miles north to south with a maximum width of 35 miles. It includes mixed conifer and Ponderosa pine forests at its highest elevations encircled by a wide belt of pinyon-juniper woodland that grades gently into a lower elevation desert chaparral zone. The elevation of the plateau ranges from a high of 9280 feet to a low of approximately 6000 feet. Within this 3280 foot zone are diverse environments suitable for human exploitation. Snake Gulch is located on the northwest side of the Kaibab Plateau. The canyon bottom has an elevation of approximately 5450 feet.

Climates can be extreme in both summer and winter with summer afternoon temperatures reaching 100° Fahrenheit and winter highs in the 60s. Annual precipitation is estimated at approximately nine inches, much of which falls during the late summer monsoon in August and September and as winter snowfall. Perennial water flows from the Toroweap limestone at Table Rock, Wildband, and Willow Springs. Other springs may have been present in Snake Gulch in prehistoric times, but could have dried up with the lowering of water tables in the historic period.

Snake Gulch is an intermittent drainage that runs only during flash floods. Severe arroyo cutting has revealed deep alluvial soils. Granary complexes and fertile soils in portions of Snake Gulch suggest that horticulture was a primary pursuit of the prehistoric inhabitants.

Vegetation is characterized as desert chaparral with low growing sage, rabbit brush, and associated grasses and forbs in the canyon bottom. A few pinyon trees grow up on the slopes and in the short tributary drainages of Snake Gulch.

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Previous Research

The rock art in Snake Gulch was first documented in print by Frederick S. Dellenbaugh (1877), a member of John Wesley Powell's 1872 Colorado River expedition. Mallery (1893) reproduced some of Dellenbaugh's figures from Shinumo Canyon (a historical name for Snake Gulch). The word Shinumos reportedly meant "place of the old ones". The canyon, originally mapped as Shinumos by Major J. W. Powell, later became known as Tenney Canyon, Shehomha Canyon, and finally Snake Gulch. In his cursory examination of rock art across the United States, Mallery only offered the briefest information on Snake Gulch sites. Powell's companion and relative, Walter Clement Powell, mentions Snake Gulch more than once in his diary of the 1872 expedition (Kelley 1949).

A romanticized and highly dramatic description of a Zane Grey visit is provided in his early book The High Plainsman (1943).

In the 1970s, Polly Schaafsma included some of the Snake Gulch rock art panels in a general survey of southwestern rock art, although she did not investigate the rock art in any detail (1987). Her data, however, provide a basis for comparing Snake Gulch rock art with other localities.

Culture History

Snake Gulch is unique in the prehistory of the Arizona Strip because of the extent and nature of its rock art and what it can reveal about the humans that lived there centuries ago. The rock art in Snake Gulch was a significant component of the prehistoric cultures that utilized this area, reflecting the worldview of the ancient inhabitants of the vast Arizona Strip. Stylistic changes in content and treatment of various elements can be traced from at least 500 BC to about AD 1150, and include cultural manifestations from the late Archaic, through the Basketmaker, and up to Pueblo II Anasazi. Comparisons include late Archaic, Anasazi, and Fremont styles.

The culture history of the area is briefly discussed to provide background on the people who created the rock art in Snake Gulch. Although humans have inhabited the Arizona Strip during the last 10,000 years, evidence indicates that the rock art in Snake Gulch dates from about 500 BC to historic times. Protohistoric Paiute and Anglo rock art constitutes only a minor part of the cultural record in Snake Gulch and is excluded from the context of this nomination. Therefore, this discussion is limited only to the years 500 BC to AD 1150.

Definitions of temporal and cultural affiliations are often difficult to make, due to lack of surface artifacts and other diagnostic data.

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ARCHAIC (7000-500 BC)

Archaic societies exploited numerous and varied plant and animal resources in a transient hunting and gathering lifestyle. Split-twig figurines are a diagnostic artifact of this period and the Kaibab Plateau is located in the center of their triangular distribution. The split-twig figurines, thought to have been used in hunting rituals, indicate a widespread distribution for this ideology. Rock art may be another manifestation of that commmon ideology.

THE FORMATIVE PERIOD (500 BC - AD 1150)

Following the Archaic period, the Basketmaker and Pueblo manifestations comprise what is commonly known as the Formative Period (500 BC - AD 1150). The majority of rock art in Snake Gulch appears to be confined to this 1500 year "Formative" period.

With the introduction of domesticated plants, perhaps as early as 500 B.C., subsistence techniques began to change slowly but dramatically. It is not yet certain if an introduction of corn and squash occurred among established Archaic populations or whether an immigration of people with a farming technology displaced the indigenous Archaic peoples. For whatever reason, limited horticulture began to play a part in subsistence strategies and a new phase of development began on the Arizona Strip. The deep, loamy soils of the Gulch bottom suggest that it could have been one of the areas of initial horticultural use in the area (Davenport 1988).

Basketmaker II (ca. 500 BC - AD 500)

The first period of Formative development, Basketmaker II, has been documented on the Arizona Strip in the vicinity of Mt. Trumbull (Janetski and Hall 1983; Judd 1926), and in Johnson Canyon east of Kanab, Utah. Such sites can be expected on the North Kaibab Ranger District in similar environments. Simple pithouses with circular to oval firepits were utilized for habitation. It is unknown to what extent Basketmaker II peoples depended on horticulture, but numerous wild plants are noted in the pollen record.

Basketmaker III (ca. AD 500 - 800)

Major technological improvements delineated the Basketmaker III phase. The atlatl spear thrower was replaced by the bow, and arrows with smaller projectile points. The development of new weapons and associated technologies altered and improved hunting strategies and capabilities. Pottery, trough metates, and two-handed manos were also used at this time. These technologies provided for more efficient food storage and preparation.

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Sites of this period, though few in number, are found around the flanks of the Kaibab Plateau and in Houserock Valley adjacent to the North Kaibab Ranger District (Amsden n.d. cited in Alschtul and Fairley 1989). To the east they are found on the Paria Plateau (Mueller et al. 1968). To the south and east a considerable number of Basketmaker III sites occur across the Colorado River along the Echo Cliffs (Keller 1978). Sites to the north of Snake Gulch are located near Kanab, Utah. There seems to be a greater utilization of upland areas than during previous times. Architecture consisted of pithouses, grouped in apparently random clusters, which were often lined with upright slabs, and associated with extramural slab-lined cists (Dalley and McFadden 1985:42).

Pueblo I (ca. AD 800-1000)

Within the Virgin Anasazi culture area the manifestations of Pueblo I utilization are limited and it appears that the Basketmaker III lifestyle may have endured virtually unchanged up to the beginning of the Pueblo II period around AD 1000. The division between this period and the previous one is often difficult to discern, although a variety of pottery wares were added to the ceramic assemblage. Ceramics traded from the Kayenta region to the east and the Cohonina culture area to the south begin to appear. Diagnostic projectile point styles continued unchanged from the previous Basketmaker III period.

Site layout became more formalized with one or more large semi-subterranean habitation rooms adjoining a line of contiguous jacal and/or masonry storage rooms. Circular slab-lined pithouses occurred along with the addition of several shallow sub-floor pits (Altschul and Fairley 1989).

Subsistence was primarily geared toward horticulture with an emphasis on a continuous cycle of planting and harvesting in all accessible areas and elevations in an attempt to prolong the growing season. The likely importance of Snake Gulch in this context is enhanced by the presence of excellent arable soils, rare elsewhere on the Kaibab Plateau, and the ready access to the higher rims of the canyon and to Kanab Creek.

Many small sites, mostly artifact scatters, occur along the flanks of the Kaibab Plateau. A number of sites from this period occur to the south in the inner Grand Canyon, on Walhalla Plateau and on Powell Plateau; to the east on Paria Plateau and to the west in the vicinity of Mt. Trumbull and on the Shivwits Plateau.

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It has generally been accepted that the Virgin Anasazi occupied the Kaibab Plateau at this time, but survey in Snake Gulch also indicates the presence of Fremont peoples or, at least, their influence. This assumption is based on stylistic affinities of rock art in Snake Gulch to classic Fremont types. The heartland of the Fremont culture area was to the north, in eastern Utah.

Pueblo II (ca. AD 1000 - 1150)

The largest and most numerous prehistoric sites on the North Kaibab Ranger District are dated to this period. Overall there was a continued increased utilization of upland territories for dry farming evidenced by the addition of agricultural features such as terraced gardens and checkdams. Populations seem to have expanded into every usable area.

With the exception of the inner grasslands and broad sage-covered valleys of the Kanab and Uinkaret Plateaus, Pueblo II sites were ubiquitous across the entire Arizona Strip. Both highland and canyon environments were utilized during this period. There is a dramatic increase in the number of all types of sites along the flanks of the Kaibab Plateau and on the adjacent Paria, Walhalla, and Powell Plateaus as well as the inner Grand Canyon. To the west these sites also occur on the south and east rims of the Kanab Plateau and near Mt. Trumbull.

New ceramic styles and types were developed (Altschul and Fairley 1989). Diagnostic flaked stone artifacts included Parowan basal-notched and Bull Creek projectile points.

Site layouts varied but the typical configuration was of one to three small surface masonry habitations with adjoining storage features. Habitations were subterranean, semi-subterranean or surficial with jacal or masonry superstructures and clay floors. Storage features usually had slab floors. Pithouses on the other hand remained circular and were often associated with surface structures. Although most sites were smaller, there were large (12 or more rooms) pueblos present which may have functioned as intra-regional redistribution centers. The smaller sites have been interpreted as "seasonally occupied" (Effland, Jones, and Euler 1981:35).

Increased moisture and a warmer climate from 1050 to 1150 allowed for more varied subsistence strategies including, for a time, the permanent occupation of sites and seasonal utilization of sites within a single environmental zone. The introduction of new strains of maize and cotton were necessary for the success of this strategy (Altschul and Fairley 1989).

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Pueblo III (ca. AD 1150-1200)

A precipitous decline in the number of sites, especially west of the Kaibab Plateau, occurred during this time. On the Kaibab Plateau, sites are rare, but they do occur in isolated locations across the Arizona Strip (Judd 1926). None of the rock art sites in Snake Gulch can, as yet, be attributed stylistically to this period.

ROCK ART

The Snake Gulch rock art panels comprise an extensive array of sites with hundreds of elements. The collection displays styles that relate to specific localities in the region as well as several time periods. Thus, the evolution of rock art styles typical for the region can be traced within this single 8.3 mile long canyon. The rock art in Snake Gulch is significant under Criterion C not only because it represents "distinctive characteristics" of rock art traditions, but also because it "posess[es] high artistic values." The stylistic attributes can be used to help answer research questions, yielding "information important in prehistory" (Criterion D).

Although anthropomorphic (human-like) figures often dwarf and usually outnumber other elements (both in size and elaboration) sheep, birds, dogs, geometric, and abstract elements are also known to occur. Many of the anthropomorphic figures are dramatic and there are several sets of paired and grouped figures. The high density of sites in Snake Gulch indicate that this was an important location for various social activities. It is likely that religion or ideology played important roles in the rock art's derivation.

The rock art panels are generally found on cliff faces of Toroweap limestone lining the bottom of Snake Gulch. Most panels are in alcoves or under overhangs and have been protected from water. A majority of the art is in the form of pictographs (painted), although some petroglyphs (pecked) are present. The prehistoric artists sometimes prepared the surface and/or etched the outline of a figure and then painted it in. Pigments most commonly used in Snake Gulch include red hematite, yellow limonite, crushed blue azurite, black charcoal, and probably a white clay. Sources for all these pigments are reasonably close to or in Snake Gulch. A binding material, such as blood or urine, was used to adhere the crushed pigment to the rock faces.

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The innate beauty of the ancient art is enhanced by its remoteness from civilizaton. These dramatic sites provide a tangible link to the past and have a powerful emotional effect on the viewer.

A long time range is inferred for the Snake Gulch rock art panels, although superposition of pictographs is rare. The chronology of rock art on the Arizona Strip is not well understood, but some general conclusions can be drawn from research and stylistic studies conducted in the nearby region. The rock art in Snake Gulch includes characteristics of several stylistic traditions on the Colorado Plateau defined by previous researchers (Schaafsma 1987, 1988; Turner 1971; Cole 1990; see figure C). As Snake Gulch is located on a cultural frontier between the Anasazi and the Fremont, this could reflect either movement of people or movement of ideas within a well-developed communication sphere. The rock art in Snake Gulch is unique, but it reflects influences from surrounding cultural areas. Styles observed in Snake Gulch are discussed below.

ARCHAIC PERIOD ROCK ART

The earliest evidence of rock surface manipulation for cultural and/or artistic purposes in Snake Gulch may be attributed to the late stages of the Archaic era. Abstract scratched grids and incised linear elements from this period are often superimposed by later art. While these elements are difficult to discern, they are found at a number of sites in the canyon. Scratched elements are also seen in sites that are chronologically later in date. Some large anthropomorphic figures may reflect a transition from late Archaic to Basketmaker times (figure D). Their lack of ornamentation and unrefined execution suggest a style older than the elaborately decorated Basketmaker figures so common in later rock art.

Concurrent with the cultural changes that occurred prehistorically across the Colorado Plateau from Archaic through Pueblo I times (300 BC - AD 1000) was an evolution of rock art styles that followed a similar chronological metamorphosis. Stress prompted by the anxiety of change may be reflected in changes in the rock art tradition. When societies are in flux, ritual can become a consolidating factor. It is, therefore, difficult to discuss the evolution of rock art along the same temporal lines as other material culture representations.

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BASKETMAKER ROCK ART

A florescence of rock art occurred across the Colorado Plateau during Basketmaker times that included numerous styles and techniques. Several of these are briefly described below. According to Schaafsma (1987: 111), "variety and excellence characterize the representations of the human figure of the Basketmaker Period." Pictographs appear to be preferred over petroglyphs. Other elements currently thought to date to this era portrayed in Snake Gulch include circles, lines and dots, birds, snakes, faces, masks and quadrupeds (Cole 1990). Generally speaking, rock art in the later Basketmaker phase becomes less elaborate with smaller anthropomorphs and more varied subject matter.

The San Juan Anthropomorphic Style

Schaafsma notes that the broad-shouldered anthropomorphs in Snake Gulch "appear to be a western expression of the San Juan Anthropomorphic Style" attributed to the period between AD 1 - 500 (Schaafsma 1988:15). The San Juan Anthropomorphic Style features front-facing human figures with rounded or rectangular heads, often with elaborate decorative detail including headdresses, necklaces, ear/shoulder or hair "bobs" and sashes. Frequently they exhibit facial features. Body shapes vary, but they are generally rectangular, trapezoidal, or triangular. Large figures with broad shoulders are found, usually in rows or pairs. They range from twenty centimeters to two meters in height. A few occur with low rounded chins. Appendages may be large and hanging down and figures may be holding a variety of objects including basketlike images, bags, crooks, atlatls, feathered darts, and scalps (Cole 1990). Figure E illustrates examples of the San Juan Anthropomorphic Style in Snake Gulch.

The Snake Gulch anthropomorphs have some characteristics that are local in nature, but overall they share similarities with figures found in other areas of the Anasazi and Fremont realms. Variations on the major anthropomorphic traditions that are unique to Snake Gulch include the treatment of headdresses, earbobs, and strand necklaces. These variations include well-defined and often bicolored earbobs, headresses of 2-, 3-, or 4- vertical linear elements (suggesting feathers), and necklaces of more than one strand. Overall, bicolored or polychrome figures that exhibit torsos rather than full bodies are characteristic of this style, identified as Snake Gulch Style (Davenport, Hanson, and Lesko: 1991).

Fremont Rock Art

In addition to the strong Anasazi influence noted during this extended Basketmaker period, the Fremont influence on the rock art in Snake Gulch is also apparent.

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To the north and east of Snake Gulch, in Utah, the Fremont becomes recognizable as a cultural entity about AD 500 (Marwitt 1970). Characteristics common to this rock art and the figures in Snake Gulch include localized variations on the broad-shouldered human figure, with elaborate adornment including headgear, necklaces, earring or hairbobs, and sashes. Faces may be portrayed. Feet generally point out to the side, while fingers are often splayed (Schaafsma 1987). Armbands and torso decoration are seen on some Snake Gulch figures.

The Barrier Canyon Style is thought to have been produced by pre-Fremont hunting and gathering peoples in the northern Southwest (Shaafsma 1987). The dominant motif is a dark, tapering anthropomorphic form painted in dark red pigment. Figures are frequently ghost-like in appearance, and some border on the fantastic. Stripes and textile decoration are sometimes depicted on torsos, as if the representation of robes is intended. There are no sites in Snake Gulch that can be unequivocally attributed to this style although the largest anthropomorphs at the Rock Family and the Rocketeers are reminiscent.

In the Classic Vernal Style of Uinta Fremont rock art sites, the anthropomorphic "figure becomes even more forceful and imposing as it assumes life-size proportions and increased decorative complexity. There is a major emphasis on clarity of form and a nice use of contrast between line, textural effects, and solid areas." (Schaafsma 1987: 171). Another interesting similarity is that the Classic Vernal figures often carry objects interpreted as masks or human heads (Schaafsma 1987). Figure F illustrates examples of Fremont-derived rock art in Snake Gulch.

Schaafsma suggests that the ". . . Fremonters were participants, along with the Basketmakers and the Barrier Canyon Style artists who preceded them, in an ideographic system that fostered the representation of heroic and elaborate, possibly shamanic, human figures" (Schaafsma 1987: 179). The tapered anthropomorphic figure found throughout the Fremont range suggests a pan-cultural tradition with local variations. That the Barrier Canyon, San Juan, and Fremont rock art styles all express preoccupation with the anthropomorphic figure strongly suggests a similar ideology that endured over an extended period of time.

Other subjects common to Fremont rock art panels that have been identified in Snake Gulch during the Basketmaker II to Pueblo I period are mountain sheep, snakes, insects, wavy lines, and zigzags. (Schaafsma 1987: 168, 179). In general, the themes documented for Fremont panels include hunting, fertility, and warfare. Similar themes are hypothesized for Snake Gulch as well.

Chinle Style

After AD 700, new influences are noted in the Snake Gulch rock art, including the Chinle Representational style (as seen in Canyon de Chelly) of the late Basketmaker II - early to middle Pueblo II periods (AD 700 - 1000). Generally speaking, the

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human figures become smaller and exhibit less elaboration than the San Juan and Fremont anthropomorphs. Their shape is more triangular than trapezoidal, and stick figures in active poses begin to appear, including some of the earliest documented flute players (figure G). "Rabbit-eared" headdresses are seen and figures appear to be more active. Solid figures are frequently outlined in contrasting colors. Appendages are sometimes absent. Birds are also a common motif in the Chinle Representational style. They become an important element during the AD 700-1000 period and are located in a variety of locations in Snake Gulch. They may be associated with shamanistic practices and attendant beliefs in the powers of magical flight (Schaafsma 1987).

Cave Valley Style Rock Art

Anthropomorphic Cave Valley figures are abundant in Snake Gulch. These figures often have triangular to trapezoidal shapes for the body, arms, and even the head, although the latter may appear more bucket shaped. In general, they are small, front facing, and have very small stubby appendages. They may or may not exhibit headdresses and interior body design. These figures fit well into the evolution of rock art styles from the Basketmaker period when "there is a gradual reduction in the size and importance of the human figure. . . ." (Schaafsma 1987:132). Mountain sheep, deer, other animals, birds, and larger anthropomorphic figures often occur on panels in Snake Gulch with Cave Valley figures. Figure H illustrates Cave Valley style rock art from Snake Gulch.

PII ROCK ART (800-1100)

Kayenta Style Rock Art

By AD 1000 the influences of the Kayenta Representational rock art style became popular and were expressed in Snake Gulch. These include anthropomorphs with articulated appendages (figure I), some with birds as heads. Other anthropomorphic figures exhibit enlarged appendages and genitals, and the stick figure comes into vogue. Other figures include rakes, deer, sheep with open mouths and cloven hooves, and flute players with small humped backs.

Virgin Style Rock Art

Some Kayenta style elements suggest Virgin Anasazi influence. Virgin Style rock art is similar to Kayenta Style, but it exhibits less variety in subject matter, less angular forms, and has elements suggestive of Great Basin influence.

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Summary

It is currently difficult to fully understand the rock art of Snake Gulch. Research continues in an effort to elucidate the various stylistic influences and to date their occurrence in the canyon. It is apparent that comparisons can be drawn with styles seen elsewhere on the vast Colorado Plateau. Whether this is a function of an extensive and well-developed communication network or a movement of different peoples through this area is presently uncertain.

Regardless of what the art can tell us about the prehistoric peoples of the region, it is a highly artistic expression from the past. The finely executed, elaborate, and colorful rock art remains as a memorial to the artisans who left it for us to puzzle over and appreciate today.

Research Questions

The stylistic attributes of Snake Gulch rock art reflect artistic expression (Criterion C). They can provide archeologists with information as well (Criterion D). Some of the research questions that relate to the rock art of Snake Gulch are discussed below.

Chronology Temporal data can reveal stylistic trends through time for rock art. These can then be used to hypothesize movements of people and ideas throughout time on the Colorado Plateau, and in Snake Gulch in particular. Researchers have begun efforts to analyze pigments and desert varnish to reveal chronological data. It may be possible to conduct such research at Snake Gulch sites. Subsurface testing of sites associated with rock art may also provide chronological information.

Cultural Interactions Snake Gulch is located at the fulcrum of various prehistoric cultures. What precisely are the cultural influences in the rock art--are they Anasazi, Fremont, or Archaic? What was the extent of the prehistoric communication network? What was the function of the rock art? Could it have been used to mark territorial boundaries? Further exploration of stylistic attributes may reveal answers.

Trade Throughout the Arizona Strip, evidence of trade becomes more apparent through time. Although shell, turquoise, obsidian, and other exotic materials have been found on the Kaibab Plateau, their occurrences are rare. It not known what local commodities, if any, entered the commercial realm, although buckskin hides and azurite may have. Until recently, few attempts have been made to trace trade items to their source. It is not known to what extent the local inhabitants engaged in exchange networks (Lesko 1989). Rock art can, however, provide one avenue through which to explore the extent of interregional networks and communication systems, by comparing styles associated with adjacent cultural groups.

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Ritual A variety of functions can be hypothesized for rock art that include the identification of hierarchies (such as priests and clans), providing calendrical data for counting time and scheduling ritual events, recording oral traditions including mythological events, genealogies, general education, documenting the realm of the supernatural or visions, and symbols of empowerment (Olsen 1985). The functional role of Snake Gulch rock art sites is an intriguing, yet challenging research area.

Subsistence and **Settlement** Granaries are the second most common feature found in Snake Gulch aside from rock art. Their presence suggests storage of agricultural products. When found in association with rock art panels, granaries may provide information on subsistence of site inhabitants through analysis of organic materials found within them. Some rock art sites also contain indications of subsurface archeological deposits. These deposits may yield information on chronology, settlement, and subsistence.

Integrity

Since the Kanab Creek Wilderness Area was designated in 1984, Snake Gulch has become more popular with recreationists, and the sites have become better known. Visitation has increased dramatically in the last two years and is projected to grow. Wilderness designation has provided some degree of protection to the sites because non-motorized accessibility limits visitation to hikers and equestrians.

The sites included within this nomination all exhibit varying degrees of natural deterioration. The Toroweap limestone surface on which they are painted is extremely friable and the art is affected by natural weathering processes. Some elements are spalling off of the rock surface. Visitors have impacted the rock art by touching it, resulting in loss of some friable sections. Some chiseling of panels has also occurred. Measures are underway to educate visitors on "site etiquette" to avoid such impacts. Site AR-03-07-03-237 has been vandalized within the last year resulting in unsightly potholes and disturbed context of subsurface materials. Cattle are currently allowed by permit to graze in Snake Gulch; they have caused impacts to sites by trampling ground surfaces and rubbing against panels. Efforts are being made to alleviate this situation.

Despite these intrusions on the sites, the Snake Gulch rock art panels retain a high degree of integrity. They continue to express the outstanding artistic qualities that qualify them for National Register listing under Criterion C, and express the stylistic design elements that qualify them for National Register listing under Criterion D.

F. Associated Property Types

I. Name of Property Type Rock Art Panels

II. Description

Rock art panels are any manifestation of rock art, either petroglyphs or pictographs, ranging in size from a single element on one rock face to hundreds of elements clustered on rock races in close proximity. They may or may not be associated with other cultural manifestations, such as habitations or granaries.

III. Significance

Snake Gulch rock art panels are eligible for listing in the National Register of Historic Places under Criterion C because of the artistic and distinctive painted and pecked elements representing defined regional styles executed during Archaic, Basketmaker and Puebloan times. The aesthetic value of these sites is revealed in their artistic value and their fine execution in an isolated and beautiful setting. They are also eligible for listing under Criterion D for their potential to yield information important to understanding the prehistory of Snake Gulch. Stylistic studies, analysis of pigments, archeological testing of subsurface remains, investigations of granaries and other surface features, and additional data may reveal answers to research questions relating to chronology, cultural interactions, trade, ritual, settlement, and subsistence, among others.

IV. Registration Requirements

NATIONAL REGISTER CRITERION: C

AREAS OF SIGNIFICANCE: ARCHEOLOGY/prehistoric
ART

DATA REQUIREMENTS: To qualify for the National Register under this criterion, a rock art panel must "embody the distinctive characteristics of" one or more rock art stylistic traditions outlined in the historic context section. These traditions include Archaic, San Juan Anthropomorphic, Snake Gulch, Chinle, Cave Valley, Kayenta, and Virgin Styles. In addition, rock art may "possess high artistic values." These panels are evaluated by modern standards that include appraising design, color, form, and execution, in an inherently judgemental process. Aside from the information these rock art panels may reveal, they are individual and collective works of art.

NATIONAL REGISTER CRITERION: D

AREAS OF SIGNIFICANCE: ARCHEOLOGY/prehistoric
ART

DATA REQUIREMENTS: To qualify for the National Register under this criterion, a rock art panel must yield "information important in prehistory." Much of this information is found in stylistic attributes, as discussed in Criterion C. Superpositioning of several rock art styles can reveal chronological data. Samples of pigment, analysis of desert varnish, sampling of associated remains such as charcoal or corn cobs, studies of features such as granaries, and testing of associated archeological remains may also reveal chronological data.

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Integrity

The rock art panels in Snake Gulch all possess integrity of location, design, setting, workmanship, materials, association, and feeling. Of these qualities, integrity of design, workmanship, materials, and association are most important to convey the artistic and informational elements that relate to National Register significance. Natural weathering and impacts from humans and cattle have resulted in some loss or alteration of design elements. For example, some pigments have washed away, so that some figures are missing elements; others have faded from weathering. Some design elements have been obscured by prehistoric or historic superpositioning of rock art, or scratches and painting resulting from vandalism. Some panels have suffered from natural spalling of the rock surface. Fortunately, such instances are rare in Snake Gulch.

Even if portions of a rock art panel have suffered the effects of weathering or vandalism, they can still convey the artistic and/or informational qualities necessary for National Register listing. Panels would not qualify for National Register listing if they have suffered nearly complete loss or obscuring of elements. Any panel on which rock art can be discerned can yield information important to prehistory and will qualify for listing under Criterion D. Most panels also convey the stylistic and artistic qualities that qualify them for listing under Criterion C.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

Although the rock art in Snake Gulch had been known to local residents for decades, systematic archeological research did not begin there until 1987. In that year, the Kaibab National Forest initiated systematic surveys in the bottom of Snake Gulch as a research and National Register project. Intensive and reconnaissance survey has been conducted annually since them. [redacted]

[redacted]

To date, 35 sites have been recorded in this on-going survey. Not all have been evaluated for the National Register of Historic Places. Reconnaissance has revealed at least 50 more, and intensive survey will likely reveal additional ones. There are numerous sites and concentrations of rock art known on the Arizona Strip but few have been recorded and many are probably still unknown.

The initial nomination includes sites that demonstrate exceptional artistic execution, excellent preservation, representativeness to all rock art styles identified so far in Snake Gulch, and uniqueness. It is anticipated that additional sites will be nominated to the National Register, either individually or as a district, as they are identified.

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Primary location of additional documentation:

__	State historic preservation office	__	Local government
__	Other State agency	__	University
x	Federal agency	__	Other

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