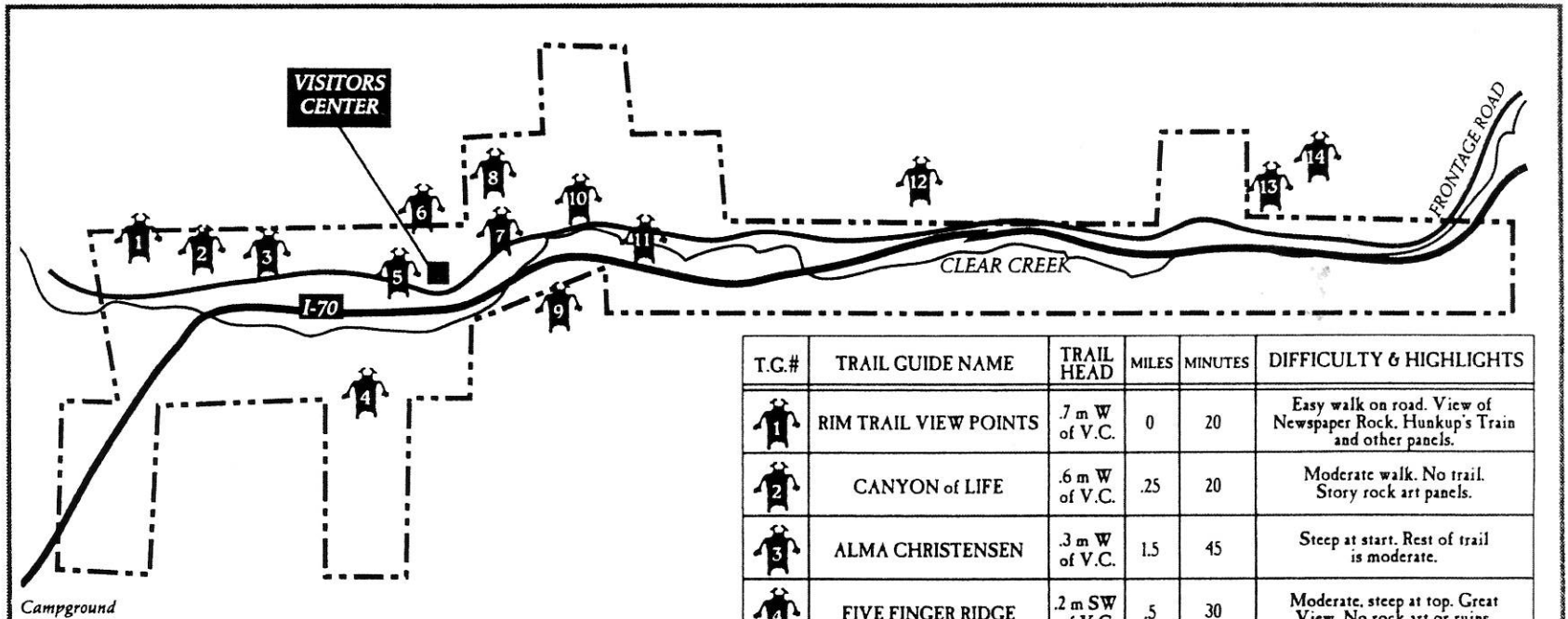




INTRODUCTION TO TRAIL GUIDES

The best way to see Fremont Indian State Park and Museum by going on its trails and stopping at its viewpoints. This trail system is described in a series of fourteen trail guides available at the visitor center.



This series of fourteen trail guides has been written by Fremont Indian State Park and Museum for the purpose of providing enjoyment and information to the parks visitor. Few visitors are expected to go on all of the fourteen trails. It is recommended that each visitor:

- go through the museum in the visitor center.
- see the brief orientation video.
- go on the Parade of Rock Art Trail using Trail Guide #5 or with a volunteer guide (in the summer).

(continued)

T.G.#	TRAIL GUIDE NAME	TRAIL HEAD	MILES	MINUTES	DIFFICULTY & HIGHLIGHTS
1	RIM TRAIL VIEW POINTS	.7 m W of V.C.	0	20	Easy walk on road. View of Newspaper Rock, Hunkup's Train and other panels.
2	CANYON of LIFE	.6 m W of V.C.	.25	20	Moderate walk. No trail. Story rock art panels.
3	ALMA CHRISTENSEN	.3 m W of V.C.	1.5	45	Steep at start. Rest of trail is moderate.
4	FIVE FINGER RIDGE	.2 m SW of V.C.	.5	30	Moderate, steep at top. Great View. No rock art or ruins.
5	PARADE of ROCK ART	V.C. flagpole	.3	15	Easy cement path. Wheelchair access. A lot of rock art.
6	COURT of CEREMONIES	T.G. #5 T.G. #9	.5	20	Moderate walk with steep places. Big human figures.
7	CANYON OVERLOOK	V.C.	1	20	Moderate to steep panoramic view.
8	HIDDEN SECRETS	V.C.	2	45	Moderate, steep at times. Neat rock art.
9	CAVE of a HUNDRED HANDS	.1 m E of V.C.	.5	30	Easy walk, steep near cave. Thirty-one handprints.
10	ARCH of ART	.5 m E of V.C.	.5	30	View point. Sixty-one rock art panels.
11	CENTENNIAL CABIN	.6 m E of V.C.	0		Reconstructed cabin. Picnic tables.
12	SHEEP SHELTER	1.5 m E of V.C.	1	30	Moderate hike. Indian blanket and water panels.
13	SPIDER WOMAN ROCK	2.2 m E of V.C.	1	30	Moderate walk. Use old road.
14	GEOLOGY	2.4 m E of V.C.	0	10	View point for geologic formations.



This will take about one hour. After doing so, if you have the time and interest to do more you can look at the trail board, in the visitor center lobby, and determine what trails in this system that you would like to go on. It is recommended that you use the information given on the features, location, length and trail difficulty to help you decide which trails to go on. Ask at the information desk for a copy of the trail guide for each trail you would like to go on. The trail guides also may be bought as a set for \$2.00. Trail guides are not available at each trailhead and it is not expected that they be returned after use. You are urged to make use of these trails and trail guides along with the museum, campground, picnic area, the hiking/biking and A.T.V. trails and park special events and visitor activities.

REGULATIONS

1. Stay on the trails. Do not climb the rock and cliffs.
2. Do not touch the rock art with your hands or any object.
3. Do not collect or disturb plants, animals, artifacts or rocks.

LAND OWNERSHIP

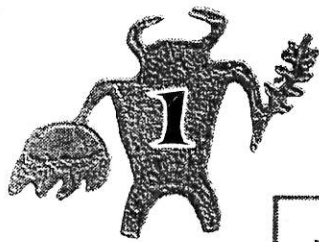
The fourteen trails are all on land either owned or administered by Fremont Indian State Park or Fishlake National Forest. In some places there are boundary signs between State and Federal land and in other places there are not. There are no fences between the two. The same laws and regulations about protecting rock art, archaeological sites and other resources apply on Federal land as they do on State land. Please protect both equally.

SOURCES

Information in the fourteen trail guides is often presented as fact (due to space limitations) but should be considered as speculation. In giving meanings for panels of rock art strong bias has been shown towards interpretations that have been suggested by the Paiutes and Hopi. Even though the trail guides treat the legends and their use in deriving meaning for rock art as fact, this too is theory. The source for most of the entries that attribute Paiute or Hopi meanings for rock art and other features is an unpublished publication called *Clear Creek Project* by Lavan Martineau. Mr. Martineau was not a spokesman for the Paiute bands, the Hopi tribe or Fremont Indian State Park and Museum and his views may or may not be agreed with by these groups. Rock art reproductions and line art drawings of sites are used with permission from the draft of *Clear Creek Canyon Archaeological Project. Vol. two: Rock Art*. Brigham Young University Museum of Peoples and Cultures Technical Series no. 92-17.

CONTRIBUTORS

These fourteen trail guides have progressed from an earlier set of twelve trail guides funded by Utah Humanities Council and first distributed in 1995. The twelve original guides and the introduction were rewritten and redesigned by the staff of Fremont Indian State Park and Museum. Two new trail guides, #11 on the Centennial Homestead and #14 on Geology were added. Layout design was by The Missing Ink Graphic Design, and printing was done by Fine Line Printing, both of Richfield, Utah. Printing and design was funded by a project support grant from the Utah Office of Museum Services.

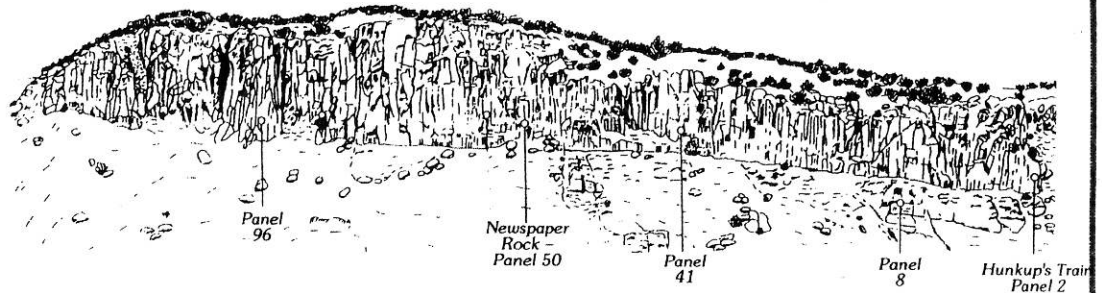
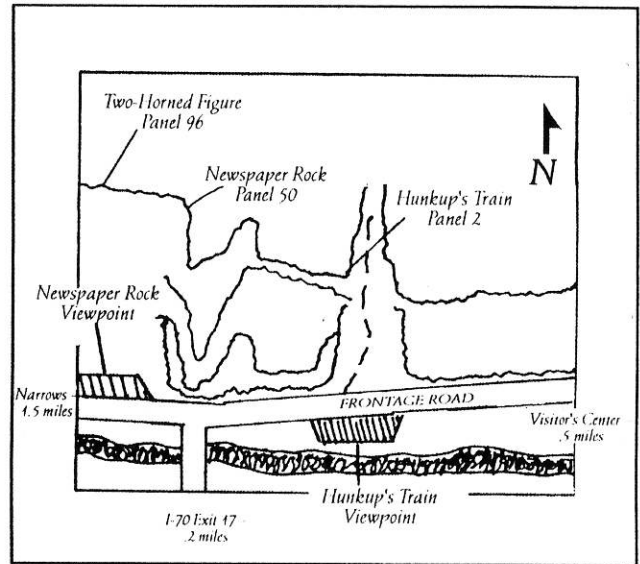


RIM TRAIL VIEWPOINTS

The Rim Trail is closed except for staff-led hikes or to groups given permission to be on it.

The Rim Trail includes the heaviest concentration and some of the best quality of rock art in Fremont Indian State Park and Museum. On or near the Rim Trail there are 191 rock art panels that include 1164 prehistoric elements. Of these elements there are 81 pictographs, 1083 petroglyphs and 3 pictoglyphs. It is one of the most significant clusters of rock art in Utah.

From east to west, the Rim Trail goes along a natural seam between two members of the volcanic tuff and follows a narrow ledge up an incline to a point high above the canyon floor. It



then follows a base of the cliff past Newspaper Rock on a rocky talus slope before it drops down a steep ridge to the frontage road. Parts of the Rim Trail are steep with difficult walking and poor footing. Other parts go along narrow ledges with ground obstacles, low clearance and long drop-offs. Frequent rockfalls and ice make the trail even more dangerous. This trailguide will take you to two view points from which rock art on the Rim Trail can be seen from the road.

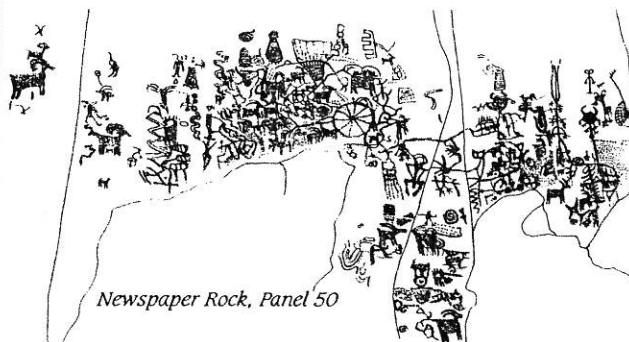
NEWSPAPER ROCK VIEW POINT

On the frontage road go west to where the road turns left toward I-70. Proceed 50 feet beyond the Trail #1 sign and park in the graveled strip off of the pavement.

Look at the base of the high cliff just above the top of the talus slope. Starting from the point that protrudes out to your right, the cliff face goes a short distance and turns. This is the location of Newspaper Rock (Panel 50).

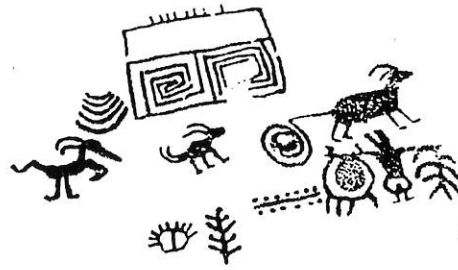
The south facing cliff then continues west with rock art seen at several of the lower levels, until it gets to the distinctive pillar where the large horned human figure (Panel 96) can be seen.

Newspaper Rock is the most spectacular rock art panel in Fremont Indian State Park. It contains over 250, sometimes superimposed elements, all of which are petroglyphs. The panel includes pictures of human figures (6





with triangular shaped bodies and 7 stick figures), desert bighorn sheep (12 with square shaped bodies and 10 with oval shaped bodies), spirals (7), footprints (5), concentric circles (8 sets), dots (6 rows) and many other figures. The panel was in excellent condition until it was defaced by someone named Mike and Charledom. There is so much going on at Newspaper Rock that there is no known interpretation of the panel. If you would like to try, please give the park a copy.

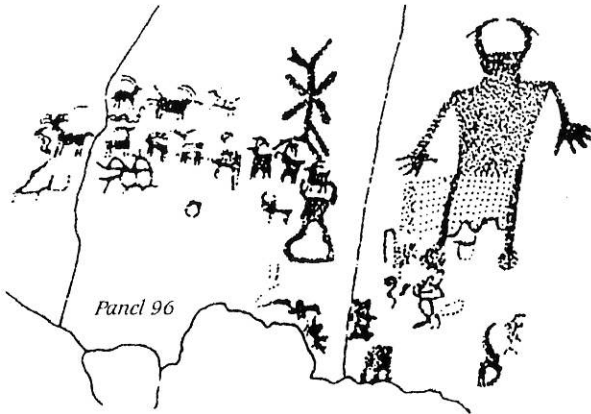


Panel 8

HUNKUP'S TRAIN

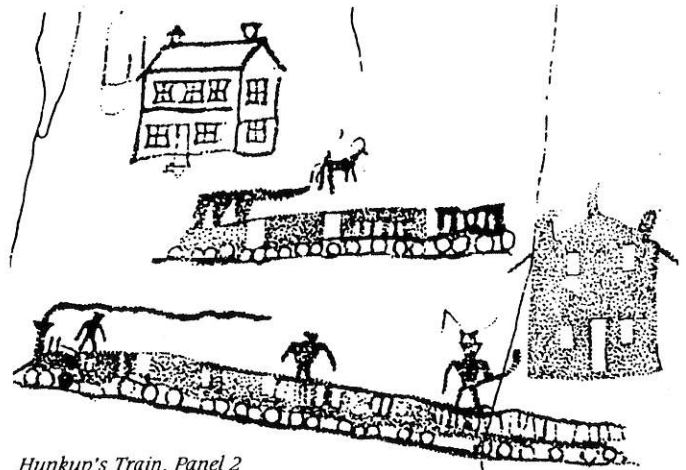
Park .6 miles west of the visitor center in a graveled area south of the frontage road where the park entrance sign is located. Above the talus slope in a shallow drainage., Hunkup's train (Panel 2) can be seen on a flat rock face on the west side. In some light conditions, this panel can be difficult to see.

Hunkup was a Paiute from Kanosh. It was probably during the 1870's that Hunkup took a train east to Chicago to deliver cattle for a Richfield rancher. He chose this place, surrounded by drawings of the Fremont, to record his adventure. Unlike the Fremont though, Hunkup used a metal chisel. In the picture of the two trains, Hunkup tells in great detail what the trains can do. He shows that the trains are sitting on a track and that the track is needed for it to run on. The wheels of the cars are drawn in enough detail to be able to determine which side of the train that they are on. Each of the two trains have three cars: an engine, a freight or cattle car and a passenger car. Symbols between the cars indicate that the cars can be separated. The smoke trail



Panel 96

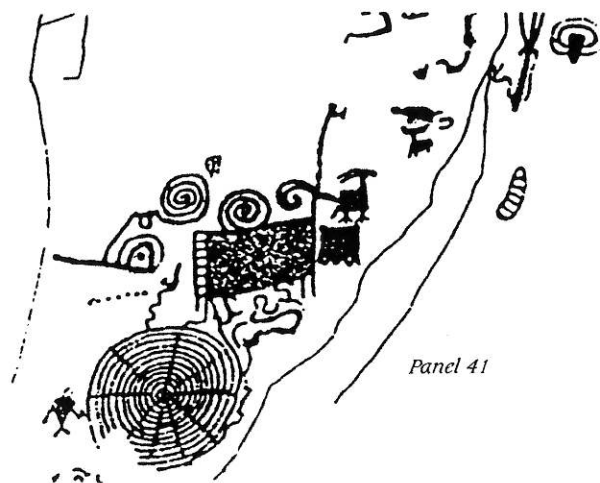
The large human figure (Panel 96) at the base of the pillar is also quite impressive. This is the largest human figure in the park and seems to be standing guard over the canyon. This figure has hands with outstretched fingers and feet that seem to be bound by moccasins. There is much speculation concerning the lined dots on the lower body and how they seem to extend to the left like an apron or kilt. To the left of the figure is a hunting scene where the thirteen desert bighorn sheep seem puny compared to the size of the only person shown. A copy of this panel is in the visitor center on the wall behind the information desk.



Hunkup's Train, Panel 2

shows that the train is moving. Specific information is given by the three men on the lower train. The man on top of the engine with his arms hanging down means that the train ran by itself. The stance of the middle person indicates that he is angry. He is displeased about a long wait for a transfer to another train. The last man is showing by the placement of his arms, that the train had toilet facilities.

Near the trains, Hunkup drew pictures of two story houses. Again he was very precise and showed the doors, windows, roof and chimneys with great detail. Another picture shows a house with a horse in it. This showed an interest in the animals living in houses too.



Panel 41



CANYON OF LIFE

This unnamed canyon, like other parts of the park, is sacred because of the moving legend believed to be told by the rock formations and then reiterated by the rock art.

The trailhead is .5 miles west of the visitor center. Park in the graveled area across the frontage road. The trail is unimproved with no numbered markers. From the trailhead go along the west side of the canyon until the Marao panel can be seen in the north face of a small inlet coming from the west.

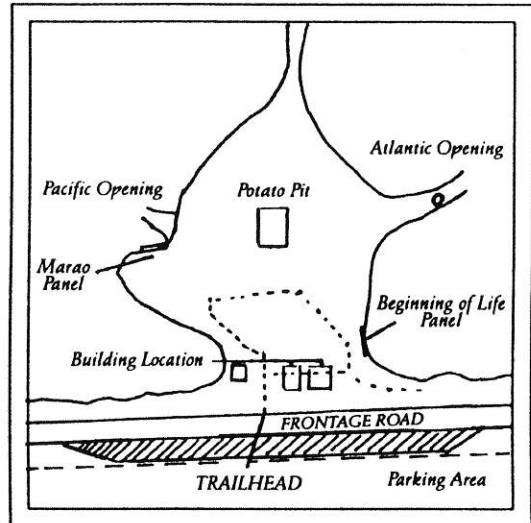
MARAO PANEL

This panel is thought by the Paiutes to represent the circle dance, which they perform to request rain. The Hopi claim agreement saying that the Fremont were depicting a rain seeking ceremony that was practiced at the time by the Hopi and is still performed with many of the same characteristics today. The ceremony that the panel portrays is called the Marao ceremony which means leg painting in Hopi. It shows women with their legs banded (shown



as circles connected by lines) dancing in a circle holding cornstalks in the air and spreading pollen on the ground. The ceremony is performed at harvest time and is thought to be a plea for rain for the next spring. This panel is thought to have been put here, where it is difficult to see from Clear Creek Canyon, because it fits within the theme of other rock art in the Canyon of Life.

Go east and stop in the middle of the canyon.



LIFE ORIGIN LEGEND

Life on the earth came from two women who lived there alone. It was the custom of the woman dwelling in the Pacific to go outside each morning and lie down with her legs spread wide apart opening herself toward the rising sun, the woman dwelling in the Atlantic went outside each evening to lie down with her legs spread wide apart opening herself toward the setting sun. For each of the women the sun, Tavapitsi, by a sudden concentration of his rays caused them to conceive and have children.

SHAPE OF CANYON

The Hopis and Paiutes believe that this canyon is shaped the way that it is to tell the story of how life came to the earth through conception from the sun. Other than the mouth, the canyon has three natural openings. One in the center; one on the west side (just behind the Marao Panel) and one on the east side. The west opening represents the woman dwelling in the Pacific and the east opening represents the woman dwelling in the Atlantic. They are both lying with their legs spread far apart toward the rising or setting sun. The hole that is in the east opening is a natural tunnel.

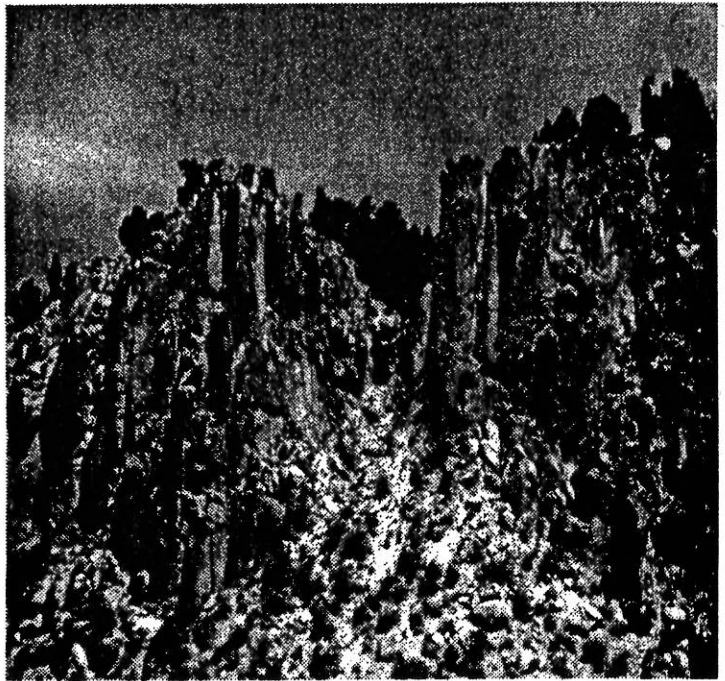
The next stop is the rock art panel on the east side of the canyon.





THE BEGINNING OF LIFE PANEL

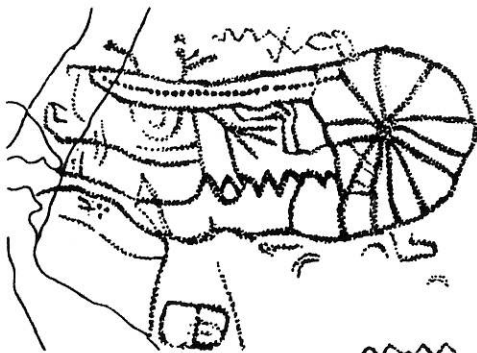
This panel is thought to explain the meaning of the shape of this canyon as being the legend about life being conceived from the sun from the east and west. In the panel, the features of the canyon and the sun shining on them from the east and west is shown by the mirroring y-shaped shaped figures at the top. The wavy line over the right figure shows that it came from the sea. The sun is shown with its converging rays on the right of the panel. The hole in the center is the natural tunnel in the east opening. It is at the end of a shaft to show that the sun penetrated the hole, and as a result, life was conceived. The figure at the far right is thought to represent life coming to the land. There is still much to be learned about this panel. In 1998, it was discovered that on the summer solstice, at noon, the sun casts a dagger of light from the center of the hole through the outer rim of the circle. This means that the panel was placed at this specific location to correspond with this phenomena. It is important that this panel not be altered in any way. Please do not touch it or climb on the rock above it.



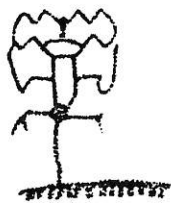
- two panels with human figures that seem to have their fingers in their ears.

We hope that you enjoyed seeing such a wide variety of rock art, undamaged and preserved. Please help us continue to offer the same experience to others.

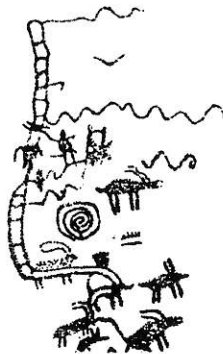
Go toward the middle of the canyon to a flattened grassy area



Beginning of Life Panel



Other rock art panels



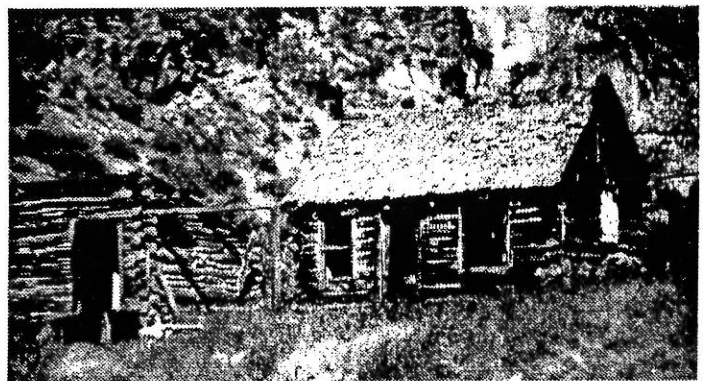
OTHER ROCK ART PANELS

In addition to the panel just described. There are 28 other Fremont panels located nearby to the south and east. Follow the trail going toward the frontage road and see how many of them you can find. See if you can spot the panel with the:

- emergence reed that has people in it.
- stick figure human with two legs and four arms.
- human footprint with a toe missing.

OLCOTT HOMESTEAD

In 1922, two brothers by the name of Olcott came from Beaver to Clear Creek Canyon to live. One of the brothers, Robert, lived here with his wife and four children. You are now standing near the location of the wooden home that he built. Up canyon, to the north, is the remains of the Olcott's potato pit. From 1947 until I-70 was started, the area was owned and used as a corral by ranchers Ted and Catherine Harps. They built a second wood building, east of the first that they used to do lapidary work. Both structures burnt in 1986. Mr. Harps claimed to have found a Fremont pithouse when he was doing work to enlarge the potato pit.



This is the final stop on the Canyon of Life Trail. Please return to your car by going by the trailhead.



ALMA CHRISTENSEN TRAIL

This 1.5 mile loop will take you to a different ecosystem away from the canyon floor. It is a nature trail with no rock art panels. The first part of the trail is steep, but once you get on top it will be worth it.

STOP 1

This trail was built in 1986 to allow access to the tablelands above the cliffs on the north side of Clear Creek Canyon. In 1992, a segment of the trail was converted to an interpretive walk from which we will look at the environment from the perspective of the people that once lived here. The trail starts in Fremont Indian State Park and goes into Fishlake National Forest and was built in a cooperative effort between the two land owners.

STOP 2

Alma Christensen, who this trail was named after, lived and worked on this land from 1917 to 1944. The foundation of his home, straddles the fence of I-70 near the parking area just on the other side of the frontage road. He lived here with his wife and four children in a two story house that doubled at times as a boarding house, restaurant and school and had the only telephone in the canyon.

Warning: The rock on the trail just ahead might be slippery!

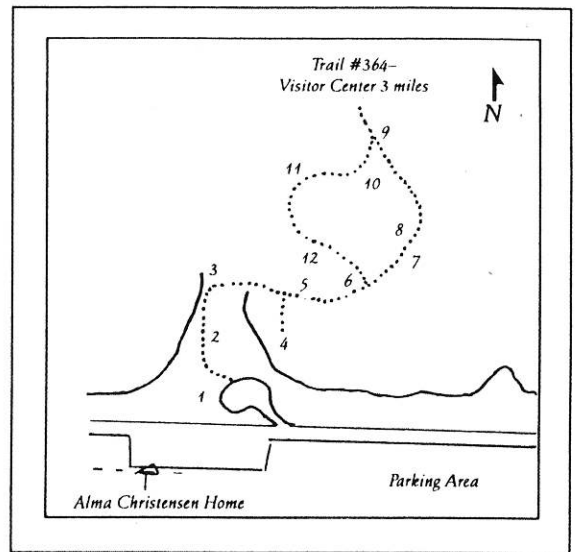
STOP 3

On the hillside behind the trail marker, you might see tracks left by mule deer (*Odocoileus hemionus*) on their nightly trek from the forest above you to the canyon floor. Mule deer spend most of their nocturnal hours foraging for food and sleep during the day. The Christensen's depended on deer to stock their larder with meat. Deer were so plentiful that settlers often ate more venison than beef. A field dressed doe can provide between 50 and 60 pounds of meat. Early and late in the day, you may see a small herd of deer on the move here.

STOP 4

Follow the side trail to the rim.

On the rim of the canyon, near here, archaeologists found evidence that Christensen had scoured the hillside for firewood and fence posts. They also discovered Numic artifacts including finger-indented pottery, an arrow point and an old hearth. The Numics were hunters and gatherers from southeastern California who came about A.D. 1250 and became



the modern day Utes, Paiutes, Shoshones and Gosiutes.

Feel free to walk around this reconstructed Numic camp. The shelter, called a *wickiup*, is built of juniper branches and has been covered with rabbitbrush. The floor is blanketed with juniper bark. A wickiup could probably accommodate a small family. To the west of the wickiup, the ground is littered with obsidian, a black volcanic glass that was used to make tools. This is a recreated manufacturing area, where arrowheads, knives, scrapers and drills were made and flakes of the obsidian were left behind as debitage. Most obsidian found in Clear Creek Canyon comes from the Mineral Mountains 30 miles to the west. East of the tool workshop is a metate and mano. These stones were used mostly by Numic women to grind cat-tail roots into flour and pinyon nuts into a meal.



Wikiup

Return to the main trail and turn right.

STOP 5

The Fremont used the light-color rock to make tools. This material, called Joe Lott Tuff, was better for making large tools because it is less likely to shatter upon impact than obsidian. Several large hand axes have been found on this hill side. Joe Lott Tuff is the result of a volcanic eruption at the Belknap volcano in the Tushar Mountains about 19 million years ago. Showers of volcanic





ash and ash-flows fused to form the tuff as it cooled. The Joe Lott Tuff covers an area of 23 square miles.

STOP 6

The outcrop before you is the Sevier River Formation. The round and elongated river pebbles of varying sizes were left when the canyon bottom was at this level. Streams deposited the pebbles from the peaks of the Tushar Mountains to the south and the Pavant Range to the north. The underlying deposits of fine-grained material suggest periods when Clear Creek was slow moving. The canyon was carved over millions of years to a depth of about 150 feet beneath the present canyon floor. Later, sediments deposited by annual spring run-offs from the side canyons filled the canyon to its current level.

Go straight at the fork in the trail.

STOP 7

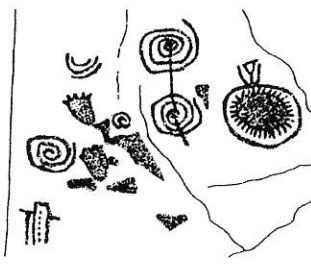
Take time to look at this view of Clear Creek Canyon. This east to west canyon which separates the over 10,000 foot Pavant Range to the north and the over 12,000 foot Tushar Mountains to the south, has been used for thousands of years. The earliest evidence of people in Clear Creek Canyon comes from Sheep Shelter where people camped 3,700 B.C. The hundreds of rock art panels, both prehistoric and historic were left by both travelers and residents. An 1826 date in the canyon was probably carved by Jedediah Smith. Latter day miners going to the gold fields at Kimberly left their names and dates painted on the cliffs using black axle grease. Some of these later miners and travelers might have boarded with the Christensen family.

STOP 8

You are now in a typical pinyon/juniper forest. The Colorado Pinyon (*Pinus edulis*) and Utah Juniper (*Juniperus osteosperma*) are the predominate members of this 5,000 to 7,000 foot elevation life zone. It was this forest and the abundance of its resources that provided a home for many edible plants and animals that helped make it possible for both historic and prehistoric people to survive here. The pinyon tree, distinguished by two needles in a single sheath, provided a nutritious, high calorie nut that is harvested in the fall. The juniper is identified by its shaggy bark and is known for its rot resistant wood. Parts of this



R.C.



tree were used by the Fremont to build houses, and for rope, twine, clothing, fuel and medicine.

STOP 9

Look uphill to the northwest toward the small red knoll and the notch in the mountain that is visible on the skyline. If the light is right you can see a primitive trail that leads to the top of the mountain near an area called Big Bench. This trail was used from spring through fall by people living along Clear Creek to access the highlands above the pinyon/juniper forest. On the bench, archaeologists have found artifacts of the Fremont, Numic and historic period. The tree stumps, possibly show that Christensen was cutting trees down for his own uses.

Turn left at the fork in the trail to continue on the Alma Christensen loop. The other trail (#363) goes to Big Bench. If you go right on trail #364, it will be 3 miles to the visitor center via the Hidden Secrets Trail (#7).

STOP 10

This land, although arid and rugged, is fragile and can be damaged by seemingly harmless acts. The scar on the hill side below you is a result of Christensen dragging home fence posts tied to the back of a horse. Similar scars can be caused by modern vehicles or even foot, horse or ATV traffic.

STOP 11

The mountains to the south of I-70 are called the Tushars. They are covered with a forest of spruce, fir and aspen that are drained by sparkling creeks.

During the late 1800's due to overgrazing the meadows were stripped of grass and the creeks ran muddy. The flooding and condition of the mountain became so intolerable that 1.5 million acres of public land was established as a Forest Preserve. Today, Fishlake National Forest manages grazing, timber, mining, recreation, wildlife habitat and watersheds. Sound management practices now prevent environmental damage while allowing a conservative use of the natural resources.

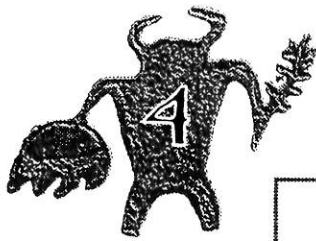
STOP 12

Fremont Indian State Park and Museum is also concerned about our cultural and natural resources. Whether it be an arrowhead, a granary or a homestead cabin, cultural resources on public lands are protected by State and Federal law. It is up to all of us to protect the past.

Turn right at the fork in the trail to return to the trailhead.

If you are not worn out, there are some interesting rock art panels near the trailhead. Go west from marker 2 to the cliff face.

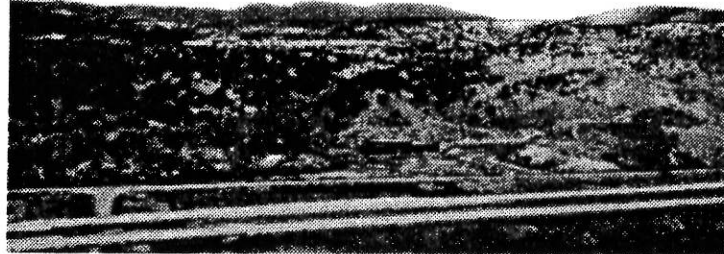
- *On the cliff are two circles that have curved horns in them that are the shape of an empty cornucopia. Both of these figures are historic. The most likely candidate for artist was Alma Christensen.*
- *Go to the cliff east of the entry road and follow it east along the frontage road. There will be prehistoric panels for about 100 yards and then a petroglyph called the Migration Panel. This panel depicts a migration by five clans (Snake, Spider, Blue-flute, Ghost and Sun) led by Spider Woman to all four shores of this continent. The most probable author for the 'RC' that you saw is Alma Christensen's son Reed.*



FIVE FINGER RIDGE

After having their curiosity piqued by seeing and hearing about Five Finger Ridge in the museum and video, many want to climb it themselves. This will be your chance!

To get there, turn right on the frontage road and then immediately turn left on the first road and go under I-70 and over Clear Creek. The parking area is up the hill to the left by the shade structures. Walk up the dirt road going south to the trail (which takes off from the right). The trail winds its way to the top of Five Finger Ridge. Please stay on the trail. You are on an archaeological site where research is still taking place. Do not pick up artifacts or other material.



Relax and enjoy the view! Imagine the view that the Fremont saw without the visitor center, I-70 and other modern features. The ridge would be about 100 feet higher and Clear Creek would be farther north. You would be able to see the corn fields in the flood plains of Clear Creek and along the creek in the valley to the west of you.

Do you think that this view was a factor when the Fremont decided to build their village on this hill top? Reasons speculated for the hill top location are:

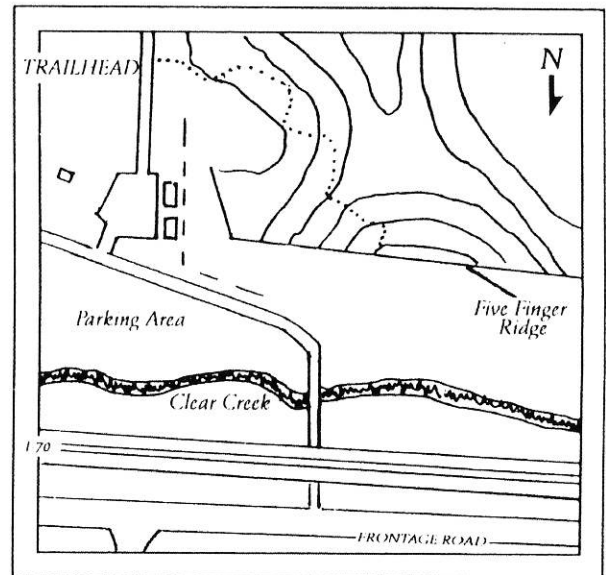
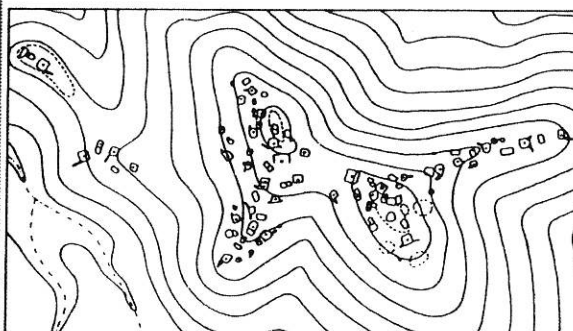
1. A better access to passive solar heat.
2. A stronger breeze.
3. A good view up and down the canyon.
4. A way to get away from the mosquitos.
5. Easier defense from enemies.
6. To not build in the flood plain and possible agricultural area.

During the excavation of Five Finger Ridge, in 1984-5, over 100 distinct structures were unearthed. These structures included:

- 60 pit houses
- 19 storage granaries
- 23 to 26 other structures, activity areas and borrow pits.

The village as shown in the diorama in the museum, however, never existed. The

first pithouses were built near the top of the ridge between A.D. 1100 and 1150. These were added to, about A.D. 1200, both near the top, and also 80 feet lower on the west finger. There were other building spurts that filled the top and went down the sides of Five Finger Ridge in



about the A.D. 1240's and 1280's. Some of the pithouses built in these periods were constructed over previously built pithouses. A pithouse and storage structure on the western finger were built about A.D. 1350. Based on this data (which was taken from radiocarbon and tree-ring dating) it can be determined that the largest population was in the late A.D. 1200's when 12 pithouses were occupied and there were about 60 to 100 inhabitants.

We hope that by visiting this village site that you can gain a respect and understanding for the people that once lived here. Please return to your car by the way of the trail. Going down the exposed cut slope can leave scars that may take years to erase.



This fun and informative paved trail is .4 miles long and starts at the flagpole near the visitor center. Stop at the numbered posts and read the trail message with the corresponding number.

Wheelchairs and strollers may be used on this trail.

PARADE OF ROCK ART

STOP 1 – ROCK ART TRANSLATION

There is no universally accepted meaning for rock art. The only way to know what a panel means is to know what the artist was thinking at the time that he created it. Different observers have speculated on different meanings. These have included:

- stories from the Bible and Book of Mormon.
- weather phenomena like clouds, rain and lightning.
- people and vehicles from outer space.

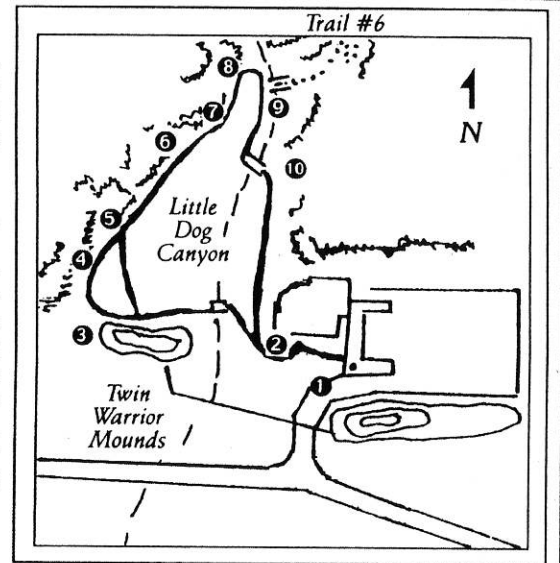
A more plausible explanation is from the Paiute Indians, who have used Clear Creek Canyon for many generations and consider, at least partially because the rock art is here, that the canyon is a sacred place. They think that the rock art tells stories about their past and use it as a means to teach traditions that might otherwise be forgotten. The canyon that this trail explores is named Little Dog Canyon. The Paiutes believe that not only the rock art but also the shapes of the rocks tell about the Fremont emergence from the underworld.

THE FREMONT EMERGENCE STORY (Patterned after Hopi Tradition)

The people were living in the third world or underworld. They knew that there was a world above because they could hear walking sounds on the roof over them. It was cold, and wicked people lived there, so they wanted to find a way to get to the fourth world. The elders summoned four birds to try to find the way to get out. The eagle, hawk and swallow in turn flew up and out of sight and after a long time each returned completely exhausted and unsuccessful. Then the shrike took his turn. He would find tall trees and cliffs to rest on as he made his attempt and after a very long time returned to the elders and announced that he had found the hole in the sky. The people planted a river reed which magically grew until it reached up through the hole. River reeds at that time were completely hollow so the people began to climb up inside of the reed to reach the world above. The wicked people from the underworld started up through the reed. The creator, jointed the river reed trapping the evil people inside the reed. That is why the reed is jointed and you will hear a rattling sound if you pick it and shake it. The evil people started to climb up the outside of the reed to reach the new world, so the people knocked down the reed breaking it into its jointed pieces. The creator placed the eagle to guard the opening to see that the people of the underworld would never reassemble the reed and come to the new world.

The panel to the south of the driveway is thought to tell the emergence story. The panel is faint and the different elements, like the plants and animals that make up the parts of the story, are difficult to see. For your safety, please do not walk any closer to this panel.

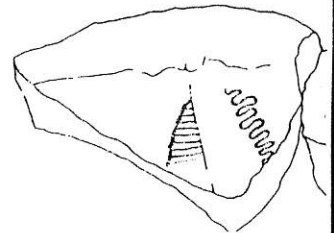
Look across the parking lot at the rocks that form the east skyline. The largest rock is called the reed rock and is said to represent the base of the reed. The smaller rocks around it are the parts of the reed after it was broken into pieces. On what looks like the right side of the reed rock is a hole that is actually part of the eagle rock which is about six feet east of the reed rock. On the east side of the reed rock is a petroglyph of a reed, with a wavy line over it that portrays the separation between the third and fourth worlds, that was drawn by the Fremont. At equinox, in March and September,



at sunrise, the eagle rock casts a shadow on the reed rock creating a large image of an eagle over the reed rock panel.

STOP 2 – SHRIKE ROCK

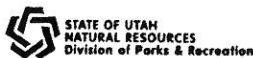
The petroglyph on the side of this large rock is closer than any others that you will see along this cement walk. Please do not touch the rock art or climb on the rock. The preservation of this rock is important because it is shaped like a shrike. Use your imagination. One eye is the hole at the top of the petroglyph and the other is on top of the rock. The bird's head is resting on its wing, which is most of the rock, to show that it was exhausted after it found the hole out of the underworld. In the petroglyph, the hashed lines that look like a ladder represent the reed grass in which the people climbed out of the underworld. The Paiutes claim it is telling us it was the shrike that found the hole out of the underworld and this rock is a shrine to the shrike.



Turn left, go over the bridge, up the hill and then left again.

STOP 3 – FIVE FINGER RIDGE

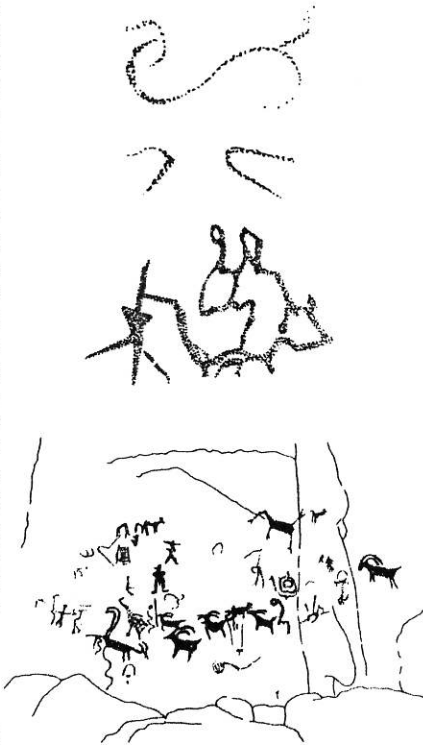
The hill on the other side of I-70 is what is left of Five Finger Ridge. Prior to destruction, the ridge crossed I-70 and the creek was between it and the frontage road. Five Finger Village was located on the highest ridges of the part of the hill that was removed. If you would like to climb Five Finger Ridge see Trail Guide #4.





STOP 4 – SPIDER WOMAN

This panel is one of several in Clear Creek Canyon that is thought to be a picture of Spider Woman and her Grandsons the Twin Warriors. Spider Woman is shown as an old woman with drooping bosoms. The two warriors are attached to her breasts with bent knees to indicate that they were young and nourished by Spider Woman. The web and captured prey to the left of her also indicates that it is Spider Woman. Spider Woman is looking up to a panel fifteen feet above it on the top of the pillar that is made up of three arrows each with two lines. It is thought to be a map. The two lower arrows show the Twin Warrior Mounds (the two small hills on this side of the frontage road) that form the mouth of Little Dog Canyon. The upper arrow is possibly either the point north of the visitors center or Five Finger Ridge. The location of Spider Woman at this point in the canyon seems to show the connection that she had with the Fremont creation story. To find out more about tradition concerning Spider Woman see Trail Guide #13.



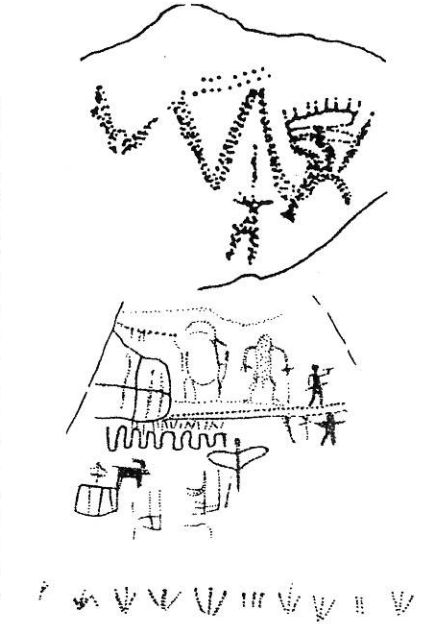
STOP 5 – A HUNTING STORY

Hunting provided food and clothing that was vital to the Fremont. Many of the rock art panels seem to be hunting scenes. The most common animal in these scenes is the desert bighorn sheep. Animal bones from Five Finger Ridge show that they were eating a lot more deer, waterfowl and rabbits than sheep. These panels might be pictures of what the Fremont wished that they could kill. Maybe they thought that by drawing them on the cliff that they could cast a spell on the sheep and dim their senses and slow them down long enough for the hunters to kill them. A second theory is that when the Fremont did kill sheep that they thought that it was important enough to recreate the hunt in a place where others could see it. We wonder if they realized that people would be enjoying their hunting scenes 700 years later!



STOP 6 – HUNTING MAPS

The hunting scenes also possibly show the area where the hunt took place. This panel is interpreted as being a map. The seven triangles (the one farthest to the right is hard to see) are thought to be a picture of the mountains that you can see on the south horizon looking over Five Finger Ridge. Directions can be determined by the way that the two large sheep face. The top one faces the setting sun and the bottom one the rising sun, if they were parallel to the mountains. Above the triangles, the sheep are arranged around a concentric circle. Similar circles are often seen in rock art and are thought to mean water. This corresponds to the features of the area since on the other side of the mountains there is water at Puffer Lake. The panel and layout of the land also both indicate that there is another range of high mountains beyond the lake.



STOP 7 – OLD AND NEW

The natural color of the cliffs of Clear Creek Canyon is the white seen at the base. The reddish color on the surface is called desert varnish. The desert varnish is iron oxide accumulated naturally on the volcanic tuff over many thousands of years. The Fremont made these drawings by striking the red cliff with a rock and exposing the underlying white layer. In the hundreds of years after the figures had been drawn some of the desert varnish has grown back. This is called patination. The human figures to the right are very characteristic of the way that the Fremont drew people. This is shown by the presence of the headdresses and the triangular or trapezoidal shape of the body. This panel is determined to be Fremont because it conforms to the Fremont style in which they drew people and animals and because it would have taken hundreds of years for the patination to have built up as it has on these figures. To the right of these figures are others that the patination has almost covered. Now compare the two human figures to the ones on the left of the panel. The figure that looks like a space man has no desert varnish over it and has been identified by the Paiutes as having been placed there by them probably in the late 1880's. Usually the rock art drawn by the Fremont can easily be distinguished from those drawn later by the Paiutes or others.

STOP 8 – PIUTE CREATION STORY

The more easily distinguishable panel is thought to have been drawn by the Paiutes and is about 100 years old. You can tell it from the older Fremont dots and the more modern scratches. Its authors chose this spot to tell the Paiute story of how they came to this land. The Paiute believe that they came from across the ocean and were carried by a giant in a basket or sack on his head. Can you see the waves and the giant? The people are represented by the upright lines over the persons head.

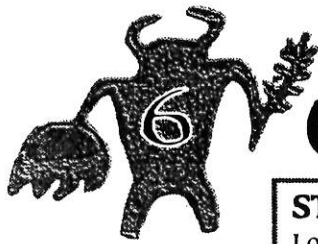
STOP 9 – THE COURT OF CEREMONIES TRAILHEAD

The Court of Ceremonies trail (Trail Guide #6) starts here. If you do not have a written guide for this trail you can pick one up at the visitors center.

STOP 10 – TURKEY TRACKS

The panels on this rock show some animals not seen previously on this trail. The wavy lines on the left are possibly snakes. You can see their heads on one end. In the center panel, the three lines that converge on the bottom, are probably either the footprints of a turkey or corn that is just coming up. How many of them do you see? The panel on the right that faces the visitor center is thought to be a continuation of the emergence story that has been told nearby. The wavy line, as is seen elsewhere, is the entrance from the underworld. The dots above the line represents the people or the land on earth. The square to the right that is divided into quadrants indicate that this land in which they live is the fourth level of existence or the fourth world of the Hopi.

This is the last stop on the Parade of Rock Art Trail. Please continue along the cement walk to the visitor center.



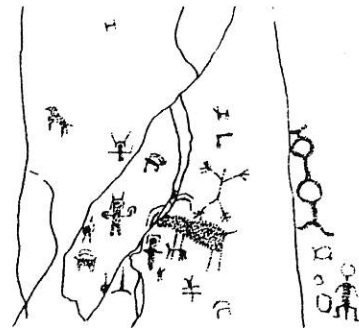
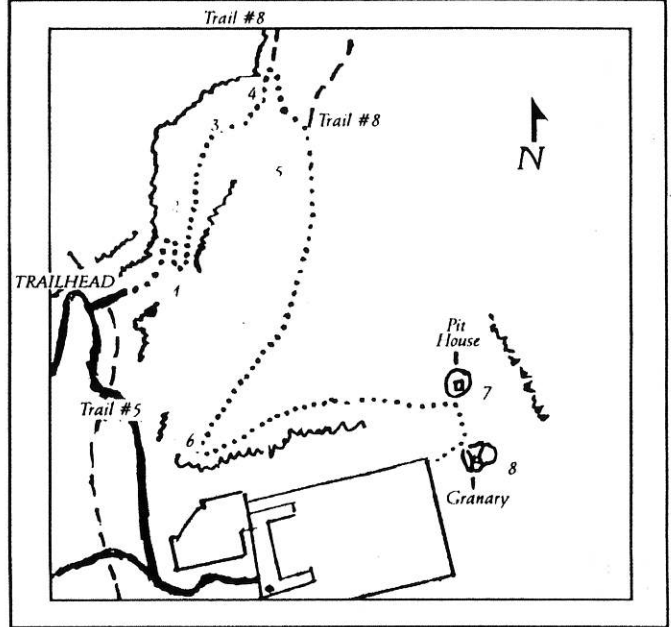
COURT OF CEREMONIES

This trail is for the adventurous! It starts at marker #9 on the Parade of Rock Art Trail (#5) and takes you into a hidden canyon with exceptional the rock art. The trail is .5 miles and is steep, in places both up and down hill.

STOP 1 – THREE PANELS

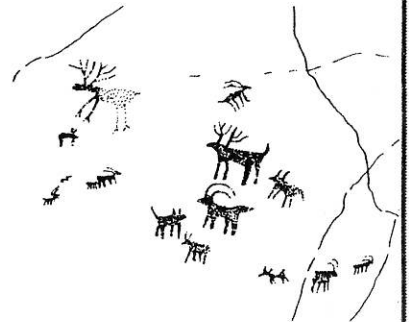
Look around you. From the place where you are standing three rock art panels are visible.

-To your left, the figure with two circles connected by a line is thought to be a map of the canyon that you are about to enter. The bottom shows two canyons coming together. That is where you are. The canyon then is straight as it goes through a rock slide. It then widens where the rock art is found. After the trail leaves the canyon, it narrows and then widens and then forks. Other figures include a lizard (below the map and to the right) and a possible hunting scene that includes the hunters. The crack in the rock may be the result of blasting done when I-70 was built in the mid-1980's.



The park staff monitors the cracks in attempt to save this irreplaceable panel.

-To your right on the under side of the large rock is a hunting scene. This one is interesting because it shows pictures of deer in addition to the desert big horn sheep. Look at the size of the deer and their antlers. It is easy to understand why seeing a herd of

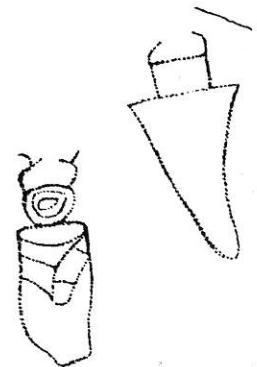


animals this large would excite the Fremont enough to make them want to brag about their adventure and record it on the cliff so that they could relive it and share it with others.

-Look carefully and you can see a large human figure north of you on a flat rock at the top of the rockfall. The Paiutes say that this canyon was used for initiations, and that each panel was used to tell a different story that was used in the process of giving initiates instructions about manhood.

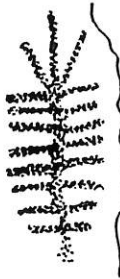
STOP 2 – WHO ARE THESE PEOPLE?

Just looking at these large human figures makes us wonder who these people were and why they were reproduced here as sentinels on these cliffs. The two-horned figures are thought to signify a god, medicine man or priest and also strength and power. Notice how they usually have no hands and legs and seem to be floating in the air. From looking at these figures we can learn about the Fremont clothing and jewelry. The necklace on the figure to the right was used as a model for the one made for Chikee, the sculpture on display in the visitor center. There are striking similarities between these petroglyphs and Fremont figurines. The size of the figure on the right is: 2' 8" by 1' 4". Now, with your eyes, follow the cliff to the right. How many other human figures do you see?



STOP 3 – POT HUNTING

There is no known meaning or identification for the figure that looks like a trilobite. Through dubious research of local people on rock art and the Spanish Trail, it was thought that the panel was a skeleton and meant that a Spanish burial with gold was placed at the base of the cliff. In search for gold a hole was dug by unauthorized diggers. It is not known if anything was found in the hole. The area was divided into archaeological grids and systematically excavated under the parks direction as a training session for teachers in 1987-8. Although artifacts were found, there was no evidence of a Fremont burial or structure or of Spanish gold.



STOP 4 – CYCLOPS

The faces of most of these large human figures are either blank or concentric circles. The single hole in this figure that makes it look like cyclops is from a bullet. This panel, like many others in Clear Creek Canyon, has withstood the elements for hundreds of years only to be damaged by vandalism. Man is the worst enemy of rock art. It is everyone's responsibility to preserve it, so that rock art can be enjoyed far into the future.

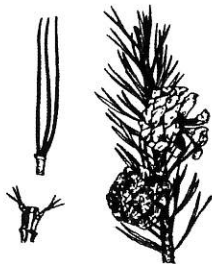


When the trail forks, near the ridge top, the Court of Ceremonies Trail goes to the right. The left fork connects to the Hidden Secrets Trail (#7).

STOP 5 – PINYONS & JUNIPERS

The dominant vegetation on this ridge, as is true of much of Utah, is pinyon and juniper trees. These trees are usually found growing side by side, with a natural space around each tree and little ground cover.

The Colorado Pinyon (*Pinus edulis*) is usually the taller tree. It produces the pinyon nut early in the fall, which is a food that was highly favored by the Fremont and Paiutes and is easy to harvest (if you do not mind being sticky). The pinyon nut was usually stored after it was gathered, and then roasted. A mano and metate was used to grind the shelled nut into a highly nutritious and tasty meal that is used in a number of ways.



The tree with the gnarled branches and roots is the Utah Juniper (*Juniperus osteosperma*). The Fremont had many uses for almost all parts of the juniper. The wood was used to build pithouses and other structures and also fires. The bark was used in string, ropes and to make

the insides of moccasins and cradles softer. The berry was used for dye and a medicinal tea. The berries were only used for food if little else was available. Today juniper wood is used for rot resistant fence posts and the berries are used for jewelry. It is ironic with Utah's liquor laws, that juniper is probably the most common tree in the state, and the only commercial use for it is flavoring gin. Places in Utah that are named after the cedar tree (Cedar City, Cedar Breaks, Cedar Fort, etc.) are actually named after the juniper.

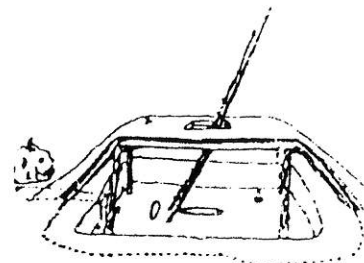


STOP 6 – VIEW AREA

Stop for a minute and enjoy the view. It is a good place to see the parks modern features like the visitor center, parking lot, cement sidewalks and 1-70. The Fremont also possibly used it as a viewpoint from which they could view their village on Five Finger Ridge, the rock art on the canyon wall to your right and the agricultural areas and trails in the canyon.

STOP 7 – PITHOUSE

This pithouse is copied from varying features of ones found on Five Finger Ridge. From excavation, the shape and size of pithouses and such characteristics as floors and firepits could be determined. More guesswork was involved in figuring out what the roof, smoke holes and ladders looked like. This pithouse only gives an idea of what one looked like. On Five Finger Ridge no two pithouses were identical in floor space or in the characteristics of the ventilator shaft or other features. This pithouse is empty. Look at the reconstructed pithouse in the museum to see what the Fremont put in them. You may go into the pithouse, but more than three people should not be on the roof at one time.



STOP 8 – GRANARY

The Fremont stored their corn and other food in storage rooms called granaries. On Five Finger Ridge, of the 103 rooms excavated, nineteen were granaries. Another variation of the granary, like the one that this one was patterned after, is found throughout the cliffs of Clear Creek Canyon and its tributaries. Many of these are isolated and blend into the surrounding terrain and seem to be secret food caches that were hidden from others or enemies. Granaries are built air tight so that the food can be protected from rodents, insects and freezing. Please do not go into this structure or climb on its roof.

This is the last stop on the Court of Ceremonies Trail. We hope that you have just whetted your appetite for seeing rock art in the park! There is a lot more to see. Get information from the trail guide board or the information desk in the visitor center.



CANYON OVERLOOK

This short walk from the visitor center will take you to a view point that will give you a new perspective of life and travel in Clear Creek Canyon.

The trail starts at the southeast corner of the visitor center parking lot. Follow the trail up hill to a flat area and then to the viewpoint where the park sign is.

You are looking east down Clear Creek Canyon towards where within five miles the creek flows into the Sevier River. The mountain in the background is Monroe Peak, elevation 11,227 feet. Clear Creek is only twelve miles long, but with its well watered tributaries like Mill, Fish and Shingle Creeks, it drains an area of 165 square miles. The view of I-70, the frontage road and the hiking/biking trail side by side is reminiscent of the different types of trails and roads that have brought people through Clear Creek Canyon for thousands of years:

- **Foot trails** - used by the Fremont and hunters and gatherers before them and Numic and Paiutes after them.
- **Horse trails** - used by the Paiute, explorers like Jedediah Smith and 16 men in 1826, the Mormon party in 1858 recorded by George W. Bean that first noted the rock art and the first settlers in the canyon.
- **Toll road** - built for wagons from Sevier to Cove Fort. Commissioned and built by a Mormon Priesthood group in 1872. \$0.25 a wagon was charged for 25 years.
- **Rail grade** - the toll road was smoothed and rebuilt to be used as a rail line that would link to the track that reached Sevier in 1900. This grade was destroyed by a flood that resulted from a dam that failed at Three Creeks Reservoir in 1897. The track was later built through Marysville Canyon.
- **Wagon road** - built for freight and passenger wag-

ons between Kimberly gold mine and the nearest rail line in Sevier (at the mouth of Clear Creek Canyon). Several companies had scheduled routes through the canyon.

- **Auto road** - the wagon road with little improvement became an auto road. In 1928, Sevier County widened and rerouted the road to Cove Fort. After continued improvement, this road became Highway 4 and then the frontage road through the park.

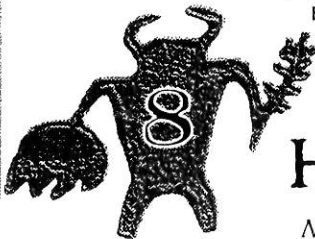
- **Sheep trail** - during the 1930's and 1940's, at certain times a year, as many as 50,000 sheep a week were herded to the trail head through Clear Creek Canyon from the West Desert.

- **I-70** - Clear Creek Canyon was approved to be the route for I-70 in 1958. It opened to traffic in 1988.

Travel through Clear Creek Canyon has changed from a difficult two day journey on foot, to a twenty minute trip in a car during which many people do not stop or even realize that they have been here.

From the viewpoint, the Canyon Overlook Trail continues to the northeast along an old horse trail. Instead of watching the view to your right, you might want to look at the cliff to your left. There are some nice rock art panels on this cliff that most of our visitors do not get to see.

At the end of the cliffs, where the trail turns left away from Clear Creek Canyon, the Canyon Overlook Trail ends. At this point, the Hidden Secret Trail (#8) begins.



HIDDEN SECRETS

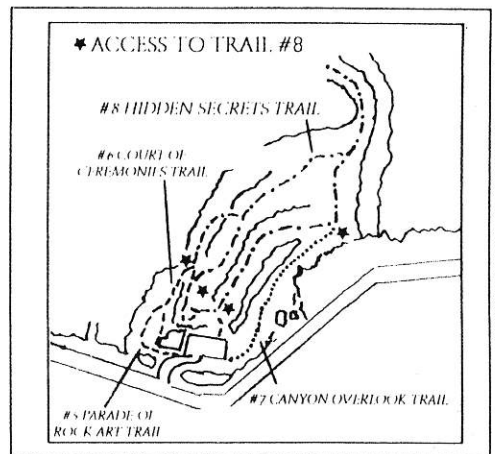
Now you will have a chance to explore the cliffs and grasslands in a part of the park and Fishlake National Forest that we have done a pretty good job of keeping a secret. Try to find the trail's hidden secrets.

There are four ways to gain access to the Hidden Secrets Trail.

1. From the end of the Canyon Overlook Trail (#7)
2. From the Court of Ceremonies Trail (#6) at the fork in the bottom of the canyon, just past marker 4.
3. From the Court of Ceremonies Trail (#6) at the fork near the top of the ridge near marker 5.
4. From the reconstructed pithouse at the northeast corner of the visitor center parking lot, follow the trail going north into Coyote Canyon. In about .4 miles, this trail will connect with the Hidden Secret Trail.

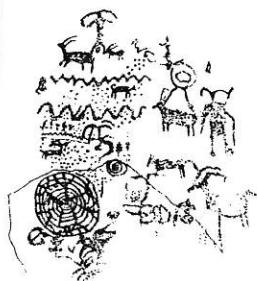
While in Coyote Canyon, look for the rock that is shaped like an elephant. A fence crosses the canyon. Follow it a short distance to the right to see a petroglyph panel.

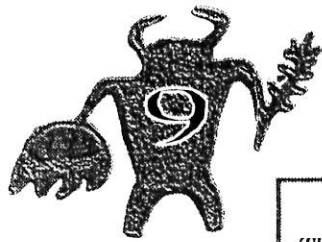
Now that you have found the Hidden Secrets Trail, we hope that you enjoy it. The trail is comprised of three loops that are connected together. Con-



tinue to go around them until you have seen all of it or want to return to the visitor center. To return, follow any trail that goes south, down hill or toward Clear Creek and it will bring you back.

The petroglyph panel located on a prominent south facing cliff is the high point of the Hidden Secrets Trail. This panel is interesting because of the intricacy in which the desert bighorn sheep (and deer) are drawn and the detail of the creation story in which wavy lines separate each world. The shield figure is similar to a Hopi calendar. The thirteen concentric circles show the lunar cycle of months. The lines radiating from the center and then forking are said to divide the year into festival periods. No solar interaction has been observed with this panel.





CAVE OF A HUNDRED HANDS

There are two ways to get on the trail. Pick the best for you.

1. The trail begins from the southeast corner of the parking lot and will switch back down the slope to the frontage road and go parallel to the road and then cross it. Round trip to the cave is .75 miles.

2. In your car, turn left down the frontage road and go .1 miles to the first parking area on the right. Follow the trail west and then south to the footbridge. Round trip to the cave is .5 miles.

This short walk will take you to a cave that is an unforgettable part of the experience of visiting Clear Creek Canyon.

CLEAR CREEK

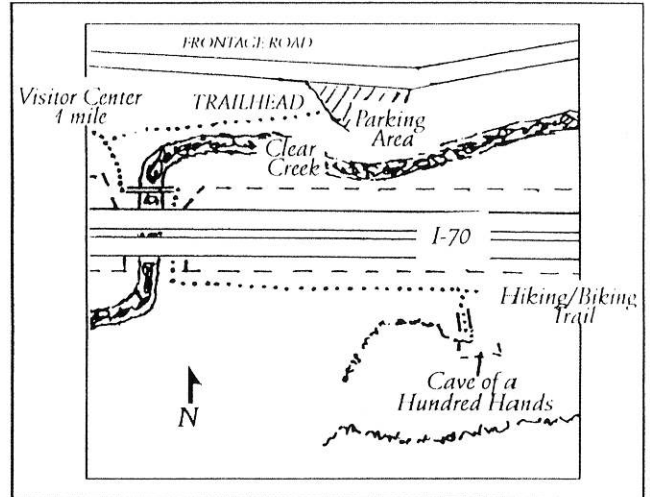
Stop on the bridge and look at Clear Creek. In this part of the park the creek was rerouted when I-70 was built, so this is not its natural bank. Clear Creek looks different from season to season. In the winter it is clear and icy. In the spring, during runoff, it is flooding and muddy. During summer and fall it is tranquil and has good fishing. Although much of the creek has been modified, it is important to preserve and protect this resource.

I-70 OVERPASS

Notice the wide dirt banks on both sides of Clear Creek as it goes under I-70. The overpass was designed this way to make it so that I-70 would not disturb the migration patterns of deer. Do you see any deer foot prints? When were they here last? Go under the second bridge and look back up at it. After the bridges were finished, some of the swallows in the canyon abandoned their nests in the cliffs and built new ones on the steel girders of the new bridges. They seem happy here. Do not bother the birds or the nests. This accommodation for wildlife was not intentionally designed.

PLANT LIFE

Here on the south side of the canyon, where there is less sun light because of the high cliffs, there is a different ecosystem. In Clear Creek Canyon, it is rare to see the vegetation as lush as it is here. Be careful of the stinging nettle.



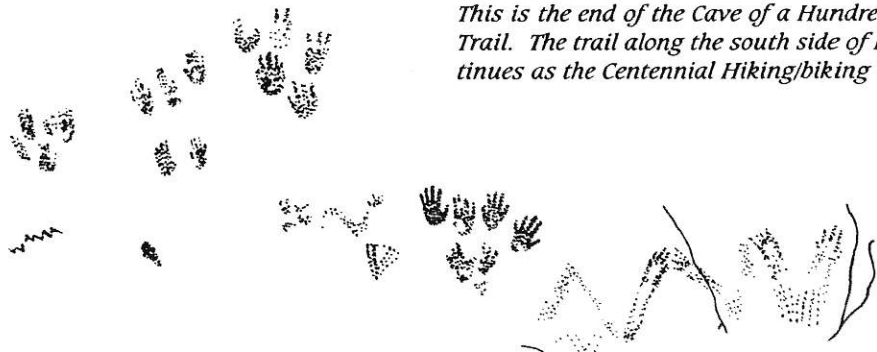
CAVE OF A HUNDRED HANDS

The 31 hand prints and other pictographs in this cave are irreplaceable. The bars are to prevent further defacing by members of your species. This natural overhang is a maximum of 23 feet wide, 7 feet high and 10 feet deep. Excavations in the cave found evidence of use during the occupation of nearby Five Finger Ridge, but no structures. The 31 hand prints were executed by applying pigment to the hand and then pressing the hand against the rock wall. The three colors of paint used was reddish/orange, ox-blood red and mustard orange. The prints vary in size and appear to be from a number of people. Fourteen are from the right hand, sixteen are from the left hand and one is undetermined.

SPRING

The over grown area, directly in front of the cave, is the location of a natural spring. Water from a headhouse that once was here was piped across Clear Creek to a home that was next to the Centennial Cabin. In front of the house was a water pipe that always flowed and was a favorite stop for travelers coming through the canyon.

This is the end of the Cave of a Hundred Hands Trail. The trail along the south side of I-70 continues as the Centennial Hiking/biking Trail.



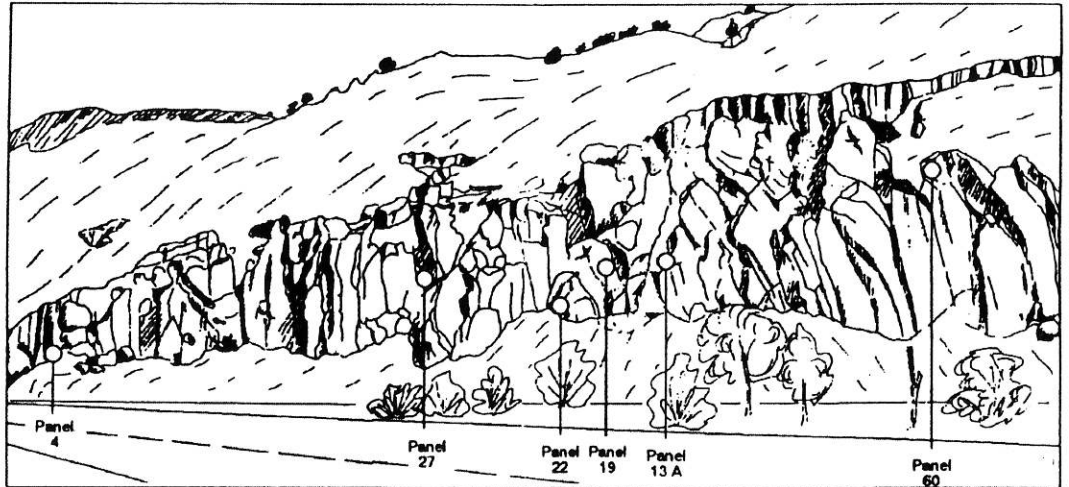


ARCH OF ART

Turn left from the visitor center drive way and go east .5 miles. Park and view the rock art from the parking strip on the right (south) side of the frontage road.

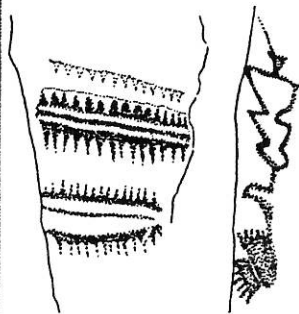
Start by just looking at this striking cliff. Can you see the arches? The graceful curvature of the rock make it look almost like a stone rainbow. Arch of Art is much more fitting than the old name: Coy Canyon. Now look for the rock art panels. Sixty-one panels are visible from here. How many can you see?

This guide will describe a few of the more interesting panels. Instead of a trail marker number, a panel number will be given for each written description. There will be a picture of each panel discussed along with the panel number. Find the panel number on the cliff drawing and see if you can find the actual panel on the cliff.



PANEL 13- BLANKETS

From this vantage point you can see the widest assortment of blanket designs in Clear Creek Canyon. Note how distinct each of the blanket patterns are. They are called blanket designs because they remind people of the multicolored Navajo blankets. There is no evidence that the Fremont in the Sevier area used or knew about blankets with such intricate designs. Archaeologists prefer to



call them pottery designs because there seems to be more of a similarity between these pictographs and the painting usually on the inside of black-on-white bowls. The red and white blanket in Panel 13 is unique. The white color was carved into the surface and the overlying red was then painted on. The coordination of the two procedures to make a blanket took great artistic ability. Since this blanket is both carved and painted, it is a pictograph. This is one of seven pictographs in the park and nine in Utah. No other blanket pictograph is known to exist.

PANEL 19- INITIATION

In this panel are a number of figures that are meaningful to the Hopi. The Badger Clan symbol is in the lower corner. The line represents the one on the badgers face which in this case extends down his back. The three squares are rooms that show the three levels of initiation and are compared with the three underworlds. The figure below the door between rooms one and two has the hair style that the Hopi males wear as a child. The one between room two and three represents the style that young men wear. The figure laying to the right of the opening of room three is initiated and in the fourth world.

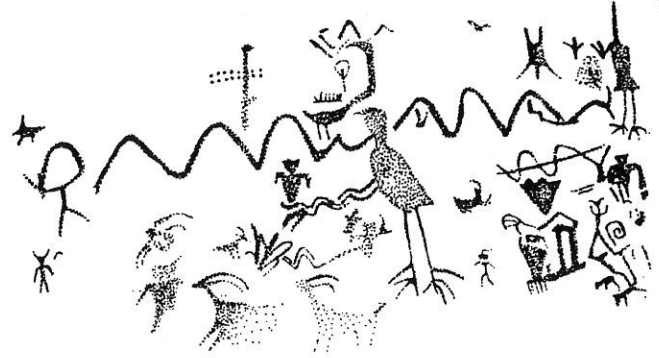




PANEL 22- EMERGENCE

The Fremont again seem to be telling the story about their emergence from the underworld. This one seems to emphasize the parts that birds played in the emergence. As seen in other panels, the wavy line indicates the barrier between the third and fourth worlds. The one figure with bird hands and feet, seems to be sticking his head out of the underworld saying that this is the hole that leads over the sky of the third world into the fourth world. The bird above was drawn with no feet to go anyplace and therefore seems to be there to guard the hole. Traditionally it was the shrike that found the opening in the sky and the eagle that was assigned to guard the hole. Do these birds look like a shrike and eagle? One current researcher claims that they have the characteristics of turkeys.

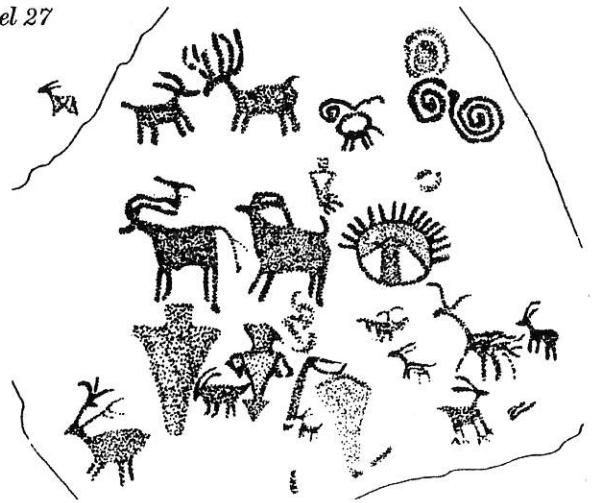
Panel 22



PANEL 27- A GOOD PLACE TO HUNT

It is rare to have desert bighorn sheep, deer and people, all in the same hunting scene. The size of the sheep and the deer's antlers seem to indicate that the hunters are ready for the kill. The concentric circles water symbol is possibly useful to the Fremont in identifying the location of this hunting area. The Badger Clan symbol is very prominent in the panel. This one can more easily be identified as a badger than other figures in the park with that meaning.

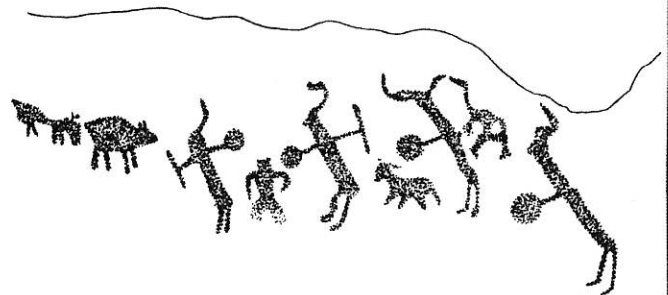
Panel 27



PANEL 60- YOU TELL US

What are the four people with the circular shaped object in one hand doing? Is it a shield and the people are hunting or trying to defend themselves? Is it a drum and they are making music and dancing? Is it a basket in which they gathered seeds and beat and winnowed them until they were the consistency that they wanted? Whatever the activity was, it must have been important enough to them to want to record it and remember it for a long time.

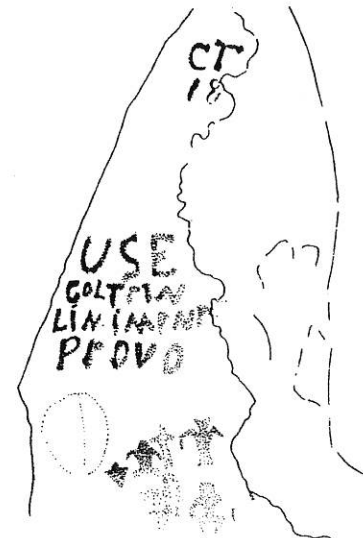
Panel 60



PANEL 4- A PIONEER BILLBOARD

Since the pioneer's arrival in the area, they too have left their mark in the canyon. The historical panels throughout the canyon provide an interesting modern history, but many of these panels have destroyed or diminished the beauty of the canyon's rock art. This serves as a reminder that if future generations are to enjoy Fremont rock art panels, we must protect and preserve them.

Panel 4



COY- LINGERING QUESTIONS

The most common question that people ask after visiting the Arch of Art is "Who in the ___ is Coy?". People seem not to know whether to admire him for the scary places that he got with three different colors of paint or pity him for his insensitivity in writing his name on these priceless rock art panels. The family of a person named Coy ___ (he is still alive) lived in a house that was a few feet east of where the Centennial Cabin is now located from 1920 to 1945.

We hope that you have enjoyed your visit to the Arch of Art.



CENTENNIAL CABIN

This homestead was built to commemorate the continuous settlement on this bend of Clear Creek from the early 1880's to the 1970's. It is dedicated to not only the people who lived at this site but to all the pioneers of Clear Creek Canyon. It is also dedicated to the people who lived in the Centennial Cabin in its original location in Junction, Utah.



FAMILIES

Lott- early 1880's to 1909. Joe (Joseph Augustus) Lott. Wife: Merua Twitchell. Children: Ella, Etta, Orville, Benjamin, James, Donald. Joe, was one of four of the children of John Smiley Lott, and his first wife Mary Ann, that first homesteaded Clear Creek Canyon. The family's fields, orchards and pastures of 160 acres extended through the bottom of the canyon. Joe was also a teamster that drove a wagon between Sevier and Kimberly. The Lott family lived here at least until the 1910 census.

Utley- 1909 to 1920. Gab (Gabriel) Utley, Jr. Wife: Verona Gardner. Six children including Merrill (Doc) Utley. When Utley bought this land, he was a wagon teamster and also had other jobs at the Kimberly mine. The family probably ran the farm from Sevier and did not live here.

Ross- 1920 to 1945. Donald Ross. Wife: Pearl Waters. Children: Wendel, Ralph, Coy, Dale. The Ross family and probably his parents, who owned the land, lived in the original cabin for 25 years. A neighbor remembers the cabin and corrals as being the only structures on the property, but additional patent land was granted to the Rosses in 1941.

Holt- 1945 to 1970's. Henry Holt. Wife: Lillis Burgess. Children: Jay, Leone, Louis, Bill, Anne, Don, Bud, Verna Jean, Rita, Ruth. In 1945 Floyd Bekin bought this and at least one other piece of property in Clear Creek Canyon. The Holt family moved onto the property and managed it as a storage yard for the beginning of Bekins Moving Company. The larger home was built and the cabin was used for storage. Two bridges crossed the creek and corrals, barns and a milkhouse were on the other side.



HOMES

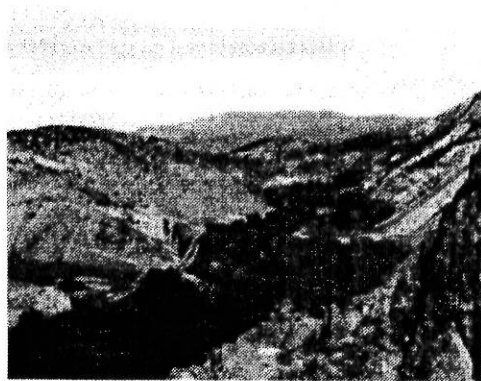
Lott Cabin- From the way that the homestead is today, it should not be hard to imagine what the log cabin that stood here for almost 100 years, that Joe Lott built, looked like. It was the same size and looked much like the Centennial Cabin, except the windows were smaller and the chimney was much simpler. It also seems similar to the cabin built earlier one mile away that was lived in by Joe's mother and brother and sisters. There is no way to tell if the cabin was



divided into two rooms, but it is assumed that it was since the Lott's had six kids. The southeast corner of the Centennial Cabin is 6 ft, north of the

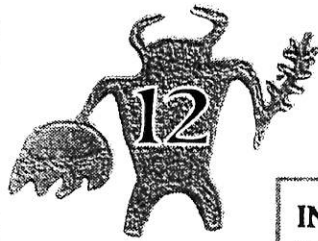
northeast corner of the Lott Cabin. The front of the cabin was at an angle facing northeast.

Farmhouse - This home was in the cleared area (within the fence) east of the Centennial Cabin. The house was almost square, with a half story attic and a central chimney. It had exterior siding and two front windows and an off-center door. In front of the east half of the house was an uncovered cement porch. With its orchards and flowing spring water pipe, this home was one of the favorite stopping places in the canyon.



CENTENNIAL CABIN

This cabin was moved to Fremont Indian State Park and Museum from Junction in Piute County in 1995. It was chosen because it is similar to the cabin on this homestead and others in Clear Creek Canyon. The cabin was built in about 1885. Relatives of the owners claim that the cabin was first located on a ranch that they bought in 1892, that was north of Junction where Piute Reservoir now is. In 1908 when the reservoir was built, the cabin was moved to its location in Junction. Other residents of Junction claim that the cabin was built and always had been in the same location. The Junction property was bought in 1903 by Bernard Barnson and his wife Hannah Elizabeth Braithwaite Barnson. When they moved in, they had 9 children, of which 6 lived in the cabin. The Barnsons lived here together until he died in 1933. She died 20 years later in 1953. Mrs. Barnson's grandchildren describe the cabin by saying: "The living room had a treadle sewing machine, a cot bed, a dish cupboard, a couple of chairs and Grandma's chair that sat here by the window. The window had geraniums on the windowsill." After Mrs. Barnson's death in 1953, the cabin remained in the possession of her children and was donated by Garn Barnson, her grandson, to the park.



SHEEP SHELTER

FREMONT INDIAN STATE PARK & MUSEUM

The parking area 1.5 miles east of the visitor center will give you access to three rock art sites. These are Sheep Shelter, the Indian Blanket and the Water & Emergence Continuation Panel. Each of these sites are worth exploring.

Directions:

- **Indian Blanket Viewpoint-** from the parking area go up the steps to the four trail crossing point. Go left and then go left again when you see the view benches.
- **Sheep Shelter-** return to the four trail crossing and turn left towards the cliffs.
- **Water & Emergence Continuation Panels-** return to four trail crossing and turn right. Go about .2 miles to the panels.

INDIAN BLANKET

The Indian Blanket is located straight in front of you on the far wall of the canyon about 150 feet above the canyon floor. To the right of it on another face is a second smaller blanket. The blanket is made up of a rectangular area of interlocking frets with sawtooth fringes and two



parallel zigzag lines. It is a pictograph using reddish/orange paint. The blankets approximate size is 16 feet long and 4 feet high. The panels



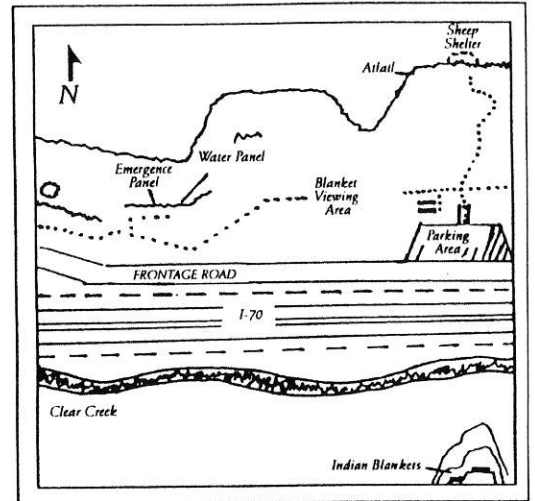
show similarity to smaller pictograph blankets found in the park. An analysis of the paint indicates that the paint was non-organic and is similar to minerals in outcrops near the blankets. The paint was dated as being about 250 years old. If this date is correct, possibly the artists were a band of Paiutes called the Pahvant. The Pahvant band assimilated with the Kanosh band and no longer is recognized as a group.

INDIAN BLANKET LEGEND

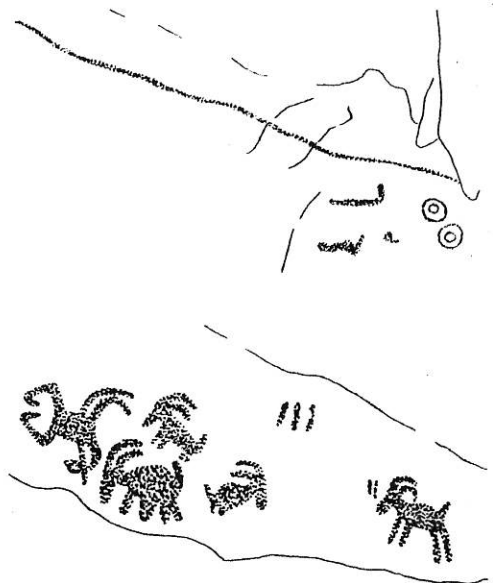
Many years ago a group of Indians passed through Clear Creek Canyon on the way to their winter camping area. While in the canyon the new baby of a young Indian girl died and was buried near the site of the blanket pictograph. During the winter the mother could not get the thought of her baby being alone in the winter cold out of her mind. The next spring she made preparations and returned to Clear Creek Canyon and painted the blanket for her lost baby to use in the future cold winters to keep away the cold. (The source of this story is residents of the towns near the park, not the Paiute.)

SHEEP SHELTER— CAVE PANELS

Although other peoples used the shelter, the rock art at Sheep Shelter seems to be Fremont. The excavation of the shelter and adjacent area to the south revealed evidence of human occupation to a level of 7 feet below the present surface. A hearth at the bottom level was used about 3700 B.C.. The layers above it showed occasional use from the Archaic through the Fremont period. The petroglyphs in Sheep Shelter



show Fremont figures. On the back wall is a line that extends the entire width of the shelter. The panel on the lip of the ceiling seems to be a hunting scene possibly observed from



Sheep Shelter and drawn in a place where the area drawn could be seen. The desert big horn sheep seem to be grazing at the canyon bottom, except for one that is drinking in the creek and can be seen with its reflection.

SHEEP SHELTER — OUTSIDE PANEL

From the entrance of Sheep Shelter there is another panel on a cliff face to the west. This panel seems to be much like other hunting scenes in Clear Creek Canyon. The line with the four dots on one end above it is possibly showing the weapon used in killing the ani-





mals and is a picture of an atlatl without the spear. The meandering line is possibly a map showing the location of Sheep Shelter.

EMERGENCE CONTINUATION

The two panels on the right continue the emergence story in a way that is very similar to the Hopi legends:

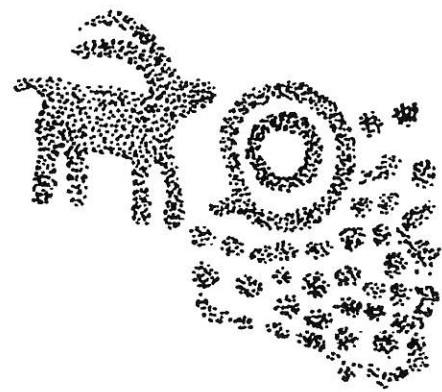
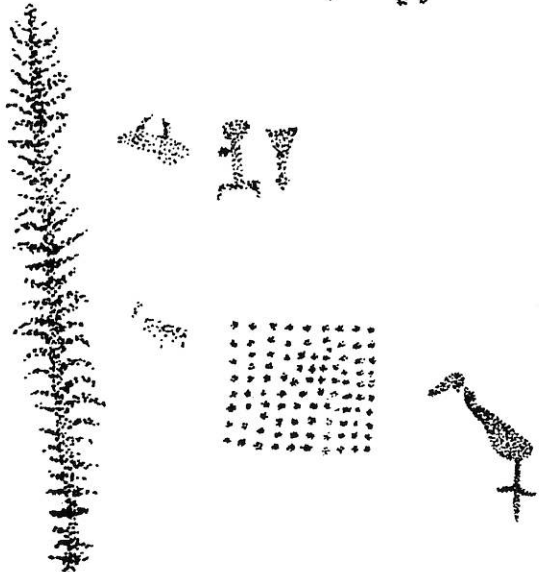
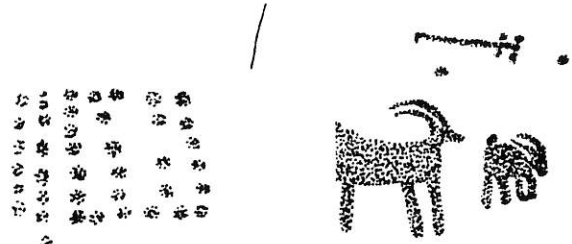
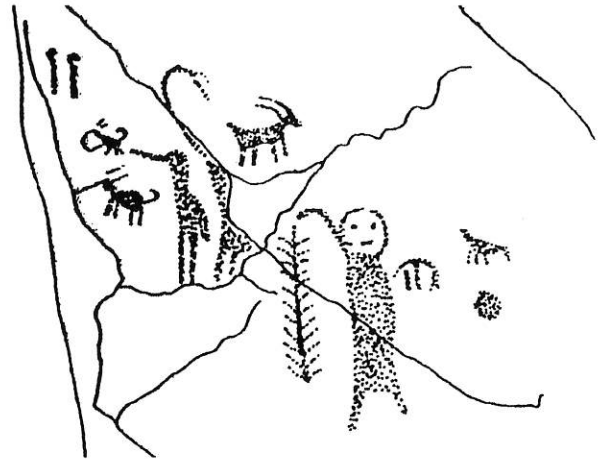
After all the good Hopis came out of the reed it was cut down with the guards (One-horned priests, eagle and hawk) remaining below to watch. Upon their arrival the chiefs daughter died due to witchcraft. The witch was identified. She told the chief to look back down into the underworld where he found his daughter living happily. It is there in the underworld where upon death all Hopis return. The god of this land caused the sea to rise up and cover the place of emergence to hide it and close it to be regarded with fear so no one could return to it until they died.

Notice how visible the reed is in these panels.

WATER PANEL

The figure on the left holds the Badger Clan symbol in its left hand. It is up side down to indicate that the Badger Clan is not dead. This symbol is considered to be very important, because the Hopi claims that the symbols used identifies the author as a member of the Badger Clan. The Badger Clan is a family group of the Hopi that continues today and still uses a similar symbol for identification. The rest of the panel is an indication of water. This is shown by the concentric circle to the right of it. The water is located in a depression in a rock, that is shown by the natural hole that is over the sheep's back and also the cup shape of the bottom of the concentric circle. The figure to the far right indicates that one must lie down to drink water. A water source like the one described has been found within 500 yards of this panel. At the request of the Paiutes, the location will not be revealed.

For your safety, please return to your car on the trail on which you came and not on the frontage road.





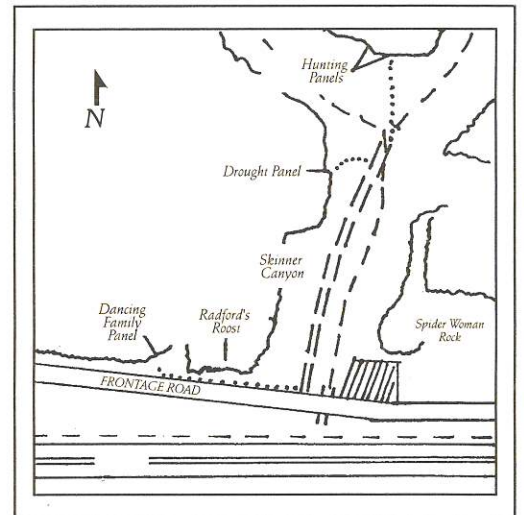
SPIDER WOMAN ROCK

A part of the park that is of significance to the Fremont, the modern Indians and the historic settlers is Spider Woman Rock and other sites in Skinner Canyon.

Turn left on the frontage road and go east 2.2 miles. The parking area is to the left of the road in the mouth of a narrow canyon that goes north.

SPIDER WOMAN ROCK

The cut on the east side of the mouth of this canyon is what is left of Spider Woman Rock. Before destruction for I-70 construction Spider Woman Rock was shaped like a spider with its head facing south towards Clear Creek. Part of the back and a rock thought to be twins that she is carrying remain. Around the base of the rocks on the powdery white tuff was a number of rock art panels. These panels are each thought to have been parts of the legends telling about Spider Woman and her involvement in the creation of people on the earth. Spider Woman Rock was considered sacred to the Hopi. Its destruction was a great loss in information to both the park visitor and the Native Americans who considered it holy.



Tawa, and Spider Woman shaped the thought of her lord into man figures and woman figures like their own, but after the blanket magic had been made, the figures still stayed inert. So Spider Woman gathered them all in her arms and cradled them while Tawa cast his eyes upon them. They now sang the magic song of life over them, and at last each man figure and woman figure breathed and lived. Before placing them on earth, Spider Woman divided them into groups, telling them to live separately as groups forever. They will be called the Hopi, Zuni, Paiute.

THE HOPI LEGEND OF SPIDER WOMAN

In the beginning there were only two- Tawa, the sun god, and Spider Woman, the earth goddess. All the mysteries and power from above belonged to Tawa, while Spider Woman controlled the magic from below. In the underworld, abode of the gods, they dwelt and they were all as one. There was neither man nor woman, bird nor beast, there was no living thing until these two willed it to be. These two had a mighty thought- they would make the earth to be between above and below where now lay shimmering only the endless waters. So they sat side by side, making the first magic song, a song of rushing winds and flowing waters, a song of light and sound and life. Many strange thoughts formed in Tawa's mind- beautiful forms of birds to float in the above, of beasts to move upon the earth, and fish to swim in the waters. Spider Woman got clay and made the thoughts of Tawa take form aside, but they breathed not or moved. "It is not good that they lie still and quiet," Tawa said. "Each thing that has a form must also have a spirit." They laid a white blanket over the many figures and made a mighty incantation over it and soon the figures stirred and breathed. "Now let us make ones like you and me so that they may rule over and enjoy these lesser creatures," said



THE CURSE OF SPIDER WOMAN ROCK

As the path for I-70 was being cleared it was necessary to move Highway 4 and level Spider Woman Rock. The Paiute Indians were contacted and could find no significance to the rock art, so leveling began. A Hopi religious leader visited the site as the leveling had started and ask that the ridge be saved because it recorded the Hopi legend of the creation of the world. The Utah Department of Transportation (UDOT) archaeologist said she would try to stop the construction until the value of the site could be assessed. By the time word went through the UDOT chain of command then back through the construction company to the equipment operator, it was too late. The ridge was destroyed and hauled away. When the Hopi religious leader returned and saw what happened, he put a curse on UDOT through Spider Woman and





her daughter Salt Woman who controls all the natural phenomena such as weather. After this curse was invoked on UDOT the major flooding problems of 1983 began. Billies Mountain slid blocking Highway 50 and a railroad track and flooding Thistle, Utah. The waters of Utah Lake rose covering I-15 near Provo. The Great Salt Lake covered I-80 near Kennecott. The bridges on I-70 over Fish and Shingle Creeks have never completely settled and some of the workmen said all the concrete poured after the curse seemed to crack in the pattern of a spider web. The Hopi religious leader clipped the news articles out of national newspapers and sent them to the UDOT director to show what Spider Woman was doing to them for destroying her sacred monument.



In 1985 Fremont Indian State Park and Museum was given most of the land in Clear Creek Canyon and a visitor center was planned. The park did not want to build its visitor center on land that the Hopi's thought to be cursed. In consultation with the Hopi and Paiute it was decided that if the visitor center was built in Little Dog Canyon behind the two small hills in the mouth of the canyon (named the Twin Warrior Mounds after the grandsons of Spider Woman) that it would not

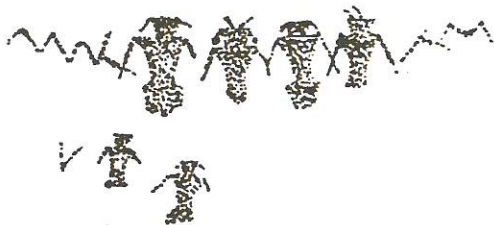
be affected by the curse. This is why the visitor center is located where it is.

RADFORD'S ROOST

The ridge to the west of Skinner Canyon, where the power poles are, is what is left of a point that extended to the far side of I-70. Archaeologist working on this ridge gave it the unofficial nickname of Radford's Roost, after a landowner who had lived nearby (where I-70 now is) since 1959. The Radford's built a chicken coop on the ridge because it was the place on their property that got the most sunlight. At the base of Radford's Roost was a small cave that showed evidence of limited Fremont use. On the destroyed part of the ridge was a two room adobe like structure in which each of the rooms were six feet square. Next to it was a circular pithouse with a crawl way extending to the south. The pithouse was 16 feet across.

DANCING FAMILY

Follow the frontage road west through the Radford Roost cut, go past a columnar slab that fell in 1996 to a small canyon from the north. The dancing family panel is on the rocks on the west side. Some of the red pictographs on the red rock are hard to pick out.



DROUGHT PANEL

Drive or walk up the dirt road, going into Skinner Canyon, .25 miles. Just past electric poles to your right is a grassy area on your left, where you can park. The drought panel is on the west canyon wall near a rockslide.

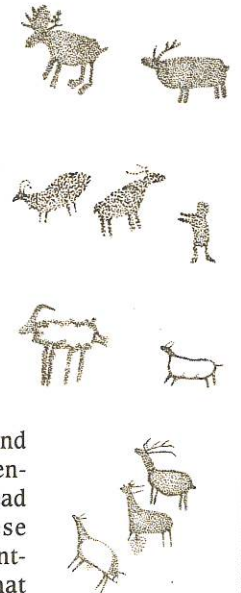
This south facing panel is located here for a precise reason. It is thought to tell about the great drought which has been confirmed by tree-rings to have occurred in the A.D. 1200's. The lines of dots show the fields of corn that had been planted, but did not come up. The human with his hands in the air is praying. The symbol above him means rain and that is what he is praying for. The square is a map. Look straight ahead at the south walls of Clear Creek Canyon and you will see the area that they have drawn. Landmarks on the top of the cliff can be seen above the square on the right side, the wavy line on the left side is a trail that is supposed to be the only way up the cliff and lead to a spring where they prayed and left offering for rain. The deity to which they prayed has his hands over his ears and did not listen to the request. More drought information is on an adjacent panel which lies face down as a result of blasting for the construction of I-70.



HUNTING SCENES

From the road on which you came up Skinner Canyon, look up canyon (north). Straight ahead is a cliff face that can most easily be picked out by the bullet holes on it. The hunting scene is beneath the holes. To get closer, follow the dirt road on foot.

The animals shown in these panels are unique compared to others in the Clear Creek area. Look at the detail used in creating these animals which possibly include desert bighorn sheep, deer, elk and maybe a moose. The artist varied the density of dots to make some areas darker and thereby make the figures look three dimensional. The positioning of the limbs and head make the animals seem alive. These petroglyphs are reminiscent of the cave paintings in France in the detail and movement that they portray.



HISTORICAL DUMP

As you approach the mouth of Skinner Canyon off to the left (east) of the dirt road is a dump that was used from about 1910 to 1950. The park considers this area to be a valuable source of information about the historical use of Clear Creek Canyon and is currently determining how to best manage it. Please do not pick up or move items or leave new garbage.

This is your last stop on the Spider Woman Rock Trail. If you want a fun hike, just across the frontage road is the 2.5 or 6 mile hiking biking loop. Ask at the visitor center for more information.



This vantage point is an ideal place to observe and learn about the geology of Clear Creek Canyon.

GEOLOGY

GEOLOGIC HISTORY

An ancestral valley has existed in the general location of Clear Creek Canyon for 27 million years (a down warp between the Pahvant and Tushar Mountains). Mount Belknap, a volcano 12 miles to the southwest in the Tushar Mountains, erupted a number of times between 22 and 14 million years ago. A succession of ash flows from Mount Belknap (the rock ledges surrounding you called the Joe Lott Tuff) partially filled this ancient valley 19 million years ago . Four million years of faulting and erosion established a new canyon with tributaries. These canyons were then filled over a period of 8 million years by deposition of eroded volcanic ash and rocks known as the Sevier River Formation. More faulting and erosion over the next 7 million years resulted in the Clear Creek Canyon you see today with remnants of the pink and tan layered Sevier River Formation sitting along side (where faulted) and on top of the older Joe Lott Tuff. The canyon has back filled again, somewhat, as indicated by holes drilled at the two bridges on I-70 near the visitor center. These drill holes confirm that the canyon floor was 40 to 60 m. below the present ground level.

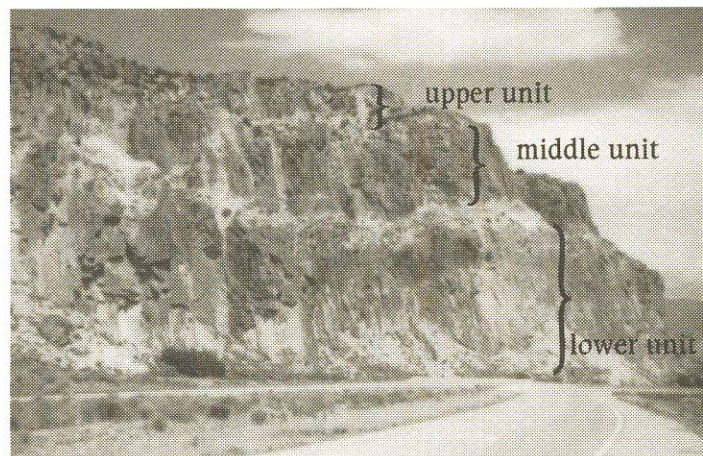
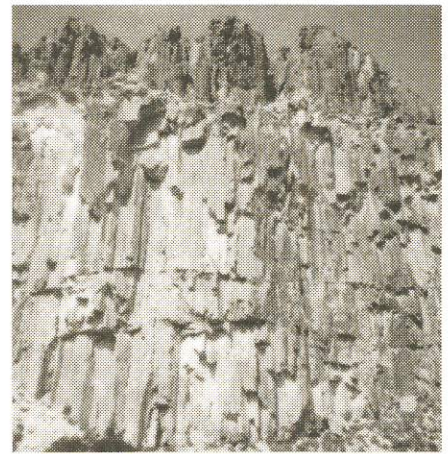
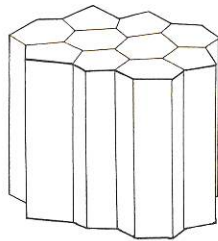
COLUMNAR JOINTED IGNIMBRITES

The cliffs to the east on the north side of Clear Creek Canyon are an excellent example of columnar jointed ignimbrites. Ignimbrites are thick, massive, lava-like sheets of silicic volcanic rocks formed mainly of glass particles. These ignimbrites, part of the Joe Lott Tuff, formed as a result of explosive, hot, rhyolite ash-flows from a series of enormous volcanic eruptions 12 miles to the southwest in the Tushar Mountains 19 million years ago. When the ash-flow stopped here, it was hot enough that the ash welded together,

creating the ignimbrites.

As the fused flows cooled, cracks formed

vertically from the top to bottom, creating the distinctive six sided columns. The columns each cooled from their center forming the geometric patterns that look like a honeycomb from the top. Clear Creek Canyon has cut down through the Joe Lott Tuff, so the view you are getting of the columnar joints is from the side and the full height of these spectacular pillars can be appreciated. Erosion and change continues and occasionally columns fall.



JOE LOT TUFF

The rock ledges before you on the north side of the canyon and much of the rest of lower Clear Creek Canyon, is part of a series of rhyolite ash-flows called the Joe Lott Tuff Member of the Mount Belknap Volcanics. Approximately 150 cubic kilometers of rhyolite were extruded from the Belknap volcano to form the Joe Lott Tuff, then the volcano collapsed forming the Belknap



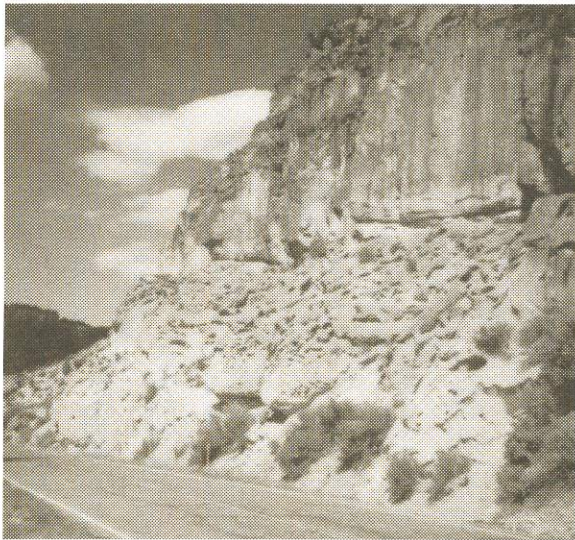
Caldera which is 13 by 17 kilometers in size. The ash-flows followed an ancient valley that underlies the present Mill Creek and Clear Creek Canyons. Joe Lott Tuff is separated into distinct cooling units:

Lower- this unit extends upward from the canyon floor and is 64 m. thick. The tuff composition varies from being purplish-gray and full of pumice near the bottom to being chalky in the top. Columnar joints are in the middle of the unit. The weld quality of the tuff is poor towards the top and bottom and moderate in the middle. The entire ash-flow that resulted in the lower unit was deposited as part of a single flow that had different consistencies and is thought to have occurred in a matter of days to weeks. The unit dried most likely, for a number of years before the middle unit covered it.

Middle- columnar jointing is also exhibited in this unit but it is distinguishable from the lower one because the tuff color is light gray. The welding of the ash is of poor quality and the unit is 43 m. thick. This unit seems to be the result of one volcanic flow with between 20 and 100 years until it was covered by the next ash-flow.

Upper- this unit is 31 m. thick and is best seen at the highest visible point. The color is light gray but it differs from other units in that the fusion is better and rock particles are larger.

Pink- although it can not be seen from this vantage point, throughout most of Clear Creek Canyon there is a fourth unit of Joe Lott Tuff that is between the middle and upper units and is 26 m. thick. The unit is rich in pumice and is poorly welded and easily erodible. The pervasively pink color is a result of iron oxidation. The unit consists of two ash-flow layers (the lower is 17 m. and the upper is 9 m. thick) divided by a layer of ash .5 m. thick that was air-fall from Mount Belknap. A good place to see the pink unit is on the north side of the road near the west park entrance sign.



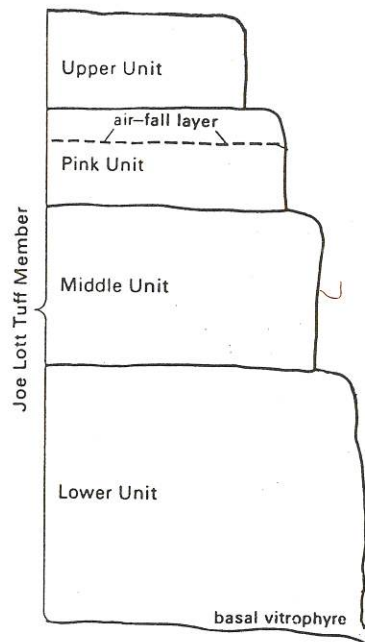
Pink Cooling Unit of the Joe Lott Tuff Member

streams in the area including Clear Creek and its tributaries. Most of the Sevier River Formation has eroded away with only remnants seen along the sides of the canyon. An excellent exposure of the Sevier River Formation can be seen in the Castle Rock Campground.

INFORMATION SOURCES:

Budding, Karen E., Cunningham, C. G., Zielinski, R. Z., Steven, T. A., and Stern, C. R., 1987, Petrology and Chemistry of the Joe Lott Tuff Member of the Mount Belknap Volcanic Field, West-Central Utah, U.S. Geological Survey Professional Paper 1354, 47 p.

Anderson, John, J., and Rowley, P. D., 1975, Cenozoic Stratigraphy of Southwestern High Plateaus of Utah, in Anderson, J. J., Rowley, P. D., Flick, R. J., and Nairn, A. E. M., Cenozoic Geology of Geology of Southwestern High Plateaus of Utah: Geologic Society Of America Special Paper 160, p. 1-52.



SEVIER RIVER FORMATION

From 14 to 7 million years ago eruptions continued on the Tushar Mountains. These eruptions differed from the earlier eruptions that formed the Joe Lott Tuff. They were much more sporadic over a longer period of time, and produced ash that was distributed by air-fall and did not fuse when it hit the ground. The ash was spread, probably many meters deep, over the flanks of Mount Belknap, including the eroded upper tributaries of Clear Creek Canyon. This ash and some underlying rocks were easily eroded and carried by streams to the lower valleys of the mountain. This changed Clear Creek from an erosive environment to one of deposition, filling the canyon with conglomerate, sandstone and siltstone now known as the Sevier River Formation. Subsequent faulting and uplift rejuvenated

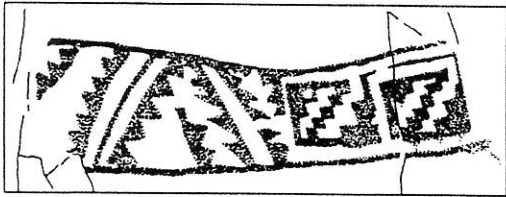
CENTENNIAL TRAIL

CLEAR CREEK CANYON
FREMONT INDIAN STATE PARK

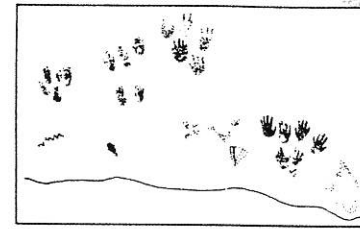


Rock Art Regulations:

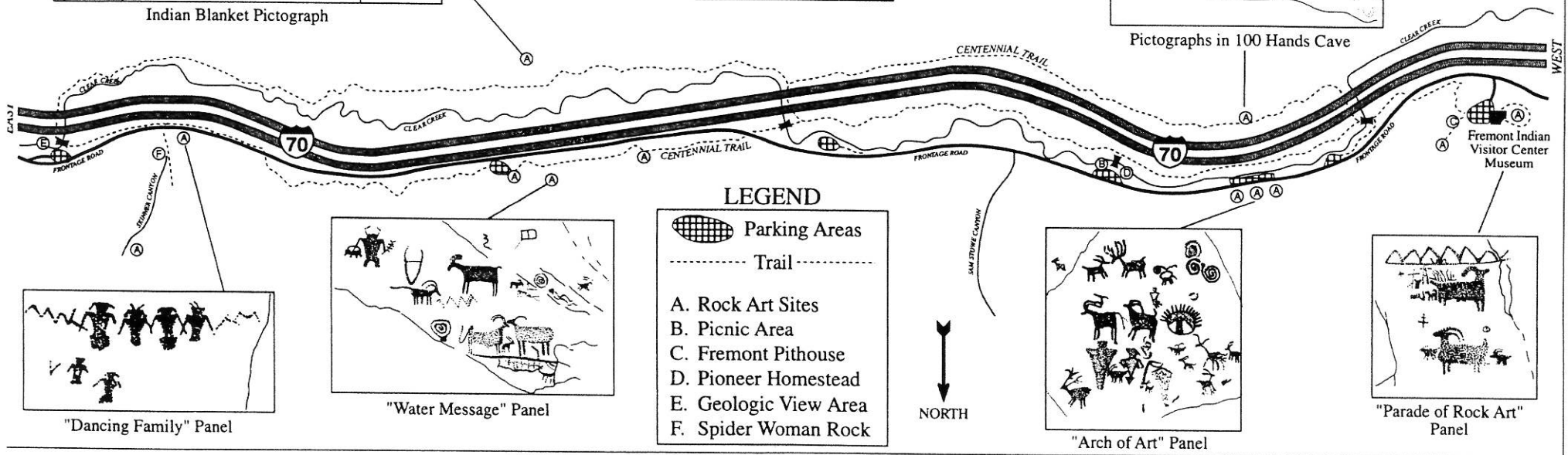
1. Please stay on the trail.
2. Do not touch rock art.



Indian Blanket Pictograph

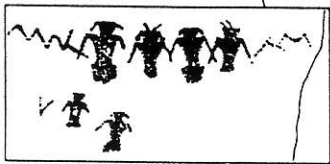


Pictographs in 100 Hands Cave

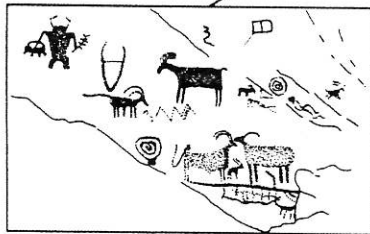


LEGEND

- Parking Areas
- Trail
- A. Rock Art Sites
- B. Picnic Area
- C. Fremont Pithouse
- D. Pioneer Homestead
- E. Geologic View Area
- F. Spider Woman Rock



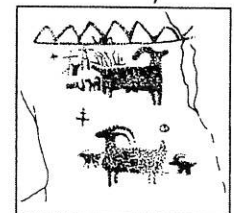
"Dancing Family" Panel



"Water Message" Panel



"Arch of Art" Panel



"Parade of Rock Art" Panel

Fremont Indian
Visitor Center
Museum