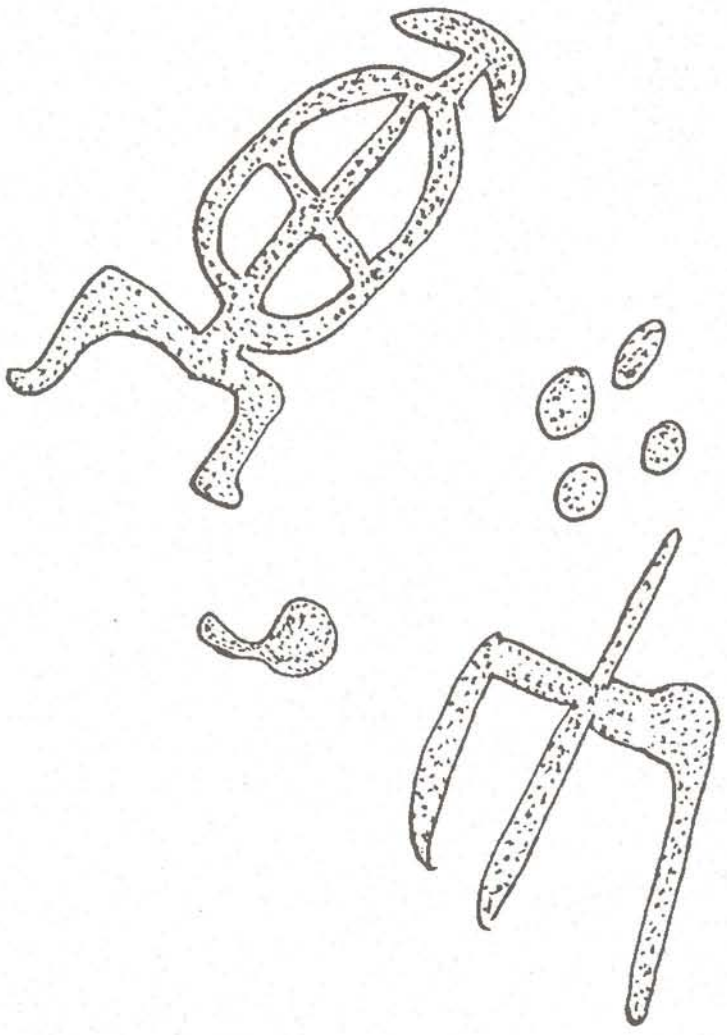
IDAHO ARCHAEOLOGIST

ISSN 0893-2271



Volume 20, Number 2

Volume 20, Number 2
Fall 1997

IDAHO ARCHAEOLOGIST

The ***IDAHO ARCHAEOLOGIST*** is published semi-annually by the Idaho Archaeological Society in cooperation with the College of Social Science and Public Affairs, Boise State University. The ***IDAHO ARCHAEOLOGIST*** is the journal of the Idaho Archaeological Society, a non-profit association of professional and amateur archaeologists, organized under the laws of the State of Idaho. Subscriptions are $12.00 per year and may be obtained by writing the ***IDAHO ARCHAEOLOGIST***, Department of Anthropology, Boise State University, 1910 University Drive, Boise, Idaho 83725.

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Cover: Upper Salmon Falls Rock Art.

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ARTICLES AND REPORTS

SHIELD-FIGURES, PITS, AND A HOLE IN ONE: THE ROCK ART OF UPPER SALMON FALLS, IDAHO

by
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INTRODUCTION

Max Pavesic and I photographed a shield-figure at Upper Salmon Falls in the early 1970's. In 1993 I was able to find and record additional petroglyphs near the original find. These panels were also located on boulders and the glyphs were mostly familiar ones, such as shield-figures, stick-figures, and even some "handled items"[1] (*See* Murphey 1992). However, many of the boulders also showed numerous random depressions or pits, a characteristic called "pitting" by rock art scholars (Schaafsma 1986:216). That attribute alone, and when accompanied by motifs, presented a somewhat different rock art site than I had seen in the immediate area.[2]

LOCATION

Upper Salmon Falls is on the Snake River near Hagerman, Idaho (Fig. 1). Here, just below 1000 Springs, the Snake suddenly splits around several large islands and it correspondingly drops 24 meters in less than two kilometers. The south river channel is now (and has been in the historic past) marked by low rapids and very shallow riffles, while the north channel was once marked by a set of 7-10 m high falls (in its natural pre-dam condition) and then by a narrow gorge just below that. It is immediately downstream from those falls, on the north bank, and just beyond the highest water mark, that most of the site's rock art can be found on the sides and/or tops of "melon" boulders.[3]

BACKGROUND

Ethnographers and archaeologists are among those to reference the unique physiographic and ecological setting of Upper Salmon Falls in Hagerman Valley and in the greater region (*e.g.* Steward 1938; Pavesic and Meatte 1980). The falls and shallow rapids are flanked by a multitude of food resource zones, which for the resident Shoshone, sometimes combined with the Snake's fish and various other aquatic resources to result in non-typical living and social opportunities for a Great Basin hunting and gathering people (Steward 1938:167-169; Murphy and Murphy 1974:317-318). These people also knew where and in what season to go to gain access to dozens of other edible plants, animals, and insects (*See* Gould and Plew 1996). However, the most eagerly anticipated local food resource ethnographically was easily the salmon run, a phenomenon documented even late into the historic period by Millet's 1890's commercial fishery, which was located only a kilometer and a half on downstream from the petroglyph site (*See* Plew 1983 for discussion). It is assumed that this exceptional protein source also extends back in time, well into the local Shoshone's cultural history, although the magnitude to which it was used, and for how far back in time, certainly remains under archaeological evaluation (Murphey and Crutchfield 1985:81; Plew 1983, 1988; Plew and Gould 1996).

The earliest fur trappers' journals, numerous Oregon Trail diaries, and even the earlier settler's accounts all show the local Shoshone as inhabitants of small riverside camps and sometimes in what looked like small fishing villages. The Snake River Shoshone were skilled fishermen who 60 years of Euro-American observation records as "again and again taking salmon from chutes in the Upper Salmon Falls, and in and along the channels below" during a heavy fish run (*See* Murphey, Freman, and Bowler 1993:52-63). Native Americans from present day Western Utah and Northern Nevada reportedly also visited Upper Salmon Falls to fish, trade, and socialize (Steward 1938:154, 155-157, 159, 165, 172, 174). There are also numerous historic descriptions of salmon being dried and then packaged for storage and trade (Murphey, Crutchfield, and Bowler 1993:52-62).

A number of salmon taking techniques and strategies were apparently in use during the historic Shoshone's exploitation of the region containing Upper Salmon Falls. These included the use of weirs, dams, nets, basket-traps, hooks and spears/harpoons (Meatte 1983; Pavesic 1978). However, the only fishing techniques ever mentioned for Upper Salmon were *reportedly* a few nets and *definitely* a tremendous amount of spearing by individuals armed with harpoons (Steward 1938:167-168) (Fig. 2). Julian Steward (1938:167-169) adds to that picture that the local Snake River Shoshone's wintering sites were mostly located on the north side of the Snake River, near the

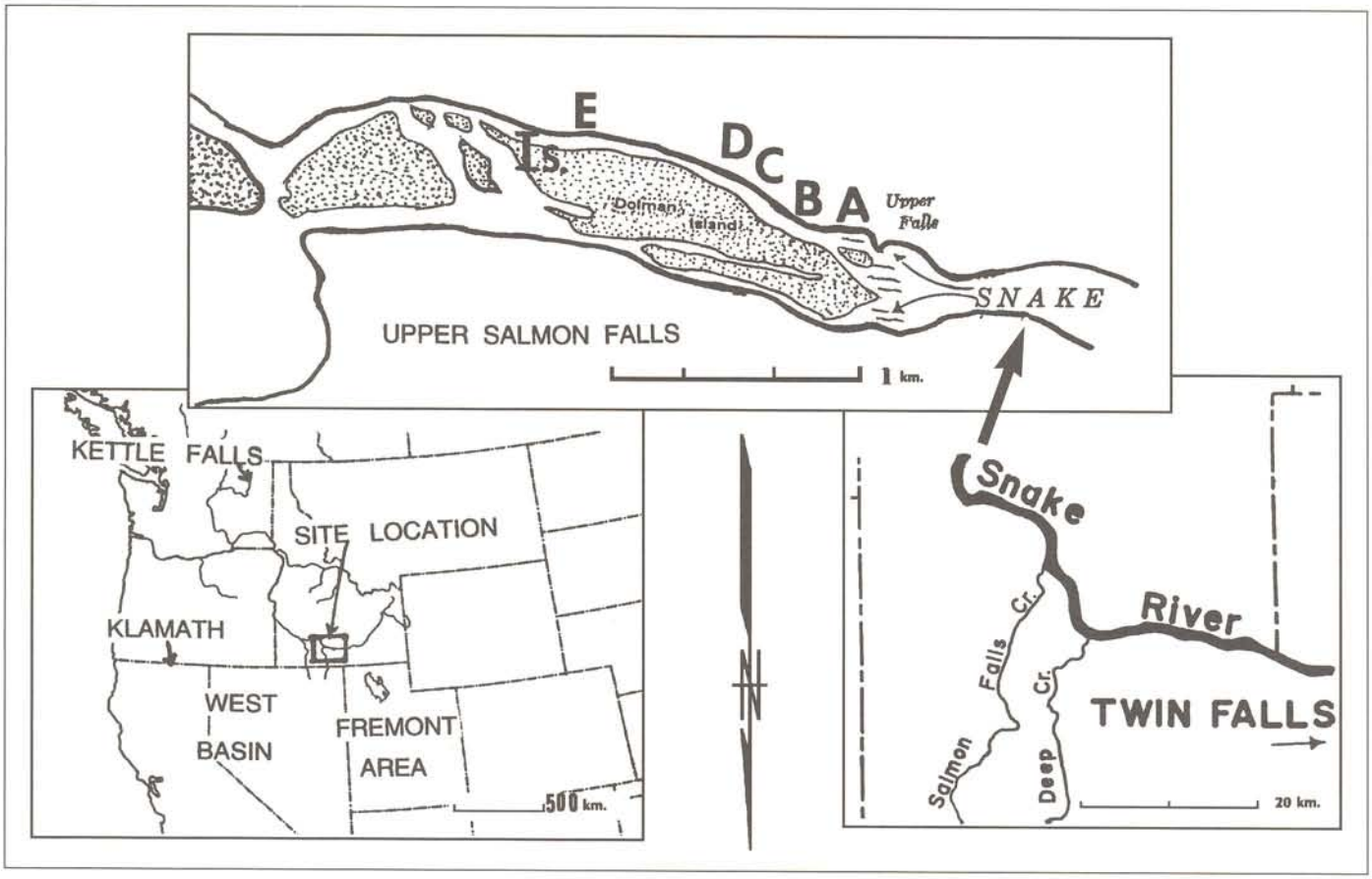


Figure 1. Maps showing the site location in the Northwest, in the general area, and at Upper Salmon Falls.

"best fishing places" of Hagerman Valley. The local characteristics of fishing technology and site location will emerge again, later in this paper.

PANEL DESCRIPTIONS

The petroglyphs are found on the sides and tops of large to medium-sized boulders. Following are descriptions of each boulder/panel and those clustered with it in that *area*. Table 1 contains a variety of information on each boulder/panel, including primary elements, facing of panel, and patina colors. Areas are discussed as they and the boulders/panels within them are encountered, from the upstream to downstream end of the greater site's extent.

Area A

Two, large, side-by-side boulders are among the first encountered as one reaches the falls coming from the east. They are designated Boulder/Panel A North and A South (Fig. 3a).

Shallow pits of 2.5 cm - 5.0 cm in width, occur randomly but generally cover the top and the east facing slopes of each. There are 360 pits in the combined 4 m x 2 m surface areas. A single cross motif occurs near the east ground surface of Boulder A North.

Area B

Three boulders in this area have petroglyphs. All three boulders show shield figures, but otherwise vary in the type of additional motifs associated.

Boulder/Panel #1B has a (21 cm x 21 cm) shield-figure, four small dots forming a diamond, a (15 cm) wide mask, and then a (17 cm x 17 cm) shield-figure (Fig. 3b). These glyphs are arranged somewhat in a straight line across the rock's west face. There are also two handled items on the back and another on the lower front. The right (17 cm x 17 cm) shield-figure is spalling away from the parent boulder.

Boulder/Panel #2B has a (20 cm x 20 cm) shield-figure beside a stick figure (Fig. 3c). These occur on the west face of a good-sized boulder and they are now fairly weathered, although the lines had originally been cut relatively deep and narrow (ca. 1 cm x 1 cm).

Boulder/Panel #3B (3.5 m x 1.5 m in size) has a 50 cm x 35 cm sized, vulva-shaped hole that tapers 1 m inward (Fig. 4a). It appears that the lower lip of that hole was also ground and polished. The hole itself has a 5 cm crack arcing through the top and then two small angular rocks have been set into the south end of that feature. The inside walls have been painted or rubbed with ocher and twenty small "pits" are pecked into the lower, inside lip. There are another 120 pits on the upper right of the outer boulder face, and a (21 cm x 21 cm) shield-figure and a smaller (7 cm x 4 cm) stick-figure at the lower right (NE) corner. Large spalls broken from the top lay nearby, and these also show pits, some exceptionally deep and narrow (5 cm x 2.5 cm).

Boulder/Panel #4B is an oval-shaped cluster of 10 exceptionally small and shallow pits in a 10 centimeter area at one corner of a 1.5 m x 1 m surface. The dot-like pits are a very noticeable, white/tan color (Fig. 4b).

Area C

This area has one medium-sized boulder with 40 relatively shallow pits in the top edge (Fig. 5a). Numerous other boulders appear unused.

Area D

This area contains a single, large (1 m tall) boulder, which can be seen at a considerable distance as it is the only boulder in a 30 m circumference (Fig. 5b). It has 50 pits on the top and on down the southeast, upper edge.

Area E

This area is about 200 m further on downstream from the preceding areas, and on a lower terrace. There are two boulders, one has only glyphs on it and one has only pits.

Boulder/Panel #E1 has 20 pits pecked into the top. It is a large rock comparable to the one at Area E, and it is located away from the channel, near the foot of the second terrace.

The glyphs on Boulder/Panel E2 are too faded to discern. They may have been stick figures, handled-items, or slashes. There are also several long cut-like marks or grooves that may be man-made. This boulder perches on the edge, right above the channel.

Island

There are at least two boulders on the down river end of the upper island (*i.e.*, Dolman Island). On one boulder is a snail-like glyph (IS.1) and on the other boulder (IS.2) are five, faint stick-figures. Both boulders are very small (.75 cm x 1.00 m).

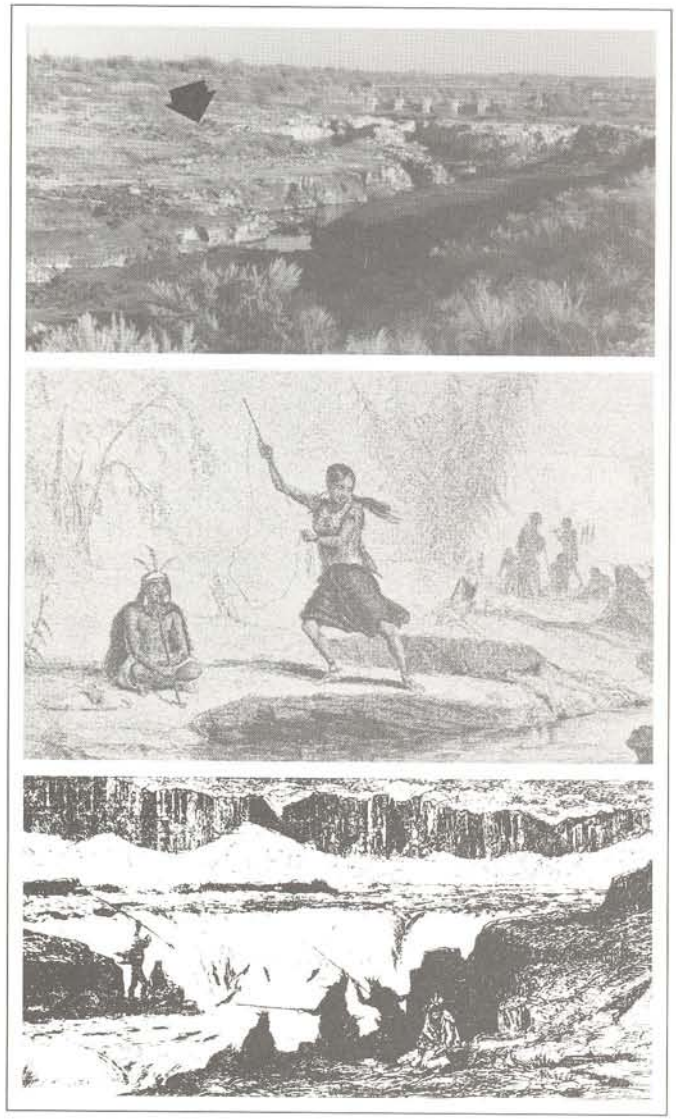


Figure 2. The north channel of Upper Salmon Falls, with the major concentration of rock-art marked by an arrow, and, two historic drawings of spear-fishing at the falls: Cross (1849) and Bryant (1872). The site area is 20 m behind the fishermen on the left (upper and lower drawings).

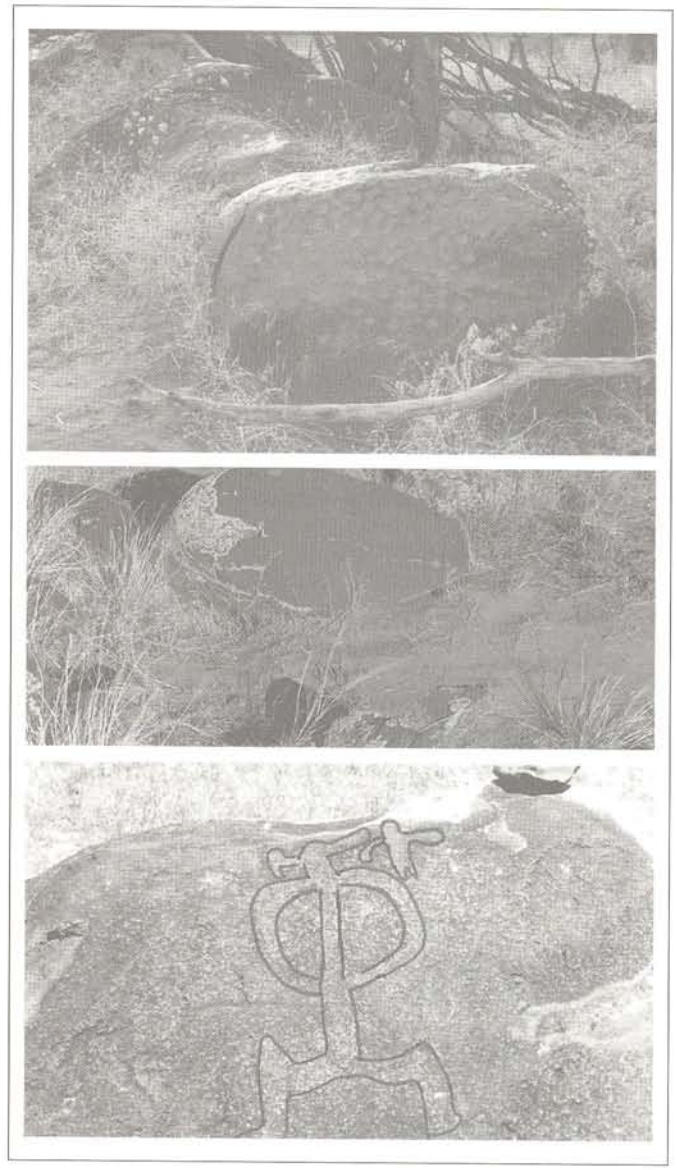


Figure 3. Area A panels and the first two panels at Area B (1B and 2B). Panel 2B is outlined since it did not photograph well. A cross motif is visible at the bottom of the nearest boulder, Area A.

TABLE 1

Panel	Primary Elements	Facing of Panel (General)	Patina Colors
A North	Est. 180 Pits	Up-River	2.5 Y 6/1 2.5 Y 5/1 and 6/1
A South	Est. 180 Pits	Up-River	2.5 Y 6/1 2.5 Y 5/1
1 B	2 Shield-Figures 1 Mask 4 Dots (in diamond) 3 Handled Items	Down-River	7.5 YR 5/6
2 B	1 Shield-Figure 1 Stick-Figure	Toward River	7.5 YR 5/1
3 B	150 Pits 2 Shield-Figures	Toward River	(Ocher) 7.5 R 5/8 7.5 YR 7/6
4 B	10 Pits	Toward River	10 YR 7/3
C	40 Pits	Toward River	2.5 YR 4/6 2.5 Y 7/1
D	20 Pits	Toward River Up-River	2.5 YR 6/1
E 1	20 Pits	Toward River	2.5 YR 5/1
E 2	Stick-Figures (?)	Toward River	2.5 YR 5/1
IS.1	Snail (?)	Down-River	2.5 YR 7/1
IS.2	5 Stick-Figures	Down-River	7.5 YR 5/6

Table 1. Locational, content information and Munsell colors for the petroglyph panels at Upper Salmon Falls.

DISCUSSION

Amid hundreds of other boulder-options, why do the Upper Salmon Falls petroglyphs cluster together in just a few specific areas? And within those areas, did the petroglyph makers just randomly choose boulders according to shape and aspect or were there also some other, but now largely unknown "functional-type" influences behind that selection? A certain amount of cautious speculation on basic selection and location criteria does seem possible. For example, the petroglyphs are on the north side of the river at the falls, and they are also located on and/or near substantial archaeological deposits. This association hints at proximity, if not a direct correlation to the location of the salmon fishing camps/villages mentioned in the background portion of this paper. If true, and even if archaeologically linked together in time, whether that association between rock art and a fishing site might have been work-related, or magico-religious, or both, it would still be very open to a variety of interpretations based on what has been discovered and written about boulder pitting elsewhere in the Basin/Plateau area.

Pitted boulders have been documented at a number of sites in the northwest. Jennifer and David Chance (1982) have reported "pitted rocks" in their archaeology at Kettle Falls, one of the most renowned salmon fisheries of the greater Columbia River system. Most of those pits are on bedrock but they appear to be otherwise comparable to those found at the Upper Salmon Falls, including the fact that they overlook falls and the site's major fishing stations. At Kettle Falls there was no clear-cut ethnographic or archaeological evidence to directly tie the pitted bedrock to that site's salmon processing. Thus, a "magical or religious phenomena" linked in some unknown way to the yearly runs stands as the current hypothesis. It was further suggested that the pits *may* have been made by ritual tapping, an attempt to "magically" make the water drop, as early-season high water levels seem to have always prevented good fishing conditions at Kettle Falls in the past (Chance and Chance 1982:37-39). Like the present site, no pits were found right along the chutes of the falls, where we know large numbers of the fishermen preferred to stand historically (Chance and Chance 1982:37; *See again* Fig. 2 drawings).

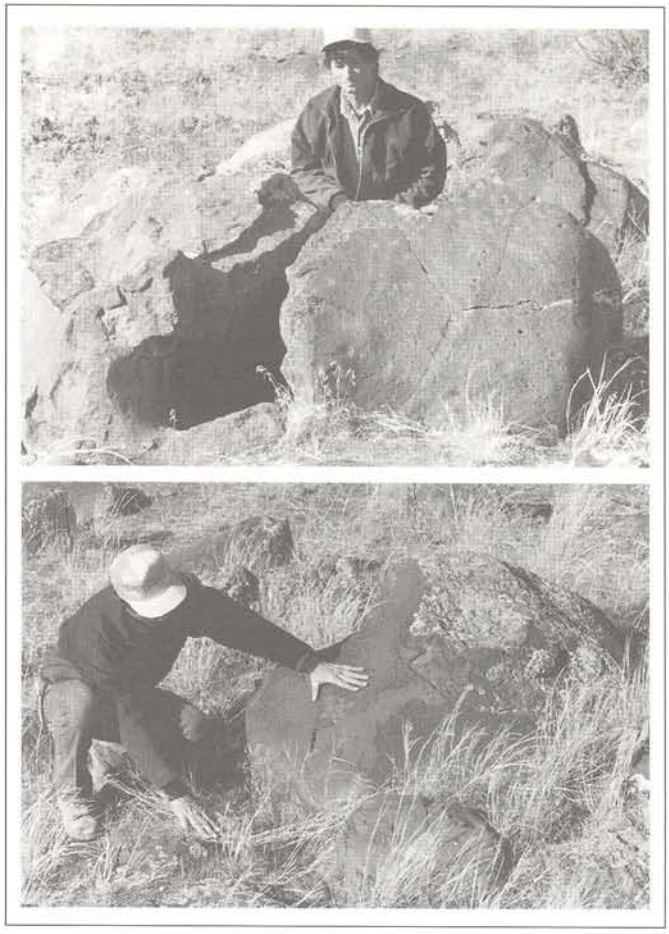
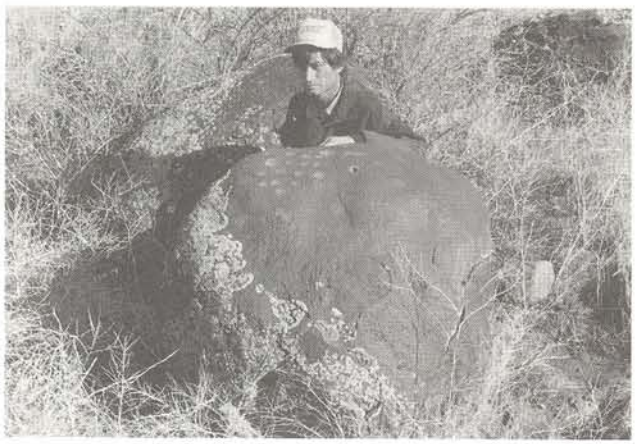


Figure 4. Rock-art panels at Area B (3B and 4B). Note the Vulva-shaped hole in 3B, also pitting to the right, while several pits extending into the hole can be seen at the bottom left. The comparatively small size and light color of those pits can be seen on the bottom, 4B panel.

Pitted rocks have also been reported at fishing locales along the lower Klamath River, where the trait is associated (ethnographically) with great power and specifically with the mythology of wind and weather (Gary Palmer in Chance and Chance 1982:39). In northern California, pitting on boulders supposedly caused the salmon to spawn, restored plant foods, prevented disease, and the act generally promoted a greater level of happiness (Nissen and Ritter 1986). A very recent study adds that some California-area shaman also made pits in the creation of ritual thunder, a process that was intended to bring rain, and thus not only a general renewal of plants and animals, but also runoff water to clear away sandbars so that the anadromous fish could come upstream (Parkman 1993:94-97, 100).



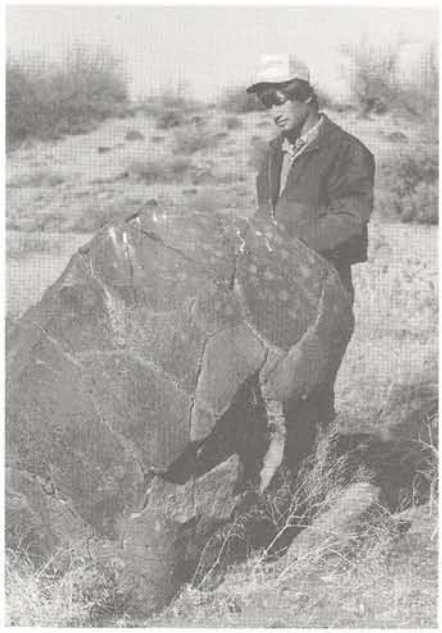


Figure 5. Photos of the pitted boulders at Areas C and D. Boulders to the back of the upper panel have no art.

There are also a few other ethnographic Great Basin references to pitting and those mostly associate it with human fertility, another example of renewal. One reference suggests that the resulting rock powder may have been eaten as part of a ritual to enhance fertility (Heizer 1980:196; Robert M. Yohe II, personal communication: 1993). It is also known that throughout the Great Basin culture area *per se*, particular boulders, a few clearly marked with rock art, many others by natural holes or small caves, were sometimes used as mediums to "attach personal power to physical nature" via shamanistic practices (Liljeblad 1986:644-645, 652-653). Unfortunately, that correlation extends only to the early historic and/or protohistoric eras while nothing so specific is attributable to such behavior during prehistory.

Boulders with multiple pits (or "cupped" rock art) have so far been placed in the Pit-and-Groove rock art style of the Great Basin area (Schaafsma 1986:216). Shield-figures depicted alone or with stick-figures are yet another Great Basin attribute and certain shield-figure motifs seem to be particularly diagnostic of the Shoshone peo-

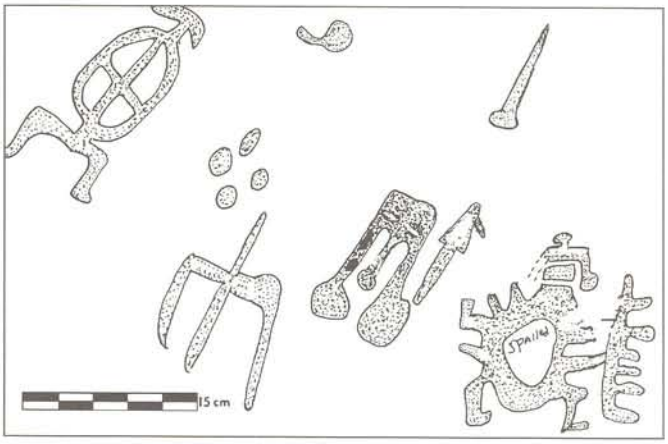


Figure 6. A drawing of Panel 1B (see middle photo, Fig. 3). Above are the two handled items depicted on the back of the boulder. The front has a shield-figure, four dots and a handled item, a mask and a handled item, and then another shield-figure.

ple (Cole 1990:213-219). In addition, shield-figures are commonly interpreted as being shaman-made motifs, or at least as being shaman-depicting motifs, not only for the Great Basin culture area, but also for much of the Colorado Plateau, including the area of the prehistoric Fremont culture in present-day Utah (Cole 1992:192-194, 213). The Fremont people are thought to have manifested at least some small amount of influence on the Snake River Country at some point in time during the Late Prehistoric Period (Murphey 1994:25).

It might be tempting to see Boulder/Panel 1B as the evidence of contact between the Fremont and the local Snake River Shoshone, perhaps even a trading partner relationship (ca. A.D. 450 - 1300 A.D.). Boulder Panel 1B shows a parallel alignment of five major and four minor glyphs, all with comparable patina color. It offers a classic Shoshone shield-figure at the one end, but a more Fremont-like shield-figure and a Fremont mask on the other. In between are four miniature pits arranged into a diamond pattern which, when combined with the handled items on the top and back of the boulder/panel, seem to imply a magico-religious or ritual overtone to the entire depiction. Unfortunately, glyphs are the only Fremont-type evidence known for the site and so what the creator(s) intended this panel to accomplish, beyond the possible recognition of a neighboring or visiting Fremont group, remains just as problematic as the rest of the site's rock art.

If we are to infer a Great Basin association for the local Snake River Shoshone, it follows that the site's pitted boulders were most likely related to fertility and/or renewal rituals. In fact, one boulder/panel seems obvious in that respect. On Boulder 3B numerous pits were meticulously pounded into the lower lip of a vulva-shaped hole, and they continue on to the floor of an ocher-stained interior. These "basin mortar" looking pits were obviously very difficult to make in that enclosed space, and any more functional explanation for their presence is certainly not obvious. The placing of two small rocks in that hole's upper cleft, so as to resemble the location of the human clitoris, seems to even further strengthen the case for a fertility-renewal interpretation.[4]

Several less likely interpretations for pitting also seem worthy of at least some brief notation. The cross motif at the bottom of Boulder/Panel A-North is a very common symbol for the North Star among various historic Native Americans, thus a case for some sort of lunar chart or star chart might possibly be built (See Parkman 1993:101). Also, a purely work-related interpretation might see some of the less vertical pits as resulting from pestles being pounded in an open-ended basket (*e.g.*, Boulder/Panels A). That interpretation is not too unlike Parkman's (1993:101) hypothesis that some of the pitted boulders in California may have been made by girls undergoing puberty rites - they supposedly made "cupules" to symbolize the grinding of vegetable foods, and thus to demonstrate their willingness to work hard.

Several visitors have pointed out that the backs of Chinook salmon and Steelhead trout show comparable patterns of "spotting," although they also admitted that none of the involved boulders seemed "to be particularly fish-looking." Other visitors have suggested that pitting on the boulders may have been used for tallying or counting systems. The local Shoshone are known to have relied on salmon caches for a considerable amount of their winter food supply (Steward 1938:165). Hence, the pits may have related to the number of salmon, or to the number of filled pits necessary to survive a typical winter, or, the pits may have even counted the duration of typical fish runs.

Even though a fertility/renewal interpretation is favored, it cannot be easily discounted that there may have been more than one specific intention for this site's art or even expansions or contractions in the art's intention over time. A spectrum of time does seem to be indicated by the patina range of the panels.

It is believed that pecked boulder surfaces have slowly reacted to the effect of the sun in a fashion that now has the oldest glyphs in this region appearing the same or nearly the same color as a boulder's original purple-brown surface, and the youngest appearing tan to white in color (*See* Murphey 1987:88). Hence, a dark grey to pale brown-almost-tan patina color range at Upper Salmon Falls seems to indicate a considerable but not necessarily a comparatively "old" time range for the art. (*See* Murphey 1994:20). Table No. 2 shows an alignment of the panels based on Munsell color charting (1975), darkest to lightest (*i.e.*, oldest to youngest).

The Pit-and-Groove rock art style is dated between ca. 5500 B.C. and ca. 500 B.C. elsewhere in the Great Basin, although that style name may be a misnomer as there seems to be far more occurrences of pitting without grooves than there are with grooves, and those with grooves may be at the older end of the time scale. The "non-groove" examples of pitting seem to be best represented in the area of West Central Nevada (Schaafsma 1986:216) although loosely comparable small-dots and small dot alignments are also known for the area immediately to the south of the Salmon Falls, in Idaho (Murphey 1984) and to the southeast, in Utah (Castleton 1979). The cleanest regional comparisons seem to be about 200 km downstream, in the Walters Ferry vicinity and less so in the nearby Swan Falls vicinity (personal communications, Jim Huntley 1994; Tobias 1981). At least Swan Falls and probably both vicinities saw Shoshonean salmon fishing conducted near the rock art sites (Pavesic, Follett and Statham 1987). The same may be true of the only other *large* rock art site known for the stretch of river laying between those localities and Upper Salmon Falls, at the mouth of the Bruneau River (Irving 1898:247; Irwin 1929-30:35).

Table 2

Relative Age	Panel	Color	Attributes
Youngest	4B	Pale Brown (Some Tan)	10 Smaller Pits
	3B	Reddish-Yellow	150 pits; 2 Shield-figs; ocher-hole
	C	Red-Brown (some light gray)	40 pits
	IB	Strong Brown	2 Sheild-figs; 1 Mask 3 Handled Items 4 Dots (Diamond)
	IS.2	Strong Brown	5 Stick-figs.
	IS.1	Light Gray	1 Snail?
	2B	Gray	1 Shield-fig; 1 Stick-fig.
	E2	Gray	Stick-figs.?
	D	Gray	20 Pits
	E1	Gray	20 Pits
Oldest	A-North	Dark Gray	180 Pits; 1 Cross
	A-South	Dark Gray	180 Pits

Closest to Upper Salmon, there are good boulder surfaces associated with dozens of sites, but very little rock art. For example, there are several smaller water falls located just below Upper Salmon, and while each has archaeological deposits nearby, there is apparently no rock art associated. Another large falls (Lower Salmon) is located only a few kilometers further downstream, and even though it was another popular Shoshone fishery, it (now) displays only one petroglyph, a very small shield-figure (Murphey 1994:16, Fig. 18).[5] Two large riverside camp sites with occupations dated to the late Archaic period are then 12 km and 50 km downstream from Lower Salmon, and while both (10-GG-1 and Three Island Crossing) have produced numerous salmon bones during excavation, there is notably no rock art in their general vicinities (Plew 1981; Plew and Gould 1990:10-11). Between the two, a small camp and/or fishing station at Bancroft Rapids does have a petroglyph panel showing a small shield-figure with some stick-figures (Murphey 1994:17, Fig. 21). The largest petroglyph site in the area, Kanaka-Briggs Creek, is located 24 km upstream from Upper Salmon Falls, and it offers a considerable number of anthropomorphic styles (including stick figures and one shield-figure) at what has been interpreted to be a big-game hunting trap, although a major fishing falls, several Snake River weirs, and then a small creek's fish traps are also not very far away (Murphey 1987:74; 14, Fig. 15).

The overall impression is that the association of fishing sites and rock art is not very common in the immediate

area's settlement pattern (Butler and Murphey 1982a, 1982b; Plew and Ostrogorsky 1980). Dozens of localities must have had fishing conducted at or near them over time. At least historically, many fishing vicinities are well enough described in journals and diaries to allow their location on the Snake River, yet none but Upper and Lower Salmon Falls offer rock art (Murphey, Freman, and Bowler 1993). Hence, the Upper Salmon Falls rock art also becomes of interest for promoting explanations on the age and distribution of the other river-side rock art sites.

Assuming the Upper Salmon petroglyphs were made by people who actually lived on the site, a relatively young age seems most logical. The projectile points dug from the deposits by collectors number into the hundreds, and the styles include small Elko/Rosegate, Desert side-notched, Bliss, and even metal ones. All are known to occur within the last 2000 years and, with the possible exception of several more Elko-looking points, they are definitely the projectile sequence of the last 1000 - 1500 years (Holmer 1986:106-108). Thus, it seems that the Upper Salmon Falls rock art may have started sometime during the Late Archaic and then continued toward the historic period.

Despite all the historic descriptions made of the Upper Salmon Falls fishermen and their major campsite, there was apparently no reference ever made to the act of boulder pitting. So if the "lightest," dot-like glyphs are very recent (*i.e.*, Boulder/Panel 4B), then the practice of pitting must have been discontinued near but assumably just prior to white contact. Thus, the age spectrum for the Upper Salmon rock art might best be estimated as beginning between 1500 to 2000 years ago and ending sometime prior to the early historic period. It is perhaps noteworthy that the entire 1500-2000 year time span should represent Shoshonean occupation of the general area (*See* Lohse and Sammons 1994:37).[6]

SUMMARY AND CONCLUSIONS

Upper Salmon Falls was a major Shoshone salmon fishing site which was described by numerous early Euro-American travelers and then later by many of the local Hagerman Valley settlers (Murphey, Freman and Bowler 1993:52-63). The present study has investigated ten boulder/panels (petroglyphs) located on the north side of those falls and another two boulder/panels located on the down-river end of the adjacent island. The utilized boulders seem to have been carefully selected as hundreds of other boulders show no rock art. The panels are at or near the site of historic Shoshone camps/villages and they seem to overlook, but are not exactly beside, some of the primary historic-era fishing stations.

Most boulder/panels display only shallow, basin mortar-like depressions known archaeologically as "pits" (5=42%). One panel also displays a single motif in addition to dozens of pits (1=8%) and one very unique boulder/panel is dominated by pits but also includes a vulva-shaped natural hole and two motifs (1=8%). Five panels show only motifs (5=42%).

The most common motifs are shield-figures and stick-figures typical of the Great Basin culture area, and these are also associated with the historic range of the Shoshone people (Murphey 1994). However, "pitted" rocks have not only been reported for the Great Basin area, and principally in its West-Central Nevada portion, but pitting has also been attributed to the Klamath River, and to Kettle Falls, one of the largest salmon fisheries of the Columbia River system (Palmer in Chance and Chance 1983; Chance and Chance 1983). In addition, one of the Upper Salmon Falls boulder/panels seems to show Shoshone and Fremont-like glyphs associated together but also with certain other "handled motifs" that may carry a magico-religious intent.

Pitting behavior and then perhaps Fremont-like glyphs could have arrived via trade associations, while some of the more complex possibilities, such as Plateau influences and/or even Shoshone migrations, over time and space, seem to go well beyond the ability of the present paper (*See* Pavesic 1978). When panels and specific glyphs were first and last made at Upper Salmon can only be approximated—via the surrounding site's projectile point associations and in relation to the patina range of the panels.

A considerable time range, but one still younger than the oldest art of the area, seems to be indicated by the Munsell colors of the patinas—from a dark gray to gray, to strong brown, to red-brown and reddish-yellow, and, finally, to a very pale brown (with a few pits almost white). The surrounding site's projectile points seem to support use of the surrounding ground area within the last 1500 to 2000 years, while the lightest glyphs suggest that dot-like pits may have even been made near but assumably prior to the early Historic Period.

Interpretation of what some, or all, of the panels were designed to accomplish is not easy. Possibilities include the basic premise that the shield-figures could represent shaman and that the stick-figures might then represent the other local folk. The "pits" might have simply been: (1) grinding surfaces, (2) puberty cupules, (3) tallies or counts related to the salmon run lengths or the winter food cache needs, (4) star or moon charts, and (5) most likely, they reflect ritual activity that was conducted to promote human fertility and/or the general renewal of life and resources, including specifically the "return of the area's fishing" (*See*, Liljeblad 1986:643).

The Great Basin ethnographic data suggests that Shoshone shaman may have created most, if not all, of these panels in an attempt to influence the local situations of fertility and/or resource renewal. The site's shield-figure and pit associations, and particularly the shield-figures, the pitting, and the vulva-like natural hole associated with Boulder/Panel 3B also lends support to the fertility/renewal interpretation. In fact, it seems very logical that rituals of fertility and rituals of resource renewal could have been very closely inter-related at the Upper Salmon Falls, as this place seems to have been the most renowned salmon fishing site in the area. When the salmon returned, and particularly when they returned on schedule and in great numbers, it is known that the local Shoshone experienced exceptional living and social arrangements for a while. Thus, shaman who practiced rituals to stimulate one and thus both renewals—human proliferation/continuation because of increased protein via the salmon's return—could have emerged as being very important to their local communities. If so, the tentative age spectrum suggested for the Upper Salmon Falls

panels might hint that this behavior was far more common during some points in the late Archaic than in others.

Gould and Plew (1996) have recently reported that there was "a direct relationship between the structure of runs and the techniques used to exploit them" and they also make a good case for salmon not being the specialized economic focus at some Snake-side camp sites known for the stretch between 1000 Springs and King Hill. Many of these (A.D. 800 - A.D. 1800) camp sites have been previously listed in this paper, and the greater listing also adds no rock art within any of the immediate vicinities. Thus, if the relationship suggested for rock art and fishing at Upper Salmon Falls is valid, then that and the slight amount of rock art found elsewhere would seem to add some support to Gould and Plew's (1996) claim that economies dependent on fishing were not the norm for most of this area during most of the late Archaic.

It seems that (potentially shaman-related) rock art occurs at only a few of the exceptionally large rapids and water falls of the area, but clearly not at the majority of the area's past fishing places. If rock art being found at Upper and Lower Salmon Falls is truly reflective of past attempts to induce the appearance of fish at the best, early spearing (and netting) places, then it may be that camp sites with appreciable fish remains and yet no rock art might have been more so related to the use of weirs and traps slightly later in the Shoshone food year, and that those camp sites should and do reflect some slightly more generalized economic records. Obviously, some excavation data from major fishing sites, like Upper or Lower Salmon Falls will be needed to test the time and degree elements of such a possibility.

More light may soon be shed on the above and any and all related questions, as it seems the archaeological data on Shoshone salmon fishing is going to keep expanding in relation to the long-term research interests of this area's scholars (*See* Pavesic 1978; Meatte 1983; Plew and Gould 1990; Gould and Plew 1996). There is also a little more work that can be undertaken at Upper Salmon Falls to test some of the present paper's interpretations, and which might also help us move toward some much needed tighter chronological controls for this and the common area's rock art. The following work is suggested in that light:

1. Put in a small number of test pits to establish a temporal range for the open sites which occur near and around the art. Pits put beside the rock art could also produce information related to the making of the art (*e.g.*, would there be pestle fragments or hammerstone fragments?).
2. Conduct an astronomical evaluation of the various boulder/panels and particularly the Boulder/Panel 3B, with the hole, crack and pits.
3. Attempt dating the panels by the experimental technique, Cation-Ratio Dating. This would allow a systematic refinement of site chronology as that dating technique is refined.

ENDNOTES

[1]Handled items could be wands or dance sticks, or, projectiles or projectile shafts, or, have some other purpose yet to be deciphered. At the Jarbidge site (Murphey 1992), the prior two possibilities seem to have been the case.

[2]There is doubt as to whether some of these panels even depict *rock art* in a "classic" sense. Still, I have chosen to follow others (*See* Schaafsma 1986) who have listed similar phenomenon as art, more so as a categorical site type, than intending to impose a single function or intent upon its occurrence.

[3]Melon boulders were deposited by the Bonneville flood, some 15,000 years ago (Hackett and Bonnichsen 1994:42-44).

[4]It looks as though the space between those two angular rocks may have had something pounded between them at one time (perhaps it was something erectile that completed the clitoris image?).

[5]There are yet unconfirmed reports that the dam building at Lower Salmon Falls destroyed a good-sized rock art site. This site supposedly rested parallel to the falls, on the north side of the river.

[6]Although he makes no reference to rock art, the ethnographer Robert Lowie (1909:128) does mention other ritual behavior still associated with the first salmon of the Snake River [historically]. An ancient [round] dance and song tied to resource renewal was necessary to help the fish arrive. Then there would be group sharing of a fish, but only following a ceremony that included prayers and signs, and also following body painting [in red].

ACKNOWLEDGEMENTS

This is a much revised version of a paper read at the 21st annual Idaho Archaeological Conference held at Idaho State University in Pocatello, Idaho. I thank Marc Chavez, Mark G. Plew, and two anonymous reviewers for their critical and thorough reading of this paper. I also thank Mark Plew for allowing me to read an advanced copy of his and Russell Gould's paper on Middle Snake River salmon fishing. Any opinions or errors, however, are the sole responsibility of the author.

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SHORT CONTRIBUTIONS

A ROCK ALIGNMENT COMPLEX (10-OE-1319) IN THE SOUTHCENTRAL OWYHEE UPLANDS, IDAHO

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INTRODUCTION

Stone alignments are common throughout the Owyhee Uplands and include a variety of forms including cairns, circular and semi-circular structures, walls, canyon rim enclosures and cleared stone circles (Agenbroad 1976, Plew 1980; Tuohy 1963, see Table 1). Comparable structures have been described for other locations in southwestern Idaho including the Bennett Hills (see Idaho Archaeological Survey Files) with similar stone structures having been reported throughout the Great Basin (e.g. Delacorte 1985; Rudy 1953; Thomas 1988; Wallace 1976). The majority are believed to represent hunting stations, traps, corrals and drive lanes used to dispatch deer and pronghorn as well as bighorn sheep (McGuire and Hatoff 1991). In eastern Owyhee County, Idaho large stone alignment complexes have been described as bison jumps (Agenbroad 1976), though recently reinterpreted as probable deer and pronghorn procurement facilities (Plew 1988). Late prehistoric and historic Great Basin structures resembling these in form and function but constructed largely of wood have been reported by Arkush (1995), Pendleton and Thomas (1983), and Raymond (1982).

Notable are numerous stone alignment complexes of varying dimensions described for the Owyhee Uplands generally and for the Camas and Pole Creek area some sixteen miles north of the Owyhee River in the southcentral uplands (Plew 1979). The complexes occur in a lava plain dissected by numerous rapidly eroded canyons whose rimrocks are scattered with stone alignments. The structures consist of rock walls, circular and semi-circular alignments located on canyon rim projections surrounded by extensive talus. The structures are unique as they appear not to have been used as jumps but as corrals into which game was driven (Plew 1979:110). This interpretation is based on an absence of faunal remains at the base of the canyons or in the talus and the orientation of alignments which reflect greatest wall height opposite rim projections. The hypothesis is strengthened by the behavioral habit of pronghorn running along barriers rather than leaping them (Arkush 1986:241). The major alignment complex at Pole Creek measures 80 meters in length and ranges between 90 and 20

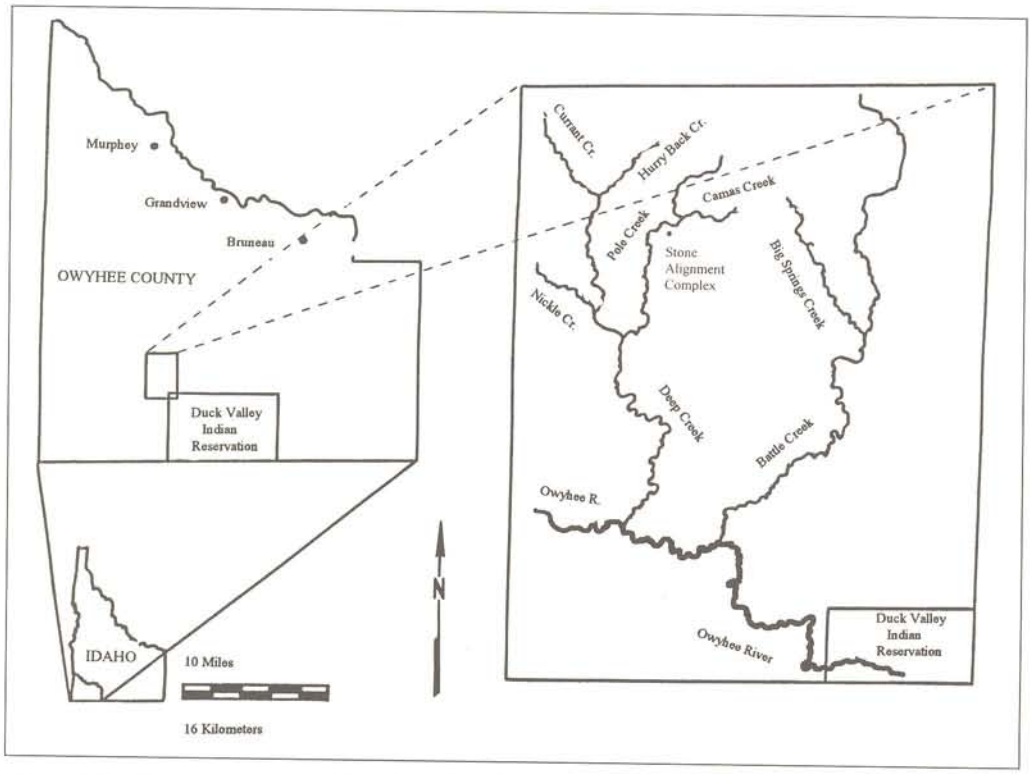

Figure 1. Map Showing the General Location of Rock Alignment.

meters in width, while at Camas Creek the largest complex is approximately 40 x 35 meters. Each complex consists of circular and semi-circular structures located between linear and slightly semi-circular walls through which game was driven (Plew 1979:110-111). The rock walls range between 10 and 15 meters in length with circular "blinds" as large as 8 meters in diameter. The stone walls are approximately 1 meter in diameter. A number of other stone complexes are found within these areas and consist of variable configurations and of generally lesser dimensions. This paper describes a similar but slightly larger stone alignment complex at Pole Creek (Figure 1).

SITE DESCRIPTION

The complex described here, formally recorded as site 10-OE-1319 was originally reported in 1978 and more recently mapped in detail in 1992. It measures approximately 100 meters in length and 50 meters in width making it slightly larger than those previously described. Site 10-OE-1319 also contains fewer circular and semi-circular "blinds" than those typically found at other rock alignment complexes in the Owyhee Uplands region, but does contain several large cairns.

The configuration of the structure is also different from that of the other rock alignments mentioned above. Notable is the diagonal placement of two linear rock walls oriented northwest-southeast (Figure 2). The walls which measure 13 and 21 meters in length are 1-1.5 meters in diameter with wall heights averaging 50-60 cm. A circular alignment measuring 4 meters in diameter is located at the southeastern end of the easternmost wall. A large, apparently cleared area of exposed bedrock was noted between the circular alignment and the wall and may reflect an area from which stones were acquired for construction of the alignments. At the opposite and northeastern end is a 2 meter in diameter semi-circular rock feature. The walls of each are higher opposite the rimrock, a pattern similar to others described in the region. An additional semi-circular alignment measuring approximately 2 meters in diameter is situated on the rimrock directly north of the west wall. Five cairns encircle the area; two large cairns approximately 1 meter high occur at opposite ends of the complex. A lithic scatter covering an area of 5 x 10 meters extends beyond the easternmost cairn. In order to estimate the number of stones used in the construction, segments of the rock walls were measured in square meter intervals with all stones counted. On average 15-20 stones ranging in diameter from 20-40 cm. constituted the total per meter. In most instances, it does not appear that the walls were markedly higher at the time of their construction.

DISCUSSION

Annell (1969) describes as a major category of driving and corralling facilities those which use natural/topographic features to serve as partial boundaries. This fits nicely the interpretation of previously described alignments which suggest that complexes were used for purposes of driving, encircling, disorienting and running

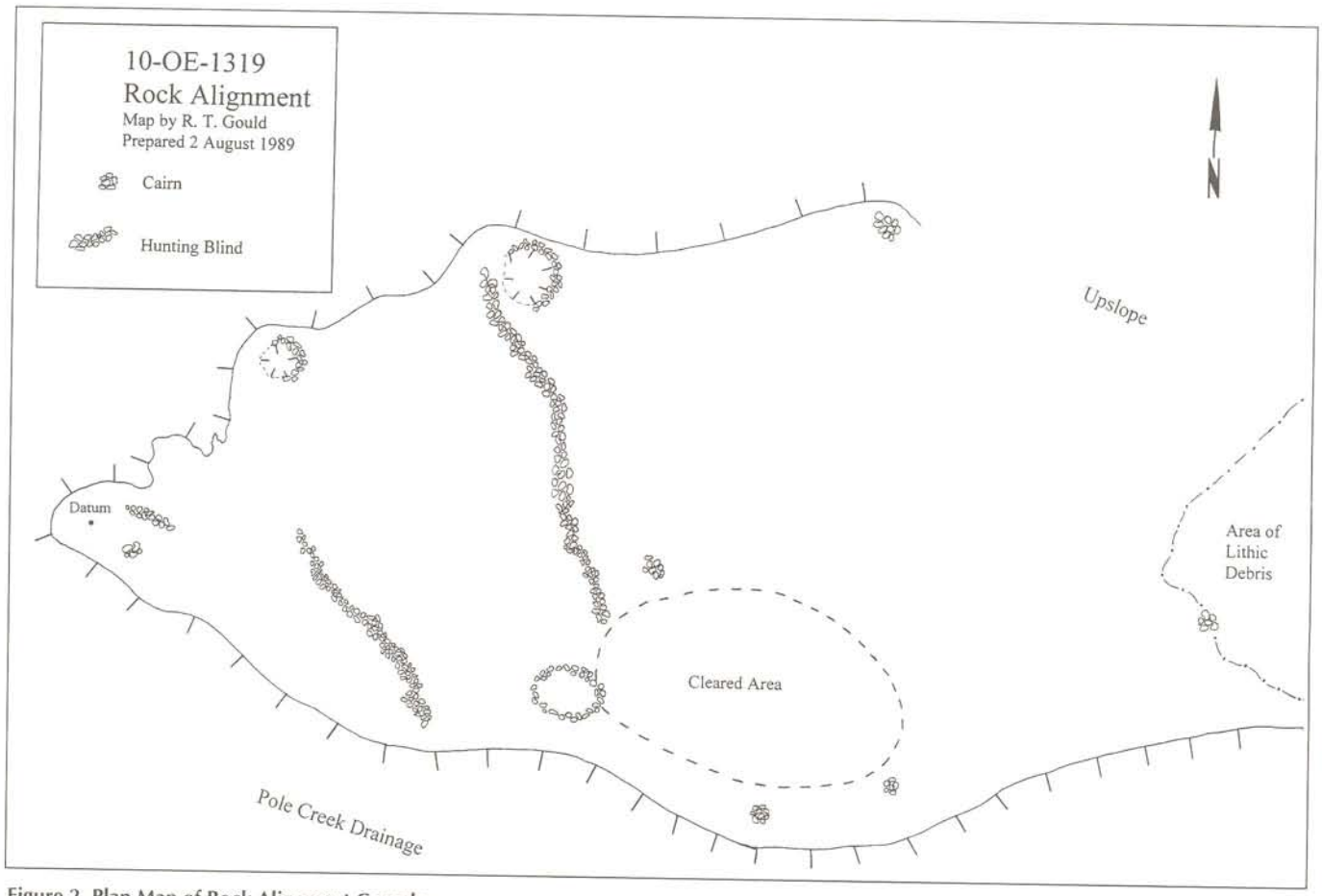

Figure 2. Plan Map of Rock Alignment Complex.

TABLE 1. COMPARISON OF SOME MAJOR STONE ALIGNMENTS IN OWYHEE COUNTY, IDAHO

STONE COMPLEXES	DIMENSIONS (M)	REFERENCE
Big Springs	100 X 100	Plew 1980
Camas Creek	40 X 35	Plew 1979, 1980
Pole Creek	90 X 80	Plew 1979, 1980
10-OE-169	61 X 56	Tuohy 1963
10-OE-171	111 X 61	Tuohy 1963
Five Fingers Jump	1135 X 1600	Agenbroad 1976
"Y" Jump	330 X 225	Agenbroad 1976
10-OE-1319	150 X 50	Plew 1997

game along artificial barriers using the rim as a natural corral (Plew 1979; 110-111). While knowledge of the use of rock walls and circular enclosures is derived from the regional historic record (Egan 1917: 238-241; Steward 1938: 34-35; 1943: 263-264; Lowie 1924: 303, and Riddell 1960: 55-60), the interpretation that the structures were large corralling areas within which hunters pursued game is, as noted, inferred by the orientation and height of circular and semi-circular blinds and the absence of faunal data confirming their use as jumps (see Malouf and Connor 1962).

The complex described here appears similar to others in the area (see Plew 1979, 1980) and suggests that game was driven between and jumped over the walls and dispatched from the circular and semi-circular structures near the ends of the walls. The association of the lithic scatter located at the eastern margin of the complex cannot be directly or temporally linked to the complex though similar manufacturing/retooling areas are commonly associated with other rock alignment complexes in the vicinity. Though no temporally diagnostic materials were observed, sites associated with other large rock alignment complexes in the south central Owyhee Uplands are associated with the Camas Creek III phase dating between A.D. 600 and 1200 (Plew 1985).

Calculation of the numbers of stones used in constructions of the alignments at 10-OE-1319, approximately c. 60 stones per meter suggests that the construction activity was not particularly labor intensive as implied by Agenbroad (1976, 1988), particularly as materials are available abundantly on site. The construction of major complexes probably occurred over a period of time as aboriginal peoples returned to the same localities. It does not appear that a great deal of time would have been required to construct or maintain the facilities. The greater maintenance was most probably associated with the cutting of brush to top the structures.

The alignment complex described here represents yet another example of the diversity of prehistoric stone structures in southwestern Idaho. It further attests to the hunting activities of aboriginal peoples in the Owyhee Uplands while raising questions as to the amount of time hunters and gatherers may have committed to the construction and maintenance of hunting facilities or whether all stone complexes were used for economic pursuits as has often been asserted by archaeologists throughout the Great Basin.

ACKNOWLEDGEMENT

My thanks to the reviewers of this paper whose comments improved its presentation.

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OBITUARY

FLORENCE P. SCHAERTL
1916-1997

With the passing of Florence P. Schaertl on August 8, 1997, Idaho archaeology lost another of its greatest supporters and one of the founders of the Idaho Archaeological Society. Florence Schaertl was born January 11, 1916 at Barrett, Minnesota where she received her early education. Leaving Barrett, she graduated from the University of Minnesota in 1937 and traveled to Montana where she began her teaching career. In Shawmut, she met John Schaertl whom she would marry in 1942. After World War II, Florence and John taught in Canada for several years before moving to Caldwell, Idaho. During those years Florence maintained an interest in archaeology which had developed in childhood in Minnesota, through her father, a medical doctor who maintained a serious amateur interest in archaeology.

Upon their arrival in Idaho in 1949, Florence and John developed a keen interest in the local archaeology and began to record and document prehistoric sites throughout southwestern Idaho and in surrounding areas. Realizing their lack of formal training in the field they contacted and coordinated their efforts with many well known archaeologists including Earl H. Swanson, Jr. and H. Marie Wormington. Always committed to sharing their knowledge and recognizing the need to develop a statewide organization of amateur and professional archaeologists to foster preservation and study of Idaho's archaeological resources they were instrumental in 1971 in the establishment of Idaho Archaeological Society (IAS). In the early years of the organization Florence became one of the strongest spokespersons for the society and for the need to integrate the amateur and professional communities. She facilitated the involvement of members of the IAS with professional archeologists, and was particularly supportive of graduate student projects including those at Bachman Cave near Oreana, Idaho and Camas Creek in the Owyhee Mountains.

To enhance public education about Idaho archaeology and facilitate a dialog between the society and the professional community, Florence helped to establish the Idaho Archaeological Conference which meets annually. She and John became well known to the area's archaeologists for their annual pre-conference parties where good food and drink served to facilitate discussion about archaeology in the region. Through the 1970's until their retirement John and Florence served the society in various capacities. Florence served as Secretary (1978-1979), President (1979-1980), and Director of Education (1981-1983). In addition, she served for many years as a member of the Editorial Advisory Board for the Idaho Archaeologist, the journal of the Idaho Archaeological Society. Florence and John were fiercely supportive of Boise State University (BSU) and of its archaeology program. They provided financial support and often contributed their time to work on archaeological projects. Students were always excited to know that Florence would be on site as it meant challenging questions and hearty portions of "beef burgundy".

Florence and John gifted to BSU the materials from their extensive surveys in southwestern Idaho. To enhance and support the training of archaeology students at Boise State they created the John and Florence Schaertl Archaeology Scholarship awarded each year to a BSU student pursuing a career in archaeology.

Florence's untiring commitment to Idaho archaeology has helped to insure that Idaho's cultural heritage will be appreciated and preserved for many future generations of Idahoans.

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