

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: <b>Utah</b>	
COUNTY: <b>Wayne</b>	
FOR NPS USE ONLY	
ENTRY NUMBER <b>FEB 23 1972</b>	DATE

**1. NAME**

COMMON:  
**Horseshoe (Barrier) Canyon Pictograph Panels**

AND/OR HISTORIC:

**2. LOCATION**

STREET AND NUMBER: [REDACTED]

CITY OR TOWN: [REDACTED]

STATE <b>Utah</b>	CODE <b>49</b>	COUNTY: <b>Wayne</b>	CODE <b>055</b>
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**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input checked="" type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) <u>Recreation</u>
<input type="checkbox"/> Comments _____ _____ _____			

**4. OWNER OF PROPERTY**

OWNER'S NAME:  
**Bureau of Land Management (R.D. Nielson, State Director)**

STREET AND NUMBER:  
**125 South State Street**

CITY OR TOWN: **Salt Lake City**      STATE: **Utah**      CODE: **49**

**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
**Federal Building**

STREET AND NUMBER:  
**125 South State Street**

CITY OR TOWN: **Salt Lake City**      STATE: **Utah**      CODE: **49**

**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY:  
**Historic Sites Survey**

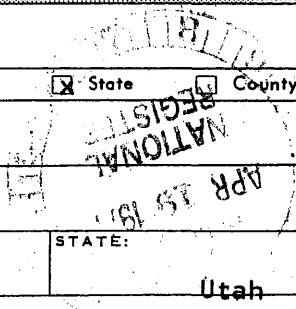
DATE OF SURVEY: **1970**       Federal     State     County     Local

DEPOSITORY FOR SURVEY RECORDS:  
**Utah Historical Society**

STREET AND NUMBER:  
**603 East South Temple**

CITY OR TOWN: **Salt Lake City**      STATE: **Utah**      CODE: **49**

SEE INSTRUCTIONS



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## 7 DESCRIPTION

(Check One)

CONDITION

 Excellent     Good     Fair     Deteriorated     Ruins     Unexposed

(Check One)

(Check One)

 Altered     Unaltered     Moved     Original Site

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

[REDACTED]

There are several major panels included in the district, scattered along the main canyon in rock shelters and one deep cave. The site centers around the most outstanding panel, the Great Gallery, [REDACTED]

[REDACTED]

As a type, it is distinctive, and has become known as the "Barrier Canyon Style." The panel is about 200 feet long and fifteen feet high in places. The dominant theme is the huge mummy-like anthropomorphic figures. They vary in size from 2 feet to over 7 feet tall. They are very complex in execution, some having intricate painted and incised designs inside the bodies and around them. Others have simple, tapered torsos, lacking arms and legs surmounted by featureless heads. They look like human forms wrapped in blankets in a mummy fashion. Some of the large forms have heads with wide staring eyes, earrings, and incised and painted designs.

In addition to the many mummy-like figures are many small figures of animals, men and geometric designs. Some are of tiny deer and mountain sheep running and jumping in herds near the mummies. Others depict tiny (2 inch) birds flying in formations or around the mummies, some of the birds are perched on the huge figures. In one place are very naturalistic men with spears in active life pose which contrast markedly with the other figures. These latter figures were clearly done by the same hand as did the mummies as they are done in the same paint, and are arranged in the overall composition. Many of the large figures have zig-zag lines beside them that look like lightning.

Several colors were used in them, with the main one being a deep, dull red. Interior designs depicting beads and intricate blanket designs on the mummies-like figures are sometimes done in white and a pale lavender. Quite a number of art techniques were used to produce the figures. The main technique was simply to paint the figures solidly with the red paint; many of them are completely done in this simple monochrome manner. Others have been secondarily incised after the painting in order to make interior designs. Very fine line drawings were also used, especially in producing the tiny animals. One large figure was done by painting the basic outline and filling in the enclosed space with a spatter technique.

The two largest panels besides the Great Gallery are those [REDACTED]. One panel is on the wall [REDACTED] excavated by Gunnerson (1969). These are much smaller and cruder than those in the Great Gallery and were painted with mud or heavy paint. The style and subject matter show they are related to the Barrier Canyon style, but they are quite aberrant, clumsy and feel like later copies; they differ more, for example, from the Great Gallery than the figures at [REDACTED].

(continued on following page)

SEE INSTRUCTIONS

**SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |   |                                       |                                       |                                       |
|---|---------------------------------------|---------------------------------------|---------------------------------------|
| <input checked="" type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century             | <input type="checkbox"/> 17th Century | <input type="checkbox"/> 19th Century |                                       |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |   |  |  |  |
|---|--|--|--|
| <input type="checkbox"/> Aboriginal             | <input type="checkbox"/> Education               | <input type="checkbox"/> Political           | <input type="checkbox"/> Urban Planning  |
| <input checked="" type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering             | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic               | <input type="checkbox"/> Industry                | <input type="checkbox"/> Science             | _____                                    |
| <input type="checkbox"/> Agriculture            | <input type="checkbox"/> Invention               | <input type="checkbox"/> Sculpture           | _____                                    |
| <input type="checkbox"/> Architecture           | <input type="checkbox"/> Landscape Architecture. | <input type="checkbox"/> Social/Humanitarian | _____                                    |
| <input checked="" type="checkbox"/> Art         | <input type="checkbox"/> Literature              | <input type="checkbox"/> Theater             | _____                                    |
| <input type="checkbox"/> Commerce               | <input type="checkbox"/> Military                | <input type="checkbox"/> Transportation      | _____                                    |
| <input type="checkbox"/> Communications         | <input type="checkbox"/> Music                   |  | _____                                    |
| <input type="checkbox"/> Conservation           |  |  | _____                                    |

STATEMENT OF SIGNIFICANCE

\_\_\_\_\_ . The figures in the large cave \_\_\_\_\_ are similar to these crude figures at the Horseshoe Shelter. \_\_\_\_\_ Horseshoe Shelter is a large panel that is smaller than the Great Gallery but closer to it in style and subject matter. Differences aside, all these panels belong to the Barrier Canyon style.

The one exceptional panel observed in the canyon was the small group of Fremont anthropomorphs near the upper spring, ca. 2 miles above the Great Gallery. They are under a small overhang on the northwest side of the canyon, and hidden by a sand dune. There are seven small figures in a line which are alternately red and white. The red figures are done in solid, hematite red and the white figures are outlined with interior designs showing necklaces and kilts in Fremont fashion. None of them is horned, but the necklaces, slit eyes and trapezoidal bodies mark them as Fremont. They are surmounted by two painted rainbow-like arches.

In the past the various Barrier Canyon style panels across eastern Utah have been lumped broadly with "Fremont." The great many distinctive differences of this style, as best seen in the Great Gallery, coupled with the many cases of superimposition observable throughout the area demonstrate quite clearly that the Barrier Canyon style is distinctive and antedates the actual Fremont culture by an undetermined period. The producers of this art were remarkably uniform across broad stretches of canyon and desert country. The style is clearly recognizable from the Maze to Buckhorn Wash, and from North Wash to Moab. It is thus unique to the high desert country of eastern Utah, north of the Colorado River. Who the makers of the art were remains to be worked out. At this point it would appear to be some pre-agricultural people who were in the area before the distinctive culture known as Fremont, based in part upon agricultural, came into being sometime around 1000 A.D. How these people relate to the Fremont, or to other early people in the Southwest remains to be worked out. That they were different from the Fremont and earlier than them, seems clearly evident from their rock art record.

The Great Gallery is surely some of the finest rock art in the world. In 1940, the Museum of Modern Art in New York City, in cooperation with Indian Arts and Crafts Board of the Department of Interior and the Department of Anthropology, University of Utah, contracted with Mr. Lynn Fawcett to paint this site, which was done. That canvas is now on display in the Utah Museum of Natural History, University of Utah, Salt Lake City, Utah.

SEE INSTRUCTIONS

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Polly Schaafsma, "Survey Report of the Rock Art of Utah," unpublished, copy in files Utah State Historical Society Library, Salt Lake City, Utah. University of Utah Files, Department of Anthropology, James H. Gunnerson files (1969), Donald Scott files. Utah Museum of Natural History, "Fawcett Mural," painting of Great Gallery.

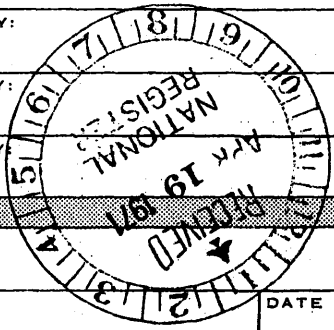
**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		[REDACTED]		
NE	° ' "	° ' "		[REDACTED]		
SE	° ' "	° ' "		[REDACTED]		
SW	° ' "	° ' "		[REDACTED]		

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: [REDACTED]

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
J			



NO LISTING CD

SEE INSTRUCTIONS

**11. FORM PREPARED BY**

NAME AND TITLE: Melvin T. Smith

ORGANIZATION: Utah Historical Society DATE: March 26, 1971

STREET AND NUMBER: 603 East South Temple

CITY OR TOWN: Salt Lake City STATE: Utah CODE: 49

**12. STATE LIAISON OFFICER CERTIFICATION NATIONAL REGISTER VERIFICATION**

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name: Milton L. Weilenmann

Title: Utah State Liaison Officer

Date: March 26, 1971

I hereby certify that this property is included in the National Register.

Ernest A. Connelly  
Chief, Office of Archeology and Historic Preservation

**FEB 23 1972**

Date: \_\_\_\_\_

ATTEST:

William J. Mumby  
Keeper of the National Register

Date: \_\_\_\_\_