

Volume 23, Number 2  
Fall 1996

# La Pintura

The Official Newsletter of the American Rock Art Research Association  
Member of the International Federation of Rock Art Organizations

## Petroglyph Area is Sacred Place for New Mexico Pueblos

Bill Weahkee  
Executive Director

Five Sandoval Indian Pueblos



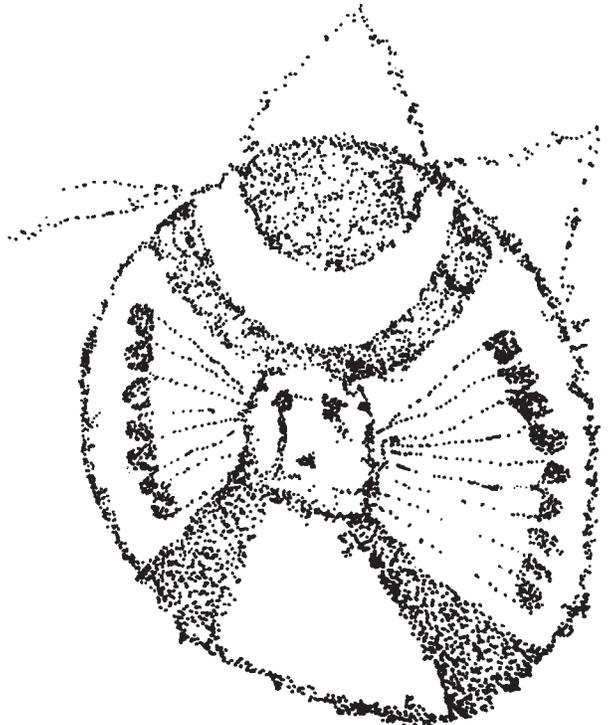
**D**ue to the controversy stemming from the Pueblo stance on preserving Petroglyph National Monument in its pristine state for the use of all people for generations to come, the governors of the Cochiti, Jemez, Sandia, Santa Ana, and Zia Pueblos have decided to take an unprecedented step and publish this article to inform the general public of Pueblo views on this last remaining sacred site in the area.

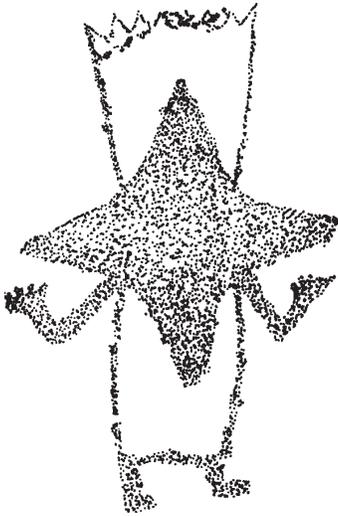
Our ancient ancestors chose the petroglyph area to be a sacred site because it was born with Mother Earth's great labor and power. If you walk around the petroglyphs, you can see the unique feature that our ancestors saw—five volcanoes in a straight line, their once-opened vents communicating with the world beneath and the lava which they sit on. For centuries, the Pueblo people have used this area for hunting small game, for gathering seeds and medicine plants, and as a stopping-off place on journeys to the Manzano Mountains to hunt big game and to make offerings and sacrifices once those hunts ended. The petroglyph area is where messages to the spirit world are communicated. It is here that our Pueblo ancestors "wrote" down the visions and experiences they felt. This special place is central to the great protector mountains of Sandia, Mount Taylor, Jemez, Manzano and Santa Fe. It is the center of great spiritual powers!

Indians are always being asked to prove whether this or that site is sacred. In the case of the petroglyphs, the Pueblos maintain that there is overwhelming evidence that sacred sites are here. According to archaeologists and anthropologists, there are close to 17,000 petroglyphs on this site. We consider each of these petroglyphs to be a record of visions written here of some spiritual being, event or expressions attesting to and/or guarding a person's sacrifice or offering.

Any proficient anthropologist will tell you that the pottery, prayer sticks, carvings, and grinding stones found there are part of religious ceremonies which are still practiced today by the Pueblos. Most, if not all, Pueblo rituals performed today are centuries old and are always preceded by prayer, offerings, and ceremony. We have our "proof." The real question should be the converse: "Where is the evidence that this site is **not** sacred?"

—Continued on page 2





## Sacred Place

Continued from page 1

Presently, a few people are deliberately trying to mislead the general public into thinking that the Indians want exclusive use of the monument for religious ceremonial purposes. Because of earlier Spanish Conquistador religious persecution, Pueblo Indians in this area have gone "underground" with our cultural and religious practices. The fact is that we continue to secretly perform "doings" on a seasonal basis in certain small but different parts of the monument area, but these practices do not exceed one twenty-four hour period per calendar quarter. Since our use of the monument will be done secretly, it is in our best interest to use the sites infrequently and in an unannounced manner, thereby causing no conflict with normal public use of the monument.

There are many examples in the Albuquerque and surrounding area of tremendous and irreversible losses of sacred sites that have had a significant and profound impact on Indian people. For example, all area mountain tops have always been used for prayer, vision quests, and offerings to the Great Spirit, as they are the highest and nearest places to the Almighty. The Sandias, Santa Fe, Mount Taylor, and other mountain tops have had features made with stone and other artifacts. These features have long since been removed and are now covered with different types of development. In the Santa Fe Mountains, while the Pueblos have won some concessions to save sacred sites, the threat of additional destruction from the ski industry remains.

Another example is the Cochiti Dam, built on Cochiti land. Despite sixteen years of resistance and great debate on destruction of specific sacred sites, the sacred sites are now destroyed. Petroglyphs along the canyon base lie under tons of mud and water. The Corps of Engineers was cautioned of a particular sacred cave site inside granite rock situated in the dam's path. The cave site was "accidentally" dynamited to make way for the spillway. In addition, water seepage caused by the tremendous weight and pressure of the stored water is destroying 700 to 800 acres of Cochiti farmland below

the dam on either side of the river. The Cochiti tribe has been in a ten-year battle with the Corps of Engineers to remedy the situation. The Corps has finally consented, but the land will never fully recover to its original state.

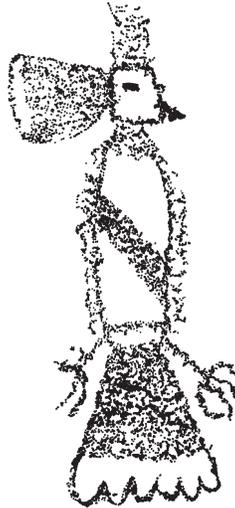
Petroglyph National Monument is one of the last remaining sacred sites for Pueblo people. In the name of the "public good," or in the "interest of the great majority," or because "it will cost less," the Indian people have had our religious sites destroyed. The "public good" or "economic development" are more often euphemisms to justify projects benefiting the few, rich, and powerful who have monetary interests in such projects.

No matter what the rationale for digging up artifacts or people, Indians feel that the worst thing one can do is to disturb the resting place of the ancient ones. Anything in a grave was deliberately placed there to be used for the journey and livelihood of that individual in the next

world. Disturbing these resting places or taking them away denies that person her or his food, water, dressing, and entrance into the next world. There can be no greater evil done to a spirit! Pueblo Indians agree with the Congress of the United States that this whole area should be kept intact and preserved for all present and future generations to use. After all, these objects are many centuries old and each is one of a kind. In terms of age alone and the uniqueness of the art, each petroglyph is a priceless work of art!

Our ancestors identified all sacred places in a special way so that other Indians passing through would know that this was a spiritual place and should not be disturbed. We seek the same respect from other individuals and groups for those sites already identified. The Petroglyph National Monument should be a place of reverence and prayer and used in this manner. In fact, we invite people of all races and religions to use it to pray in their customary ways to their own God(s).

We are asking the public to consider the Monument as one whole area, rather than three separate areas cut by two or more roads, effectively destroying the integrity of the Petroglyph Monument. If the public is serious about protecting



and enhancing the tri-cultural heritage that is touted as a legacy of the city and state, then preservation of the integrity of Petroglyph National Monument is critical. After all, the Monument belongs to us all and we all use it. We ask you for your support in stopping all roads through the Petroglyph National Monument.

Editor's Note: This article first appeared on the Op-Ed Page of the October 16, 1996, edition of the **Albuquerque Journal**. We are grateful to Bill Weahkee for permission to reprint it in **La Pintura**. Illustrations are derived from **Albuquerque West Mesa Petroglyph Study**, a New Area Report Study of Alternatives issued by the Southwest Regional Office of the National Park Service in 1988. The Albuquerque City Council vote on the issue of proposed roads through Petroglyph National Monument, scheduled for October 16, was tabled until January, 1997. Readers who wish to express their support for maintaining Petroglyph National Monument as a single unit, undivided by new roads, can address their comments to the following:

Mayor Martin J. Chavez  
City of Albuquerque  
1 Civic Plaza  
Albuquerque, NM 87102

Albuquerque City Council  
1 Civic Plaza  
Albuquerque, NM 87102

Mr. Bill Weahkee, Executive Director  
Five Sandoval Indian Pueblos, Inc.  
1043 Highway 313  
Bernalillo, NM 87004



## Accommodations in La Junta

For those of you who like to plan early, here is a list of motels, phone numbers, and approximate rates for the 1997 ARARA Conference in La Junta. The Holiday Inn Express will be the host motel. Twenty rooms have been reserved on a first-come first-served basis.

Be sure and mention ARARA when making your reservations at the Holiday Inn as we are receiving a special rate. No special arrangements have been made at other area motels, and no rates are guaranteed.

Holiday Inn Express  
27994 U.S. Hwy. 50 Frontage Road  
La Junta, CO 81050

(719) 384-2900  
\$60, includes continental breakfast

Capri/Quality Inn  
1325 E. 3rd  
La Junta, CO 81050  
(719) 384-2571  
\$54-\$75

Bent's Fort Inn  
10950 U.S. Hwy. 50  
Las Animas, CO 81054  
(719) 456-0011  
\$42-\$64

Melon Valley Inn  
1319 Elm Ave.  
Rocky Ford, CO 81067  
(719) 254-3306, (800) 367-5991  
\$45-\$50

Mid Town Motel  
215 E. 3rd  
La Junta, CO 81050  
(719) 384-7741  
\$28-\$44

Stagecoach Motel (Best Western)  
905 W. 3rd  
La Junta, CO 81050  
(719) 384-5476  
\$32-\$44

Super 8 Motel  
27884 U.S. Hwy. 50  
La Junta, CO 81050  
(719) 384-4408, (800) 800-8000  
\$38.60-47.60, includes continental breakfast

Travel Inn  
110 E. 1st  
La Junta CO 81505  
(719) 384-2504  
\$30-\$34

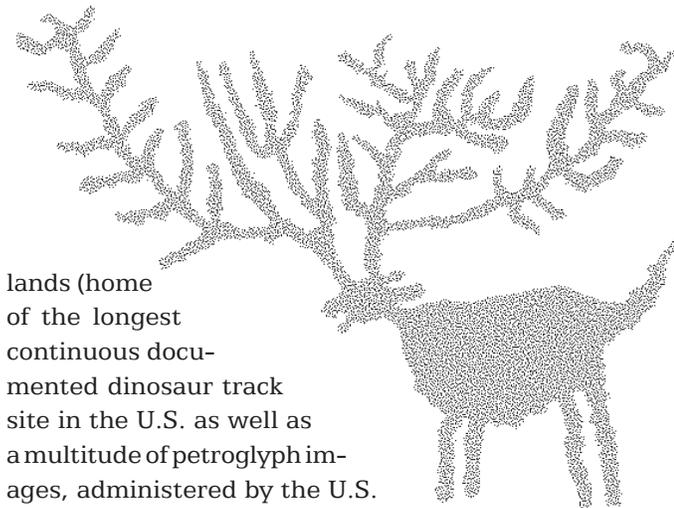
Westerner Motel  
1502 E. 3rd  
La Junta, CO 81505  
(719) 384-2591  
\$26-\$36

There is also a KOA Campground in La Junta. Watch for further information on accommodations in the next issue of **La Pintura**.



## Site of 1997 ARARA Conference is La Junta, Colorado

The 24th Annual Conference of the American Rock Art Research Association will be held in La Junta, Colorado, from May 24 through May 26, 1997. La Junta is located in southeastern Colorado approximately 65 miles east of Pueblo. One of the many interesting features of this area of Colorado is the abundance of Plains Indian Rock Art and the images left by many other cultures. The city of La Junta is essentially an agricultural community of approximately 10,000 persons. Conference activities will take place at Otero Junior College, reportedly the first junior college in the U.S. Other attractions in the area include the National Park Service's living history at Bent's Old Fort (an important trade junction on the Santa Fe Trail) and Picket Wire Canyon-



lands (home of the longest continuous documented dinosaur track site in the U.S. as well as a multitude of petroglyph images, administered by the U.S. Forest Service).

In addition to some of the more well known attractions mentioned above, La Junta is home to the Otero County Historical Museum and the Arkansas Valley Artists Guild (who will be having their annual art show the week of our conference). If you have a few free moments, stop by the Otero County Museum and enjoy art work from the valley's extremely talented locals. The Picketwire Players, a local theatrical group who have been entertaining La Juntans for 25 years, are also a treat for interested thespians.

If you need a brief respite from the many bustling activities, enjoy a walk around the town park. This block long and block wide green space was constructed by the Works Progress Administration and features a duck pond that attracts an unusual variety of waterfowl seeking rest during seasonal migrations. The park has a generous complement of picnic tables scattered throughout the majestic elm trees.

Rock art tours will be offered before and after the

conference. Locations such as Picket Wire Canyonlands and Vogel Canyon (25 and 15 miles south of La Junta, respectively, and arranged through the U.S. Forest Service Comanche National Grasslands in La Junta); the Piñon Canyon Maneuver Site (about 35 mile south of La Junta and arranged through the U.S. Army, Fort Carson, Colorado Springs); and the possibility of several sites on private property have been suggested. A more detailed offering will be available at a later date.

There are nine hotels and one bed-and-breakfast in the La Junta-Rocky Ford-Animas area as well as a KOA campground. No camping facilities are available on the U.S. Forest Service Comanche National Grassland.

The nearest jet port with regularly scheduled service is in Pueblo, Colorado. Only United Express currently has service to Pueblo. Rental cars are available at the Pueblo airport and the drive to La Junta is approximately 75 minutes. The next closest airport with regular service (United, Delta, Reno Air, Western Pacific, American West, TWA, and American) is Colorado Springs. It is a two-hour drive to La Junta. Amtrak has regular service to La Junta. A special treat is riding the train from Albuquerque to La Junta, traveling through beautiful and rugged northern New Mexico. This route essentially parallels the Santa Fe National Historic Trail.

## Call for Papers at Conference in La Junta, May 24-26

The American Rock Art Research Association is pleased to announce that its 24th Annual Conference on Rock Art will be held May 24, 25, and 26, 1997, in La Junta, Colorado. The symposium seeks to bring together people interested in all aspects of rock art research and education.

The officers and the Publications Committee of ARARA strive to maintain a high degree of professionalism in the annual presentation of rock art papers. Therefore they ask that all who are interested in presenting papers at the annual conference strive to maintain these standards.

For general sessions, the basic requirement is that the papers deal directly with some aspect of rock art research, such as site reports, research projects, interpretation, recording problems, etc. The following rules will apply:

1. The author must present his or her own paper in person at the conference and must be prepared to

entertain questions or comments from the audience either directly after the presentation or in the break immediately following.

2. All papers will be considered for publication in a volume of American Indian Rock Art. If you do not wish to have your paper published, please so indicate when submitting your abstract. ARARA requests first publication rights on all formal papers presented at their conferences.

3. Although papers by non-members may be accepted if time is available, preference will be given to current ARARA members.

4. No one may deliver more than one paper at the meeting, though he or she may chair a session or serve as a junior co-author of a paper presented by the senior author.

5. Seven (7) copies (photocopies acceptable) of the application form, complete with abstract of 100 words or less, must reach the office of ARARA no later than February 15, 1997. Late or incomplete applications cannot be considered. Forms are included with the announcement, and additional ones may be obtained from ARARA.

6. Oral presentations will be limited to 15 minutes (1500 words, or 6 double-spaced typed pages), with 5 minutes for questions and answers. Drafts of formal papers (3 copies) will be due at the conference. Text should be approximately 2500 words (10 double-spaced pages) in length and must be written in accordance with the guidelines published in **American Antiquity** 48:429-442 (April 1983). Copies of the guidelines are available from the ARARA office.

7. Applicants will be notified by the Publications Committee by April 15 as to whether or not their papers have been accepted. Additional information on style guidelines and illustrations will be sent with notice of acceptance. If accepted, you must register for the symposium in order to present your paper, and only those papers read at the conference will be considered for publication.

8. Presentations will be scheduled by the ARARA Publications Committee. Participants should be prepared to present formal papers either Saturday, May 24, or Sunday, May 25, 1997.

To submit an application for a paper, use the form in this issue of **La Pintura**. If the form has been removed, contact the ARARA office to request a copy. Send 7 copies of your completed form to:

ARARA Publications Committee  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721-0026

## Call for Nominations for Conservation and Preservation Award

ARARA desires to recognize those individuals, groups, organizations or agencies who have contributed in a significant way toward the Conservation and/or Preservation of Rock Art within the United States or abroad.

The recipient is a person, group of people, organization, or agency that has taken a leadership role to:

1. Protect or preserve a major rock art site of series of smaller sites from an identified and real destructive impact, **or**

2. Cause legislative, administrative or other actions to significantly promote rock art preservation.

In addition:

- The recipient must have operated within the bounds of the law in bringing about the protective action.
- The recipient need not be a member of ARARA.
- The recipient may be employed and performing his/her profession to bring about the protective action.
- The recipient may have acted as a dedicated, avocational conservationist.
- The recipient may be an organization or agency performing its normal functions.
- The recipient may be re-selected in later years.

To make a nomination, use the form in the center of this issue of **La Pintura**. If the form has been removed, request a copy from the address below, or write a detailed letter. Please send all nominations to:

Jane Kolber, Conservation Committee Chair  
P.O. Box 1844  
Bisbee, AZ 85603  
Phone and Fax: (520) 432-3402  
e-mail: jkolber@theriver.com

La Pintura is the quarterly newsletter of the American Rock Art Research Association.

Arizona State Museum  
University of Arizona  
Tucson, AZ 85721-0026

ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Editorial offices of **La Pintura** are located at 8153 Cinderella Pl., Lemon Grove, CA 91945-3000. Subscription to this publication is a benefit of membership in ARARA.

## Another Look at Hunting Magic

Pat McCreery

Is there any validity to the theory that scenes of successful hunts depicted in prehistoric rock art were created to magically ensure success in real-life hunts? I'm proposing that we take a second look at this interpretation, which has suffered much skepticism in recent years.

When European Paleolithic cave art was discovered in the late nineteenth century, the theory of sympathetic magic was used by archaeologist Salomon Reinach (1903), and eventually perpetuated by others, to explain the nature and purpose of the paintings. The many representations of game animals, some presumably wounded by hunting weapons, and depicted in nearly inaccessible cavern recesses, suggested rites of magic conducted to ensure success in hunting. The hypothesis of sympathetic magic, defined as an act which causes a similar effect ("like causes like") became the accepted motive, known popularly as hunting magic, for virtually all rock art hunting scenes. As rock art research became more sophisticated and diverse in approach, it became apparent that there were other purposes behind such images, particularly in rock art of the European Paleolithic periods and in the hunter-gatherer art of Africa and the American West. The conclusions of the research into the European and African art are too complex and well-known to review here; the concern of this article is specifically with rock art hunting scenes in the American Southwest.

The recent works of David Whitley (1994a, 1994b, 1994c), investigating early ethnohistorical research into beliefs and religious practices of Great Basin and California hunter-gatherer tribes, have produced convincing proof that shamanism was the motivating factor behind much of the art attributed to those peoples. While regulation of the weather, health, fertility, and other concerns are listed as primary objectives of the various shamanistic practices, Whitley (1994a:363, 1994b:84) repeatedly points to the fact that no evidence exists in the archaeological or ethnological data that would support the idea that rock art in the California and Great Basin area was ever produced for the sake of hunting magic.

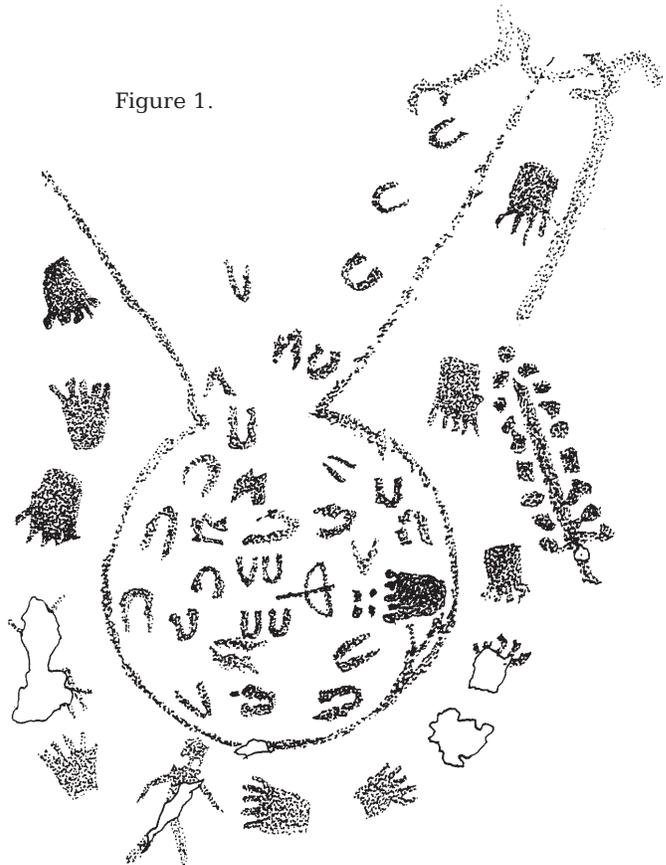
Archaic and Early Basketmaker rock art in the American Southwest is generally consistent in shamanistic content with other hunter-gatherer art. As there is very little ethnographic data in existence regarding any

prehistoric rock art in this region, its interpretation has relied upon beliefs and traditions of the historic Puebloans. Such data are not relevant, in symbolic or religious intent, to the art created by the nomadic peoples who ranged the land in more ancient times.

In the Palavayu (or Middle Little Colorado River) region of northeastern Arizona there are many rock art sites of Archaic origin. Although both human figures and game animals are profusely represented, there are no weapons in evidence, nor can any group of interrelated human and animal images be described as hunter and prey.

Not so in the case of PII, PIII, and PIV Puebloan rock art which abounds in the same area. In preparation for the book *Tapamveni*, co-author Ekkehart Malotki discovered and photographed a total of eight petroglyph "hunting" panels dating from these periods (McCreery and Malotki 1994:Figures 5.4, 5.6, 5.7). They variously picture lines of animals entering keyhole- or hoop-shaped enclosures, with archers, bows, arrows, and arrowpoints among the surrounding elements. Men, when present, appear to herd or direct the animals, representing a variation of the "chute and pound" method of hunting. The animals are primarily ungulates, hooved and horned; only a few are unidentifiable. These images and motifs collectively indicate that hunt-

Figure 1.



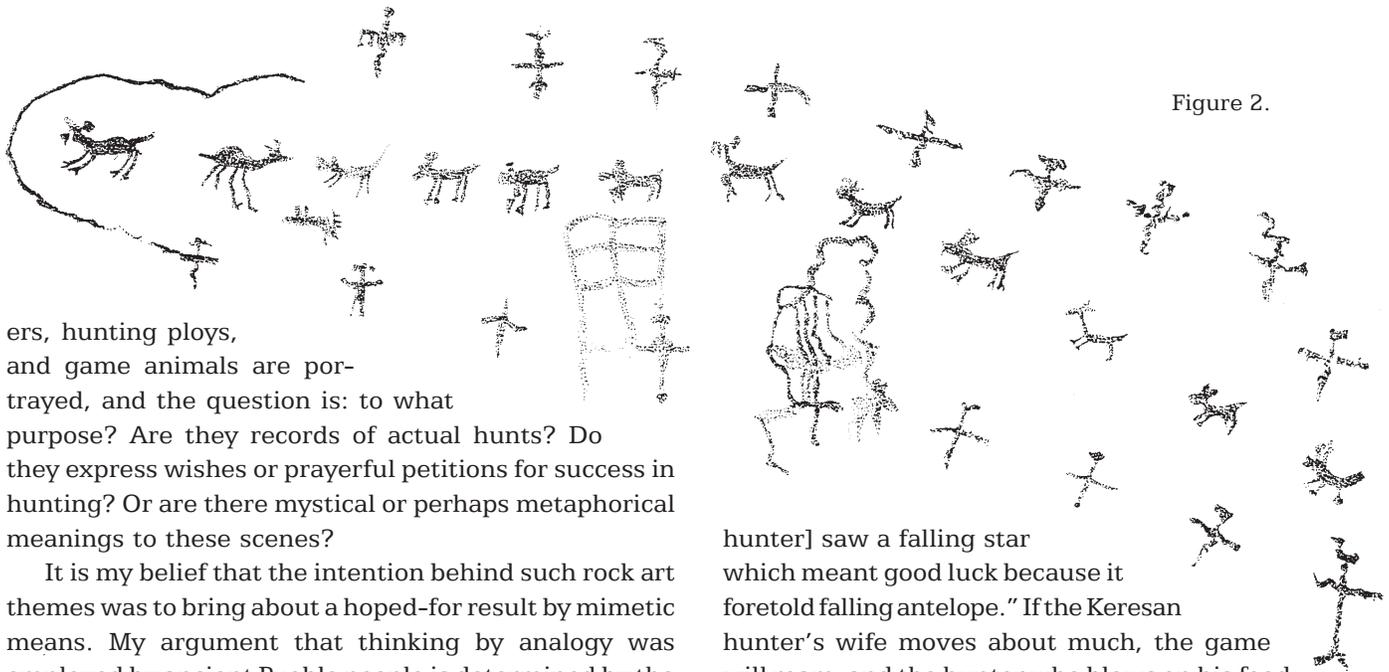


Figure 2.

ers, hunting ploys, and game animals are portrayed, and the question is: to what purpose? Are they records of actual hunts? Do they express wishes or prayerful petitions for success in hunting? Or are there mystical or perhaps metaphorical meanings to these scenes?

It is my belief that the intention behind such rock art themes was to bring about a hoped-for result by mimetic means. My argument that thinking by analogy was employed by ancient Pueblo people is determined by the fact that much of present-day Pueblo ritual is based on "like causes like," and there is no reason to think that this belief might not extend into their prehistoric past. To cite some examples:

Indian foot-racing plays a part in many ceremonies, the purpose being to hasten the growth of crops, to assist the movement of Sun and Moon, and to speed up the clouds. Hopi farmers race together after planting corn in order to hurry growth of the crops, and the relay races of the Tiwa and Tewa Indians are to help or control progress of Sun and Moon (Parsons 1939:200-201, 212, 962). To paraphrase the comments of Alexander Stephen's Hopi informant, "When the Sand Chief takes prayer feathers to cornfields, he runs swiftly so that clouds come swiftly. He makes a far circuit on the first day, and on each succeeding day travels in a shorter radius, that the clouds will come nearer" (Stephen 1936:780).

Pipes are referred to as "cloud-blowers," and blowing clouds of smoke is to imitate and thus encourage rain clouds to come. Parsons (1939:370) states that in Zuni belief "smoke makes the mist and the clouds; you feed them with smoke, you give more flesh to them."

In certain kachina dances at Zuni and "throw-away" dances in the final ceremonies of the Hopi women's societies, when food, baskets, or raiment are tossed to the crowd, the dancers are acting "as they wish the beings they impersonate to act and as the **real** kachinas when they came to dance did act" (Parsons 1939:389).

Many beliefs related to mimetic action attend the hunt and preparations for the hunt. Beaglehole (1936:8) reports that "on the trip to the hunting location [the

hunter] saw a falling star which meant good luck because it foretold falling antelope." If the Keresan hunter's wife moves about much, the game will roam, and the hunter who blows on his food blows the game away (Goldfrank 1927:85). Also, it is taboo for hunters to eat the eyes of his kill; to do so would make his own eyes dim (Stirling 1942:24). Before a hunt, priests at Acoma in charge of the game supply would make cornhusk images of deer, rabbits, or quail and scatter them outside the town on the morning of the hunt, for "That would make lots of game for the hunters" (White 1943:306). As Parsons asserts, "**Images of what is wanted convey prayer**" (1939:316, emphasis mine).

Particularly relative to our subject are the Buffalo and Deer Dances of the Rio Grande Pueblos, where the Game Mother, or Deer Mothers, bring dancers dressed as game animals from the hills into the village plaza. These ceremonies have a credible connection to rock art depictions of animals being herded, lured, or directed into enclosures. Both rock art and ritual demonstrate the wish to bring animals under control, of the hunters in rock art, and to induce the "consent" of animals to benefit the Pueblo in the ritual.

Two of the Palavayu rock art panels are especially informative in this respect. The first (Figure 1), also published in **Tapamveni**, is unique in that hunters and animals are abstractly represented by footprints and hoofprints. Human footprints encircle the corral, hoofprints enter, and the animals seemingly mill about, while the hunter, symbolized by one footprint, aims his bow and arrow. The second (Figure 2) is a large panel, and rather sketchily done, but it is clear the lines of figures above and below the animals are men with outstretched arms directing the animals into an enclosure.

## Hunting Magic

Continued from page 7

sure. Most significantly, the largest and most carefully delineated figure is a birdheaded human who dominates both animals and men. The portrayal of the birdhead figure here perhaps indicates that he is a hunt shaman, aiding the hunters with his magical powers.

Other interpretations exist for the game corral motif, of course, but I have become convinced, on the basis of the Palavayu examples and the evidence in research gathered by anthropologists early in this century, that hunting magic really was the motivating force behind these Puebloan petroglyph scenes.

### References Cited

- Beaglehole, Ernest  
1936 **Hopi Hunting and Hunting Ritual**. Yale University Publications in Anthropology 4.
- Goldfrank, Esther Schiff  
1927 **The Social and Ceremonial Organization of Cochiti**. *Memoirs of the American Anthropological Association* 33.
- McCreery, Patricia, and Ekkehart Malotki  
1994 **Tapamveni: the Rock Art Galleries of Petrified Forest and Beyond**. Petrified Forest, Arizona: Petrified Forest Museum Association.
- Parsons, Elsie Clews  
1939 **Pueblo Indian Religion**. Chicago: University of Chicago Press.
- Reinach, Salomon  
1903 *L'art et la magie. A propos des peintures et des gravures de l'Age du Renne*. *L'Anthropologie* 14:257-266.
- Stephen, Alexander M.  
1936 **Hopi Journal**. Columbia University Contributions to Anthropology, Vol. XXIII.
- Stirling, Matthew W.  
1942 **Origin Myth of Acoma and Other Records**. Bureau of American Ethnology, Bulletin 135.
- White, Leslie A.  
1943 **New Material from Acoma**. Bureau of American Ethnology, Bulletin 136.
- Whitley, David S.  
1994a *By the Hunter, For the Gatherer: Art, Social Relations and Subsistence Change in the Great Basin*. *World Archaeology* 25(3):356-377  
1994b *Ethnography and Rock Art in Far Western North America: Some Archaeological Implications*. In: David S. Whitley and Lawrence L. Loendorf, eds., **New Light on Old Art: Recent Advances in Hunter-Gatherer Rock Art Research**, pp. 81-93. Institute of Archaeology, University of California, Los Angeles, Monograph 36.  
1994c *Shamanism, Natural Modeling and the Rock Art of Far Western North American Hunter-Gatherers*. In: Solveig A. Turpin, ed., **Shamanism and Rock Art in North America**, pp. 1-44. San Antonio: Rock Art Foundation Inc., Special Publication 1.



## The President Speaks...

# Join Us in La Junta

Bill Hyder

ARARA President

Planning for the 1997 ARARA Conference in La Junta, Colorado, is coming together and our 24th meeting promises to be one of our best. Local chair Deb Dandridge of the Comanche Grassland National Forest is working with conference organizer Donna Gillette to ensure that accommodations meet our expectations. It has been more than a few years since ARARA convened its annual meeting in a small, rural town. We've outgrown many of our early conference venues and our size limits opportunities to visit new areas. At first, La Junta seemed too far off the beaten track and too small to host an ARARA conference, but that thought could not be farther from the truth.

Our conference facilities, provided through Otero Junior College, are first-rate. Sufficient space is available in the same building for the Vendor Room. This year, we will hold the silent auction in the Vendor Room and we will have sufficient space to mount a display of rock art recording techniques from other countries. We have tentative commitments for the loan of materials from several countries. Janet Lever will host the Vendor Room and will be coordinating the art display. The Holiday Inn Express is the host hotel, but a full range of hotels is available (see Accommodations article, page 3).

Monday's field trips promise visits to rock art sites that few of us knew existed. Deb Dandridge and Bill McGlone have been working hard to make the necessary arrangements for us to visit sites that are rarely accessible to the public and the local Pueblo County Archaeological Society will be coordinating and leading the trips. Additional field trips will be available on Thursday and Friday before the conference and on Tuesday following the conference. You might want to check out **Petroglyphs of Southeast Colorado and the Oklahoma Panhandle** by Bill McGlone, Ted Barker, and Phil Leonard for an overview of rock art sites in the La Junta region (see Review in the Winter 1996 issue of *La Pintura*).

The final ingredient for a great conference is your participation. We look forward to great papers, better company, and another landmark conference in La Junta.



## Correction

In our last issue, the announcement of INORA subscriptions had an incorrect zip code. If the Post Office returned your order, send it again to:

Donna Gillette, 1642 Tiber Ct., San Jose, CA 95138

## Call for Castleton Award

The American Rock Art Research Association is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000.

The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 24th Annual Conference of the American Rock Art Research Association, to be held May 24 through 26, 1997, in La Junta, Colorado. ARARA reserves first publication rights.

Entries will be judged on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries are listed below.

1. A panel of judges will be selected by the ARARA Executive Board and Publications Committee. The names of those serving on the panel will not be made public.

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide published in **American Antiquity** 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to, the following: a final or summary report outlining the results of field work in rock art; a synthesis or regional overview; an interpretive study of rock art.

3. Essays which have been previously published, either in their entirety or in substantial part, are not eligible. Essays which report on projects for which the author received funding through a contract or research grant are not eligible.

4. There are no application forms, but each entrant is requested to include with the entry a separate letter of application briefly introducing himself or herself and summarizing previous work in rock art (a copy of a résumé or curriculum vitae is acceptable). The letter should also state the reasons for applying for the award and give appropriate background information on the topic or project discussed in the essay. Such background material might include a summary of the objectives of the project, the methods used in achieving the objectives, a brief evaluation of the results, and information regarding expenses incurred in completing the work.

5. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

6. To enter the competition, send one letter of application and five copies of the essay (with photocopied

illustrations) in time to be received by February 15, 1997, to:

ARARA – Castleton Award  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721

## ARARA Seeks Nominees for Wellmann Award

In 1989 at the business meeting of ARARA, the members attending voted to establish the annual Klaus Wellmann Memorial Award for Distinguished Service in rock art research, conservation, and education. The award was created to honor the memory and service of the Association's first president and the continuing and future service of the many fine members of ARARA.

Previous recipients have included Georgia Lee (1996), Esther and Jack Schwartz (1995), Helen and Jay Crotty (1994), Helen Michaelis (1993), Pat and Jack McCreery (1992), Dr. John Cawley (1991), Dr. Kenneth B. Castleton (1990), and the first to be awarded this magnificent plaque: Frank G. A.J. Bock.

ARARA is seeking nominations for the presentation of this award for the 1997 meeting in La Junta.

The recipient for the award is determined as follows:

Each year a call for nominations for the Wellmann Award will be issued in **La Pintura** by the Officers. Written nomination shall be signed by no less than five members in good standing or a member of ARARA's Advisory Council. The Officers shall be free to consider any other names they deem worthy. Consideration will be given to a member's cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration also will be given to a member's service outside the association, including such things as the cumulative impact of a member's scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education.

Nominations are accepted any time prior to the annual conference, which is held in May. To nominate an individual or individuals for this award, just write to ARARA giving the name and reasons for the nomination:

ARARA – Wellmann Award  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721-0026

## A Change of Perception

Ron Dorn

Geography Department  
Arizona State University  
Tempe, AZ 85287-0104

I have been the developer and proponent of the use of radiocarbon measurements of organic matter associated with rock varnish on petroglyphs. Although much of these data have shown promise, over the years I have been accumulating "anomalies." Although I have always reported these data, I admit that I tend to look on the positive side of my children, both intellectual and biological.

I have now reached a point in the accumulation of data where systematic problems with this technique must be brought forward. I can no longer regard these problems as isolated "anomalies." Enough data has accumulated to put "the brakes" on the use of this technique, and to warn those interested in these data to be very cautious. The "straw that broke the camel's back" for me was recent research on petroglyphs in Portugal. Now that this research is in press in the December issue of *Antiquity*, I want to explain more fully the change in my perception of this technique.

I made two critical mistakes on the radiocarbon dating of organic matter associated with rock varnish. Both of these mistakes are classic errors of how the "paradigm" or mental framework that one operates under can blind a person.

First, I treated the organic matter associated with varnish as a "bulk" sample with the implicit assumption of homogeneity—that all the material being dated was the same and of the same age. I eventually realized that the dated material is truly a mixture of different fractions of organic matter. This should not be surprising, because rock surfaces are subject to organic attack over very long periods. It would similarly be naive to expect homogeneity in organic matter found in soils. To expect homogeneity was naive of me, and my perception has changed.

Second, I conducted my tests on basalt flows of known age. These tests revealed an excellent correspondence between radiocarbon ages on subflow charcoal and varnish organics. In retrospect, basalt flows provided a very poor test, because they do not have a history of organic weathering before exposure. Basalt flows undergo organic weathering only after they erupt. In contrast, petroglyph panels can be exposed to organic weathering over long periods of time and in an episodic fashion. To expect that no organic weathering occurred

before a petroglyph panel was exposed by natural erosion was naive, and my perception has changed.

I had accumulated cases where the radiocarbon dating results were "older" than available controls (and I always published these findings in my papers). However, I viewed these cases as "anomalies"—instead of being a product of systematic pattern where organics were inserted into rock material by older episodes of organic weathering. In retrospect, virtually all of the petroglyph samples that I have tried to date (except those carved on fairly fresh basalt flows) could have experienced multiple prior episodes of organic weathering. This would make basalt flows a very poor choice for a test simply because they could not have suffered from the problem of incorporating ancient organics.

I realized my two systematic errors in the context of petroglyph work in Portugal. As you know, the project was related to construction of a dam on the C $\hat{o}$ a river that would have placed petroglyphs under water. The Portuguese authorities were interested in letting me conduct as many tests as necessary to assess technique reliability.

When the results were obtained, to my dismay, I fully realized the two aforementioned fatal flaws in my approach. First, I discovered that the radiocarbon "system" is not closed. Older carbon is inherited from prior organic weathering, and newer carbon is added over time. Second, materials of different composition with different ages were found side-by-side in the same "bulk" sample. Hence, bulk samples can yield "mixed" ages. I presented these findings at the El Paso conference.

While the Portugal findings have wrecked havoc on my attempts to obtain "reliable" radiocarbon ages, they also demonstrated the veracity of ages obtained by both myself and Alan Watchman. In the Portugal petroglyph research, Watchman (1995, 1996) and I (Dorn *et al.* 1996) both conducted radiocarbon dating. This was a true blind test where we collected samples and reported the results separately to the Portuguese authorities. Several months later, the results were made public. Robert Bednarik (1995:878) writes correctly that "Each participant was asked to refrain from communicating with his colleagues as well as with the media for the duration of the experiment, to ensure that none of the dating scientists could in any way influence the findings of the others." Bednarik (1995:880) also correctly points out in his paper that the raw radiocarbon ages have a very similar statistical distribution: "The primary radiocarbon dates of Watchman and Dorn represented the same range, but Watchman had detected the graphite contamination and his corrected results are no doubt

more valid than Dorn's higher values." Clearly, interpretations of these ages differ greatly. Watchman (1996) considers the system to be closed and appropriate for radiocarbon dating. Bednarik (1995) thinks that my samples are contaminated by graphite. In contrast, my colleagues and I think that the system is open and inappropriate for radiocarbon dating (Dorn *et al.* 1996).

The key point here is that this was a true blind test where the analytical data overlap. I fully trust the raw radiocarbon results that Watchman obtains. Both he and I were subjected to the same opinions of the archaeologists who argued for a Palaeolithic age. Both he and I had no reason to come out with the same age range for petroglyph samples (Watchman  $4600 \pm 2100$  and Dorn  $4100 \pm 1100$ ). There was nothing that could have led us independently to this same age distribution.

I must admit that a thought did cross my mind: why complain? Why not just rest our case and believe the similar numbers that were obtained in the first true blind test of the radiocarbon dating of petroglyphs? The reason to complain was a change in perception. My colleagues and I made the case in the **Antiquity** article and at the El Paso presentation that what counts is how the numbers are interpreted.

My main reason in writing this piece is to communicate to ARARA members that the "impact" of these findings also undermines my other research on radiocarbon dating organics associated with varnish. Prior ages may indeed be correct. Prior ages may also be incorrect. In essence, the problem rests with the questions: Does one try to correct for older contaminants or younger contaminants? Or can any correction be made accurately? In other words, it is hard to know for sure whether a radiocarbon age truly reflects when the petroglyphs were manufactured. It is not possible to rule out inheritance of organic matter in the host rock, or post-engraving additions of younger carbon. For those of you who are interested in the technical details, I turn you to the following papers that should be out soon: (Dorn *in press*, Dorn *et al.* 1996, Welsh and Dorn *in press*).

My attention will be spent completely on trying to develop a more detailed understanding of the organic geochemistry of the different types of organics used in petroglyph research. This will be a slow task. Once this task is finished, I will need your help. These different organic fractions will need to be tested at sites with independent age control. Because "inherited" organics from prior weathering episodes is a reality at petroglyph sites, independent controls for petroglyphs would best occur through excavation at rock art sites. Hence, I will

be calling on my friends in ARARA to keep working on sites that have been excavated and sites that have independent age control.

I am most disappointed that my conceptual models were in error. I should have tried to conduct tests in situations where prior organic weathering was both likely and dominant, but I did not realize the importance of prior organic weathering until the Portugal study. I did not fully appreciate the open nature of petroglyph systems. I consider my mistake to be analogous to those who opposed plate tectonics. Mental blinders are difficult to perceive.

The road to return radiocarbon dating to a usable petroglyph technique will be long one. Many tests will have to be conducted, and in a "blind" fashion as in Portugal, using excavated panels as a control. However, I am committed to the preservation of rock art. We have a tremendous global heritage resource in the USA. And, strange as it may seem, the public (and professional archaeologists) appears to appreciate the art more when it has an age attached. This should not be the case! The art stands on its own merits, yet I want to play my small part in promoting the importance of our precious cultural resource. So I will trudge along much more slowly now and try to pick up the pieces created by my change of perception.

### References Cited

- Bednarik, R. G.  
1995 The C<sup>14</sup> Dating of Palaeolithic Rock-Art. **Antiquity** 69:877-883.
- Dorn, R. I.  
*In press* Chronometric Techniques—Engravings. In: D. S. Whitley, ed., **Handbook for Rock Art Research**, Chapter 6. Sage Press.
- Dorn, R. I., F. M. Phillips, M. Flynych, D. Elmore, and P. Sharma  
1996 Constraining the Age of the C<sup>14</sup> Valley (Portugal) Engravings with C-14 and Cl-36. **Antiquity** 70:December issue.
- Watchman, A.  
1995 Recent Petroglyphs, Foz C<sup>14</sup>, Portugal. **Rock Art Research** 12(2):104-108.  
1996 A Review of the Theory and Assumptions in the AMS Dating of the Foz C<sup>14</sup> Petroglyphs, Portugal. **Rock Art Research** 13:21-30.
- Welsh, P. H., and R. I. Dorn  
*In press* Critical Analysis of Petroglyph <sup>14</sup>C Ages from C<sup>14</sup>, Portugal, and Deer Valley, Arizona. **American Indian Rock Art** 23.

## La Junta Vendor Table Applications

As with last year, we are asking those interested in vendor tables to apply for a table in advance. Vendors accepted for El Paso need not include a portfolio with their application; a simple letter of interest will be satisfactory. Please indicate that your portfolio was reviewed and accepted in 1996. Vendor Room regulations include:

**Purpose:** Space for the Vendor Room is provided to further the educational goals of ARARA and to promote distinguished use of rock art imagery in arts and crafts.

**Vendor Committee:** A Vendor Committee will be appointed by the President to manage a juried process of allocating vendor space. In reviewing vendor applications, the committee will strive to meet the tangible points of the criteria listed below and the intangible goal of artistic excellence. The decision of the committee is final.

Criteria for the allocation of vendor space:

1. All items in the Vendor Room must be related to rock art.
2. All vendors must be members of ARARA.
3. First preference will be given to non-profit organizations whose goals are consistent with those of ARARA, provided their materials are related to rock art.
4. Priority will be given to those vendors selling educational materials, i.e., books, monographs, research reports, videos, cd-roms, software, and related educational materials.
5. Arts and crafts spaces will be allocated based on a juried competition that considers the type of product, the range of prices, the quality and artistic merit of the work, and the ethical or appropriate use of rock art imagery.
6. An attempt will be made to represent a variety of rock art-related items in the Vendor Room.
7. Vendors are asked to donate the higher of \$25 per table or 10% of their gross sales to help defray the costs of providing the vendor space. The Vendor Committee may choose to consider the value of past contributions in allocating space as long as the first six criteria are met.
8. Vendors are expected to follow the rules as established by the Vendor Committee. These include observing the posted times when vending is permitted and ensuring the security of the Vendor Room. Vendors who violate the rules as established by the Vendor Committee will receive a verbal warning from the manager of the Vendor Room. Vendors who continue to violate the rules will be barred

from future participation in the Vendor Room for at least one year. Past violations may be considered by the Vendor Committee in awarding table space.

9. ARARA may choose to provide complimentary vendor space for informational purposes to companies introducing new products and technologies that are deemed to be of interest to the membership.

10. Late applications will be evaluated only if space remains available after the initial review and award process.

**Application Process:** Potential vendors should send a letter of interest to the Vendor Committee by February 15, 1997. The letter should include a statement of the seller's status (non-profit organization or for-profit), a description of the materials to be offered, a sample portfolio (clear photographs, product brochures, or other supporting material) of the material to be offered, the price range of the materials, and any additional supporting documentation you think will help the Vendor Committee reach its decision. Please include a stamped, self-addressed envelope if you want your materials returned. Please mail your application to:

ARARA '97 – Vendors  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721-0026

## Call for Entries: Oliver Photography Award

The American Rock Art Research Association is pleased to announce its annual photography competition for the Oliver Award. The Oliver Award recognizes exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part of a newly established ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

The criteria and guidelines for the award include:

The Oliver Award is to be given for excellence in the art and science of photography in the service of the study and appreciation of rock art. The art and science of rock art photography serves two critical masters:

On the one hand, rock art photography must illuminate and educate people that have not had the opportunity to see a site first hand. The art of rock art photography is in capturing the experience of the site, not just in reproducing what is painted or etched upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that invariably one experiences at a rock art site. Without acknowledging this master when we make our photographs, we fail to educate and pass along a meaningful portrait of rock art and thus may fail to help others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful. In the absence of scientific criteria upon which to base our photography, we must follow convention inasmuch as we can, but willingly discard it when it can no longer help us solve the problems facing us. We must acknowledge new, and often, controversial scientific work in the field of photography that may lead to another way of understanding rock art.

For the purposes of this award, we include all conventional still or motion film media, scientific film media, video, and digital image captures done on location. It does not initially extend to lab or studio enhancement, nor does it extend to multimedia "productions" although the scope of the award may be expanded in the future.

Entries may include a single image or a portfolio of images of a single site or cluster of sites. As with the Castleton Award, there are no application forms, but entries should be accompanied by a cover letter that explains how the entry meets the criteria of the award. In other words, how does it provide a viewer with new information or a new appreciation of the site or sites. This is particularly necessary in the case of scientific studies where the techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a résumé or curriculum vitae is acceptable).

A panel of judges will be selected by the ARARA Executive Board and will initially be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned. To enter the competition, send one letter of application and the entry in time to be received by February 15, 1997, to:

Mark Oliver, Inc.  
ARARA – Oliver Award  
One West Victoria  
Santa Barbara, CA 93101

## Minutes of the 1996 Business Meeting

The General Business Meeting on Sunday, May 26, 1996, was called to order by President Hyder at 8:55 a.m. There were approximately 60 people in attendance.

### Reports

**Secretary Report (Hyder):** This report was published in the Summer issue of **La Pintura**. Are there any corrections? Motion was made and seconded to accept as published. Motion passed unanimously.

**Treasurer Report (Gillette):** The Association operates on a fiscal year with a total of \$25,902.68 income and \$13,645.39 in disbursements to date. The Association ran well under budget this last year. The Castleton fund has \$22,654.39 with the Wellmann fund having \$6,052.50, while the Oliver Award fund has \$3578.39. Ending balance as of April 30th is \$82,560.69. A full and detailed report appeared in the summer issue of **La Pintura**. The Castleton fund is fully self-sustaining. The Oliver Fund is in the process of accruing, but does collect \$300 in interest per year. The Wellmann Award has a plaque that travels with each year's recipient. However, there is now enough in the fund to award a permanent plaque to each recipient. The Reserve Fund now has \$25,000. This year's auction brought in \$1310.

**Publications (Marymor):** Flagstaff conference papers are not done as yet, but a couple of volumes should be out between now and November. For the Flagstaff volumes, three of them are nearly ready: these are Faulstich, Dean, and Krupp. This year's conference volume will be edited by Steve Freers. We hope to hire a person for layout. The Eastern Woodlands volume is here at this meeting and is for sale. This one is also being sold at the Eastern Woodlands Rock Art Conference this same weekend. The ethics list is free and should be out in the Fall.

**La Pintura (Hedges):** The latest issue is at the printers now. We would like to see more research/field report types of articles. Reports and articles can be submitted by e-mail (address is in **La Pintura**). There is also an e-mail column so members can send in e-mail addresses.

**Conservation (Loendorf):** The official report will appear in **La Pintura**. He is resigning from the chair of this committee and Jane Kolber will take over; however, while Kolber is gone for the summer, Loendorf will be acting chair. He and David Whitley conducted a rock art symposium (under the auspices of ARARA) at the Society for American Archaeology Annual Meeting in New Orleans. This symposium was most successful, and SAA has

—Continued on page 14

## Minutes

Continued from page 13

formed a focus group on rock art.

Education (Gronemann): Currently at a transition between chairs. Ellen Martin is to take over with co-chair Peter Welsh (Deer Valley Rock Art Center in Phoenix). We hoped to do a session on education and requested papers from a wide variety of people, but it was too late in the year for agencies to follow through. Thanks to those who did get involved: Amy Douglas, Teddy Stickney, and John Palacio. Martin is compiling a bibliography of audiovisual materials. Thanks to ARARA for sending me to the meetings in Turin, Italy. Also thanks to those ARARA members who are out there doing rock art education. I have enjoyed serving and will continue to be involved.

Future Meetings (Hyder): As of now, the 1997 meeting will be in La Junta, Colorado, and in 1998 in Ridgecrest, California. In 1999 there is an invitation to Ripon, Wisconsin, which will be a week-long conference as it will be in conjunction with IFRAO. Arrangements are already being made for that meeting. In 2001 we will meet in Vancouver, British Columbia. So far the year 2000 meeting place is open. Today at 12:45 there will be a La Junta planning meeting. Ripon (1999) will be our 25th year.

Nominating Committee (M. Greer): The slate as presented by the committee is as follows: President, Bill Hyder; Vice-President, Larry Loendorf; Secretary, Sharon Urban; Treasurer, Donna Yoder. There were no nominations from the floor. Motion was made to close nominations. It was seconded and passed unanimously. The Board position that has been vacated by Larry Loendorf is being filled by Donna Gillette (she is also on the Finance Committee and in charge of the Conference Committee). A new nominating committee needs to be appointed. Names that were suggested are: Janet Lever, Marvin Rowe, Elanie Moore, and John Palacio. Motion was made to close the nominations and a second was given. The three slots needed were filled by Lever, Moore, and Rowe. John Palacio is a presidential appointee to the committee, replacing past president Donald Weaver, who will no longer be on the committee.

### New Business

Rock Art Symposia (Dean): At the SAA there were two rock art sessions that had standing room only! Committee meetings are not nearly long enough and they (Conservation/Protection and Education) should not be scheduled at the same time. Suggestion of Education at Saturday lunch, and Conservation on Sunday for a 7 a.m. breakfast meeting. Both committees have budgets with annual allotments.

Publicity Chair: One is needed as the association needs higher visibility through public media. Is there a volunteer? Announcements about ARARA are on the rock art listserve, and there is a Web page. Perhaps ARARA could work with the new SAA focus group on rock art. See President Hyder if interested. In La Junta we will go with the statewide archaeological society for publicity for the meeting. A. J. Bock said she would help with this.

### Announcements

Education and Conservation Fund Established: The Northern California Rock Art Research Association has established such a fund for the Bay area. This is for work in northern California.

Rock Art Dating Fund: We have grants that would pay for perhaps one sample. Submit proposal for these funds to President Hyder to add to the next agenda for the ARARA Board. Would like ARARA to sponsor a publication to list areas, times, qualifications of dates. Great place to do this is in **La Pintura**. Get date information to Hedges and he will put it in the newsletter. Money is available, but we have to look for it. Start a fund with ARARA to get money for grants to date rock art. Maybe do a Web page too, but it would need up-dating. Best to publish it in **La Pintura**. It is up to the people doing the dating, or those who are having the dating done, to put the results into a publication where it can be used. A central repository is great; also needed are the dating qualifications as they are important too. Do not want dates out pre-publication. Suggestion of Alex Patterson to be the contact person for dating information.

Digital Archive Within ARARA Archives: Wilson Turner's material will probably come to ARARA. Some funding will be needed to go to setting up the collection. Also set aside \$500 per year in the name of Helen Michaelis for books to library. Funds to copy and make transparencies are also needed. Incoming collections need to be evaluated. Also will need to negotiate for the Jack Cawley library.

**La Pintura:** If you want something in the next issue (or future issues) of **La Pintura**, send it to Ken Hedges, Editor, as soon as information is available.

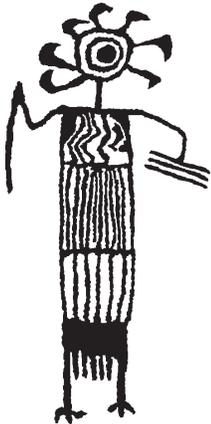
Auction Items: Items won in the auction can be picked up at the registration desk.

Children's Workshop: A Children's Workshop with John Palacio will be held at 10:15 a.m. in room 617.

Adjournment (Hyder). Motion made and seconded to adjourn. Meeting ended at 9:50 a.m.

Respectfully submitted,  
Sharon F. Urban, Secretary





The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private land owners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the

general public regarding the rock art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, **La Pintura**. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all who profess an active interest in research, non-destructive utilization, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are as follows:

Donor . . . . .	\$100.00
Sustaining . . . . .	\$40.00
Family . . . . .	\$30.00
Individual . . . . .	\$20.00
Student* . . . . .	\$15.00

\*For student rate, applicant must enclose a photocopy of a current student identification.

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to **La Pintura**, reduced conference fees, and information on current publications in the field of rock art.

But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Memberships may be sent to:

ARARA Membership  
 Arizona State Museum  
 University of Arizona  
 Tucson, AZ 85721-0026

## ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

## ARARA Officers

President . . . . .	William Hyder
Vice-President . . . . .	Larry Loendorf
Secretary . . . . .	Sharon Urban
Treasurer . . . . .	Donna Yoder
Editor . . . . .	Ken Hedges
Archivists . . . . .	Frank and A. J. Bock

**La Pintura** is published by the American Rock Art Research Association. Editorial address is **La Pintura**, 8153 Cinderella Place, Lemon Grove, CA 91945-3000. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. **La Pintura** solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor**: No special format necessary. **News Items**: Please indicate all pertinent information (such as the event, time, place, cost [if any], group or person in charge, who to contact, addresses, deadlines). **Articles**: Manuscripts of original research are always welcome. They should be of scientific mien, embracing sound principles of scientific investigation, and presenting data in a clear and concise manner. Consult **American Antiquity** for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. Please submit all materials intended for publication via e-mail, or on computer disk; if submitted on disk, specify type of computer and software program used. We prefer WordPerfect files on DOS, but can translate most programs and Macintosh diskettes. Manuscripts not on disk should be typed double-spaced with generous margins. Please include a short vitae that includes name, title or profession, affiliation, city, and state. Line drawings are an asset to articles submitted. We also may be able to reproduce sharp, black-and-white photographs. The **La Pintura** e-mail address is: khedges@earthlink.net

La Pintura is the Official Newsletter of the American Rock Art Research Association  
Please address all editorial materials and letters to:  
La Pintura, Ken Hedges, Editor, 8153 Cinderella Pl., Lemon Grove, CA 91945-3000

## In This Issue...

- Petroglyph Area is Sacred Place, page 1
- 1997 ARARA Conference in La Junta, Colorado, page 4
  - Call for Papers for 1997 Conference, page 4
  - Conservation and Preservation Award, page 5
    - Another Look at Hunting Magic, page 6
- Call for Castleton and Wellmann Award Nominees, page 9
  - A Change of Perception, page 10
  - La Junta Vendor Table Information, page 12
- Call for Oliver Photography Award Entries, page 12
  - Minutes of 1996 Business Meeting, page 13



# La Pintura

American Rock Art Research Association  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000

NON-PROFIT ORG.  
U. S. POSTAGE  
**PAID**  
LEMON GROVE, CA  
PERMIT NO. 8

**Forwarding and Return Postage Guaranteed**  
**Address Correction Requested**

**Dated Material**