

Volume 23, Number 4  
Spring 1997

# La Pintura

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

## New Rock Art Brochure in Aymara Language

### Bolivian Publication Modelled on ARARA Educational Flyer

Matthias Strecker  
SIARB General Secretary

SIARB, the Sociedad de Investigación del Arte Rupestre de Bolivia, has just published the first rock art brochure in the Aymara language (the principal native language in the Andes after Quechua), with some titles in Spanish. The new brochure is sponsored by Bolivian Vice-President Victor Hugo Cardenas, who himself is an Aymara Indian. The text has been translated by Juan de Dios Yapita, a professional linguist and native Aymara teacher, Director of the Instituto de Lengua y Cultura Aymara (ILCA). This publication has been printed in an edition of 5,000 copies and will be distributed among rural schools and indigenous communities of the Bolivian highlands.

Text and illustrations in the new flyer are based on the children's brochure which was formerly published by SIARB and which is still being used widely for education work in different departments of Bolivia. SIARB wishes to emphasize the fact that these materials have been modelled after ARARA's children's brochure and that the idea arose after Barbara Gronemann, chair of ARARA's Education Committee, provided copies of the North American flyer.

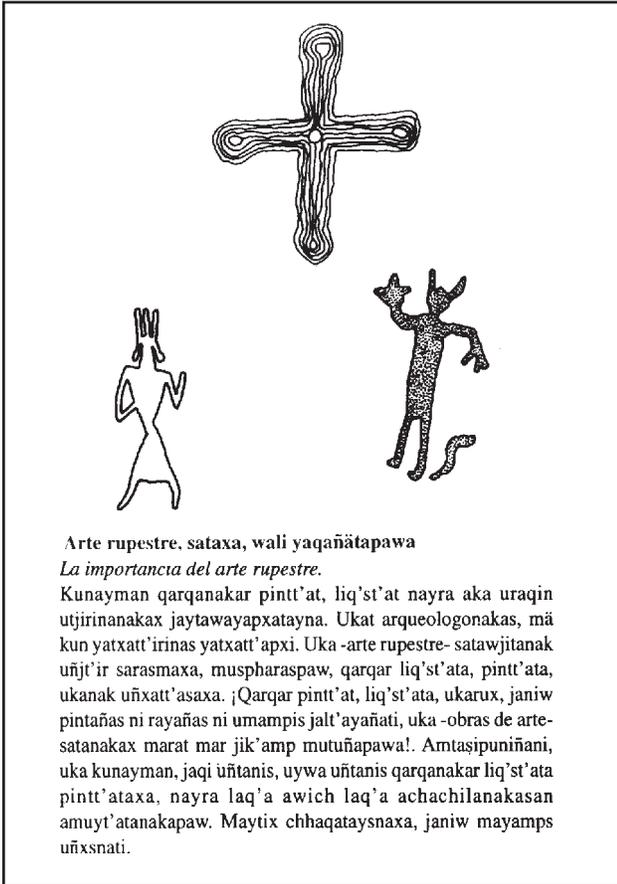
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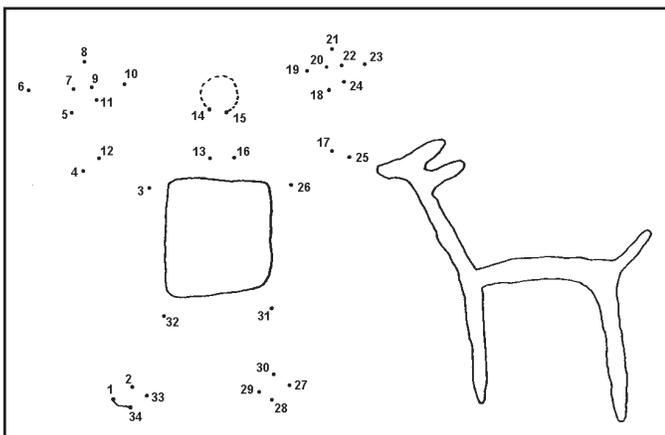
## Aymara Brochure

Continued from page 1

Examples printed here show some of the artwork and activities from the new brochure and—for those fluent in Aymara—a discourse on the importance of rock art.



*The importance of rock art—in Aymara!*



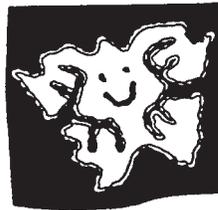
*A dot-to-dot puzzle from the new brochure.*

## We Get Letters...

In addition to the Aymara brochure, ARARA's role in rock art education has reached into another corner of Bolivia: we recently received this letter from Maria Termini, Program Coordinator at the Museo de los Niños Tanga Tanga in Sucre:

Dear American Rock Art Research:

I am a U.S. Peace Corps volunteer (artist and teacher) working at the children's museum here in Sucre, Bolivia. I recently attended a conference on rock art in Cochabamba and found your address in some of the literature. So I am writing to you to see if you can help us with some material.



My work here at the children's museum is very interesting and we are beginning to develop and build exhibits related to the theme of rock art. This has a certain importance for our area—Sucre in the state of Chuquisaca—because of the large number of rock art sites in our area.

We are having a ceramic mural made with various images of rock art which will be installed in our permanent exhibit area. We are also making games, such as puzzles and concentration, and we will be set up to give children an opportunity to make their own drawings inspired by this art while they are visiting the museum. We will also have some informational panels about rock art: what, how, when, rock art in other parts of the world, and how to respect rock art.

I am writing to you to ask if you, and/or members of your organization, can please help us with donations of all or any of the following:

Clear photos of rock art from your part of the world or elsewhere.

Postage stamps with themes about rock art.

And also postage stamps of any design. We have started to make a collection of stamps and feel that this will help give Bolivian children a greater awareness not only of rock art but also of other countries in the world.

We hope you can help us and thank you very much for your interest and help. All material can be mailed to:

Domingo Izquierdo, Director  
 Museo de los Niños Tanga Tanga  
 Casilla 826  
 Sucre, BOLIVIA

The museum's e-mail address is: [wawas@pmnt.bo](mailto:wawas@pmnt.bo)



## The President Speaks...

Bill Hyder, ARARA President

I wish all of you could have been with us in La Junta to share the hospitality and rock art of Southeast Colorado. The combined efforts of the local hosts and the board conference committee are required for a successful conference and the La Junta crew did a fantastic job. Most of you are thankfully unaware of the many ups and downs they face in conference planning, local organizing, and site preparation. The on-site crew faces another round of stresses and headaches in trying to assure that your conference will go as smoothly as possible. They are exhausted and spent by the time they hand you off to the field trip leaders. I can assure you that the trip leader task is no less stressful and that they do not relax until you are safely back to civilization. Imagine their thoughts as they watch you dash off in every which direction just moments after asking you to follow in single file. The La Junta crew was well organized with sign ins and sign outs. To the best of my knowledge, they didn't lose a single ARARA member.

There were many memorable highlights during the conference. Editor Steve Freers proudly delivered Volume 23 of **American Indian Rock Art** on time as promised. The publication includes the largest number of papers published to date and it is the first to feature a full color cover with Rick Bury's 1996 Oliver Award photographs. If you have not already ordered a copy, do so today. I guarantee you will not be disappointed.

Janet Lever organized a truly exceptional art gallery of rock art records and poster presentations to illustrate rock art recording methodologies from around the world. Janet's efforts were appreciated by all and most of the exhibits will become part of ARARA's archives.

There were many gems sprinkled throughout the papers, but my favorite was Terry Sayther's new word—shamanomorph. Judging by the audience reaction, I think it is a keeper that will be repeated for years.

The Sunday evening banquet was the largest in the history of ARARA. I would like to think that this was because no one really wanted the conference to end. In reality, no one wanted to miss the opportunity to hear David Lewis-Williams speak. He did not disappoint anyone. His talk on looking through the veil of the rock moved everyone and was so powerful that it blew La Junta's fuse. Near the end of the paper, at a dramatic moment, the main transformer in La Junta blew and cast the town into darkness. Local host Deb Dandridge fears that is how La Junta will be remembered for years to

come. Yes, she will take a ribbing, but you had to be there to understand just how powerful that moment was. We were all brought together in that moment and I don't think anyone will ever forget David's message.

I was brought back to earth while driving through the Sangre de Cristo Mountains after the conference. I was listening to the Native American Radio when the program turned to a discussion of the proposed road through Petroglyph National Monument. It reminded me that in the euphoria of a successful conference, we still have much work to do. Our rock art heritage is threatened daily by vandals from the public and the government. We can never let down our vigil lest someone use that lapse to destroy what we have fought so hard to protect. Please, write your congressman and senators and let them know how you feel about the bills introduced by the New Mexico delegation to redraw the monument boundaries. The integrity of the park and Native American religious protections are at stake.



### News from La Junta

#### Fort Carson Receives Conservation Award

ARARA is pleased to announce the presentation of the ARARA Conservation and Protection Award to the United States Army, Fort Carson Command. The ARARA Conservation and Protection Committee selected Fort Carson for the award in recognition of their support of a comprehensive research project at the Piñon Canyon Manuever Site. The Army established an ongoing effort to study and protect over 120 petroglyph and pictograph sites. We would especially like to recognize Thomas K. Warren, Mary Barber, and Stephen Chomko, who developed the program to study and preserve rock art.

#### Clay Martin Receives 1997 Oliver Award

Colorado photographer Clay Martin received the 1997 Oliver Award for rock art photography. Martin's portfolio of nineteen photographs documents the range of styles and the environmental setting of pictographs at Hueco Tanks, Texas. The photographs were made over a twenty-year period and feature some elements before vandalism took its toll. His photographs are even more remarkable in that many of them were

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## Oliver Award

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made with large format cameras in spaces that challenge the ingenuity of the best 35mm photographers. We are pleased that Clay's photographs join those of Rick Bury in forming a sound foundation for ARARA's photography archive.

## Stu Conner Honored with 1997 Wellmann Award

Vice President Larry Loendorf presented the 1997 Wellmann Award for distinguished service to Stuart Conner at the closing banquet of the 24th Annual ARARA conference. Loendorf noted Stu's long history of service to archaeology in general and rock art research and preservation in particular. Stu has long aided professional and avocational archaeologists alike and has led many an ARARA member to see Montana's rock art. His sage advice has guided ARARA's officers over the years as it has many other non-profit organizations. ARARA thanks Stuart Conner for his service to the rock art community and we are proud to honor him with the Wellmann Award.



## Petroglyph National Monument Threat Continues

Information from  
Friends of the Albuquerque Petroglyphs

Sen. Pete Domenici (R-NM) and Rep. Steve Schiff (R-NM) have announced they will try again this year to get Congressional authorization for Paseo del Norte, a six-lane highway, through Petroglyph National Monument. Identical bills will be introduced soon in the U.S. Senate and House of Representatives. A massive public outcry last year forced them to abandon their plans, but this year they are better prepared. With your help they can be defeated again.

Using your own ideas and some of the following points, write brief letters to Senator Jeff Bingaman and Secretary of the Interior Bruce Babbitt, urging their strong opposition to any Paseo bills, for these reasons:

1. It would set national precedent for commuter roads to be built through other units of the National Park System. Currently, road construction in parks must serve a direct park purpose. Let's keep it that way.



2. It would desecrate one of the last remaining major sacred areas for Pueblo Indian tribes. To awaken respect for their religion, Pueblo leaders publicly have revealed that the Monument area is a consecrated place of prayer and offerings and a spiritual center still used today. Domenici, Schiff, Albuquerque Mayor Martin Chavez, and others are in complete denial of this unprecedented new information. Road construction here is outrageous.

3. The people don't want it. Polls show that a two-thirds majority of voters in Bernalillo County oppose a road through the Monument and would pay more for routes that protect the Monument without exception.

4. Paseo del Norte would promote costly suburban sprawl and could contribute to tax increases. The City's own Westside Plan recommends against extending infrastructure to the far west end of Paseo for 80 years. Real infrastructure needs are to the northwest, toward fast-growing Rio Rancho and Paradise Hills, not to the vacant west. Building Paseo at great taxpayer expense (\$50 million+ for the Unser Middle Project) would drain public funds and set the stage for tax increases.

5. Cost-effective alternatives would alleviate traffic congestion and provide for orderly growth. The existing west side road grid is a shambles of inadequate intersections and arterials. As an alternative to building Paseo and Unser Blvd. through the Monument, national transportation planning expert Robert Morris developed a plan to expand west side intersection capacity. By the simple addition of right- and left-turn lanes and pass-through lanes at key intersections, this Modified No-Build Alternative did a better job of relieving traffic congestion through the year 2010 than the City's Unser Middle Project, at a cost about \$46 million less.

Who needs Paseo? Write, fax, phone, or e-mail Sen. Pete Domenici (R-NM) and Rep. Steve Schiff (R-NM), your own Senators and Representatives, and:

Senator Jeff Bingaman  
Washington, D.C. 20510  
(202) 224-5521, Fax 224-2852  
e-mail:  
senator\_bingaman@bingaman.senate.gov

Secretary Bruce Babbitt  
1849 C. Street, NW  
Washington, D.C. 20240  
(202) 208-4123, Fax 208-6956  
e-mail: exsec@ios.doi.gov



## FSRA Asks Support for Chumash Rock Art Protection

For countless years, the Chumash Indians lived in the vast area around Santa Barbara, California. Their multicolored rock paintings are among the most elaborate and spectacular in the world. Outstanding examples of their work are found in the beautiful wilderness areas of the Los Padres National Forest (LPNF). Unfortunately, cattle grazing is damaging these national treasures: the animals rub against paintings, stir up damaging dust, and destroy vegetation and natural springs. In addition, the presence of Painted Rock Campground at a major Chumash occupation site near magnificent pictographs has had negative effects on the environment and increased the likelihood of vandalism. LPNF archaeologists have limited resources for the protection of these vanishing cultural sites. Their wonderful site steward program has a large volunteer work force, but this does not decrease their need for support.

The Friends of Sierra Rock Art (FSRA) is asking all concerned individuals to write letters to the officials listed below, asking them to:

1. Prohibit cattle grazing in the Los Padres National Forest at Montgomery Potrero, Pine Corral, Sulphur Springs, and Cherry Orchard Springs (all areas with Chumash rock art).
2. Close down Painted Rock Campground.
3. Provide more support and resources for LPNF archaeologists.
4. Support a "multiple property nomination" to put all of the LPNF Chumash rock art sites **and** their associated archaeological sites on the National Register of Historic Places and the World Heritage Registry.

If you have experienced Chumash rock art through personal observation or books, and/or have visited the LPNF, use this experience to personalize your letter. Ask the individual you write to let you know how he or she will act on the matter. It is not necessary to mention your membership in rock art or environmental organizations. We encourage positive comments on the value of the rock art, the wonderful site steward program, and the great efforts being made by LPNF archaeologists to protect these resources with limited support.

Send letters to:

Mike Dombeck, Chief  
 USDA Forest Service  
 P.O. Box 96090  
 Washington, D.C. 20090-6090

Peg Boland  
 Forest Supervisor  
 Los Padres National Forest  
 6144 Calle Real  
 Goleta, CA 93117

Judy Rose, Regional Archaeologist  
 USDA Forest Service  
 630 Sansome St  
 San Francisco, CA 94111

Resource Officer  
 Mount Pinos Ranger District  
 Los Padres National Forest  
 Chuchupate Ranger Station  
 HC1, Box 400  
 Frazier Park, CA 93225

Mr. G. Lynne Sprague  
 Regional Forester, Region 5  
 USDA Forest Service  
 630 Sansome St.  
 San Francisco, CA 94111

Please send copies of your letters to:

Heritage Resources  
 Los Prietos Heritage Center  
 HC 58 SBRD  
 Santa Barbara, CA 93105

And send letters of appreciation for the site steward program and the efforts made by LPNF archaeologists to:

Evan DeBlois  
 Heritage Resources Program Leader  
 Forest Service, USDA  
 P.O. Box 96090  
 Washington, D.C. 20090-6090



La Pintura is the quarterly newsletter of the American Rock Art Research Association.  
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New Book on Sahara Rock Art

## The Secret of the Desert

**G**olf Verlag publishers of Innsbruck, Austria, have announced the publication of **The Secret of the Desert: The Rock Art of Messak Sattafet and Messak Mellet, Libya** by Rüdiger and Gabriele Lutz—a unique photographic documentation of prehistoric rock pictures in the Sahara that offers glimpses into cultures long past that created outstanding works of art.

With tens of thousands of rock pictures, the Messak in the southern Fezzan/Libya is not only a natural open-air museum, but also an archaeological complex of hitherto unknown dimensions. In this restricted area cultures have evolved over the past hundreds of thousands of years in climatically temperate periods and vanished under changed adverse conditions. Everywhere traces of man from different stages of civilization can be recognized. An immense heritage from our past awaits discovery, excavation, and evaluation.

Rüdiger and Gabriele Lutz have been investigating this region since 1976, carrying out a unique systematic recording of all rock pictures according to scientific criteria. Their target is a complete documentation of these pictures, which are acutely threatened by rock breakage under the prevailing extreme climatic conditions. As of this writing, the photographic documentation of these forgotten civilizations comprises approximately 6,000 pictures, a cross-section of which is published in this book and made available to a broader public for the first time. The rock engravings are of singular vitality and artistic expressiveness. They testify to the variety of animals and hunting methods of the prehistoric hunter; they document the evolution and extinction of large wild animals; and they provide clues to the initiative of Mesolithic and Neolithic man to domesticate and breed these animals. They also show the development of man from hunter to gatherer and herdsman. We look on mythological man-animal figures, dancers, priests, shamans, and chiefs in different attire.

The book is clothbound with 199 pages, 245 color pictures, 2 maps, 3 chronological tables, and a bibliography. **The Secret of the Desert** is offered at a price of 635 Austrian schillings (approximately \$54), including postage. While remittance may be made in the form of a Eurocheck issued for Innsbruck/Austria, or an international money order made out in Austrian schillings, the easiest method of payment is by Visa or MasterCard. The book is available in English or German editions. For orders or information, address:

Rüdiger and Gabriele Lutz  
Gerhart Hauptmannstr. 20  
A 6020 Innsbruck  
AUSTRIA

Phone and Fax: 0512/34 14 24

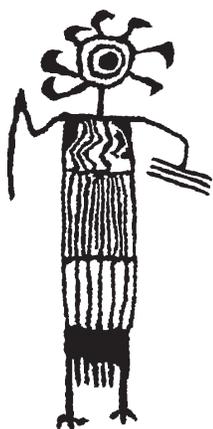


## In Memoriam: Robert M. Cooper

**I**t is with sorrow that we announce the passing at age 75 of Dr. Robert M. Cooper, space scientist and long time avocational archaeologist, on March 19, 1997. Bob was a senior scientist at Aerospace Corporation in El Segundo, California, on a number of major projects including the Apollo Program, the space shuttle, and underground nuclear testing. Despite the tremendous commitment of time that his professional career entailed, Bob made time for his consummate interest in archaeology. His initial interest quite naturally, given his expertise, was archaeoastronomy. He collaborated with Tom Hoskinson on a study of the solar interactions of the Chumash rock art site at Sapaksi and with V. J. Harper-Slaboszewicz on a possible Tubatulabal winter solstice site along the Kern River. Bob became a charter member of the ARARA crew that was assembled by Pat and Jack McCreery to volunteer for the Western Archeological and Conservation Center (WACC) at Petrified Forest National Park. The group worked for ten years in the park on surveys, excavations, and rock art recording. After Bob's retirement from aerospace, he enrolled at UCLA in archaeological courses and eventually undertook some major research on ceramics for the UCLA Institute of Archaeology and WACC on Adamana Brownware and Hohokam ceramics. This was typical of Bob's lifelong passion for education and investigation. A very self-effacing gentleman, he made light of his many awards and accolades. He was a great hiker and possessed unending enthusiasm and energy, plus an "off-the-wall" sense of humor that would always spark the crew on those long, hot afternoons. He will be missed by his devoted family, his friends, and all who had the pleasure of working with him. A well attended memorial was held for Bob on April 12, 1997, in Redondo Beach, California. With his usual astuteness, his departure coincided with the Spring Equinox, a lunar eclipse, and the passage of the Hale-Bopp Comet.

—Don Christensen





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 one as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing subsurface 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 . . . . .	Daniel F. McCarthy
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Archivists . . . . .	Frank and A. J. Bock

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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

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