

# La Pintura

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

## A2K Field Trips Offer Many Guided Petroglyph Hikes

The planning committee for ARARA 2000 has put together an extensive list of field trips that will accommodate over 300 participants and offer a wide range of possibilities. Some trips require more stamina than others, but all go to great rock art. Trip leaders are eager to share these special sites. Some things to remember:

- The weather is likely to be “warm” (that’s “hot” for most of the world). Plenty of water (2 quarts minimum) that you can carry with you is absolutely essential. Hats and sunscreen are basic necessities. Other recommended items include sturdy shoes and light gloves (dark boulders can get hot!).
- We have made arrangements for box lunches from a local sandwich shop. Please indicate on the field trip form if you want your lunch ordered. It is a good idea to plan on lunch for ½-day trips—or at least heavy snacks.
- Please indicate your **First, Second** and **Third** field trip preferences for Monday. We expect that some trips will be popular, so every effort will be made to connect people with their preferred trip. We will put a slip in your registration packet to notify you of your specific field trip.
- Departure times will be noted on the slip in your registration packet. All trips will take as much advantage as possible of the cooler morning weather. Be prepared for departures as early as 7:00 a.m.
- All trips will leave from the parking lot south of the Heard Museum on Monte Vista Street. Extra vehicles can be left there.
- Please plan on car pooling. Note on the form if you are able to take passengers, and the number of extra (belted) seats you have.

Note that the deadline for field trip sign-ups is May 7, so make your plans now. We will accept sign-up sheets by fax at the Deer Valley Rock Art Center up to the May 7 deadline, but forms received after that date will be assigned as space becomes available.

### Friday, May 26, Pre-Conference Trip

#### *South Mountains*

**Fee:** No cost. Group size will be limited, so please do not sign up unless you are sure you can participate. If the trip is oversubscribed, participation will be determined by random drawing. Participants will be notified in the first week of May, and a “standby” list will be developed.

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## Phoenix Will Be Hot!— and the Rock Art Will Be Cool!

ARARA's Phoenix meeting is shaping up to be great. Some highlights of the program include an extensive session on Navajo rock art, a special gathering for more experienced rock art researchers to mentor those beginning in the field, and many terrific field trips. Receptions will take place at the Deer Valley Rock Art Center and at Pueblo Grande, and we will have a banquet under the stars in the Heard Museum's new patio. In this issue you will find descriptions of the receptions, field trips, and meetings, and a sign-up form for field trips. Please note that the deadline for field trip sign-ups is May 7, so make your plans now.

## Field Trips

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**Description:** Todd Bostwick, Phoenix City Archaeologist, will lead a hike into the South Mountains to view petroglyphs generally not available to the public. Todd has been studying the rock art of the South Mountains for more than a decade and he will provide a commentary about his study, which when completed will be published by the University of Arizona Press. **Time to Meet and Duration of Trip:** Meet at the Pueblo Grande Museum on Friday (May 26) at 7:30 a.m. Museum will provide van ride to South Mountain Park. Hike will last about 4 hours. **Parking:** Park at Pueblo Grande Museum parking lot, 4619 E. Washington Street. **Level of Difficulty:** Moderate to difficult, with boulder hopping. Bring plenty of water you can carry with you during the trip. **Maximum People on Trip:** Limited to 12 people in van; another 12 people can follow in their own cars.

### Monday, May 29, Guided Trips

**1. Painted Rocks & Oatman Point:** This trip will take in a number of important sites, including Painted Rocks, Oatman Point, with hundreds of panels and images, and others as time permits. **Duration:** Full Day (driving time: 2 hours west of Phoenix). **Difficulty:** Easy to moderate with talus boulder scrambling. **Vehicles:** High clearance is recommended. **Group Size:** 20.

**2. Picachos:** This trip will visit the North Pass and Shelter Gap sites. Both have hundreds of glyphs on panels in a boulder field. North Pass has many large panels with extensive superpositioning of Archaic and Hohokam images. The Shelter Gap site is distinctive for the numerous small shelters, some with designs on the interiors. **Duration:** All day (driving time: 2 hours south of Phoenix). **Difficulty:** Easy to moderate. **Vehicles:** High Clearance. **Group Size:** 20.

**3. McDowell Mountains:** The Dixie Mine Site features extensive Archaic rock art in a beautiful mountain canyon. Lush desert vegetation accompanies the hike. **Duration:** Half Day (driving time: 1 hour). **Difficulty:** Moderate (includes a 2-3 mile hike along a maintained trail). **Vehicles:** All. **Group Size:** 20.

**4. South Mountains Hieroglyphic Canyon:** One of the premier concentrations of petroglyphs in the South Mountains is located high up in Hieroglyphic Canyon, which contains a year-round spring. David Morris, a Native American staff member at Pueblo Grande Museum, will lead a tour of the canyon. David has a vast knowledge of the natural and cultural history of the Sonoran Desert, and is very familiar with the rock art of

the South Mountains. He also has considerable experience in replicating Hohokam rock art. **Time to Meet and Duration of Trip:** Meet at the top of the mountains at the Buena Vista Lookout at 7:30 a.m. Trip lasts about 4 hours. **Parking:** Park in the Buena Vista parking lot. Buena Vista lookout is a 20-minute drive from the Park entrance on Central Avenue. Follow signs on park road to the Summit. The turnoff to the Summit begins about 1.5 miles past the Ranger Station. **Difficulty:** Moderately difficult, with steep trails and some boulder hopping. Total hike is about 3 miles in length. **Vehicles:** All. **Group Size:** Limited to 25 people.

**5. Horse Shoe Mesa:** Horse Shoe Mesa Petroglyph Site is located north and west of Phoenix. It is located on the Horse Shoe Mesa Dam Road. One of the mountain top “forts” is located on this mesa. These forts are architectural features that are located along the Verde River. This is an interesting area of Arizona. Much archaeology is located on the banks of the Verde River. The Hohokam petroglyphs at this site are placed on the boulders located around the top and northeast side of the mesa. **Duration:** Half Day (driving time: 1 hour). **Difficulty:** This is a short hike BUT it is very steep. You will need good shoes, plenty of water, and either a lunch or snacks. **Vehicles:** All; access on improved, but washboarded gravel road. **Group Size:** 20.

**6. Gillespie Dam:** A major petroglyph site along the Gila River. Hohokam and Patayan style petroglyphs with some impressive shield-like images. **Duration:** All Day (driving time: 2 hours west from Phoenix). People returning to California might want to consider continuing from Gila Bend. **Difficulty:** Moderate. The trip includes climbing over and around boulders at the top of a steep boulder field above the Gila River, and is not for those who have a problem with heights or bad knees. Gloves are recommended, as the dark boulders can get hot. **Vehicles:** All vehicles; paved road. **Group Size:** 20.

**7. Hieroglyphic Springs:** A classic Hohokam site nestled in a beautiful canyon at the foot of the Superstition Mountains. Water is usually present, and there is a small bedrock mortar site nearby. **Duration:** Half day (driving time: 1 hour). **Difficulty:** Easy to Moderate. **Vehicles:** All. **Group Size:** 20.

**8. White Tanks:** This trip will go beyond the Waterfall Trail (see self-guided hikes) to explore additional panels in this important area. Many Hohokam, Patayan, and Archaic rock art images can be seen, as well as some famous natural water tanks (*tinajas*). The park scenery is beautiful, relatively undisturbed, and provides a good example of Sonoran Desert mountain canyon vegetation. **Duration:** Long half-day (driving time: 45 minutes).

**Difficulty:** Easy to moderate. Steep trails and some boulder-hopping. **Vehicles:** Paved road will accommodate all vehicles. **Group Size:** 25.

**9. Pueblo Pato:** Get a first look at a site that is now part of the recently established Agua Fria National Monument. The monument is located north of Phoenix, and incorporates many important archaeological sites and great rock art. Pueblo Pato is the largest prehistoric archaeological site in the Agua Fria National Monument. It perches on the rim of Perry Tank Canyon in the high Sonoran Desert. Numerous petroglyph panels are located near the pueblo. The petroglyphs represent a variety of human, animal, and abstract symbols including figures with enormous hands and feet. Pueblo Pato is named for a distinctive petroglyph of a duck (*pato* in Spanish). **Duration:** All day (driving time: 1½ to 2 hours). **Difficulty:** Easy to Moderate. **Vehicles:** High Clearance vehicles are required. **Group Size:** 20.

**10. Arastra Creek:** Get a first look at a site that is now part of the recently established Agua Fria National Monument. The monument, located north of Phoenix, incorporates many important archaeological sites and great rock art. At least 450 prehistoric sites on Perry Mesa and Black Mesa include stone masonry pueblos, agricultural areas, rock art, and scatters of pottery and stone tools. Between A.D. 1200 and 1450, as many as 3,000 people lived on the mesas. For reasons still unknown, they left the area after A.D. 1450. Arastra Creek provides an opportunity to view numerous petroglyph panels in the high Sonoran Desert. **Duration:** All day (driving time: 60 to 90 minutes). **Difficulty:** Easy to moderate. **Vehicles:** High clearance recommended. **Group Size:** 20.

**11. Northern Perimeter:** A guided trip to sites listed in the self guide. We will visit Moon Hill and Shaw Butte, as well as providing an opportunity to leave the trail and examine the petroglyphs at the Deer Valley Rock Art Center's Hedgpeth Hills petroglyph site. **Duration:** Half-day (driving time: 30 minutes). **Difficulty:** Easy to moderate. **Vehicles:** All vehicles. **Group Size:** 30.

**12. V-V & Red Tank Draw:** The V-V Petroglyph Site is located near Montezuma's Well in the Verde Valley north of Phoenix. It was recently opened to the public by the Coconino National Forest, and offers extensive panels of Sinagua petroglyphs. The nearby Red Tank Draw site has many wonderful panels. **Duration:** All day (driving time: 2 hours). **Difficulty:** Easy to moderate (some boulder-hopping at Red Tank Draw). **Vehicles:** All vehicles. **Group Size:** 20.

**13. Loy Canyon:** These sites, located outside Sedona, include Yavapai, Sinagua, and Archaic petroglyphs and pictographs. Access is through private property, so group

size will be limited. **Duration:** All day (driving time: 2½ hours). **Difficulty:** Easy to moderate. **Vehicles:** All; approx. 20 miles of washboard dirt roads. **Group Size:** 15.

**14. Palatki and Honanki:** These major sites located outside Sedona have recently been opened to the public. Large panels of Yavapai, Sinagua, and Archaic pictographs and petroglyphs were placed on the red-rock canyon walls. **Duration:** All day (driving time: 2½ hours). **Difficulty:** Easy. **Vehicles:** All vehicles on 15 miles of dirt road. **Group Size:** 30.

**15. Empie Site:** An unusual place with an unusual site located in north Scottsdale. Some of the rock art on this private site is deeply carved into granite boulders. Rivaling the rock art is the Empie's house, which is constructed to incorporate huge granite boulders into the building itself. **Duration:** Half day (driving time: 45 minutes). **Difficulty:** Easy. **Vehicles:** All. **Group Size:** 25.

### Self-guided Petroglyph Hikes

Maps for the self-guided petroglyph hikes will be provided in your registration packages.

#### *South Mountains Box Canyon*

**Description:** A large collection of Hohokam rock art is scattered along the lower slopes of Box Canyon in South Mountain Park, just east of the Park entrance at Central Avenue. The small hill next to the activity complex parking lot at the east end of the lawn area has a large concentration of petroglyphs. Several examples of Hohokam water bird designs are present on this hill, facing east. Other concentrations of petroglyphs are present on the northeast side of Box Canyon adjacent to Holbert Trail, as well as scattered throughout Box Canyon. **Duration:** Half-day or less. **Parking:** Park anywhere in the parking lot for the activity complex, or below the Environmental Education Center. The Holbert trailhead is located near the activity complex restrooms at a prominent, but narrow gap in the foothills that border Box Canyon. **Difficulty:** Generally flat with some boulder hopping. **Group Size:** Keep groups small.

#### *Moon Hill and Shaw Butte*

**Description:** Hohokam and Archaic petroglyphs are present in several locations in the Phoenix Mountain Preserve in north Phoenix. Rock art can be found at the north end of Moon Hill (one of the clusters is called the Greenway and 19<sup>th</sup> Avenue site), and as part of a masonry compound on top of a hill on the north side of Shaw Butte, southeast of Moon Hill. The Shaw Butte site has a great view of the northern valley, and some of the rock art at the site marks locations on the eastern and western

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## Field Trips

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horizons that have astronomical associations. **Duration:** Half-day or less for each site. **Parking:** For the Moon Hill site, park in the church parking lot to the northwest of Moon Hill and walk to the east. A small parking lot is located at the trailhead for the Shaw Butte trail (in a residential neighborhood on Central Avenue). **Difficulty:** Moon Hill is flat walking with boulder hopping. The Shaw Butte trail is steep but in good condition (it's an unpaved service road). **Group Size:** Keep groups small.

### *Hayden (Tempe) Butte*

**Description:** An interesting collection of Hohokam rock art is scattered along the lower slopes of the south side of the butte, as well as all around its higher outcrops. Developed trails are located on the southern and western side of the butte. Larry and Chris Loendorf recorded more than 500 petroglyphs on the butte for the Tempe Historical Museum in 1995. The top of the butte provides an excellent view of the Salt River and the Arizona State University campus. **Duration:** Half-day or less. **Parking:** A challenge. Pay parking (with 1½ to 2 hour limits) is available nearby. Try the Tempe police department parking lot next to the butte. **Level of Difficulty:** Portions of trail are relatively steep but in good condition, including concrete steps and paving in some places. **Group Size:** Keep groups small.

### *White Tanks Regional Park*

**Description:** A large collection of Hohokam, Patayan, and Archaic rock art is present within the eastern canyons of the White Tank Mountains. Waterfall Canyon contains numerous petroglyphs accessible from the main trail, as well as some famous natural water tanks (*tinajas*). The park scenery is beautiful, relatively undisturbed, and provides a good example of Sonoran Desert mountain canyon vegetation. **Duration:** Self-guided. Half-day or full day. Entrance into the Park requires a small entrance fee. **Parking:** Park in the parking lot for Waterfall Canyon. Access the park entrance from Olive Road. **Difficulty:** Generally flat; some moderately steep trails, with boulder hopping. **Group Size:** None.

### Field Trip Sign-up Instructions

This issue of *La Pintura* contains the Field Trip Sign-up Form. Please note that the registration system requires a separate sign-up form for each person—please duplicate the form as needed for your party. The sign-up procedure has several specific requirements. Organizing the field trips is a difficult process, so the cooperation of partici-

pants is essential to minimize difficulties. When signing up, please follow these instructions carefully.

**Fill out contact information completely.** Remember, one person per sign-up form.

**Companion assignments:** Registration is made on an individual basis, so if you and another person wish to be assigned to the same field trip, please let us know.

**Vehicles:** Transportation will be by car pool. If you can provide seating for additional passengers, please so indicate on your sign-up form. Note also whether your vehicle has 4-wheel-drive or high clearance.

**Box lunches:** We have made arrangements for submarine sandwich box lunches at the nominal cost of \$5.00, including beverage. If you wish to order a box lunch, indicate your preference on the form. **Box lunches must be paid in advance**—make checks payable to ARARA and include payment with your sign-up form.

**Field trip selections:** On the form, please indicate your first, second, and third choices for field trips in the column marked "Preference." We will make every attempt to assign your preferred field trip, but we expect that some trips will be popular and subject to being oversubscribed.

**Finally:** Sign your Field Trip Sign-Up Form and mail it, along with remittance for box lunch if applicable, to:

ARARA Field Trips  
Deer Valley Rock Art Center  
P.O. Box 41998  
Phoenix, AZ 85080

Field trip sign-ups will also be accepted via fax at (623) 582-8007.

## Auction 2000

It seems like everyone is jumping on the 2000 bandwagon, but the ARARA Auction 2000 is guaranteed to be the place to be. Our own Frank Bock will call the auction, assisted by the lovely trio of Rick, Carol, and Bill. The Auction will take place at the reception at Pueblo Grande on Saturday evening. It's a great location and the organizing committee promises good food. Check your library, shelves, drawers, and walls for art, jewelry, memorabilia, or books that really need to be rotated into new loving hands. Got something fresh from your kiln? Are you itching to beat that blob of silver into something for others to wear? If you think someone else might want to buy it, donate it to the ARARA Auction 2000. So bring something to donate, bring your check book, and prepare to help raise funds for the ARARA Archives while enjoying yet another opportunity to heckle, abuse, and otherwise show Frank Bock your care.

## ARARA Reception and Auction at Pueblo Grande Museum and Archaeological Park

**Date:** May 27 (Saturday), 6:00 to 9:00 p.m.

**Location:** 4619 East Washington Street, Phoenix

You are invited to attend a reception and auction for ARARA at the Pueblo Grande Museum and Archaeological Park (PGMAP). PGMAP is a 102-acre archaeological preserve owned by the City of Phoenix and operated by the Parks, Recreation and Library Department. The park contains a Hohokam platform mound, ball court, and irrigation canals, all of which are more than 750 years old. A self-guided trail leads to the platform mound and ball court. Museum exhibits discuss the Hohokam culture and other native peoples of the American Southwest. PGMAP has been a National Historic Landmark since 1964 and was recently accredited by the American Association of Museums.

Pueblo Grande is about 6.5 miles from the Heard Museum. To get there, drive south on Central Avenue, which becomes 1st St. Turn left (east) on Jefferson St., which merges with Washington St. Continue east on Washington St. until you reach Pueblo Grande. By freeway, take Interstate 10 east to SR 202, continue east, then turn south on SR 143 to Washington St. and turn right. The Museum will be open all day Saturday from 9:00 a.m. through the reception (until 9:00 p.m.) for ARARA members. If you have questions, call (602) 495-0901.

## Twenty-Five Years of ARARA

If you haven't attended an ARARA conference in the last few years, this is the year to get to Phoenix! ARARA 2000 promises to provide thought-provoking papers, great field-trips, two terrific receptions, a live auction, and a chance to renew old rock art friendships and to make new ones. The Banquet program, in addition to honoring members in several categories, will feature a slide presentation by A.J. and Frank Bock looking back at the first 25 years of ARARA. ARARA's 25th Anniversary was really last year, but the hectic international meeting in Ripon last year did not afford the opportunity for reflection on ARARA's history.

Those in attendance at the first meeting in Farmington, New Mexico, in 1974 included:

Col. James Bain	Jane Kolber
Nan Bain	Dan Leverett
Gay Barbarie	Miriam A. Lowrance
Dr. Frank Bock	Daniel McCarthy
A.J. Bock	Peter J. Pilles, Jr.
Linda Butler	Jean Robertson
Dr. Jack Cawley	Nancy Robertson
Lu Cawley	Curtis Schaafsma
Sue Ann Cupples	Polly Schaafsma
Howard M. Davidson	Howard Smith
Gordon Davis	Ernest E. Snyder
John V. Davis	Paul P. Steed, Jr.
Janet Christensen	Violet Steed
Peter B. George	Kay (Sutherland) Toness
Bruce Grove	Editha Watson
Shari T. Grove	Dr. Klaus Wellmann
Harry Hadlock	Margot Wellmann
Sally Hadlock	Donna Yoder
Ken Hedges	and more...

Unfortunately, our records are imperfect, and we are certain that this list is missing many names—probably two-thirds of the total! As A.J. recently wrote, “Somewhere in the dark reaches of my memory bank, I thought that there were seventy or more attendees, like maybe 74. So—I turned to the very first issue of *La Pintura*. There it states, ‘Last May 10, 11, 12, nearly one hundred kindred souls met for a three-day conference on rock art in Farmington, New Mexico. The results of this initial meeting were, first, an awareness of a great amount of interest in petroglyphs, and second, the establishment of the Rock Art Symposium.’ I guess we never dreamed that there would be 25 years of conferences, and *La Pintura!*”

If you have any names (yours or someone else's) to add to this list, please drop a note to *La Pintura*.

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Arizona State Museum

University of Arizona

Tucson, AZ 85721-0026

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## Friday Reception at the Deer Valley Rock Art Center

Gather for light refreshments and visit with colleagues during the kick-off reception at the Deer Valley Rock Art Center. The reception will run from 5:00 to 8:00 p.m. on Friday, May 26, with early-bird hours beginning at 3:00. It might be wise to come early—you can have a leisurely visit to the Hedgpeth Hills petroglyph site, and view the ARARA Library and Archives while avoiding some of the Phoenix rush hour. Refreshments and registration will begin at 5:00 p.m.

## Accommodations At Phoenix

Los Olivos Hotel and Suites in Phoenix have reported that just a few rooms and suites were still available at press time. Single and double room rate is \$59, and the suites are \$79. The phone number is (800) 776-5560. Los Olivos is located about 4 blocks from the Heard Museum. Those staying at Los Olivos may obtain free pick up from the Airport. The local number is (602) 528-9100—just call the hotel upon arrival. Free shuttle service is also available on the hour within a one-mile radius (this includes the Heard), and you may phone for pick-up service within the area.

Arrangements have also been made at the Holiday Inn, which is located a little further away. Single and double rooms at this location are \$78. Reservations may be made by calling (602) 200-8888.

## Conservation Committee Meeting

The meeting of the ARARA Conservation and Preservation Committee will be held during the Phoenix conference on Friday night, May 26, from 7:00 to 9:00 P.M. at the Deer Valley Rock Art Center following the reception. Refreshments will be served so that you won't die of hunger. All ARARA members are welcome. Please send any agenda items to:

Jane Kolber  
P.O. Box 1844  
Bisbee, AZ 85603  
e-mail: jkolber@theriver.com

## Photographs by Owen Seumptewa

By invitation of ARARA, a photography exhibit by Owen Seumptewa, Hopi photographer, will be on display during the Conference, May 26-29, at the Heard Museum.

Owen Seumptewa, a Hopi member of the Sun Clan, has pursued photography as a means of preserving the culture of his Hopi people. Seumptewa is from the Village of Kykotsmovi on the Hopi Indian reservation giving him a deep appreciation for his culture and his people. Because photography is not allowed on his reservation, he has taken every opportunity to photograph any part of Hopi which is allowed or invited. "As I looked at my Hopi people when I was younger and viewed photographs of the elders 30 years ago, I became concerned that the elder people were not being documented and their images were not being saved. Not only were the elder population with its knowledge being lost but also the Hopi architecture was changing and being lost. The Hopi home is built in a manner where much care is needed by the homeowner and repairs must be done on a regular basis. If these repairs are not completed, the home soon becomes uninhabitable. I hope that the Hopi visuals that document my culture will give the Hopi of tomorrow a glimpse of the Hopi of today."

Seumptewa began taking photographs in high school and is self taught. He has taught photography at community college and university levels. During 1989-1990 he participated in the Sundance Institute Film Laboratory. His photographs have been exhibited at the Smithsonian's National Museum of Natural History, the Heard Museum, Museum of Mankind, London, England, the Southwest Museum in Los Angeles, Carnegie Museum, and other institutions. His work has been published in *Native Peoples*, *Southwest Arts*, *Indian Artists*, *Aboriginal Voices*, *Phoenix Magazine*, *Scottsdale Magazine*, *USA Today*, *Natural History*, *Solar Today*, *Scholastic Magazine*, *Arizona Highways*, and others.

Seumptewa has held administrative and faculty positions at Navajo Community College, Northland Pioneer College, Northern Arizona University, and the Indian Science Teacher Education Program in Washington, D.C. An educator and administrator by profession, Owen currently spends his time consulting and working on photographic projects for museums, schools and publishers. He operates his own business, Native Shadows, in Flagstaff, Arizona.

## If You Want A Mentor— Or If You Want to Be One...

**T**hen you're invited to the "Mentor's Gathering" at lunchtime on Saturday morning, May 27, in the **Lobby of the Stelle Auditorium.**

The first Student Dinner, held at the International meetings in Ripon, Wisconsin, was a great success. Around 20 people (including experienced and beginners) participated in the discussions, from all across the US and abroad. This relaxed and informal setting allowed students to voice their concerns and to network with long-time researchers who they may not have had the chance to meet otherwise, allowing much-appreciated advice to students to be passed along.

ARARA President Larry Loendorf strongly conveyed his personal commitment to facilitating and mentoring student research, and also the commitment of ARARA to addressing student issues. Several people, including Jim Blazik and Bob Clouse, encouraged students to gain important experience by volunteering to work for federal or state land managers in the area where they have an academic interest. Students were also advised to begin presenting papers at conferences. Ken Hedges suggested that in addition to the regular ARARA and IRAC meetings, the San Diego Museum of Man hosts an annual rock art meeting in October where papers can be also be presented in a less intimidating atmosphere. The papers are then published in the *Rock Art Papers*, which he explained is geared toward providing a presentation and publication outlet for non-professionals.

Based on the success last year, we decided to hold a similar gathering at this year's ARARA meeting in Phoenix. Unlike last year's dinner meeting, however, this year we hope to host a more informal gathering which is open to a broader range of ARARA's membership. Rather than invited participants, *the meeting is open to anyone who wants a mentor or who wants to be one.* This will allow participation by students as well as others new to rock art research, and anyone who has been active in rock art research and who has expertise to share—both professionals and avocational. This way, "newcomers" and "old timers" can mingle and get acquainted—to find others with similar research interests and to share resources.

So, if you have been involved in rock art research for a while (whether avocational or professional) OR if you are new to the field—this gathering is for you! Grab a bite to eat at the Heard Café and join us!

**See you there!**

## J. Eldon Dorman 1909-2000

**F**rom the *Salt Lake City Tribune* comes the news that J. Eldon Dorman, M.D., of Price, Utah, passed away March 22, 2000, at the age of 90. Many of us who studied or visited the fascinating rock art of Utah were recipients of Dr. Dorman's generous capacity for sharing his vast knowledge of the subject—but this was only one facet of Eldon's life.

He was born December 16, 1909 in Wray, Colorado, and married Maurine Peacock July 29, 1943, in Las Vegas, Nevada. He attended Union College in Lincoln, Nebraska, and later received his M.D. degree from Loma Linda University School of Medicine in 1936. After graduation he began his general practice in the coal mining camps of Carbon County, Utah, where he was fondly known as "Little Mr. Doc." He later completed his postgraduate studies at the University of Pennsylvania Graduate School of Medicine and in Washington, D.C.

J. Eldon Dorman, M.D., returned to Carbon County in 1941 and began his practice of ophthalmology, which touched the lives of many during his 50 years of dedicated service. In addition to his many medical memberships and awards, he was one of the founders of the College of Eastern Utah Prehistoric Museum, where he was Curator of Archaeology and also served on the Board of Trustees for 30 years. He was honorary life member of the Utah State Historical Society and Utah Statewide Archaeological Society, and served on the Board of Utah State History, the Governor's Cultural & Historic Sites Review Committee, and the Antiquities Committee for the Utah State Historical Society. He was a long-standing member of the American and Australian Rock Art Research Associations, and received numerous awards and commendations for his lifetime of medical, historical, archaeological, and community service. Dr. Dorman compiled the eminently useful book *Archaeology of Eastern Utah*, published by the College of Eastern Utah Prehistoric Museum, and also authored "Confessions of a Coal Camp Doctor," "Reminiscences of a Coal Camp Doctor," and the "Prehistoric Rock Art of the San Rafael Swell," which was presented at the Australian Rock Art Association meeting in Darwin, Australia.

Eldon was a long-time supporter of ARARA, and provided invaluable assistance in arranging our conferences in the Price area. He was an indefatigable field trip leader, adding his unique style to many excursions.

J. Eldon Dorman is survived by his devoted wife Maurine, two sons, two daughters and their spouses, his

brother, nine grandchildren, nine great-grandchildren, and many nieces, nephews and friends who adored their “Uncle Eldon.” Memorial donations may be sent to the J. Eldon Dorman Research Library/College of Eastern Utah Prehistoric Museum, Price, Utah.

Those of us who were privileged to share Eldon’s enthusiasm for Utah rock art will miss his presence on our visits to central Utah, but we are all beneficiaries of his dedication to Utah prehistory.

(Editor’s Note: I have added my thoughts to information from the published obituary, submitted by Bill Hyder.)

## James S. Benton 1916-1999

The death on December 9, 1999, of Jim Benton was recently reported to *La Pintura*. Jim was an active member of ARARA for many years and also a participant in seven Archaeological Society of New Mexico Rock Art Field School sessions between 1984 and 1992. Despite the debilitating effects of Parkinson’s Disease and a stroke suffered in 1994, he continued to attend the Field School and the ARARA annual meetings as long as he was able.

Born in Corydon, Indiana, in 1916, Jim was educated at the University of Indiana, where he received a Master’s degree in Education. He served in Air Force from 1940 to 1962, retiring as a Master Sergeant. He was an avid amateur archaeologist, especially interested—and tenacious—in tracking down leads gleaned from old miners or cowboys about Indian trails and rock alignments or petroglyphs in the upper Mojave Desert near his home in Baker. His reports on some of the rock art sites were published in *American Indian Rock Art*, Volumes 4, 5, and 7-8, and in *San Diego’s Rock Art Papers*, Volumes 1 through 5.

Jim is survived by several nieces and nephews and his friend and caregiver James Wold, who accompanied him to ARARA meetings and rock art field schools in recent years.

—Submitted by Helen Crotty

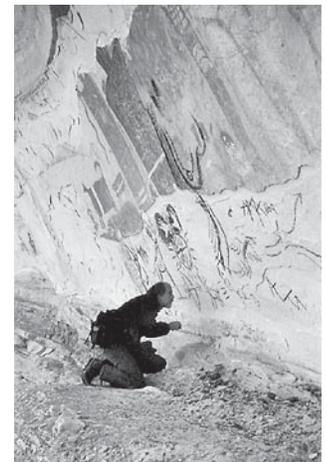


## Vandalism at Temple Mountain

Layne Miller

Castle Dale, Utah—A prehistoric pictograph panel believed to be several thousand years old has been vandalized by someone using a piece of charcoal to draw several artistic symbols. The artist appears to have signed his creation. The name “Chris Mitchell” and date “3-16-2000” are scribbled across the Temple Mountain pictograph, a painting that was created by the Desert Archaic culture. Rock art experts say the panel is probably between 2,000 and 8,000 years old.

“The symbols drawn here indicate the perpetrator was at least familiar with Indian pictographs,” said Moab resident Jim Blazik, a member of the Utah Rock Art Research Association’s conservation and preservation committee. “Several of the figures are similar to those found on prehistoric panels throughout Utah. That makes this the worst kind of vandalism. Sometimes it’s easy to rationalize when someone does something like this that maybe they didn’t understand what they were doing, but I think this person knew exactly what he or she was doing and was trying to emulate it.”



Jim Blazik examines Temple Mountain vandalism.

The panel is located on a square-mile section of land administered by the Utah State Institutional Trust Lands Administration. “We take this type of thing very, very seriously,” said SITLA archaeologist Kenny Wintch. “We view rock art as an asset, not unlike gold, silver, gas, oil and gravel. It has a dollar value,” said Wintch. “We intend to pursue the person who did this as vigorously as we can.”

The criminal act is being investigated by Emery County Sgt. Bill Downard. “It looks like someone took a burned piece of firewood and used it to write their name,” said Downard. “We believe we have the name of the person who did it. We have obtained a list of license numbers for everyone who entered Goblin Valley that weekend, over 600 of them, and we are going through the registered owners looking to see if that person happened to enter the park.” The panel is located a few miles from

Goblin Valley State Park, inside the rugged and beautiful San Rafael Reef. The sandstone location of the red painting is 50 feet above the canyon floor, but accessible by a narrow ledge which is less than six inches wide in one spot.

“This is the worst case of archaeology vandalism I have seen in the last 1.5 years,” said Bureau of Land Management law enforcement officer Don Lum. “Maybe something needs to be done to eliminate the access to the site. There has been quite a bit of vandalism to the panel through the years, but this last incident is horrible.”

Wintch said there have been five cases of vandalism to rock art sites located on SITLA-managed lands in the last three years, but this is the most disgusting.

“I can’t speak to why people do this, but in reality, when we talk to people who do things like this they say they do it to take home a piece of the art to possess it, to look for Spanish gold or they believe it’s cool to leave their name on a rock,” said Wintch.

Blazik said vandalism at rock art sites is a growing problem throughout the state and it is often difficult to prevent because most panels are located in isolated areas.

“This one is located in a busy recreation area. I saw at least 25 vehicles just coming in here this morning. Even so, we can’t have someone at all these panels 24-hours a day. Even having someone stop by here occasionally and point out what has gone on here would go a long way to preventing something like this,” said Blazik.

Utah Rock Art Research Association (URARA) President Jesse Warner has authorized a \$500 reward for information leading to the capture of the perpetrator.

“Someone had to have seen someone up there doing that,” said Downard. “I would appeal for anyone witnessing the vandalism to call the (Emery County) Sheriff’s office and give us some help. It can be done anonymously.” Anyone with information is encouraged to call (435) 381-2404.

“I believe the clean up of the site will be relatively easy,” suggested Blazik. “It was done with charcoal and it is sitting right on the surface (of the cliff). We can blow part of it away. In other places, the charcoal has bonded with the cliff and solidified. That’s not the case here. If we act quickly, I think we can have it removed by a trained conservator.” Wintch explained that third-degree felony charges could be filed against the person committing the vandalism if they are caught.

“We are also giving the authority to seek damages if the perpetrator is caught. We can seek damages equal to three times the amount necessary to restore the panel, plus the cost of the investigation and the cost of the art conservator’s fee,” said Wintch.

## We Get Letters...

(Editor’s Note: The following open letter, addressed to the California State Office of Historic Preservation’s State Historical Resources Commission, has been submitted for publication by Leigh Marymor, Co-Chair of the Bay Area Rock Art Conservation and Education Fund. *La Pintura* welcomes responses on both sides of this important issue.)

February 13, 2000

Re: Publication of a Guide to Rock Art Sites

It has come to my attention that the Office of Historic Preservation is contemplating, and perhaps preparing, a new publication which will constitute a Guide to various rock art sites on public lands in California. There are reasons why promoting public visitation to certain rock art sites on public lands is a desirable thing. Foremost among these might be that an informed and educated public will experience an enhanced appreciation for Native American heritage and cultural resources in our State. Further, we would hope that an informed and appreciative public will act in a responsible manner when visiting fragile rock art sites, and with an increased sense of stewardship, will behave in ways to increase the care and protection for these sites.

Unfortunately, there is absolutely no research to date that would indicate that promoting visitation to rock art sites through the publication of specific directions to these sites, with or without accompanying educational materials, contributes to the decrease in incidents of vandalism, decrease in damage to the rock art and adjacent landscapes brought about by increased vehicular and pedestrian traffic, or to decrease in incidents of unintentional damage.

Petroglyphs, rock paintings and the landscapes in which they occur are fragile by their nature. Once damaged, many of these cultural resources are irreparably lost. Over the last four years, we have witnessed a surge in the number of rock art sites which have been promoted to the public for visitation by way of published site directions. In addition to an increasing number of sites promoted by unaffiliated individuals on the Internet, the Bureau of Land Management has published directions to 24 sites on BLM lands on their web site, and we have had a popular publication by an independent archaeologist, David Whitley (1996), publish directions to 38 sites.

## Letter...

Continued from page 9

Although well intentioned, this rush to publish directions to rock art sites is extremely disturbing. What is lacking in the preparation of these publications is a commitment to sound cultural resource management planning, prior to the publication of the site directions. Robert Mark, co-recipient of the American Rock Art Research Association's 1999 Conservation Award, in an open letter to the Rock Art News group (on the Internet), recently posited five components of management plans which must be in place in order to responsibly attempt to manage a rock art site on public lands. Mr. Mark recognizes that each plan will be site specific, but would include: 1. Site recording and analysis, with a determination of significance. Examination by a Rock Art Conservator may be appropriate. Involvement of "interested communities" [*including the most likely Native American Descendants*]. 2. Determination of appropriate type and level of visitation. 3. Appropriate facilities, if any (trails, fences, signs, logbooks, etc.). 4. Ongoing monitoring and maintenance. A clean well maintained site is less likely to be vandalized. Graffiti should be removed quickly (by a trained Conservator if it impacts the rock art). 5. Periodic review of the management plan and documentation of any impacts.

Echoing this theme, Jane Kolber, Chairperson of the American Rock Art Research Association Conservation Committee, and Director of the Arizona Rock Art Recording Field School, in a paper entitled "Managing a New Rock Art Site" (in *Trabalhos de Antropologia e Etnologia* Vol.37 (3-4), Sociedade Portuguesa de Antropologia e Ethnologia, Poro, Portugal, 1997) stated, "Governmental authorities who manage rock art sites are often inclined to develop sites for tourism or other economic reasons before they have been adequately studied. It is essential that detailed documentation of the site take place prior to opening it to the public. Conservation and protection measures can be recommended based on the detailed documentation. These measures may range from hiding fragile panels to physically removing graffiti or stabilizing borders. They should be based on both the natural and human impact of the past, present and future. Monitoring systems need to be established to assist in tracking problems and problematic areas. Educational programs should include underlying protective messages."

This letter is not my first call to suspend the publication of directions to rock art sites on public lands until the responsible land management agency can show that it has followed a thorough and inclusive site management

planning process. In an opinion piece (*La Pintura* Vol. 25(2):13-14, 1998, ARARA), I stated empathically that, "we should withhold our support for the publication of directions to rock art sites on public lands until one can show that, *prior to publishing directions to each individual rock art site*, the responsible land manager has: documented the site, developed a sound cultural resource management plan for the site in consultation with a wide representation of all interested members of the community including the most likely Native American descendants, and that interpretations of the rock art offered to the public reflect the tentative nature of our knowledge."

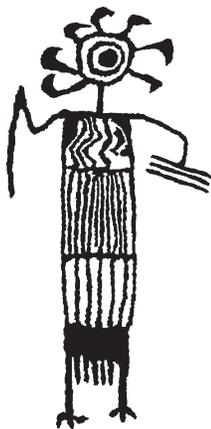
To date, we have not seen the documentation, management planning, and ongoing monitoring that should have accompanied the publication of the 24 BLM rock art sites on the Internet, or the 38 rock art sites published by David Whitley in his popular guide. It is my hope that the State Historical Commission will not rush to publication with its Guide, but will take the time to reflect on the commitment to conservation and protection which should be the precursor to the publication of any Guide to rock art sites on public lands.

Respectfully,  
Leigh Marymor

## ARARA to Establish Recording Procedures Archive

If you've ever wondered how the other guy does it, you will be glad to hear of a new ARARA initiative to compile a master archive of recording manuals, procedures, and forms. While there are many similarities in the basic steps used by researchers around the world to record rock art, each individual follows procedures that are specific to his or her time and place. In many cases, these innovations can prove useful to others working in different areas. The proposed ARARA archive will provide a central database of approaches to rock art recording, from recording manuals to basic site forms. Eventually, ARARA will develop a set of rock art recording guidelines, accompanied by a collection of forms and procedures, perhaps in the form of a CD-rom reference. As the first step, ARARA is soliciting copies of rock art recording manuals, procedures, and forms used in any part of the world. ARARA co-archivist A.J. Bock has taken on the task of assembling these materials. If you are able to contribute, please send your examples to her at:

A.J. Bock  
P.O. Box 65  
San Miguel, CA 93451-0065



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 with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

Donor . . . . .	\$100.00
Sustaining . . . . .	\$40.00
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Individual . . . . .	\$20.00
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\*Student rate requires photocopy of current student ID.  
Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

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. Send memberships to:

ARARA Membership	Phone (520) 621-3999
Arizona State Museum	Fax (520) 621-2976
University of Arizona	surban@u.arizona.edu
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.

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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:  
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