

Membership Year 2000-2001
Volume 27, Number 1

La Pintura

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

La Pintura Schedule Reorganized Help Wanted: Membership Input Sought for Newsletter

At the May meeting of the ARARA Board of Directors, it was decided that the schedule of *La Pintura* would be modified to better allow for newsletter production, and to have annual conference information available in a uniform and timely manner. Under the new schedule, regular issues of *La Pintura* will be scheduled for late summer (deadline: July 1, production in August), midwinter (Deadline November 1, production December-January), and late spring (deadline March 1, production in April). Items which *must* be in a particular issue will be required by deadline dates, although other materials may be included as time and space allow. In addition to the regular issues, a “floating” conference issue containing calls for papers and awards and preliminary registration information and forms will be issued as soon as conference details are finalized following the November ARARA Board Meeting. Late-breaking conference news such as field trip schedules will appear in the regular issues.

A Brief Editorial...

As Frank Bock discovered years ago, the Editor of *La Pintura* represents a classic case of biting off more than you can chew. We need assistance and input from ARARA members. Toward the end of the 1999-2000 membership year, there was no material on hand for an issue of *La Pintura*, and it was not until mid-July of this year—when Larry Loendorf offered the article on shield figures which graces this issue—that enough material began to materialize to begin planning for this issue. In the Editor's present situation, delays in material push production into a very busy time of the year. So, we need your help in the following manner:

- We need a volunteer editor for editorial content: research reports, news of new site discoveries, articles on recording techniques, approaches to interpretations—each issue of *La Pintura* will benefit from content other than news and notes. If you will seek out such material and prepare it for publication, let the Editor know.
- We can use a News Editor who is willing to serve as a conduit for timely information from the rock art community—someone we can designate as the person to whom you should send information on meetings, fieldwork opportunities, educational tours, and other items of

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Membership...

Are Your Dues Overdue?

Like *La Pintura*, you may be behind in your schedule if you have not paid your dues for the 2000-2001 membership year. Because of the vagaries of the *La Pintura* schedule this past year, all members are receiving this issue of *La Pintura*. If you have not paid for 2000-2001, this is your last issue.

For those who may be confused about ARARA's membership year, maybe this will clear things up:

The ARARA Membership Year runs from July 1 of each year to June 30 of the following year. New members who join prior to January 1 receive back issues to complete the membership year in which they join. Members who join between January 1 and June 30 are entered for the following membership year, but receive any unmailed issues of *La Pintura* as of the time they join.

This grace period is allowed only for **new** memberships. Late-paying members are reinstated for the year for which dues are owed, and back issues of *La Pintura* are sent if available.

So, if you have not paid your dues since mid-1999, your dues are now due and payable. Please let us hear from you today, and maybe we can all get back on schedule together! New and renewing members may use the membership form included in this issue.

In Review

Spirit of Place: Petroglyphs of Hawai‘i

by Georgia Lee and Edward Stasack. Easter Island Foundation, Bear and Cloud Mountain Presses, Los Osos, California, 1999. Paperback, 211 pp., 345 figures; \$25.

Reviewed by Bill Hyder

Long ago, Georgia Lee decided that if you want to record rock art, you might as well choose some place nice. Hawaii would certainly top most lists. In 1970, J. Halley Cox and Edward Stasack published *Hawaiian Petroglyphs* through the Bishop Museum Press. Even though their effort received an award for book design, the average enthusiast could be left with the impression that the rock art is mostly stick-figure anthropomorphs (including some fantastic compositions) and cupules. Despite its wealth of detail, the authors left the reader with no real impression of the extent or context for any given site.

Lee and Stasack teamed to examine sites on three islands in greater detail. Their efforts received a Choice Award as one of the Outstanding Academic Titles of 1999. The award recognizes excellence in scholarship, presentation, and significance in the field. *Spirit of Place* complements the Cox and Stasack effort by recording and reporting sites in full detail. It does not, however, cover all known sites.

The first two chapters review Hawaiian history and prior rock art research. They set the theme that the petroglyphs speak to us from the past and tell us unique things about the ancient Hawaiian culture.

Puakō on Hawai‘i Island is afforded the honor of being the first site studied. Puakō is actually a series of 12 sites, six of which lie along an ancient tribal boundary. The main site, Kāeo 1, was the scene of intense activity with over 2,700 petroglyphs recorded. The succeeding chapters follow the format set for Puakō. Discussion begins with an overview of the local geography, archaeology, and previous research, and sets the site or sites in context. The individual sites are then described in general detail, noting significant elements, scenes, and panels with interpretative notes included when relevant. This discussion is liberally illustrated with drawings and photographs. The closing discussion for each chapter evaluates the work completed and draws general conclusions about the sites from the preceding interpretative discussion. A variety of ethnographic, historic, and archaeological sources are cited in weaving the stories together that offer an interpretation of the sites.

Each chapter concludes with a detailed description of each of the sites and section-by-section description of

exceptionally large sites. The descriptions include base maps and illustrative material not included earlier. While this format works, I was bothered by the change to a smaller type size. The technique does distinguish functional sections of the text, but it bothered my weakening vision and lulled me into skipping over large blocks of text. In effect, it created important interpretative text and secondary descriptive text. The effect is unfortunate if those wishing to use the book for further secondary study miss the importance of the descriptive text. Lee’s illustrations are exceptional and liberally distributed throughout the book. The photographs are clear and useful, though not exceptional given the limitations of the production methods, paper, and cost management. I would like to have seen more photographs or illustrations showing the larger context of the panels. The detailed drawings of individual panels and elements are useful, but it is sometimes hard to place them in context from the textual descriptions.

Four additional site localities on Hawai‘i are covered in the next four chapters. Each chapter focuses on different types of sites, functions, and possible interpretations. Four sites on Lana‘i are reported in Chapter 8. The barren island of Kaho‘olawe is covered in Chapter 9. Long used as a naval bombing target, the island is being reclaimed and restored in the process of turning it back to native Hawaiians. Although earlier surveys had mentioned rock art, this is the first publication of the rock art of this little-known island.

Chapters 10 and 11 place the sites within Hawaiian and Polynesian contexts. Since they report only a small fraction of all known sites, Lee and Stasack briefly review what is known of other sites found throughout the islands to make the case that they have presented a representative sample. A general context for Hawaiian rock art, dating, and selected motifs and meaning closes this chapter. For me, this was the least satisfying chapter in the book. Rather than drawing the material together to form a conclusion, it continued the practice of presenting additional interpretative material as in the previous chapters. While I agree with the authors that we cannot enter the minds of those who created the rock art, I believe that a stronger statement about the power of landscape and the spirit of place could have been made. Chapter 11 presents a similar pattern in comparing the rock art of other Polynesian Islands with that of Hawaii. They make a good case that Hawaiian rock art is part of a larger tradition, but they do not draw the comparison together into a strong conclusion linking rock art to place.

Chapter 12 ends the book with a discussion of recording methodology, the description of a typological data

base, and a presentation of statistical patterns in the data. I find the inclusion of the typology and raw data for each site an important contribution for those wishing to further analyze the data. It is not an appropriate concluding chapter, however, and should have been an appendix. One appendix presenting the results of radiocarbon dating experiments on Kaho'olawe is included.

The weak conclusion, however, does not detract from the value of the encyclopedic content of the chapters reporting on the rock art sites themselves, the quality and wealth of illustrations, and the presentation of raw data that can be used in other studies. *Spirit of Place* is a valuable addition to any rock art library.

Help Wanted, continued from page 1

interest to readers, and who is willing to prepare it for publication to provide editorial consistency.

- We would like a Book Reviews Editor to solicit books for review, to enlist reviewers, and to edit reviews for submission to *La Pintura*.

- We would like at least two volunteers for each ARARA annual conference to write an account of the meeting—interesting events, personal impressions—in short, letting the reading membership know a little more about what goes on at our primary annual event.

And we're open to more suggestions... After all, it won't hurt a bit if *La Pintura* begins to look more like a journal in addition to being the official newsletter of America's premier rock art organization. Final copy editing, layout and preparation, dealing with the printer, and getting each issue mailed on time will be much easier if we can get others to help in the preliminaries. Won't you join us in the effort? Many thanks! —Ken

We Get Letters...

After conversations with A.J. and other folks at the Phoenix meeting, I decided to put some thoughts together on the Vendors' Room at the annual meeting of ARARA.

An important part of the ARARA meetings is what goes on in the hallways between sessions and early in the morning when tables and presentations are being set up. This year in Phoenix, the subject I kept hearing was "the vendors' room" and the related issue of the ethical use of rock art imagery. I joined ARARA 14 years ago; it was an opportunity to get a lot of information, meet some wonderful people, and, of course, see a lot of rock art. Everyone enjoyed buying a t-shirt, a cup, books, and other reminders of the meeting. A small amount of the profits on what the vendors sold went back to the organization. Now the vendors' room is a more diverse group of artists, craftspeople, booksellers, *etc.* Some of the vendors are not

members of ARARA and do not attend the sessions, business meetings, or field trips. Perhaps it would be a good time to step back and remember what the focus of the organization is: education, preservation, and appreciation of the rock art traditions of the world. I would like to suggest that the work sold in the vendors' room be more carefully juried to fit the guidelines of the ethics statement prepared last year. I would encourage members to invite other artists to join ARARA and show their work if it respectfully and authentically employs rock art imagery.

—Janet Lever, Santa Cruz, California

Thank you for printing Leigh Marymor's letter in *La Pintura*. Mr. Marymor presented an extremely well written argument detailing the steps that need to be taken before any more guidebooks are published. I agree with him completely. I, too, have noticed a dramatic increase in the publication of site locations in rock art guidebooks and on web pages, and I believe this represents a huge threat to the conservation of these sites.

I do not subscribe to the mindset that claims the time has come to disclose locations of all sites, creating in the general public such a desire to protect them that vandals would not dare to come around. If anyone sees any logic in such an argument, I suggest they visit South Mountain in Phoenix, or Valley of Fire near Las Vegas, or dozens of other publicized sites with high visitation rates and increasing vandalism problems. These are unofficially called "sacrifice sites," a term reviled by one and all, but a fact of life nonetheless. Anyone with a casual interest has plenty of places to go see and learn about rock art, and anyone more serious can easily learn of other sites by volunteering to help under-equipped land managers record, clean up, and monitor sites, and by understanding the need to keep site locations confidential.

I'm very concerned of the trend away from rock art research and towards tourism that seems to have the approval of many rock art groups. As members, we need to ask ourselves whether we care more about protecting the sites, or promoting them. Thank you.

—David M. Lee, Kelso, California.

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Rock Paintings of Shield Warriors at Pictograph Cave, Montana

Lawrence Loendorf
New Mexico State University

Introduction

Pictographs and petroglyphs of shields and shield warriors represent an important component of the rock art in western North America. They are found from Alberta to Texas (Gebhardt 1966) but the number of these figures varies considerably from region to region. In south central Montana they can be the most common motif and represent more than half of the figures at a site. In other areas such as northern Utah or eastern New Mexico the figures are often prominent but they rarely represent more than ten percent of the total number of rock art images at a site and in southeastern Colorado, western Kansas, or Texas only a few isolated examples are known. Shield and shield warrior pictographs and petroglyphs were made over a long period of time. One type in Montana was made about 750 years ago while others were made in the historic period less than 150 years ago. At Fremont Culture sites in Utah there are shield warriors that apparently date to more than 1000 years of age.

From the outset it should be clear that the shield and shield warrior motif, made across western North America over a time span of 1000 years, was the product of different cultural groups. These groups spoke several different languages. Some had a farming subsistence, others were big game hunters, and some were apparently gatherers with a greater reliance on small animals and plants than big game. Furthermore, some of these groups may have changed their means of subsistence, like the Crow Indians of Montana, during the time they made the shield and shield warrior motif. With these caveats in mind, in this essay I examine the shield warrior figures at Pictograph Cave southeast of Billings, Montana.

Shield Warriors at Pictograph Cave

Three different types of shields are recognized in rock art (Keyser and Sundstrom 1998). (1) Freestanding shields or circular forms that have designs or figurative motifs on them; (2) shield warriors or human figures hidden behind large shields that also frequently have designs or figurative forms on them; and (3) shields held in the hand of a human character or in some other auxiliary position, perhaps on a stand near a teepee. It is the second of these

types, the shield warriors that are discussed in this essay. Identified in the literature as shield-bearing warriors, shield-anthropomorphs, or shield warriors, these human figures have been illustrated and reported for many years as round body figures that “look much as if they were standing behind great shields” (Steward 1937:421-422). They are believed to be representations of pre-horse, pedestrian warriors who used large shields to cover their bodies in combat. Encounters with pedestrian warriors carrying large shields or accounts of actual battles where large shields were used are found in the historical literature for the northwestern Plains (Thompson 1916:329), the northern Plains (Bowers 1965:351) and the southern Plains (Hammond and Rey 1953:841). An excellent example of painted shield warriors, on foot, defending their stronghold against horse-riding warriors with shields, is found on an old hide painting (Hotz 1970). In addition there are rock art scenes of pedestrian warriors hiding behind large shields while defending themselves against horse-riding warriors with hand-held shields (Conner and Conner 1971, Keyser 1977, Magne and Klassen 1991). This information allowed Ewers (1955:203) to conclude that the shields of Plains Indian warriors reduced in size by at least half their diameter when they began using them on horseback.

William Mulloy (1958) reported fifteen shield warrior paintings from Pictograph Cave, a large sandstone overhang a few kilometers east of the Yellowstone River near Billings, Montana, and compared them to other sites in the region. He described the figures as the:

...front view of a man almost entirely obscured by a large circular shield...Most prominent is the shield from which the head, which is circular or ovoid, projects at the top and the legs at the bottom of the shield. In only two cases are the arms shown. [One] looks as though it might have a shield on his back as well as in front. Five have some object which expands upward obliquely on the right side from behind the shield. It might be a spear or club and it always has something on its end. Legs are standardized and shown in profile or three-quarter view. A peculiar stylized way of representing the knees consists of adding a projection to the front or curving them in a peculiar way. Six have horned headgear or hair arrangement and six [are] phallic [Mulloy 1958:121].

Mulloy included scale with the illustrations of these figures, but the scale is hard to read and incorrect in some places; he failed to present data on the juxtaposition of the figures and the information he offered on superimposition was incorrect (Loendorf and Dean 1993). In 1993 and

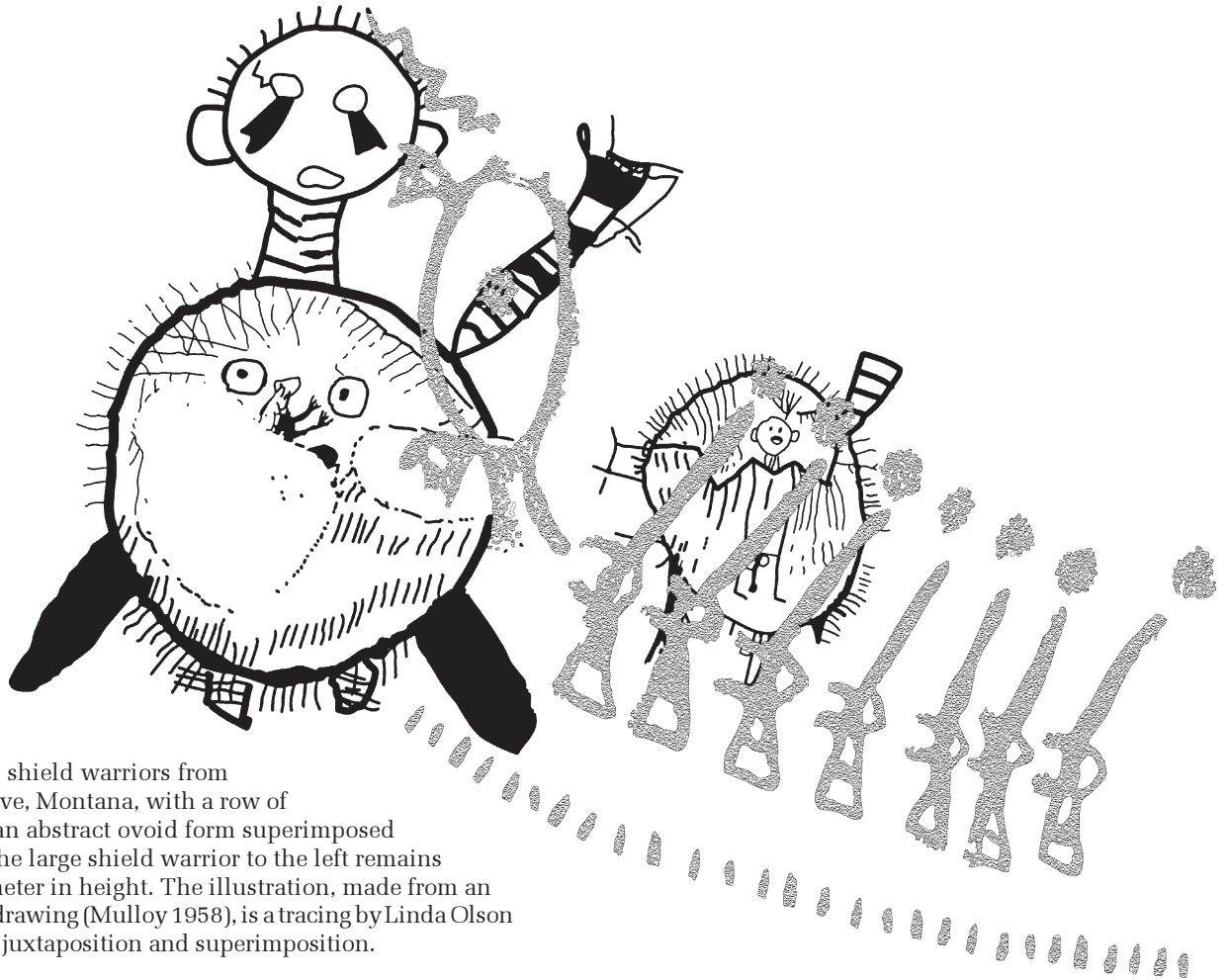


Figure 1. Two shield warriors from Pictograph Cave, Montana, with a row of muskets and an abstract ovoid form superimposed upon them. The large shield warrior to the left remains more than a meter in height. The illustration, made from an original scale drawing (Mulloy 1958), is a tracing by Linda Olson to learn about juxtaposition and superimposition.

again in 1996, Linda Olson completed tracings of the remaining pictographs in the cave and although many of the figures are badly eroded or covered with minerals, considerable information was obtained on size, juxtaposition, and superimposition of the shield warriors (Figure 1).

The largest figure is painted in black and white and although it is eroded and missing its feet, the painting measures more than a meter in height. This pictograph has a round head, round eyes, with the weeping eye motif, semi-round ears attached to each side of the head, spiked hair, and a long neck with v-shaped chevron designs. The shield has fringe around its perimeter and an eroded design that has eyes and may have been some kind of animal or human form. A club-like object with parallel bar lines across it is protruding from behind the shield on its upper right side. Based on stylistic evidence, this shield warrior is thought to be part of the Castle Garden Shield style and dated between A.D. 1100 to 1200.

Immediately to the right of this figure there is another shield warrior about half the size of its larger neighbor. Its head and one leg are missing but the shield is fringed and there is a club-like object with parallel bars on it protruding

from its upper right side. There is a human form with a rectangular body, straight legs, v-shoulders and upraised arms superimposed on the shield. The round head, round eyes, and bulbous ears are characteristic of Spring Boy, a Hidatsa culture hero found in ledger drawings. The figure is also very similar to painted figures on the actual rawhide shields of several important Crow Indian chiefs (Cowdrey 1997). Spring Boy is an Hidatsa hero who was also important to the Crow Indians as Thrown in the Spring Boy (McCleary 1997). This character together with his twin brother, Lodge Boy, engaged in many exploits that are related in Hidatsa and Crow tales. Other representations of Spring Boy and/or Lodge Boy have been found as pictographs and petroglyphs in Wyoming and Montana (Loendorf 1998). It is not known when these figures were introduced to the region but the Crow, who separated from the Hidatsa, are not believed to have moved to the Pictograph Cave area until circa A.D. 1550.

Both of these shield warrior paintings are superimposed by a row of guns or flintlock muskets and an abstract design, painted in red. Thus we know the shield

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Shield Warriors, continued from page 5 warriors predate the historic period, a conclusion that is obvious because the figures are faint and eroded, missing legs, heads and other parts.

Another group of shield warriors in Pictograph Cave is found in a position that was very near the cave fill when the excavations were undertaken. Five of the figures in this group face to the right in a row that makes them appear as though they were marching warriors (Figure 2). The leftmost of the group stands about 23 centimeters in height; it has straight legs, knobby knees, and a rounded head with horn-like appendages. Three more of the shield warriors in the group have a similar dividing line on their shields. These figures are somewhat smaller than the leftmost but they are stylistically similar in other ways as well. All have knobby knees, all have horned-headgear, and all have clubs or rakes sticking out from behind their shields. These shield warriors are painted combinations of red and black, all black and white and black. This group, including the leftmost, appears to be related and probably made at about the same time.

Other shield warrior figures in Pictograph Cave were apparently made by simply using a charred stick to create the outline of the shield warrior with occasional fringe or feathers depicted around the shield but no other decoration added to them. One of these figures is unusual in that it has its arms depicted and in one hand it holds a bow or a bow lance while in the other it has a straight object that might be an arrow (Mulloy 1958:128). Similar figures in a charcoal-based pigment are found throughout the Bighorn Basin of northern Wyoming where it is not uncommon for a parallel-sided body to be shown through the shield, in x-ray fashion (Francis and Loendorf in

press). Horses and riders, made in the same black pigment, are found with these figures, suggesting they are all contemporary, and the horses indicate they date to the historic period, after A.D. 1750, and probably more likely have an age in the A.D. 1800s.

Summary

In this short essay I have described the shield warriors in Pictograph Cave. These vestiges of the past were a popular motif that apparently played an important role in the lives of the former hunting and gathering peoples who occupied the region. The small sample from Pictograph Cave displays considerable variation in the size, paint colors, and the technique by which the figures were made. But this variation is not inclusive of the differences in shield warriors across the region. In southern Montana the figures are made by pecking the outlines, pecking the complete figure, incising the outlines, filling an incised outline of a figure with paint, and simply painting them on the wall. Some of the latter are painted in one color while others, like some in Pictograph Cave, are in two or three colors. This variation is probably related to change in the artists through time and the different groups who made the motif. It illustrates the complicated nature of the shield warrior motif.

When William Mulloy reported the figures from Pictograph Cave, he assumed that the shield warrior motif, in and of itself, was a discreet typological entity and a shield warrior in Montana was comparable to a shield warrior in Utah or New Mexico. We now know that this typology is far too inclusive and future archaeologists will need to concentrate on dividing the motif into subsets for more refined analyses.

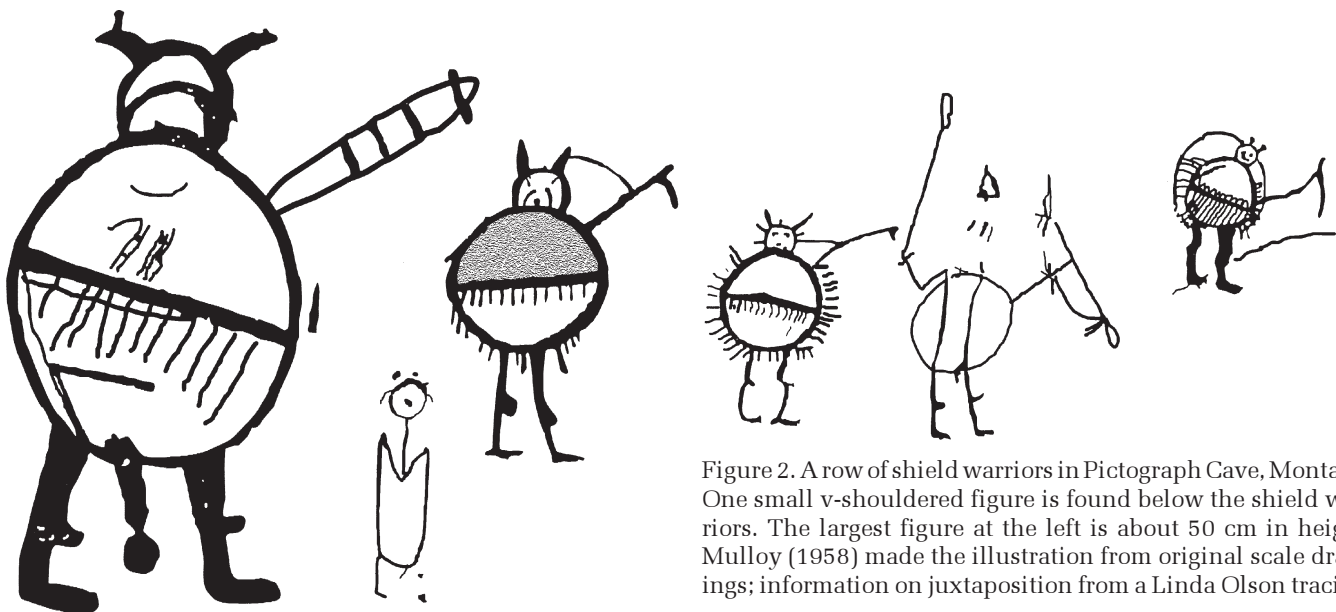


Figure 2. A row of shield warriors in Pictograph Cave, Montana. One small v-shouldered figure is found below the shield warriors. The largest figure at the left is about 50 cm in height. Mulloy (1958) made the illustration from original scale drawings; information on juxtaposition from a Linda Olson tracing.

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Notes from Here & There

- Polly Schaafsma will be leading a Rock Art Exploration on muleback to visit Cave Paintings in Baja California from March 1-11, 2001, including seldom-visited sites on the western slope of Arroyo San Pablo. For information, call Nature Treks & Passages at (520) 696-2002 or e-mail to: info@naturetreks.net
- Canyons Incorporated is scheduling its first Middle Fork of the Salmon River trip of the season to coincide with the 2001 ARARA Annual Meeting in Pendleton, Oregon, focusing on rock art sites along the river in traditional territory of the Lemhi Shoshone (Tukudeka), where motifs reflect influence from the Fremont, Central Plains, Columbia Plateau, and Great Basin cultures. The five-day trip will begin June 1, 2001. Details are available from Canyons Incorporated, P.O. Box 823, McCall, ID 83638, e-mail: 102747.1503@compuserve.com or from ARARA member Carolynne Merrell—who will be working with Canyons Incorporated to set up the itinerary—at: GAMERRELL@worldnet.att.net
- A new book, *The Rock Art of Arabia*, has been published by Vedams Books International of New Delhi, India, presenting “several hundreds of unpublished petroglyphs.” Price is US \$90, including registered airmail and packing. See details at www.vedamsbooks.com or e-mail vedams@vedamsbooks.com
- The University of Nebraska Press has published *Kokopelli: The Making of an Icon* (161 pages, 38 color plates, 12 black-and-white figures featuring dozens of illustrations) by Ekkehart Malotki, a “debunking drama” that explains the misalignment between the Hopi kachina Kokopolo and the rock art motif of the fluteplayer that started in the 1930s and has led to the present “Kokopellimania.” The book presents Hopi ethnography dealing with the main players involved in this drama: the Hopi kachina god Kookopolo, his female companion Kokopolmana, and Maahu, the cicada. For information or orders call (800) 755-1105 or e-mail: pressmail@unl.edu
- Vecinos del Rio is a non-profit organization dedicated to the preservation of archaeological sites and traditional agricultural communities in the Española Valley, New Mexico, including the famous Black Mesa petroglyphs. Their innovative Adopt-A-Petroglyph program has been established with donation categories of \$50 and \$100 to fund efforts to record, preserve, and—most importantly—educate the public about this important rock art resource. We will have a larger article in the next issue of *La Pintura*, but in the meantime contact Katherine Wells, Vecinos del Rio, P.O. Box 1496, San Juan Pueblo, NM 87566, Phone (505) 852-2055 for further information.

Conservation and Preservation Committee Report

Jane Kolber
Committee Chair

Two **Conservation and Preservation Awards** were presented this year. This award has been given since 1990. However, not every year has a nominee been judged sufficiently qualified to receive the award. Only one other time have two awards been given. This year we had many excellent nominees to choose from.

The **Cultural Resources Department of Texas Parks and Wildlife** received an award for their outstanding work in preparing and enforcing an all-inclusive, exemplary management plan for Hueco Tanks State Historic Park. This was achieved against heavy opposition by political and recreational groups. Karen Harry, the Department's Director, accepted the award.

Peter Pilles and the Sedona Ranger District of the Coconino National Forest received the award for the great work they have done in cooperatively promoting the protection of rock art throughout the Forest. The Sedona District set up Fee Demonstration Programs at sites which enabled them to increase the protection to these sites. Pilles, as Forest Archaeologist, supported these programs and has worked on establishing and encouraging the participation of many volunteer and commercial organizations. His support and promotion of the importance of rock art has been continuous since the first days of ARARA (he is a charter member), when it was not a very popular or respectable subject.

The awards were presented to Harry and Pilles at the banquet of this year's conference in Phoenix at the Heard Museum in May. Beautiful copper enameled frames were created by Marglyph Berrier for the certificates created by Donna Yoder. The committee chair presented the award to the Sedona District in their office in June.

Aspects of the 1991 **Guidelines for the award** have not been followed for many years. They were presented to the committee for comments and revisions at the last meeting. They will be dealt with at the CAP meeting in San Diego.

A simple recording form has been created by our committee under the direction of Sharon Urban with layout by Margaret Berrier. The purpose of this form is for the use of those who find a site which has not previously been recorded or reported (or thought not to be). It is a short double-sided one-page form which can be easily carried and completed by those who either have no experience in recording or do not have the time to do a complete recording. This form can be sent to the

ARARA Archives at the Deer Valley Rock Art Center, where it will be filed and a copy will be sent to the appropriate land manager. A copy of this **Site Lead** can be found on the conservation page of the ARARA Web site or can be requested from the committee chair.

Many have commented on the problems of guiding a group of people to a rock art site. Mavis Greer has undertaken the task of preparing a **Guide for Guides**. She is being assisted by Linda Olson and Gary Curtis. A draft copy was presented at the May meeting. It will be further discussed at the November meeting. A final draft will be presented to the ARARA Board for approval at their spring meeting.

A basic Conservation **Bibliography** has now been completed by Claire Dean. It is posted on the ARARA web site and also available from the committee chair. A fuller bibliography is now in the works with the assistance of Leigh Marymor and Bob Mark.

The Conservation **Network** under the direction of Leigh Marymor is now on the web site and currently being updated with the assistance of Bob Edberg. Any additions or suggestions can be sent to either Marymor [MleighM@aol.com] or Edberg [bob@questorsys.com], or the committee chair.

Conservation efforts have been promoted at several sites in various areas of the country. Information has been gathered about and/or letters written in regard to:

- **Petroglyph National Monument** (New Mexico), where there is still a battle to hold off the construction of the Paseo del Norte and the invasion of the developers.

- **At Hueco Tanks State Historic Park** (Texas) the Revised Public Use Plan was published in June. This plan basically upholds Texas Parks and Wildlife Department's commitment to the original public use plan, and keeps sensitive areas closed off except with guided tour. Probably the biggest, though least tangible, news is the support the agency is now getting for the changes. Two years ago, they were regularly getting "whipped" for the decisions to restrict some access; now, they are getting more favorable support. Karen Harry reported that "the ARARA award, by the way, helps. A recent newspaper article cited the ARARA award as evidence that we were now moving on the right track." Evelyn Billo and Bob Mark (CAP award winners) are finishing up the CD ROM documenting all known rock art images, and will have it completed this summer. Ethnographic studies of the rock art have just been initiated, and should take at least 18 months to complete.

- **At La Puerta** (California) the recording project led by Kim Moran, Chuck Peterson, and Marilyn MacMurtry is now completed. Owners will be able to retain the site.

Some disagreement occurred between project leader and the landowner, who needs to run tours in order to retain ownership of property. An archaeological survey was conducted by a person suggested by Ken Hedges. The Archaeological Conservancy has been contacted for advice and possible involvement, and the original director of the project has left. La Puerta Foundation information has been sent to another landowner in Montana as an example.

- At **Perry Mesa** (Arizona), the new Agua Fria National Monument has been created. Recent visitation, led by long time advocate Charles Gilbert, has shown that no improvements or protective measures have been taken. This is a site which needs to be documented. This needs to be encouraged as it appears no efforts have been initiated. Contact the Tonto National Forest and the Bureau of Land Management's Phoenix office.

- **Hideout Mountain** is a site in Arkansas on private land in which one woman is staging quite a fight, has gained a good deal of support, and appears to be progressing well.

- From **Portugal**, a report from Mila Simões de Abreu (a CAP award winner) informs us that the government of Portugal has been convinced to postpone the decision to build yet another dam—this time in the Sabor Valley, which is near the Côa. The Sabor also has paleolithic-style engravings and paintings. The dam on the Sabor is supposed to substitute for the Côa. The National Park, which administers the Côa rock art sites, has said absolutely nothing about this situation. Recently, they dug and cleaned another engraved panel in the Côa that was almost totally covered—I think this refers to the article in the recent *Archaeology* magazine.

There is still no word on the condition of the rock art sites at the Grand Canyon, in the Los Alamos area, and at Mesa Verde. The National Park Service has been preparing a document on the effects of **fire** on archaeological sites and rock art, on which we have assisted.

Rock art is much more often in the **news** lately. There have been many more articles in the news lately regarding rock art conservation, and also some cases of indictment for vandalism. Many letters have been sent showing concern about conservation, and many inquiries have been responded to, some offering advice. **Other projects** in the wings are listing and explaining the deleterious effects of vandalism and how to respond to vandalism.

There has been a great deal of discussion lately on the **ethics of publishing locations** of rock art sites. Our committee, under the leadership of Leigh Marymor, is currently creating some guidelines and ethics for publishing directions to rock art sites and opening sites to the public. This will be discussed at the next committee meeting.

Mike Riddle has volunteered to be the **Conservation Column** editor. Please send him all items concerning rock art conservation and preservation. His address is:

Mark Riddle
2740 Southwind Avenue
Lake Havasu City, AZ 86406
e-mail: rockrat@ctaz.com

Steve Waller and John Greer have volunteered to look into the possibility of **fund-raising** for rock art conservation projects. They will both be looking into funding and information on the kinds of projects we would be able to help. Don't send requests for money—we don't have any yet, but certainly **donations can be accepted**.

John Greer, Bob Mark, and Jane Kolber are working on recommendations for site management guidelines.

Nominations are now being taken for the **2001 Conservation and Preservation Award**. Nominations must arrive by December 31, 2000, at the latest. Rules, guidelines, and forms are available in this issue of *La Pintura*, on the ARARA web site, or from the committee chair.

The next committee meeting, which all ARARA members are invited to attend, will be on Sunday, November 5, at the Museum of Man in San Diego in the administration building next to the main museum. The time will be announced at the San Diego Museum of Man Rock Art Symposium on the day before. Any committee member who is planning to attend the meeting or is willing to review the guidelines for guides or the guidelines for the award and has not yet received them, please contact me as we will not have time to read them over during the meeting. All members who have them and can't attend, please send them with comments before the meeting. Also, send all suggestions for agenda items.

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

Looking for Rock Art Students!

ASU graduate student Jennifer K.K. Huang and NAU graduate student Marilyn J. Sklar are organizing a general student rock art session for the 2001 SAA Conference in New Orleans. We are leaving the session's focus wide open to show the multi-dimensions of student research in rock art studies today. This is the perfect platform to present your work, to let others in archaeology know about you and your research! So, don't be shy! If you are a rock art student who is interested in participating in this session, please contact Marilyn Sklar ASAP at <mjosklar@aol.com> or (602) 795-0542.

The ARARA Archive

Two years ago, ARARA archivists Frank and A.J. Bock made the long trek from their California home to Phoenix's Deer Valley Rock Art Center in a U-Haul jammed full of books, journals, photographs, and manuscripts collected over the years by ARARA members. Since this delivery, the Rock Art Center's staff has worked feverishly to make the almost 1,000-volume collection accessible to ARARA members and other interested researchers.

These efforts have finally paid off, and attendees of the 27th annual ARARA conference were among the first to experience the new ARARA Library and Archive facilities. The ARARA Library and Archive covers a wealth of information from archaeology to art history, ethnography, history, and philosophy. Rock art scholars will find resources that allow them to research topics from a variety of angles. A computerized database at the Rock Art Center allows for quick and easy searches of the collection, and staff is always available to assist in locating materials.

Any individuals interested in using the library are encouraged to submit an application to the Rock Art Center staff. The application asks for a brief description of the proposed project and requires three professional references. Once approved, Rock Art Center staff will contact the applicant to schedule an appointment to use the facilities.

A brief summary of the ARARA Library and Archive Access Policy follows:

1) Individuals requesting access to the ARARA Archive must complete an Application for Access one month prior to the desired date of use. After the Application for Access is approved, an appointment may be scheduled, approximately one week prior to the desired use date.

2) All access to the ARARA Library and Archive will be documented. Researchers will also be asked to provide identification to Rock Art Center staff. An Archive staff member must be present during the use of all materials.

3) Access to culturally sensitive materials and personal documents (such as confidential papers, photographs, tapes, personal notes, *etc.*) may be restricted.

4) ARARA Archive material is non-circulating and may not leave the main office of the Deer Valley Rock Art Center.

5) All materials deemed to be fragile, irreplaceable, or otherwise sensitive may be subject to special handling conditions.

6) No bags are allowed in the library use area. The archive staff will provide a storage area for all bags.

7) Only pencils are permitted for note taking. Pens, cameras, videotape recorders, and scanners are not permitted. Laptops may be used if they can be accommodated with reasonable efficiency.

8) All photocopies must be made by Archive staff members. Copying costs are \$.10/page. The staff may decline to copy materials that are fragile, irreplaceable, or otherwise sensitive.

9) Qualified researchers may request copies of site records and site reports. Unpublished manuscripts or visual materials files may not be copied without the written permission of the author(s).

10) Permission to examine and/or copy unpublished materials does not grant the right to publish or cite these materials. The right to publish or cite must be obtained from the author. Archive staff members can provide assistance in requesting these rights.

11) Use of the ARARA Archive facilities may be free to academic users with proper identification. Non-academic professionals and those working on commercial projects such as documentaries, popular books and articles, *etc.* may be asked to pay additional facility use-fees. All users may be subject to fees for non-standard staff services such as complex material searches.

12) Researchers who use the ARARA Archive materials for major studies or research papers are requested to provide copies of their records, field data, notes, reports, or any other materials they used to further their project within six months of its completion.

The Staff of the ARARA Archive reserves the right to deny access to any individual who:

A) Lacks proper qualifications and identification.
B) Falsifies qualifications or identification.
C) Does not provide adequate justification for access to Archive materials.

D) Has previously abused record confidentiality.
E) Violates posted and/or closed areas (trespass) when collecting data.

F) Fails to supply ARARA Archive with records and reports resulting from the use of the archive facility.

G) Fails or refuses to sign the Access Authorization Form and Statement of Confidentiality.

H) Misuses or damages any Archive materials.

ARARA and the Deer Valley Rock Art Center are both very excited about this collaboration. We encourage you to come visit the facilities and ask our staff any questions you may have—see page 14 for the DVRAC address and phone number. A bibliography of the Library is available online at the Rock Art Center's web site under the "links" section:

<http://www.asu.edu/clas/anthropology/dvrac>

Treasurer's Report

Balance Sheet
June 30, 2000

Assets

Current Assets:

Cash in Bank - Checking	\$12,615.43	
Cash in Bank - Saving	4,525.29	
Cash in Bank - CD's	81,278.62	
Petty Cash	250.00	
Total Current Assets		<u>98,669.34</u>

Fixed Assets:

Computer Equipment	4,051.37	
Office Equipment	695.41	
Total Fixed Assets		4,746.78

Accumulated Depreciation (3,797.42)

Fixed Assets (less depr.) 949.36

Total Assets \$99,618.70

Liabilities & Equity

Current Liabilities:

Accounts Payable	0.00	
Total Current Liabilities	0.00	

Total Liabilities 0.00

Fund Equity:

Beginning Fund Equity	97,728.27	
Current Period Incr(Decr)	1,890.39	
Total Fund Equity		99,618.66

Total Liabilities & Equity \$99,618.66

Income Statement July 1, 1999 - June 30, 2000

Revenues

Conference Revenues:

Registration	\$31,463.00	
Banquet Income	3,494.00	
Lunches	325.00	
T-shirts	2,036.00	
Art Gallery	1,374.00	
Total Conference Revenues		22,374.00

Other Revenues:

Membership Dues	10,165.00	
Education	260.00	
Conservation	170.00	
Archives	172.00	
INORA Subscriptions	1,062.00	
Publication Sales	5,278.20	
Interest Income	3,752.85	
Other Income	630.00	
Total Other Revenues		<u>19,500.10</u>

Total Revenues \$43,864.05

Expenses

Conference Expenses:

Banquet Expense	4,190.50	
Coffee Breaks	880.00	
Reception	668.90	
T-shirts	1,129.81	

Lunches	248.50	
Conference Refunds	644.00	
Telephone	212.42	
Conference Facilities	2,000.00	
Accommodations	811.70	
Travel/Planning	1,032.70	
Copying & Printing	24.63	
Misc. Conference Expense	68.21	
Total Conference Expense		10,911.37

Publications:

La Pintura Publications	2,334.32	11,203.04
Telephone	15.00	
INORA Subscriptions	1,272.00	
Postage and Supplies	2,801.71	
Total Publication Expense		17,626.07

Committees:

Education	528.60	
Conservation	938.89	
Total Committees		1,467.49

Office & Administrative:

Office Supplies	211.65	
Telephone	872.74	
Postage	88.95	
Copying & Printing	324.75	
Gifts/Memorials	132.80	
Insurance	62.00	
Travel	2,840.80	
Board Meetings	702.84	
Depreciation Expense	949.35	
NPS Grant	4,350.00	
Miscellaneous Office & Admin.	415.00	
Total Office/Admin. Exp.		6,600.88

Archives & Library:

Rent	4,000.00	
Library Acquisitions	246.42	
Postage	869.16	
Office Supplies	252.23	
Total Archives & Library		5,367.81

Total Expenses \$41,973.62

Net Gain (Loss) 1,890.43

Fund Balances June 30, 2000

Archive Fund	4,680.50
Castleton Fund	21,490.65
Conservation Fund	3,677.76
Education Fund	3,628.20
Oliver Fund	5,038.14
Publication Fund	13,456.13
Wellman Fund	8,984.36
Reserve Fund	19,922.88
Contingency	1,000.00
Total Fund Balances	<u>\$81,278.62</u>

—Respectfully submitted,
Donna Yoder, Treasurer

Minutes of the Annual Business Meeting

May 28, 2000

The meeting was held in the Steele Auditorium, Heard Museum, Phoenix, Arizona, and was called to order by President Larry Loendorf at 8:30 a.m. There were 95 people attending the meeting. (Conference registration had 272 combining both pre-registration and on-site registrations.)

Minutes (Loendorf). Minutes of the last Annual Business Meeting were published in *La Pintura* 26(1 & 2):12-13. Motion made by P. Whitehead and seconded by H. Crotty to accept minutes as published. Motion passed unanimously.

Treasurer (Yoder). Auction brought in \$1720. (For those that still need to pick them up, auction lots are on a table in the vendor's room.) In July began with \$97,728.27 with revenue of \$35,342.65. Expenses are \$26,941.45. Income is \$8,601.26 over expenses. This amount did not include conference expenses. Certificates of deposit on July 1, 1999 totaled \$77,638.29. Interest earned as of December 1999 is \$1,650.38 with total fund balances as of December 1999 are \$79,288.67. Publication Fund started with \$12,000 transferred into it from other funds. Revenues from sales of publications (year to date) are \$2,927.80, expenses for printing of papers amounted to \$6,809.71. Printing and postage expenses for *La Pintura* were \$2,334.32. Other publication expenses include equipment and software upgrades, phone, supplies and postage amounting to \$2,816.71. Total publication expenses to date are \$11,960.71. A complete report on the Association's finances appears in this issue of *La Pintura*.

Thank you (Loendorf). A big *thank you* to both Donna Yoder and Sharon Urban for handling the registration for the conference, and to Donna Gillette for making all of the conference arrangements.

La Pintura (Hedges). There were a lot of irregularities this year and a few changes have been made. There will be three regular issues of the newsletter and then one that just deals with the annual conference. There is a need for more short reports and columns as well as some "real" content articles. Some discussion followed. Even controversial articles will be accepted. Site reports and line drawings are welcome. Photographs are discouraged, but they can be done. Material should be in electronic form and sent directly to the editor. Discussion followed dealing with areas and topic editors. Volunteers are needed to help with the newsletter and please see Ken Hedges if you are interested.

Bock's Recognition (Hyder/Loendorf). Frank Bock

took over the editing of the La Junta (1997) papers from Hyder and pulled it all together in record time. He had some help from Steve Freers and Anne McConnell and so was able to get this back issue out. Also with help from Hyder, the Albuquerque meeting (1995) special issue *Rock Art and Ethics: A Dialogue* is ready for distribution.

Ripon Papers (Loendorf). Thanks to Peggy and Bill Whitehead, who have worked hard on the Ripon (1999) papers, they now have a draft publication. It is hoped that all three volumes will be for sale at next year's meeting. The Whiteheads also hope to get the rest of the Flagstaff (1994) volumes published.

Phoenix Papers (Freers). Steve Freers has agreed to edit this volume with assistance from Alanah Woody. Would like to get these volumes out as soon as possible and it would be good to have contacts for additional sales. Conference papers should be in to the editor 30 days after presentation so that the editing process can begin. The faster all of the preliminary work goes, the sooner the volume can be published. We are reminded of the important role played by the reviewers, who are also on deadlines to get reports read and back in as soon as possible. If the volume were to be posted on the web, then the Association would not gain any revenue, but this is a topic to be discussed by the Board. Perhaps a CD could accompany the report. However, it might be possible to have the Table of Contents and abstracts on the web. Also it might be wise to transfer Volumes 1-25 to CD form for archiving. Might want to put an order form on the web page for publications, but there is a link to the Deer Valley Rock Art Center (DVRAC) and Pintada Books (a private bookseller). DVRAC will put an order form on the web page. Also, it would be a good idea to put a membership blank in the back of the publication.

Web Page (Hyder). www.arara.org is up with a note that it is in preparation.

Conservation and Preservation Committee (Kolber).
 1. Two awards will be presented at the banquet. Since it was such a tough decision to select one, two will be given out. The voting was just too close to separate!
 2. Committee came up with suggested ethics for artists using rock art in their work.
 3. There is an educational flier out for those that do not know much about rock art.
 4. There is a rock art site lead form to be filled out by anyone who has discovered a site and wants to turn it in.
 5. Finished basic reading list on conservation and that is now available.
 6. Leigh Marymor runs the Conservation Network and will pass along news items, and sites that need immediate attention.
 7. Conservation efforts are now on the web page.
 8. Steve Waller has helped with fundraising to obtain money for "grants" for work on rock art

conservation. There will be a note on this in *La Pintura*. 9. A number of sites are being tracked based on conservation needs. Some of these include: Hueco Tanks, El Paso, Texas; Safe Harbor in Pennsylvania; La Puerta in California; and others. Welcome to new members and there is a meeting of this committee at each annual Association meeting. [See Conservation and Preservation Committee Report in this issue.]

Education Committee (Martin). Committee has been redesigned with expanded resources. There will be an open committee meeting today over lunch with tasks such as drafting goals and preparing a formal mission statement. There is much that can be put on the web page dealing with this committee. Looking for Education committee column editors.

Old Business (Loendorf). 1. Of the goals set in Ripon last year, one of them has reached fruition. The ARARA Archives has a set of rules and guidelines that are functional and in use. 2. Bylaws are to be reworked, as we want a mail-in ballot for nominations. Next year are looking for approval of a re-evaluated set of bylaws that are being worked on by Diane Hamann and Claire Dean. If anyone has any Bylaw concerns, please direct them to Diane. Can Bylaws be put into electronic form? 3. Create a set of ARARA recording guidelines for which A.J. Bock will collect materials on recording. 4. Improve the ARARA web site. 5. Increase student involvement. 6. General fund-raising. 7. Work to obtain a Web Master.

New Business. *2001 Pendleton Meeting:* Next year's meeting will be in the northeast corner of the state of Oregon. The conference hotel will be the local Red Roof Inn and the meetings will be held at the Conference Center, May 25-28, 2001. The Program Committee for next year will consist of Diane Hamann and if you want to help out, see Larry Loendorf. Would like to get a good turnout and many papers. We are hoping for a strong Native American involvement. *Future Meetings:* It has been suggested to hold a future meeting in Hawaii, but that would be several years down the line. The 2002 meeting has not been planned but there are several possibilities. These are Cody or Dubois, Wyoming; Las Cruces, New Mexico; or some northern California location. Would like to break out of the Memorial Day weekend. *Photo Exhibit* (Yoder): Owen Seumtewa died on April 30 at the age of 54. He was documenting Hopi heritage. His work is here at the Heard Museum. *Publication Distribution* (Stickney): ARARA needs to distribute the Rock Art Conservation and Education brochures to the folks who can use them! Hope to put this into a poster session in the next Society for American Archaeology (SAA) meetings. By September 15 need to reserve

a spot for this poster. For the New Orleans meetings need 2,000 of the fliers and 5,000 are needed for the Denver meetings. Motion was made for Stickney to set up a "booth" at the next SAA meeting. It would be beneficial to the Association to have a permanent poster made. Also, workshops at meetings could prove useful. Motion was seconded by Hyder and passed unanimously.

Nomination Committee (Loendorf). The committee is in need of people. Suggestions were Caroline Maddock, Alanah Woody, and John Greer. Motion was made to accept the suggestions. Motion passed by acclamation.

Nominations (Hyder). All four officers are up for reelection. The slate is as follows: President Larry Loendorf, Vice-President Diane Hamann, Secretary Sharon Urban, and Treasurer Donna Yoder. All have agreed to serve another term. Motion was made and seconded to accept the present slate. Motion passed unanimously.

Conference Announcements (Gillette). 1. Lunch orders have been placed and lunches can be picked up at field trip meeting places. 2. Gillette will collect presentations and get them to the editor. 3. The Silent Auction has been set up in the Vendors' Room. Items have to be picked up by 3 p.m. There are receipts for Auction items so be sure to pick those up, too. 4. Be sure to be at the field trip starting points (places around the Museum) a half-hour before departure time. Come in the Monte Vista side entrance to the Museum for field trips, as the main gate on Central will be closed. 5. Thanks to the Pueblo Grande Museum and to Todd Bostwick for the fine reception! 6. Frank Bock has agreed, one more time, to be ARARA's auctioneer for the annual event. *La Pintura* (Hedges). Has a promise of a book review. *La Pintura* is in need of articles. Breen Murray and A.J. Bock can help, but if anyone else is interested see Ken.

Adjournment (Loendorf). Meeting ended at 9:32 a.m.
—Respectfully submitted,
Sharon F. Urban, Secretary

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$18 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$18 **made out to ARARA to:**

Donna Gillette
1642 Tiber Court
San Jose CA 95138
Phone: (408) 223-2243
e-mail: rockart@ix.netcom.com

AIRA 24 is Here Get Yours Today!!!

ARARA is pleased to announce the release of *American Indian Rock Art (AIRA)*, Volume 24, including papers submitted for publication from the 24th annual ARARA conference held at La Junta, Colorado. Legendary ARARA editing and publishing maestro Frank Bock picked up the project and guided it through the seemingly endless stages of production in time for its premiere at the ARARA conference held this year in Phoenix.

The volume's full-color cover is graced by the Oliver Award-winning photography of Clay Martin. In addition to presenting the scholarly efforts of our authors, Editor Bock has provided ARARA members with an exceptional reference document, including *AIRA*'s most current cumulative index covering all the *AIRA* volumes, Occasional Papers, Monograph Series, and International Rock Art Proceedings published to date. There is a "Notice To Authors" that deals with *AIRA* content expectations, as well as *AIRA*'s official "Guidelines For Authors"—sections designed to assist authors in properly preparing materials for consideration by the Publication Committee.

The following is the Table of Contents from *American Indian Rock Art, Volume 24*:

Preface, by Frank G. Bock

Rock Art Mask Designs in the South Mountains, Arizona, by Todd W. Bostwick

The Rake: A Polysemous Motif in the Shamanistic Rock Art Iconography of the Palavayu Anthropomorphic Style, Northeast Arizona, by Ekkehart Malotki

The Distribution of Vulvaforms on White Tuff in Nevada, by Alanah Woody and Alvin R. McLane

The Rock Art of Wisconsin, by Jack Steinbring

Evidence of Paleo-Indian and Archaic Hunting Techniques, by Alice M. Tratebas

Rock Art of Coahuila II: Twelve New Pecos Sites and the Electric Cross, by Terry T. Sayther

Spatial Correlation of Acoustics and Rock Art Exemplified in Horseshoe Canyon, by Steven J. Waller

Chemical Pretreatment on Plasma-Chemical Extraction for ¹⁴C Dating of Pecos River Genre Rock Paintings, by M. F. N. Pace, M. Hyman, M. W. Rowe, and J. R. Southon

An Experiment in Removing Spray Paint Graffiti from a Hohokam Rock Art Panel with Graffiti-B-Gone, by Todd W. Bostwick and J. Claire Dean

The C. Mark Oliver Award: Recognizing Excellence in Rock Art Photography, by William D. Hyder

The Rock Paintings of Hueco Tanks (1997 Oliver Award), by Clay Martin

Notice to Authors, by Frank G. Bock

Guidelines for Authors, by Steven M. Freers and Frank G. Bock

Index to American Rock Art Research Association Publications: American Indian Rock Art, Volumes 1–25 (1974–2000); Occasional Papers; Monograph Series; and International Rock Art Conference Proceedings, by Daniel F. McCarthy

We hope that you are sufficiently encouraged to get your copy of *AIRA 24* today. Remember, your support of *AIRA* will help maintain the high quality of ARARA publications and assist in disseminating the scholarly efforts of our contributing authors. *American Indian Rock Art, Volume 24* sells for \$20.00. It can be obtained, along with previous volumes of *AIRA*, by writing to the ARARA Archive at the address below.

ARARA Addresses

ARARA has several addresses, and in order for you to get the most timely response, it is important that you send your inquiry to the right place.

Membership

For all Membership matters, including new memberships, membership renewals, and corrections or changes in membership information and addresses, contact:

ARARA Membership
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026
(520) 621-3999, Fax (520) 621-2976
e-mail: surban@email.arizona.edu

La Pintura Editorial Matters

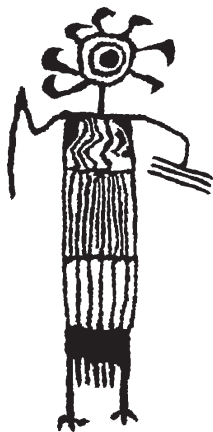
For all editorial matters relating to *La Pintura*, including news, letters, and articles for publication (see guidelines on inside back cover), contact:

La Pintura
Ken Hedges, Editor
8153 Cinderella Place
Lemon Grove, CA 91945-3000
e-mail: khedges@earthlink.net

Archive, Library, Book Orders

For information on the ARARA Archive, Library, and publications available for sale, contact:

ARARA Archive
Deer Valley Rock Art Center
P.O. Box 41998
Phoenix, AZ 85080-1998
Phone (623) 582-8007



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 landowners 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
Family	\$30.00
Individual	\$20.00
Student*	\$15.00

*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@email.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.

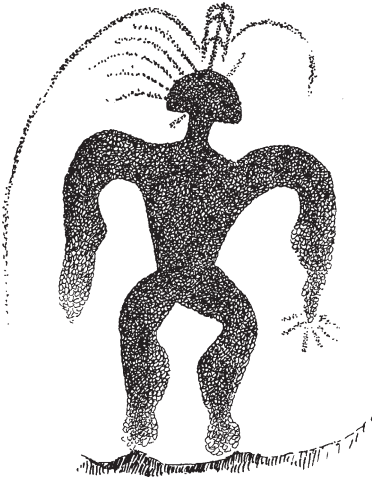
The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

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Chiefly figure from Ka'ūpūlehu
(Lee and Stasack 1999:Figure 6.12)
See review on page 2

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