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Volume 27, Number 3

La Pintura

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

ARARA Field Trips Add Interest to 2001 Pendleton Conference

J. Claire Dean

In keeping with past ARARA conferences, we are pleased to offer a series of field trips to rock art and other cultural points of interest in the Pendleton area. This year there will be seven destinations for members to choose from. Due to the nature of the landscape and distribution of sites in eastern Oregon and Washington, all destinations are some distance from Pendleton itself and so will involve a fair amount of travel and fairly long days. Early starts will be a must for most of the outings, but ARARA members are not known for their inability to rise and shine first thing in the morning.

This year we are also including trips that involve visits to museums and cultural centers, all with some rock art content. These have been included both for their value and interest as cultural destinations, and for the sake of variety. Several of the trips directly reflect the impact on the archaeology of the region, its rock art and Native Cultures caused by the major episodes of dam construction along the Columbia River and its many tributaries.

Most of the trips have been organized by George Poetschat, and we owe George a big thank-you for all of his work. He has kindly commandeered the help of members of the Oregon Archaeological Society (OAS) and the Archaeological Society of Central Oregon (ASCO) to give of their time to lead many of the trips, and so thanks are also due to these generous folk and the other independent trip leaders.

As in previous years the trips will take place over Memorial Day, this year falling on Monday, May 28. All trips will be day-long affairs, and we have arranged for box lunches to be pre-ordered to take along. For those wishing to attend **Trip 6 (Wanapum Village)** lunch is being generously provided by the Wanapum Village members (please see trip description below for details). Group size will be limited on each trip in an effort to minimize impact to sites and to make the task of tour

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Accommodations For ARARA 2001

We apologize for not including the phone number for the Red Lion Hotel in the last Conference issue of La Pintura. It is as follows:

Red Lion Hotel
304 S.E. Nye Ave
Pendleton, OR 97801
(541) 276-6111

Be sure and mention ARARA as we have a special rate of \$50. Be sure and make your reservations early, as we have been informed that there are several events taking place in Pendleton that weekend.

If you are planning on bringing your RV to Pendleton, there are three options:

1. You may park on the Red Lion Parking lot with no hook-ups, and no charge. (If 10 or more are interested in hook-ups, they will turn them on.)

2. There is a mobile home park next door to the Red Lion Hotel. Mt. View Mobile Home Park (541) 276-1041.

3. The Convention Center also has hook-ups available for \$10 per night (payable in advance). For further information, contact Donna Gillette at (408) 223-2243 or: rockart@ix.netcom.com

ARARA 2001 Field Trips

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leading less stressful for our valiant tour leaders. All trips are free of charge, with the exception of **Trip 4 (Maryhill Museum)**, where there will be an entry fee of \$6, and **Trip 6 (Wanapum Village)**, where a collection will be taken for a reciprocal gift in return for the provided lunch. We also encourage attendees on the relevant trips to make monetary donations to **Horsethief Lake State Park, Ginkgo Petrified Forest State Park, Nez Perce National Historic Park** and **Wanapum Cultural Heritage Center**.

Places on each trip will be allocated on a first-come, first-served basis. Should you apply for a trip that has been filled by the time you return your field trip form, you will be placed on the next available trip in the order of preference you have indicated on your form. As some of these trips may be more popular than others, it is important that you provide alternative choices as asked on the form. **All people attending trips must be registered for at least one full day of the ARARA conference.** Those not registered (including spouses) will not be allocated places on trips. We must have an individual completed form for each person requesting a field trip place, and this includes any children, who count as individuals when calculating group size. The attendee lists for each trip will be posted at registration at the conference.

For any of you new to this annual ARARA event, these trips require that you provide your own transportation and gas, and travel to the various destinations takes place convoy-style with the trip leader as guide. With this in mind, please make sure that your vehicle is road worthy and has a full tank of gas. Car pooling will be encouraged; however, we realize that many of the trips are heading in the general direction of Portland (admittedly in some cases only vaguely in that direction), so attendees may want to make arrangements to continue on to Portland after their trip is over, rather than return to Pendleton. With this in mind you are advised to bring maps of Oregon or Washington with you. In the case of Trip 3 (see trip description below), additional car-consolidation may be needed for the last part of the trip. None of the trips require four-wheel drive or high-clearance vehicles.

The weather at the end of May can vary from cool to hot, wet to dry, so you are advised to come prepared with layers of clothing allowing you to adapt to prevailing conditions. Trip attendees are asked to follow ARARA's guidelines for visiting rock art sites and show respect and consideration for the significance and preservation of these locations held dear by all of us.

Here are detailed descriptions of the planned trips:

Trip 1: Horsethief Lake State Park, and the Dalles Dam Petroglyphs, Washington. This tour's first stop will visit the park on the north side of the Columbia River just east of the Dalles Dam (about 120 miles west of Pendleton). A Washington State Park employee will lead a guided walking tour on about one mile of trails along the base of basalt cliffs. The rock art includes painted motifs and petroglyphs and the famous *Tsagiglalal*, or "She Who Watches" motif (please see the additional notes on this popular site below). The second stop will be at the Dalles Dam, which currently has about 20 basalt petroglyph panels removed before being covered by the backwaters of the Dalles Dam in 1956. **Duration:** All day. Driving time about 2 hours each way. Those who desire can continue on to Portland or some other destination and not return to Pendleton. **Difficulty:** Easy to moderate. **Vehicles:** All vehicles. **Group Size:** 25. **Leaders:** Bill and Ruth Bancroft, ASCO.

Trip 2: Wishram Road, small sites near Wishram Bridge, and the Dalles Dam Petroglyphs, Washington. This tour will visit the Wishram Road Site and small sites near the Wishram Bridge on the Washington side of the Columbia River (about 120 miles west of Pendleton). These sites contain red, white, and polychrome (red and white) painted motifs as well as petroglyphs. The panels are at the base of basalt cliffs. The last stop will be at the Dalles Dam (about 10 miles further west), which currently has about 20 basalt petroglyph panels removed before being covered by the backwaters of the Dalles Dam in 1956. **Duration:** All day. Driving time about 2 hours each way. Those who desire can continue on to Portland or some other destination and not return to Pendleton. **Difficulty:** Moderate in that there are short hikes up steep slopes. **Vehicles:** All vehicles. **Group Size:** 20. **Leader:** Pat McCoy, OAS.

Trip 3: Butte Creek Ranch and Rattlesnake Shelter, Oregon. This tour will visit two sites on private property along Butte Creek near the small town of Fossil, Oregon (about 150 miles west and south of Pendleton). These sites contain about 400 motifs including red, white, and polychrome (red and white) painted motifs as well as petroglyphs. The panels are at the base of basalt cliffs. For those who wish to continue, the last stop will be at the Dalles Dam (about 60 miles north and west), which currently has about 20 basalt petroglyph panels removed before being covered by the backwaters of the Dalles Dam in 1956. **Duration:** All day. Driving time about 3 hours each way. Those who desire can continue on to Portland or some other destination and not return to Pendleton. **Difficulty:** Moderate in that there are short hikes up to

½ mile and some steep slopes. **Vehicles:** All vehicles (we will have to consolidate near Fossil into a limited number of cars for the last 10 miles on dirt road). **Group Size:** 20. **Leader:** George Poetschat, OAS.

Trip 4: Maryhill Museum, Stonehenge Replica, and the Dalles Dam Petroglyphs, Washington. This tour will stop at the Stonehenge Replica that Quaker entrepreneur Sam Hill created overlooking the Columbia River on the Washington side (about 110 miles west of Pendleton). The full scale reproduction of a reconstructed version of Stonehenge was built to commemorate local men who died in World War I and was this nation's first memorial to the dead of the Great War. It now serves as a war memorial for all major U.S. conflicts since 1918. Next will be the Maryhill Museum, also created by Sam Hill (there will be an entry fee of \$6 per person for the museum). Maryhill has a spectacular view of the Columbia River Gorge and contains an extraordinarily diverse collection from Rodin sculptures to Native American materials that were given to, or collected by, Sam Hill. The collections include petroglyph boulders and many Columbia River Indian artifacts. The last stop will be at the Dalles Dam (about 20 miles west), which currently has about 20 basalt petroglyph panels removed before being covered by the backwaters of the Dalles Dam in 1956. **Duration:** All day. Driving time about 2 hours each way. Those who desire can continue on to Portland or some other destination and not return to Pendleton. **Difficulty:** Very easy for those who can drive to everything. **Vehicles:** All vehicles. **Group Size:** 20. **Leader:** Helen Hiczun, OAS.

Trip 5: Shearer's Bridge and Buck Hollow, Oregon. This tour will visit two sites along the Deschutes River (about 150 miles west and south of Pendleton). The first is the Shearer's Bridge site along the road next to the spectacular Deschutes Falls, with some deeply pecked images. They are very visible but some vandalism such as spray paint and graffiti are present. Even a small train has been engraved on the basalt cliff a short distance away. Further on is the Buck Hollow rock art site that contains images in a small overhang accessible by a short trail down a steep slope. This stretch of the Deschutes River is also a traditional salmon fishing location for local Native American families who enjoy fishing rights there. The platforms built out over the river to facilitate the use of dip nets can often be observed adjacent to the sites. For those who wish to continue, the last stop will be at the Dalles Dam (about 40 miles north and west) which currently has about 20 basalt petroglyph panels removed before being covered by the backwaters of the Dalles Dam in 1956. **Duration:** All day. Driving time about 3 hours each way. Those who desire can continue on to Portland

or some other destination and not return to Pendleton. **Difficulty:** Easy to moderate as there is a short hike of 100 meters to the Buck Hollow site along a steep slopes. **Vehicles:** All vehicles. **Group Size:** 20. **Leader:** Mike Taylor, OAS.

Trip 6: Wanapum Village, Wanapum Dam Heritage Center and Ginkgo Petrified Forest State Park, Washington. This trip will concentrate on an area to the south of Vantage, Washington. It will first go to Priest Rapids Longhouse where attendees will be the guests of the Wanapum people. Here field trip leader Bill Layman will give a slide presentation overview of historic sites between Priest Rapids and Rock Island Rapids, followed by a presentation by members of the village who will speak of the history of the Wanapum peoples. The trip will continue with a visit to Wanapum Dam Cultural Heritage Center and to Ginkgo Petrified Forest State Park's outdoor display (about 173 miles northwest of Pendleton). The display is composed of petroglyphs from several sites inundated by the Wanapum Dam in 1963. **NOTE:** The Wanapum people have generously offered to provide lunch for those on this trip. In keeping with the tradition of gift giving and receiving, the trip leader will be taking a collection from attendees to provide a reciprocal gift. **Duration:** All day. Driving time to first trip destination, approximately 2 ½ hours. **Difficulty:** Easy. **Vehicles:** All vehicles. **Group size:** 25. **Leader:** Bill Layman.

Trip 7: Buffalo Eddy Petroglyphs, Washington. This trip will visit the Washington side of the Buffalo Eddy site. Herbert Spinden mentioned Buffalo Eddy, located south of Lewiston, Idaho, on the Snake River, in 1908, in "The Nez Perce Indians." It is now under the jurisdiction of the Nez Perce National Historic Park. The petroglyphs are one component of a larger archaeological zone. Pecked into patinated basalt, motifs include anthropomorphs, zoomorphs, fish, complex hunt scenes, and curvilinear abstractions. Taken as a whole the rock art from both sides of the river indicates cultural influence from the Columbia Plateau, Northwest Coast, Great Basin, and Great Plains. The great variety of petroglyphs with some unique features make this one of the outstanding rock art sites in the Northwest. **Duration:** All day. Site is approximately 158 miles northeast of Pendleton. **Difficulty:** Easy to moderate, being a contained site immediately adjacent to the road and river. Some rocky terrain. **Vehicles:** All vehicles. **Group size:** 20. **Leader:** Carolynne Merrell.

As many of you know, the rock art sites at **Horsethief Lake State Park**, including "She Who Watches," have been closed to unaccompanied visitation for several years. This action was necessary to protect them from

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ARARA 2001 Field Trips

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increasing acts of vandalism and the general wear-and-tear caused by heavy visitation. Due to limits on park staff, guided tours of restricted size are available only at pre-prescribed times and dates between April and October each year. We have been most fortunate in being able to arrange a special trip on Memorial Day for ARARA members. Tours of the sites are not normally provided on Mondays, and it is singularly generous of the Park Manager, Rich Davis, and his staff, to accommodate us on this particular Monday, part of an especially busy holiday weekend. There is no charge for the tour, but attendees are encouraged to make a donation to the Park at the time of their visit. Conference attendees who cannot be accommodated on this trip and who may want to see what is arguably the best known image on the Columbia River, are encouraged to try to reserve places on the regular site tour on Friday, May 25. At the time of writing, the Park is closed for the winter and not yet taking reservations for the Spring tours, so those interested will need to call the Park at (509) 767-1159 nearer the time. We ask that members do not show up at the Park and ask staff to accommodate them at times other than existing pre-arranged or scheduled tours.

With that, I welcome you to the land where self-serve gas is illegal (yes, Oregon has the distinction of being one of only two states where self-serve gas is not available), and I hope that you enjoy the trips we have arranged for you.

Jean Clottes Lecture at ARARA 2001

New discoveries in French Paleolithic cave art will be highlighted in "Lessons from Chauvet," the featured lecture by Jean Clottes in conjunction with the ARARA conference, will be held on Sunday evening, May 27, at 8:00 p.m., following the Banquet. It will be open to the public and held in Vert Auditorium, a large facility in midtown, a few blocks from the Convention Center.

Don't Forget Paul Steed

We goofed in the last issue of *La Pintura*. The most recent recipient of the Klaus Wellmann Award was inadvertently omitted from the announcement in the last issue. Our apologies to Paul Steed, Jr., who last year joined the ranks of illustrious ARARA members whose contributions to the field have earned them this well-deserved award.

Auction 2001

ARARA Auction 2001 needs your donations. Will Hyder be able to fill the Wilson/Bock shoes? Will Rick and Carol Bury have to step in and show him how it is done? What will you get stuck buying (or will you land one of the bargains of the evening)? 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 2001. We will set a time limit on the auction and hold a silent auction on Sunday for unsold items. The better quality your donation, the more lively and interesting the auction. So bring something to donate, bring your checkbook, and prepare to help raise funds for the ARARA Archives.

Airlines and Airports for ARARA 2001

How do I get to Pendleton? Either by air or auto or by a combination of the two. Travel Planners (800) 544-3494 is the official ARARA travel agency. Anyone in the office will be happy to help you with your plans. The auto trip from Portland to Pendleton is a beautiful drive through the Columbia Gorge. If you are flying into Portland, the airport is on the East side of town, with auto rental agencies at the airport, and access to the Highway to Pendleton.

Airports serving the area are: Portland (3-hour drive), Pasco, WA (1-hour drive), Pendleton (on edge of town), and Spokane, WA.

Inexpensive fares are often available on the Internet. Unfortunately, the train no longer goes through Pendleton.

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

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

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Education News

Have you ever wanted to do a presentation on rock art to your local elementary school but didn't know what to do? **Now's your chance to learn how** at the Pendleton Meetings! ARARA member John Palacio will demonstrate his presentation for 5th grade children and share with us what materials are needed and how to teach young children about rock art. This is your chance to become active in your own community in the education and preservation of your own local rock art. If you make it to Pendleton before Thursday, May 24, then make plans to attend John's demonstration. The Education Committee will also be doing a presentation for students at the local community college on Thursday evening—ARARA members are welcome to attend. For further information, contact Alanah Woody by email at:

woody@ecostar.minden.nv.us

or by phone at (775) 687-4810 ext 229 (days), (775) 782-5990 (nights). See you in Pendleton!

Education Committee Meeting

The Education Committee Meeting will be held at noon break, on Saturday, May 26, in a side meeting room at the Pendleton Convention Center. Food is available nearby.

Conservation Committee Meeting

The Conservation Committee meeting will be held Friday, May 25, at 7:45 p.m. at the Red Lion Hotel, following the Reception at the Tamastlikt Cultural Institute (a few miles east of Pendleton).

Vendors' Room Reminder

Applications for the Vendors' Room are due April 1. See the last issue of *La Pintura* for details. Vendors' Room application forms are available on the ARARA web page at www.arara.org

A Clarification...

In the last issue of *La Pintura*, we announced that the 2001 ARARA Conference will be held in the Convention Center at the Red Lion Hotel. Please note that the Convention Center is a separate facility in downtown Pendleton, venue for the meetings and Vendors' Room. The Red Lion Hotel is the host hotel, but not the location of the daily meetings.

Nominations Committee

The ARARA Nominations Committee is compiling a list of those interested in, or willing to, serve on the ARARA Board of Directors, either soon or in the foreseeable future. Those interested or willing please send your name, e-mail address, and personal interests (or more elaborate statement) relative to a potential position on the Board to one of the following:

woody@ecostar.minden.nv.us

jgreer@trib.com

bill@zzyx.ucsc.edu

TMaddock@BoyleEngineering.com

or by mail to:

Dr. Alanah Woody

Nevada State Museum

600 N. Carson

Carson City, NV 89701

In and Around Pendleton

J. Claire Dean

Since officially announcing that Pendleton, Oregon, was to be the site of the 2001 ARARA Conference, several members have contacted me regarding general attractions in and around the area. A number of folks have let me know that they are considering spending a few extra days, either before or after the meeting, traveling around. With this in mind, I'd like to offer a few suggestions for places of interest (not necessarily rock art related).

The conference hotel is the **Red Lion**, which is located just off I-84, on a rise above the main downtown area of Pendleton. As one would expect from this well known chain of hotels, it is fully contained, complete with restaurant facilities; however, the town itself offers many alternative dining opportunities. As the Chamber of Commerce put it: "*Cowboy grub to extravagant feasts... Pendleton has it all!*" To prove their point, they produce an excellent dining guide, copies of which will be available at the meeting.

Of course I expect that most of you will be busy filling your time attending the papers presented at the conference, but I also hope that you find a moment or two to explore the historic town and visit some of the many points of interest. If there is one "name" that comes to mind above all others when the town of Pendleton is mentioned it is the **Pendleton Woolen Mill**. Although

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Around Pendleton

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additional mills now exist at various locations, Pendleton is home to the original Pendleton Woolen Mill, which is still the facility that turns out their most famous products, their Indian-inspired blankets, robes, and shawls. These items become highly valued, functional, sometimes heirloom possessions for anyone fortunate enough to own them, and they are especially prized by Native Americans. The mill is open to the public for guided tours at set hours and yes, there is a factory shop.

The other cultural phenomenon synonymous with the town is the annual **Pendleton Round-Up**, which takes place each September. The Convention Center—where we are holding the meetings—is located adjacent to the Round-Up Stadium, which is also home to the **Let’Er Buck Room** (the location for the conference banquet) and the **Pendleton Round-Up Hall of Fame**, which houses not only information on the Hall’s honorees but also a collection of Round-Up related memorabilia—saddles, rodeo clothing, photographs, firearms, beadwork, and its star attraction: the full-body mount of the famed bucking horse “Warpaint.” If rodeo and things “western” are of interest, then no trip to Pendleton is complete without a visit to **Hamley’s Custom Saddlery** in the heart of historic downtown. This tack and clothing store also houses a wonderful small museum of items associated with Hamley’s Saddlery, home of Severe saddles—one of the most sought after brands of saddles in the west (Duff Severe was named a National Heritage Fellow in 1982).

For those not interested in blankets or rodeo, Pendleton also has a fascinating historical “underground.” Common in many Northwest towns, below the downtown streets is a warren of passages linking many of the primary businesses in town. Used in the city’s early days to connect brothels to bar rooms, Chinese laundries to opium dens, ice cream parlors to card rooms, these tunnels provided easy access from one location to another for those who wished to keep a low profile. **Pendleton Underground Tours**, a non-profit organization, has restored the tunnels and maintains them, providing public tours at posted times. Pendleton also has numerous small antique stores, local art galleries, and the **Umatilla County Historical Society Museum**.

Traveling out of town about 5 miles will bring you to two major attractions owned and operated by the Confederated Tribes of the Umatilla Indian Reservation. The most visually obvious is the **Wildhorse Casino Resort**, offering hotel lodging, RV park, championship golf, and a full-service casino with restaurant and snack bar. At a

distance from the casino, but on its grounds, is the **Tamastlikt Cultural Institute**, where we will be holding the opening reception on the evening of Friday, May 25. The Institute functions as a center from which the Umatilla can present their story, giving interpretations of their past, present, and future. This relatively new facility not only houses a wonderful collection of artifacts and photographs, but includes an excellent café and first-rate gift shop.

Beyond Pendleton are many small towns, most with their own historic downtown areas and local museums. The landscape of the area is open and rolling with the Blue Mountains in the near distance. This contrasts greatly with the passage between there and Portland, the route that most conference attendees are likely to travel on their way to Pendleton. This was the last leg of Lewis and Clark’s epic journey and remains one of the most spectacular drives in the USA, taking you through the **Columbia Gorge National Scenic Area**. Traveling east or west along this ancient traffic corridor gives one a visual lesson in the dynamics of climate and landscape in this part of the Pacific Northwest. Dominated by the 11,239-foot Mt. Hood, the impact of the Cascade Mountain Range as a massive weather block is clearly seen, as it prevents the moisture coming in off the Pacific Ocean from progressing eastward, and in turn blocks the east winds from the plains from traveling further west. This results in a major climate change which is physically and visually experienced as you pass through. Travel along the gorge can be accomplished on either the Washington or Oregon sides of the river. However, the Oregon route (using I-84) is by far the fastest and least tiring, taking about 3 hours.

There are many attractions along the gorge route. The Oregon side claims to have the largest concentration of high waterfalls in North America centered around **Multnomah Falls**, where there is a visitors’ center, hiking trails, and a restaurant. Sections of the original paved highway—the **Columbia River Scenic Highway**—have been opened to allow a more leisurely trip along parts of the Oregon side. Numerous places of interest are scattered along both sides of the gorge, and include the **Columbia Gorge Interpretive Center**, Stevenson, Washington; **Columbia Gorge Discovery Center and Wasco County Historical Museum**, The Dalles, Oregon; **Maryhill Museum**, Maryhill, Washington.

Further afield from the gorge area are many other stops that are well worth the time to discover. There are far too many to list, here, but in recognition of the support being given to our conference by representatives of several Native American communities in the region, I should mention **The Museum at Warm Springs**, Warm Springs,

Oregon, and the **Yakama National Cultural Center**, Toppenish, Washington.

Portland itself has much to offer to folks passing through. Attractions of interest include the **Portland Art Museum** with its new Native American Art galleries, the Oregon Historical Society's, **Oregon History Center** (across the road from the Art Museum), the **Oregon Museum of Science and Industry**, and the **World Forestry Center**. And of course, one of the greatest new and used book stores in the world—our very own **Powell's City of Books**. Needless to say, good coffee and micro-brews also abound statewide.

I would encourage members to use the great resources provided by numerous web sites dedicated to the area. Some to try include those listed below, and it is worth remembering that the City of Pendleton site includes instant local weather conditions and forecast. Lastly, if you are looking for two good reads that are of local interest, informative, fun, and not too big and hefty, I would thoroughly recommend two of my favorites, *The Organic Machine* by Richard White (I promise you will never look at the Columbia—or any other river for that matter—in quite the same way again), and *Last Go Round* by Ken Kesey (a novel laced with lots of historical fact about the 1916 Pendleton Round-Up when Nez Perce rider Jackson Sundown won the Championship at the age of 50).

I look forward to seeing you all in Pendleton in May, and in the meantime, although I cannot act as a travel agent for you, I would be happy to answer any questions you might have as best I can.

Washington State tourist office web site:

www.tourism.wa.gov

Online Highways, Washington State page:

www.ohwy.com/wa/

Confederated Tribes of the Umatilla Indian Reservation web site:

www.umatilla.nsn.us

Official City of Pendleton web site:

www.pendleton.or.us

Oregon travel site:

www.traveloregon.com

Rock Art Papers, Volume 15

The San Diego Museum of Man has announced the newest volume in the *Rock Art Papers* series.

Rock Art Papers, Volume 15 contains 13 papers presented at meetings of the Museum's annual Rock Art Symposium, on subject matter ranging from Australian rock art to mythological themes in Southwestern petroglyphs. With 128 pages, 100 photos, and numerous line

drawings, *Rock Art Papers, Volume 15* is priced at \$16.95 plus \$2.50 shipping (California residents add 7.5% sales tax). Orders may be placed at:

Publications

San Diego Museum of Man

1350 El Prado

San Diego, CA 92101

(619) 239-2001

Earlier volumes of *Rock Art Papers* are available. To download a complete list of Museum of Man publications, visit the museum's web site at:

www.museumofman.org/html/publications.html

ESRARA Conference Information

The Eastern States Rock Art Research Association (ESRARA) will have its conference the weekend of March 29-April 1, 2001, at The Lodge at Giant City State Park in Makanda, near Carbondale, Illinois. As usual, we will have a full day of rock art papers, a reception, 2-3 days of field trips, a banquet at an Illinois Winery, and more. You will find complete details and registration forms on the ESRARA Web Page:

http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm

If you are planning to attend, please forward your registrations to Mark Wagner as soon as possible. Cabins at the park are going fast and if you have not yet registered, you may wish to call the lodge manager to book directly with him at (618) 457-4921. Accommodations are also available nearby in Carbondale (less than 12 miles away). A list of Carbondale hotels, their rates, and telephone numbers is available on the ESRARA Web page.

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:

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Phone: (408) 223-2243

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Hot Off the Press

Abstracts of Recent Journal Articles Related to Rock Art

Compiled by Ron Dorn, Arizona State University
<RONALD.DORN@asu.edu>

“Weathering of petroglyphs: direct assessment and implications for dating methods.” G.A. Pope (Department of Earth & Environmental Studies, Montclair State University, Upper Montclair, NJ 07043 U.S.A.).

Antiquity 74:833-843 (2000).

Petroglyphs weather at varying rates, compared to the unengraved host rock into which they are carved. Most petroglyphs are significantly harder or significantly softer than surrounding rock, depending on the nature of weathering. Variability and intensity of weathering probably introduces error into radiocarbon, rock varnish and microerosion dating methods.

“The application of the Harris Matrix to San rock art at Main Caves North, Kwazulu-Natal.” T. Russell (Univ. of Cape Town, Dept. of Archaeology, ZA-7701 Rondebosch, South Africa).

South African Archaeological Bulletin 55:60-70 (2000).

The layers of superimposition of San rock paintings at Main Caves North, Giant’s Castle Game Reserve, were analyzed using the Harris matrix to illustrate the sequence of painted “styles.” The results of the analysis at Main Caves North are described and compared with the Four Phase sequence proposed by Vinnicombe and the Seven Style sequence proposed by Pager in the 1970s. As techniques to establish absolute dates for rock paintings become more commonplace, there is a concomitant need to understand their relative chronology and this study demonstrates that Harris matrix offers a useful way of doing this.

“Does mirage-derived mythology give access to San rock art?” H. Tributsch (Free Univ. of Berlin, Institute of Physical & Theoretical Chemistry, D-14195 Berlin, Germany).

South African Archaeological Bulletin 55:71-76 (2000)

Many San lived in an environment where optical mirage phenomena were part of their experience. Mirage elements are reflected in their rock art in the form of elongated figures, “flying” antelopes, double antelopes, upside-down creatures, huge flying creatures (rain animals), creatures on “sky-ropes,” land creatures with fins, undulating or zig-zag features, and floating (mirage) water. Since mirages were interpreted as encounters with another world, San mythology may have been inspired by

these phenomena. This would permit a tentative new interpretation of San rock art and confirm that the San were realistic observers of nature. Superior mirages, which are typically observed in the “still” (lull) before rainstorms and which occasionally show stretches of the horizon projected into the sky, may have been interpreted as giant “sky water snakes” or “rain animals,” upon which they tried to exert spiritual power. This was done by painting, *i.e.*, creating a twin image, by involving “sky ropes” or by simulating the inverted world seen in mirages, *i.e.*, hands in back position, legs crossed. The concept of “underwater,” where souls and the sorcerers went to become “stretched,” may have been derived from the mirage illusion of water. The way in which the transcendental world of the San may have worked within this concept is demonstrated by analyzing some of the key symbols of the rock art.

“Direct testing of rock painting pigments for traces of haemoglobin at Rose Cottage Cave, South Africa.” B.S. Williamson (Univ. of Witwatersrand, Dept. of Archaeology, ZA-2050 Wits, South Africa)

Journal of Archaeological Science 27:755-762 (2000)

Rock art pigments tested at Rose Cottage Cave for the presence of haemoglobin gave varying and interesting results. The method has been used to detect the presence of haemoglobin on prehistoric stone tool residues and was found to be non-destructive. It is an efficient means of identifying pigments which contain sufficient quantities of biomolecules that are still reactive and warrant further molecular analysis. At a more general level, the test can also provide some insight into the composition of rock art pigments.

“Animal magic—The mythological significance of elks, boats and humans in north Swedish rock art.” H. Bolin (Stockholm Univ., Dept. of Archaeology, National Heritage Board, S-10691 Stockholm, Sweden).

Journal of Material Culture 5:153-176 (2000)

This article discusses the mythological significance of the three most frequently occurring rock art motifs in the middle of northern Sweden, that is of elks, boats, and humans. It is here suggested that the most frequently depicted motifs can be related directly to potency in societies practicing shamanism during the Neolithic and Bronze Age. The close relationship between rock carvings/paintings and water is emphasized as important when understanding the mythological message expressed in the rock art. It is furthermore assumed that some of the images of elks, boats, and humans may portray the experience of the ritual conductor in his/her attempt to communicate with the spiritual world.

“Bird Rattle’s petroglyphs at Writing-On-Stone: Continuity in the Biographic rock art tradition.” M.A. Klassen M.A. (2812 Yukon St. 1, P.O.B. 3623, Vancouver, BC V5Y 3R2, Canada), J.D. Keyser (USDA, Forest Serv., Portland, OR 97208 USA), L.L. Loendorf (New Mexico State Univ., Dept. of Sociology & Anthropology, Las Cruces, NM 88003 USA).

Plains Anthropologist 45:189-201 (2000)

Writing-On-Stone is well-known for its Plains Biographic rock art, characterized by distinctive motifs and narrative compositions. Biographic rock art flourished from the Late Prehistoric period throughout the nineteenth century. Although related images were drawn on hides and paper well into the twentieth century, it was unclear whether Biographic rock art also persisted this late. The recent discovery of photographs and narrative of a 1924 trip by Poland Willcomb and Piegan elder Bird Rattle demonstrates that a well-known historic petroglyph at Writing-On-Stone was carved by this Plains warrior as part of the Biographic rock art tradition. Aside from showing continuity of Biographic rock art well into the twentieth century, the positive attribution of these glyphs to an Indian artist supports the use of stylistic criteria to identify rock art ethnicity. Finally, photographs and notes that Willcomb took on this trip provide significant insight into the sacred nature of Writing-On-Stone.

If you know of a recent paper, please e-mail me the journal citation and abstract if you thought the paper was a particularly good one.

Notes from Here & There

Compiled by Tony and Rebecca O’Gorman
<sidecanyon@mindspring.com>

● Panther Cave Reopens

Panther Cave in Texas reopened on Thanksgiving weekend thanks to rising lake levels. Seminole Canyon State Historical Park has scheduled **Panther Cave tours** for February 17, March 17, June 9 and October 20. For more information call (915) 292-4464.

● Rock Art Foundation (RAF) News

The **3x4 Tour** (so named for the number of rivers visited during the number of days) will take place from March 22-25 (Thursday to Sunday). Participants, limited to 20 persons, will visit rock art sites on the Rio Grande, Pecos and Devil’s Rivers.

The RAF 2001 calendar of events offers tours of several sites including: **Lewis Canyon** on April 7 and May 5 and **Cedar Springs/Mystic Shelter** on March 3 and June 2. For more information, visit the RAF web site at:

www.rockart.org/

or call 888-ROCKART (888-762-5278); in San Antonio, 525-9907

Lewis Canyon Conservation Project Update: In late October, Jannie Loubser, Ph.D., visited the **Lewis Canyon** site with RAF staff. Dr. Loubser was contracted by the RAF to provide an assessment of Lewis Canyon’s present state of condition. His report, titled “Withstanding the Test of Time: Conservation and Management of the Lewis Canyon Petroglyphs, Val Verde County, Texas,” is now being reviewed. The following excerpt describes the project’s urgency:

“The petroglyphs at Lewis Canyon are most probably at least a thousand years old. Bearing their antiquity in mind, it is all the more remarkable that they survived a millennium of pounding by wind, rain, surface run-water, and animal traffic. Obviously, natural forces were not sufficiently damaging to obliterate or even fade the petroglyphs.

“In more recent times, unfortunately, more deleterious forces have come to play that seriously jeopardize the future survival of the petroglyphs. People visiting the site in increasing numbers intentionally or inadvertently damage the petroglyphs. Intentional damage is evident in the form of graffiti and tire marks on the limestone pavement... Inadvertent damage occurs when visitors accidentally step on the petroglyphs. Based on current visitation patterns, it is reasonable to assume that this trend is almost certainly increasing at an accelerated pace.

“Only proactive management measures, such as the installation of a wooden walkway with interpretive materials, would help direct traffic and educate visitors. Unless action is taken soon, one year of intensive visitation by uninformed visitors can destroy that which survived more than one thousand years of natural weathering.”

● Chevelon Steps

The Baird’s Chevelon Steps site near Winslow, Arizona has been added to the register of National Historic Places.

● Petroglyph Vandal Sentenced

A Salt Lake City man will spend seven months in federal prison for damaging a petroglyph panel in Dinosaur National Monument last August. Osmar Mejicanos-Mendoza, 26, scratched “Osmar was here 8/12/00” in large figures across the panel and had a friend take a picture of him standing next to the vandalized site. At his sentencing a federal judge ordered him to pay \$3,912 restitution to the National Parks Service and serve 36 months of supervised release following his prison term.

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Notes from Here & There

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● Tutuveni Petroglyphs

The Arizona Preservation Foundation's list of Arizona's 11 Most Endangered Historic Properties includes the Tutuveni petroglyphs on the Hopi salt trail. The site, which is also listed on the National Register of Historic Places, is "subject to continual vandalism, including spray-painted graffiti and obliteration of the rock art by other means of destruction."

● Boca Negra Wash Site Field School

The University of New Mexico Archaeological Field School for the summer of 2001 will focus on the excavation of a Folsom Paleolithic (ca. 10,200-10,900 years old) camp site located near the volcanoes on the West Mesa, just west of Albuquerque. Investigative methods appropriate to hunter-gatherer sites, basic excavation and laboratory techniques, geoarchaeology, and Paleolithic archaeology will be the principal topics emphasized over the six-week field school. For more information, contact:

Dr. Bruce Huckell
 Anthropology Department
 University of New Mexico
 Albuquerque, NM 87131-1086
 Phone (505) 277-1536
 E-mail: bhuckell@unm.edu

● Arkansas Rock Art Study Grant Award

The Arkansas Archeological Survey is pleased to announce the award of a major research grant from the Arkansas Humanities Council to fund a project called "Drawing on the Past: Educational Resources for the Study of Arkansas Rock Art." The grant will allow the Survey to accomplish two main goals: creation of a computerized database for Arkansas rock art, and development of educational resources on Arkansas rock art for the general public.

Arkansas possesses one of the richest concentrations of rock art in southeastern United States. A diverse range of human, animal, geometric, and abstract motifs are found spread over the state's river valleys and rock shelters. Although the Survey's AMASDA computerized database system maintains records on nearly 34,000 archeological sites in Arkansas, it has not been possible to incorporate detailed information about the rock art found at many of those sites until now.

The project team will begin by assembling and organizing previously recorded but scattered facts on Arkansas rock art. We will evaluate the quality of that information through fieldwork at Petit Jean State Park, where some of the best-preserved Arkansas rock art is concen-

trated and an extensive conservation project funded by Arkansas State Parks is currently underway. A computerized database will provide high quality information for researchers, students, teachers, and the general public.

The first educational products will be a book and web site designed to share what rock art can teach us about the cultural, aesthetic, and humanistic qualities of Native Americans who lived in Arkansas for millennia before the arrival of Europeans. The web site will offer an initial set of online, interactive learning activities for classroom use. Future activities will involve the creation of online access to the database for qualified scholars and researchers.

For updates, visit the Survey's web site at:

<http://www.uark.edu/campus-resources/archinfo/>
 or contact George Sabo III at (501) 575-3556 for more information (submitted by Ben Swadley).

● Utah Rock Art Research Association (URARA) News

The URARA 2001 calendar of events includes field trips to a number of sites including Hurricane Valley on March 17-18; Fool Creek/West Desert on April 21; San Luis Valley (CO) on June 16-17; Vermilion Cliffs on August 18-19; Bluff area on November 10-11. For additional information, contact Layne Miller at:

layne@afnetinc.com

Temple Mountain Pictograph Panel Update: The Conservation and Preservation Committee of the URARA has spent the last several months working on locating funding for the conservation of the Temple Mountain pictograph panel that was vandalized in March, 2000.

A vandal used charcoal to draw near and on top of the pictographs and dated and signed their "creation." Although investigators with the Emery County Sheriff's Office have gathered several leads in the case, an arrest has not been made.

An estimated \$7,000 is needed to: obtain the services of an art conservator to remove the charcoal; erect a wooden fence adjacent to the nearby parking area; construct a trail to the base of the cliff; and erect two interpretive signs at the site. The possibility of removing a small section of the ledge that allows access to the base of the paintings is also under consideration.

Utah's Division of State History has awarded \$3,000 for the project and the State Institutional Trust Lands Administration has provided an additional \$3,000. As soon as funding is in place, volunteers will be needed to construct the fence and trail.

Nine Mile Canyon Interpretive Plan Update: The Nine Mile Canyon Coalition, Bureau of Land Management, and College of Eastern Utah Prehistoric Museum are developing a formal interpretive plan for Nine Mile Canyon. Using funds from several sources, the coopera-

tive association has hired Veverka and Associates to create a plan that will eventually provide for a dozen historic and prehistoric sites to be developed for public visitation.

The Coalition has helped build the first public facilities in Nine Mile Canyon at Cottonwood Glen and Daddy Canyon. The formal interpretive plan will cost \$10,000 and construction and installment of the signs and trails leading to the sites are estimated to cost an additional \$140,000. For additional information, contact Layne Miller at:

layne@afnetinc.com

● **Macedonian Rock Art Web Site**

Macedonian Rock Art Research Association President Dr. Dusko Aleksovski reports that the association's web site is now available with information about the 2002 IFRAO Congress, Macedonian Rock Art, etc. We think that all rock art researchers will be interested in it:

www.unet.com.mk/rockart/

● **Salmon River Trip**

A Raft Trip on the Middle Fork of the Salmon River is being offered for June 1-5. One of the first and finest rivers to be designated a National Wild and Scenic River, the Middle Fork of the Salmon is known for its free flowing, heart pounding white water. Hidden on cliffs and caves along the river are pictographs made by the Sheepeater Indians. This exciting trip is planned to stop at many of the pictograph sites, allowing more time than usual for viewing and experiencing the rock art. Technical III-IV rapids, hot springs, fly fishing, kayaking, first-class professional guides and equipment, great food, beautiful scenery, and pictographs are included. For information contact Carolynne Merrell at:

GMERRELL@worldnet.att.net

or contact Canyons, Inc., at:

info@CanyonsInc.com or www.CanyonsInc.com

● **New Book on the Hopi**

Hopi Stories of Witchcraft, Shamanism, and Magic by Ekkehart Malotki and Ken Gary has been announced by the University of Nebraska Press. In addition to the 31 stories (English only), the 290-page book contains a lengthy introduction entitled "Observations on witchcraft, shamanism, and magic in Hopi oral traditions and culture." The work should be of interest to rock art aficionados because, either directly or indirectly, all of the stories relate to the ideology of shamanism. Elements of shamanism in Hopi culture have never been analyzed systematically. The present compilation of narratives was an incentive to do so. The Hopi are no longer hunters and foragers, but shamanism did not die out with the emergence of maize cultivation in the Southwest. There is just too much evidence in Hopi culture, sometimes outright

and sometimes in disguise, that vestigial shamanistic practices lasted into modern Pueblo times.

● **Tanzanian Rock Art Workshop**

The International Workshop on Conservation and Documentation of Rock Art in Tanzania will be held from September 29 to October 6, 2001, beginning with two days of brainstorming sessions during which the local resource people will give slide presentations at the Arusha International Conference Center (AICC) on the problems of conservation. This will be followed by four days of field work in the famous rock art-rich areas of Kondoa and Singida in central Tanzania and finally by two days of discussions and conclusions at AICC. Individual or group post-workshop trips to the famous game parks such as Manyara, Ngorongoro, and Serengeti can be organized; however we must know in advance. For further information contact Fidelis Masao at:

fitman60@hotmail.com

● **First International Shop of Rock Art**

The foundation "Anthony Núñez Jiménez" of Nature and Man has announced the *First International Shop of Rock Art*, a conference to be held in Havana, Cuba, from October 15 to 20, 2001, in homage to recently deceased Drs. Anthony Núñez Jiménez and Dato Pagan Perdomo in recognition of their dedication to the study and preservation of rock art in the Caribbean area. The meeting will provide a forum for theoretical discussions of rock art in general, and especially of the insular and continental art of the Caribbean region, and will feature Oral and Graphic Presentations; Video, Art, and Photo Exhibitions; and Round Table Discussions. Deadline for abstracts and materials for exhibition is March 31, 2001. Registration is \$70 for professionals, \$40 for students until March 31, \$100/\$70 afterwards. Further information on the conference and on available hotel packages can be obtained from:

Foundation "Antonio Núñez Jiménez" of Nature and Man

Calle 5 ta, e/ 66 y 70, Playa

Ciudad de La Habana, Cuba, CP 10300

or

Cuba Center of Cultural Heritage

Calle 8 esq. 13, # 919, Plaza

Ciudad de La Habana, Cuba, CP 10400

E-mail: angel@fanj.cult.cu or

racsofdez@yahoo.com

Items for **Notes from Here & There** maybe sent to Tony and Rebecca O'Gorman at:

sidecanyon@mindspring.com

Phone (505) 797-7562, fax 797-7563

Fifth International Rock Art Symposium in Bolivia

Matthias Strecker
President, SIARB

The Bolivian Rock Art Research Society (SIARB) realized its Fifth International Symposium on September 18-25, 2000, in the city of Tarija. Though this event was comparatively small, with just 76 participants coming from different South American countries, Mexico, the USA, and Europe—compared to SIARB's 1997 congress with 220 investigators—it fulfilled its expectations. Numerous papers were presented in the three sections dealing with the recording of rock art sites (chaired by Jane Kolber, USA, and Freddy Taboada, Bolivia); rock art of southern Bolivia, northwest Argentina, and north Chile (chaired by Alicia Fernández Distel, Argentina, and Carlos Methfessel, Bolivia); and diverse new studies of South American rock art (chaired by Mario Consens, Uruguay, and Guillermo Muñoz, Colombia). The program was complemented by special talks for the general public, exhibitions, excellent excursions to archaeological and rock art sites in Tarija, and a workshop on the recording of rock art (directed by J. Kolber and F. Taboada), exemplified at a site near the city of Tarija, with petroglyphs, cupules, and rock paintings. Only 19 students from Bolivia, Argentina, Chile, Peru, and Mexico took part in the workshop. They will apply the experience gained in their professional work as archaeologists or rock art recorders.

The following publications are planned or are already in preparation: brief reports on the symposium, to appear in SIARB's *Boletín* NBA 15 (2001); papers of Section 1 (recording of rock art sites) as Vol. 6 of SIARB's series *Contribuciones al Estudio del Arte Rupestre Sudamericano*, and papers of Section 2, to be edited by Alicia Fernández Distel and published by the University of Jujuy, Argentina. Guillermo Muñoz and Mario Consens hope to publish papers of Section 3 in Colombia.

SIARB wishes to express its gratefulness to the co-sponsors of the Fifth International Rock Art Symposium: the U.S. Embassy (which financed Mrs. Kolber's trip to Bolivia), the Spanish and German Embassies, and several local and national institutions which cooperated with parts of the organization.

It was decided to organize the next South American rock art symposium in the city of Jujuy, in about three years. SIARB may be contacted at:

siarb@latinwide.com

The Salt Lake Tribune

The West Under Cover: How Humble Kokopelli Became a Flute-Playing Rock Legend

by Martin Naparsteck
Special to *The Tribune*

Kokopelli: The Making of an Icon

By Ekkehart Malotki; University of Nebraska Press; \$35

Guide to Rock Art of the Utah Region

By Dennis Slifer; Ancient City Press; \$15.95

The Serpent and the Sacred Fire: Fertility Images in Southwest Rock Art

By Dennis Slifer; Museum of New Mexico Press; \$35
Hardcover, \$16.95 Paperback

"The current popularity of Kokopelli is based on a misunderstanding," Ekkehart Malotki writes in his preface to *Kokopelli: The Making of an Icon*. It's not an unexpected statement, since many things popular result from misunderstandings, but Malotki offers a thorough and plausible explanation of how the Kokopelli we all know and love is really somebody else.

In Malotki's telling, Kokopelli is not, as is widely believed, an Anasazi flute player who can bring fertility into a household. Rather, his origins lie in Kookopolo, a male Hopi kachina, his female counterpart, Kokopolmana, and maahu, or "the cicada." The author notes this as he prepares to debunk what he calls Kokopellimania: "This pan-Southwestern icon appears on the letterheads of stationery, business cards, raffle tickets, T-shirts, street signs, freeway underpasses, posters and advertisements for jazz fests, and even AIDS conferences."

It all amounts in Malotki's view to a sort of cultural fraud. (He debunks other common beliefs about American Indians—"Great Spirit,' 'Mother Earth,' 'dream catcher'... have no linguistic counterpart in most Native American cultures"—and the "erroneous claim that the Hopi language contains no references to time.")

Malotki provides an enlightening history of Kokopelli. "The fluteplayer rock art image originated in the Four Corners area, probably along the southern edge of Black Mesa, north of the present-day Hopi villages," he writes. "Such images were first created as early as A.D. 800 and in significant numbers by at least 1000. The earliest depictions were generally simple stick or outline figures with an obvious flute, but had no hump and were nonthyphallic (did not have an erect penis)."

But, "After some five hundred years of use, the fluteplayer image began to disappear... In most regions

fluteplayer rock art images were no longer made after 1400, while in a few areas they were produced as late as 1600. The demise of the fluteplayer image was a natural cultural occurrence taking place prior to substantial contact between its Native American creators and the intrusive Anglo culture.”

How this fluteplayer came to be known as Kokopelli isn't clear, but Malotki speculates that “the misnomer” came about because of “the relative ease of this pronounceable Indian word.” The Kookopolo from which it is derived is associated by Hopis with “human and vegetal fertility” and did not return to its original nonithyphallic form until Kokopelli became popular, a result of a sort of Anglo cleansing.

The flute probably derived from depictions on an insect from the superfamily Homoptera, or cicada, a locustlike bug known to Hopis as maahu. The maahu has a pronounced hump, makes a flutelike noise, and is a “persistent copulator,” all attributes that help explain how Kokopelli is viewed today.

Part of what's wrong with the modern image can be seen in the fact that the cicada, often itself depicted in rock art, is never shown playing a flute, but Hopis today often carve kachina dolls that show the god holding a flute, and that, Malotki says, “is simply a good illustration that the process of acculturation has come full circle.”

The lack of a penis on most modern depictions of Kokopelli, similarly, reflects Anglo tastes (or hangups), since “Kookopolo is a phallic deity.... This overt sexual display must be seen as... an affirmation of the need to generate human life, thereby assuring the very existence and survival of the Hopi people.”

Although Malotki doesn't explore the point, the transformation of Kookopolo the phallic deity into the cute Kokopelli acceptable to a white society can be seen as a metaphor of how a dominant culture sterilizes its conquests.

Less provocative: Dennis Slifer's two books are less provocative. *Guide to Rock Art of the Utah Region*, subtitled “Sites With Public Access,” is a handy collection of dozens of small maps and instructions on how to reach more than 40 sites in Utah, Colorado, Arizona, and Nevada, complete with tips on how to get the lighting just right for a good photograph.

The Serpent and the Sacred Fire explores, as its subtitle suggests, “fertility images in Southwest rock art.” It touches briefly on the misconception to which Malotki devotes his entire book.

The Serpent, with its rich explanation of connections between religious beliefs and fertility, is good book to read before going into the field to look at rock art. *Guide*

to *Rock Art* should, of course, be taken when you go into the field (in fact, if you drive around Utah a lot, keep it in your car; you're never far from a good site).

Kokopelli: The Making of an Icon, however, is a book to read slowly, so you can ponder its implications. Although it focuses on the icon, it will seem to many readers to be as much about them as it is about the insect behind the fluteplayer.

Martin Naparsteck reviews books from and about the West for *The Salt Lake Tribune*. (Editor's Note: This article is reprinted, with permission, from the online edition of *The Salt Lake Tribune*, January 29, 2001. Copyright © 2001, *The Salt Lake Tribune*; not to be reproduced or reused without explicit permission from *The Salt Lake Tribune*.)

People's Daily

Digital Technology Adopted to Save World's Largest Cliff Paintings

Digital technology is being employed to save the degradation of the world's largest ancient cliff painting at the Huashan Mountains near China's southwest border, which will set a new example for the country's relic protection measures. The high-tech relic-protection project aims at saving some 2,000 engraved pictures from water erosion. The protection plan is, for the first time in China's relic protection history, introducing water conservation measures to solve the water erosion of a cultural heritage.

The pictures inscribed on the cliff on Huashan Mountains which is 170 meters tall by 90 meters wide are believed by Chinese archeologists to be carved by the Luoyue people, ancestors of the Zhuang Ethnic Group, which has the largest population among ethnic groups in China. With witchcraft rituals performed some 2,000 years ago, the cliff paintings engraved in crimson color have weathered profuse rains and storms, but they still carry flamboyant color and vivid figures, including various human figures in the shape of frogs and other animals, metal instruments, boats and roads.

An expert panel consisting of Chinese relic protection scholars from the Chinese Relics Research Institute and water conservation experts have arrived at the archeological site near Nanning, capital of Guangxi Zhuang Autonomous Region, to carry out the project. The experts

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Digital Technology

Continued from page 13

have brought with them meteorological and temperature digital cameras, application geographic radar, GPS equipment and other precision apparatus to operate a close research of the rock engravings.

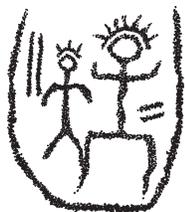
Based on data transmitted from a digital camera, experts are now using computers to process the information on weather, surface temperature and photos of the world's largest cliff painting. The experts will separately work out protection measures from their different scientific perspectives, which will be then categorized into two schemes, long-term protection and emergency measures, said Huang Huaiwu, a cliff painting relic expert.

Huang said that the intensified research shows some parts of the weathered surface of the cliff have flaked off, and water stains have eroded the stone carvings. "Weathered rock and water erosion is inevitable for a cliff engraving located in this humid region," said Huang. He explained that hydro-engineers will help build a waterproof wall inside the massif to prevent water from seeping out of the cliff and eroding the paintings. Material experts have started on their experiment to synthesize an ideal material for the waterproof barrier, which is a new relic protection technique in the world. The material to be affused into the cliff should be flexible, and suitable for replacement or renewal, according to the experts.

One of art forms in ancient China, cliff paintings usually present rituals, calligraphy and water painting masterpieces. Some huge and valuable pieces in the Helan Mountains and on cliffs along the Ancient Silk Road are regarded as peculiar in art.

Protection of ancient cliff paintings is a common conundrum in the international relics protection field, said Huang Kezhong, vice-director of the Chinese Relics Research Institute. "The efforts done by Chinese relics protection workers in Huashan represents a valuable efforts," he said. The experts said that the protection project in Huashan will be used as an example for the country to enhance cliff painting protection in the future.

(Editor's Note: The preceding article is reproduced from the January 19, 2001, online issue of the *People's Daily*, on the web at english.peopledaily.com.cn)



See You in
Pendleton for
ARARA 2001!

ARARA Addresses

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

Membership

For **all Membership matters**, including new and renewal memberships, replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

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

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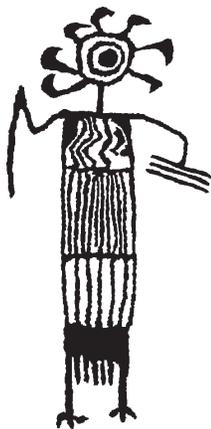
To submit items for our **Hot Off the Press** column, contact:

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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
e-mail: dvrac@asu.edu



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.

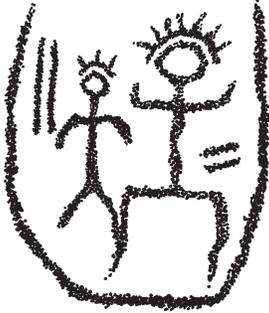
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