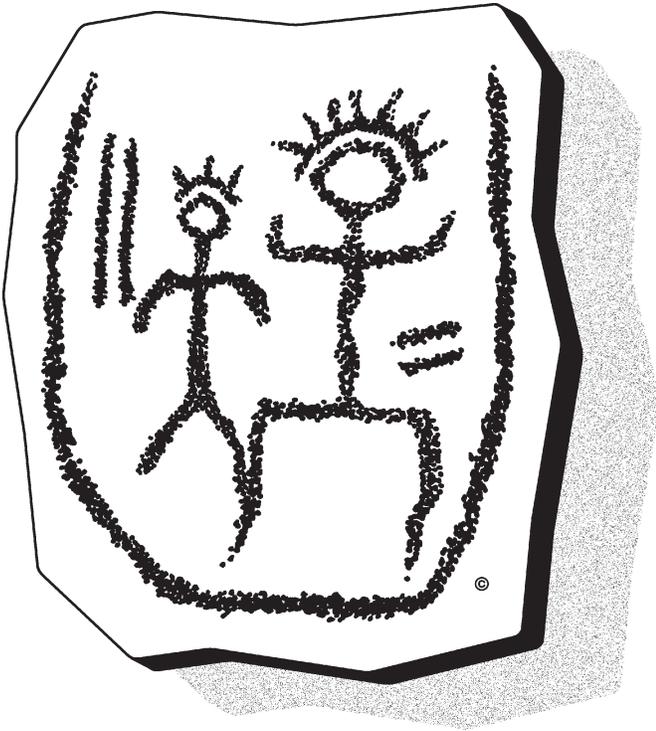


La Pintura

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American Rock Art Research Association

28th Annual Conference

Pendleton, Oregon
May 25 – 28, 2001

Program & Abstracts



ROCK “ART”

Native American elders in the area have voiced discomfort at the use of the word “art,” as used in the term “rock art.” They feel that its use is both inappropriate and inaccurate when describing pictograph and petroglyph images. While ARARA recognizes and respects their concerns and admits that a label such as “rock images” might be more exact, we also acknowledge that the term “rock art” is generally used, understood, and accepted as the common expression to collectively describe these images. For this reason it is used openly in all conference-related material. Participants are free to use whichever term they feel most comfortable with.

The ARARA 2001 Conference Logo

Claire Dean

In ARARA tradition, the logo of each annual conference usually incorporates a rock art image from the area where the meeting is held. As local organizer of the 2001 gathering in Pendleton, I felt strongly that the imagery should be acceptable to the local Native communities, so I approached my colleague and friend Jeff Van Pelt of the Cultural Resource Program of the Confederated Tribes of the Umatilla Indian Reservation. We decided that we had a great opportunity to involve tribal members in creating a new image to represent our collective intention to work together to protect rock art. Jeff agreed to provide an image acceptable to Native Americans in the area that would represent their stake in this resource and their goals for the meeting. I would find an image to represent the non-Native rock art community, and the combination of the two images would be used as the ARARA 2001 meeting emblem.

The Federal Columbia River Power System Cultural Resource Management Program is a cooperative venture between federal agencies and representatives from Native American tribes working together on cultural resource protection issues. The program’s working group known as *Wana-Pa Koot Koot* (meaning “those who work along the river”) covers the stretch of the Columbia closest to Pendleton with representatives from non-Native agencies and from the Confederated Tribes of the Umatilla Reservation, Warm Springs Reservation, Yakama Nation, and Nez Perce Tribe. As current chairman of *Wana-Pa Koot Koot*, Jeff was able to personally introduce the idea of a new logo and propose that the group sponsor a session of papers on cross-cultural issues in rock art research and protection at the ARARA 2001 meetings. The elements chosen to represent the Native caretakers of rock imagery have the following explanation:

This symbol represents the father and his son, or first born. The father and son together represent the teachings handed down from one generation to another. The seven lines above the man’s head represent seven generations (meaning that every time he makes a decision, that decision affects people seven generations from now, and because of that he must think about seven generations in the past). The three lines above the boy’s head represent the grandfather, the father, and the first born. They also represent the father, the mother, and the first born.

The non-Native elements of the logo provided the challenge of finding a graphic to adequately represent hundreds of rock art researchers and enthusiasts with backgrounds and approaches as varied as the images they study. Their research can be broadly divided between two general fields of studies, the humanities and science.

Although Native Americans recognize that not all non-Native researchers look at rock art through the eyes of science, “scientist” nevertheless remains a commonly used term for non-Native scholars and caretakers of rock art. To acknowledge this common use of “scientist,” I turned to mathematics as the one science used in all other scientific disciplines, but also crossing over into the arts and humanities. I chose three symbols from math notation and extended their meaning to more esoteric levels in order to represent the ideal relationship between the two communities caring for rock art. The two sets of parallel lines represent mathematical and humanistic concepts of equality (=) and parallelism (||). Being “parallel” can be defined as having the same direction while reflecting the very real differences that inherently exist between the two ways of thinking. By accepting these differences we can continue working side by side. The third symbol comes from set theory and represents the union of sets (“∪”). The intention behind placing the human figures and equal and parallel symbols within the symbol for union is self-explanatory.

The combined design was presented to *Wana-Pa Koot Koot* for approval, and was warmly accepted and adopted. We hope that this logo will be taken up by both Native Americans and non-Native Americans not only as the symbol for the ARARA 2001 Conference, but as a lasting representation of the aspirations of two groups of people with many common, fundamental concerns and goals—people who need to work together with acceptance of, and respect for, their differences, and with a desire to find as much common ground as possible.



ARARA 2001 Conference Program

Thursday, May 24 – Pre-Conference Activities

- 11:00 a.m. - 12:30 p.m. Children's Rock Art Workshop with John Palacio, Sherwood Elementary School
- 7:00 - 8:30 p.m. "Rock Art Across the Country and Around the World," Blue Mountain Community College
This presentation is open to the public.

Friday, May 25

- Noon ARARA Board of Directors Meeting, Red Lion Inn
- 3:30 - 5:30 p.m. **Registration** – Red Lion Inn
- 6:00 - 7:30 p.m. **Reception** – Tamástslik Cultural Institute.
The Reception has been underwritten by the Bonneville Power Administration on behalf of Wana-Pa Koot Koot (the inter-agency inter-tribal working group of the Federal Columbia River Power System Cultural Resource Management Program for the lower reaches of the Columbia River).
- 7:45 p.m. Conservation and Protection Committee Meeting, Red Lion Inn

All conference activities take in the **Pendleton Convention Center**, unless otherwise noted.

The **Vendor Room** will be open during morning and afternoon breaks and at lunch. In addition, the Vendor Room will be open 7:30-8:30 a.m. and 5:00-6:00 p.m. on Saturday, and 8:00-8:30 a.m. on Sunday. The Vendor Room will close after the Sunday afternoon break.

Saturday, May 26

- 7:30 a.m. **Registration** – Lobby
- 8:30 a.m. **Welcome** – Larry Loendorf, President, ARARA
Welcome and Remarks – Representative of the Board of Trustees of the Confederated Tribes of the Umatilla Indian Reservation.

Session 1 – Claire Dean, Moderator

- 8:50 a.m. Wana-Pa Koot Koot Cultural Resources Working Group: Rock Imagery Protection Plans. *Jeff Van Pelt*
- 9:10 Chalwash Chilni: Sacred Island of the Wanapum People. *Arlene Buck Miller and William Layman*
- 9:30 Conservation and Management Concerns in the Development of Rock Climbing Recreation Areas at Three Central Oregon Pictograph Sites. *Larry King*
- 9:50 The Wallula Stone's Journey: A Cooperative Effort Between Tribal, City, and Federal Governments. *Diana LaSarge*
- 10:10 **BREAK**



- 10:40 Scratching the Surface: Defining a New Columbia Plateau Rock Art Style. *Michael W. Taylor*
- 11:00 Parting the Waters: Rediscovering the Goose Lake Petroglyphs. *Cheryl A. Mack*
- 11:20 Pictograph Cave in Southeast Alaska: Expanding Our Cultural Understanding of the Rock Art. *George Poetschat, James D. Keyser, and Terry Fifield*
- 11:40 Pictograph Perspectives, Photography, and Photo Electronic Imaging: More Than Just a Pretty Picture. *Carolynne Merrell*
- Noon **LUNCH**
Education Committee Meeting (location to be announced)

Session 2 – Steve Freers, Moderator

- 1:30 p.m. Scanning Electron Microprobe Analysis of a Black Ceiling Deposit at Jackknife Cave, Idaho. *Karen L. Steelman, Marvin W. Rowe, R. Guillemette, and Carolynne Merrell*
- 1:50 Armored Horses in Central Wyoming Rock Art. *Mavis Greer and John Greer*
- 2:10 Canyon de Chelly: Rock Image Condition Assessment and Documentation. *E. Billo, R. Mark, V. Feruglio, T. Moody, L. Loendorf, and L. Karpinski*
- 2:30 The Nampawep Site Petroglyphs—Pinyon Nuts, Stars, and Sex? *Joseph T. O'Connor*
- 2:50 **BREAK**
- 3:20 The Rock Art of Chaco Canyon: A Preliminary Report of the Findings. *Donna Yoder and Jane Kolber*
- 3:40 The Great Rock Art of Chaco Canyon: Possible and Probable Implications. *Jane Kolber and Donna Yoder*
- 4:00 Kachina Iconography of Piedras Marcadas Canyon, Petroglyph National Monument. *Dara Saville*
- 4:20 Marks of the Twins: Rock Art and Oral History in the Red Rocks Country. *Peter J. Pilles, Jr., and Vincent Randall*
- 4:40 A Taste for Rock Art—Pilgrimage and Communication. *Janet Lever-Wood*
- 5:00 p.m. **NO-HOST BAR AND LIVE AUCTION**

Sunday, May 27

- 8:00 a.m. **Registration** – Lobby
- 8:30 a.m. ARARA Business meeting
- 9:30 **BREAK**

Session 3 – Claire Dean, Moderator

- 9:50 a.m. The White Camel of the Makgabeng. *Benjamin Smith and J.A. van Schalkwyk*
- 10:10 New Discoveries in Southern African Rock Art. *Geoff Blundell*
- 10:30 Taking a Stance: Posture and Meaning in the Rock Art of the Waterberg, Northern Province, South Africa. *Ghilraen Laue*
- 10:50 **BREAK**



- 11:10 “Big Pictures”: Insights into Southern African San Rock Paintings of Ostriches. *Jeremy C. Hollman*
- 11:30 Changing Men, Changing Eland: Sequences in the Rock Paintings of Maclear District, Eastern Cape, South Africa. *David Pearce*
- 11:50 Theories of Culture and Rock Art in Action. *Grant McCall*
- 12:10 p.m. **LUNCH**

Session 4A - Ken Hedges, Moderator

- 1:30 p.m. Looking at the Rock in Rock Art: Rock Feature Incorporations Provide Clues to Understanding the Art. *Eve Ewing*
- 1:50 Sounds of the Spirit World. *Steven J. Waller*
- 2:10 Rhythm on the Rocks: Trance and Petroglyph Production. *Don Hann*
- 2:30 A Site-Monitoring Partnership at Little Petroglyph Canyon, Coso Range, California. *Alexander Rogers and Carolyn Shepherd*
- 2:50 **BREAK**

Session 4B - Alanah Woody, Moderator

- 1:30 p.m. An Interpretive Study of Prehistoric Petroglyphs in Saudi Arabia at Sakakah, Jawf, Madian Salih, and Ula. *Jack H. Doty*
- 1:50 New Discoveries in the Rock Art of Valcamonica, Italy. *Angelo Fossati*
- 2:10 Rock 53 of Vite-Deria: New Elements for the Study of the Degradation of Valcamonica Petroglyphs. *Elisabetta Attorre and Angelo Fossati*
- 2:30 Rock Art Studies in China. *William Breen Murray*
- 2:50 **BREAK**

Session 5 - Mavis Greer, Moderator

- 3:20 p.m. Pictographs, Petroglyphs, and a Titan 4B: Rock Art on Vandenberg Air Force Base. *Robert R. Peterson, Jr.*
- 3:40 Results of Archaeological Data Recovery and Stabilization at Swordfish Cave, a Rock Art Site on Vandenberg Air Force Base, California. *Clayton Lebow*
- 4:00 Southern California Rock Art Styles in California Context. *Ken Hedges*
- 4:20 Rock Art Styles on the Tablelands. *William Hyder and Dario Caloss*
- 4:40 Serendipity Cave Rock Art, Northwestern Nevada. *Eric Ritter*
- 6:00 p.m. **NO-HOST BAR**
- 6:30 p.m. **BANQUET**
- 8:00 p.m. “Lessons from Chauvet” – *Jean Clottes*, Public Lecture, Vert Auditorium

Monday, May 28

Field Trips to Rock Art Sites



Abstracts of Papers

Rock 53 of Vite-Deria: New Elements for the Study of the Degradation of Valcamonica Petroglyphs

Elisabetta Attorrese and Angelo Fossati

Rock 53 of Vite-Deria is located on the community land of Paspardo, bordering on the new Deria road. The classification and recording of the engraved rocks was made necessary after some were damaged during construction of the new road. The rock art has been previously analysed and dated. During research activities in 1997, six new rocks were brought to light, and rock 53 was chosen for study of deterioration and damage. Four different types of deterioration have been evidenced: biological aggression (algae, moss, lichens, etc.), flaking of the rock, supervision gaps, and humidity (i.e., percolation). This paper compares this type of degradation with the decay found in paintings, frescoes, and other art material of ancient churches and palaces in Northern Italy. Human damage, including the interventions of scholars and enthusiasts, will also be discussed. The creation of a code of ethics permitting better preservation of the rupestrian tradition is suggested.

Canyon de Chelly: Rock Image Condition Assessment and Documentation

E. Billo, R. Mark, V. Feruglio, T. Moody, L. Loendorf, and L. Karpinski

During field research in 2000, a total of 136 pictograph and petroglyph panels with over 12,500 elements were studied in Canyon del Muerto, Arizona. The goal was to photograph the sites and report back to the National Park Service on the condition of rock image panels. In addition, detailed drawings were made at the Blue Bull site, a complex painted site, in an attempt to understand the layers of superimposition and the elements involved. Field sketches of the superimposed paintings were supplemented with 35 mm slide photography. These images were scanned into computers and studied using various techniques to discriminate the various layers of the paintings. In several examples we were able to identify seven layers of superimposed paintings with the oldest—or first painted—representing figures similar to Archaic-age Barrier Canyon anthropomorphs.

New Discoveries in Southern African Rock Art

Geoff Blundell

Although parts of southern Africa have been called the “richest storehouse of prehistoric mural art in the world,” even full-time researchers are sometimes amazed at just how much rock art there is on the subcontinent. Over the last decade or so, many important discoveries have been made in areas outside of the more famous regions of the Drakensberg, the Matopos, the Cederberg, and the Brandberg. Yet, even these famous areas—often thought to have been ‘done’—continually yield new and exciting discoveries. This presentation will concentrate on some of the important discoveries from the new areas as well as from the more famous regions. These discoveries show a diverse and complex rock art heritage and have a profound impact on our understanding of southern African rock art.

An Interpretive Study of Prehistoric Petroglyphs in Saudi Arabia at Sakakah, Jawf, Madian Salih, and Ula

Jack H. Doty

Living as a Professor in Saudi Arabia from 1977-88 provided me opportunities to photograph and study a number of ancient rock art sites. I will discuss four sites in the Northwestern Region in this presentation: Sakakah, Jawf, Madian Salih, and Ula. Animal, human and symbolic images carved in stone are featured in my presentation. Major interpretive themes in my slide-lecture presentation surround three questions: 1) What do you (the audience) see?, 2) What did the artists see?, and 3) Who were the artists? Some answers to these questions will be mine and others will be from the limited published analyses available. Answering the questions will be based on my experiences living, touring, and filming ten years in Ethiopia, Zambia, Botswana, Namibia, Zimbabwe, and Kenya, as well.

Looking at the Rock in Rock Art: Rock Feature Incorporations Provide Clues to Understanding the Art

Eve Ewing

Paleolithic rock art from Europe, as well as rock art from the American Southwest (and elsewhere worldwide) is often found deliberately incorporated with natural features in the rock. Those rock feature incorporations most commonly used take the form of



cracks, edges, holes, depressions, bulges, mineral strikes, and inclusions. These incorporations often appear to leave substantial visual clues as to the meaning and purpose of the art. This paper will attempt to show the remarkable similarities and significant differences these two bodies of art display and something of the world views visually implied through their rock feature incorporations.

New Discoveries in the Rock Art of Valcamonica, Italy

Angelo Fossati

A large number of new discoveries and studies have appeared recently in the Valcamonica area. One newly discovered complex can be dated to two different phases, one attributable to the end of the Neolithic and the beginning of the Copper Age, and the other datable to the Iron Age. The various ages and imagery will be explored and compared. One point of discussion between archaeologists has been the chronology and interpretation of the topographic representations on the rocks. Other newly found and studied rock art complexes in the general area will also be reported on.

Armored Horses in Central Wyoming Rock Art

Mavis Greer and John Greer

Armored horses are rarely recorded in Northern Plains rock art. The presence of the horse dates figures in this area after 1730, but the origin of armor is less certain. The Arminto Petroglyph site (48NA991) in central Wyoming, with at least two armored horses, adds information on figure style distribution, variations in armor portrayal, and other associated accoutrements, such as bridle decoration. Although armor and other accessories are generally assumed to have been based on Spanish design, personal armor such as shields was common on the Northern Plains prior to arrival of the horse, and horse protection may have been an outgrowth of that practice.

Rhythm on the Rocks: Trance and Petroglyph Production

Don Hann

Rhythm, the repetitive patterning of sound and movement, is used in many cultures as an element of rituals designed to induce a trance state. The rhythms made while producing certain types of petroglyphs could have served a similar function.

The use of rhythm in trance ritual will be discussed and compared with that produced while replicating rock art. Deeply ground and heavily abraded designs represent an investment in labor much greater than needed to simply create an image. These may represent a functionally distinct class of petroglyph geared toward inducing a trance state rather than recording the result of trance.

Southern California Rock Art Styles in California Context

Ken Hedges

This paper presents an overview of Southern California rock art styles and the history of style analysis in this area as it relates to the problem of style on a statewide basis. Although references to Southern California styles—San Luis Rey, Rancho Bernardo, La Rumorosa, and our own southern variants of cupules and Archaic Tradition desert rock art—are found in many sources, there has been no formal presentation of styles in this region for over a quarter of a century. Previous stylistic frameworks and models will be discussed in the light of what we know today about rock art in Southern California, and in the context of past and present analytical models for the state.

“Big Pictures”: Insights into Southern African San Rock Paintings of Ostriches

Jeremy C. Hollman

The paintings at Long March Shelter in the Klein Swartberg, Western Cape Province, are “big” in two senses. They are themselves remarkably large and detailed; but they are also “big” in terms of the novel insights they offer. Unlike San art in the Drakensberg, where human:antelope combinations are the most common conflation, the Long March artists based their visual metaphors of fused, human:animal spirit power upon a species from a quite different taxon—the ostrich. The Long March paintings also draw on the other uncommon metaphors and symbols that are identified and discussed here for the first time.

Rock Art Styles on the Tablelands

William Hyder and Dario Caloss

Researchers generally agree that Heizer and Baumhoff’s definition of Great Basin styles has outlived its usefulness. Some have even argued that it is the notion of style itself that is dead. Style, however, remains an important variable in the study



of rock art. We build on efforts of the past 20 years to redefine the definition of styles in the Great Basin and lessons drawn from the study of visual culture to define seven styles and style variants on the Volcanic Tablelands north of Bishop, California.

Conservation and Management Concerns in the Development of Rock Climbing Recreation Areas at Three Central Oregon Pictograph Sites

Larry King

In 1992-1993, rock climbers in Central Oregon installed approximately 290 bolted climbing anchors in five lava tube cave entrances. Three of these caves are known archaeological sites containing prehistoric pictographs. In some cases climbing routes have been placed directly over Native American rock art panels. Efforts to preserve these pictographs have met with limited success due to sign vandalism, climber non-compliance, and an intensive lobbying effort to keep these caves open for climbing. The Bend/Fort Rock Ranger District is in the process of developing an environmental assessment and management plan for these sites.

The Great Rock Art of Chaco Canyon: Possible and Probable Implications

Jane Kolber and Donna Yoder

There is great rock art in Chaco Canyon. It has been hidden from both the public and professionals. This occurred by its being difficult to see, located in improbable locations, and the emphasis placed on the great houses and other features. In-depth study proves the superior significance and value of Chacoan rock art. What obscures it, adds to its greatness. Effort must be made to view it. Scrutiny reveals advanced technological accomplishments. Placement in the landscape discloses a broad awareness and understanding of the surroundings. Further study into Chaco rock art will produce a greater comprehension of the Great Chacoans.

The Wallula Stone's Journey: A Cooperative Effort Between Tribal, City, and Federal Governments

Diana LaSarge

In 1910, the O.R. & N. railroad survey crew removed a 10-ton petroglyph stone from the tribal lands of the Confederated Tribes of the Umatilla Indian Reservation (CTUIR) to the Portland City Hall. This

paper covers the 86-year journey of the Wallula Stone (45-WW-44). It is the story of how a joint working effort between the CTUIR, the City of Portland, and the U.S. Army Corps of Engineers, through a Native American Graves Protection and Repatriation Act claim, succeeded in returning the stone to its country and its people.

Taking a Stance: Posture and Meaning in the Rock Art of the Waterberg, Northern Province, South Africa

Ghilraen Laue

In this paper I examine a particular human posture in the painted record and in doing so show that, contrary to modern trends of relativism, one can distinguish between more true, less true, and simply wrong explanations of the past. I argue that the features of archaeological practice, as suggested by Wylie's cables and tacking (1989, 1993), offer a general strategy to deal with the problem of relativism. I concentrate my study on an unusual and distinctive posture in the rock art of the Waterberg, Northern Province, South Africa. I name this feature the "Waterberg Posture." The arms-forward position found in the Waterberg Posture is a previously unexplored posture in San art. I argue that this posture indicates trance. The associated painted images lend further support to my reading of the Waterberg Posture.

Results of Archaeological Data Recovery and Stabilization at Swordfish Cave, a Rock Art Site on Vandenberg Air Force Base, California

Clayton Lebow

Located on Vandenberg Air Force Base, Swordfish Cave (CA-SBA-503) is one of the better-known rock art sites on California's south-central coast. The U.S. Air Force recently began a program to preserve the artwork. Testing by Applied Earthworks, Inc., in 1997 as part of the preservation program revealed that the cave also contains a substantial archaeological deposit. Data recovery excavations completed in 1999 revealed that initial cave occupation at 3,500 cal. B.P. was relatively extensive, and appears to be associated with the rock art. The site was occupied again at 2,740 cal. B.P., and then, after a hiatus of almost 2,500 years, was occupied for the last time at historic contact. This paper examines the results of the archaeological investigations.



A Taste for Rock Art—Pilgrimage and Communication

Janet Lever-Wood

Taste: the fourth paper in a series exploring the five senses used in understanding and appreciating rock art. Why to do we travel so far and work so hard to visit and record these powerful sites? What is it that we really hunger for and wish to comprehend?

Theories of Culture and Rock Art in Action

Grant McCall

This paper extends research presented at last year's ARARA meeting reviewing anthropological theory as it pertains to rock art. This paper works to further apply a few specific anthropological theories to specific types of artifacts and rock art sites. For example, this paper examines how cultural ecology can serve as a useful paradigm in understanding the rock art of the Southwestern Cape, in South Africa. This paper concludes by discussing how a clearer understanding of anthropological theory and more defined epistemology can sharpen the studies of rock art researchers.

Parting the Waters: Rediscovering the Goose Lake Petroglyphs

Cheryl A. Mack

A set of human hand and footprints in an 8,100-year-old lava flow on the Gifford Pinchot National Forest, Washington, was a relatively well-known local attraction in the 1920s and 1930s. The prints were situated along the edge of a small lake, and when this lake was dammed in the 1930s, the prints were submerged. They remained submerged for 60 years, and 30 years had passed since anyone had seen the prints or noted their location. In 1991, a diligent search by Larry King led to the rediscovery of the site. Mr. King's subsequent construction of a coffer dam around the site, and casting of the prints, provided detailed documentation of a very unique site.

Pictograph Perspectives, Photography, and Photo Electronic Imaging: More Than Just a Pretty Picture

Carolynne Merrell

Photographing rock art for documentation is usually based on the photographer's personal perception of the subject matter. This frequently results in an incomplete, occasionally erroneous, view that is

perpetuated for future media. This disconnect can be improved by including Native Americans in the process, as demonstrated in the recording of Pictograph Cave in southern Alaska, where professionals and volunteers collaborated with traditional members of the Tlingit community. By working with Tlingit artists and Clan Elders, the recorders saw the pictographs through the eyes of the culture whose ancestors produced the art. This increased sensitivity for Tlingit culture and design helped determine the best orientation for shooting the photographs, and indirectly guided the course for enhancing aspects of the images.

Chalwash Chilni: Sacred Island of the Wanapum People

Arlene Buck Miller and William Layman

"These images remind us of what is holy. They are part of the collective memory that passes through each generation of Wanapum children. They have been locked inside our lives for protection and safekeeping" (Arlene Buck). Created by the ancients, the petroglyphs of Whale Island were found on eighty boulders that stood at a place where Creation began. The presentation covers unique characteristics of this special site—their history, their importance to Wanapum people, as well as their documentation, made in consultation with Wanapum elders before the island was flooded by the backwaters of Priest Rapids Dam in 1957.

Rock Art Studies in China

William Breen Murray

Research on Chinese rock art has created a scholarly tradition which responds to special conditions and opportunities. Two sites in the Ningxia Autonomous Region of northwest China will be described in order to illustrate and comment on some of these differences.

The Nampaweap Site Petroglyphs—Pinyon Nuts, Stars, and Sex?

Joseph T. O'Connor

This study of the Nampaweap site in the Arizona Strip seeks to determine if archaeoastronomical alignments exist among the petroglyphs. A strong resemblance is noted between one of the panels and a prominent star pattern (parts of Cetus and Pisces). The positions of conjunctive planets and of comets are also suggestive of a connection with some



petroglyphs. Many petroglyphs with notable graphic sexual content emphasize the use of the site for social functions. The Namapweap site probably served as a seasonal meeting place for the purposes of harvesting pinyon nuts and social interaction of the harvesters, and the petroglyphs record a long history of this activity.

Changing Men, Changing Eland: Sequences in the Rock Paintings of Maclear District, Eastern Cape, South Africa

David Pearce

Most work on southern African San rock art has viewed the art as a homogenous, ahistorical body of data. This situation is in part due to a lack of clearly recognizable sequences in the paintings. This paper reports the construction of sequences of two common motifs—eland and human figures—in the rock art of the Maclear District, Eastern Cape, South Africa. The sequences are constructed using a modified version of the Harris Matrix technique.

Pictographs, Petroglyphs, and a Titan 4B: Rock Art on Vandenberg Air Force Base

Robert R. Peterson, Jr.

Vandenberg Air Force Base covers some 98,400 acres where intercontinental ballistic missiles are tested and where military and commercial satellites are launched on a regular basis. Of the 2,000+ archaeological sites on the base, eight are known to have some rock art panels or features. These range from single cupules to large, complex pictograph panels. In the past few years the Air Force has funded a long-term program to evaluate and conserve these valuable resources. This paper reviews the present state of knowledge about Vandenberg's rock art and the programs being implemented to protect them.

Marks of the Twins: Rock Art and Oral History in the Red Rocks Country

Peter J. Pilles, Jr., and Vincent Randall

Scratched petroglyphs have been found at several sites in the Red Rock country near Sedona, Arizona, that resemble the symbols used by the Navajo to represent the twin deities, Slayer of Monsters and Born of Water. The twins are prominent in the traditions of the Navajo and Apache, but the symbols used to represent the twins by the Navajo are not used by the Apache. Furthermore, although the Red Rock country is within the territory traditionally

used by the Tonto Apache, it is well outside traditional Navajo country. So what are these Navajo representations doing in the Verde Valley? Oral history of the Tonto Apache and Navajo recounts an event, not documented in historical records, that provides an explanation, and demonstrates the importance of oral traditions for understanding rock art.

Pictograph Cave in Southeast Alaska: Expanding Our Cultural Understanding of the Rock Art

George Poetschat, James D. Keyser, and Terry Fifield

Pictograph Cave contains the most spectacular painted motifs in Southeast Alaska. Local Tlingit tribal representatives, U.S. Forest Service personnel, and volunteers undertook a study of the rock art motifs by locating the rock art panels, recording selected panels, collecting oral histories relating to the art, and filming these motifs, these oral histories, and the processes of information collection. The pictographs are clearly the classic conventionalized style of the Northwest Coast Rock Art Tradition. Some motifs depict mythological beings and their actions, others relate to shamans' visions, and others may be property markers of local Tlingit clans. It is through this type of cooperative, cross-cultural study that we all learn about the art and archaeological values, and gain respect for understanding and preserving these perishable resources.

Serendipity Cave Rock Art, Northwestern Nevada

Eric Ritter

Within the Black Rock Desert–High Rock Canyon Emigrant Trails National Conservation Area of northwestern Nevada is Serendipity Cave (26WA6821). This multi-component prehistoric rockshelter contains a handful of rapidly disappearing pictographs and petroglyphs on its back wall. While there is a regional concentration of variable Great Basin Tradition petroglyphs at open sites, pictographs and cupules are extremely rare in this corner of the Great Basin. The abstract/geometric pictographs, pecked cupules, and other petroglyph motifs are examined chronologically and geographically from an archaeological perspective. A rationalistic approach is applied to an understanding of their context and meaning with a consideration of various contemporary hypotheses.



A Site-Monitoring Partnership at Little Petroglyph Canyon, Coso Range, California

Alexander Rogers and Carolyn Shepherd

An innovative public-private partnership has been established to monitor conditions of the Little Petroglyph Canyon site, located in the Coso Range on the Naval Air Weapons Station, China Lake, California. The Navy, like other land management agencies today, is under budgetary and staff constraints. A partnership has been created with the Maturango Museum of Ridgecrest, California, using trained Museum volunteers to periodically monitor the canyon and document findings. We describe the legal and management status of the canyon, and summarize the partnership and the data protocols used and practical lessons learned from the first phases of the program.

Kachina Iconography of Piedras Marcadas Canyon, Petroglyph National Monument

Dara Saville

This research addresses the problem of identifying the local patterns of variation in the kachina iconography at Petroglyph National Monument, Albuquerque, New Mexico. The author examines a sample of kachina iconography that is present in the rock art of the Piedras Marcadas Canyon area of the monument. The methodology, designed for use within the Greater Pueblo Province, focused on design attributes, technique, and the images' function in the landscape. Results indicate that kachinas are a significant feature in the Piedras Marcadas landscape and although great diversity exists, a clear pattern of local variation is identified and described.

The White Camel of the Makgabeng

Benjamin Smith and J. A. van Schalkwyk

Research in the Northern Province of South Africa has revealed a most surprising new rock art find: a painting of a camel. We investigate how and why a camel came to be painted in the remote rock art of the Makgabeng hills. Analysis of archival material allows us to pin the painting to a Northern Sotho artist who was active in the first decade of the 20th Century. The purpose of the painting was revealed by analysis of its context; it forms part of a collection of paintings that ridicule elements of ineptness in the ways of the new white intruders. We argue that this pointed humour helped the community to overcome some of

the trauma of the displacement and violence that characterized the era of first white settlement in northern South Africa.

Scanning Electron Microprobe Analysis of a Black Ceiling Deposit at Jackknife Cave, Idaho

Karen L. Steelman, Marvin W. Rowe, R. Guillemette, andCarolynne Merrell

Scanning electron microprobe analysis was undertaken to begin to understand the composition and origin of a black ceiling deposit at Jackknife Cave, Idaho. The black deposit covers some red pictographs, while other images are on its surface. The rock substrate was identified as dolomitic limestone. A qualitative x-ray energy dispersive spectrum of the deposit shows a high carbon content. The mineralogy of the deposit is inconclusive from the microprobe analysis; all potential minerals are either colorless or white. If the deposit contains organic carbon, then radiocarbon dating the deposit should give minimum and maximum ages of the paintings from superposition.

Scratching the Surface: Defining a New Columbia Plateau Rock Art Style

Michael W. Taylor

The Columbia Plateau of Eastern Washington and Oregon is well known for its rich profusion of rock art. To date, nine styles of art have been defined within the Columbia Plateau Rock Art Tradition. This paper will describe work done to date in an ongoing project to describe and define a tenth, the *Columbia Plateau Scratched Style*. Scratched motifs are found broadly across the Plateau and bear a distinct relationship to other styles within the Columbia Plateau. Although widespread and culturally important, scratched motifs are frequently overlooked in studies and surveys and should be more deeply investigated.

Wana-Pa Koot Koot Cultural Resources Working Group: Rock Imagery Protection Plans

Jeff Van Pelt

The Wana-Pa Koot Koot working group of four federally recognized tribes, as well as the Bonneville Power Administration and the U.S. Army Corp of Engineers, Portland, work together to develop and implement Cultural Resources protection on the



Mid-Columbia River. Among the projects that the working group considers a priority is the preservation and protection of ancestral rock imagery. To this end, we have initiated a plan with Washington State Parks to re-locate a variety of important rock imagery from storage at the Dalles dam to a newly created interpretive site at Horsethief Lake State Park. In addition, we have opened negotiations with a group at Roosevelt, Washington, that houses an additional 25 pictographs and petroglyphs, which we also hope to move to the new interpretive site. The creation of this site is a cooperative project with tribal elders and cultural specialists, and will represent both tribal values and an ultimate respect for the original creation and intent of our ancestors. This project has been reviewed and approved by Yakama Tribal Elders, and is considered Yakama Tribal policy.

Sounds of the Spirit World

Steven J. Waller

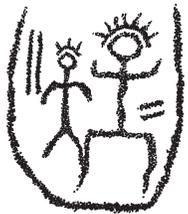
The ethnographically recorded belief that rock faces are boundaries between an outer reality/world and a spirit world within the rock was discussed by J.D. Lewis-Williams in "Through the Veil..." (1990),

relative to its influence on rock art. The physics of sound reflection explains the perception of echoes as voices emanating from rock/air boundaries, as if there are beings calling out from behind the rock surface. An interrelationship between these concepts is suggested, as supported by Bushman folklore (W.H.I. Bleek and L.C. Lloyd, 1911): "O beast of prey! Thou art the one who hearest the place behind, it is resonant with sound."

The Rock Art of Chaco Canyon: A Preliminary Report of the Findings

Donna Yoder and Jane Kolber

The archaeology of Chaco Canyon, its great houses, great kivas, and road systems, has been studied for nearly a century, but its rock art has received little mention. During a reassessment project, careful scrutiny revealed many panels of previously unrecorded rock art. A number of the Chacoan rock art panels are carefully composed, complex, and technically advanced. Observations, such as placement in the landscape, elements, and techniques, are addressed and related to archaeological findings where applicable.



Conference Notes



Conference Notes



Proposed Bylaws Change

The following proposed changes to the ARARA bylaws, if approved, will change the manner in which ARARA's officers and directors are elected from election at the annual business meeting to election by mail ballot. These changes, previously published in *La Pintura*, will be presented for approval at the annual business meeting on May 27 in Pendleton, Oregon. Strikeouts show language to be deleted; bold print shows language to be inserted.

Draft of Proposed Bylaw Changes

4.06 QUALIFICATION, ELECTION, AND TERMS OF OFFICE

Any member in good standing may serve as an officer or director-at-large of this Association. Officers shall be elected ~~at the annual meeting of the Association held by mail ballot~~ in even numbered years and serve for the period of two years. Directors-at-large shall be elected ~~at the annual meeting of the Association held by mail ballot~~ in odd numbered years and serve for the period of two years. Directors-at-large can serve for no more than two consecutive terms without a break in service. The President and Vice-President may serve for two consecutive full terms of office. **Terms of office shall begin July 1 following the election.**

Time of Election. Each election shall be completed before the annual business meeting of the Association.

Nominations. The Nominating Committee shall issue a call for nominations for the positions to be filled no later than February 1. The Nominating Committee shall ensure that at least one candidate is nominated for each open position. It shall be the privilege of any five members of the Association to nominate in writing a candidate, or if there is more than one position to be filled, candidates not exceeding the number of positions to be filled, by March 1. This statement shall certify that the nominee(s) will accept the nomination(s).

Ballots. By March 15, a ballot shall be sent to all members in good standing of the Association. The ballot shall contain, in alphabetical order, the names of those persons who have been nominated for each position and shall indicate whether the person was nominated by the Nominating Committee or by members. The ballot should contain brief biographical information about each nominee. The ballot shall contain the date by which it must be returned to the Association, this being the date of the election. The date of election will usually be May 1. The ballots shall be certified and counted by

the Nominating Committee. Results of the election shall be announced at the annual business meeting of the Association.

[Note: The following section on the Nominating Committee will be added to a new article describing the Association's standing committees.]

Nominating Committee: The Nominating Committee shall consist of five (5) members, two (2) of whom shall be appointed by the President and three (3) of whom shall be elected by the voting members present at the annual business meeting of the Association. Assuming his or her willingness to serve, one (1) of the President's appointees shall be the immediate past-President of the Association. No current Officer or Director-at-large may be a member of the Nominating Committee. The Nominating Committee shall elect its chair from among its members. The duties of the Nominating Committee shall be to (1) nominate candidates for all elective offices of the Association, (2) certify and count ballots, and (3) announce election results at the annual business meeting.

An Experiment

Conference Program Offered as Part of *La Pintura*

This year, the Editor and Conference Planners for the ARARA 2001 Conference are embarking on an experiment: this issue of *La Pintura* is also the *Program and Abstracts* for the annual conference. In this way, members who cannot attend the conference still have full advantage of the program abstracts, which are valuable documents in their own right, offering summaries of current research and leads for future research even if papers are not published. In the past, this information was available only to those who attended the annual conference. As with this issue, regular features and contributed articles will still be included in the Conference issues. Let us know your reaction to this idea!

DUES NOTICE

ARARA dues for the 2001-2002 membership year are due and payable by **July 1, 2001**. Members who receive this issue by mail may use the membership form in this issue of *La Pintura*. If you received *La Pintura* at the ARARA 2001 Conference, membership may be paid at the Registration Table (if you did not pay with your registration). See inside back cover for full membership details.



Notes from Here & There

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

• **Utah Rock Art Research Association.** The URARA has a new web site @ www.utahrockart.org. San Luis Valley Field Trip: Nancy Mason will lead the June 16-17 field trip to rock art sites in the San Luis Valley of Colorado. Contact Nancy at (303) 459-3397 for further information.

• **LaMonk Exhibit Opens in Redlands, California.** The Archaeological Survey Association of Southern California, Inc., (ASA) in conjunction with the San Bernardino County Museum's Anthropology Department, is pleased to announce the opening of a special exhibit entitled "A Personal Perspective: Native California Rock Art Images Recreated by Charles LaMonk." The exhibit will run from May 23 through June 30 in the Museum's Fisk Auditorium, 2024 Orange Tree Lane, Redlands, California.

Charles LaMonk, a successful commercial artist, was known for his sensitive portraits of Tarahumara Indians and his work has been shown nationally and internationally. During the 1950s and 60s, LaMonk became a devoted member of the ASA. While working with the ASA at Burro Flats in 1954-1955, he developed a unique technique for replicating rock art using natural pigments on textured canvas surfaces. Accompanying some of the art works will be photographs of the sites taken at the same time by Charley Howe, an ASA photographer. (Submitted by Ann Stoll, 909-335-1896).

• **Lewis Canyon Project Progress Report.** Rock Art Foundation volunteers devoted a long weekend in April to a clean-up effort at the Lewis Canyon petroglyph site. Large areas of the site were cleaned, a retention wall was built to retard the transport of sediment onto the glyphs, and drainage channels were dug.

Two new areas of buried glyphs were found. One is a continuation of the serpentine style motifs exposed during the RAF's first exploration. The typical atlatls, human stick figures, and deer prints are represented but by far the most common design is a series of sinuous grooves, often nested in groups of two or three, and all leading down slope. Some of the glyphs are unique, at least so far, and it is obvious that there are many more still buried in this part of the site. The second group of glyphs (concentric circles, serpentine lines) emerged from an area that had been bulldozed, removing a large section of cultural debris (a burned rock midden).

Unfortunately, new vandalism was also found and the names Morgan and Ashley had been gouged into the bedrock sometime during the previous month. The RAF

hopes to move quickly to erect signs notifying trespassers and visitors alike of the site's importance, block jeep trails that lead onto the site, and redouble efforts to clear the site before more damage is done. (Submitted by Dr. Solveig A. Turpin and Greg and Linda Williams).

• **Call for Entries: "The Southwest from Petroglyphs to Plazas."** Sponsored by the Friends of Archaeology, a support group for the Museum of New Mexico's Office of Archaeological Studies, "The Southwest from Petroglyphs to Plazas" is a competition and exhibit of photos of archaeological and historical sites in the southwest. The deadline for entries is October 4, 2001.

For a prospectus, send a business-size SASE to Marilyn Hunt, 22 Camino Nevoso, Santa Fe, NM 87505-1456. (Submitted by Marilyn Hunt, 505-820-6582).

• **Wayne Dance Honored by Society for American Archaeology.** Assistant U.S. Attorney for Utah Wayne Dance was selected to receive the Society for American Archeology's Public Service Award for 2001. Dance has prosecuted a variety of cases under the Archeological Resources Protection Act, winning convictions against looters of caves and other sites and against vandals who have damaged prehistoric petroglyphs on federal lands in Utah. He also trains investigators and prosecutors around the country.

Established in 1983, the society's public service award recognizes the contributions of a public figure to the protection and preservation of cultural resources. According to the society, "No one in federal law enforcement has done more than Wayne Dance to energetically enforce the Archeological Resources Protection Act." Added U.S. Attorney for Utah Paul M. Warner: "He has a deep personal commitment to protecting our state's resources for future generations to enjoy." Dance accepted the award in April in New Orleans, Louisiana.

• **Nine Mile Canyon Video Airs on Archaeology Channel.** Coming soon to the Archaeology Channel at www.archaeologychannel.org, a 14-minute video journey through time with Mrs. Ludington's fourth grade students from Creekview Elementary School, Price, Utah. "Nine Mile Canyon, on the Colorado Plateau, offers a wonderful opportunity for kids and grownups to examine the changing landscapes and cultural traditions of the past 90 million years. The images and sounds for this video are the creation of the school children, who clearly found this project an exciting learning experience. This production is artfully done and fun for all ages."

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

sidecanyon@mindspring.com

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



Hot Off the Press

Abstracts of Recent Journal Articles Related to Rock Art

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

“The OCR carbon dating procedure in Australia: New dates from Wilinyjibari Rockshelter, southeastern Kimberley, Western Australia”

R. Harrison (New South Wales National Parks and Wildlife Service, P.O. Box 1967, Hurstville, NSW 2220, Australia) and D.S. Frink (OCR Carbon Dating Inc., and Archaeology Consulting Team, Inc. 57 River Road, Suite 1020, Essex Junction VT USA 05452; see also <http://members.aol.com/dsfrink/ocr/ocrpage.htm>)

Australian Archaeology 51:6-15 (2000)

This paper presents the results of the application of the newly developed chronometric dating technique, the OCR carbon dating procedure, to a sequence of soil samples from a pre- and post-contact Aboriginal rockshelter site in the southeast Kimberley, western Australia. This represents the first published set of OCR dates on Australasian soil samples from archaeological site contexts. The sequence of OCR dates has been paired with several ¹⁴C dates as an initial trial of the technique under Australian conditions. The OCR procedure measures the site-specific rates of biodegradation of organic carbon in soils, which under most circumstances will closely approximate the age of artefacts and cultural features contained within them...The OCR dates were calculated “blind” without reference to the radiocarbon determinations, which were returned to Harrison *after* the OCR dates had been calculated [by Frink]... Conventional radiocarbon dates from Wilinyjibari Rockshelter show a high degree of agreement with OCR dates. With further confirmation of the agreement between OCR and conventional radiocarbon dating in the Australasian region, the OCR carbon dating procedure may provide an independent means of estimating the age of soils and cultural features in archaeological contexts that meet particular environmental conditions...The OCR carbon dating procedure may also provide an alternative to conventional radiometric carbon dating procedures at archaeological sites where there is little preservation of cultural carbon. Finally, OCR dating has the potential to provide additional information about the site specific processes of accumulation of deposits at archaeological

sites. The examination of deposition rates, sites formation processes and artefact discard at Wilinyjibari provides an example of how the OCR dating procedure can provide information about archaeological sites that it would not be possible to gain from radiocarbon dating alone.

“Palaeolithic art and carbon 14”

V. Amormino (Univ Liege, Serv Prehist, Pl XX Aout 7, B-4000 Liege, Belgium)

l'Anthropologie 104 (2000)

Rock art can be more effectively dated thanks to the new C-14 technique by A.M.S. Nevertheless, its results should be used with great care. The use of an interval of probability considered with two sigmas and the precision of sampling location are essential elements to avoid abusive interpretations. This information will be illustrated by the study of two concrete cases: Altamira (Santander) and Palomera (Burgos).

“Discovery of rock art in Borneo”

J.M. Chazine (Univ Aix Marseille 1, Campus St Charles, F-13331 Marseille, France)

l'Anthropologie 104: 459-471 (2000)

The Indonesian part of Borneo appeared to have had no archaeological investigation before 1992, when definitive discoveries confirmed that its past was more complex than expected. Following the first discoveries on both sides of the central Muller Range, an extensive inventory program within the Eastern karstic Bornean outcrops was undertaken, providing significant cultural remains. The unexpected discovery in 1994 of rock paintings, although the archaeological literature stressed their absence, initiated changes in ideas of the prehistory of that area. This particular rock art appears to present not only characteristics common to world rock art, but also unique differences. In particular, a very high number of negative hand prints were clearly deliberately positioned and not connected with any other representation. This would confirm a real combination between efficiency and aesthetic preoccupations. Moreover, in contrary to other rupestrian expressions, it was possible to count a very large number of differentiating motifs inside the hand stencils themselves, producing evidence of cultural and aesthetic features. The lack of any similarity with the usual Austronesian rock art pictures, some representations of vanished bovids, and the thickness of overlying calcite lead us to think that they have considerable time depth. The analogies with Aboriginal Australian rock art suggest, if not a direct kinship, at least a common cultural ancestry before the end of the Pleistocene.



“Cheyenne pronghorn procurement and ceremony”

L. Sundstrom (Day Star Res, 1320 ELake Bluff Blvd, Shorewood, WI 53211 USA)

Plains Anthropologist 45:119-132 (2000)

Ethnographic literature shows that historic Cheyenne pronghorn trapping was closely intertwined with ceremonial activity. These procurement and ceremonial activities left behind distinctive archaeological remains, including hunting camps, drive lines, pits, stone and bone alignments, and possibly rock art. The ceremonies are linked through oral tradition to specific landscape features.

If you know of a *recent* paper of interest, please e-mail the journal citation and abstract to the address above.

American Indian Rock Art, Volume 27 Announced

The latest edition of *American Indian Rock Art, Volume 27*, is available for purchase NOW! At 344 pages, *AIRA 27* is the largest and most information-packed volume in the series: 33 peer-reviewed research papers, two focused commentaries, and the first ever *AIRA* special section dedicated to a specific cultural interest area—the rock art of the Dinétah. The full-color cover integrates this theme by featuring the contemporary art of Melanie Yazzie juxtaposed with ancestral rock art. At \$25.00, *AIRA 27* represents a terrific value.

Check out the table of contents for *AIRA 27* below:

1. *Introduction to the Section Dedicated to Navajo Rock Art*. Jane Kolber
2. *A History of Navajo Rock Art Research*. David M. Brugge
3. *Recording, Protecting, and Studying Navajo Rock Art: A Project in Chaco Canyon*. Jane Kolber
4. *Chaco Navajo Ceremonial Rock Art and Anasazi Symbols*. Carol Ambruster and Tony Hull
5. *Dinétah Ceremonial Rock Art and Cultural Affiliation in Northwest New Mexico*. James Matthew Copeland
6. *Tracking the Dinétah Hunter: Hunting Themes in Navajo Rock Art*. Hugh C. Rogers
7. *On the Trail of Dinétah Skywatchers: Patterned Dots and Scattered Pluses*. Von Del Chamberlain and Hugh Rogers
8. *The Talking Rocks of Carson's Wall: Navajo History and Settlement as Revealed at a Multicomponent Rock Art Site in the Chinle Valley, Arizona*. Dennis Gilpin
9. *Livestock in Navajo Rock Art: A Reflection of Life*. Donna Yoder
10. *Navajo Rock Art Discussion*. Taft Blackhorse
11. *Analyzing Petroglyphs and Geoglyphs With Four New Perspectives: Evaluating What's There and What's Not*. Ronald I. Dorn, Edward and Diane Stasak, and Persis Clarkson

12. *Weathering Impacts on Petroglyph Engravings and Rock Panels*. Gregory A. Pope
 13. *Landscapes in Transition? New Radiocarbon Dates on Cave Drawings from the Mitchell-Palmer Limestone Belt (Northeastern Australia)*. Bruno David, Ruth Ann Armitage, Marvin W. Rowe, and Ewan Lawson
 14. *Indirect Percussion: Fact or Fiction?*. Rex Weeks
 15. *Traversing the Great Gray Middle Ground: An Examination of Shamanistic Interpretation of Rock Art*. Ken Hedges
 16. *Inscription Point: Too Little Too Late?*. Donald E. Weaver, Jr., Robert Mark, and Evelyn Billo
 17. *The Challenge of Long-Term Preservation: Managing Impacts to Rock Art at Hueco Tanks State Historical Park*. Karen G. Harry, Evelyn Billo, and Robert Mark
 18. *Rock Art and Well Pad Construction: An Example of Conservation from Wyoming*. Mavis Greer and John Greer
 19. *Effects of Fire on Rock Art*. Roger Kelly and Daniel F. McCarthy
 20. *Art as Science, Science as Art: Aerial Photographic Applications in Rock Art Research*. Persis B. Clarkson
 21. *The Grapevine Style of the Eastern Mojave Desert of California and Nevada*. Don D. Christensen and Jerry Dickey
 22. *Pictographs of the Volcanic Tableland, Inyo and Mono Counties, California*. Courtney R. Smith and David Lee
 23. *Marking Time at Lagomarsino: An Exploration of the Competing Narratives of Rock Art Studies*. Angus R. Quinlan and Alana Woody
 24. *The Star Burst Solar Site, Pah Rah Range, Washoe County, Nevada*. Alvin R. McLane and Oyvind Frock
 25. *Lizard Cave: A Possible Solar Marker at CA-KER-5525*. Jack Sprague and Gale Grasse
 26. *The Serpent: A Shamanistic Motif in the Archaic/Basketmaker Rock Art Imagery of the Palavayu Anthropomorphic Style (PASTYLE), Arizona*. Ekkehart Malotki
 27. *Yavapai Cosmology: Early Timekeepers in the Prescott Area, Arizona*. Nancy Lee Hayden
 28. *Atlatl Hunters of the Sierra Madre Oriental (Mexico)*. Wm. Breen Murray and Hector Lazcano
 29. *Rupestres Paintings in the "La Madera" Mountains, Sonora, Mexico*. César A. Quijada
 30. *Late Archaic Projectile Point Petroglyphs*. E. Gene Riggs
 31. *A Cluster Analysis of Anthropomorphic Symbols in SW North American Rock Art*. J. T. O'Connor
 32. *Kohta Circus: A Mesoamerican Connection*. Eileen Green and Elaine Holmes
 33. *Climbing Bear, Spirit-Helper: Companion Petroglyphs at Shalabolino (Siberia) and Shavano Valley (Colorado, USA)*—Lynda D. McNeil
 34. *In Touch With the Art*. Janet Lever
 35. *The Hand Prints at CA-RIV-114: A Forensic and Anthropometric Study*. Steven M. Freers
 36. *American Indian Rock Art: Guidelines For Authors*. Frank G. Bock, Steven M. Freers, and Anne McConnell.
- continued on next page



AIRA 27

Continued from page 17

You must include this wonderful volume in your rock art reference collection. The *American Indian Rock Art* series reflects the best in research from our ARARA membership. As our flagship publication, it helps set the tone of study and academic discourse in the field of rock art. In order to maintain a high level of quality, we rely on you to purchase it and help promote it when possible. Through all of our efforts, we will be able to appropriately disseminate the fine research of our contributing authors.

Readers who received this issue at the ARARA 2001 Conference in Pendleton, Oregon, can pick up the new volume at the ARARA book table in the Vendors Room. For others, see the order form in this issue of *La Pintura*.

—Steve Freers & Alanah Woody
Editors, *AIRA 27*

Coming July 1

A new e-mail address for *La Pintura*
(you may make changes in your address book now)
LaPintura@earthlink.net

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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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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La Pintura Editorial Matters

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

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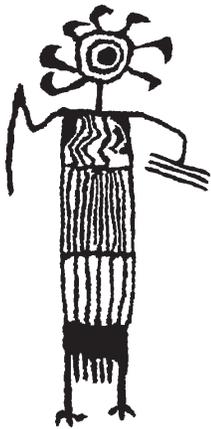
To submit items for our **Hot Off the Press** column, contact:

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

ARARA Archive
Deer Valley Rock Art Center
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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	

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

ARARA Code of Ethics

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

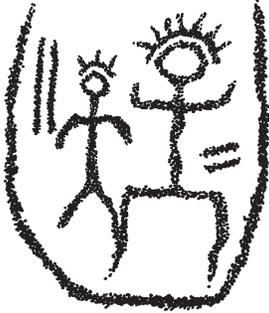
1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the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

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

ARARA Officers & Board

President	Larry Loendorf
Vice-President	Diane Hamann
Secretary	Sharon Urban
Treasurer	Donna Yoder
Editor	Ken Hedges
Archivists	Frank and A. J. Bock
Board Members	Donna Gillette, J. Claire Dean, Carol Diaz-Granados

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



ARARA 2001 Conference Program



Volume 27, Number 4

La Pintura

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