



Membership Year 2001-2002
Volume 28, Number 1
Summer 2001

La Pintura

The Official Newsletter of the American Rock Art Research Association

www.arara.org

Member of the International Federation of Rock Art Organizations

Guidelines for the CAP Award (The ARARA Conservation and Preservation Award)

The CAP Award

The CAP Award was established by ARARA in 1991 to recognize significant contributions to the conservation or protection of rock art. The official name of the award is **The ARARA Conservation and Preservation Award**. The award's name may be changed to honor an individual or organization by recommendation of ARARA's Conservation and Preservation Committee, approval of ARARA's Board members, and ratification by a majority of the ARARA members present at a business meeting.

Recipient Qualifications and Other Award Guidelines

The CAP Award is to be made to an individual, group, organization, or agency that has taken a leadership role in significantly contributing

- to protect or preserve a major rock art site or series of sites from an identified and serious destructive impact, or
- to cause legislative, educational, administrative, or other action that significantly promotes rock art conservation or protection.

The CAP Award can be made to more than one recipient within the same year.

The recipient of a CAP Award need not be a member of ARARA.

The recipient of a CAP Award may be either professionally or avocationally involved in rock art conservation or protection.

The CAP Award may be made to an individual for work that was a normal part of his or her employment or professional activities; similarly, it can be made to a group, organization, or agency for work that was a regular part of its operations.

An individual, group, organization, or agency may receive a CAP Award more than once for additional conservation and/or preservation efforts.

The recipient's efforts to incorporate the participation and advice of Native Peoples into their work will be valued.

The recipient of a CAP Award must have operated within the bounds of federal, state, tribal, and local law when carrying out the action for which an award is made.

ARARA 2002 in Dubois, Wyoming

It is not too early to start making your plans to attend the 2002 ARARA conference to be held at the Headwaters Arts and Conference Center and Wind River Historical Center in Dubois, Wyoming, May 24-27. Dubois is a small western town situated on the eastern slope of the Continental Divide on U.S. Highway 26, a major gateway to Yellowstone and Grand Teton National Parks. One of the best-kept secrets of this stunningly beautiful area is its little-known but world-class rock art featuring "Dinwoody Style" petroglyphs. Made by the region's Sheep Eaters, the Mountain Shoshone, this rock art offers a fascinating glimpse into the cosmology of the people who were the original, year-round inhabitants of the Greater Yellowstone ecosystem. Field trips to sites near Dubois and further afield will be arranged by Larry Loendorf in conjunction with private landowners. See the first of a series of articles highlighting Wyoming field trip destinations in this issue.

CAP Award

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Selection Process

Summary of the annual timetable for CAP Award selection and presentation:

June–August—The ARARA Conservation and Preservation Committee chair appoints a CAP Award Subcommittee.

September—A call for CAP Award nominations is announced in *La Pintura*.

December—Deadline for submitting CAP Award nominations.

January—The CAP Award Subcommittee reviews nominations and prepares a recommendation to the Conservation and Preservation Committee chair.

March—The Conservation and Preservation Committee chair reviews the CAP Award Subcommittee recommendation and submits a recommendation; ARARA's Board members review this recommendation and vote to determine the CAP Award recipient(s).

April—Award recipient(s) is notified unless it is ascertained that they will be at the annual conference.

May—CAP Award(s) presented at the ARARA Annual Conference.

Summer—Name(s) of the CAP Award recipient(s) are to be published in *La Pintura*.

Other nominees can be recognized for their achievements in this publication.

Between June and August, the chair of ARARA's Conservation and Preservation Committee is to appoint a group from the general membership of ARARA to a CAP Award Subcommittee. Normally, these individuals will be members of the Conservation and Preservation Committee.

In September, a notice and nomination form are to be published in *La Pintura* to announce the opening of nominations for the CAP Award. Anyone may make a nomination. Nominations are to be submitted to the chair of ARARA's Conservation and Preservation Committee in writing, using the official nomination form. A detailed description of the work that qualifies the nominee for the award is encouraged, including written statements from those having first-hand knowledge of the nominee's accomplishments.

A similar notice will be posted on the www.ARARA.org website which will include guidelines and a nomination form.

On December 31, nominations for the CAP Award are closed. Nominations must be received by the Conservation and Preservation Committee chair by the deadline,

which is to be printed in the announcement and on the nomination form.

In January, the members of the CAP Award Subcommittee are to evaluate nominations and formulate a written recommendation to the Conservation and Preservation Committee chair concerning the CAP Award. After reviewing the Subcommittee's recommendation, the chair of the Conservation and Protection Committee is to submit a recommendation concerning the CAP Award. This recommendation, along with a list of all nominees and summaries of their qualifications, are to be forwarded to ARARA's Board of Directors.

In March, ARARA's Board members are to review the recommendations of the CAP Award Subcommittee and the chair of the Conservation and Preservation Committee, along with the accompanying nominee list and summaries. A majority vote by the ARARA board members will determine the recipient(s) of the CAP Award.

In the summer, immediately following the ARARA Annual Conference, the name(s) of the CAP Award recipient(s), and descriptions of the particular efforts recognized through the award(s), are to be published in *La Pintura*. Other nominees for the award may also be recognized for their achievements in this issue.

Award and Presentation

Award winner will be notified by the chair of the Conservation and Preservation Committee. If the recipient is already registered for the conference in May, they will not be notified as it is preferred that they be surprised.

The two top runners up in the selection process will automatically be placed on the nominations list for the next two years.

Those who did not win will be informed by reading the *La Pintura* issue which announces the winners.

The CAP Award is a certificate suitable for framing. The certificate is to state the recipient's name, ARARA's name and logo, the name of the award, a brief statement for which the award is presented, and the year of the award.

The Conservation and Preservation Committee, with concurrence from ARARA's Board of Directors, may also have a CAP Award plaque inscribed with the same information as the certificate. Other forms of recognition may be considered. The decision to award an inscribed plaque or alternative along with the certificate is contingent on available funds until a regular source of funding is identified to make a plaque or alternative a permanent part of the award.

The recipient will receive one year's complimentary membership in ARARA.

The Conservation and Preservation Committee, with the approval of ARARA's Board members, may seek funds from an individual or organization for a cash award to be given to the CAP Award recipient.

The Conservation and Preservation Committee chair is to present the CAP Award(s) during a general session of the ARARA Annual Conference in May. The recipient will be encouraged to be present for the award ceremony. If the recipient is not in attendance, the award may be presented to a family member, friend, colleague, or other representative.

Conservation and Preservation Committee Report

Janine McFarland and Stephen Horne of the Heritage Resource Department of Los Padres National Forest, in California, were presented with the 2001 ARARA Conservation award at the conference in Pendleton, Oregon. These two played a crucial role in the protection of the Chumash rock art. They formed a volunteer Partners in Preservation program which has become a model for other agencies. This group of site stewards work to prevent damage and vandalism to the paintings. Under this group, recording projects are now underway. Through their efforts, Chumash rock art has been elevated to the same level of importance as the other resources in their Forest. Preservation methods have been used to help mitigate the consequences of public visitation. Visitor data have been collected for site monitoring purposes. Educational programs were developed and more are being proposed. ARARA is very proud to be able to honor such excellent selfless fighters toward the conservation of rock art.

This year's award was created by Marglyph Berrier, using the enameling process incorporating stylized Chumash elements. The certificates were made by Donna Yoder.

The committee recently revised the previous set of award guidelines. These are now posted on the www.ARARA.org web site. Guidelines and a nominating form are in this issue of *La Pintura*. If it has been removed from your copy, please request a hard copy from the committee chair, whose name and address are at the bottom of this report. Nominations must arrive in the hands of the committee chair by December 31, 2001, for the 2002 award.

The committee is now in the process of creating a booklet of advice for Land Managers of rock art sites. Two sections are now available:

1. "Guidelines for Managers of Rock Art Sites on Public Lands: Public Access" by Leigh Marymor. This can be obtained by sending \$3.00 to the committee chair.

2. "Guide for Guides to Rock Art Sites" by Mavis Greer, Linda Olson and Gary Curtis. This can be obtained by sending a self addressed stamped envelope.

Teddy Stickney and Gale Grasse will work on continuing and completing the development of a list of deleterious effects of different processes on rock art. Leigh Marymor and Daniel McCarthy will be reviewing public Land Management plans for rock art sites and giving recommendations. Bob Peterson will provide us with his agency's recommendations for interpretive signs and help us develop recommended guidelines for signage.

We welcome any suggestions for other areas that should be covered in this booklet and especially offers to help write it or offer information. Many managers have little background in rock art. Most have little time to develop a background, nor to find out the proper methods of dealing with a rock art site on their land. Many are pressured to act against the best protection of the site. They often do not know where to seek advice. We need to act as a resource, providing them with a path toward rock art conservation and preservation. John Greer, Bob Mark and the committee chair will coordinate this project.

It was suggested that the committee could take some conservation action. They decided that this could happen in the vicinity of the conference site. A one or two day project will be undertaken. This will be a project that will not intrude upon the rock art itself and will not require the work of a professional conservator. We wish to leave a positive effect on the rock art of the community and eventually make this into an annual event. Applications will be accepted from representatives of sites in the Dubois, Wyoming area for 2002. Wm. Breen Murray will head this project and Janet Lever-Wood will assist. Once the project is established, Steve Waller will mount a fund raising campaign to finance it. For an application form for a site needing work, write to the committee chair.

Angelo Fossati of the Footsteps of Man project in the Valcamonica in Italy gave us a first hand report on the Alqueva Dam carvings on the border of Spain and Portugal. He informed us that he found very little evidence of any kind of in depth recording there or effort to stop the progress of the dam which is slated to be completed in November. Fossati gave us a slide show of the site and the petroglyphs which may no longer be visible after this year.

Dara Saville reported on the work being done at Petroglyph National Monument where they are working

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CAP Committee Report

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tirelessly under the direction of Jean and J. J. Brody to record all the rock art and have completed at least two-thirds of the work. Although the bill passed through Congress to allow for the intrusion through the Federal land, no money has been allocated to build the Paseo del Norte. This is primarily due to the efforts of the current Mayor of Albuquerque who is up for reelection this fall. If he is defeated, the fate of the rock art within the road

construction zone and the breakup of the continuity of the mesa will be in great danger. There is an effort being made to have the lands that were taken away returned to the Park.

Please send information on conservation issues for the La Pintura Conservation Column to Mike Riddle, 2740 Southwind Avenue, Lake Havasu, AZ 86406 or <rockrat@ctaz.com> All other inquiries, information, offers of work, and request for materials should be sent to:

Jane Kolber

P.O. Box 1844

Bisbee, AZ 85603

jkolber@theriver.com

Urban Growth and Resource Protection at Petroglyph National Monument

Dara Saville

University of New Mexico

Established in 1990, Petroglyph National Monument was the first area within the National Park System created specifically to provide for the protection and interpretation of petroglyphs in their natural setting. As the city of Albuquerque, New Mexico enjoys economic prosperity and subsequent expansion, Petroglyph National Monument is faced with a myriad of resource management challenges associated with urban encroachment. Development projects, such as the major commuter thoroughfare Paseo del Norte, are of particular concern. Such threats to natural and cultural resources often originate outside park boundaries and are difficult to control given the park's urban setting. The Paseo del Norte extension and other issues relating to urban growth pose major concerns for Petroglyph National Monument's varied resources including the rock art and the surrounding landscape and vistas that provide much of the contextual meaning for these petroglyphs.

The Monument

Petroglyph National Monument is located partially within and immediately west of the city limits of Albuquerque, New Mexico. The monument's setting is a unique amalgam of mixed grasslands, a rich biodiversity associated with ecological transition zones, as well as a vast urban landscape incorporating a sea of residential developments, utility lines, highways, and commercial and industrial complexes. Lands within monument boundaries are owned by federal, state, city, and private entities and are home to a variety of natural and cultural resources. Such resources include an estimated 25,000 to 30,000 petroglyphs, which are included on the National Register of Historic Places. The monument also protects over 300 prehistoric and historic archaeological sites, as well

as a unique volcanic landscape encompassing five cones, numerous vents, and a seventeen-mile long escarpment.

The monument was established on June 27, 1990 as a result of Public Law 101-313, commonly referred to as the Petroglyph National Monument Establishment Act of 1990. Section 101 (B9) of this act recognizes the "urgent need to protect the natural and cultural resources of the area from urbanization and vandalism" and consequently calls for the establishment of a national monument in the West Mesa escarpment area near Albuquerque, New Mexico. The cultural and natural resources protected by Petroglyph National Monument are significant for various reasons. The monument contains one of the largest concentrations of petroglyphs in North America and thus provides extensive documentation of cultural groups for whom no written record exists. Although most of these images are dated from the Pueblo IV Period (Pecos Classification, A.D. 1300-1600), the oldest are associated with the Desert Archaic tradition and are thought to be 2,000 to 3,000 years old (Resource Management Plan 1999). As a whole, these images have retained their integrity despite some occurrences of vandalism. Piedras Marcadas Ruin is one of the largest pueblo ruins of its time period in the Rio Grande Valley and remains the largest known unexcavated ruin in the Middle Rio Grande Valley (General Management Plan 1995). The volcanic landscape and specific sites within the monument have traditional or cultural importance to various American Indian communities and Atrisco land grant heirs. Also, the volcanoes, escarpment, open space, and long vistas are major elements that have defined Albuquerque's western horizon for hundreds of years and provide opportunities for the city to densify without losing touch

with the natural environment. Furthermore, the monument has outstanding research potential for scholars in a wide range of fields. Because of the abundance of well-preserved petroglyphs in the Rio Grande Style and associated ruins in close proximity, this area is an important resource for rock art researchers. Other archaeological remains ranging from Paleo-Indian sites to World War II bombing targets span an outstanding 12,000-year cultural continuum. Lands contained within the monument boundary provide a unique and priceless opportunity to study various changes over time in a specific location.



One of many petroglyph panels in the Paseo del Norte area, this pecked panel is 80 cm wide and 56 cm in height.

Urban Development

Although the aforementioned natural and cultural resources are protected under numerous legislative acts, factors associated with Albuquerque's growth and subsequent expansion pose formidable resource management challenges for the monument. As a growing metropolitan area, Albuquerque influences the air, water, open space, aesthetics, view sheds, noise levels, and biodiversity of the surrounding area. Population increase has resulted in increased usage and damage to monument resources. Threats associated with urban expansion include erosion, declining air and water quality, exotic species, dumping and other ground disturbances, storm drainage, noise, and vandalism.

Urban development projects of particular concern are the possible expansion of Double Eagle II Airport and the proposed extension of Paseo del Norte. The Double Eagle II General Aviation Airport is a 4,700-acre airport located immediately west of the monument and is owned and operated by the Albuquerque Aviation Department. As a general aviation reliever airport, it serves small general aviation aircraft on a single runway. In 1991, a proposal for its expansion was developed that includes the construction of two additional runways and lengthening the existing runway (General Management Plan 1995). The

need for expansion is supported by a total of 51,000 airport operations (including take-offs and landings) in 1990 (General Management Plan, 1995). The highest forecast for airport operations in 2010 (out of three scenarios) is a six-fold increase, which leads many developers and city planners to believe that this airport could become a second major air terminal in the future (General Management Plan 1995, and Hartsfield 1992). This proposed expansion will undoubtedly impact the natural quiet and views to and from the monument. In addition, little is known about the effects of exhaust from jet fuels and vibrations from aircraft on petroglyphs at this time. These factors raise significant concerns regarding the preservation of resources at the monument if the airport expansion is completed.

Referred to as "the greatest pressure still to come" and "the number one threat to the park" (Robbins 1999:10, 12), the possible extension of Paseo del Norte is a serious threat to monument resources and is worthy of special consideration. In April of 1998 Senate Bill 633, known as the Petroglyph National Monument Boundary Adjustment Act, was introduced by Senator Domenici to bypass federal management regulations and to facilitate urban expansion west of the monument lands. Senate Bill 633 removed an eight-and-a-half-acre corridor (1270 feet wide), known as the Paseo del Norte Corridor, from the monument. The Paseo del Norte extension is a proposed four- to six-lane major arterial highway that will bisect the monument. The extension is intended to provide improved transportation for the west side, to relieve current and future traffic congestion, and to even the traffic distribution for east-west travel across the Rio Grande. The plan is part of the City of Albuquerque Unser Middle Project, which also proposes extending other major roads on the west side. The Paseo extension will be a major commuter highway with four lanes initially and space for expansion to six lanes to accommodate future needs. The total cost for the project is estimated to be \$12,786,900 (Unser Middle Transportation Corridor Study 1993).

Prior to the passing of S. B. 633, the Paseo del Norte Corridor (owned by the City of Albuquerque) was included within the monument boundary and was therefore subject to the management practices of the National Park Service. Under the establishing legislation, road construction is permitted within national parks only if they are designed to serve a park function. Whether this four-lane highway will serve a park purpose is the source of much debate. The City of Albuquerque supports the project, citing accelerating growth rates, a low to moderate impact on visual resources, air quality levels in

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Urban Growth...

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compliance with federal guidelines, and an estimated noise impact of an increased 3.8 dBA by 2010 (Unser Middle Transportation Corridor Study 1993). Supporters assert that an improved west-side transportation system is imperative to the well being of a rapidly growing city that is otherwise surrounded by Indian lands and mountains. With little room to expand, the monument may be viewed as an impediment to economic development. Those against the Paseo extension have far ranging concerns regarding the desecration of sacred lands and petroglyphs being displaced from the right of way. Other concerns include the various unintended consequences of having a major highway within one-quarter mile of nearly 1,000 petroglyphs since impacts from the expressway would go beyond this immediate area in the form of noise and air pollution and drainage problems. As a result of S. B. 633, Petroglyph National Monument was placed on the Wilderness Society's list of the 15 most endangered sections of public land (McClannahan 1998).

Alternatives

Various alternatives have been examined due to the high level of debate and controversy surrounding this issue. One such alternative, supported by the National Park Service, is to construct a road along the Calabacillas Arroyo, north of the monument boundary. Other construction alternatives include the widening of numerous other commuter roads in the area, building an underground tunnel through the corridor, improved signal system coordination, expanded mass transit, rideshare programs, and a no-build plan of intersection capacity improvements. The City of Albuquerque rejected all of these alternative plans due to projected costs or anticipated community disruption by increased traffic flows. Alternative proposals were simply considered ineffective without the Paseo extension. The Citizens Advisory Committee (CAC) voted 8 to 3 on January 13, 1993, in favor of the Paseo del Norte extension (Middle Unser Transportation Corridor Study 1993) and The Urban Transportation Planning Policy Board voted 13 to 1 in September 1998, also in favor of the extension.

An Uncertain Future

The future of the Paseo del Norte Corridor is yet uncertain. At present, funding sources for the multimillion-dollar project remain unclear. To be eligible for federal funding, NEPA (National Environmental Policy Act) and other federal compliance standards would have to be met. Consultation with the Pueblos and evaluation of alternatives would also be required under Section 106

and Section 110 federal regulations. Additional hurdles for the city's project may be provided by local Indian Pueblos, who strongly oppose the project. The completion of the ethnographic landscape report (draft is expected this year) could provide evidence for increased protection of the monument if it is accepted as a World Heritage Site. The City of Albuquerque nevertheless plans to add the Paseo extension to the city roadway network by 2005.

Albuquerque's continuing westward growth has created an atmosphere of uncertainty for the future as concerns regarding resource protection escalate. With little room to grow, the City of Albuquerque is looking west. In its path are sacred lands, precious open space, archaeological sites, and a volcanic horizon. Only time will tell if Albuquerque can carve a shortcut to growth through the heart of its cultural heritage.

Contact Information

Please express your concerns by writing to the City of Albuquerque officials listed below.

Federal:

New Mexico Senator Pete Domenici
328 Hart Senate Office Building
Washington D.C. 20510-3101

New Mexico Senator Jeff Bingaman
703 Hart Senate Office Building
Washington D.C. 20510-3101

NM Congresswoman Heather Wilson
318 Cannon House Office Building
Washington D.C. 20515

Petroglyph National Monument
Judith Cordova, Superintendent
6001 Unser Blvd. NW
Albuquerque, NM 87120
www.nps.gov/petr

City of Albuquerque:

Open Space Division
Jay Hart, Superintendent
P.O. Box 1293
Albuquerque, NM 87103

City Planning Department
Robert R. McCabe, Director
600 2nd St. NW
Albuquerque, NM 87103

Mayor Jim Baca
P.O. Box 1293
Albuquerque, NM 87103

City Council Member Alan Armijo
 (Member of Land Use, Planning, & Zoning
 Committee and Planned Growth Strategy Policy
 Committee)
 Albuquerque/Bernalillo County Government
 Center
 One Civic Plaza NW
 City Council Room 9087
 Albuquerque, NM 87102

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 1999 *Resource Management Plan, Petroglyph National Monument*. National Park Service, Unpublished report.



Tour South African Rock Art Sites

As a direct result of the response to the papers on Southern African rock art given at the ARARA 2001 meetings by staff of the Rock Art Research Institute (RARI), University of the Witwatersrand, South Africa, RARI is considering offering a two week long trip to South Africa designed primarily for ARARA members. RARI plans to organize this event for fall 2002, and this announcement is being made in order to gauge the level of interest there may be amongst ARARA members in such a trip.

The trip will be designed to take members to a range of sites across the country, representative of much of the rock art found in the region, including visits to the engravings of the South African central interior, Kimberley, the paintings of the Cederberg, Cape Town, the paintings of the Drakensberg and the Rock Art Research Institute in Johannesburg. Senior RARI staff will organize and guide the tour, bringing their unique knowledge of the rock art to tour participants. In order to protect the sites, as well as keep the event manageable and provide members with an outstanding experience, the tour group will be limited to 10 to 15 participants (plus RARI staff).

At present, the estimated cost will be \$5,000 per person. This price will include participant's round trip airfare from a major US hub (probably Los Angeles) to Johannesburg, plus all transportation, accommodation, and meals while in South Africa. A portion of the price will also benefit RARI and will contribute directly to their work to record and preserve the rock art sites of South Africa. The price will not include travel costs to and from participants' homes and the US hub, or any other costs associated with travel within the USA. Participants will also be responsible for obtaining all necessary visas. All insurance costs, including medical, trip cancellation, and so forth, will also be the personal responsibility of each participant. To secure a place on the trip a non-refundable deposit of 50% of the total cost will be required from all participants.

It must be stressed that at this time the individual cost of \$5,000 per person is an estimated price. This sum may change between now and any finalized offering of this trip, depending on the value of the Rand and the fickle nature of airfares. However, RARI thinks it more likely that the price will fall than increase.

Please note that currently RARI plans to offer this trip only to ARARA members and their families and friends; however, ARARA is not subsidizing, organizing, or in any other way responsible for this event. Other than the donation to RARI included in the price, this trip is offered as a non-profit venture.

For obvious reasons such a trip is dependant on sufficient interest being shown by ARARA members. If you are seriously interested in this tour please contact me by October 12, 2001.

J. Claire Dean
 RARI Conservator
 3438 NE 62nd Avenue
 Portland, OR 97213
 Phone (503) 331-1972, fax: (503) 331-0762
 E-mail: clairedean@aol.com

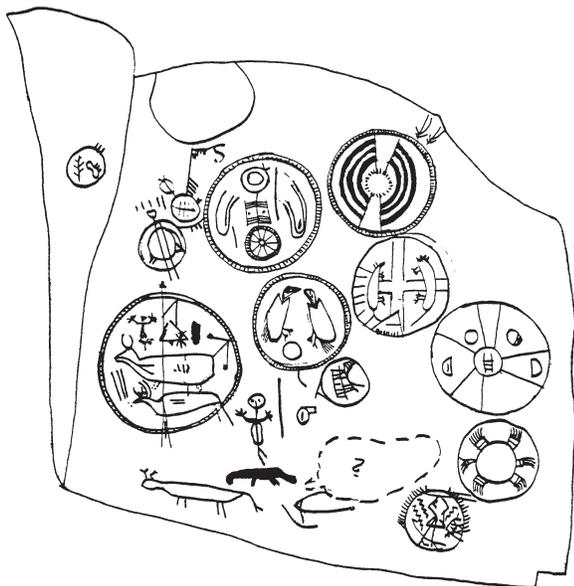
Castle Gardens, Wyoming

Larry Loendorf

Over the course of the upcoming year, I plan to publish short historical essays about some of the sites that will be included in the field trips for the 2002 ARARA meeting in Dubois, Wyoming. I begin with the Castle Gardens site, a well-known example of Plains Indian petroglyphs.

The Castle Gardens rock art site, located about 30 miles east of Riverton, Wyoming, is situated in an outcrop that is mostly sandstone of the Upper Cretaceous age Mesaverde Formation. The wind has eroded the soft sandstone into chimerical shapes that resemble the turrets and towers of castles. Green juniper and pine are interspersed with the multi-colored sandstone outcrops to create a picturesque setting for the site.

Dave Love, a young Wyoming ranch boy, recorded the Castle Gardens rock art site for a high school project more than 65 years ago. Love would go forth in life to become one of North America's premiere mountain geologists. Today, J.D. Love and his wife, Jane, alternate between a winter home in Laramie and a summer home in Wyoming's Wind River Mountains. Over the past half dozen years, I have been fortunate to be able to talk with Dr. Love and examine his records about the Castle Gardens site.

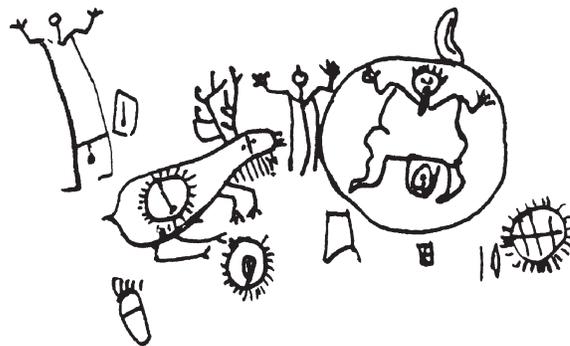


In 1932, young Dave Love's study of the site would become his first published paper in the *Annals of Wyoming*. Castle Gardens has been a popular picnic area for nearly a hundred years, and the visitors have taken a toll on the rock art. Perhaps this is why Dave Love started writing to regional archaeologists to encourage someone

to record the site. A letter to University of Denver was successful in getting Etienne B. Renaud to visit the site in 1930 and again in 1932.

Renaud, an archaeologist who had visited dozens of rock art sites in Colorado and New Mexico, was extremely impressed with the Castle Gardens site. The multi-colored paintings, made by smoothing off the sandstone, incising the design into the smoothed surface, and then filling in parts of the designs with different colors of paint, were spectacular. Renaud (1932) was especially impressed with a multi-colored turtle that was decorating a fringed shield. The large and well-made turtle was incised onto the shield and then painted in four different colors.

Renaud pronounced the Great Turtle Shield one of the most impressive pictographs in western North America. It may have been this declaration that prompted the



Illustrations in this article are field sketches by David Gebhard.

Works Project Administration to choose the site for complete photography. However, when the WPA team arrived at the site in 1940 they found that the Great Turtle Shield had been cut from the rock, stolen by an art thief for display in his home or office (Sowers 1941:6).

Public outrage at the theft was immediate and the reaction would become an example of Wyoming frontier justice. A group of Riverton, Wyoming, businessmen, led by L. C. Bishop, spread the word that if the "Great Turtle shield was not donated to the state museum within the month, the culprit who took it would be found and get both his legs broken."

According to the accession records of the Wyoming State Museum in Cheyenne, the Great Turtle Shield was donated on September 20, 1941, where it is currently curated. This account of vigilante justice is relatively common narrative in Wyoming ranch country. The resources may change from wild horses to fossil fish, but the theme in which the private citizens protect resources in the public domain remains the same.

The site was listed on the National Register of Historic Places in 1969. Through the years, the primary person to



publish about Castle Gardens was David Gebhard. This work started in 1950 and culminated with an intensive site record of Castle Gardens, completed in 1987 (Gebhard 1951, Gebhard et al 1987).

Shields and shield-bearing warriors dominate the rock art at Castle Gardens. Many of the figures are dated ca. A.D. 1150 to 1200 (Loendorf 1995, Francis and Loendorf 2001). Other shield figures are more recent in age and are associated with horse riders. The v-shouldered anthropomorph is also found at the site, includ-

ing the well-known figure with bear paws decorating its body.

Deer or elk, bison, and bighorn sheep are among the recognizable animals. One scene includes a woman on her back juxtaposed with an elk in what is almost certainly a depiction of the “love magic” associated with elk by Plains Indians (Wellman 1979; Loendorf 2000). Fine-line incised tipis make up several panels. Bows and arrows are found in others. The site also includes many areas where parallel “tool grooves” remain from sharpening awls and other bone tools.

Through the years, Castle Gardens has suffered from public vandalism. Nonetheless it remains one of the classic examples of Plains Indian petroglyphs and a must visit for North American rock art researchers.

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Notes from Here & There

Compiled by Tony and Rebecca O’Gorman

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Montana Tribes Offer Drilling Swap for Weatherman

The Anschutz Exploration Corporation’s plan to drill for oil near well-preserved rock art sites in Weatherman Draw, a south-central Montana valley that American Indians consider sacred, is on hold while the company considers an offer from two Montana tribes to instead drill for oil on their reservations. According to a June 21, 2001 report in the Los Angeles Times, “We have agreed not to pursue the drilling of the well pending these discussions,” said Bill Miller, Anschutz Exploration Corporation Vice President. Following weeks of protest by several Indians tribes, the Sierra Club, the National Trust for Historic Preservation, and others, Anschutz Exploration representatives met American Indian leaders in Billings, Montana, and agreed to consider abandoning Weatherman Draw for rights to drill on the Blackfeet Reservation in northern Montana or the Crow Reservation in the southeastern part of the state. See the following article for an editorial opinion on this subject.

Bradshaw Foundation (Australia)

The Bradshaw Foundation’s website includes new sections on The Migration of Man (with rock art from Northwest Australia), Chauvet through the Eyes of a Sculptor, and the clay Bison of Tuc D’Audoubert at www.bradshawfoundation.com. Their new CD-Rom offers extensive images of rock art around the world. The Africa section features sites in Algeria, Libya, Niger, Chad, Tanzania, Zimbabwe, Namibia, and South Africa along with a special section devoted to Bushman (San) art. Petroglyphs from California’s Coso Range, South America’s Santa Catarina province, and Polynesia’s Easter Island are also included. The oldest buildings in the Mediterranean are featured in The Temples of Malta and Gozo section. You can easily spend hours browsing this interactive CD-Rom, which will soon be offered on the Bradshaw website. For more information, contact the Foundation by email at bradshaw@iprolink.ch. More CD-Roms are on the way.

—continued on page 11

Oil Drilling Threatens Sacred Sites

Charles Levendosky
Casper (Wyoming) *Star-Tribune*
Monday, August 27, 2001

As the Bush administration pushes to drill and mine federal public lands—even protected areas—American Indian sacred sites will increasingly come under attack. These sacred sites are irreplaceable.

A federal land area in southeastern Montana, which has been traditionally referred to as Valley of the Chiefs and Valley of the Shields, is spiritually significant to at least 10 tribes, including the Blackfeet, Crow, Comanche, Kiowa, Sioux, and Cheyenne. The Bureau of Land Management, which oversees it, calls the site Weatherman Draw.

The valley contains rock paintings estimated to be more than 1,000 years old. The name Valley of the Shields comes from shields that are incised into rock and then painted. The rock paintings are found in an area of more than 4,000 acres. To the Comanche, each shield represents an individual and is an integral part of their cultural and personal history.

Back in 1985, the BLM was supposed to assess the valley for special protections. The agency never completed the assessment, then offered a drilling lease in the area. Only during the Clinton administration did the BLM designate the valley as an Area of Critical Environmental Concern. The drilling lease remains valid because it was issued prior to the designation. Anschutz Exploration Corp. now owns the lease.

In June, Jimmy St. Goddard, a member of the Blackfeet Tribal Business Council in Montana, told a reporter for *Native American Times*: “The valley is sacred to us. As Indian people, we are very small in numbers, but you can feel the power and it is there.”

In February the Montana office of the BLM published an environmental assessment for Anschutz to explore in Weatherman Draw. The assessment concluded that there would be no significant impact from drilling, although the well site would be less than a quarter of a mile from historic and culturally significant petroglyphs.

In other words, the Montana BLM office has ignored the potential impact on this archaeological and spiritually significant site.

Fortunately, Anschutz officials recently met with Blackfeet and Crow tribal leaders to discuss the possibility of trading the lease for one on reservation land.

Anschutz has shown more regard for the religious and cultural significance of the area than those who are charged to manage it.

In May 1996, President Clinton issued an executive order pertaining to Indian sacred sites. It states, in part: “In managing federal lands, each executive branch agency shall, to the extent practicable, permitted by law, and not clearly inconsistent with essential agency functions avoid adversely affecting the physical integrity of such sacred sites.” Bush has not issued an executive order to overturn Clinton’s, so it continues to be an operative directive in regard to managing public lands. Clinton’s order, however, is being ignored.

In June, Rep. Nick Rahall, D-W.Va., introduced a bill, Valley of Chiefs Native American Sacred Site Protection Act of 2001 (H.R. 2085), that would close the area to all drilling or mining claims. Rahall called the green light to drilling in Valley of the Chiefs “akin to placing a drilling rig in the Sistine Chapel.”

Two months ago, Rahall asked Secretary of the Interior Gale Norton for executive comment on the bill. No response has been made. Rahall’s bill languishes in subcommittee.

It is clear that individual legislation cannot adequately protect American Indian sacred sites. There are too many sites and too many companies that are not sensitive to the spiritual and cultural issues involved. Even if a sacred site has been protected through some designation, there are those who would still ignore its spiritual quality and the meaning it has to American Indians.

The Rainbow Bridge National Monument in southern Utah is a sacred site to the Navajo, Ute, Hopi and Paiute tribes. Many tribes use the bridge as a prayer site. The stone bridge is nearly as tall as the Statue of Liberty and spans 275 feet.

Prior to the filling of Lake Powell, access to the monument was difficult, requiring a 13-mile hike or horseback ride through the Navajo reservation. Now people can visit the monument via boat. In 1995, the number of visitors leaped to 346,000.

In 1993, the National Park Service adopted a general management plan that asks visitors to voluntarily not approach the Rainbow Bridge nor walk under it—in respect for tribal beliefs. The NPS does not prohibit visitors from approaching the bridge or walking under it, but it does explain, in general, the spiritual significance of the site to tribes.

In March 2000, William Perry Pendley of Mountain States Legal Foundation in Denver filed a lawsuit that claims the Park Service has violated the Establishment Clause of the First Amendment by creating an “official

ban against approaching or walking under Rainbow Bridge and proselytizing on behalf of Native American religion." Pendley will lose the lawsuit, as he should. Merely telling monument visitors why Rainbow Bridge is a sacred site to some tribes is not proselytizing.

The gradual chipping away at American Indian sacred sites would eventually eradicate the religious and cultural foundations of the tribes. And we would all be poorer for it.

If the dominant power culture cannot recognize and respect the religious beliefs of others, its own spiritual yearnings will wither up and die. And hollow men will walk the land.

[Charles Levendosky is editorial page editor of the Casper (Wyoming) *Star-Tribune*. Write him at levendos@trib.com.]

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Notes from Here & There

Continued from page 9

Cussac Cave, France

The discovery of Cussac Cave near Bordeaux in France was announced in July 2001. Hundreds of well-preserved prehistoric engravings dating as far back as 28,000 years were discovered by Mark Delluc, an amateur archaeologist, in September 2000. The images are of animals—including bison, horses, rhinoceroses—and human figures. "It is as important for engraving as Chauvet is for painting," said Dany Baraud, chief archaeologist at the Regional Direction of Cultural Affairs of Aquitaine.

Seven graves containing human skeletons were also found in the cave. Radiocarbon-dating tests on the skeletons were not expected to produce results for several weeks, said Jean Clottes, a Culture Ministry official. It isn't known if the graves date back to the same period as the engravings, but "The presence of graves in a decorated cave is unprecedented," Clottes told a news conference.

Cuba Hosts Conference on Cave Art

An international conference on cave art will be held in Havana, Cuba, October 15-20, 2001. For more information, visit <http://rupestreweb.tripod.com/noticiacuba.html>.

Utah Rock Art Research Association (URARA)

The San Juan River field trip has been rescheduled to November 10th and 11th. The 20th Annual Rock Art Symposium will be held in Moab, Utah, October 6-8. The keynote speaker will be Larry Loendorf, "Ethnography and Rock Art: An Example from the Crow Indians of Montana." Symposium participants will have an opportunity to hike to the Great Gallery in Horseshoe Canyon with Gary Cox, a National Park Service Ranger, and URARA member David Sucec. You'll be able to approach the panel and study the images more closely than usual.

South African Rock Art Archives

The University of the Witwatersrand in South Africa (WITS) has received a donation from the Ringing Rocks Foundation of New York to digitize its extensive rock art archives. According to WITS spokeswoman Martha Molete, the university's Rock Art Research Institute (RARI) has the largest archives of rock art materials housed anywhere in the world. RARI was established last year with funding from the university's research office and the National Research Foundation. "The donation will fund the establishment of a world class digitization laboratory," said RARI director Dr. Ben Smith. "Once digitized, the collections will be made available on-line to researchers and rock art lovers throughout the world." The project is anticipated to increase awareness of the importance and value of southern African rock art and the sale of digitized imagery from the collections is expected to provide a sustainable source of income for RARI's work in preserving rock art.

Petroglyph National Monument

Petroglyph National Monument in Albuquerque, New Mexico, has received \$75,000 from the National Park Service to pay for road work, an interpretive kiosk, and visitor facilities adjacent to the five volcanoes on the monument's west side. The interpretive kiosk will include educational panels about the way the volcanoes originally formed and erupted and how the geologic formations of the mesa came into being. Panels will also describe the importance of the volcanoes in American Indian culture.

Canadian Rock Art May Support Hopi Oral History

Rock art in Alberta, Canada, is lending proof to Hopi oral history that the tribe once lived in Alberta anywhere from 500 to 1,300 years ago. Marty Magne, a Parks Canada archaeologist, says rock art found in Grotto Canyon near Canmore of a traditional Hopi flute player supports the oral account that tribal members migrated throughout the Americas before settling on Black Mesa in Arizona. The history of Canada's Stoney First Nation also tells that the art was made by "Rattlesnake people" who lived in the canyon long ago.

Jeffers Petroglyph Book Available

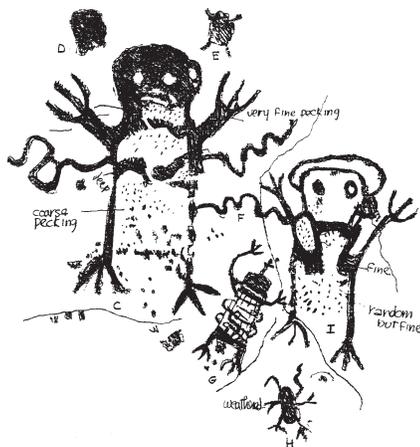
The Jeffers Petroglyphs: Native American Rock Art on the Midwestern Plains by Kevin L. Callahan is now published by Prairie Smoke Press. This well-illustrated study of Minnesota's premier rock art site includes fold-out self-guided tour maps, a full glossary, and resources for continued studies in interpretation and conservation. For information and direct orders of *The Jeffers Petroglyphs* please see the Prairie Smoke Press website at <http://www.tcinternet.net/users/cbailey/psp.html>

Torrey Valley Petroglyphs

Larry Loendorf

Torrey Valley is located in the spectacular Wind River Mountains about 20 kilometers southeast of Dubois, Wyoming. Torrey Valley petroglyphs, part of the well-known Dinwoody Tradition, are among the most impressive in Wyoming. The Torrey Valley petroglyph site covers an area about one kilometer wide by eight kilometers long on the floor and sides of a glaciated mountain valley. A series of glacial lakes with connecting streams fill the

main part of the valley and it is along the edges of these lakes that the majority of the petroglyphs are found. Most of the panels are on sandstone boulders that have tumbled and now rest at various positions along the canyon walls and floor but a few panels are found on the exposed cliff sides or in overhangs along their bases.



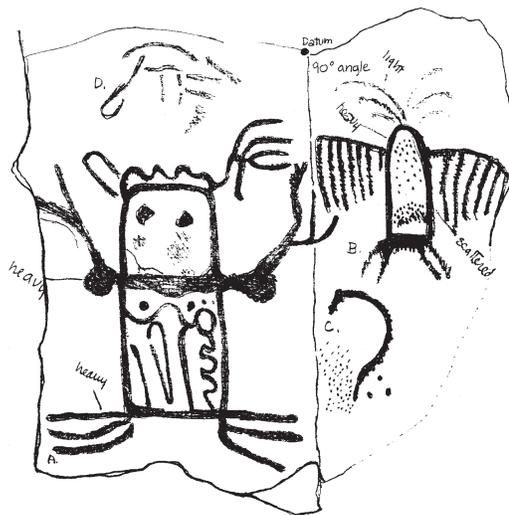
Site 48FR311, Panel A (detail).
Field drawing by Ann Phillips.

Throughout the years, there have been several recording efforts completed in the Torrey Valley, but they have been selective—recording only a sample of the total number of petroglyphs. Beverly Childers (1984, 1994) completed important studies. As a part of one study, Childers used a chemical procedure to remove lichens from a half dozen petroglyph panels on private lands. The long-term change to the sandstone sub-strate, and any possible damage to the petroglyph panels is not known. The experiment is important in that it serves as a baseline study for others who might want to explore lichen removal from stone surfaces. Another Torrey Valley petroglyph study, emphasizing photography, was carried out throughout the valley (Adams 1974). Other recording efforts also emphasized photography but no single repository kept all these photographs or records.

In 1998, the Wind River Historical Center obtained a grant through the help of the Fremont County Historical Society and the Wyoming State Historic Preservation Office to employ Rupestrian CyberServices as part of an intensive effort to record all the petroglyphs in Torrey Valley. Arcview[®], the appropriate USGS maps, and Global

Positioning were used to locate the petroglyph panels on a basemap of the Torrey Valley. Photographs of the petroglyphs were scanned into the database so they could be accessed through the location points. Panel information, including scale drawings and some tracings, were also completed and added to the database. Other information like direction the panels faced, petroglyph measurements, color, and descriptions was recorded on a form in the field and later transferred to a Filemaker[®] Pro database.

Visiting the petroglyphs in the Torrey Valley can be done but it requires permissions, as the ownership of the Torrey Valley site is complex. Several major site areas are on private lands, with the majority of these on former working ranches that are now used primarily for summer homes but some include year round occupants. One of these former ranches, known as the Ring Lake Ranch, is now an ecumenical retreat center with seasonal programs. This is an important part of the site complex. A large number of the petroglyph boulders are in the Whiskey Mountain Bighorn Sheep Management Area on Wyoming Game and Fish lands. Several petroglyph boulders are within the road right-of-way through the valley. The United States Forest Service recently assumed ownership of the road so they could improve access to a trailhead to Gannett Peak and other Shoshone National Forest lands.



Site 48FR311, Panel B4. Field drawing by Ann Phillips.

Dinwoody petroglyphs like those in the Torrey Valley are clearly linked with the Shoshone. In a recent classification study, I examined one hundred and sixteen petroglyphs of animals in the Torrey Valley and learned that flying figures or birds dominate the petroglyphs. Figures with wings make up 40.5% while anthropomorphs with three-digit hands or feet represent another 32% of the animal petroglyphs. If we consider the possibility that

the three-digit anthropomorphs may also be representations of humans with bird-like talons, the entire assemblage is nearly three-quarters bird images or bird-like images. Even without these possible human/bird confluents the number of bird images is significant

Some of flying figures can be recognized as power birds to the Shoshone. For example, one small bird form with propeller-like wings and a long beak is believed to represent a hummingbird. Other flying figures that are larger with outstretched wings are more likely eagles. The Mountain Shoshone equate both hummingbirds and eagles with the thunderbird. Zigzag lines around these flying figures represents lightning (Hultkrantz 1981:33).

Owls represent another group of powerful spirit birds to the Shoshone. One notable spirit bird is the cannibal owl *wokaimumbic*. This giant flying creature talks and behaves like a human being, but resembles and looks like an enormous dragonfly. When it flies the earth shakes, and there is noise like thunder (Nabokov and Loendorf 2001:232). Steward (1943:390) records that a Shoshone man who had owl power told about being in a hunting camp when an owl flew into a tree, spoke to him, and warned him that an enemy war party was approaching. This account suggests the primary power obtained from *wokaimumbic* was prophesy or the ability to see into the future. Individuals who have this sort of power are also capable of travelling into the past to find lost objects or to learn the facts about a past event (Hultkrantz 1981:32).

Management of the Torrey Valley site remains an ongoing task. In 1999, Courtney Yilk, who was working on the grant to record the petroglyphs, took on the added responsibility of working with the Dubois school. She taught several days of classes, helped the teachers construct a sandbox archaeology site, and helped the students excavate the site. Nodules of pigment in the sandbox site were linked to questions about how pigment could be used to make pictographs and the manufacture of rock art. Students took a half-day bus trip to the site where they made their own drawing of the petroglyphs. These were integrated into the lesson plan. The long-term intent is to create a sense of pride in the students regarding the petroglyphs and hopefully lead to a peer-driven protection plan that will operate when young people from the local community visit the site.

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Hot Off the Press

Abstracts of Recent Journal Articles Related to Rock Art, as listed in Science or Social Science Citation Indexes

Compiled by Ron Dorn, Arizona State University
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“The use of lithic artefacts for making rock art engravings: Observation and analysis of use-wear traces in experimental tools through optical microscopy and SEM.” M. Alvarez, D. Fiore, E. Facvret, R. Castillo Guerra (CONICET, AIA, Buenos Aires, DF, Argentina). *Journal of Archaeological Science* 28 (5):457-464 (2001).

Abstract: In this paper we present the results of observations made via optical microscopy and SEM of microwear traces on experimental lithic tools used in the replication of rock art engravings. The overall aim of this experimental programme is to generate diagnostic microscopic criteria that could subsequently be used (a) in the identification of archaeological artefacts that have been involved in the production of rock art engravings, and (b) in the inference of the engraving techniques in which they have been used. The methods of replication of engraved figures and lines, and the observation of the microwear traces on the experimental artefacts used are presented. The complementary use of stereo microscope, metallographic microscope with bright field, dark field and laser illumination, and SEM is also discussed. The resulting microwear traces observed on the tools used in the experiment are characterized, and are linked to the two different engraving techniques with which the rock art replication has been carried out.

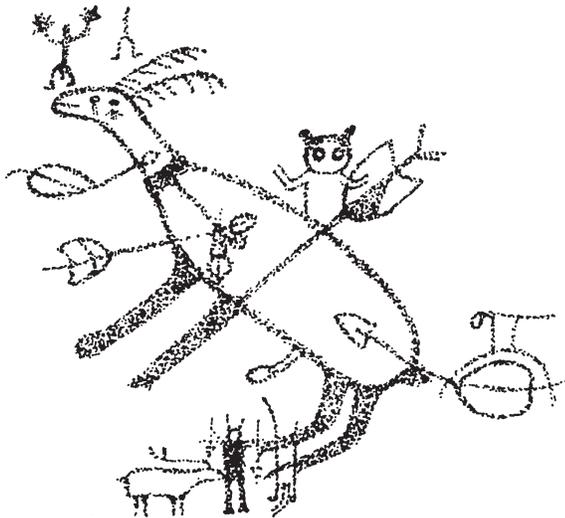
“Visions of dynamic power: Archaic rock-paintings, altered states of consciousness and ‘clever men’ in Western Arnhem Land (NT), Australia.” C. Chippindale (Univ Cambridge, Museum Archaeol & Anthr, Cambridge CB2 3DZ, England), B. Smith (Univ Witwatersrand, Rock Art

Medicine Lodge Creek

Larry Loendorf

This is another short description of a rock art site in Wyoming. This site may be on a field trip for next year's annual meeting or meeting participants may want to visit the site on their own while travelling to or from the meetings in Dubois.

Rock art at Medicine Lodge Creek has been recorded for more than a century. Two years ago, I found photographs of the site in the Smithsonian Institution. The well-known Wyoming geologist Wilbur C. Knight visited the site in 1897 and photographed the petroglyphs. But the site was not well-known to rock art enthusiasts until the early 1970s when ARARA member Stuart Conner visited Medicine Lodge Creek to photograph the rock art. Stu immediately recognized the importance of the buried cultural deposits beneath the rock art panel and started writing letters to convince the landowner to protect the site. He also encouraged the University of Wyoming to examine the site.



Dr. George Frison followed Conner's advice, examined the site and saw that there was excellent potential for digging into the alluvial soils at the base of the rock art panel. With support from the National Science Foundation, Frison and students of the Anthropology Department at the University of Wyoming excavated into deposits and discovered stratified layers of cultural material that ranged from Historic Period Crow Indian materials to Paleoindian remains more than 10,000 years in age. Indeed, Medicine Lodge Creek can confidently be labeled one of the most important archaeological sites in Wyoming.

Unfortunately with all the excitement about the buried cultural layers, the rock art was not systematically

recorded. Frison did engage Mary Helen Hendry to do some recording but the results of these efforts are not available for research. We know from research with the rock varnish that many of the petroglyphs have been chalked and there is evidence that latex peels were taken for molds of some petroglyphs. Like so many sites in the west, Medicine Lodge Creek desperately needs to be recorded before the rock art is lost to erosion.

Rock art at Medicine Lodge Creek includes pictographs and petroglyphs. The main site panel extends more than a hundred meters along an east facing sandstone outcrop. Petroglyphs, the most prominent figures in the panel, include large animals made by pecking their outline and then solidly pecking in details like the legs. A large elk, more than two meters from nose to tail, has arrows penetrating its body. Another large outline pecked animal is a bison with arrows in its body as well. Smaller outline pecked and totally pecked figures, including deer, elk, and bison, are found adjacent to these large animals.

Outline pecked shield warriors, ranging from 30 centimeters to 1.5 meters in height are found across the main panel. Most have facial features like eyes and mouth and they have spears or clubs protruding from behind the shields. Shield designs are minimal, however. These shield figures are tentatively dated at ca. 800 to 1000 years of age.

Other human figures include examples with rectangular body forms that are executed in outline pecking and solid pecking. One fascinating group of deeply incised figures exhibit pointed heads that may be the helmets of Spanish conquistadors.

The majority of the paintings are in red pigment. The most apparent groups are high on the wall suggesting antiquity. They have linear bodies with tapering torsos. Some have bent arms and appear to be holding objects. Lower bodies are not executed in detail.

There is a second panel of pictographs in a small cave near the top of a "shiprock" that stands in the middle of the Medicine Creek valley. It includes large round human heads with short necks but little other body parts. Grids of dots are found around the figures.

Medicine Lodge Creek, near Hyattville, is a Wyoming state historic site. There is a well-maintained campground that operates on the first-come, first-served arrangement. It is often completely full in the summer months, especially on the weekends. There is a small museum that explains the prehistoric archaeological sequences found in the excavations.

The main panel of rock art is best viewed in the late afternoon when it is in the shade. If it is too dark the pictographs fade from view, but in the time period between 4:00 p.m. and 7:00 p.m. the light is usually

sufficient to see the hundreds of pictographs and petroglyphs in the panel. A fence restricts visitor access to the rock art but photography is possible from behind the fence. The site has a full time caretaker and new graffiti is at a minimum.

The small cave on the “shiprock” is best viewed in the morning. Binoculars are recommended, as access to the site is very difficult. Photography can be accomplished with a telephoto lens but it is often difficult to find a time with sufficient light and no shadows to take photographs.

Hot Off the Press

Continued from page 13

Res Inst, ZA-2050 Wits, South Africa), P. S. C. Taçon (Australian Museum, Div Anthr, Sydney, NSW 2010, Australia). *Cambridge Archaeological Journal* 10:63-101 (2000).

Abstract: The Dynamic figures are a distinctive component in the earlier rock-art of western Arnhem Land, north Australia. They include therianthropes (hybrid human-animal) images. Recent vision experience ethnographically known in the region, and the wider pattern of Altered States of Consciousness (ASC) in hunter-gatherer societies, are consistent with elements of the Dynamics. One key feature is the use of dots and dashes in the Dynamic images, explicable as a depiction of some intangible power, of a character comparable with that in the “clever men’s knowledge” of modern Arnhem Land. Tropical Australia thereby is added to the number of regions where a visionary element is identified in rock art; the specific circumstances in Arnhem Land, permitting the use together of formal and of informed methods, provide unusually strong evidence.

“Decorated bridles: Horse tack in plains biographic rock art.” J. D. Keyser (USDA, Forest Serv, POB 3623, Portland, OR 97209 USA), M. Mitchell (Comanche & Cimarron Natl Grassland, La Junta, CO 81050 USA). *Plains Anthropologist* 46:195-210 (2001).

Abstract: Decorated horse bridles are probably the most common horse tack shown in Plains biographic art. Painted on robes, drawn in ledgers, and incised or painted as rock art from northern Mexico to southern Alberta, these images illustrate the emphasis placed on horse finely by Plains and Southwestern Indian cultures. Rock art is replete with these decorated bridles. A cursory literature review identified more than 25 sites with illustrated examples, located from northern Mexico through nine of the United States and into southern

Canada at Writing-On-Stone, Alberta. Given the number of these rock art images and the wealth of comparative material from historical sources and recently published robe art and ledger drawings, we have identified and described seven distinct types of bridle decorations in Plains rock art. These decorations provide clues to ethnic identity of the artists and illuminate the extent of trade networks and intertribal alliances that extended across the region and into the American Southwest.

“Spellbound—Could mysterious figures lurking in Australian rock art be the world’s oldest shamans?” A. Coukell (Auckland, New Zealand, Science Writer). *New Scientist* 170(2291):34-37 (2001).

Abstract: All eyes are on the shaman: arms outstretched, head back, her face hidden behind a mask. She wears a long, tapering cap, and clutches a short wand in each hand. There are tassels at her hips and elbows, and these jump as she begins to move. The crowd around her watches, spellbound, as she embarks upon her journey to the spirit world. That’s one possible interpretation of a scene recorded thousands of years ago on a remote rocky outcrop in northwest Australia. The painting is part of a vast collection that opens a window on an ancient hunter-gatherer society that may date back to the last ice age. In 1997, a group led by Richard Roberts, now at the University of Melbourne, used a technique known as luminescence dating to assign a minimum age of 17,000 years to one of the younger paintings. The second study, also published in 1997, used radiocarbon dating and came up with a much younger estimate: about 4000 years. Its author, Alan Watchman, believes the Bradshaw culture in northern Australia might date from between 5000 and 6000 years ago, but rejects the idea that it could be 17,000 years old or more. Both researchers stand by their results. Roberts suspects that Watchman’s radiocarbon samples might have been contaminated by traces of younger carbon. Watchman thinks that the painting dated by Roberts was, in fact, pre-Bradshaw.

“Storm Shelter: an important new rock art find in South Africa.” G. Blundell, D. L. Williams (Univ Witwatersrand, Rock Art Res Inst, Private Bag 3, ZA-2050 Wits, South Africa). *South African Journal of Science* 97(1-2):43-46 (2001).

Abstract: A San rock art site discovered in the southern Drakensberg of South Africa is probably the most important find since the first decades of the twentieth century. The images in the site open up possibilities for a more detailed understanding of San religious experience and the history of the area.

Greybull South Site

Larry Loendorf

As its name suggests, the Greybull South site is a few kilometers south of Greybull, Wyoming, to the east of the Bighorn River. The site is on Bureau of Land Management lands but access is difficult because there are private landowners in the immediate area who do not allow entrance through their lands. The site was initially recorded in the 1950s by Smithsonian Institution River Basin Survey archaeologists exploring resources in the general area of the proposed Yellowtail Dam and reservoir.



Greybull South includes a half dozen concentrations of petroglyphs. They are found along a kilometer-long expanse of west-facing sandstone that flanks the Bighorn River. Gravel bars along the base of the site suggest the river has flowed at the base of the petroglyphs in the past few centuries.

Although there are many different petroglyphs at the site, bear tracks, arrows, and shield-bearing warriors dominate the motifs at Greybull South. The shield-bearing warriors are made by pecking the outlines of the figure's bodies. Some have pecked outline legs while others have solid pecked legs. Arms are hidden behind the shield. These figures are thought to initially date between 700 and 1000 years of age and they likely continue until the horse is introduced into the region at A.D. 1725. Linea Sundstrom recognized that these pecked outline shield-warriors are more common in eastern Wyoming and the Black Hills than they are to the west of the Bighorn Basin. Recently, however, we found some of the figures to the west of Cody, Wyoming, at a location

where they do not fit the pattern.

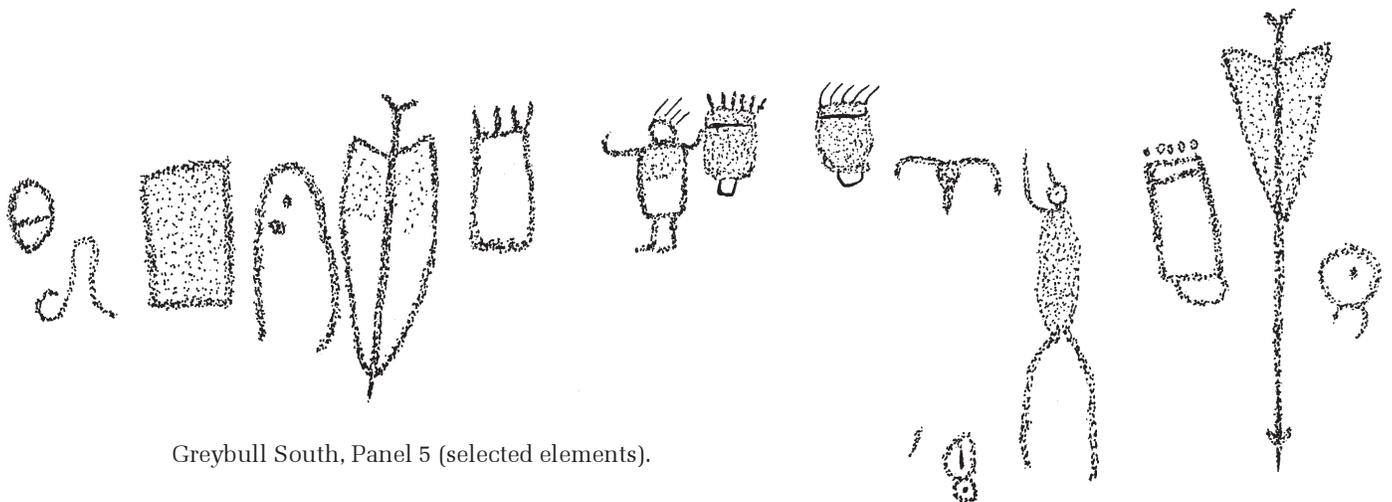
Other human figures have rectangular bodies with heads set atop them without necks. The figures have short legs and arms. Some of these are made by pecking their outlines and others are solid pecked.

The arrows are oriented vertically on the wall. One example is nearly a meter long. They have the nock and feathers displayed and well-made, needle-nosed side-notched projectile points. Curiously, these are the same types of projectile points penetrating the large outline animals like the elk at the Medicine Lodge Creek site.

The bear paws are in a variety of shapes and sizes. They appear to be the work of more than one artist with individual style. Some appear to be pairs and others are single bear tracks. Some are solid pecked and others are pecked outlines. Some have pecked lines for toes and others have dots. Curiously, several depict six toes, a characteristic that might represent the medicine bear.

There are four curious cavities in the rock at Greybull South. Each is about a meter and a half square and a meter deep. The remains of drill holes line the perimeters of these cavities and in one instance there is enough of the drill hole remaining to see the fuse to a stick of dynamite still in place. The cavities were made in the 1960's when a local museum removed four major panels of petroglyphs.

The procedure was described in local newspapers as a way to preserve ancient Indian petroglyphs. Unfortunately that has not been the case. Although one or two small animal images are on display, the major petroglyph panels are currently stored in a warehouse, face down, on pallets. One has cracked and an attempt to repair it has left an ugly stain across the surface. This same story can be repeated across the west where well-intentioned individuals have taken rock art boulders from their setting to protect them. It usually fails.



Greybull South, Panel 5 (selected elements).

2001 Pendleton Meeting

Larry Loendorf

with assistance from Donna Gillette

The Pendleton ARARA meeting was a rousing success. The opening event at the Umatilla Cultural Center with outstanding food, an incredible museum, and great camaraderie was an enjoyable educational experience. A couple of years ago I was approached by several ARARA members who were concerned at the lack of American Indian involvement in ARARA. Thanks to Claire Dean and Jeff Van Pelt, the Pendleton meeting will always be remembered as a step in the direction of cooperation between Indians and ARARA. Hopefully we can continue to include and encourage American Indians and their wisdom in future meetings.

The Education event in the Pendleton schools put on by Alanah Woody and John Palacio was extremely successful. John had really worked his rock art program for young people into something that hopefully ARARA will use at future meetings. Alanah's evening presentation on rock art was also a good public event. Thanks to Alanah for organizing and supporting the education events.

In general the papers were among the best I have heard at an ARARA meeting in recent years—save perhaps the outstanding session on Navajo rock art organized by Jane Kolber for last year's Phoenix meeting. While we all had favorites, I was especially pleased with the paper by Larry King on protecting rock art sites in Central Oregon from climbers. Diane Hamann, Steve Freers, and Claire Dean did an outstanding job of organizing the papers for the meeting. Jean Clottes' evening talk was fantastic.

And then there was the auction. We all missed Frank Bock's antics and skill at "encouraging" folks to open their wallets and pocketbooks. But Bill Hyder—ably assisted by Janet Lever and Rick Bury—made the auction an outstanding event. Thanks to those who brought things for the auction and to those who purchased them. Those of us who were there know that a young jewelry maker went home with a beautiful—if expensive—book on Chauvet Cave. Now she needs to learn French in order to read it.

Janet Lever did a masterful job in organizing the sales room. Steve Freers and Teddy Stickney, often assisted by Peggy Whitehead, put a real push on the sales of past ARARA volumes. Anyone who has seen, or read part of, the 2000 ARARA *American Indian Rock Art* volume knows what an incredible job Steve Freers did as editor. Anne McConnell and Alanah Woody were able assistants but in the end we all owe a great debt to Steve for his incredible effort. A large volume and out within a year for

the next meeting. Wow!

The ARARA business meeting went well. Thanks to Diane Hamann, the change in the bylaws to have mail ballots was well publicized and the membership was aware of the proposed changes. It passed unanimously. Now the task is to get the timing coordinated so that we have a slate from the nominating committee and the ballots out to members for their votes.

Citing new obligations with her job, Diane Hamann chose to resign as ARARA's vice president. We will miss Diane and her leadership but she promises to return in the future when work and family responsibilities have abated some. Teddy Stickney agreed to fill in for Diane for one year. This means that the nominating committee has some important positions to fill in next year's election.

I want to thank outgoing board members Claire Dean and Donna Gillette for their service on the board. I look forward to working with the incoming board members Rick Bury and Mavis Greer. Donna and Claire did a good job in organizing the meeting. Despite not being a Board member, Donna Gillette will continue to serve as ARARA's meeting coordinator. And thanks a dozen times over to George Poetschat for his role in setting up the field trips. The field trip part of the meeting is an especially difficult part of the annual ARARA meeting. There are some folks who think we should stop having them completely and a much larger group which thinks we should have more of them. During the year, I will be soliciting opinions on how to make them run as smoothly as possible for next year's meeting in Dubois, Wyoming.

Finally there are the people behind the scenes that fail to get sufficient credit for their effort in a successful meeting. Donna Yoder and Sharon Urban put long hours into getting registration materials in order before the meeting and then give up hours to sit at the registration table during the meeting. Others that assisted were Linda Fisk, Don Newell, Dara Williams (an Umatilla Tribal member), Anne Worthington, Ann Phillips, and Evelyn Billo. But Shurban and Donna Yoder had already done the real effort. I apologize for not thanking them at the banquet or some other public event in Pendleton so they could have gotten the applause they deserve.

Thanks to Terry Moody and Carol Diaz-Granados, who assisted with "after hours" typing and copying during the conference. Many thanks also to Daniel McCarthy, who ran the audiovisual machines for both days, and to Rick Bury, who helped with the audiovisual equipment during the concurrent session.

Please forgive me if I have forgotten someone in this short report on the Pendleton meeting. I look forward to 2002. See you in Dubois, Wyoming.

Protection of Boca de Potrerillos Decreed

Vicente Guerrero

From *El Norte* (Monterrey, Nuevo León), May 21, 2001

Translation by Breen Murray

Declared in the

Diario Oficial de la Federación as the most extensive and important zone of petroglyphs in Mexico.

Boca de Potrerillos, the most important petroglyphic archaeological site in northeastern Mexico, located in the municipio of Mina (Nuevo León), was declared an archaeological monument by a decree published in the *Diario Oficial de la Federación*.

With President Vicente Fox's signature, this museum, first opened to the public on November 23, 1995, becomes part of the national patrimony and receives the corresponding legal protection along with other zones like El Tajín, Veracruz, and Yaxchilán, Quintana Roo, validated by publication in the official decree of March 30.

With this decree, the protection of the zone, first explored in 1993 by a team of archaeologists from the Instituto Nacional de Antropología e Historia (INAH) and the University of Texas, directed by Moisés Valadez Moreno, will be reinforced and may be exploited more intensively for tourism, according to Javier Sánchez, head of the INAH delegation in Nuevo León.

According to the text of the decree, Boca de Potrerillos "is one of the best material records of the early indigenous hunter-gatherer culture of Northeast Mexico."

The technical studies presented in support of the decree mention 7700 years of human occupation, extending from 5920 B.C. to A.D. 1760.

Boca de Potrerillos has remains of hearths, grinding stones, lithic tool concentrations, and some 3000 rocks with carvings, within an area of approximately 5 km², making this the most extensive and important petroglyph site in the country, according to the decree.

"The area is already physically protected by a cyclone



According to the decree, Boca de Potrerillos is one of the best testimonies to the hunter-gatherer cultures of northeastern Mexico

fence since it was opened in 1995, but with this decree, we can assure that INAH, in collaboration with municipal and state authorities and private groups, can take actions to publicize this place more for tourist visitation," Sánchez stated.

The decree requires the three levels of government to reach an agreement for coordinated actions which establish its exclusive use for preservation of the site and its surroundings.

At present, Sánchez said this plan consists in improving the dirt road to the petroglyph site and developing infrastructure for the visitor's comfort, such as drinking fountains and platforms for viewing the upper parts of the hill where the petroglyphs are located, now accessible only to those brave enough to climb up.

What is Boca de Potrerillos?

- It is one of the best material testimonies of the now-vanished indigenous hunter-gatherer cultures of north-east Mexico, which according to technical studies carried out by INAH confirm 7700 years of human occupation, beginning in 5920 B.C. and extending into historic times up to A.D. 1760.

- It is 60 km from Monterrey in the municipio of Mina, and covers 435 hectares.

- The visitor will find a simple building at the entrance to the protected area, with exhibits of artifacts presumably used by the ancient inhabitants and graphic panels explaining what the area was like thousands of years ago.

- The zone is open Tuesday–Sunday from 10:00 a.m. to 5:00 p.m. For more information, call 8333-9751 or 8333-9588.

With Greater Value

By this decree, Boca de Potrerillos acquires the legal status provided by the *Ley Federal sobre Monumentos y Zonas Arqueológicas, Artísticas e Históricas*, which establishes their public use for research, protection, conservation, restoration, and recovery of monuments and areas as part of the national patrimony

Any additional construction or other public works carried out in the zone is subject to the provisions of this law, and the Secretaría de Educación Pública will define the criteria for protecting the zone and will promote its educational use to increase public knowledge.

The decree in the *Diario Oficial* assures that further studies will be carried out in this zone, Valadez Moreno points out.

"There are sites like Chiquihuitillos, 40 km from Boca de Potrerillos, within the municipio of Mina near its border with Bustamante, that require further studies and this is a stimulus to undertake them," he said.

Treasurer's Report

Balance Sheet
June 30, 2001

Assets

Current Assets:		
Cash in Bank - Checking	\$9,848.66	
Cash in Bank - Saving	4,606.20	
Cash in Bank - CDs	78,541.61	
Petty Cash	<u>250.00</u>	
Total Current Assets		<u>93,246.47</u>
Fixed Assets:		
Computer Equipment	4,051.37	
Office Equipment	<u>695.41</u>	
Total Fixed Assets		4,746.78
Accumulated Depreciation	<u>(4,746.78)</u>	
Fixed Assets (less depr.)		0.00
Total Assets		<u>\$93,246.47</u>

Liabilities & Equity

Current Liabilities:		
Accounts Payable	<u>0.00</u>	
Total Current Liabilities	<u>0.00</u>	
Total Liabilities		<u>0.00</u>
Fund Equity:		
Beginning Fund Equity	99,618.70	
Current Period Incr(Decr)	<u>(6,372.23)</u>	
Total Fund Equity		93,246.47
Total Liabilities & Equity		<u>\$93,246.47</u>

Income Statement July 1, 2000 - June 30, 2001

Revenues

Conference Revenues:		
Registration	\$8,681.00	
Banquet Income	2,389.00	
Lunches	408.00	
T-shirts	2,083.00	
Auction Income (Archives)	1,699.00	
Contribution to Reception	500.00	
Art Gallery	<u>755.00</u>	
Total Conference Revenues		16,515.00
Other Revenues:		
Membership Dues	8,375.00	
Education	460.00	
Conservation	342.00	
Archives	244.00	
INORA Subscriptions	1,094.00	
Publication Sales	5,791.18	
Interest Income	2,343.90	
Other Income	<u>618.90</u>	
Total Other Revenues		<u>19,268.98</u>
Total Revenues		<u>\$35,783.98</u>

Expenses

Conference Expenses:		
Audio Visual	281.25	
Banquet Expense	2,355.95	
Coffee Breaks	485.10	

Reception	1000.00	
T-shirts	1,248.00	
Lunches	645.82	
Conference Refunds	474.00	
Telephone	193.55	
Postage	29.39	
Conference Facilities	950.00	
Accommodations	986.65	
Travel/Planning	1,428.19	
Programs	446.35	
Misc. Conference Expense	<u>245.55</u>	
Total Conference Expense		10,769.80
Publications:		
La Pintura	4,647.43	
Publications	10,434.40	
INORA Subscriptions	882.00	
Postage and Supplies	<u>207.88</u>	
Total Publication Expense		16,171.71
Committees:		
Education	90.20	
Conservation	<u>778.49</u>	
Total Committees		868.69
Office & Administrative:		
Office Supplies	266.91	
Telephone	894.34	
Postage	300.83	
Copying & Printing	1,277.50	
Insurance (99-00 & 00-01)	4,808.00	
Travel	1,289.00	
Board Meetings	254.73	
Depreciation Expense	949.36	
SAA Booth	1,231.61	
Miscellaneous Office & Admin.	<u>13.12</u>	
Total Office/Admin. Exp.		11,285.40
Archives & Library:		
Rent	2,000.00	
Library Acquisitions	119.64	
Postage	<u>440.97</u>	
Total Archives & Library		2,560.61
Awards:		
Oliver Award	<u>500.00</u>	
Total Expenses		<u>\$42,156.21</u>
Net Gain (Loss)		<u>(6,372.23)</u>

Fund Balances June 30, 2001

Archive Fund	6,623.50
Castleton Fund	22,073.42
Conservation Fund	4,019.76
Education Fund	4,088.20
Oliver Fund	4,632.40
Publication Fund	14,233.16
Wellman Fund	9,372.87
Reserve Fund	12,498.30
Contingency	<u>1,000.00</u>
Total Fund Balances	<u>\$78,541.61</u>

—Respectfully submitted,
Donna Yoder, Treasurer

Minutes of the Annual Business Meeting

May 27, 2001

The ARARA Annual Business Meeting of May 27, 2001, was held at the convention center in Pendleton, Oregon, beginning at 8:32 a.m. with President Larry Loendorf presiding. There were 66 members in attendance.

A prepared agenda for Board members was distributed and used as a formal agenda for this meeting.

Bock Letter (Gillette). Donna Gillette read a letter from AJ Bock to the assembly expressing the Bocks' (Frank and AJ) wish for a good meeting and their reasons for not attending. A copy of the text is available; see Gillette. Peter Pilles moved and Claire Dean seconded the motion to send the Bocks an official acknowledgement, and a note of encouragement to Frank for his efforts in coping with health problems.

Minutes (Urban). Minutes of the last Annual Business Meeting appear in *La Pintura*, Volume 27, Number 1, pages 13-14. Motion made by Donna Tallman, and seconded by Breen Murray to accept the minutes as published. Approved by vote.

Treasurer's Report (Yoder). Balance on hand is \$99,618.56, with income at \$22,465.88, interest of \$2361.25, and expenses of \$22,439.16. Net income totaled \$2,361.25. All of the expenses for this conference are not in as yet, nor for *La Pintura*, Volume 27. A full financial statement will appear in *La Pintura* 28:1 [this issue].

Nominating Committee (Hyder). In 1993 a bylaw change was made to expand the leadership of the Association, and allow more members to participate. Changes were made in the terms of office to get overlapping times of service. This has worked well and as a result the Association is in need of electing new Board Members and filling the Vice-President slot resulting from the resignation of Diane Hamann. The nominations were for Carol Diaz-Granados, Mavis Greer, and Rick Bury. The Vice-President slot went to Teddy Stickney. Motion to close the nominations was made by Bill Whitehead, and seconded by Joe O'Connor. There was no discussion and the slate passed unanimously.

Election of Nominating Committee (Loendorf). Three members are needed for the committee. One is taken from the floor and then the President appoints an additional two. Those appointed are Claire Dean, Joyce Alpert, and Peter Pilles, who have all agreed to serve. Motion made by Evelyn Billo and seconded by Alanah Woody. There was no discussion and the slate passed unanimously.

Bylaw Changes (Loendorf). One change that is being suggested is to mail the ballot out to the membership prior to the annual meeting. All proposed changes have been printed in *La Pintura*. Motion was made by Teddy Stickney to approve changes as printed, seconded by Claire Dean. Motion was passed. There was a question concerning nominations. It seems that only one person has been nominated for vacant positions with little attempt to find a second opposing candidate. It is the intent of the Nominating Committee to find as many as possible candidates to run for any one position. There followed a discussion on the number of candidates to run, and the number of returns to make the count official. In the Bylaws, change in wording from "should" to "shall" was the ultimate end of the discussion. Motion to accept this amendment to the Bylaws change was made by Bill Hyder, and seconded by Claire Dean. Vote for approval of the Bylaw changes was called for with none opposing.

La Pintura (Hedges). Personally thanked those who have helped to get the newsletter out. They are Ron Dorn, Tony and Rebecca O'Gorman, and Arlene Benson, who have helped to get articles and papers in and in shape to publish. One difference this time with Volume 27, Number 4 was that this last issue for the year also served as the conference program. This is experimental, but it was a cost savings in that an issue of the newsletter and the program were not printed separately. A show of hands regarding this combined issue was favorable and this will be done next time around as well. In this way, every member gets the abstracts of the papers, whether they attend the meetings or not. Back pages of this issue can still contain articles and other news briefs. *La Pintura* now has its own e-mail address, LaPintura@earthlink.net, which should be used for all newsletter business. In the Here & There section, the suggestion was made to always include the "where" and "state" as not everyone knows this information concerning these news items.

Conservation And Preservation Committee (Kolber). The annual committee award will be presented at the banquet. The guidelines for selecting candidates did not coincide with actual practices, so those were brought into line and new guidelines have been established. They appear on the ARARA web page. The committee has focused on advising land managers on how to care for their rock art resources with most of the work in this area having been done by Leigh Marymor. There is a booklet available to the public for \$2.00 at the ARARA table in the vendor's room. Please tell Kolber if you know of some organization that should have a copy of this booklet and she will send one out at no cost. So far there has been a good response from land managers regarding the guide-

lines on how to manage rock art sites. Mavis Greer worked on a guide for guides to rock art sites. This will be given to guides today so that they may look it over in preparation for the upcoming conference field trips. The committee is now working on a complete guide for land managers. There is to be a conservation column in *La Pintura* under Mike Riddle. Last night Angelo Fossati spoke, with a slide presentation, on the Alqueva Dam that straddles the border between Spain and Portugal, another case where a dam will inundate rock art panels. He will provide a letter with details, so that conference attendees can send their separate letters of concern.

Education Committee (Woody). Last year she was co-chair of this committee and this year is chair. The focus of the group has been to get the resource packet out to teachers so that it can be put to good use. It is aimed at the 4th to 5th grade level. John Palacio did a workshop here in Pendleton with local school children, and a nighttime presentation to adults. Both were very well accepted, and there are plans to do it again next year.

Publication Committee (Freers). This was originally set up as an ad hoc committee but it soon took off and became the real thing! It has been a good year with many publications coming out. The first IRAC publication, with thanks to the Whiteheads, is for sale at the ARARA table for \$15. Other volumes are to follow. Volume 27 of ARARA's AIRA Papers is selling for \$25 and so far has been positively received. Eighty-eight copies were brought for sale and he would prefer *not* to take any home with him! Thanks to Alanah Woody and Ann McConnell for all of the editorial work. Woody will be the editor for next year. The committee met today and has come up with some concrete objectives and goals. The current issue of *La Pintura* has an ARARA publication list for ordering these volumes. It also appears on the web page.

Future Conferences (Gillette). Next year it will be held in Dubois, Wyoming. Rock art here is superb, as is the conference facility! Field trips will be the best ever and will be run by Larry Loendorf. Conference will be May 25-28th. In the year 2003 the meetings will be in Bishop, California, with logistics research to begin now on planning. For 2004 there is an invitation to hold the meetings at Casas Grandes, Chihuahua, Mexico. The current meeting had tables set up for folks to sit at and listen to the presentations, so a vote was taken, with a big positive response to having this type of set-up at future meetings.

Society for American Archaeology Workshop (Stickney). This year the Association had a lot of PR at the New Orleans meetings. There was a booth with advertising for the group, a new banner sign, and poster on recording, and we sold manuals for recording, other publications, and T-

shirts too. The ARARA booth was set next to one that sold screens, at which there were always plenty of people. ARARA got the overflow so we too had a constant group of people milling around. We gave out over 200 brochures and advertised next year's meeting in Wyoming. Next year the SAA meetings are in Denver so a workshop is planned on the management of rock art sites. This will take place on Wednesday, March 20th. ARARA plans to advertise it to a wide number of land managers and have a good turnout for the workshop. Hyder said that he was pleased with the ARARA booth, and that it was always busy! Bill Whitehead moved to approve the \$2000 requested for expenses for the group putting on the workshop at the Denver meeting. Robert Mark seconded the motion with discussion following. There will be a \$20 fee to take the workshop, which will be limited to 40 people. Announcements will be sent to managers and archaeologists and Jim Keyser will put together a list of such folks. Can only do one workshop, but will do it again the following year. Also will send announcements to Tribal Historic Preservation Offices and the National Park Service. Motion passed unanimously. This year there were eight rock art sessions. Probably the most ever!

Old Business (Loendorf). There was no Old Business.

New Business (Loendorf). Hyder had another bylaw change in that the conference chair (organizer) is a part of the Board. Diane Hamann will continue on as Bylaw reviewer.

Adjournment (Loendorf). A good meeting with several motions made and passed. Meeting ended at 9:31 a.m.

—Respectfully submitted,
Sharon F. Urban, Secretary

A New Web Site for Chauvet Cave

This new official site replaces the previous digital documents that show some images and a few information pages. Now you can visualize the chambers, zoom in on the painted panels, and approach the talent and the sensitivity of the Aurignacian artists who decorated the cave more than 30,000 years ago. The results of the research led by Dr. Jean Clottes are also available and will be updated each year.

<http://www.culture.gouv.fr/culture/arcnat/chauvet/en/>

This site, and a similar site for Lascaux (to get there, substitute "lascaux" for "chauvet" in the above address), is part of the collection Great Archaeological Sites produced by the Mission of Research and Technology of the French Ministry of Culture:

<http://www.culture.gouv.fr/culture/arcnat/en/>

We Get Letters...

We could not attend the annual conference and are very happy that the program issue included the Abstracts of Papers. We think this approach is GREAT.

Thanks very much.

—Steve and Marion Robinson

I can't tell you how much I appreciated having the abstracts from the recent conference in the newsletter. I am a very new member—received the membership card with the conference announcement as a matter of fact. I was very disappointed to find I had a scheduling conflict and couldn't attend the conference. The abstracts are very helpful, and I'm going to plan ahead so I can attend next year!!!

—Daphne L. M. Worsham

Information Services

Western Regional Resource Center

University of Oregon

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

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

ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Editorial offices of La Pintura are located at 8153 Cinderella Pl., Lemon Grove, CA 91945-3000. Subscription to this publication is a benefit of membership in ARARA.

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:

ARARA Membership
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University of Arizona
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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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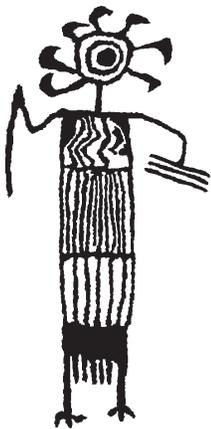
To submit items for our **Hot Off the Press** column, contact:

Ron Dorn
Arizona State University
RONALD.DORN@asu.edu

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.

ARARA Officers & Board

President	Larry Loendorf
Vice-President	Teddy Stickney
Secretary	Sharon Urban
Treasurer	Donna Yoder
Editor	Ken Hedges
Archivists	Frank and A. J. Bock
Board Members	Rick Bury, Carol Diaz-Granados, Mavis Greer

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.

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

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Volume 28, Number 1

La Pintura

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