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La Pintura

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Oh! The Possibilities! Dubois, Wyoming, for ARARA 2002

The little Wyoming town of Dubois, with a population of slightly over 1000 and wooden boardwalks along the western-style buildings of its downtown, offers quite an array of possibilities for the visitor. It is located near the head of the Wind River basin in the heart of Wyoming's mountains where the volcanic pinnacles of the Absaroka Range tower to the north for fifty miles—as the eagle soars—into Yellowstone National Park. To the south the Wind River Mountains present an awesome collection of peaks that are the rival to any in the Rocky Mountain chain.

These two massive mountain groups converge on the west of Dubois, creating a formidable barrier, but there are trails through them (and now highways) that were used for millennia. Togwotee Pass, named for a Sheep Eater Indian, connects the Wind River basin with Jackson Hole to the west and Union Pass is the ancient route over the Wind Rivers to the south. Snow melting from Union Pass can drain into the Green River and then the Colorado River to the Pacific Ocean, or down the other direction into the Wind River and via the Yellowstone-Missouri-Mississippi River system to the Gulf of Mexico. These mountains are literally the backbone of North America.

As one might expect, this is great hunting and fishing country and has been for centuries. The Wind River Shoshone, who occupy a reservation with a western boundary a few miles east of Dubois, were experts at capturing bighorn sheep. Remnants of the wooden fences and corrals that they used to drive the bighorns can still be seen in the mountains. These ancient hunters also left some of the most spectacular petroglyphs in North America, some easily accessed via roads near Dubois.

Bighorn sheep are one of the main attractions to Dubois. The largest herd in Wyoming is found on Whiskey Mountain to the southeast of town. The sheep are easiest to see in the winter when they are at lower elevations, but by using binoculars and spotting scopes, you often can see them grazing on the mountain slopes in the spring as well. The National Bighorn Sheep Center, located in Dubois, has an excellent museum with programs related to the sheep.

Dubois is also the home of the Wind River Historical Center and the Lucius Burch Center for Western Traditions (see www.windriverhistory.org) with a museum and programs packed full of exciting exhibits and events. It is the Wind River Historical Center that will serve as the host to the 2002 ARARA conference.

Conference Plans

There is plenty planned for the Dubois meeting so come early and stay late. The conference will begin Friday evening May 24 with a reception at the Lucius Burch Center for Western Traditions. We plan to open the Great Turtle exhibit at the reception (see your last La Pintura for a description of the Great Turtle). The sessions will begin on Saturday Morning at the Headwaters Conference Center. We will be trying a new format this year (see the Call for Papers) which will also include Poster Sessions. Our no host get-together and live auction will take place at the Rustic Pine (next to the motel) on Saturday evening. The

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Oh! The Possibilities!

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business meeting will be on Sunday morning, followed by the remaining sessions. Sunday's evening Banquet will be held at the Conference Center, will feature James Keyser as the Banquet Speaker, and will include our Awards presentation.

The host hotel (or Motor Inn this year) is the Stagecoach Motor Inn, phone 1 (800) 455-5090. Room rates are \$46 and \$55. A shuttle will be available between the motel and meeting location, about a mile away. Weather can be cool and possibly rainy and windy at this time of year, and will definitely cool off at night. Temperature ranges from the high 60s to lows in the 30s.

And, as is the ARARA tradition, Monday will be trips to many of the outstanding rock art sites in the area. Pre-registration for field trips will be available in early spring.

Start making your plans now so as not to miss this exciting meeting!

ARARA 2002 Conference Call for Papers

The American Rock Art Research Association will hold its annual meeting May 24–27, 2002, in Dubois, Wyoming. This is the *First Call for Papers*.

In recent years ARARA has experienced an excess of potential papers for the annual meeting, necessitating overlapping sessions to accommodate the speakers. There have been complaints about this practice, as some individuals want the papers in a single session so that they can attend them all. In an effort to accommodate more papers, the format for the Dubois meeting will change—**SO READ THE FOLLOWING CAREFULLY!**

There will be three categories of Papers:

Contributed Papers offer the results of field and laboratory research. They can include site descriptions but they usually present a compilation of information into newly formulated ideas or conclusions. They may be historical in nature and present an overview of previous research, but usually they are more comparative in nature (15 minutes in length with 5 minutes for questions).

Reports are descriptive papers with information on newly discovered sites, new dates for sites or images, or new ideas for recording sites. They are important because they offer an opportunity to present new information on a rock art site or sites or a new way of thinking about a rock art topic (10 minutes in length with a 10-minute question period for the five previous participants at the end of each hour).

Poster Papers can be either descriptive or comparative. They are set up as a display with illustrations and text that describes and discusses the topic and/or the results of the research. Poster Papers are the best way to get into one-on-one discussion with viewers and exchange ideas (presenters will be expected to schedule times to be at their posters for contact with viewers). Space is limited to a poster that will set up on a 3x8-foot table, facing one side only. Electricity will be available on request. It is important to have a written version of your paper, or the conclusions or results presented in the poster, available as a handout for interested viewers. Poster Papers are reviewed for publication in the same manner as other session papers. Rock art's visual components make Poster Papers an especially effective way to communicate about a rock art topic. Potential participants are strongly encouraged to present a Poster Paper at Dubois. This is also an excellent way for students or those who do not like public speaking to present papers. To reinforce its commitment to poster presentations, ARARA is offering a \$100 cash prize for the best Poster Paper presented in Dubois.

You must designate your paper category on the official form (included in this issue of *La Pintura*). All abstracts will be reviewed by a program committee and accepted or rejected by April 1, 2002. The number of Contributed Papers will be limited. *The program committee may accept your paper but offer you the opportunity to change it from a Contributed Paper to a Report or Poster Paper.* You will have a limited time to decide before your slot is given to another potential participant. *Current ARARA members will be given preference.*

Presented papers and reports must be completed within their time limits. For information on preparing your presentation and related details, see the article on Information for Speakers elsewhere in this issue of *La Pintura*. ARARA will supply slide projectors, laser pointers, microphones, and projectors for computer-based presentations. Session chairs and speakers will meet before each session to acquaint speakers with the operation of the equipment *before they get to the podium.*

Individuals who wish to present papers, reports, or posters in Dubois should use the form in this issue. To submit a paper, send 3 copies of the filled-out official form by March 15, 2002, to:

ARARA PROGRAM COMMITTEE

Attention: Mavis Greer

2599 So. Paradise Drive

Casper, WY 82604

Or E-MAIL one copy of all information requested on the form to: mavis@GreerServices.com

ARARA 2002

Exploring Wyoming

This year, with ARARA held in Dubois, Wyoming, why not take advantage of the unique location and explore the rest of this wild and remote region. Wyoming is rich in little known rock art sites, magnificent wilderness areas, parks and other national treasures. Plan a week or two either before or after the conference to explore; motel rates are “off-season” and roads free of traffic!

Dubois is 86 miles from Jackson Hole and approximately 55 miles from the southern entrance to Grand Teton National Park leading to Yellowstone National Park. In the other direction, a three-and-a-half-hour drive takes you to Cody—passing several excellent rock art sites en route—and the Buffalo Bill Historical Center. This world-class museum features one of the best collections of Western Art in the world; its Plains Indian Museum is outstanding and there are a number of other worthwhile exhibits such as the Winchester Fire Arms Gallery. Have lunch at the historic Irma Hotel, named for Buffalo Bill’s daughter, where an ornately carved cherry-wood bar, a gift to Buffalo Bill from his admirer Queen Victoria, sets the tone.

In Thermopolis, en route to Cody, you can visit the Dinosaur Museum and observe the excavations that are currently under way at this well-run and privately owned site. You can also indulge in the town’s famous hot springs where public pools allow you to soak and relax in its healing waters.

Dubois is situated just eight miles from the Wind River Indian Reservation, home of the Eastern Shoshone and Northern Arapaho. Here, just an hour away, if you head towards Lander, you can explore the old fort compound and visit the graves of the famous Shoshone leader Chief Washakie and equally famous Sacajawea.

Also within a day’s drive, heading out of Lander, you can visit old mining communities clustered on wind swept heights. Atlantic City still boasts an active bar where bullet holes from former days have punctured the old lead ceiling. Just beyond is South Pass City, a restored ghost town located along the Oregon Trail that boomed during the days when immigrants still streamed through Wyoming and the lure of gold brought prospectors to the Wind River, Owl Creek and Absaroka Mountains. A short hike will bring you to the site of the Willie’s Handcart Disaster where Mormon immigrants perished in a brutal winter. You can also find the “parting of the way,” where wagon trains split to head for either California or Oregon.

This area is a jumping off point to explore Wyoming’s Red Desert, a “high plains desert” rimmed by the Conti-

mental Divide with rock art sites, magnificent wild horses and natural buffalo traps carved into the labyrinths of its colorful badlands known as “The Honeycombs.”

Should you opt to travel through Yellowstone, you can exit from the Park’s northeast entrance to drive up the breathtaking Beartooth Highway. Go over “the Top of the World,” and then drop back down into the beautiful sequestered town of Red Lodge, Montana. This high mountain road boasts spectacular views with snow visible throughout the summer; the charming town of Red Lodge boasts wonderful art galleries and the stately, historic Pollard Hotel.

For those preferring not to venture into the Park, a drive into Jackson Hole allows for visits to a wealth of downtown art galleries, excellent restaurants and opportunities for shopping with a western theme. Just outside town, trumpeter swans grace the wetlands of the Jackson Hole Elk Refuge. Both swans and a few lingering elk can be viewed from the new National Museum of Wildlife Art. And don’t forget to visit Jackson’s famous Silver Dollar Cowboy Bar which graces its central square.

Last, but by no means least, you can head south from either Jackson or South Pass to Kemmerer and the Fossil Butte National Monument. There you can see extensive fossils, notably the exceptional fossil fish the area is known for. One excavation site allows the public to dig for themselves in this fossil-rich area. From Kemmerer, Salt Lake City is about a two-hour drive.

List of websites for places mentioned above:

Lander [(800) 433-0662]:

www.landerchamber.org

South Pass City State Historic Site:

www.commerce.state.wy.us/sphs/south.htm

Yellowstone National Park:

www.nps.gov/yell/index.htm

Cody Chamber of Commerce [(307) 587-2777]:

www.codychamber.org

Buffalo Bill Historic Center [(307) 587-4771]:

www.bbhc.org

Thermopolis Chamber of Commerce [(307) 864-3192]:

www.thermopolis.com

Beartooth Highway:

www.byways.org

West Yellowstone Chamber of Commerce [(406) 646-7701]:

bycc@wyellowstone.com

Jackson Hole:

www.jacksonholechamber.com

Kemmerer Chamber of Commerce [(307) 877-9761]:

www.kemmerer.org

Fossil Butte National Monument:

www.fossilbutteareaparks.com

ARARA 2002

Information for Speakers

Rock art's visual components make poster papers an especially effective way to communicate about a rock art topic. Potential participants are strongly encouraged to present a poster paper at Dubois. This is also an excellent way for students to offer papers or for individuals who do not like public speaking to present papers. Poster papers will be reviewed for publication in the same manner as other session papers.

The ARARA Board and the program committee for the Dubois meeting want to strengthen their commitment to poster papers. To do this ARARA is offering a \$100 cash prize for the best poster paper presented in Dubois. The program committee will serve as judges for the poster papers and present the check to the winner at the Sunday banquet.

Presented papers and reports must be completed within their time limits. Scheduling is very tight to accommodate the many requests for paper presentations. Speakers must recognize that their time begins when they stand up to walk to the podium and not when they begin their speeches. Reports should be no longer than 9 minutes so that the next person can get to podium. For the same reason papers cannot be longer than 18 minutes and no longer than 15 minutes if the presenter expects to answer questions.

Participants should recognize that the meeting is in a rural Wyoming town. While this will add to the charm of the meeting, it means there will not be last minute photo services available nor will there be technicians who can repair or make all the operating decisions regarding specialized equipment.

ARARA will supply slide projectors, laser pointers, microphones for amplified sound, and projectors for computer based presentations. There will be a meeting of the session chair and speakers before each session to acquaint speakers with the operation of the equipment. Please remember, however, that it is a speaker's responsibility to be familiar with the equipment *before he or she gets to the podium*.

There will be a practice projector available for presenters to examine order and orientation of their illustrations. There is insufficient time in your presentation to re-orient incorrectly projected slides.

All participants should have written versions of their papers, but it is much more effective to present your paper rather than read it. Style guidelines for preparing your paper are available on the ARARA web site.

ARARA 2002

Vendor Applications Due Deadline for Dubois Conference Set for April 1

Janet Lever-Wood will chair the Vendor Room for the ARARA Conference in Dubois, May 24-27, 2002. Deadline for vendor applications is April 1. The Vendor Room will be open to ARARA 2002 Conference attendees only on Saturday, May 25, and Sunday, May 26, 2002.

All interested artists should submit an application for the juried sale. Membership in ARARA is required to exhibit or sell. Work must be contemporary, original, and—it should go without saying—never include artifacts of any kind. It is the artist's responsibility to bring only items inspired by public sites or private sites for which permission was granted to make images.

In order to maintain a high quality and diversified Vendor Room, we are asking interested ARARA members to submit a good description of the material to be offered along with a portfolio of slides, clear photographs, product brochures, or other supporting information. This requirement is waived if you were accepted as a vendor for one or more of the past six ARARA Conferences. To help defray the costs of providing vendor space, vendors are asked to donate the higher of \$25 or 10% of gross sales—your deposit of \$25 must accompany your Vendor Application form. Complete rules governing sales and exhibits in the Vendor Room are presented on the Vendor Application form in this issue of *La Pintura*.

To exhibit or sell, complete the Vendor Application Form and send it with a deposit of \$25, which will be applied toward the 10% sales commission that becomes a donation to ARARA. Make checks payable to ARARA.

All Vendor applications and deposits must to be submitted by April 1, 2002, to allow time for the jury process and enable us to plan vendor exhibit space. Vendors will be notified in April of their acceptance or rejection. Rejected applicants' deposits will be returned. Late requests will be considered only if space allows, and will be charged an additional \$15 late fee, not applied to the 10% sales commission.

Any questions may be directed to Janet Lever-Wood at (831) 423-4924, e-mail: blueglyph@jps.net

Submit applications with deposit to:

ARARA—Vendors
Janet Lever-Wood
608 Sunlit Lane
Santa Cruz, CA 95060

ARARA 2002

Call for Castleton Award

The American Rock Art Research Association is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000. The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 29th Annual Conference of the American Rock Art Research Association to be held May 24–27, 2002, in Dubois, Wyoming. ARARA reserves first publication rights.

Entries will be judged both on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries for the Castleton Award are listed below.

1. A panel of judges will be selected by the ARARA Executive Board and Publications Committee. The names of those serving on the panel will not be made public.

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide published in *American Antiquity* 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to the following: a final or summary report outlining the results of field work in rock art; a synthesis or regional overview; an interpretive study of rock art.

3. Essays which have been previously published, either in their entirety or in substantial part, are not eligible. Essays which report on projects for which the author received funding through a contract or research grant are not eligible.

4. There are no application forms, but each entrant is requested to include with the entry a separate letter of application briefly introducing himself or herself and summarizing previous work in rock art (a copy of a résumé or curriculum vitae is acceptable). The letter should also state the reasons for applying for the award and give appropriate background information on the topic or project discussed in the essay. Such background material might include a summary of the objectives of the project, the methods used in achieving the objectives, a brief evaluation of the results, and information regarding expenses incurred in completing the work.

5. The decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

6. To enter the competition, send a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by March 15, 2002, to:

ARARA—Castleton Award
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026

ARARA 2002

Nominations Solicited for Wellmann Award

In 1989, ARARA members voted to establish the annual Klaus Wellmann Memorial Award for Distinguished Service in the field of rock art research, conservation, and education. The award was created both to honor the memory and service of the Association's first president and to honor the continuing and future service of the many fine members of ARARA. Previous recipients have included Paul Steed, Jr., Stu Conner, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty, Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, and the first to be awarded this magnificent plaque: Frank & A.J. Bock. ARARA is seeking nominations for the presentation for this award for the 2002 meeting in Dubois. The recipient is determined as follows:

Each year a call for nominations for the Wellmann Award will be issued in *La Pintura* by the Officers. Written nomination shall be signed by no less than five members in good standing. The Officers shall be free to consider any other names they deem worthy. Consideration will be given to a member's cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration also will be given to a member's service outside the association, including such things as the cumulative impact of a member's scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education. Nominations will be accepted any time prior to the annual conference, which is held in May. If any member wishes to nominate an individual or individuals for this award, just write to ARARA giving the name and reasons for the nomination. The address:

ARARA—Wellmann Award
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026

ARARA 2002

Call for Oliver Photography Award Entries

Digital Photography Now Included

The American Rock Art Research Association is pleased to announce its annual photography competition for the Oliver Award. The Oliver Award recognizes exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part of a newly established ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

Prior to 2001, digital enhancements were excluded from consideration. Recent advances in digital photography have led the judges to expand the scope of the Oliver Award to include all forms of digital photography and enhancements. Entries using digital enhancement must include a description of the techniques involved. The judges expect that the entries will include a discussion of the ethics of the enhancements or manipulations used in producing the entry and how they contribute to the science of rock art research.

The criteria and guidelines for the award include:

The Oliver Award is to be given for excellence in the art and science of photography in the service of the study and appreciation of rock art. The art and science of rock art photography serves two critical masters:

On the one hand, rock art photography must illuminate and educate people that have not had the opportunity to see a site first hand. The art of rock art photography is in capturing the experience of the site, not just in reproducing what is painted or engraved upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that invariably one experiences at a rock art site. Without acknowledging this master when we make our photographs, we fail to educate and pass along a meaningful portrait of rock art and thus may fail to help others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful. In the absence of scientific criteria upon which to base our photography, we must follow convention inasmuch as we can, but willingly discard it when it can no longer help us solve the problems facing us. We must acknowledge new, and often, controversial scientific work in the field of photography that may lead to another way of understanding rock art.

For the purposes of this award, it will include all conventional still or motion film mediums, scientific film mediums, video, and digital image captures done on location. It does not extend to multimedia "productions" although the scope of the award may be expanded in the future.

Entries may include a single image or a portfolio of images of a single site or cluster of sites. As with the Castleton Award, there are no application forms, but entries should be accompanied by a cover letter that explains how the entry meets the criteria of the award. In other words, how does it provide a viewer with new information or a new appreciation of the site or sites. This is particularly necessary in the case of scientific studies where the techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a resumé or curriculum vitae is acceptable).

A panel of judges will be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

To enter the competition, send one letter of application and the entry in time to be received by March 1, 2002, to:

Mark Oliver, Inc.
ARARA—Oliver Award
984 Old Mission Drive, Suite A15
Solvang, CA 93463

Announcement

Fiesta Tours has announced a Burro Trek to Baja California Cave Paintings March 3–13, 2002, with side trips to whale-watching at Scammon's Lagoon and the famous salt works Guerrero Negro. For information call Shurban at (520) 621-4011 or Cathy or Marshall Giesy at Fiesta Tours International, (520) 398-9705 or email at fiesta@azstarnet.com. Please note that this announcement is for informational purposes only, and does not constitute official endorsement by ARARA.

Books About Wyoming

Larry Loendorf

Wyoming's Wind River region is the subject of several recent books that readers might want to consider before coming to ARARA Dubois in 2002. There is a mix of both fiction and non-fiction and a mixture of topics as well. Most are currently in print with a couple that will be in print before spring 2002.

What You See In Clear Water: Life on the Wind River Reservation by Geoffrey O'Gara (Alfred A. Knopf Press, 2000) is an actual story about the long standing battle over water rights on the Wind River Indian Reservation. It offers an historical overview of the reservation and the legal fight for the rights to the water in the Wind River. Even for those who know nothing of the water debate, the book is a good introduction to the Shoshone and Arapaho and their Wyoming setting. O'Gara writes "so skillfully that after reading him you know the place better, even though you already knew it well." writes Kent Haruf about O'Gara's writing ability. I concur and recommend this book.

For those who like a good mystery story you should not miss *The Thunder Keeper* by Margaret Coel (Berkley Publishing, 2001). Coel's books are set on the Wind River Indian Reservation and feature Vicky Holden, an Arapaho Indian lawyer, and Father John O'Malley. *The Thunder Keeper* is a tale about the area surrounding the Wind River Mountain petroglyphs and a secret diamond discovery that will compromise the sacred nature of the site. Part of the story is set in Denver but a good part is about the region where the ARARA field trips will take place in 2002. Coel emphasizes the Arapaho in her stories with more authentic information in the genre of Tony Hillerman. Her other books include *Lost Bird*, *Story Teller*, *Dream Stalker*, *Ghost Walker*, and *Eagle Catcher*.

A more systematic book about the Indians in the region is *American Indians in Yellowstone National Park: A Documentary Overview* by Peter Nabokov and Lawrence Loendorf (Yellowstone National Park Publication, 2002). This book is the outcome of an ethnographic overview or study to examine the traditional cultural properties in and around Yellowstone National Park. Unlike other major National Parks—Glacier, Yosemite, and the Grand Canyon—Yellowstone Park has not had a long-standing relationship with any Indian Nation. For this reason, the book, as the title suggests, is more a documentary or historical account than one about Indian sites in the region. The book is free and it will be distributed through Yellowstone National Park.

For readers who want to concentrate on rock art there

is *Plains Indian Rock Art* by James D. Keyser and Michael A. Klassen (University of Washington Press, 2001). Although the authors concentrate on the Northwestern Plains rather than the entire North American Plains, this book is an introduction and overview for the rock art in Alberta, Saskatchewan, Montana, Wyoming, and western South and North Dakota. There is good discussion on Dinwoody Tradition petroglyphs, one of the traditions that will be featured on the field trips. Other relevant petroglyph and pictograph types and traditions are also discussed. The authors present a very good overview of the regional rock art but they are much stronger in their discussion of biographic rock art and its comparison to ledger art and robe art. I also especially like the chronology charts with appropriate images that they offer for each tradition. [Watch for a review of *Plains Indian Rock Art* in the next issue of *La Pintura*—Ed.]

Another new book on the area petroglyphs and pictographs is *Ancient Visions: Petroglyphs and Pictographs of the Wind River and Bighorn Country, Wyoming and Montana*. by Julie E. Francis and Lawrence L. Loendorf (University of Utah Press, 2002). This book is much more specific with emphasis on the rock images in the Wind River and Bighorn basins of Wyoming with some overlap into Montana. It is written more like a college archaeology textbook. It includes the extensive effort to date the rock images as well as interpretive information gleaned from ethnographic studies. Many of the illustrations in the book are images that will be included in the ARARA 2002 field trips.

These are some of the new books that might be of interest. Of course there are lots of older books that are good preparatory reading. *Rising From the Plains* by the noted author John McFee is a story about Wyoming geology and one of its best known geologists J. David Love. We are hopeful that Dr. Love will be able to attend part of the meeting because he has a healthy interest in archaeology and rock art as well as geology. A good way to learn about regional Indians is to use the *Handbook of North American Indians* series that is published by the Smithsonian Institution. Volume 11 on the Great Basin has an excellent chapter on Wyoming's Eastern Shoshone by Demetri Shimkin. The *Handbook* volume for the Great Plains is scheduled for release in the very near future and it will contain chapters on the Arapaho and Crow Indians, two other groups with close ties to Wyoming. Finally for those who would like to learn more about the archaeology of Wyoming there is George Frison's *Prehistoric Hunters of the High Plains* (2nd Edition, Academic Press). This 1991 edition is an essential overview of northern Plains archaeology with particular emphasis on Wyoming.

Call for Action:

Fund-Raising for Rock Art Protection

Steve Waller

What can be done about the plight of fragile rock art cultural resources? The Conservation and Preservation Committee (CAP) is seeking help and specific strategies for raising funds, and concrete proposals for applying those funds to rock art protection projects.

Examples of general fund-raising ideas might include grant proposals and letters of solicitation to corporations and foundations, establishment of endowment funds, or increased vandalism fines to be used for conservation. If members contributed just 1% of their rock art travel and research expenses toward the protection of rock art, it would be a good start. Volunteers are welcomed.

Examples for areas where funding might be applied include film for documentation, travel and equipment for research, scholarships to encourage education, improved public communication through publications and web pages, and resources for improved site management, direct intervention, and site clean-ups. Please send ideas (and/or contribution checks made payable to ARARA) to:

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

Identification, clarification, and prioritization of specific conservation needs will facilitate the fund-raising process. Given adequate funding and focus, major progress could be made in preventing irreplaceable rock art resources from vanishing forever.

For further details, see ARARA's CAP web page at www.arara.org/CAPhtml

ARARA 2002

Flying to Dubois

If the trip to ARARA's 2002 conference in Dubois, Wyoming, seems like a long drive, you might consider flying. The journey by air involves commuter airlines and car rental for a two-hour drive from either Jackson Hole or Casper, but it can be done. Jackson Hole and Casper are both serviced by United Airlines from Denver and by Delta Airlines from Salt Lake City, while Frontier Airlines adds service to Casper from Salt Lake City. Be sure to check airline web sites for current schedules and fares, and to learn about senior citizen discounts.

We Get Letters...

Hello *La Pintura*.

The last issue had a nice article by Jane Kolber that included kind words about the recording work being done at Petroglyph National Monument in Albuquerque. There was one error that we do want to correct. Jean Brody and I (along with Helen and Jay Crotty and a lot of other people) are among the 16 or so regular volunteers that have been working there for at least a couple years each, but are not and never have been involved in "directing" the project. Thank goodness, that accusation is untrue. Jack and Ann Francis of Albuquerque should get the credit—all of the credit—for voluntarily acting as organizers and coordinators of this long-term (it's been going on for more than six years now) and rather complex project. So far, volunteers have logged perhaps 10,000 hours there and the Francises easily accumulated an enormous number of them. Without them and the interpersonal relationships that they have nurtured with the rest of us and with the super group of Park Service personnel, it is doubtful that we would be anywhere near finishing the project. Another lifetime or so should do it.

Thanks,
Jerry Brody

Rock Art Bibliography Goes Online

Both academic and non-academic interest in indigenous rock art has exploded in recent years, resulting in a rich and expansive literature. Professional researchers and students have had a difficult time accessing this literature which, as often as not, has been published in specialized journals, small circulation editions, and non-circulated "gray" literature.

With over 10,500 citations to the world's rock art literature, *Rock Art Studies: A Bibliographic Database* is the world's largest rock art bibliographic database. Available for the first time for use by researchers and students, the database can be found at the University of California, Berkeley, Bancroft Library Web Site:

(<http://bancroft.berkeley.edu/collections/rockart.html>).

Simple and complex literature searches are easily conducted using a simply formatted search engine with fields on Author, Title, Place Name, and Subject. No other research tool is currently available where one can query the literature with the degree of specificity available here.

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In Memoriam

James W. Stoddart 1926-2001

It is with deep sadness that Jack and I announce to the many ARARA friends of Jim's that he passed away on September 27, 2001, when he and his wife Kitty were visiting us in Santa Fe. His death was sudden and unexpected.

Jim and Kitty were long-time members of ARARA, having attended their first conference in 1977. Our acquaintance and close friendship with them began in 1981, when we met at the ARARA conference in Winnipeg. Through the years since, our shared love of rock art and archaeology led us on many journeys of exploration together. When the Western Archaeological and Conservation Center started an archaeological survey of the boundaries of Petrified forest National Park in 1985, we became volunteers (along with other members of ARARA) for the four years it took to complete the project. This subsequently led to other yearly projects within the park, varying from rock art recording to site excavation. Ultimately, we volunteers met each summer for six years, forging a strong bond of friendship and enjoying off-duty expeditions together. Jim, although he had suffered a stroke in 1986, became a tireless and reliable participant, contributing his knowledge of archaeology and—during site surveys—his familiarity with the tools of the discipline.

Jim had an impressive history before his retirement in 1986 from the Physics-Astronomy Department of the University of Minnesota. He was variously involved in High Altitude Balloon experiments, the study of total eclipses (for which he traveled all over the world), the science and maintenance of telescopes, working with astronomers (which took him on yearly trips to the major observatories in the U.S.), and space research. He

traveled often to Cape Kennedy during the early space launches, creating and delivering equipment for NASA. His work led to an easy friendship with the first seven astronauts in the space program.

Yet, in spite of his remarkable accomplishments, Jim was a quiet and unassuming man who never referred to his skills or past successes. He excelled in many roles: research engineer, president of the Minnesota Archaeological Society, community leader, family man...but we fondly remember him best greatly enjoying a good laugh with good friends. We will all miss him.

—Submitted by Pat and Jack McCreery

Chuck Peterson 1938-2001

Rock Art recording has lost one of its most avid proponents with the untimely death of Chuck Peterson, Ph.D. Charles "Chuck" Peterson died in an auto accident on November 10, 2001.

Chuck was a member of ARARA and AAS. His love of photography sparked his interest in rock art. He has been involved in studying and recording rock art since 1997. As a retired college administrator and forester, he found the time to attend the Arizona Archaeological Society's rock art recording field school for the first time in 1997 and he never looked back. He never compromised the art of unbiased recording.

Chuck was a member of the team that just finished a multi-year project at Baird's Chevelon Steps in Arizona. He was also presently involved in a project to record many sites in the Coso Peak area in the Mojave Desert of California.

Whether the temperature was 106 or 33, Chuck was the first ready in the morning and the last to quit at night. He was always ready to walk that extra mile to survey, run back to the vehicles to get a forgotten item, and stand out on the cliff edge to hold the tape. He will be missed by many.

—Submitted by Kim Moran and Carol Ormsbee

Rock Art Bibliography

Continued from page 8

In a matter of seconds, one can find, for example, 20 citations on the "hand" motif in Australian rock art, 385 citations on the worldwide phenomena of "cupules," or 504 citations on "cultural resource management." Plans call for data to be updated semi-annually.

Leigh Marymor, Co-Chairperson of the Bay Area Rock

Art Research Association (BARARA), has spent over eight years compiling the Rock Art Studies database and recently donated the project to the Bay Area Rock Art Archive at the Bancroft Library. The Bay Area Rock Art Archive forms part of the Western Americana Collection, the Bancroft Library's largest resource, which documents the history of western North America, with greatest emphasis on California and Mexico. For further information, contact Leigh Marymor at: MLeighM@AOL.COM

ARARA 2002

Don't Forget: Auction Action in Dubois!

The always lively and entertaining ARARA auction will be held once again in Dubois. Remember to bring your items for donation to raise money for the Archives Fund. We will be grateful for saleable rock-art-related objects, particularly those with stories or histories that will be meaningful to the ARARA audience. Your generous contributions to last year's auction in Pendleton raised \$1699 for the Archives. We hope to exceed that amount in Wyoming. There will be a table in the vendor area to where you can leave your items to be catalogued. See Rick and Carol Bury at the conference.



International Newsletter on Rock Art

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

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ARARA Addresses

www.arara.org

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

Membership

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

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

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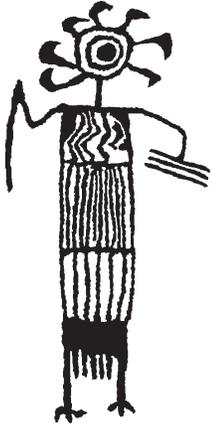
To submit items for our **Hot Off the Press** column, contact:

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:

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Deer Valley Rock Art Center
P.O. Box 41998
Phoenix, AZ 85080-1998
Phone (623) 582-8007
e-mail: dvrac@asu.edu



The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the general public regarding the rock

art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

Donor	\$100.00
Sustaining	\$40.00
Family	\$30.00
Individual	\$20.00
Student*	\$15.00

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

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to *La Pintura*, reduced conference fees, and information on current publications in the field of rock art.

But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

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

ARARA Code of Ethics

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

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

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

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