



# La Pintura

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2002 Conference Program  
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# American Rock Art Research Association



DUBOIS, WYOMING

## 29th Annual Conference

Dubois, Wyoming  
May 24 – 27, 2002

# Program & Abstracts

## Welcome to Dubois

We are pleased this year to be in Dubois for the 29th Annual Conference of the American Rock Art Research Association. For our 2002 meeting, we are in the heart of Wind River country, home of many exciting styles of Native American rock art.

We offer our thanks and appreciation to those in Dubois who have worked hard to give ARARA a warm welcome to this scenic area. First of all, we express our gratitude to the Wind River Shoshone Tribe and its Business Council for making us welcome and for granting permission to include the famous Dinwoody petroglyphs in our field trip offerings. Zelda Tillman, Director of the Shoshone Cultural Center, will accompany us to the site, along with Dr. Charles Reher, a University of Wyoming archaeologist, who will guide interested individuals to Dinwoody Cave—the site of a major archaeological excavation in the 1930s. ARARA is very fortunate to have the permission of the Shoshone tribe and the knowledgeable assistance of Zelda Tillman and Charles Reher at the sacred Shoshone site. Please follow their instructions and respect the restrictions they have established to protect this important cultural heritage resource.

We thank our hosts in Dubois, the Wind River Historical Center, the Headwaters Arts and Conference Center, and the Stagecoach Inn, for making us feel at home. The Wind River Historical Center is home to the Dubois Museum and to its research partner, the Lucius Burch Center for Western Tradition. Our Friday evening reception will be held in the historic Dennison Lodge of the Burch Center. The Headwaters Arts and Conference Center is the venue for all conference sessions, and Stagecoach Inn is the host hotel.

### The 2002 Conference Logo

The 2002 Conference logo is an artistic rendering of the famous Great Turtle petroglyph, once stolen from the famous Castle Garden rock art site but later recovered. The opening reception will feature a welcome from the Shoshone tribe and a celebration of the preservation of the Great Turtle petroglyph. The Wyoming State Museum and the Bureau of Land Management have agreed to lend the Dubois Museum the great turtle exhibit for the reception. Dr. David Love, the eminent Rocky Mountain geologist and a pivotal figure in the protection of the Great Turtle, will be honored at the reception.

# ARARA 2002 Conference Program

## Friday, May 24, 2002

- Noon ARARA Board of Directors Meeting  
4:00 – 6:00 p.m. Registration (Lucius Burch Center – Dennison Lodge)  
6:00 – 7:30 **Welcome Reception** (Lucius Burch Center – Dennison Lodge)  
7:45 p.m. Conservation Committee Meeting (Lucius Burch Center)

## Saturday Morning, May 25, 2002

- 7:00 – 8:00 a.m. Publication Committee Meeting (Headwaters – Conference Room B)  
7:30 a.m. Registration (Headwaters Conference Center – Lobby)  
7:15 – 9:10 a.m. Vendor Room Open (also open during breaks and lunch)  
Headwaters (Dinwoody and Wiggins Fork Rooms)  
8:00 – 9:00 a.m. Poster Session I (Theme: West, Southeast, and Technology)  
Headwaters Classroom A — Vendor Room Open

*Posters will be set up and left up all day. Authors will be at posters from 8:00 to 9:00 a.m.*

Debra E. Dandridge and James K. Meen: *The Effects of Lichen on Rock Art of Torrey Valley*

Reeda Peel: *An Overview of Texas Rock Art*

Mavis Greer and John Greer: *Rock Art Shield Function on the Northwestern Plains*

Evelyn Billo and Robert Mark: *Digital Image Enhancement and Mosaic Techniques in Rock Art Recording*

Carol Pedersen: *Sheepherder Carvings on the Steens Mountain, Oregon*

Fred Coy: *The MacDonald's Farm Site*

Stuart Conner: *The Pectol Shields and their Relationship to Rock Art*

- 9:00 – 9:10 a.m. Welcome (Larry Loendorf)

### Session 1 – Headwaters Conference Center (Wind River Room)

Evelyn Billo, Moderator

- 9:10 – 9:30 a.m. Linda Olson and Lawrence L. Loendorf: *The Tolar Petroglyph Site, Wyoming* (Contributed Paper)  
9:30 – 10:00 Russel L. Tanner: *Pictures By The Seedskahee: Cultural Implications of Two Rock Art Sites Along the Green River in Southwestern, Wyoming* (Contributed Paper)  
10:00 – 10:20 Randy Korgel: *On the Trail of E.B. Renaud* (Contributed Paper)  
10:20 – 10:40 Alice M. Tratebas: *Preventing and Assessing Fire Damage to Rock Art* (Contributed Paper)  
10:40 – 11:00 Bennie E. LeBeau, Sr.: *Big Horn Medicine Wheel and Devils Tower Interpretations* (Contributed Paper)  
11:00 – 11:15 Mike Bies: *Rock Art Of The Nature Conservancy Ten Sleep Preserve* (Report)

- 11:15 – 11:30 Donna Gillette and Teresa Miller Saltzman: *So What's a PCN?* (Report)  
 11:30 LUNCH — Vendor Room Open  
 11:30 Education Committee Meeting (Headwaters – Conference Room B)

### Saturday Afternoon, May 25, 2002

#### Session 2 — Headwaters Conference Center (Wind River Room)

Marilyn Sklar, Moderator

- 1:00 – 1:20 p.m. George Poetschat, James D. Keyser, Betty Tandberg, Helen Hiczun, and Pat McCoy: *The Beaver Bowl: A Shaman's Petroglyph in Northwest Coast Art Tradition* (Contributed Paper)  
 1:20 – 1:40 Michael Taylor and James D. Keyser: *The Blade Cuts Two Ways: Interpreting the Columbia Plateau Scratched Style* (Contributed Paper)  
 1:40 – 2:00 Carolynne Merrell, Karen Steelman, Marvin Rowe, and Richard Hill: *Little Lost River Cave, Establishing A Case for Preservation* (Contributed Paper)  
 2:00 – 2:20 Jean Allan: *Where the Buffalo Roam: Gustafson Cave, Arkansas* (Contributed Paper)  
 2:20 – 2:40 BREAK — Vendor Room Open

#### Session 3 — Headwaters Conference Center (Wind River Room)

Jennifer Huang, Moderator

- 2:40 – 3:00 p.m. Jack Steinbring, Jeffery Behm, and Herman Bender: *Boulder Sites of the North American Mid-Continent: A Neglected Phenomenon* (Contributed Paper)  
 3:00 – 3:20 Rex Weeks: *Secrecy and the Monongahela Rock Art Tradition* (Contributed Paper)  
 3:20 – 3:40 Elanie Moore: *Relating the Rock Art of the Sierra de San Francisco to Its Environment* (Contributed Paper)  
 3:40 – 4:00 Eve Ewing: *New Northern Limit for Baja California's Great Mural Art Style* (Contributed Paper)  
 4:00 – 4:20 David A. Grisafe: *Consolidation of Sandstones Using Ethyl Silicate Solution* (Contributed Paper)  
 4:30 – 5:30 BOOK SIGNING (Dennison Lodge - Lucius Burch Center)  
 5:30 p.m. Vendor Room Closes  
 6:00 p.m. AUCTION and NO HOST BAR (Rustic Pine Restaurant - Banquet Room)

### Sunday Morning, May 26, 2002

- 7:00 a.m. ARARA Board of Directors Meeting  
 8:00 Registration (Headwaters Conference Center – Lobby)  
 8:20 – 9:20 Poster Session II (Theme: Southwest and Other Countries)  
 Headwaters Classroom A — Vendor Room Open

*Posters will be set up and left up all day. Authors will be at posters from 8:20 to 9:20 a.m..*

Kelley Hays-Gilpin: *Symmetry and Symbolism in Puebloan Rock Art and Other Media*  
 Jennifer K. K. Huang: *Content-Context Relationships in the Rock Art of Chavez Pass*

Terry Moody and Valerie Feruglio: *A Study of Superimposition: Blue Bull Cave, Canyon del Muerto, Arizona*

Robert Mark and Evelyn Billo: *Canyon de Chelly, A Painted Landscape*

Janet Lever: *PENTIMENTO: Layers of Understanding, Pictographs and Petroglyphs in Canyon del Muerto*

Jack H. Doty: *Remnants of Pre-Islamic Faiths, Beliefs and Myths Manifested in Rock Art Images in Saudi Arabia*

9:20 – 10:20 ARARA ANNUAL BUSINESS MEETING

10:20 – 10:40 BREAK — Vendor Room Open

#### Session 4 — Headwaters Conference Center (Wind River Room)

Margaret Berrier, Moderator

10:40 – 11:00 a.m. Lawrence L. Loendorf: *Hands Off! Basketmaker Storage Identification* (Contributed Paper)

11:00 – 11:20 Ann Phillips: *Flute Player Imagery On The Sand Island Petroglyph Panel, Southeastern Utah* (Contributed Paper)

11:20 – 11:40 Ekkehart Malotki: *Liminal Animals in the Archaic/Basketmaker II Rock Art Iconography of the Palavayu Anthropomorphic Style (PASTYLE), Arizona* (Contributed Paper)

11:40 – 12:00 David S. Whitley: *What Is Hedges Arguing About?* (Contributed Paper)

12:00 Noon LUNCH — Vendor Room Open

### Sunday Afternoon, May 26, 2002

#### Session 5 — Headwaters Conference Center (Wind River Room)

Terry Moody, Moderator

1:20 – 1:40 p.m. Lloyd Anderson: *Three Rivers Jornada Rock Art and Mimbres Iconography* (Contributed Paper)

1:40 – 2:00 Denise Smith: *Deeper Meaning: Style as a Classificatory Method* (Contributed Paper)

2:00 – 2:20 Ken Hedges: *Messing with Ethnography: The Use of Ethnographic Data in the Interpretation of California Rock Art* (Contributed Paper)

2:20 – 2:40 BREAK — Vendor Room Open

#### Session 6 — Headwaters Conference Center (Wind River Room)

John Greer, Moderator

2:40 – 3:00 p.m. Nobuhiro Yoshida: *Comparative Studies on Hawaiian Heiaus and Japanese Altar-Rock-Formations* (Contributed Paper)

3:00 – 3:20 Grant S. McCall: *No Rest for the Egalitarian? Mobility and Politics at Two Southern African Rock Art Sites* (Contributed Paper)

3:20 – 3:40 Reinaldo Morales, Jr., and Claudia Cunha: *Chapada Diamantina Rock Art: New Evidence Of Nordeste Tradition Variations In Bahia, Brazil* (Contributed Paper)

- 3:40 – 4:00 Carlos Rincon-Mautner: *The Painting Tradition of the Canyons of the Hondo-Calapa and Juquila Rivers in Northwestern, Oaxaca, Mexico* (Contributed Paper)
- 4:00 – 4:15 David M. Lee and Courtney R. Smith: *Variation, Distribution, And Context Of Anthropomorphic And Zoomorphic Elements In The Rock Art Record Of The Volcanic Tableland* (Report)
- 4:15 – 4:30 Denise Smith: *Jack's Rock: Report on a Petroglyph Boulder from Douglas County, Georgia* (Report)

### Sunday Evening, May 26, 2002

- 5:30 – 6:30 p.m. **Banquet Reception** (Headwaters Lobby and Galleries)
- 6:30 **BANQUET** — Headwaters (Wind River Room)
- Awards
- Speaker: Dr. James D. Keyser
- Interpreting Plains Indian Rock Art by Using the Biographic Art Lexicon*

## Abstracts of Papers

### Where the Buffalo Roam: Gustafson Cave, Arkansas.

*Jean Allan (Bankhead National Forest, Alabama)*

Bison pictographs are rare in the Mid-South. At the dark-zone site of Gustafson Cave in the Ozark-St. Francis National Forest, Arkansas, there are seven panels of aboriginal rock art in the upper chamber, including one with six bison images. The pictographs are predominantly black. There are several in red ochre and, at least, one fine line incised petroglyph. Besides the bison, there is a panel of numerous anthropomorphs, some with evident genitals. There are other panels with animal figures, including one turtle and several resembling centipedes. The only true cave art site in Arkansas reported to date, Gustafson preserves a unique glimpse from the world of the Southern bison hunter. (Contributed Paper)

### Three Rivers Jornada Rock Art and Mimbres Iconography

*Lloyd Anderson (Linguist, Washington DC)*

The well-known Mimbres tradition of ceramic iconography shows a particular combination of naturalistic and abstract geometric elements. Rock art at the Three Rivers site north of Alamogordo shows so many similarities to Mimbres that the hypothesis is highly plausible, it was produced by the same or a closely related culture. Pairs of images from the two gradations will illustrate this. With less detail, implications will be discussed for history of cultural traditions linking southern New Mexico and Arizona with northern Chihuahua and Sonora, and some possible perpetrators of aspects of Mimbres can also be considered. (Contributed Paper)

### Rock Art of the Nature Conservancy Ten Sleep Preserve

*Mike Bies (Archeologist, Bureau of Land Management, Worland, Wyoming)*

This paper presents the results of an eight year rock art recordation project in North-central Wyoming. Since 1994 the Worland BLM Office has coordinated a joint volunteer project with the Nature Conservancy Ten Sleep Preserve (NCTSP) and the Wyoming Association of Professional Archaeologists (WAPA). The objective of the project is to record the rock art within the NCTSP, and monitor the condition of the rock art on an annual basis. The known sites have been recorded and efforts have shifted to the identification of additional localities along the trail routes. (Report)



## **Digital Image Enhancement and Mosaic Techniques in Rock Art Recording**

*Evelyn Billo and Robert Mark (Rupestrian CyberServices, Flagstaff, Arizona)*

Faded pictographs were photographed, digitized, and then enhanced using Adobe Photoshop. Use of alternate color spaces may permit discrimination of subtle color differences. Each color channel is examined and enhanced separately; sometimes inverted, sometimes selected as gray-scale images or recombined into enhanced or false-color images. Some enhancements require multiple layers with various blending modes. Depending on color and variability of the rock image as compared with background substrate, results can be astounding. Site panoramas and panel mosaics are created from overlapping photographs using various hardware, software, and projections. (Poster)

## **The Pectol Shields and their Relationship to Rock Art**

*Stuart W. Conner (Billings, Montana)*

In 1925, Ephriam Pectol found three bison hide shields in a small cave near Torrey, Utah. These shields are excellent examples of the large shields used across the American West in pre-horse times. The size and shape of the Pectol shields, as well as their decorative designs, are directly comparable to rock art examples of the shield-bearing warrior motif. (Poster)

## **The MacDonald's Farm Site**

*Fred Coy (Past President of the Eastern States Rock Art Research Association)*

The MacDonald Farm petroglyph site in West Virginia is one of the most unique and well preserved rock art sites of the Eastern Woodlands. The rock art is in a small "rock house" on the farm of a family that has owned the property since the 1830's. The excellent preservation of the petroglyphs is the result of the care and vigilance given by the property owners. The motifs include bird, turtle, quadruped, snakes, and human hand and face. The purpose of this poster is to give a comprehensive view of the rock art by presenting the motifs in color. (Poster)

## **The Effects of Lichen on Rock Art of Torrey Valley**

*Debra Dandridge (Graduate Student, Texas A&M) and James Meen (Associate Professor, University of Houston)*

Recent research regarding the effects of lichen on rock surfaces has revealed some remarkable results. This poster report will describe the preliminary results of analysis of samples taken from the Torrey Valley area and the ramification of such information for conservation efforts of the valley's unique rock art resource. (Poster)

## **Remnants of Pre-Islamic Faiths, Beliefs and Myths Manifested in Rock Art Images in Saudi Arabia**

*Jack H. Doty (Retired Professor, Missoula, Montana)*

Living as a Professor in Saudi Arabia from 1977-1988 gave me ample opportunity to photograph a number of rock art images identifying certain faiths, beliefs and myths existent in Saudi Arabia prior to the advent of Islam around A.D. 730. Images included in my proposal herewith are: 1) The Goddess Alia, 2) A Jinn (Spirit Being), 3) Witch Doctor (or Holy Man), 4) the Six-Pointed Star of David, and 5) a partially excavated Christian Church replete with crosses and other symbols of Christianity, carved of stone and mortar. My poster will be comprised of large-size color prints of the images, utilizing descriptive captions and interpretative handouts for findings and conclusions. (Poster)

## **New Northern Limit for Baja California's Great Mural Art Style**

*Eve Ewing (San Diego, California)*

The northern limits of Baja California's Great Mural painting style, consisting mainly of large portrayals of anthropomorphs and animals, has not until now been reported north of the 29th parallel in the Sierra de San Borja. Explorations over 10 years by the author and co-explorers has now clearly confirmed the style to be present as far north as Cataviña, almost one hundred miles to the north, where most paintings fall into what is loosely termed the Northern Abstract Style. What confirms these half dozen sites as closely related to Great Mural art traditions and not just an incidental regional pictorial occurrence will also be discussed. Some interpretation will be proposed. (Contributed Paper)

## So What's a PCN?

*Donna Gillette (Research Associate, Archaeological Research Facility, Berkeley) and Teresa Miller Saltzman*

The Pecked Curvilinear Nucleated (PCN) rock art tradition was first recognized in the early 1970s in the North Coastal Range of California. Since that time nearly 100 additional sites have been identified throughout the Coastal Ranges, spanning over 700 miles. Unlike cupules, grooves, and other ubiquitous rock art elements, PCNs are unique in rock type and geographical distribution. Applying a predictive model, the geological and ecological landscape that offers the likelihood of site locations can be utilized to identify additional petroglyph boulders. By familiarizing rock art researchers with this predictive model, others may aid in identifying sites. (Report)

## Rock Art Shield Function on the Northwestern Plains

*Mavis and John Greer (Archeologists, Greer Services, Casper, Wyoming)*

Shield figures, either alone or as part of a human portrayal, are common in Northwestern Plains rock art. These figures traditionally have been associated with warfare, and many certainly are, hence the term "shield-bearing warrior." However, rock art shields may also represent other functions, such as shaman protection. Shield size, decoration, context, and age may be indicators of function. (Poster)

## Consolidation of Sandstones Using Ethyl Silicate Solution

*David A. Grisafe (Kansas Geological Survey, University of Kansas)*

Blocks of sandstone were collected from several sites that contain petroglyphs or historic graffiti. After coring the blocks, sets of cores were treated with up to three cycles of commercially available ethyl silicate solution, Conservare OH, and their properties compared with sets of untreated cores. In every case, improvements were observed in the compressive strength and freeze-thaw durability of the stone. In some cases, the strength improved several hundred percent as a result of the treatments. In addition, only 50 freeze-thaw cycles were required to completely destroy untreated cores from some of the sites whereas treated cores only lost 0.1 weight percent after more than 100 cycles. These results show that the ethyl silicate solution has the potential to prolong the lifetime of many sites containing Native American petroglyphs and historic graffiti. (Contributed Paper)

## Symmetry and Symbolism in Puebloan Rock Art and Other Media

*Kelley Hays-Gilpin (Department of Anthropology, Northern Arizona University)*

Left/right pairing of masculine and feminine figures in Puebloan rock art is non-random, and conforms to symbolic conventions in contemporary Hopi thought and ritual practice. How long ago did such conventions become established? What is their geographic distribution? What do such arrangements mean? This poster focuses on fluteplayer/maiden pairs in rock art, and compares them to spatial arrangements of masculine and feminine images in painted kiva murals and pottery from New Mexico and northern Arizona. (Poster)

## Messing with Ethnography: The Use of Ethnographic Data in the Interpretation of California Rock Art

*Ken Hedges (San Diego Museum of Man)*

Ethnography provides us with our only direct source of information for rock art interpretation, and it is important that this information be used in a responsible way. Ethnographic analogy from the wide field of world ethnographic literature can help us define broad interpretive frameworks that provide context for rock art. The California ethnographic record is rich in specific information directly applicable to rock art, but even here it is important to acknowledge the hypothetical nature of interpretations that go beyond the facts of ethnography. This paper presents California examples of ethnographic interpretations that illustrate these points. (Contributed Paper)

## Content-Context Relationships in the Rock-Art of Chavez Pass

*Jennifer K. K. Huang (Graduate Student, Arizona State University, and Collections and Membership Coordinator, Deer Valley Rock Art Center)*

The striking landscape of the Chavez Pass region in north-central Arizona played an important role in the lives of its prehistoric inhabitants. Two prominent hills within the pass were chosen as construction sites for large pueblos in the



Pueblo III-IV periods, ranging from A.D. 1150-1450. Extensive clusters of rock-art have been identified and recorded in and around Chavez Pass. This poster presents preliminary results from the initial analysis of the examination of relationship patterns in rock-art content and context in both the natural and constructed landscape through carefully considered classification techniques borne from a central research question. (Poster)

### **On the Trail of E.B. Renaud**

*Randy Korgel (Cultural Resources Manager, Fort Carson Colorado)*

E.B. Renaud was pioneer of western high plains archaeology. This paper is focused on Renaud's identification and description of rock art sites contained within the Fort Carson Military Reservation. A direct result of his early work was the establishment of the Turkey Creek Rock Art District. The district's management will be addressed as part of the overview of Renaud's studies. (Contributed Paper)

### **Big Horn Medicine Wheel and Devils Tower Interpretations**

*Bennie LeBeau, Sr. (Spiritual Leader and Advisor, Eastern Shoshone Tribe, Wind River Indian Reservation)*

In this Native American Sacred Sites presentation, I propose to utilize 20 color slides depicting the Big Medicine Wheel, Devils Tower (a.k.a. Bear's Lodge), and areas interpreting petroglyphs showing the vision quest sites. I will show both the tangible and intangible evidence through the rock images and rock alignments on the ground using symbols in the petroglyphs. I have been studying the petroglyphs of the western states and their interpretation for the past twelve years, as a protegee of John Tarness, spiritual leader of the Eastern Shoshone tribe. I believe that only through educating the general public about sacred lands and our sacred sites will we be able to preserve these areas. Utilizing photographic skills on the petroglyphs, I am able to share a visual representation of our past, present, and future in educating the general public. (Contributed Paper)

### **Variation Distribution, And Context of Anthropomorphic and Zoomorphic Elements in the Rock Art Record of the Volcanic Tableland**

*David Lee and Courtney Smith (Kelso, California)*

Rock art sites on the Volcanic Tableland in Inyo and Mono Counties, California, occur in a wide variety of geographical locations (along travel corridors, close to resource procurement areas, in hidden gullies, on ridges and hilltops, near water sources, and near dry lake-beds). These sites exhibit noticeable site-to-site differences in their imagery and archaeological context. The goal of this report is to present the results of an initial survey of the anthropomorphic and zoomorphic elements found on the Volcanic Tableland. In addition to describing these naturalistic images, we attempt to place them within both a localized and regional context. (Report)

### **PENTIMENTO: Layers of Understanding, Pictographs and Petroglyphs in Canyon del Muerto**

*Janet Lever (Artist, Santa Cruz, California)*

Abstract: This poster will present the explorations of site, sight and story and inter-relationships still evident in the rock art panels. (Poster)

### **Hands Off! Basketmaker Storage Identification**

*Lawrence Loendorf (Adjunct Professor, University of Wyoming)*

Painted handprints are the most common motif in Canyon del Muerto, Arizona. Single sites exhibit as many as one thousand handprints painted in shades of red, yellow, green, and white. These painted handprints are frequently found in concentrations on the walls near the remains of Basketmaker II and Basketmaker III storage cists. Multi-colored human figures are also found intermixed with the handprints. The personalized nature of these humans and handprints suggests they are "property marks" and part of a Basketmaker storage identification system. (Contributed Paper)

## **Liminal Animals in the Archaic/Basketmaker II Rock Art Iconography of the Palavayu Anthropomorphic Style (PASTYLE), Arizona**

*Ekkehart Malotki (Professor, Northern Arizona University)*

The rock art imagery of the Palavayu Anthropomorphic Style (PASTYLE) of east-central Arizona shows a strong indebtedness to the shamanistic trance paradigm. One of the ideational ingredients associated with shamanistically produced rock art is the notion of liminality. It applies foremost to the shaman who, as the most likely executor of the art, functions as mediator between the everyday world and the realm of spirits. To achieve their ends, shamans frequently draw on the powers attributed to certain animals. Regarded as spirit helpers, some of these animals, in their behavior, appear to echo the liminal status of these religious practitioners. In doing so, they become obvious metaphors or analogues for the shaman in an altered state. Among the liminal animals that appear in PASTYLE art are birds, insects, and reptiles. They are the focal point of this paper. (Contributed Paper)

## **Canyon de Chelly, A Painted Landscape**

*Robert Mark and Evelyn Billo (Ruprestrian CyberServices, Flagstaff, Arizona)*

Digital photographic recording techniques at rock art sites in the Canyon del Muerto portion of Canyon de Chelly National Monument, Arizona, will be shown. Stitched panoramic images of entire sites can help archaeologists understand the relationship of architecture to rock art, while mosaics of complex panels can assist recorders in deciphering layers of superimposition and identifying individual elements. Image enhancement of faint Navajo charcoal panels brings to life a relatively under-reported segment of the corpus of canyon rock art. This is a cooperative project between New Mexico State University, National Park Service, and the Navajo Nation. (Poster)

## **No Rest for the Egalitarian? Mobility and Politics at Two Southern African Rock Art Sites**

*Grant McCall (Graduate Student, University of Iowa)*

This paper analyzes rock art as an indicator of mobility patterns. In particular, it adapts Binford's (1980) continuum of logistical and residential mobility. This paper compares two sites in southern Africa that show differing patterns of mobility. The rock paintings of the Hungorob ravine in the Brandberg of Namibia are examined as an example of residential mobility. The rock paintings of the upper Zeekoe valley in central South Africa are studied as an example of logistical mobility. This paper then looks at the implications of these different mobility patterns for social structure and the meanings that these conclusions may have in understanding rock art. (Contributed Paper)

## **Little Lost River Cave: Establishing A Case for Preservation**

*Carolynne Merrell (University of Idaho), Karen Steelman, Marvin Rowe (Professor, Texas A & M), and Richard Hill (Archeologist, Bureau of Land Management)*

The Little Lost River Cave received its first formal excavation in 1954, by the Idaho State College of Pocatello. At that time there was mention of pictographs in the cave covered by a shiny black coating. In 1999 the pictographs were rediscovered during a survey identifying and recording pictographs in the Black Canyon Wilderness Area. Since that time the pictographs have been photographed and recorded. A recent Carbon 14 date of the coating that covers many of the images indicates the pictographs are much older than previously thought. This date, combined with the identification of Shoshone pictograph styles in the cave, helps provide evidence placing the ancestral Shoshone on the Snake River Plain at an earlier time than suggested by some archaeological researchers. This information provides one more piece of evidence supporting the Shoshone beliefs about their ancestral presence on the southern Idaho landscape. (Contributed Paper)

## **A Study of Superimposition: Blue Bull Cave, Canyon del Muerto, Arizona**

*Terry Moody (Graduate Student, New Mexico State University) and Valerie Feruglio (Archaeologist, France)*

A study of superimposed rock images on the walls of Blue Bull Cave in Canyon del Muerto, Arizona has provided valuable results in understanding the sequencing of Archaic through Pueblo II images. Direct observation, scaled drawings, and photography, as well as computer-assisted analysis, have identified seven layers of paintings. In traditional illustrations and through computer animation the sequencing of underlying paintings were separated and reconstructed. Images include large Basketmaker figures with intricate details superimposed by more simple figures. (Poster)

## **Relating The Rock Art of the Sierra de San Francisco to Its Environment**

*Elanie Moore (Artist, California)*

This paper will cover natural landscape phenomena which would be likely to affect or influence the rock art of the Sierra de San Francisco, Baja California Sur, Mexico. The terrain, geology and the rhythm of the land, seasons and weather as well as rock features and food sources all interact with the rock art. (Contributed Paper)

## **Chapada Diamantina Rock Art: New Evidence Of Nordeste Tradition Variations In Bahia, Brazil**

*Reinaldo Morales, Jr. (Graduate Student, Virginia Commonwealth University) and Claudia Cunha (Museum of Archaeology and Ethnology, Federal University of Bahia)*

Northern Chapada Diamantina rock art (Bahia, Brazil) is considered by some to share a “thematic” consistency with “Nordeste Tradition” rock art elsewhere in Brazil. However, a detailed analysis of style and iconography has yet to be produced on this rock art. The authors’ ongoing research in the Serra Martin Afonso has led to the discovery of several distinct styles of painting in the region. This has significant implications for the distribution of “Nordeste Tradition” rock art styles. This paper will introduce previously undocumented rock art, and will provide a more detailed understanding of the “Nordeste Tradition” in Bahia. (Contributed Paper)

## **The Tolar Petroglyph Site, Wyoming**

*Linda Olson (Minot State University) and Lawrence Loendorf (Adjunct Professor, University of Wyoming)*

The Tolar Petroglyph site is located near Rock Springs. Several well-made figures of horses, horned-headaddress riders, and bears adorn the sandstone surface. The horses and riders have an affinity with Comanche petroglyphs while the bears suggest a Ute affiliation. These two Numic-speaking groups were important participants in the developing trade patterns that post-dated the introduction of horses to Wyoming in the early 1700s. Tolar may reflect that intertribal trade pattern. (Contributed Paper)

## **Shepherd Carvings on the Steens Mountain, Oregon**

*Carol Pedersen (Aloha, OR)*

From the late 1800s to the 1960s the remote Steens Mountain in Oregon was prime summer range for the sheep the Basque and Irish herders ran. The herders left a historical record on the aspen trees with their pocket knives: names, dates, messages, and pictures. My project has been to research and record these obscure carvings before the trees decay and die. This presentation will include a summary of the results of my fieldwork drawings and photographs, a variety of carvings in varying condition, research methods, and the landscape, plus other data providing personal information on the herders. (Poster)

## **An Overview of Texas Rock Art**

*Reeda Peel (Artist, Ennis, Texas)*

The rock art of Texas is varied and widespread, both temporally and spatially. This report is not meant to be an in-depth study of Texas rock art, but is meant to identify recognized styles and place them in cultural context whenever possible. It is organized by geographical region, with each recognized rock art style arranged in chronological sequence. The overview makes one fact very apparent. The topography of the Gulf Coastal Plains, East Texas and the eastern portion of Central Texas does not lend itself to rock surfaces suitable for rock art. There are few rock art sites found in these areas. (Poster)

## **Flute Player Imagery On The Sand Island Petroglyph Panel, Southeastern Utah**

*Ann Phillips (Boulder, Colorado)*

A number of highly visible and exquisitely executed flute players are positioned high on the Sand Island Panel near Bluff on the San Juan River in southeastern Utah. They are attributed to artists working in the Chinle Representational Style dating to the Late Basketmaker or Pueblo I Periods within the Anasazi tradition. Other flute player images have been pecked below these figures with several superimposed deliberately on an earlier Basketmaker Glen Canyon Linear Style bighorn sheep. The placement and treatment of flute players on the panel may indicate a need of the Anasazi people to connect with their ancestry. (Contributed Paper)

### **The Beaver Bowl: A Shaman's Petroglyph in Northwest Coast Art Tradition**

*George Poetschat (Oregon Archaeological Society), Dr. James D. Keyser (USDA Forest Service, Portland), Betty Tandberg (Oregon Archaeological Society), Helen Hiczun (Oregon Archaeological Society), and Pat McCoy (Oregon Archaeological Society)*

Zoomorphic stone sculpture is a significant tradition on the Lower Columbia River and part of a much broader Northwest Coast Art Tradition. These sculptures form a continuum from small mobiliary pieces, to images on large boulders, and finally to petroglyphs. A bas-relief Beaver Bowl, with square front teeth, broad tail, and ribs, is sculpted atop a partially exposed rock formation. Zoomorphic bowls tend to depict Shamans' spirit helpers which cross boundaries: owls, beavers, turtles, and frogs. These Shamans' Bowls suggest the ability of the Shaman to live in the real and spirit worlds at the same time. (Contributed Paper)

### **The Painting Tradition of the Canyons of the Hondo-Calapa and Juquila Rivers in Northwestern Oaxaca, Mexico**

*Carlos Rincon-Mautner (Visiting Professor, University of Wyoming)*

A temporally distant art tradition once flourished in the deep canyons of the Hondo-Calapa and Juquila Rivers. Paintings in red and black inform on the lifeway and ritual activity of what may have been hunting-gathering peoples. Because of their conspicuous location along walls of rockshelters and boulders, many of these images appear to have inspired the cultures of peoples who subsequently inhabited the area. This paper examines representations that may have preceded themes often associated with later groups and which may have contributed to the development of the Mesoamerican art style and symbol system. (Contributed Paper)

### **Deeper Meaning: Style as a Classificatory Method**

*Denise Smith (Professor of Art History, Savannah College of Art and Design, Georgia)*

Meyer Schapiro's 1953 essay in *Anthropology today: An Encyclopedic Inventory*, entitled "Style," is a primary source for many researchers who wish to discuss rock art in terms of style. I plan to discuss the latest contribution to this debate, Julie Francis' essay in David Whitley's *Handbook of Rock Art Research*. She does an admirable job of summarizing a diverse body of literature and correctly points out several weaknesses in Schapiro's thesis. I will discuss her solution to the issue, in light of Schapiro's ideas as perceived by an art historian. (Contributed Paper)

### **Jack's Rock: Report on a Petroglyph Boulder from Douglas County, Georgia**

*Denise Smith (Professor of Art History, Savannah College of Art and Design, Georgia)*

This paper will summarize my findings on Jack Rock, a portable petroglyph boulder originally located near Lithia Springs, Georgia. I will address its recent history and issues surrounding the stone with regards to original context, ownership, and NAGPRA. (Report)

### **Boulder Sites of the North American Mid-Continent: A Neglected Phenomenon**

*Jack Steinbring (University of Wisconsin-Oshkosh and Ripon College), Jeffery Behm (University of Wisconsin-Oshkosh), and Herman Bender (Mid-America Geographic Foundation)*

Despite substantial documentary evidence, and their occasional survival into the 20th Century, the aboriginal arrangements of boulders into shaped formations have evaded clinical scrutiny. This widespread vestige of prehistoric ceremony is finally beginning to get some attention. Sites in Wisconsin, Iowa, Missouri, Saskatchewan, Manitoba, and Ontario are examined in an effort to illuminate their patterns, settings, timing, and function, with some unexpected results. (Contributed Paper)

### **Pictures by the Seedskadee: Cultural Implications of Two Rock Art Sites Along the Green River in Southwestern Wyoming**

*Russel Tanner (Archeologist, Bureau of Land Management, Cheyenne, Wyoming)*

Two mid-nineteenth-century rock inscription sites are situated about four miles apart along the Green River, near LaBarge, Wyoming. One site, LaBarge Bluffs Petroglyphs, is an apparent Native American rock art site featuring possible dance lines and Plains Indian style raiding parties as well as certain steam locomotives. The other, Names Hill,



is a Euro-American inscription site where hundreds of pioneers wrote their names, sometimes the date, and little else. Is it mere coincidence that these two rock art sites, seemingly so culturally different, are located so close geographically? A look at pioneer diaries, Indian ledger art, and other historical records indicate that much more than coincidence may be involved in the relationship between these two historic places. (Contributed Paper)

### **The Blade Cuts Two Ways: Interpreting the Columbia Plateau Scratched Style**

*Michael Taylor (Oregon Archaeological Society) and James D. Keyser (USDA Forest Service, Portland)*

The recently defined Columbia Plateau Scratched rock art style has been shown to be culturally important and widespread on the Plateau. This paper goes beyond the definition of the style and delves into interpreting “why” the art was done. Based on our research, we postulate that the scratched rock art style was the product of the same sorts of behaviors as the ritual gashing recorded in Columbia Plateau ethnography. Several testable hypotheses are presented which support this conclusion. (Contributed Paper)

### **Preventing and Assessing Fire Damage to Rock Art**

*Alice Tratebas (Archeologist, Bureau of Land Management, Newcastle, Wyoming)*

Two seasons of major fires in the Black Hills have damaged significant Early Hunting petroglyphs. Flash floods from one fire plastered some panels with ashy mud. A later wildfire burned to the base of many panels. Some fire effects were subtle, but comparisons with earlier photographs showed small spalls. Cracked and fire-reddened sandstone suggest that panels without spalls have a significantly reduced life expectancy. Investigation of the fire effects will include tests for sandstone alteration, determination of the temperatures that impacted the panels, and testing whether deposits heat-plastered on the panels have contaminated them for varnish dating. (Contributed Paper)

### **Secrecy and the Monongahela Rock Art Tradition**

*Rex Weeks (Graduate Student, Arizona State University)*

The protection of ritual knowledge through secrecy is often fundamental to the nature of Native American religious societies. In the Upper Ohio Valley, rock art likely pertains to the sacred beliefs of an ancient Algonkian-speaking people known archaeologically as the Monongahela culture, ca. A.D. 1200-1750. Contextual analysis of 25 sites indicates that Monongahela rock art tends to be concealed. Most Monongahela rock art sites were probably made and used in circumstances open not to everyone, but to a few individuals who maintained a certain degree of privacy about their activities. (Contributed Paper)

### **What Is Hedges Arguing About?**

*David S. Whitley (ICOMOS-CAR)*

Many archaeologists have proposed a shamanistic interpretation of far western North American rock art. One of the most prominent of these is Ken Hedges, who wrote a number of articles, starting in the 1970s, promoting this position. Recently, I have published papers and books supporting this interpretation. Surprisingly, Hedges now claims that my evidence is wrong and that the shamanistic interpretation is over-stated. I review Hedges’s evidence as well as his critiques of my presentations of ethnographic data to show (1) that his argument is one of assertion, not evidence; and (2) his critiques of my evidence are false and mischievous. I conclude with a discussion of scientific method to show that the shamanistic interpretation continues to be the most plausible ethnographic interpretation of far western North American rock art. (Contributed Paper)

### **Comparative Studies on Hawaiian Heiaus and Japanese Altar-Rock-Formations**

*Nobuhiro Yoshida (Professor Savant Institute & Japan Academic Center)*

Hawaiian Heiaus are said to have been made by Sea-going people who came to Hawaii in prehistoric ages and that their homeland has not been known. This paper intends to analyze the similarity and try to seek their homeland. (Contributed Paper)





## Call for Papers for *La Pintura*

This year we continue the new tradition of making the fourth issue of *La Pintura* the Annual Conference Program, so all ARARA members have the benefit of the Abstracts of papers presented. Ordinarily, this issue should have additional content, but at the moment the *La Pintura* coffers are dry. We seriously need members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Please help.

### DUES NOTICE

ARARA dues for the 2002-2003 membership year are due and payable by **July 1, 2002**. If you received *La Pintura* at the ARARA 2001 Conference, membership may be paid at the Registration Table (if you did not pay with your registration). See inside back cover for full membership details.

### International Newsletter on Rock Art

**I**NORA—*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* Editorial Matters

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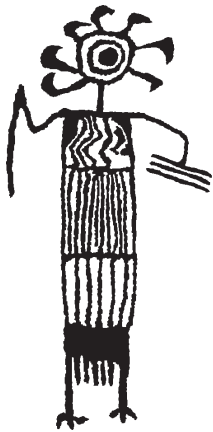
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For information on the **ARARA Archive, Library, and publications** available for sale, contact:

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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:

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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:

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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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# ARARA 2002 Conference Program



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