

Membership Year 2002-2003  
Volume 29, Number 1  
October 2002

# La Pintura

The Official Newsletter of the American Rock Art Research Association

[www.arara.org](http://www.arara.org)

Member of the International Federation of Rock Art Organizations

## Preservation of Rock Art in Bolivia

by Matthias Strecker

### Introduction

The Bolivian Rock Art Research Society (SIARB) has been honored by receiving ARARA's 2002 CAP Award. This award takes into account more than 15 years of investigation, recording rock art, educational work, and several initiatives to protect sites, but especially the project that we are currently undertaking to improve an archaeological park with rock art at Calacala, central Bolivia. I will describe briefly the site, outline the work undertaken and in progress by SIARB at Calacala, and its perspective for cultural tourism in Bolivia and future rock art research.

Our efforts to preserve rock art as part of the cultural heritage sites are similar to what is being done by rock art investigators in other parts of the world. But there are notable differences from projects carried out in North America. Cultural Heritage Management in the USA has a fairly long tradition and is supported by professionals and by state and local institutions. There are excellent educational programs about regional history, archaeology, and rock art, and normally visitors to public archaeological and rock art sites behave in a very respectful way even if they are not accompanied by a park guard (my impression as an outsider). In South America, the situation is totally different: there is very little assistance by the state regarding the preservation of sites, there are no professional site administrators, and visitors to sites often are responsible for vandalism. Only very few sites in Bolivia are in some way protected and can be considered archaeological parks, but even in these cases we still do not have an efficient administration. For these reasons, we believe that a successful project at Calacala may serve as a model for other parks and may turn out to be very important on a national and even international (South American) level.

### The Calacala Rock Art Site

Calacala is a small Aymara community about 21 km southeast of the city of Oruro. Large parts of the surrounding region are used as pasture for llamas. The

—continued on page 6



## Itís San Bernardino, California, for 2003 ARARA Meeting

The San Bernardino National Forest and California State University, San Bernardino (CSUSB) will be hosting the 2003 ARARA Conference, scheduled for Memorial Day Weekend, May 24, 25, and 26. The Quality Inn, located at University Parkway Exit along the I-215 freeway, has been selected as the host hotel. It is convenient to the CSUSB campus, only a mile away, with many restaurants nearby. A block of rooms will be reserved for ARARA members at a special rate. Reservations can be made by calling (800) 228-5151 and referencing the ARARA conference to receive the special rate. The Quality Inn is located at 2000 Ostrem Way, San Bernardino, CA 92407; Phone (909) 880-8425 and e-mail at:

—continued on page 5

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

### The CAP Award

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

### Recipient Qualifications and Other Award Guidelines

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

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

The CAP Award can be made to more than one recipient within the same year. The recipient of a CAP Award need not be a member of ARARA. The recipient of a CAP Award may be either professionally or avocationally involved in rock art conservation or protection. The CAP Award may be made to an individual for work that was a normal part of his or her employment or professional activities; similarly, it can be made to a group, organization, or agency for work that was a regular part of its operations. An individual, group, organization, or agency may receive a CAP Award more than once for additional conservation and/or preservation efforts.

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

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

### Selection Process

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

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

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

*December*—Deadline for submitting CAP Award nominations.

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

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

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

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

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

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

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

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

A similar notice will be posted on the [www.ARARA.org](http://www.ARARA.org) website which will include guidelines and a nomination form.

On December 31, nominations for the CAP Award are closed. Nominations must be received by the Conservation and Preservation Committee chair by the deadline, which is to be printed in the announcement and on the nomination form.

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

forwarded to ARARA's Board of Directors.

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

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

### **Award and Presentation**

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

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

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

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

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

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

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

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

## **Conservation and Preservation Committee Report**

Matthias Strecker and the Sociedad de Investigacion del Arte Rupestre de Bolivia (SIARB, the Bolivian Rock Art Research Society) were selected to receive the ARARA Conservation and Preservation Award for 2003. The officers and board of this organization are Roy Querejazu Lewis, President; Matthias Strecker, Secretary; Lucy Aramayo, Treasurer; Carlos Kaifler, Freddy Taboada, and Ricardo Humerez. They have promoted and fostered conservation and preservation in Bolivia and throughout South America for the past 15 years. Considerable efforts have been placed on establishing a code of ethics, an education campaign, publications including 15 journals, collaboration with parks, and sponsorship of international conferences. All this work has been accomplished under very difficult circumstances in a third world country. Currently they have made great strides forward in the development and protection of the archaeological park at Calacala in the Department of Oruro. Strecker's summary report on the Calacala project is published elsewhere in this issue of *La Pintura*.

ARARA is very proud to be able to present this award to such a worthy person and organization. Since neither Strecker, the spearhead of SIARB, nor any other representative from the organization was able to attend, a letter of acceptance was sent which was read at the banquet at the conference in Dubois.

The *Guide for Guides* is now ready. It was prepared by Mavis Greer, Linda Olson, and Gary Curtis. Bob Mark and Evelyn Billo formatted it. You can purchase it at the Deer Valley Rock Art Center. Soon it will be available on the [ARARA.org](http://ARARA.org) web site. Many positive responses have been received regarding *The Guide for Managers: Public Access*. An outcome of this is a proposed project, led by Leigh Marymor, to assist the California Bureau of Land Management in preparing and conducting a visitor use study at selected petroglyph sites. The Public Access Guide is also available at Deer Valley.

We are currently working on a comprehensive *Guide to Managing Rock Art Sites* with "all you'll ever need to know" for the overworked and under-prepared manager. Anyone who has ideas for and wishes to contribute to this publication is invited to contact the committee chair.

William Breen Murray has spearheaded an effort to establish a local conservation project in the vicinity of an

—continued on page 4

## CAP Committee Report

Continued from page 3

annual conference site. This project's purpose will create an example and make a positive impact on the local community. It would be a non-intrusive effort using no professional conservation personnel or methods. Breen is currently consulting with next year's conference chair. Steve Waller is heading up an effort for fundraising.

Rock Art Conservation efforts are increasing throughout our country and the world as well as threats to the protection of rock art and to its very existence:

From Albuquerque, New Mexico, Dara Saville writes: Here's the low-down on the current road issue through Petroglyph National Monument. The issue seems to be at a current standstill. Our new mayor, Marty Chavez, is pro-road. However, the city is experiencing a budget crisis and does not have nearly enough money to build "the road to nowhere." Our Senator, Pete Dominici, owns lands west of the monument that he would like to see developed because the powerful politicians are pro-road. We must all remain involved in the issue. If anyone would like to write to influential people to express their opinions, here are some names and addresses:

Senator Pete Dominici  
328 Hart Senate Office Building  
Washington, D.C. 20510-3101

Senator Jeff Bangemann  
703 Hart Senate Office Building  
Washington, D.C. 20510-3101

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

Judith Cordova, Superintendent  
Petroglyph National Monument  
6001 Unser Blvd. NW  
Albuquerque, NM 87120

Mayor Martin Chavez  
P.O. Box 1293  
Albuquerque, NM 87103

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

Robert R. McCabe, Director  
City Planning Department

600 2nd St. NW, Albuquerque, NM 87103

Thanks for keeping everyone's mind on this issue. Hopefully, we can prevent greedy decisions from robbing us of our irreplaceable human heritage.

In Portugal and Spain, the fight is still on to stop flooding of the Guadiana River by the Alqueva Dam. Ludwig Jaffe wrote:

A bad defeat in local (Portuguese) elections earlier this year led the Prime Minister to resign. That was two years before his government's mandate expired. Further elections for a new parliament were held, which gave the former main opposition party the majority. It appears the new government wants to steer clear of costly "pharaonic" projects, an approach that may leave room for compromise.

Although the dam is built and its floodgates, shut a few months ago by the previous Prime Minister, are still closed, it may be possible to stop the reservoir height rising above 108 metres (about 324 feet) above sea level. This would save almost all the rocks on Guadiana's left bank in Spain.

The new government is making substantial changes in the cultural heritage sector. The Portuguese Institute for Archaeology (IPA) will become part of a larger body, which led to the resignation of IPA's director on 7 May. The minister in charge has not yet announced who will take charge of the promising change, but one leading advisor indicates that great efforts will be made to avoid crass errors like the Alqueva and its rock art, where one third of the impact area was not surveyed.

If you have not signed the Web petition, it is still online at: [www.PetitionOnline.com/Alqueva/petition.html](http://www.PetitionOnline.com/Alqueva/petition.html)

Since the above was written news has been received from Andrea Arca of *Tracce* that "the first rock of the Cheles rock art site (the most important complex of the Guadiana river rock art, from Palaeolithic to Copper age, near the Portugal-Spain border) is lost forever under the water of the Alqueva dammed dam... The flooding is going on."

On Black Mesa in northern New Mexico near land ancestral to the Pueblo of San Juan, a private land owner, Katherine Wells, has donated much of her land, which includes many very impressive rock art sites, to the Archaeological Conservancy and has organized the Vecinos del Rio to help protect and preserve the rock art and archaeological sites on her land and on adjoining property. A test project will be held this summer to involve local Pueblo people in rock art documentation. Other projects are being planned and an "Adopt-a-Petroglyph Project" is under way. To make a donation write to Vecinos del Rio, P.O. Box 1496, San Juan Pueblo, NM 87566.

Progress in Lewis Canyon in Texas was reported by Solveig Turpin. Her report appears elsewhere in this issue of *La Pintura*.

Bills have been introduced into the U.S. Senate and House of Representatives to expand Petrified Forest National Park to include land which contains many impressive and significant rock art sites. Please write to the following persons to thank them for submitting these bills:

Senator John McCain  
241 Senate Russell Office Building  
Washington, DC 20510

Senator Jon Kyl  
730 Senate Hart Office Building  
Washington, DC 20510

Congressman J. D. Hayworth  
2434 Rayburn Building  
Washington, DC 20515.

Also please write to your own state congress people encouraging them to vote for passing the bills.

Reports that the Museum of Indian Arts and Culture was having children make rubbings of faux rock art panels was looked into. They have now stopped that practice when it was pointed out that that could possibly promote rubbing on real panels. There is an article on rock art conservation in this summer's issue of *American Indian Art* magazine by committee member J. J. Brody.

Nominations are being accepted for the 2003 Conservation and Preservation award. Please refer to the CAP guidelines and nomination form in this issue of *La Pintura*. The deadline is December 31, 2002.

## Conservation and Protection Committee to Meet

The ARARA Conservation and Protection Committee will meet for the first of its two annual meetings on Sunday, November 3, 2002, following the San Diego Museum of Man Rock Art Symposium. The meeting will take place from 1:00 to 3:00 p.m., which should allow those planning to attend plenty of time to make late afternoon travel arrangements home. The site of the meeting will be Jimmy Carters, 3172 5th Avenue (cross street is Spruce).

The Committee is busy with an active agenda of conservation activities and encourages all of you who share our dedication to rock art protection and advocacy to join us. Nominations will be considered to replace our retiring Committee Chair, Jane Kolber, and also for two new committee positions—Vice Chair and Secretary. We will review progress of our ongoing initiatives, including publication of guidelines for managers of

rock art sites on public lands, organization of conservation demonstration projects in conjunction with the ARARA meetings in Riverside and Casas Grandes, nominations for the annual CAP Award, and producing content for *La Pintura* and the **ARARA.org** web page.

Leigh Marymor, Acting Committee Chairperson, encourages active involvement by all ARARA members. Participation in site conservation is an important way to give lasting support and protection to the rock images, landscapes, and native communities that so inspire us.

## San Bernardino in 2003

Continued from page 1

**SBQualityInn@aol.com.** Reservations should be made by May 10. Book early to secure your room as this event promises to be very well attended.

Planned activities include pre conference field trips to area sites; a Friday evening reception at the newly constructed Department of Anthropology building and museum; Saturday evening auction hosted by the San Bernardino County Museum; Sunday evening banquet; and of course many choices for local field trips on Memorial Day.

Further details will be announced in subsequent issues of *La Pintura* including registration materials, additional lodging places, other attractions, and details on the many rock art sites to visit. A local arrangements committee., headed by Daniel McCarthy, is working on providing self-guided and guided tours in the Inland Empire area and along the way for those traveling to and from the San Bernardino/Riverside area. Information will be available for sites in California located along Interstates 10, 15, and 40 for those traveling by car.

## Campaign to Save Dampier Rock Art

IFRAO and the Australian Rock Art Research Association are mounting a campaign to save the important rock carvings of Dampier in the Pilbara region of Western Australia, threatened by the expansion of petrochemical industrial complexes in the area. Space limitations preclude publication of the full account in this issue, but readers are referred to full details and an online petition at:

**[mc2.vicnet.net.au/users/dampier/index.html](http://mc2.vicnet.net.au/users/dampier/index.html)**

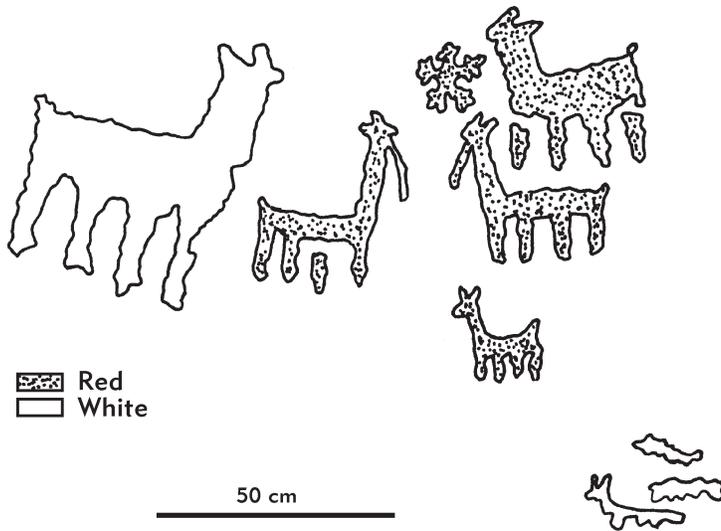
For details, address Robert Bednarik at:  
P.O. Box 216  
Caulfield South, Vic. 3162  
Australia

**E-mail: [auraweb@hotmail.com](mailto:auraweb@hotmail.com)**

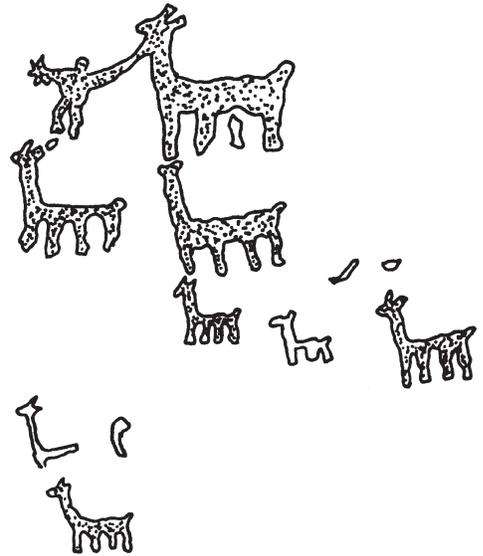
Those who wish information in an e-mailed text file may address the Editor at **[LaPintura@earthlink.net](mailto:LaPintura@earthlink.net)**.

## Bolivian Rock Art

Continued from page 1



Paintings in Sector A, Calacala.  
Drawing by Renán Cordero and Freddy Taboada.



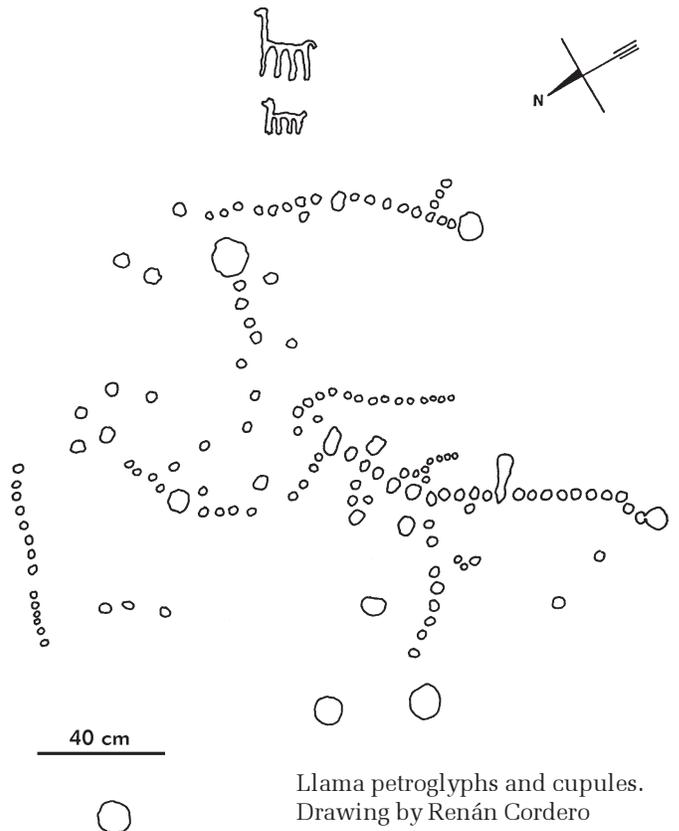
principal rock art site (a small cave and a rockshelter) is situated at a distance of 2 km from the village, at an altitude of 4,050 m. There are numerous paintings in different shades of red, white, and black, and engravings, mostly depicting llamas, with a few human figures and some felines. Another feature of the rock art is cupholes or “cupules” carved on vertical or horizontal surfaces. The art clearly refers to pastoral life, showing llamas accompanied by their herders; sometimes the animals are connected to human figures by a rope. One of the panels is dominated by a white llama (height: 60 cm), the favorite sacrificial animal in indigenous rites until today.

(which has been reprinted several times) explaining the importance of the site for the general public, and articles on Calacala in its journal *Boletín* (1990, 2001).

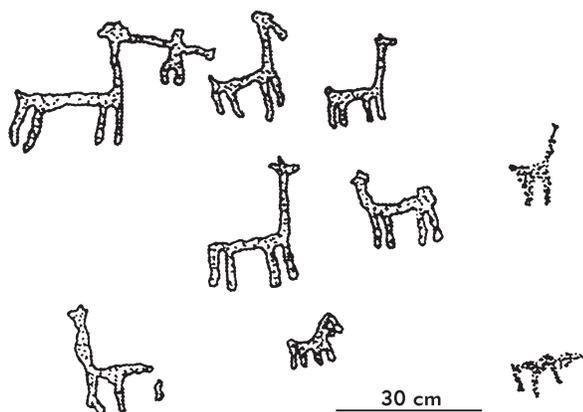
In 1997 SIARB member Ricardo Humérez noticed a quarry near the archaeological park at Calacala and informed the public through a newspaper article about

An archaeologist has just started a survey which will detail the long cultural history of the region. Tentatively, the rock art has been related to Wankarani culture (ca. 1200 B.C.–A.D. 200), but apparently some of the art was created more recently. The site was first reported in 1968, but local villagers must always have known about it and performed ancient rites there till the 1960s.

In 1970, the site was declared a National Monument by the Bolivian state. In 1976 the National Archaeological Institute fenced in an area of 23 x 60 m protecting the decorated cave and rock shelter. Since then the National Anthropological Museum in Oruro has been responsible for maintaining this small archaeological park. A resident of Calacala was appointed keeper and accompanies visitors. In 1993 SIARB collaborated with the Bolivian post office in choosing examples of significant rock art for a series of nine postage stamps—rock art of the Dept. of Oruro is represented by a photo of the white llama figure at Calacala. SIARB also published a flyer on Calacala



Llama petroglyphs and cupules.  
Drawing by Renán Cordero



Red paintings, Sector B. Drawing by Renán Cordero.

the threat to the rock art. The quarry existed on the grounds of a farm next to the rock art site and was used to construct an immense stone wall surrounding part of the farm. The rock art was also endangered by the poor state of the enclosure of the archaeological park, which allowed visitors to enter without being spotted by the keeper, resulting in a few acts of vandalism. Some visitors climbed the rock to get a close view of the paintings, thus damaging the rock surface. No management plan existed for tourism at Calacala nor for the maintenance of the national monument. Furthermore, no documents could be found concerning the creation of the archaeological park, such as an agreement with the community specifying the territory of the protected area and its boundaries. The indigenous community felt excluded from the park management, with the exception of one person who became keeper of the site, starting work as an unpaid volunteer, and later receiving a salary from the municipality of Oruro. As the community did not profit from tourists' visits to the archaeological park, it did not feel in any way responsible for its preservation and maintenance.

### The SIARB Project at Calacala

Since 1997 SIARB has held numerous meetings with villagers and representatives of the municipality, the regional government, and the National Archaeological Institute in Calacala, Oruro, and La Paz. Our team (directed by Freddy Taboada and Matthias Strecker) devised a plan of action to be adopted to preserve rock art at Calacala and its natural surroundings, to convert the archaeological park into a major tourist attraction, and to create a cultural centre explaining the role of the Andean camelids in traditional indigenous culture. The resulting project has been approved by villagers of Calacala and the regional and national institutions. A formal agreement was signed in Oruro in July 1999 between the Municipality and SIARB to carry out an interdisciplinary project in

Calacala over the next five years.

The German development agency (GTZ) provided funding for the first two phases (1999–2001). The current work (construction of a visitors' platform and archaeological survey) is supported by the Embassies of Germany and the Netherlands in Bolivia and by the Bradshaw Foundation.

Our project in Calacala has the following long-term aims: 1) Preserve rock art in the archaeological park by improving the fence, setting up efficient management of the site, and carrying out an education campaign among the local population and tourists; 2) Record the rock art systematically and completely; 3) Carry out a comprehensive study of archaeology and ethnohistory of the region in order to understand the history of human settlements in Calacala; 4) Exploit the rock art and the existing archaeological park in a rational way for tourism, providing facilities which assist tourists to understand the cultural relevance of the site; 5) Include the surrounding region for ecological tourism; 6) Create a local museum which explains rock art, the regional archaeology, and the role of Andean camelids in indigenous cultures; 7) Produce textiles, ceramics, etc., with rock art motifs for sale to tourists.

Among the principal achievements of the first phase (1999–2000) are the following: mapping of the principal site, complete recording of the site and its art in photos and drawings, and repairing the fence surrounding the archaeological park. We undertook a preliminary survey in the vicinity where ten other locations with petroglyphs were located, and held a training course for the indigenous keeper of the archaeological park, staff of the National Anthropological Museum, and anthropologists in Oruro.

In the second phase (2001), our team (including two architects, Gisela Paredes and Luzmila Pary) prepared the plans and technical details for the construction of a visitors' platform and the first phase of a visitors' center and museum in the expanded archaeological and ecological park, held public lectures on the project in Oruro and La Paz, published the new documentation of rock art at Calacala in SIARB's *Boletín* 15, and started a fund-raising campaign for the next phase. Information on rock art at Calacala and our project is included on the Bradshaw Foundation web site ([www.bradshawfoundation.com](http://www.bradshawfoundation.com)). The municipality of Oruro reached an agreement with local villagers regarding the archaeological and ecological park at Calacala. An area of 586,834.50 m<sup>2</sup> has been recognized by both sides as the protected region of the park.

We are now advancing towards the construction of the

—continued on page 8

## Bolivian Rock Art

Continued from page 7

visitors' platform, which is expected to be concluded in September 2002. This wooden walkway in front of the cave and rockshelter will enable visitors to view the rock art better than from the ground, prevent them from climbing the rock, and thus help to preserve the art. Boardwalk systems for visitors to archaeological sites exist in many countries such as the USA, Mexico, Australia, and South Africa, but are extremely rare in South America. The platform constructed in front of the painted rock at Piedra Furada, Piauí, Brazil, has the disadvantage that its supports penetrate the subsoil which must be considered archaeological strata. Therefore our construction will be supported by footings which rest upon the soil, and the platform may be dissembled temporarily to allow excavation.

We will hold a second training course for the keeper of the archaeological park, other villagers of Calacala, and staff of the National Anthropological Museum and hope to be able to install new interpretive signs explaining the rock art of the site. We also wish to have a survey by a biologist of flora and fauna of the park, with a proposal for planting native plants; to plan a tourism circuit in the surroundings of the archaeological park; to publish a guidebook for visitors; and to carry out a new fundraising campaign for the next phase (construction of a visitors' center).

### Where Do We Go From Here?

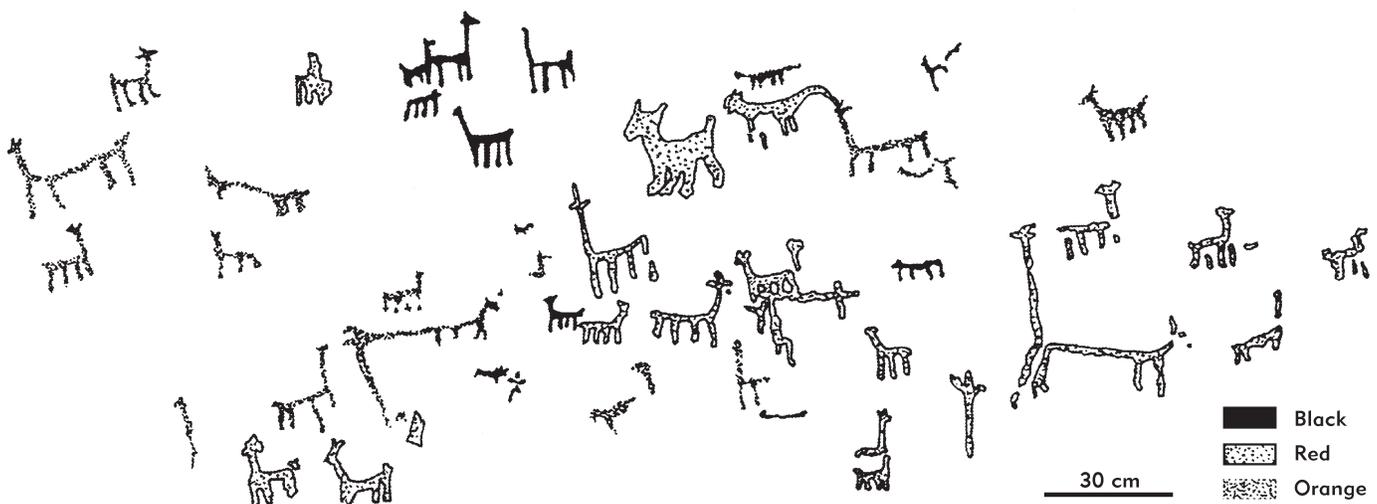
The project has reached a decisive stage, but we are determined to continue working in the area for a long

time, hopefully with the assistance of other non-government organizations, and increasingly to pass on responsibilities and know-how to the local villagers. A second keeper of the archaeological park should be appointed very soon. We hope that it may be possible to preserve (or at least excavate) other archaeological sites outside the park, such as a complex ancient cemetery in the vicinity of Calacala and a burial tower (*"chullpa"*) on the way to Oruro. Cultural tourism should play an important role in sustainable development in the area.

As more and more archaeological sites are destroyed and more rock art sites are affected by vandalism than in previous decades, we feel that it is urgent to implement plans for a protection of selected sites which will then be accessible for tourists. A new project may be begun in the region of Vallegrande (in the west of department Santa Cruz) in a few years, where a number of magnificent rock art sites exist. As in the case of Calacala, we must work closely with municipalities and small communities, with professional archaeologists, architects, and other specialists in interdisciplinary projects. While we have not seen much progress in state actions to protect Bolivia's rich archaeological and rock art heritage in the last 20 years, there is at least hope in the new generation of young archaeologists with university degrees who are keen to work in the investigation and preservation of sites.

We will discuss our experience at international meetings such as the symposium which will take place in Jujuy, Argentina (November 29–December 4, 2003), where we intend to organize a session and workshop on the administration of archaeological parks with rock art, directed by Peter Pilles (USA), Matthias Strecker, and Freddy Taboada.

Paintings in Sector B, Calacala. Drawing by Renán Cordero.



## Donna Yoder Honored with Wellmann Award

Larry Loendorf

In 2002 ARARA presented two Wellmann Awards—one to Dr. Fred Coy and a second to Donna Yoder. The study of rock art is truly fortunate to have such fine individuals among our ranks.

Like many other active rock art researchers, Donna Yoder started her rock art career in 1974 as a volunteer on the Archaeological Society of New Mexico Rock Art Field School under the direction of Col. James G. Bain. She returned to volunteer for 11 years including 6 years in Chaco Canyon. When Donna started her volunteer work in rock art, she was already experienced in archaeological excavation, having spent the summer of 1973 working for graduate students of Cynthia Irwin-Williams at the Sterling Site near Bloomfield, New Mexico. She returned to the Sterling site dig in 1974. This experience in “dirt archaeology” is undoubtedly an important part of Donna’s ability to see the larger picture when completing rock art research.



After 11 years, most folks would grow weary of volunteering for rock art projects, but Donna was only beginning. Since 1990, she has volunteered for ten additional summers on rock art projects. Many of these were with Jane Kolber for the Arizona Archaeological Society Rock Art Recording Field School, where she developed a database and input data collected as well as producing the forms for the field school. She worked on the important recording project at Chevelon Steps for six years, she has been working in Chaco on the reassessment project since 1996, and she has volunteered for the Canyon del Muerto rock art project since 2000. Finally she is working on one of her favorite topics—the recording of Navajo rock art—in Chaco Canyon.

Donna’s career when she was not volunteering for rock art projects was that of a teacher.

She taught at Ganado Public School on the Navajo Reservation from 1962 to 1965, attended graduate school at what is now Northern Colorado University 1965–1966, returned to Ganado from 1967 to 1969, and taught at Navajo Community College (now Diné College) first in Many Farms and then at Tsaile from 1969 to 1975. In 1975 she left northern Arizona for Tucson, where she taught at Pima Community College until she retired in 1996.

Donna has been an ARARA member since the organization was formed in 1974. She has attended 23 of the 29 conferences, including the 1994 and 1999 International Rock Art Conferences. She has faithfully served the organization as its treasurer for the past six years. In recognizing Donna’s service to ARARA, we certainly cannot overlook the hours upon hours she spent in the registration process for the annual meetings. Many of those hours were alone, opening and responding to meeting applicants, but many more hours were when she was sitting at a registration table—often with Jane Kolber or A.J. Bock while the remainder of us were enjoying the papers.

The individuals who nominated Donna for the Wellmann award were impressed by her quiet and dedicated service to ARARA. I am personally pleased to have been associated with Donna for the past two decades.

## Book Sales Emphasized

ARARA members are reminded that book sales are an important aspect of the organization’s strength and viability. If you do not have your complete set of ARARA publications, check out the Publications Order Form in this issue of *La Pintura*.

### 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:

Donna Gillette  
1642 Tiber Court  
San Jose CA 95138  
Phone: (408) 223-2243  
e-mail: [rockart@ix.netcom.com](mailto:rockart@ix.netcom.com)

## 2002 Castleton Honor Awarded to Leigh Marymor

Larry Loendorf

The ARARA board decided to change the standard approach to the Castleton Award for 2002. The board agreed that the effort by Leigh Marymor in establishing *Rock Art Studies: A Bibliographic Database* and making it available to all researchers was worthy of recognition. The original intent of the Castleton award was to generate more scholarly research and writing about rock art. I am certain that Dr. Castleton—who gave the original grant to set up the award and for whom the award is named—would agree that there are few things that help writers more than easy access to reference materials. The rock art database developed by Leigh Marymor is an extraordinary tool for rock art research and writing.



In preparing this statement of recognition, I asked Leigh to send me some of the details of the database. These are included in the following information but it is important to note his unselfish and dedicated attitude as he wrote, “Giving the gift of the database to the Bancroft for everyone’s free access was very satisfying, receiving ARARA’s expression of appreciation was both rewarding and affirming.” ARARA members and rock art researchers everywhere owe Leigh their thanks and appreciation for his hard work.

*Rock Art Studies: A Bibliographic Database* is a work in progress, which Leigh started working on in March 1993. Currently the database contains over 11,500 citations to the world’s rock art literature, with an emphasis on English language and North American citations. The database is available on the Internet, as a project of the

Bay Area Rock Art Research Association Archive, Bancroft Library, University of California, Berkeley (<http://bancroft.berkeley.edu/collections/rockart.html>) There are plans for semiannual updating of the online database.

Leigh is a Plumbing Contractor in Berkeley, California, who holds a bachelor’s degree in Community Education from the University of Wisconsin, Milwaukee. He has been interested in rock art conservation and the literature of rock art studies for over 25 years. He is a co-founder of the Bay Area Rock Art Research Association and has been its Co-chairperson since its inception in 1983. He currently serves as the newly elected Vice President of ARARA.

The *Rock Art Studies* database was initially conceived as a tool for cataloging the rock art literature held in Leigh’s personal library, which currently consists of approximately 50 shelf feet of books, periodicals, gray literature, ephemera, and research notes. As the project grew, additional citations were included from bibliographies, research archives, library catalogues, online search services, and other private holdings (sources are detailed in the Key to Sources for Citations section of the project).

The scope of the information included in the database is limited—although not much—by Leigh’s time and energy, as well as by his subjective approach to keyword notations (found in the Key Words field). In addition, the emphasis on English language literature is not intended to suggest a lesser importance of non-English language contributions, but rather reflects Leigh’s language skills.

Leigh is quick to point out that many people contributed to the Rock Art Studies database project. Among them are Bob Mark and Evelyn Billo of Rupestrian Cyberservices, Theresa Salazar, and Lynne Grigsby of the Bancroft Library. Leigh also credits his father, J., for his gift of encouragement and his first computer, and his very patient wife, Sandy, and daughter, Noe.

## Call for Nominations

ARARA will be accepting nominations for three positions of Director for the period July 2003 through June 2005. Directors are expected to attend three annual Board meetings, one of which is at the ARARA conference. Any nominees must agree to be nominated and agree to attend the Board meetings as well as serve for the above term.

Nominations close December 31. Please send nominations by e-mail or conventional mail to:

Joyce Alpert, Nominating Committee Chair  
298 #D Avenida Sevilla  
Laguna Woods, CA 92653  
[joyce-sid@juno.com](mailto:joyce-sid@juno.com)

**MA in Archaeology**

**Prehistoric Rock Art at the University of Durham (U.K.)**

 A new opportunity to study rock art at Masters level is offered by the University of Durham (U.K.). The course is one-year full-time in duration (12 months) or 24 months part-time, and starts in October each year. Entry qualification is an honours degree in archaeology or related discipline or other appropriate background. If you are in doubt whether you have the entry qualifications, contact Dr. Díaz-Andreu at the address below.

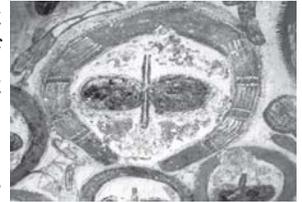
The Rock Art MA in Archaeology strand offers students the opportunity to gain knowledge and an understanding of rock art in its archaeological and anthropological context. It also acquaints students with the principle debates affecting the recording, interpretation, conservation and preservation of rock art. Finally, this MA strand prepares for research or further study by giving students the opportunity to investigate a topic in rock art in greater depth.

Rock art is one of the fields in archaeological research that has seen a remarkable increase in interest in the last few years. This is because is an ideal field for discussion of the ideological sphere of the society. Research in anthropology has proved to be extremely useful for the study of rock art, and Durham University is in an exceptionally good position in this respect, for this course benefits from the teaching by an archaeologist (Dr Margarita Díaz-Andreu) and by an anthropologist (Prof. Robert Layton). Our research focuses on explanations on the significance and location of rock art in relation to its landscape setting, to identities such as ethnicity and gender, to symbolism, and to current issues relating to recording, preservation, and management of rock art sites.



A major attraction of studying rock art at Durham is the high concentration of sites within the area. In addition to the art from County Durham, that of Yorkshire, Northumberland, and even Scotland represent a teaching source students make use of during their studies. Links developed with other European countries—especially Scandinavia, Italy, and Spain—can be instrumental for students willing to learn and specialize in other rock art

traditions. Australian rock art is one of our other focuses of interest and American rock art counts with a well-provided library.



The course is taught via four modules: Archaeological Theory and Practice, Advanced Theory in Art Studies, Research and Management of Prehistoric Rock Art, and a 10,000-word dissertation.

Further details and an application form can be found on [www.dur.ac.uk/Archaeology/](http://www.dur.ac.uk/Archaeology/). You can also contact Dr. M. Díaz-Andreu, Department of Archaeology, University of Durham, South Road, Durham DH1 3LE, U.K., [m.diaz-andreu@durham.ac.uk](mailto:m.diaz-andreu@durham.ac.uk).

**Board Proposes Amending Membership Categories**

The ARARA Board proposes two new measures to help increase the distribution of our annual conference proceedings, *American Indian Rock Art*. A trip to Deer Valley Rock Art Center, where our unsold back issues of AIRA are stored, impresses us with the need to do a better job in getting the word out about the availability of this excellent publication.

The first proposal is to create a new membership category, “Institutional Member,” which will be aimed at libraries, archives, and organizations whose sole benefit of membership will be to receive ARARA publications. A proposed membership fee has not yet been established for this category, and is open for discussion.

The second proposal is to amend the current “Sponsor” category by increasing the fee to \$45.00/year from the current level of \$40.00/year and add value to this option by automatically including a copy of AIRA with this membership. Presently the organization has very few Sponsoring Members, and the Board hopes that by adding value to the membership more of our members who do not independently purchase our conference proceedings will have a convenient way to receive it.

The issue of amending membership categories will be taken up at the Annual Business Meeting in San Bernardino. Please attend and voice your opinion.

Meanwhile, both the ARARA Board and the Publications Committee have discussed numerous new ways of distributing *American Indian Rock Art*. Where we have a wealth of ideas, we have a scarcity of volunteers to help with the effort. Members who wish to be involved in distribution efforts should contact Joe O’Conner, Publications Committee Chair.

## Nicaragua Project Seeks Volunteers

The Ometepe Archaeological Project is seeking volunteers for its survey and petroglyph recording project on Ometepe Island, Nicaragua. The field season will last from February 1 to March 1, 2003. For more information, please contact:

Suzanne Baker  
 Culturelink  
 609 Aileen St.  
 Oakland, CA 94609  
 e-mail: [suzannebaker@mac.com](mailto:suzannebaker@mac.com)  
 web site: <http://culturelink.info>  
 Phone/fax: (510) 654-8635

Thanks for anything you can do.

## Lewis Canyon Report

Solveig Turpin

We have been doing considerable work at Lewis Canyon—just finished two field sessions in which we uncovered yet another 100 or so glyphs and they are still going under the sediments. But our major accomplishments have been 1) building a rock wall across the road with an opening wide enough for a person to enter but no vehicles (we had to put in a vehicle gate next to it for the rancher and for emergencies but it is locked), 2) moving slabs of rock to form a low retaining wall (2 rocks high) at the contact between the slope and the exposed bedrock to serve as a sediment trap, 3) replanting the cactus (succulents we removed while exposing glyphs) to increase soil retention along the wall and fence while masking them visually, 4) cutting drainage channels for runoff to keep water from pooling on the glyphs, 5) putting up signs asking for assistance in keeping the site clean where canoes come up from the river, 6) removing all loose rocks and using them to line paths that we hope will convince people to follow them like a trail, 7) removing the metal-pipe sun shade the rancher had put up on the site and moving it up onto the camp site, and so on. We re-established the grid from our 1991 map and Zintgraff and Co. are supposed to be photographing the new glyphs to digitize and add to the map, but I don't know the progress of that since I and my folks do the grunt work. Two of our people have volunteered to be "site masters" coordinating the clean-up weekends. It is definitely a long-term project but the membership has been steadily supporting it. Funny, when we started we thought we would find a few glyphs—possibly dozens—and we

now have hundreds. We have followed archeological tradition and have now arrived at our backdirt piles from 1991. We will be back in the fall, still searching for glyphs (by the way, I did get a charcoal sample from an intact hearth so we can get a no-later than date, but I feel that it won't really refine the time periods much since we already have some idea of relative age).

## Upcoming ARARA Volume Needs Funds

There is an exciting new publication on the way from ARARA. This volume will contain the proceedings from two sessions of the Society for American Archaeology (SAA) meetings of 2001 and 2002 that were organized by ARARA members Marilyn Sklar (Northern Arizona University) and Jennifer Huang (Arizona State University). These sessions focused on studies being done by young rock art researchers from around the country, and around the globe. New technology, cutting-edge ideas, and fresh angles on previous work will be presented in this forthcoming volume.

The SAA papers represent the work of a promising generation of rock art scholars, and the volume will be a valuable addition to the libraries of both current avocationalists and serious researchers. However, funds are still needed to cover the printing costs, and your help is requested. Half of the costs are being covered by the publishing and education committees of ARARA, but \$2,000 must still be raised. A contribution to this worthy cause would be a nod to the future of the discipline, and a much appreciated show of support for the inclusion of rock art studies in the higher education system of this nation, as well as of the world.

If you would like to make a contribution, please send a check (made out to ARARA with a note in the memo portion indicating the money should go toward the Student Publication) to:

Donna Yoder, ARARA Treasurer  
 2533 W. Calle Genova  
 Tucson, AZ 85745

If you would like more information, please contact either editor:

Marilyn Sklar  
 e-mail [mjossklar@aol.com](mailto:mjossklar@aol.com)  
 Phone (623) 582-8007 (Deer Valley Rock Art Center)

Jenny Huang  
 email [jennifer.huang@asu.edu](mailto:jennifer.huang@asu.edu)  
 Phone (520) 742-6698.

## Dr. Fred E. Coy, Jr., Receives Wellmann Award

Carol Diaz-Granados, President  
Eastern States Rock Art Research Association

This year ARARA awarded the Wellmann Award to two of its most respected members, and I am pleased that one of them is Dr. Fred Coy. It is impossible to summarize a remarkable life, a remarkable human being, in just a couple of minutes. I won't even try, but—just a few words...

Dr. Coy, an avid photographer of Kentucky wild flowers, was out in the wilds of his home state, photographing his passion, when his good friend, Tom Fuller, said, "Fred, take a look at this." It was rock art, Native American rock art. That day, 40 years ago last month, began a journey that brings Dr. Fred E. Coy, Jr., along with his wonderful wife, Emily, here today to receive the Klaus Wellmann Award.



Dr. Coy had a lot in common with his friend Klaus. Both were medical doctors—Klaus a pathologist and Fred an orthopedic surgeon. Klaus and Margo came often to Fred's and Emily's in Kentucky to document and record Kentucky rock art for Klaus's book. One of Fred's fondest memories was when Klaus appeared at the door of Fred and Emily's Louisville home with a bouquet of gardenias and a bottle of fine Kentucky bourbon.

All those "Wellmann" visits resulted in great coverage of Kentucky rock art in Klaus's 1979 book. Fred continued for a couple more decades to find and record Kentucky's petroglyph sites (and one pictograph!). He surveyed, documented, and photographed all known and new sites, totaling 70. This in turn resulted in his excellent 1997

book, *The Rock Art of Kentucky*. He even went a step further and digitized all his slides into an incredible, museum-quality archive.

Dr. Coy has been a member of ARARA from the beginning. Dr. Coy also was a principle player in the very first Eastern states rock art conference in 1975, and was unanimously elected the first president of the Eastern States Rock Art Research Association (ESRARA) when it became a formal organization in 1996 and the 30th member of IFRAO. Dr. Coy has mentored many graduate students interested in rock art as well as rock art specialists.

Dr. Coy is a truly amazing and modest-to-a-fault individual. A WWII fighter pilot, he flew a P-47 Thunderbolt (actually 120 bombing missions!) and he flew as General Patton's close support. Dr. Coy garnered over 25 medals and honors during his service. Dr. Coy is a Kentucky Colonel, a scholar, and a true Kentucky Gentleman. It is so appropriate and fitting that Dr. Fred E. Coy, Jr., receive the 2002 Klaus Wellmann Award.

## ARARA Ethics Committee

One of the positive results of the Dubois Conference is the recognition by the ARARA Board of the need for a forum for the discussion of ethical issues which may be put before our organization by our membership or by others. ARARA needs a mechanism by which it can consider and respond to issues of ethics, when appropriate.

At the recent ARARA Board meeting in Phoenix (Sept. 21–22, 2002) the Board considered a proposal which called for the establishment of an Ethics Committee, comprised of a "Council of Elders" whose judgment might best be entrusted with such considerations. The Board voted to establish a new Ethics Committee to consist of the sitting President and Vice President and immediate Past President. The Ethics Committee as constituted might be quiescent, responsive, and/or proactive, depending on the issues and timing at hand. There will be an open forum available to it in the pages of *La Pintura*.

At the Dubois meeting, apart from issues surrounding academic debate and insensitive use of rock art imagery, our members expressed questions and concerns relating to such issues as paint removal from pictograph samples, non-disclaimed chalking represented in slide presentations, chemical treatments applied to friable petroglyph-bearing sandstone matrices, and the use of unauthorized photographs in publications, to name several.

The establishment of the Ethics Committee provides an opportunity to direct the attention of our members to the professional discussions that surround these issues and provides a great opportunity for education.

## In Memoriam

### Esther Schwartz

A. J. Bock

ARARA has lost one of its finest, most meticulous recording artists with the death of Esther Schwartz. Esther's talent was not limited just to her precise and distinct reproduction of the petrography or pictographs spread out before her on boulder or cliff; additionally, her skill could be seen in her ability to accurately conceive the nexus of a panel of copious designs in totality. The results of her works can be seen in scores of rock art recording projects, not just in the United States, but also on Easter Island and Puerto Rico.

She worked as a craftsman, avoiding any superficial or specious interpretation, but assiduously recording the designs as they appeared before her; a conscientious endeavor to portray the work as accurate depictions of what the artist who left them actually drew.

Esther's method was to stretch a string grid of ten centimeters per square over the panel: then using grid paper, measuring the exact size of every design element and how it would fit into the grid, she would draw the designs. After drawing the motifs with pencil in the field, she would, in the evenings, ink them in.

The personnel at the Petrified Forest National Monument were so pleased with her work in the Park that they commissioned Esther to make a poster of her drawings at Newspaper Rock. Today the posters are available at the souvenir shop.

To see only a void where Esther once stood is an emptiness that touches all of us. Still, in memory, she will be sitting on her folding chair, clip-board in her lap, staring at a sandstone boulder upon which she has stretched her string grid. The clip-board holds several papers, a tape measure, a couple of pencils. And Esther is doing what she loves to do, with a professional touch; slowly, meticulously, drawing designs that are hundreds of years old.

Sometimes those boulders are at ground level, often they are well above, scores of yards up a steep cliff. This obstacle does not deter Esther. Before you know it, lugging her chair and drawing materials—and often an umbrella—she calls down to “I’m up here now!”

In the evening, back at camp, when it's time to rest from a hot-day's work, you'll find Esther at the table inking in the day's drawings. Of course, that is after she has spent some time preparing the evening meal.

To really describe Esther, you will need Roget's Thesaurus; look under “unique” and copy the twenty-five or -six words you find to begin to define this grand lady.

### Kay Sutherland

Many of us remember Kay Sutherland from the early days of ARARA. She was one of the organizers of the first Rock Art Symposium in 1974 that gave birth to ARARA, and she hosted the second symposium in El Paso in 1975. We honor her memory with these words from her family.

Kay Sutherland died in Seton Hospital in Austin, Texas, Saturday, May 11, at 11:35 p.m., of leukemia, surrounded by those most dear to her. She almost made it to Mother's Day. She was 60 years old.

Kay loved her daughters, her husband, her ex-husband, her friends, her students, and her colleagues. She loved teaching, travel, the American Southwest, the world, and her life, which she lived with trust, openness, and full engagement. She loved her small dog Bella. Her extensive original family proved too small for her spirit, so she somehow got to be the center of a larger family consisting of many, many people who came to love her kindness, generosity, loyalty, radiant energy, and goodness. She was there for them and they were there for her.

She spent half her life exploring the mystery and beauty of American Indian rock art, and in recent years found guidance and inspiration in the spiritual traditions of the native peoples of this continent. Despite the rightward trend of American politics during her lifetime, she never lost faith in the possibility of justice for the poor and oppressed of this country and the world. She was Professor of Anthropology in New College at St. Edwards University.

She is preceded in death by her father, Thomas Shelton Sutherland IV, and by her niece Monica Weber. Her surviving immediate family, Jim, Anna, and Eve, will always remember and cherish her spirit. A memorial and celebration of her life was held for friends and family in May. Those who wish to contribute something in Kay's memory can best do so by signing up for the national bone marrow registry. Contributions can also be made to a charity of your choice.

### Jack Schwartz

We have been informed recently of the passing of Jack Schwartz, Esther's husband and indefatigable field companion on their many rock art adventures. No matter what task Esther undertook, Jack was there to give his support. We will have a remembrance of Jack in the next issue of *La Pintura*.

# Treasurer's Report

## Balance Sheet June 30, 2002

### Assets

Current Assets:	
Cash in Bank - Checking	\$13,181.47
Cash in Bank - Saving	4,633.56
Cash in Bank - CDs	82,107.22
Petty Cash	<u>250.00</u>
Total Current Assets	100,172.25
Fixed Assets:	
Computer Equipment	4,051.37
Office Equipment	<u>695.41</u>
Total Fixed Assets	4,746.78
Accumulated Depreciation	<u>(4,746.78)</u>
Fixed Assets (less depr.)	0.00
Total Assets	<u>\$100,172.25</u>

### Liabilities & Equity

Current Liabilities:	
Accounts Payable	<u>0.00</u>
Total Current Liabilities	<u>0.00</u>
Total Liabilities	<u>0.00</u>
Fund Equity:	
Beginning Fund Equity	93,337.49
Current Period Incr(Decr)	<u>6834.76</u>
Total Fund Equity	100,172.25
Total Liabilities & Equity	<u>\$100,172.25</u>

## Income Statement July 1, 2001 - June 30, 2002

### Revenues

Conference Revenues:	
Registration	\$10,510.00
Banquet Income	3,069.00
Lunches	790.00
T-shirts	2,311.00
Auction Income (Archives)	2,595.00
Field Trip	160.00
Art Gallery	<u>1,210.00</u>
Total Conference Revenues	20,645.00
Other Revenues:	
Membership Dues	8,857.00
Education	496.00
Conservation	430.00
Archives	163.00
INORA Subscriptions	1,044.00
Publication Sales	7,671.79
Interest Income	3,590.88
Insurance Premium Refund	503.00
Other Income	<u>324.00</u>
Total Other Revenues	23,079.67
Total Revenues	<u>\$43,724.67</u>

### Expenses

Conference Expenses:	
Banquet Expense	3,107.00
Coffee Breaks	60.00
Reception	1,107.50
T-shirts	1,153.00

Honorarium	500.00	
Lunches	891.50	
Conference Refunds	690.00	
Telephone	128.63	
Postage	44.00	
Copying/Printing	11.75	
Conference Facilities	375.00	
Accommodations	966.00	
Travel/Planning	265.96	
Field Trips	160.00	
Misc. Conference Expense	<u>280.00</u>	
Total Conference Expense		9,740.34
Publications:		
La Pintura	2,721.73	
Publications	8,077.10	
Publication Refunds	71.20	
INORA Subscriptions	1,288.00	
Postage and Supplies	<u>626.95</u>	
Total Publication Expense		12,784.98
Committees:		
Education	784.42	
Conservation	<u>509.07</u>	
Total Committees		1,294.49
Office & Administrative:		
Office Supplies	17.50	
Gifts/Memorials	240.00	
Telephone	937.16	
Insurance (Additional)	100.00	
Travel	1,032.85	
Board Meetings	180.77	
SAA Booth	2,230.22	
Miscellaneous Office & Admin.	<u>84.25</u>	
Total Office/Admin. Exp.		4,822.75
Archives & Library:		
Rent (1/01-6/02)	6,000.00	
Library Acquisitions	94.90	
Postage	<u>307.39</u>	
Total Archives & Library		6,402.29
Awards:		
Castleton Award	1,000.00	
Oliver Award	500.00	
Welman Award	221.00	
Other Awards	<u>125.06</u>	
Total Awards		1,846.06
Total Expenses		<u>\$36,889.91</u>
Net Gain (Loss)		6,834.76

### Fund Balances June 30, 2002

Archive Fund	9,381.50
Castleton Fund	22,239.23
Conservation Fund	4,449.76
Education Fund	4,584.20
Oliver Fund	4,521.00
Publication Fund	15,787.57
Wellman Fund	9,929.08
Reserve Fund	10,214.88
Contingency	<u>1,000.00</u>
Total Fund Balances	<u>\$82,107.22</u>

—Respectfully submitted,  
Donna Yoder, Treasurer

## Minutes of the Annual Business Meeting

**A**RARA Annual Business Meeting held in the Headwaters Conference Center in Dubois, Wyoming on May 26, 2002 at 9:02 a.m. President Larry Loendorf presided with 112 attending.

**Minutes** (S. Urban) Minutes of the last annual meeting (May 27, 2002—Pendleton, Oregon) were published in *La Pintura*, Vol 28, No.1, pages 20-21. The minutes were approved as published. (A vote was taken to see how many in attendance had read the minutes. Surprisingly many had!)

**Treasurer's Report** (D. Yoder) Beginning equity was \$93,246.47; Revenue to May 20 is \$27,436.79. Interest Income \$3591.40, for an income balance of \$31,028.19. Expense as of May 20, \$20,862.07. Net Income is \$10,166.12 (this figure does not reflect conference revenues and expenses) and \$4,208.79 has come in from publication sales.

Full financial report will be in the Vol. 29, No. 1 *La Pintura*. The annual auction raised \$2500.00 in support of Archive and Conservation efforts.

**Nominations Report** (B Hyder) The following Officers were elected by ballot:

President	Teddy Stickney
Vice President	Leigh Marymor
Secretary	Sharon Urban
Treasurer	Donna Yoder

Ballots were mailed to the membership in March 2002 with 91 ballots returned.

Some folks did not want the full slate but did not write in any names for alternates. There were a few names as write in candidates but none of these turned out to be viable. If the membership wants more names per office than what the Nominating Committee

Ballot has, then greater participation in the nomination processes is needed. Claire Dean who was part of the committee indicated that there is not nearly enough response from the membership on this issue compared with all the work that goes into obtaining candidates and the work that the Nominations Committee does to arrive at a ballot for membership consideration. There were no nominations from outside the Board or Committee. Next year's election will be from three positions, Board Members, with five candidates being nominated for the three position on the Board.

**Conservation and Preservation Committee Report** (J. Kolber) report as printed.

**Education Committee** (A. Woody) report as printed  
**Future Meeting** (D. Gillette) report as printed  
**Publication Committee Report** (J. O'Connor) The IRAC, Vol. 2 publication is in the process of being printed. The volume will be available at the Museum of Man Rock Art Symposium, November 4, 2002, through the efforts of Peggy and Bill Whitehead organizing and assembling the journal material. The 2002 year AIRA volume editor will be Alanah Woody with Joe O'Connor. The Committee is considering publishing the process of the SAA, Student Session on Rock Art for the meeting 2001 and 2002 which the Students are responsible for help raising the funds for the publication.

### Old Business:

The Society of American Archaeology (annual meeting of professional archaeologist and anthropologists) met this year 2002 in Denver. ARARA booth in the vendor room at a cost of \$750.00 was worth every penny. Many of the professionals did not know about the organization and we need to continue this type of exposure. Many students interested in rock art also need to continue this exposure.

Index for ARARA volumes 1976 to 1993 and volume on Ethics are free at the ARARA book table. A CD on "Lower Pecos River Rock Art" is for sale at the book table for \$35.00. ARARA cost for this CD is \$17.50, making a profit of 17.50 for each CD sold.

In Wyoming there is a big issue involving rock art at the Weatherman Draw locality. There is rock art here and an oil developer (Phillip Anschutz) wanted to go ahead with the project regardless of the rock art. But by using the technique of embarrassment, and the help from Native Americans, the project did not go through. New leases are in the hand of the National Trust for Historic Preservation. Part of the problem concerned the Bureau of Land Management.

### New Business:

Three members were elected for the Nominating Committee (2002-03):

Joyce Alpert, Margaret Berrier, Ann Phillips, Larry Loendorf (out-going president), and Jack Steinbring were appointed making the five member nominating committee.

Ekkehart Malotki requested our support for the National Park Service, in particular for Petrified National Park expansion efforts. Rock art has been found just outside of the Park's boundary so thought this would be good to include in the Park and thusly preserve it. A bill has been introduced into Congress to create this expansion. A draft letter and address are available from him through a handout. Ekkehart would be willing to provide a tour of the sites next year.

The Conservation and Preservation Committee has already sent letters. This has also been posted on the Rock Art List Serve. Personal letters are the best and carry more weight. Write NOW! Request that your letter be made a part of the hearing file. Could add an extra note over objections of El Paseo Road extension through Petroglyph National Monument.

**Announcements:** were made providing information on field trips and picking up auction items.

**Adjournment:** Meeting adjourned at 10:40 a.m.

—Respectfully submitted,  
Sharon F. Urban, Secretary

## Letters

In May, ARARA received the following letter regarding a paper published in Volume 27 of *American Indian Rock Art*. The official ARARA Board response to this letter is printed below.

16 May 2002

Dr. Larry Loendorf  
President

American Rock Art Research Association

Dear Dr. Loendorf:

One of your organization's recent books has come to my attention, "American Indian Rock Art—Volume 27." On page 123 of your book you have turned a drawing of a Native American petroglyph into a cartoon.

Petroglyphs are sacred pictures that were created by our medicine people. They deserve respect in the same fashion as a Christian's picture of the Virgin Mary, or a Jew's Star of David. Turning one of our sacred pictures into a cartoon is offensive to all Native Americans, and degrading. It demonstrates that your organization disrespects and makes a mockery of the very thing it claims to study and protect—our sacred places. This is hypocrisy.

If a neo-Nazi paints a swastika on a synagogue it is considered a Hate Crime. Let me remind you what a Hate Crime is:

"Hate crimes are message crimes. They are different from other crimes in that the offender is sending a message to members of a certain group that they are unwelcome."

This definition is by Dr. Jack McKeivitt in "Hate Crimes Today: An Age-Old Foe in Modern Dress."

The message that your cartoon sends is that "It is okay to make fun of Indians and their sacred images and places."

Do you think this makes Native American people feel welcome in your organization?

Your organization and the person or people responsible for the cartoon owe Native Americans an apology, especially the tribes who live in eastern California and southern Nevada, the region of the petroglyph (Timbisha Shoshone Band, Lone Pine Paiute-Shoshone Band, Las

Vegas Indian Tribe, Pahrump Paiute Tribe, Moapa Paiute Tribe, Chemehuevi Paiute Tribe, etc.).

You should never again allow those things you claim to respect, our sacred pictures, to be mocked in this fashion in your books.

I request that my letter be read publicly at your next annual meeting and be published in your newsletter, along with the apologies.

As a protest against your mockery of our sacred places, I will place this letter on the California Indian Council web-page. When I receive the apologies, I will post them along with my letter.

Richard Angulo  
Chair

California Indian Council Foundation

**The ARARA Board of Directors has responded with this letter:**

June 1, 2002

Richard Angulo, Chair

California Indian Council Foundation

Dear Mr. Angulo:

The American Rock Art Research Association (ARARA) is profoundly sorry that we have offended any Native Americans by carelessly misusing a symbol that is sacred to tribes in Eastern California and Southern Nevada. I want to assure you that it is not the intent, nor the practice, of ARARA to make mockery of any image important to American Indians. In this instance the individuals who altered the Coso petroglyph were satirizing or lampooning David Whitley's assertion that the figure represents a rain shaman. By altering the petroglyph they did not intend to be disrespectful to Native Americans or in any way cast a racial epithet toward California Indians. Nonetheless, as the altered image offends your people, they made a mistake and ARARA regrets the thoughtless action.

ARARA does not condone making fun of Indians and their sacred places. Quite the contrary, ARARA is an organization that works hard to protect the sacred places of American Indians and any review of the organization's goals and practices supports this statement. ARARA recently held its annual meeting in Dubois, Wyoming in cooperation with the Eastern Shoshone tribe. The meetings opened and closed with prayers and songs from Shoshone medicine men, and field trips to petroglyph sites were preceded by prayers and cedar smudges.

The 2001 annual meeting, in Pendleton, Oregon, was held in cooperation with the Confederated Tribes on the Umatilla Indian Reservation. The logo for the meeting was developed by Claire Dean (2001 ARARA meeting chair) and Jeff Van Pelt (Cultural Resource Program, Confederated Umatilla Tribes) and submitted to the Wana-Pa Koot Koot for approval. The 2000 meeting, in

—continued on page 18

## Letters

Continued from page 17

Phoenix, Arizona, included a full day's session devoted to Navajo rock art with Navajo participants and discussants. In fact, an ARARA publication—the Proceedings of the President's Symposium for the 1995 annual meeting in Albuquerque, New Mexico—is devoted to rock art and ethics. The appropriate use of petroglyphs in artwork and as logos is discussed in the publication. It is important to note that this publication is distributed free to ARARA members—including new members.

ARARA's history of working with American Indians demonstrates that it is an organization that cares about their feelings and attitudes.

I want to end this letter of apology with a personal statement regarding my own involvement with American Indians. Over the past two decades, I have dedicated my career to improving relationships between American Indians and archaeologists. I am very concerned that ARARA did something that offends California Indians during my tenure as president of the organization. I want it understood that throughout the four years I served as ARARA's president I never heard any ARARA member offer a negative statement about an American Indian and had I witnessed such a thing, I would have instantly rebuked the individual or individuals involved. Please accept my personal apology for the thoughtless actions of the individuals involved in changing the Coso petroglyph.

I have asked that the incoming ARARA President—Teddy Stickney—be certain this letter of apology is printed in *La Pintura*, the ARARA newsletter. I have also asked the ARARA board to consider other ways that ARARA can undo the damage created by misguided use of a petroglyph sacred to California and Nevada Indians. I shall continue to pursue these latter possibilities.

Sincerely,  
Lawrence Loendorf, President

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

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

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

## ARARA Addresses

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

### Membership

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

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

### La Pintura Editorial Matters

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

*La Pintura*  
Ken Hedges, Editor  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000  
e-mail: LaPintura@earthlink.net

To submit items for our **Notes from Here & There** column, contact:

Tony and Rebecca O'Gorman  
www.sidecanyon.com  
(302) 475-8336  
e-mail: thewest@sidecanyon.com

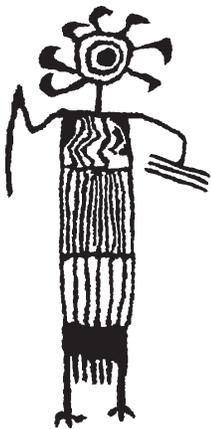
To submit items for our **Hot Off the Press** column, contact:

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

### Archive, Library, Book Orders

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

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



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

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

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

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

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

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

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

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

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

## ARARA Code of Ethics

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

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

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

## ARARA Officers & Board

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

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

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

## In This Issue...

- Rock Art in Bolivia, page 1
- CAP Award Guidelines, page 2
- Conservation and Protection News, pages 3-5
- Donna Yoder and Fred Coy Honored, pages 9 and 13
- Leigh Marymor Receives Castleton Award, page 10
- Ethics Committee Established, page 13
- Treasurer's Report, page 15
- Board Meeting Minutes, page 16
- and more...



Volume 29, Number 1

# La Pintura

American Rock Art Research Association  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000

PRSR STD  
U. S. POSTAGE  
**PAID**  
SAN DIEGO, CA  
PERMIT NO. 821

**Address Service Requested**

**Dated Material**