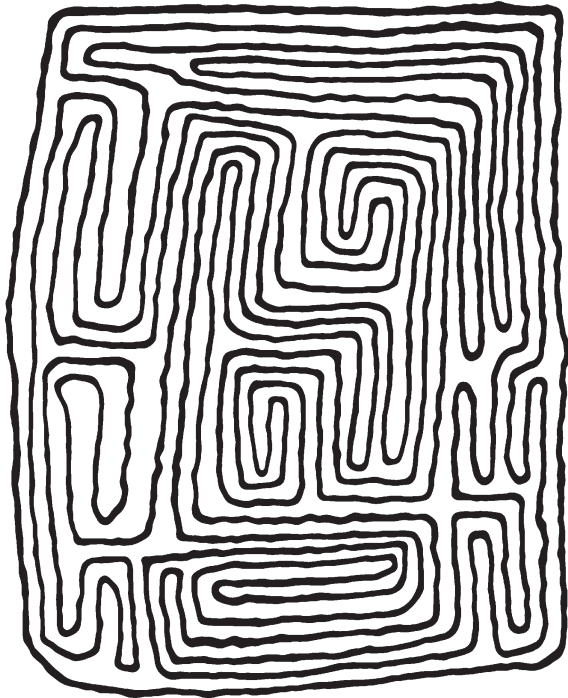


# La Pintura

The Official Newsletter of the American Rock Art Research Association  
[www.arara.org](http://www.arara.org)

2003 Conference Program  
Membership Year 2002-2003  
Volume 29, Number 4



American  
Rock  
Art  
Research  
Association

## 30th Annual Conference

San Bernardino, California

May 23 – 26, 2003

# Program & Abstracts



## Welcome to San Bernardino

We are pleased this year to be in San Bernardino for the 30th Annual Conference of the American Rock Art Research Association. For our 2003 meeting, we are in an area of numerous rock art sites that have, remarkably, survived in the midst of some of the most aggressive urban development in the country. Their very survival, as well as the travail that many sites have experienced, reminds us of the importance of rock art education, documentation, and conservation.

We offer our thanks and appreciation to those institutions in San Bernardino who have worked hard to give ARARA a warm welcome. First of all, we express our gratitude to California State University at San Bernardino for making us welcome, to the San Bernardino National Forest for co-hosting the conference, to the San Bernardino County Museum for hosting our annual reception and auction; to our host hotel, the Quality Inn; and to the Scottish Rite Masonic Center, site of the annual ARARA banquet.

ARARA extends our special thanks to Dr. Pete Robertshaw, Chair, Department of Anthropology, California State University at San Bernardino, for his generous assistance in making our meeting possible, for acting as our interface with the university, and for writing the grants that enabled us to bring Dr. Christopher Chippindale to California as our featured speaker. We thank Carol Rector and Jeanette McKenna for their generous contributions to underwrite the Auction/Reception, to Anne Stoll for facilitating these donations, and to distinguished Cahuilla tribal elder Katherine Siva Saubel for her valued assistance in clearing permission to use the rock art designs featured in our logos. We owe a special debt of gratitude to Daniel McCarthy, our local program and arrangements chairman, who worked with our dedicated conference planner, Donna Gillette. The often thankless task of on-site registration (not to mention pre-registration) falls on our Secretary and Treasurer, respectively, Sharon Urban and Donna Yoder, who often miss many papers in the process of keeping things running smoothly. Mavis Greer processed the paper abstracts and assembled the program, Ken Hedges did program layout, Joyce Alpert graciously agreed to manage the field trip assignments, Rick and Carol Bury manage and conduct the auction along with auctioneer Bill Hyder, and Janet Lever manages the Vendor Room. Without the generous help of all these dedicated people, this conference would not have been possible. We apologize for any omissions and extend our heartfelt thanks to all!

Finally, we wish to thank those brave souls who volunteered to lead the Monday field trips: Don Christensen, Steve Freers, Bernie Jones, Dave Lee, Tracy Liegler, Daniel McCarthy, Sarah McCarthy, Doug Milburn, Leslie Mouriquand, Steve O'Neil, Wanda Rashkow, Anne and George Stoll, Steven Waller, and Jenny Worth. Others may have signed on after this was written, so we wish to express our thanks to all who give of their time to take the rest of us to see the rock art.

### The 2003 Conference Logo

The 2003 Conference logo combines renditions illustrating the major rock art styles of southern California: The Rancho Bernardo Style Moreno Maze (seen on the cover of this program), a La Rumorosa Style anthropomorph from McCoy Spring, diamond chains representing the desert area around Joshua Tree, and San Luis Rey Style elements from western Riverside County.



# ARARA 2003 Conference Program

## Friday, May 23, 2003

- Noon – 5:00 p.m. Board Meeting – Quality Inn  
 4:00 – 8:00 p.m. Registration – Quality Inn, Breakfast Room (just off the Lobby)  
 7:00 p.m. Conservation Committee Meeting (Quality Inn, Upstairs)

## Saturday Morning, May 24, 2003

- 7:00 – 8:00 a.m. Publication Committee Meeting (Quality Inn)  
 8:00 Registration – Events Center, California State University at San Bernardino  
 8:00 – 8:45 Vendor Room Open (also open during breaks and lunch)  
 Events Center, California State University at San Bernardino  
 8:45 – 9:10 Welcome:  
 Teddy Stickney, ARARA President  
 Daniel McCarthy, Local Program Chairman  
 Dr. Peter Robertshaw, Chair, Anthropology Department, California State University at San Bernardino

**All sessions are in the Events Center, California State University at San Bernardino**

### Session: *California Rock Art* – Daniel McCarthy, Moderator

- 9:10 – 9:30 a.m. Steven Freers: *Race Against Time: An Intractable Rock Art Research Legacy* (Video)  
 9:30 – 10:00 Alexander Rogers and Frances Rogers: *Rock Art Analysis of the Terese Site, El Paso Mountains, California* (Contributed Paper)  
 10:00 – 10:20 Jenny Worth: *Rock Art along the Oasis Trail: Preliminary Observations* (Contributed Paper)  
 10:20 – 10:40 Bruce Crespin: *The Birdwell Rock Petroglyph Site: An Ancient Locality for Ceremonial Rites and Winter Solstice Observation in Interior Central California* (Contributed Paper)  
 10:40 – 11:00 BREAK – Vendor Room Open  
 11:00 – 11:20 Leslie Mouriquand: *Potential Kanji-like Glyphs at Coral Reef, Coachella Valley, California* (Contributed Paper)  
 11:20 – 11:35 Eric Ritter: *High Altitude Petroglyphs on the Bodie Plateau, California* (Report)  
 11:35 – 11:50 Steven Schwartz: *Cave of the Whales, San Nicolas Island* (Report)  
 11:50 – 12:05 Julie Burcell and Niccole Villa Cerveny: *A New Look at Geoglyphs in Panamint Valley, California* (Report)  
 12:05 – 1:30 p.m. LUNCH – Vendor Room Open  
 Education Committee Meeting (Events Center, California State University at San Bernardino)

## Saturday Afternoon, May 24, 2003

### Session: Arizona Rock Art – Steve Freers, Moderator

- 1:30 – 1:50 p.m. Don Christensen and Jerry Dickey: *The Esplanade Style: A Reappraisal of Polychrome Rock Art in the Grand Canyon Region, Arizona* (Contributed Paper)
- 1:50 – 2:10 Jerry Dickey and Don Christensen: *A Functional Analysis of the Esplanade Style* (Contributed Paper)
- 2:10 – 2:30 Peter Pilles: *How Old Is It??? Dating Yavapai Ewih Tih'nuuddivah (Rock Writings) Near Sedona, Arizona* (Contributed Paper)
- 2:30 – 2:45 Jane Childress: *Rock Art and Rock Crawling in Central Arizona* (Report)
- 2:45 – 3:00 JJ Golio and Mike Golio: *Hobokam Bola Petroglyphs* (Report)
- 3:00 – 3:30 BREAK – Vendor Room Open

### Session: Rock Art Analysis – Steve Waller, Moderator

- 3:30 – 3:50 p.m. Amy Hoectner: *GIS-based Rock Art Management* (Contributed Paper)
- 3:50 – 4:10 Grant McCall: *Reciprocity and Negotiation: The Politics of Rock Art Production Among Egalitarian and Complex Foragers* (Contributed Paper)
- 4:10 – 4:30 Claire Dean and Meg Abraham: *Giving Things a Light Clean: Recent Research into the use of Lasers in Rock Image Conservation* (Contributed Paper)
- 4:30 – 4:50 K. L. Steelman, J. P. Childress, J. Kolber, M. W. Rose, and T. Guilderson: *San Pedro Eye of the Cave: Painting of the Past Dated for the Present* (Contributed Paper)
- 4:50 – 5:10 Steven J. Waller: *Psychoacoustic Implications of Prehistoric Art Deduced from Sound Measurements and Echo Myths* (Contributed Paper)
- 5:30 p.m. Vendor Room Closes
- 6:00 p.m. AUCTION and NO HOST BAR – Fisk Auditorium, San Bernardino County Museum, 2024 Orange Tree Lane, Redlands

## Sunday Morning, May 25, 2003

- 8:00 a.m. Registration – Events Center, California State University at San Bernardino
- 8:00 – 8:30 Vendor Room Open
- 8:00 – 8:30 POSTER SESSION
- Posters will be set up and left up all day. Authors will be at posters from 8:00 to 8:30 a.m.*
- Rev. Galal Gough: *The Travertine Rock Sun Shrine Cave*
- Janet Lever: *Re-inhabiting the Landscape: A Synaesthetic Approach to Understanding Rock Art*
- E. Gene Riggs: *Incised and Scratched Components of a Multicultural Rock Art Site*
- 8:30 – 10:00 BUSINESS MEETING, Events Center, California State University at San Bernardino
- 10:00 – 10:20 BREAK – Vendor Room Open

**Session; Other Countries – Anne Stoll, Moderator**

- 10:20 – 10:50 CASTLETON AWARD  
Reinaldo Morales, Jr.: *Nordeste Rock Art and the Ekwimyatipa*
- 10:50 – 11:10 Jessica Christie: *The Carved Rock Shrines of Kenko Grande and Kenko Chico*  
(Contributed Paper)
- 11:10 – 11:30 W. Breen Murray: *Marking Places: Graffiti, Inscriptions, and Rock Art in  
Northeast Mexico (and Elsewhere)* (Contributed Paper)
- 11:30 – 11:50 Sven Ouzman: *Extinct Animal Species Depicted in Southern Africa's Bushman  
Rock Art* (Contributed Paper)
- 11:50 – Noon The 2004 Meeting in Casas Grandes, Mexico (Announcement)
- Noon – 1:30 p.m. LUNCH – Vendor Room Open

**Sunday Afternoon, May 25, 2003****Session; Miscellaneous States – Jerry Dickey, Moderator**

- 1:30 – 1:50 p.m. Eve Ewing: *Sheeps and Shapes* (Contributed Paper)
- 1:50 – 2:05 Mavis Greer and John Greer: *Dangling Leg Petroglyphs, Central Wyoming*  
(Report)
- 2:05 – 2:15 Scott McDonald and Stephanie McDonald: *Large Geoglyphs From Central Nevada*  
(Report)
- 2:15 – 2:35 Nobuhiro Yoshida: *Comparative Studies on Hawaiian Heiaus and Japanese Altar-  
Rock Formations (Looking for Their Origins)* (Contributed Paper)
- 2:35 – 3:00 BREAK – Vendor Room Open

**Session; California – Don Christensen, Moderator**

- 3:00 – 3:20 p.m. Alan Gold Garfinkel and Ken Pringle: *Dating the Rock Drawings of the Coso  
Range: Projectile Point Petroglyphs* (Contributed Paper)
- 3:20 – 3:40 Steven Freers: *Sites For Sore Eyes* (Contributed Paper)
- 3:40 – 4:00 David Robinson: *Tierra Incognita: Rock-art, Landscape Biography, and  
Archaeological Blindspots – A Case-Study From Interior California*  
(Contributed Paper)
- 4:00 – 4:20 Ken Hedges: *The Search for Meaning: Ethnographic Interpretation of Rock Art*  
(Contributed Paper)
- 4:20– 4:30 Mark Oliver: The Oliver Award (Announcement)
- 5:30 – 6:30 No Host Bar – Scottish Rite Masonic Center, 4400 Varsity Avenue, San  
Bernardino
- 6:30 p.m. BANQUET – Scottish Rite Masonic Center  
*Awards*  
*Speaker: Dr. Christopher Chippindale*

**Monday, May 26, 2003**

Field Trips.



# Abstracts of Papers

*Burcell, Julie A. (BLM Archaeologist, Ukiah Field Office; M.A. Candidate Sonoma State University), and Niccole Villa Cerveney (Geography Faculty, Mesa Community College)*

## **A New Look at Geoglyphs in Panamint Valley, California**

*Abstract:* Recent efforts to map and interpret the prehistoric cultural landscape of Panamint Valley, California, suggest that the area may provide a unique testing ground for a number of rock art documentation and dating techniques. Abstract/geometric rock alignments and trails dominate the archaeological record, and in some cases, are the only visible evidence of a human presence in the area. This paper will discuss ongoing research, including experimental efforts to establish minimum ages for geoglyph construction using desert varnish micro-lamination studies. (Report)

*Childress, Jane P. (BLM Archaeologist, Tucson Field Office)*

## **Rock Art and Rock Crawling in Central Arizona**

*Abstract:* The Cottonwood Canyon Petroglyph Site is located in an area known as the Middle Gila. It is an easily accessed Hohokam site situated on either side of a wash containing a challenging bedrock formation that attracts “rock crawlers.” This area is the “backyard” for the Phoenix Metropolitan Area and receives hundreds of visitors a year. The activity is mostly casual but competitive events have been permitted. Local Native Americans feel that the rock crawler use of the site is inappropriate and would like BLM to close it. However, BLM is under intense pressure to allow use of public lands. (Report)

*Christensen, Don D. (Archaeo-Imagery, Costa Mesa, California), and Jerry Dickey (Archaeo-Imagery, Cypress, California)*

## **The Esplanade Style: A Reappraisal of Polychrome Rock Art in the Grand Canyon Region, Arizona**

*Abstract:* One of the most distinct types of Archaic rock art in the Southwest has been designated the Grand Canyon Polychrome Style. Despite its initial description in rock art literature in the early 1990s, it has remained rather enigmatic due to minimal recording and the inaccessible location of its sites. Since 1996 the authors have documented 25 of these sites which contain over 5,000 elements involving several different temporal and stylistic components. Based on this inventory, the Grand Canyon Polychrome Style has been reevaluated and it would appear that the label is misleading. Taking into consideration that the distribution of the sites is not defined by the Grand Canyon, that less than 20% of the motifs are actually polychrome, and that several other regional styles incorporate polychrome images, it is suggested that the term Esplanade Style would be more appropriate. (Contributed Paper)

*Christie, Jessica (East Carolina University, Greenville, North Carolina)*

## **The Carved Rock Shrines of Kenko Grande and Kenko Chico**

*Abstract:* This paper investigates the form and functions of two Inca carved rock complexes — Kenko Grande and Kenko Chico. Ethnographic data show that they were likely specific shrines on ceque lines. Using written evidence, sculptural forms, and archaeological data, it will be attempted to reconstruct functions Kenko may have had in Inca society. I will argue that Kenko was not only a ritual but also a political site linked to the reign of Pachacuti Inca Yupanqui. The layout of Kenko mirrored specific social divisions reinforced by Pachacuti and it was here where he probably died and his funeral rites were performed. (Contributed Paper)

*Crespin, Bruce M. (BLM, Oregon State Office, Program Analyst, Cultural & Tribal Programs)*

## **The Birdwell Rock Petroglyph Site: An Ancient Locality for Ceremonial Rites and Winter Solstice Observation in Interior Central California**

*Abstract:* The Birdwell Rock Petroglyph Site, CA-Fre-2244, lies in the interior coast range of western central California, adjacent to the Great Valley in an area little known for rock art of any kind. This sandstone monolith exhibits pit-and-groove cupules as well as incised “male” anthropomorphs and other symbols, together with rock mortars and associated ceremonial paraphernalia, in an extremely secluded mountainous place where the rising winter solstice sun is observed. Ethnographic contexts are shown to include ceremonial practices, such as puberty rites and “weather shamanism,” and solstice observation known from surrounding area cultures. (Contributed Paper)



*Dean, Claire (Dean & Associates Conservation Services), and Meg Abraham (Ph.D. Candidate, Oxford University; Los Angeles County Museum of Arts Laser Research)*

### **Giving Things a Light Clean: Recent Research into the use of Lasers in Rock Image Conservation**

*Abstract:* Recent and continuing conservation research has included a focus on alternative uses of laser technology beyond its established applications in the conservation of architecture and other forms of art. This paper will address recent research into the use of lasers in rock image conservation – especially as a potential tool for graffiti removal — providing an environmentally friendly and culturally more acceptable and appropriate means of treatment. Examples of recent demonstrations of its use in the field at John Day Fossil Beds National Monument and on Native American reservation lands will be included. (Contributed Paper)

*Dickey, Jerry (Archaeo-Imagery, Cypress, California), and Don D. Christensen (Archaeo-Imagery, Costa Mesa, California)*

### **A Functional Analysis of the Esplanade Style**

*Abstract:* Interpretation of rock art is an uncertain undertaking, especially when faced with no demonstrable cultural affiliation or ethnography. Despite these limitations logical deductions can be made when the rock art is examined in the light of the archaeological setting, physical landscape, and an element inventory. The authors postulate that a unique style of rock art found on the Esplanade Bench of the southern Kanab Plateau of Arizona was created by an elite group of skilled artists. This rock art was part of ceremonial rituals occurring during population aggregation associated with the spring agave harvest. (Contributed Paper)

*Ewing, Eve (San Diego, California)*

### **Sheeps and Shapes**

*Abstract:* Paintings and petroglyphs of mountain sheep from the Columbia Plateau to Baja California are frequently incorporated with holes, cracks, and edges. What visual clues are revealed by these depictions that may illuminate their purpose and meaning? (Contributed Paper)

*Freers, Steven M. (Murrieta, California)*

### **Race Against Time: An Intractable Rock Art Research Legacy**

*Abstract:* Southern California rock art is being incrementally destroyed by the pressures of accelerating population growth and urban sprawl. Sporadic political and special interest measures designed to protect rock art have not been coordinated or successful over time. Highlights of southern California rock art research are presented along with a review of past efforts to preserve rock art localities. The audience is challenged to consider the appropriate focus of rock art research in this video presentation. (Video)

*Freers, Steven M. (Murrieta, California)*

### **Sites For Sore Eyes**

*Abstract:* The pictographs of southern California have been the subject of formal study since the time of Steward (1929). Due to the faint nature of many of the designs, their complete and accurate recording has proved elusive. Recent advances in digital recording have allowed yet another “view” of heretofore hard to record pictographs—sometimes revealing sections of panels previously undocumented. This paper will present a new and enriched data set to demonstrate strong intersite motif affiliations within the San Luis Rey Style as it occurs along the San Jacinto River drainage. (Contributed Paper)

*Garfinkel, Alan Gold (California Department of Transportation), and Ken Pringle (China Lake Naval Weapons Center, Retired)*

### **Dating the Rock Drawings of the Coso Range: Projectile Point Petroglyphs**

*Abstract:* Realistic point renderings are an unusual feature at rock art sites. A number of point petroglyphs are recognized within the Coso Range. Amy Gilreath used hydration rims associated with single period sites to date Coso rock art. Her research points to a production peak for Coso sites from ca. A.D. 600 to A.D. 1300 with little to no evidence for more recent expressions. The Coso points are consistent with the style of Eastgate forms (A.D. 600–1300). It is widely held that Great Basin Representational petroglyphs were manufactured by pre-Numic peoples. Since no Desert Series point glyphs are recognized in the Coso inventory, the Eastgate points provide some further support for such a hypothesis. (Contributed Paper)



*Gough, Galal (Idyllwild, California)*

### **The Travertine Rock Sun Shrine Cave**

*Abstract:* Located near the Salton Sea, the cave has nine pictograph designs or clusters, all of which have sun dagger interactions. On winter solstice, the cross quarter between winter solstice and the spring and fall equinox, the sixteenth point before the equinox, then on the spring and fall equinox and on summer solstice, separate interactions have pointed to each design in turn. Ethnographic data regarding Cahuilla sky watching and culture heroes will be related. (Poster)

*Golio, JJ, and Mike Golio (Mesa, Arizona)*

### **Hohokam Bola Petroglyphs**

*Abstract:* The Gauchos of the Argentinean Pampas and the Inuits have shown the bola to be a very effective weapon. Bolas can easily be made from common materials. If leather was used to connect pouches of pebbles or naturally round stones, no remnants would remain for the archaeological record. Fortunately, the Hohokam left their own record in petroglyphs depicting bola use. Techniques and game are often shown. By studying petroglyphs of bolas and comparing them with the archaeological record and ethnographic studies, much can be learned about this overlooked, but important weapon. (Report)

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

### **Dangling Leg Petroglyphs, Central Wyoming**

*Abstract:* A rockshelter in central Wyoming (48NA3535) contains numerous late period petroglyphs. The main panel is dominated by large rectangular bodied humans. Some are clearly males, all have upraised arms, but none holds a weapon. The back wall continues to be affected by natural erosion. One human's feet were found on a detached block on the shelter floor. This is a prime example of significant rock art sites being lost to nature, but it is also a good example of the amount of data these impacted sites still have to offer. (Report)

*Hedges, Ken (San Diego Museum of Man)*

### **The Search for Meaning: Ethnographic Interpretation of Rock Art**

*Abstract:* The ethnographic record is a primary source of information for the interpretation of rock art. This paper examines selected case studies of rock art interpretation in California, including southern California pictographs in the early 20th century, mid-century explanations of the possible functions of cupule petroglyphs, the author's own interpretations of Kumeyaay rock art, and possible alternative explanations for desert petroglyphs. Extended interpretations based on limited ethnographic information are discussed in the context of potential guidelines on the use of ethnographic data in rock art research. (Contributed Paper)

*Hoepfner, Amy J. (Archaeologist/GIS Analyst, Ebert & Associates, Inc., Albuquerque, New Mexico)*

### **GIS-based Rock Art Management**

*Abstract:* Rock art is a truly geographic resource. A rock art panel's position on the landscape is one of its most important characteristics, and has both analytical and management implications. One of the greatest challenges facing rock art managers and researchers has been how to best depict rock art motifs and maintain them in real world 3-dimensional coordinate space. A grant from the National Science Foundation's Small Business Innovation Research program recently supported the development of a system that incorporates high-resolution topography capture, digital imaging, and ArcGIS data manipulation tools to visualize and manage this important resource. The system was tested at Petroglyph National Monument in Albuquerque, New Mexico. (Contributed Paper)

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

### **Re-inhabiting the Landscape: A Synaesthetic Approach to Understanding Rock Art**

*Abstract:* I hope to expand and illustrate an ongoing journey into the world of the senses: sight, sound, touch, taste, and smell. Looking at specific sites and navigating the very air around them translates research into an exercise of breath and awareness, the physical and the spiritual. (Poster)





*McCall, Grant S. (University of Iowa, Ph.D. Student)*

### **Reciprocity and Negotiation: The Politics of Rock Art Production Among Egalitarian and Complex Foragers**

*Abstract:* This paper examines how styles of visual representation reflect forms of social and political organization among foraging societies. Specifically, the difference between egalitarian and complex foragers is presented. It is argued that the different types of social relationships present in egalitarian and complex foraging societies cause different patterns in visual representation. This paper argues that rock art among egalitarian foragers stresses relationships of reciprocity and sharing, incorporated into larger strategies of risk reduction. This paper also argues that rock art among complex foragers operates to maintain both physical and social boundaries caused by the institutional inequality that defines social complexity. (Contributed Paper)

*McDonald, Scott (Computer Security sp.), and Stephanie McDonald (Sacramento Community College)*

### **Large Geoglyphs From Central Nevada**

*Abstract:* Two large, spaced-stone geoglyphs dominate a Pancake Range site. Several elements make this site unique: a barren, light grey tuff rock bench; widely-spaced cooling joints; many rock-walled pools; large geoglyphs; adjacent tool creation/repair areas; and a setting at the headwaters of an unusual stream course. The 70-foot-diameter circular and 405-foot-long “cigar”-shaped geoglyphs follow some joints and emphasize some joint intersections. The circle contains two rock accumulations and has a curved entrance. The cigar is open to the north and surrounds a prominent multiple joint intersection. These geoglyphs might signal a dedication to the rattlesnake spirit helper. (Report)

*Morales, Reinaldo, Jr. (Department of Art History, School of the Arts, Virginia Commonwealth University, Richmond, Virginia, and Department of Art, College of Liberal Arts and Sciences, Christopher Newport University, Newport News, Virginia)*

### **Nordeste Rock Art and the *Ekwimyatipa***

*Abstract:* The living arts of the Brazilian Indians are not only vivid and highly sophisticated, but offer a rich source for understanding indigenous South American art and aesthetics. The prehistoric rock art of Brazil, while also vivid and sophisticated, is much less understood. This essay introduces a cognitive approach to Northeast Brazilian rock art, informed by the production and reception of the living arts. Ethnographic information on the masking traditions of Central and Northeast Brazilian Indians supports the hypothesis that the prehistoric rock art served to make present ancestral personages of the *ekwimyatipa*—the mythical past. Rather than mere documentaries of masked performances, these paintings were the ancestral personages. They were made present by means of painting to fulfill a similar material and spiritual function as the personages now made present by means of masked performance. (Castleton Award)

*Mouriquand, Leslie (Archaeologist, Associate Planner, City of Coachella California)*

### **Potential Kanji-like Glyphs at Coral Reef, Coachella Valley, California**

*Abstract:* What appear to be Asian kanji-like petroglyphs were located and documented alongside prehistoric petroglyphs and modern graffiti on tufa-covered boulders at Coral Reef in the lower Coachella Valley, California, near La Quinta. The variety of rock art found in the tufa exhibits a succession of prehistoric and historic residents and visitors to the ancient Lake Cahuilla shoreline area. The kanji-like glyphs potentially speak to a particular historic presence of the Japanese-American population who have gone under-recognized in local history. The paper is a preliminary exploration of the Coral Reef kanji-like petroglyphs and their potential historic associations. (Contributed Paper)

*Murray, William Breen (Prof. of Anthropology, Univ. of Monterrey, Mexico)*

### **Marking Places: Graffiti, Inscriptions, and Rock Art in Northeast Mexico (and Elsewhere)**

*Abstract:* Modern graffiti are the bane of rock art conservationists, but they mark places in the contemporary landscape in much the same way as prehistoric carvings once did. They are the “ethnographic” dimension of rock art, and some will undoubtedly become the “rock art” of the future. Graffiti, historic inscriptions, and prehistoric rock art all derive from different moments on a single time continuum. Their similarities and differences refer to how each marks the significant places particular to that era and the changes which the landscape itself has undergone over time. (Contributed Paper)



*Ouzman, Sven (University of California at Berkeley, Fulbright Scholar)*

### **Extinct Animal Species Depicted in Southern Africa's Bushman Rock Art**

*Abstract:* Southern African Bushman rock art, a distillate of 30,000 years of intellectual effort, contains a wealth of information. One informative niche study is the identification of depictions of extinct animal species. To date four unambiguous instances have been identified — the Bluebuck (*Hippotragus leucopheaus*), Giant Buffalo (*Pelorovis antiquus*), Cape lion (*Panthera leo melanochaita*), and Quagga (*Equus quagga*). Study of these depictions and their wider contexts offers edifying insights into the age and meaning of the imagery. Moreover, in at least one instance, an extinct animal depiction has acted as a dwell point and source of identity for a community previously marginalized by Apartheid. (Contributed Paper)

*Pilles, Peter J., Jr. (Coconino National Forest, Flagstaff, Arizona)*

### **How Old is it??? Dating Yavapai *Ewih Tih'nuuddivah* (Rock Writings) Near Sedona, Arizona**

*Abstract:* The Yavapai are Yuman-speakers who entered the Verde Valley during the 14th-15th Centuries. As generations of Yavapai lived in the Red Rock country, its canyons and alcoves became focal points for the production of *Ewih Tih'nuuddivah* (rock writings). Conflicts with settlers and the military resulted in the forced removal of the Yavapai to the San Carlos Reservation, 150 miles away, in 1875. Returning to the Valley after about 1910, traditional life styles were soon replaced by a wage economy as they obtained jobs with farmers and ranchers, on dam construction projects, and in the Jerome mines. It is often assumed that rock art production by Native peoples quickly ceased with the sublimation of traditional cultures by European and American contact. However, through various lines of evidence, this paper will show that the Yavapai *Ewih Tih'nuuddivah* tradition not only continued in the Verde Valley through the Reservation period, but into the 20th Century as well. (Contributed Paper)

*Riggs, E. Gene (Consultant and Curator for Cochise College, Arizona)*

### **Incised and Scratched Components of a Multicultural Rock Art Site**

*Abstract:* Located in the San Bernardino Valley of southeastern Arizona is a rock art site containing hundreds of elements on a basalt cliff and adjacent boulders. This study is investigating numerous scratched and/or incised panels among the predominantly pecked petroglyph panels. Some panels are completely repatinated, while others have relatively moderate to little repatination. Diverse "style" differences are apparent. Cultural variance over time and a number of recording episodes are indicated. This study addresses the relative chronology and relation of the scratched or incised panels to other components of the site. (Poster)

*Ritter, Eric W. (BLM, California)*

### **High Altitude Petroglyphs on the Bodie Plateau, California**

*Abstract:* Several modest-sized petroglyph sites on the Bodie Plateau of Mono County, California are likely related to relatively long-term summer use by Indian family groups within a seasonally food-rich highland ecosystem. Broad spectrum archaeological and rock art studies provide a basis for discussing competing models regarding rock art function, gender associations, style, and dating. These studies also form an avenue to a brief consideration of other Great Basin-related theoretical positions regarding the past human record such as mobility practices, ceremonialism, culture change, etc. (Report)

*Robinson, David W. (Graduate Student, University of Cambridge, UK)*

### **Tierra Incognita: Rock Art, Landscape Biography, and Archaeological Blindspots — A Case-Study From Interior California.**

*Abstract:* Mission-period Spaniards thought the California interior a "*tierra incognita*" — for archaeologists, the interior San Emigdio landscape remains an archaeological blindspot. Containing numerous rock art sites, this area only recently became accessible for research. The lack of survey or excavation inhibits specifying regionally relevant hypotheses in advancing research designs. This case-study presents a biographic landscape approach to contextualize/develop formal hypotheses or interpretations. Drawing upon a slew of historic and ethnographic documents, rock art is considered embroiled in contestations specific to the San Emigdio landscape. Furthermore, this biographic approach can contribute to processual and post-processual methodologies to development research agendas of other archaeological blindspots. (Contributed Paper)



*Rogers, Alexander K., and Frances G. Rogers (Site Stewards, Terese Site, El Paso Mountains, BLM/SCA California Archaeological Site Stewardship Program)*

### **Rock Art Analysis of the Terese Site, El Paso Mountains, California**

*Abstract:* The Terese Site (CA-KER-6188) is located in the El Paso Mountains of eastern Kern County, California, about 30 miles south of the Coso region. The site, with three distinct loci, lies beside one dry wash, and is bisected by another. Evidence exists for repeated or long-term occupation, with rock rings, an extensive midden, bedrock mortars, slicks, portable ground-stone artifacts, lithic scatters, and nearly 100 rock art panels. The rock art, all of which seems to be of a “public” nature, is concentrated in one locus, with a smaller amount in a second one; it is absent altogether from the third locus, which contains the midden. Rock art at the site has been recorded and analyzed; this paper reports the results of the analysis, and compares the results to reported data from the Coso region. The site lies in an area described ethnographically as Kawaiisu, and the data show the rock art motifs and frequencies to be distinct from the Coso data. (Contributed Paper)

*Schwartz, Steven J. (Navy Archaeologist, San Nicolas Island)*

### **Cave of the Whales, San Nicolas Island**

*Abstract:* The Cave of the Whales is a unique petroglyph and pictograph cave located on the most remote of the California Channel Islands. The dominant motifs are aquatic figures with most resembling whales, dolphins, or killer whales. The paper presents the results of recent recording and condition assessment of the surviving rock art. Although relatively little is known of the Nicoleño, the rock art is discussed in relation to island archaeological evidence and probable interactions with other coastal peoples. The location of the cave at the boundary of land and sea and the iconic imagery linked to steatite effigies provide for the interpretation of the Cave of the Whales as a sacred place. (Report)

*Steelman, K. L. (Texas A&M University, Ph.D. Candidate), J. P. Childress (Bureau of Land Management), Jane Kolber (Bisbee, Arizona), Marvin W. Rowe (Texas A&M University), and T. Guilderson (Lawrence Livermore National Laboratory)*

### **San Pedro Eye of the Cave: Painting of the Past Dated for the Present**

*Abstract:* Numerous prehistoric remains and petroglyph sites are found along the San Pedro River valley, the only continuous flowing waterway in southeastern Arizona. Only one pictograph site is known. The shelter contains faint representational and abstract images. We sampled three charcoal pictographs for plasma-chemical extraction of carbon and AMS radiocarbon dating. But, because the paint layer was thin, there was sufficient carbon for dating in only one sample — 2370 ± 150 years BP for an anthropomorph depicted on a rock on the shelter floor. This study demonstrates that there is a subtle balance between collecting enough material for viable results and minimizing damage to paintings during sampling. (Contributed Paper)

*Waller, Steven J.*

### **Psychoacoustic Implications of Prehistoric Art Deduced from Sound Measurements and Echo Myths**

*Abstract:* Audio field recordings demonstrate that echo decibel levels at a large number of prehistoric art sites are higher than at surrounding non-decorated locations. This paper considers the perception of an echo as a psychoacoustic event that was inexplicable to ancient humans. Approximately two dozen myths have been collected from cultures from around the world, in which echoes were attributed to supernatural beings. These myths, together with the quantitative sound data, strongly implicate echoing as relevant to both the unusual locations of prehistoric art, as well as the perplexing subject matter. The need for preserving rock art acoustics is implied. (Contributed Paper)

*Worth, Jenny C.*

### **Rock Art along the Oasis Trail: Preliminary Observations**

*Abstract:* Rising out of the fine silt sediments of Ancient Lake Cahuilla a prehistoric pathway travels across the alluvial fan skirting the Eastern Santa Rosa Mountains. The trail emerges at 20 ft. below sea level and negotiates a southwesterly route towards an unnamed canyon where it vanishes into the mountains at 1200 ft. This paper provides a description of several sites containing petroglyphs along the trail and looks for correlations to prehistoric land uses. The Oasis Trail Project has recorded to date 117 boulders with 156 panels of petroglyphs. (Contributed Paper)



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

### **Comparative Studies on Hawaiian Heiaus and Japanese Altar-Rock Formations (Looking for their Origins)**

*Abstract:* 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. Heiaus are familiar in Hawaiian islands, but their roots are not known. We, Japan Petrograph Society and our members, have found surprising rock formations which are similar to Hawaiian heiaus, and among all a big wood tower (which looks like a watch tower or a ritual tower) in Japan. This paper intends to analyze the similarities of Heiaus and the big tower by Heiaus so as to try to look for the origin of those constructions as well as their homeland. (Contributed Paper)

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## Education Committee Offers *Resources* and More

Alanah Woody

The ARARA Education Committee's main objective is to inform and educate the public about rock art across the country and around the world, including both children and adults in promoting ARARA's goals of respect for and preservation of rock art heritage. Education Committee activities peak at the yearly conference, but there is work to be done all year round and all around the country. Education is the key—until all rock art sites are safe from vandalism and protected from urban growth, all other activities are secondary. This will come about only when the general public recognizes the significance of rock art and is willing to lobby local lawmakers to fight urban encroachment and enforce existing laws against destruction of archaeological sites. All the site recordings and research in the world can't stop the destruction, but education of an increasingly sophisticated public can make a significant positive impact. That is the goal of the ARARA Education Committee.

The first step towards this goal was the finalization of ARARA's educational workbook, *Resources for Education*. Designed for elementary school teachers, the booklet is easily adapted for all age levels. *Resources for Education* was developed primarily by Barbara Groneman and Ellen Martin, with contributions by Eileen Thompson, Linda Olsen, and Karyne Dunbar, as well as many others, and has been available for purchase by ARARA's membership for the past two years. We will continue to develop and refine *Resources for Education* for years to come. Each year it is updated with information relevant to the region where the conference is held and distributed to local teachers at events held in local schools. We hope the Children's Workshops, developed and conducted by John Palacio, will continue in the city of ARARA's annual conference—but more help is needed in order to continue. In addition, a Teachers' Workshop has been added to Education Committee activities in the host city to

spread information and distribute *Resources for Education* to local school teachers.

Public presentations are also given in host cities at community colleges or avocational clubs. Adult education is critical and, in some ways, is currently more urgent than the education of children. The kids will insure long-term rock art protection, but adults make the decisions now and in most cases cause the destruction. In the future, it is hoped that an adult education program can be further developed and instituted.

Future plans of the Education Committee include such things as development of an educational video and supplemental materials for teachers, regional supplements to *Resources for Education* which focus on specific regions in the country and can look more closely at local rock art and issues, and the identification of Regional Representatives who can act as a point of contact between the public and ARARA.

ARARA has begun to have a presence at the largest archaeological conference in the United States—the Society for American Archaeology meetings attract as many as 4–5,000 archaeologists from academia, federal agencies, avocational organizations, and private cultural resource management firms from around the world. This exposure has introduced ARARA to the wider archaeological community and Education Committee information is distributed along with organizational materials.

ARARA and the Education Committee are moving forward, but because we are a volunteer-driven organization, it takes the effort of many people. It is the responsibility of our members to take part and even the smallest contribution makes a difference. Become involved today and start to make a difference in your region and in yourself.

For further information, contact Education Committee Chair Alanah Woody: <alanahwoody@charter.net>



# The Conservation Network: Sites of Concern

Leigh Marymor

One of the fundamental responsibilities of ARARA's Conservation Committee is to make a concerted effort to stay abreast of rock art sites whose integrity is threatened. We make our voice heard where we can. This work owes its success to our members who bring sites of concern to our attention, and who involve themselves in conservation advocacy. Please note that we can include here only a few projects from a much longer list. Here are some issues we have followed—and the people doing the work—in the year 2002–2003:

***Petroglyph National Monument, New Mexico  
(Dara Seville, Jerry Brody)***

By a 5-2 margin, the Albuquerque City Council has voted to fund the design phase for the Paseo del Norte road through the Monument; construction funds are not yet approved. Access to west side housing is in direct conflict with preservation of image-bearing boulders and their surrounding environment. A smaller private road which will impinge on the park's border has gone ahead.

***Sioux Ranger District Oil and Gas Lease EIS  
(Mavis Greer)***

Mavis Greer is reviewing the Environmental Impact Statement (EIS) and will draft comments on behalf of the committee. Three alternatives are proposed which will have potential impacts on hundreds of cultural sites, including rock art sites, within the study area.

***Dampier Archipelago, Burrup Peninsula Western Australia  
(Robert Bednarik)***

The campaign to save the petroglyphs of the Dampier Archipelago in Western Australia is led by IFRAO, with the support of AURA, the environmentalist movement of Australia, and a great number of national and international agencies and NGOs. Opponents are the State Government of Western Australia and about a dozen major multinational companies trying to establish the largest industrial complex of Australia at Dampier, right among one of the largest petroglyph site complexes of the world. For substantial information please go to <http://mc2.vicnet.net.au/home/dampier/web/index.html> and sign the Dampier rock art petition.

***California, Bureau of Land Management  
(Leigh Marymor)***

An ARARA/BARARA initiative to research the conservation status of the 25 rock art sites listed on the BLM Rock Art Tour website, is ongoing and to date has comprised over a year and a half of research effort. Fourteen of the 25 sites have been visited. To date, the

conservation status of 3 of the 25 sites has been drafted in report form. Recent work on areas of concern in California has been focused on the Bishop Loop (Bishop District), Poison Canyon (Ridgecrest District)—perhaps the most vulnerable of the 25 sites listed on the CA BLM rock art tour web site—and Mule Tank (Palm Springs/South Coast District). Issues at these sites include impacts from rock climbing and bouldering, issuance of public directions to sites without on-site improvements to guide public access and behavior, correction of the placement of interpretive signage concreted into the rock art site, and development of management plans.

***Canyon Trail Park, El Cerrito, CA  
(Leigh Marymor)***

A proposal spearheaded by BARARA with ARARA Conservation Committee support has been adopted by the El Cerrito City Council to preserve and protect the Canyon Trail Park petroglyph site, including archaeological investigation, careful site documentation, relocation of playground activity away from the petroglyph boulder, restoring a native California landscape, and developing on-site interpretation.

***Range Creek, Utah  
(Layne Miller)***

It appears clear from reports received from Layne Miller of the Utah Rock Art Research Association that the preliminary recording of 35 rock art sites during this past summer revealed a wealth of pictograph panels and other archaeological resources in pristine condition. This valuable record, stretching from the Archaic to Classic Fremont and Barrier Canyon Styles, may be unparalleled in Utah—a true National Treasure. Native Americans, archaeologists, rock art advocates, and the American Public all have a deep interest in the inherent value of protecting these irreplaceable resources. As multiple interests apply for access to and enjoyment of Wilcox Ranch and Range Creek—recently acquired by the state and now in the process of being transferred to the BLM—ARARA has requested that access remain restricted while final disposition of the holding's conservation status is determined.

The ARARA Conservation Committee invites *your* participation. For information on these and other current preservation issues, or to volunteer for the committee, contact Committee Chair Leigh Marymor at: <MLEIGHM@aol.com>



## 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.

### DUES NOTICE

ARARA dues for the 2003-2004 membership year are due and payable by **July 1, 2003**. If you received *La Pintura* at the ARARA 2003 Conference, membership may be paid at the Registration Table (if you did not pay with your registration). See the insert in this issue or the inside back cover for full membership details.

### International Newsletter on Rock Art

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

Donna Gillette  
1642 Tiber Court  
San Jose CA 95138  
Phone: (408) 223-2243  
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## ARARA Addresses

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

### Membership

For **all Membership matters**, including new and renewal memberships (see full information on ARARA memberships on inside back cover), 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  
Box 210026  
Tucson, AZ 85721-0026  
1 (888) 668-0052  
Fax 1 (888) 668-0052 attn: Sharon Urban  
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*  
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8153 Cinderella Place  
Lemon Grove, CA 91945-3000  
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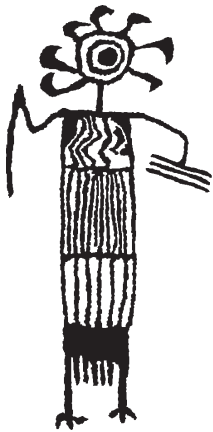
To submit items for our **Notes from Here & There** column, contact:

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

### 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  
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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:

Donor . . . . .	\$100.00
Sustaining . . . . .	\$40.00
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Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

Membership runs from July 1 through June 30 of each year. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, reduced conference fees, and current news in the field of rock art. 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  
Arizona State Museum  
University of Arizona  
Box 210026  
Tucson, AZ 85721-0026

Phone (888) 668-0052, Fax (888) 668-0052 (attn: Sharon Urban)

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## 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 subsurface 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.

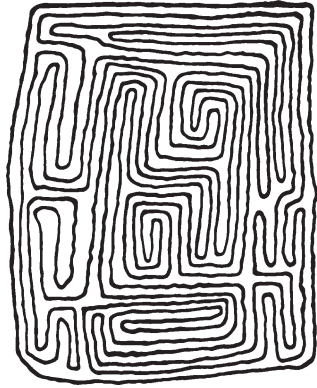
The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

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# ARARA 2003 Conference Program



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