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Rock Art Conservation at Canyon Trail Park, El Cerrito, California (San Francisco Bay Area)

Leigh Marymor

The Canyon Trail Park petroglyph boulder represents a unique, significant, and vulnerable window into the prehistory and Native American lifeways of El Cerrito's Baxter Creek watershed. The current children's sand-lot playground which surrounds the petroglyph boulder is the result of the original park development which dates back to the mid 1960s. Forty years later, abrasion from sand, loss of its Native Californian context, and low public awareness of the cultural significance of the Canyon Trail petroglyphs have placed the preservation of this invaluable cultural resource at risk.

Background, History, and Significance of the Canyon Trail Petroglyphs:

City Fathers, during Mayor Melvin Heinkel's tenure, were first made aware of the petroglyph boulder at Canyon Trail Park in 1953 when a local resident first petitioned the City to acquire the private land now constituting Canyon Trail Park. The land acquisition was consummated with a local owner in a back-taxes-for-land exchange with the express motivation of preserving the unique "Indian Rock." Canyon Trail Park was developed in approximately 1964–1966, which is when the "Indian Rock" was further developed as the centerpiece for the children's sand-lot playground (Figure 1).

The Canyon Trail petroglyph site had earlier come to the attention of archaeologists at the University of California, Berkeley, who recorded the site for the California Archaeological Survey in 1949. When this early investigation took place, Baxter Creek was an undeveloped drainage with new residential streets and homes just beginning to crop up around its periphery. The Canyon Trail petroglyph boulder was one of several reported in the drainage—the others have been either lost to subsequent development or are now located within neighboring private property. This report served the function of creating the first record of the site and described some of its key features. Mortar or grinding holes which appear on the boulder connect its use to food procurement and processing methods. Other features, which include scores of cup-like depressions, a broad longitudinal abraded groove, and a raised oblong area with grooves incised along its side (Figure 2), are noted in the report, and are more difficult to understand. For reasons

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2003 Conservation Award

At the Banquet of the 30th annual ARARA conference, this year's Conservation and Preservation award was presented to Barbara Sturgis, Dick Huntington, and Gene Dennis of the Verde Valley chapter of the Arizona Archaeological Society. They were nominated for the recording projects they developed and performed on the Coconino National Forest in the Sedona area of Arizona.

After completing a rock art training course, they documented the pictograph site at Red Cliffs, which was then developed for public interpretation. Later they initiated and completed the first thorough rock art recording of Honanki, the largest cliff dwelling in the region. Their documentation of Honanki is a major contribution, which the Forest has been able to apply towards its Save America's Treasures grant to conserve and develop the site for public interpretation.

Although the developed sites of Red Cliffs and Honanki occupied major amounts of their time, they agreed to

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Canyon Trails

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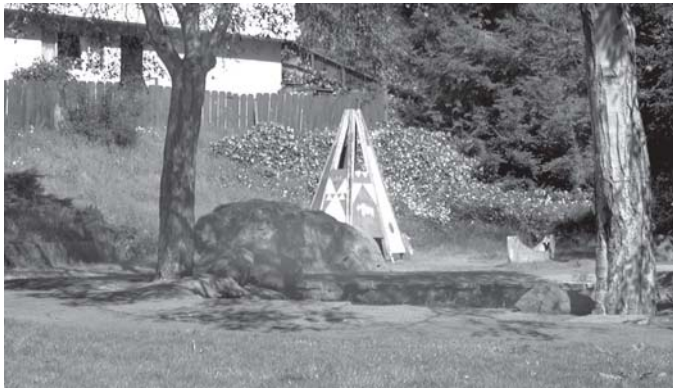


Figure 1. Indian Rock as focus of the children's playground.

noted below, these features seem to point to ceremonial or ritual uses of the site.

Studies of Native American petroglyphs in the San Francisco Bay Area commenced with the description of Tiburon's Ring Mountain petroglyphs in a small article published in the *Masterkey*, a publication of the Southwest Museum, in 1974. In this article, Hotz and Clewlow Jr. describe a petroglyph style which is now known to be centered most densely in the northern Bay Area counties and is found distributed throughout the North and Central Coast Range mountains from the Oregon border to Santa Barbara. The "Pecked Curvilinear Nucleated" (PCN) petroglyph style first described here, and later studied at length by Teresa Miller, Breck Parkman, Jeff Fentress, Donna Gillette, and others, is now considered a "type style" for the Bay Area and the North and Central Coast Range. This petroglyph style, typically a pecked oval or circular form with center field raised in bas relief, may occur as a single element or clustered in multiples in large



Figure 2. Raised oblong feature at Canyon Trails.

panels. Several PCN style petroglyphs are found on the Canyon Trail boulder and thereby connect the El Cerrito site with similar sites throughout the broad coastal California region. These petroglyph sites tend to share a number of other features in common which relate them, one to another, in a widely dispersed, shared cultural tradition. The Canyon Trail petroglyph boulder (Figure 3) is a wonderful example of these features: PCN style petroglyphs that occur in association with small cup-like depressions (known as "cupules") and grooves, on a chlorite-schist boulder often found in association with a water source.



Figure 3. The Canyon Trails petroglyph boulder.

The numerous cupule-style petroglyphs on the Canyon Trail boulder are a highly interesting feature of the site. Cupules are a phenomena which are distributed widely over many regions of the world. Although the purpose and functions of cupule-making certainly varied between locations and cultures, the activity itself was widely shared among our archaic ancestors. The production of cupule petroglyphs is commonly thought to be one of the earliest symbol making expressions in human ancestry. In Northern California, stories collected from Pomo (Hokan speaking) people living in Mendocino and Lake counties in the early 1900s shed light on the function of similar cup-and-groove, chlorite-schist petroglyph boulders. These sites were known locally as "Baby Rocks" and figured prominently in women's fertility rituals. Another similar site farther to the north in Siskiyou County was the purview of specialized shamans and was used to influence the control of the weather. Although the specific use of the Canyon Trail boulder is not known, the presence of many cupules, on both the horizontal and vertical surfaces, suggest a ritual function.

The age of the Canyon Trail petroglyphs is not known with certainty. The presence of the PCN style petroglyphs and their relationship to PCN-bearing boulders throughout the North and Central Coast Range suggests a widely shared cultural tradition, as mentioned above. The distri-

bution of these sites tends to correlate with areas hypothesized to be widely occupied by Hokan speaking groups some 4,000–5,000 years ago. This correlation suggests a great antiquity for the Canyon Trail petroglyph site and places its earliest use long before the movement of the present day Ohlone (Penutian speaking) peoples into the Bay Area. The presence of the bedrock mortars and cupules (Figure 4), and the proximity to Ohlone habitation sites in the neighboring Stege District suggest ongoing use for thousands of years, continuing, perhaps, into the era of early European contact.



Figure 4. Bedrock mortars and cupules.

Grassroots Advocacy and Site Conservation

The proposal to preserve and protect the Canyon Trail Park petroglyph site, spearheaded by the Bay Area Rock Art Research Association with ARARA Conservation Committee support, was adopted by the El Cerrito City Council in April of this year. The first phase of the proposal allowed an archaeological investigation at the site. The field investigation, conducted under the guidance of Roger Kelly, Ph.D., Senior Archaeologist at the Pacific Great Basin Support Office of the National Park Service, and his Cal State Hayward students was completed in early June. This has been only the second cupule/PCN site in the state that has had an archaeological dig take place to investigate its cultural context.

During the course of the investigations led by Dr. Kelly, the petroglyph site was carefully mapped, numerous test excavation pits were opened, soil core samples were taken, and the petroglyph features on the large schist boulder were plotted, measured, photographed, and drawn. An ancillary exploration of several large boulders located at the upper end of the park was also made. It was hoped that one or more of the three cupule boulders reported to be located at the northeast corner of the park in 1949 might be relocated.

Removal of ivy overgrowth revealed a number of large boulders—but none showed evidence of cultural markings.

Ultimately, Dr. Kelly will prepare a report which will summarize the field research, and this report will be made available to the City of El Cerrito, and will also be filed with the California Northwest Archaeological Clearinghouse located at Sonoma State University. Of special utility to ongoing conservation efforts will be the baseline record of the petroglyph features. This document will allow for accurate future monitoring of the changing condition of the petroglyph boulder over time, and will allow the City to assess the impacts of future site modifications and improvements.

During the course of research, soil core samples revealed that a homogenous layer of black, clay-like soil extends for five feet below existing grade before it transitions to a much lighter, purer clay soil. For the most part, readily identifiable cultural materials were not found in the test excavations—although lithic materials retrieved will be analyzed for cultural modifications. One interesting stone fragment found in a pit adjacent to the boulder looks like it may have formed part of the stem of a “mano” or “pestle.” Field excavation revealed that cupule petroglyphs that had been noted on the vertical face of the boulder in contact with playground sand continue at least another 18 inches below grade, and possibly much deeper. This is an exciting discovery and suggests opportunities for continuing research at the site. This field session did not have the time required to dig deep enough to reveal the lower extremity of soils which the earliest inhabitants would have stood upon to make the markings on the petroglyph boulder. Careful documentation of all petroglyph features revealed approximately two hundred individual elements on the boulder.

Among the guests who visited and contributed to the field session were many talented Bay Area scientists and volunteers. The collective interdisciplinary expertise was available at no cost because these various researchers wanted to contribute to the understanding of the human history story in this modern city park. Included among those who contributed were Meg Conkey, Director, Archaeological Research Facility, UC Berkeley; Kent Lightfoot, Archaeologist, Archaeological Research Facility, UC Berkeley; Cristina Castanha, Graduate Student in Soil Science, UC Berkeley; Beverley Ortiz, Cultural Resource Specialist, Coyote Hills Regional Park, Fremont, CA; Dr. Barbara Lass, Visita Community College, Berkeley; Sven Ouzman, former Head of the Rock Art Department, National Museum of South Africa, Bloemfontein; Rentia Ouzman, Photographer, Bloemfontein, South Africa; Chris Galapp, Medical Illustrator, Fairfax, CA; Dr. Paul Freeman, Co-Director, Bay

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Canyon Trails

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Area Rock Art Research Association, San Francisco; Richard Schwartz, Historian, Berkeley; Arthur Monroe, Registrar, Oakland Museum, Leigh Marymor, Vice-President, American Rock Art Research Association, Berkeley; Sandra Marymor, MFCC, Berkeley; Teresa Miller-Saltzman, Archaeologist, San Raphael, CA; and Donna Gillette, Graduate Student in Archaeology, UC Berkeley.

We will soon be in a position to turn our attention from the research to the conservation and interpretation phase of this project. In the past, BARARA has helped bring members of the community together to meet with park planners, and has helped draft and implement the resulting management plan. We look forward to assembling a vibrant working group which will include City Parks staff, neighbors, members of the Ohlone Community, Friends of Baxter Creek, BARARA, and others interested in conservation planning and implementation.

Conservation Award

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interrupt their work in order to document other rock art sites that were being vandalized, particularly at Cathedral Rock. This site had been receiving considerable intermittent vandalism for several years, despite patrols by the Coconino National Forest and the Arizona Site Stewards Program. Confirming recent vandalism from older damage was made difficult by not having baseline documentation. Soon after the completion of their work, the site was subjected to a particularly intense and destructive spate of graffiti. Elimination of the new graffiti from the old, assessing the new damage, and restoring the panel was made possible due to the documentation they had prepared.

Over the years they have volunteered many thousands of hours in order to completely document 41 sites in the Verde Valley. With only a grant to assist with the film expenses, they have covered all the necessary expenses themselves. Along with the obvious benefits of recording, the information provided by these sites has allowed for a better understanding of the distribution of the various rock art styles in the area.

The first resource needed by any agency in the management and protection of rock art sites is quality documentation. With rare exceptions, federal agencies are not usually able to obtain funding to perform this vital need. For example, it would have cost the Forest approximately \$70,000 to contract for the work accomplished by Barbara, Dick, and Gene. Consequently, without the dedication and

professionalism of volunteers such as these, this work would not be done. Their documentation has been of significant importance for helping the Forest manage developed sites, as well as to provide baseline documentation for other sites before they are endangered by the increased visitation that is rapidly occurring across all public lands.

In addition, their continued presence at these sites has deterred potential vandalism from taking place. Probably even more important is the education they have been able to provide the visiting public. Since many of these sites receive considerable visitation, hundreds of people have had the chance to watch rock art recording in progress and have their questions answered by the recorders. Besides explaining the methods and importance of complete, scientific rock art recording, they have also educated the public in site etiquette and how to properly visit and behave at a site so as not to inadvertently cause site damage. As a result, not only has the rock art been protected from visitation impacts, but the site etiquette message has been passed on to many other people by the site visitors as well as tour guides who have benefitted from the information provided by the volunteer rock art recorders.

Barbara Sturgis, Gene Dennis, and Dick Huntington continue to provide an invaluable service to the Coconino National Forest and the visiting public by protecting rock art sites through documentation and public education. They set an exemplary example for others who may wish to venture into this work.

Nominations for the 2004 Conservation and Preservation Award will be accepted until December 31, 2003. Send to Jane Kolber, Awards Chair, P.O. Box 1844, Bisbee, AZ 85603. Information about the award and the Nomination form are in this issue of *La Pintura* and on the www.ARARA.org website.

Conservation Committee Report

Leigh Marymor

Year 2003 has been a busy one for ARARA's Conservation Committee. At the beginning of the year we bade goodbye to Jane Kolber who stepped down from her position as Committee Chair after six years of able leadership. We were all delighted at the San Bernardino Conference when Jane received the Wellmann Award in recognition of her lifetime contributions to the field of rock art, which includes in no small measure, her contributions during her tenure at the helm of our committee. The Committee continues to seek Jane's replacement, during which time I continue on as Acting Chairperson.

The Conservation Committee's accomplishments this year include the successful presentation of the Mary Vagle pre-conference conservation workshop in Fontana. A report on the workshop appears elsewhere in this issue of *La Pintura*. As in years past we have been active in advocating a conservation ethic at numerous endangered rock art sites. A recipient for the prestigious CAP Award was selected and the honor was presented at the San Bernardino meeting. We have embarked on a new conservation fund raising initiative, and we have pursued a number of current topical conservation issues. All of this is summarized below.

I would like to extend my personal appreciation to all of the ARARA members, too numerous to list here, who have dedicated their time and energy this year to the cause of rock art site conservation. You raised your voices in letter writing campaigns, you monitored site conditions through participation in sister stewardship organizations, you attended our planning meetings to help maintain our focus on our priorities, you donated funds and help to raise them, you assisted in our conservation workshop, and through ongoing dialog—you helped to maintain a high profile for rock art site conservation and preservation.

I look forward to the year ahead where I hope to be involved with all of you, each of you, and more of you in the cause of conservation and preservation.

CAP Award

This year, the nominating process for the recipient of the annual CAP Award was coordinated by Jane Kolber, past Conservation Committee Chairperson, and current Chair of the Awards Committee. The Awards Committee, by the vote of its members, selected: Barbara Sturgis, Dick Huntington, and Gene Dennis of the Verde Valley Chapter of the Arizona Archaeological Society. They were first nominated by Peter Pilles in 2000 and have come in second each year. According to the Award guidelines, second and third place nominations are automatically entered for consideration for the following year. There were three other nominations and eight voters. For more about our Award winners, see "2003 Conservation Award" in this issue.

Conservation Network: Sites of Concern

The Conservation Committee has been active with advocacy and letter writing with quite a few sites of concern this year. Summaries of many of these appeared in the last issue of *La Pintura*. Here are some recent developments.

Antelope Valley Indian Museum, Lancaster, California—Update: After long-term struggles regarding Piute Butte at the museum, Headquarters finally approved a closure notice. The closure is total (except for the museum and nature trail during the open season), but the caveat is that

we assess the resources, and plan for viable designated public access trails sometime in the not-too-distant future. We will be sending out notices to all residents within the vicinity, as well as press releases, and will be posting and patrolling the property. Edra Moore has submitted a Cultural Stewardship proposal to DPR to have specialists within various fields of expertise assess, map, and record the known resources. Only 200 proposals out of 1500 were accepted last year, but the Butte is currently a hot political issue, so her proposal may have a chance. For more information, contact Edra Moore at <emoore@calparks Mojave.com>.

Petroglyph National Monument, Albuquerque, New Mexico—Update: The Albuquerque City Council voted on the issue of the Paseo del Norte road extension through the Petroglyph National Monument and passed it by a vote of 3 to 5, with one member known to be an opponent of the extension being absent. This means that it will appear as a bond issue on the general ballot in November. If it is approved by Albuquerque voters, the money for initial construction will be advanced from the 2005 budget. For more information, please contact Dara Saville at <harrisfuz@hotmail.com>.

Nine Mile Canyon, Carbon County, Utah—Update: For Immediate Release from the Bureau of Land Management: Seven Well Environmental Assessment to be Rewritten.

The Bureau of Land Management has chosen to revisit the Seven Well Exploration Program Environmental Assessment. This is in response to the public comments, changes in the proposed actions, and important resources of Nine Mile Canyon.

"We appreciate the people who provided input," said Patrick Gubbins, Price Field Manager. "We are taking the information and suggestions, improving the EA and providing another 30 days for addition comment and further analysis. I expect the EA to be ready for public comment in about a month."

Concerns raised by the public include potential impacts on the cultural, visual, and recreational resources of the area. The company has withdrawn two of the seven proposed wells—well #19-2 in Dry Canyon and well #1215-11-2 in Nine Mile Canyon, changing the proposed action to be analyzed.

"This area has been enjoyed and used by Native Americans, ranchers, recreationists, and tourists. Many people still live in this beautiful area today," Gubbins said. "Nine Mile Canyon encompasses a myriad of resources including petroglyphs and a wealth of other resources including wildlife and oil and gas," he added.

The BLM manages public land with a multiple use strategy. The effects on the natural resources in the area of

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Conservation Report

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the proposed drilling are being considered as well as the cumulative effects of gas exploration and other uses that already exist. For more information, contact Ruth McCoard (435) 636-3638 or Lola Bird (801) 539-4033.

Archival Records

Conservation Committee archival material has been brought together for centralized storage. The materials have been indexed to facilitate use by future committees. Committee records from past committee chairs are included—Eric Ritter, Georgia Lee, Larry Loendorf, Jane Kolber and Leigh Marymor. These materials are contained in three large plastic filing boxes and are currently stored with Leigh Marymor in Berkeley.

Fund Raising

Steve Waller has launched the “1% for Conservation” fund raiser in *La Pintura*. The campaign has met with some success, with several donations in the \$100.00 Category being earmarked for the Committee this year. These funds are being used in support of the Fontana Conservation Project.

Current Conservation Issues

Bouldering/Rock Climbing: Donald Newell has agreed to draft an ARARA position paper on rock art site conservation and the bouldering community. There has been no action to date.

Site Acoustics: Steve Waller has drafted a position paper on awareness of and preservation of site acoustics.

Conservation Web Page: Evelyn Billo has agreed to review and redesign the committee’s conservation web page. She solicited input at the annual committee meeting in San Bernardino regarding what content on the site is now outdated and should be removed and what new initiatives and alerts should be included. The conservation bibliography, now a couple years old should be updated—any suggestions? She will explore new web design ideas and consult with Bill Hyder.

Committee Officers: The Conservation Committee met on November 3, 2002, at the annual San Diego Museum of Man conference. The ten committee members who were in attendance selected committee officers as follows; Leigh Marymor, Acting Committee Chairperson, Mavis Greer, Vice-Chairperson, Sharon Urban, Secretary. The Committee is seeking nominations for the position of Committee Chairperson and also to fill the position of *La Pintura* Conservation Editor/Contributor.

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

The CAP Award

The ARARA Conservation and Preservation Award (CAP Award) was established in 1991 to recognize significant contributions to the conservation and protection of rock art.

Qualifications and 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 in the same year. The recipient of a CAP Award may be either professionally or avocationally involved in rock art conservation or protection and need not be a member of ARARA. The Award may be made to an individual for work that was a normal part of employment or professional activities or to a group, organization, or agency for work that was a regular part of its operations. A CAP Award maybe awarded more than once for additional conservation/preservation efforts.

Recipients’ 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

The annual timetable for CAP Award selection includes these steps: Appointment of CAP Award Subcommittee by Conservation and Preservation Committee chair (*June–August*); call for CAP Award nominations in *La Pintura* (*Late Summer*); deadline for submitting CAP Award nominations (*December*); CAP Award Subcommittee review of nominations and recommendation to the Conservation and Preservation Committee chair (*January*); review of Subcommittee recommendation by Conservation and Preservation Committee chair and recommendation to the ARARA Board, which votes to determine the Award recipient(s) (*March*); notification of Award recipients unless it is ascertained that they will be at the annual conference (*April*); presentation of CAP Award(s) at the annual ARARA

Conference (*May*); publication of the CAP Award recipient(s) and descriptions of the particular efforts recognized through the award(s) in *La Pintura* (*Summer*). Other nominees can be recognized for their achievements in this publication.

The nomination form is published in this issue of *La Pintura*. Anyone may make a nomination. Nominations are to be submitted to ARARA Awards Chair using the official nomination form. A detailed description of the nominee's qualifications for the award is encouraged, including statements of support from those with first-hand knowledge of the nominee's accomplishments. A similar notice, including a nomination form, will be posted at the ARARA website, www.ARARA.org.

The deadline for CAP Award nominations is December 31. All nominations for the CAP Award must be received by the Conservation and Preservation Committee chair by the deadline. After review of the nominations and recommendations of the CAP Award Subcommittee and the chair of the Conservation and Preservation Committee, the ARARA board will determine the recipient(s) of the CAP Award by majority vote. The two top runners-up in the selection process will automatically be placed on the nominations list for the next two years.

Award and Presentation

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

The CAP Award is a certificate suitable for framing, with 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 the ARARA Board of Directors, may also present a CAP Award plaque or other forms of recognition, contingent on available funds. The recipient will receive one year's complimentary membership in ARARA.

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

The Conservation and Preservation Committee chair will present the CAP Award(s) during a general session or the banquet of the ARARA Annual Conference in May. If not already registered, 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.

To make a nomination for the CAP Award, use the official form included in this issue of *La Pintura*.

Jane Kolber Receives Klaus Wellmann Award

The annual Klaus Wellmann Memorial Award for distinguished service in the field of rock art research, conservation, and education was established in 1989. For 2003, this coveted honor was received by ARARA's indefatigable Jane Kolber. Jane was among the first members of ARARA, and has worked throughout her unpaid, volunteer career to train legions of fieldworkers in the intricacies of rock art recording. She has also long served as Chair of the ARARA Conservation and Preservation Committee, turning the reins over to a new acting Chair, Leigh Marymor, only this past year. As Leigh says in his annual report, "We were all delighted at the San Bernardino Conference when Jane received the Wellmann Award in recognition of her lifetime contributions to the field of rock art." In addition to her formal activities as instructor in rock art recording, leader of field schools, and chair of the Conservation Committee, Jane has worked quietly to assist in making each annual conference run smoothly.

The Wellmann award was created to honor the memory and service of ARARA's first president and the continuing and future service of the many fine members of ARARA. Jane joins a distinguished roster that includes previous recipients Donna Yoder, Fred Coy, Jr., Paul Steed, Jr., Stu Conner, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty, Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, and the first to be awarded this magnificent plaque: Frank & A.J. Bock.

Written nominations for the Wellmann Award must be signed by no less than five ARARA members in good standing. Consideration is given not only to cumulative service to ARARA through committee membership, elected office, or volunteer service for association sponsored activities such as the annual conference, field recording projects, and educational activities, but also to a member's service outside the association, including such things as the cumulative impact of a member's scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education.

Guidelines for Wellmann Award nominations can be found on our website at www.ARARA.org, and will be published in the next issue of *La Pintura*, but nominations can be made at any time prior to March 1, 2004, by submitting the name, reasons for the nomination, and the required five signatures to ARARA Awards Committee, Jane Kolber, Chair, P.O. Box 1844, Bisbee, AZ 85603, e-mail <jkolber@theriver.com>.

2003 Castleton Award

The Castleton award is the outcome of an annual essay competition for excellence in rock art research. It is named for the late Dr. Kenneth Castleton. A prize of \$1,000 accompanies the award for the winning entry. The entries are judged both on the originality and thoroughness of the investigative work and the literary quality of the essay. This prize was first given in 1983 and there have been only six winners since then.

Dr. Reinaldo Morales of Richmond, Virginia, received this award at the ARARA conference held in May in San Bernardino, California where he presented his winning paper entitled “Nordeste Rock Art and the Ekwimyatipa.” He received his Ph.D. from Virginia Commonwealth University in 2002. His area of specialization is in Fine Art History with an emphasis on Pre-Columbian and Native American art, and his professional experience includes art history instructor, photographer, theatre set and program design, and art editor. Others awards have included the Virginia Commonwealth University Dean’s dissertation writing Fellowship and the Stephen J. Wright Commonwealth Graduate Fellowship. At Christopher Newport University, he won the President’s cup student Leadership award. He has also won several photography awards.

Dito, as he is affectionately known to his many friends, has been a member of ARARA for several years and has previously presented papers at our conferences as well as at the Society of American Archaeology, where he has assisted in the organization of students’ rock art symposia with other ARARA members.

The abstract for his excellent award winning paper is as follows:

Nordeste Rock Art and the Ekwimyatipa

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* (representations of people in masks, as some authors have suggested), 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.

ARARA is proud to have Reinaldo Morales as a member and to reward him for his excellence in research and writing.

Entries for the 2004 Castleton Award are to be submitted by February 15, 2004, to Jane Kolber, Awards Chair, P.O. Box 1844, Bisbee, Arizona 85603. More information about the award is available on the www.ARARA.org website or may be obtained from the Bisbee address.

Call for Renewed Interest in the Oliver Rock Art Photography Award

Presented by Mark Oliver
2003 ARARA Conference

The Oliver Rock Art Photography Award was conceived in 1995 on a hot and sticky afternoon in the mountains above Santa Barbara after photographing the well-known Chumash Painted Cave. Bill Hyder and I, having lugged a generator, lights, reflectors, fill-cards, cameras, and a seemingly infinite number of cables and clamps up and down the cliff and in and out of the small cave, were worn out. It dawned on me at that moment that this was a lot of work—and we deserved an award for it.

Well, we couldn’t give ourselves an award, but I could certainly appreciate the effort that anyone who is in the field must exert to record rock art at a professional level. And so it came to pass that this award was created, to encourage the creation of, and recognize, exceptional works that master the art and science of rock art photography.

Now, some years have passed since it began. We have been honored by the work of Rick Bury, Clay Martin, Alain Briot, Bill Johnson, Robert Mark, and Evelyn Billo. These individuals have raised the standard of quality and innovation in rock art photography, and increased our awareness and appreciation of it immeasurably.

Rock art is, first and foremost, a visual medium. That simple truth, it would appear, is sometimes overlooked. It is by using an image recorded by a camera that rock art is most often studied and debated. It is by using an image recorded by a camera that the world of rock art that we all know so well is shared with the outside world. This year, as in 1999 and 2001, there were no awards given. In 2001 and this year, there were no submissions.

This is a curious state of affairs.

New technology available for the recording of rock art has never been more sophisticated and flexible for us to use

in the field. Take, for example, the advent of digital cameras, such as the Nikon and Canon systems, as well as studio technology available for the field using equipment made by Phase One or Sinar. These present opportunities for the study of rock art by making images heretofore impossible to achieve. The advance in software development has led to increasingly sophisticated programs and updates to programs like Photoshop, where through the careful application of differing filters, for example, one may tease out imagery otherwise near-impossible to see with the naked eye. Coupled with the versatility of the digital camera that allows one to select the color temperature one wishes to use, for example, and the extremely fine detail available from the digital images, you have a new way of studying rock art.

I know that many of you are doing innovative and scientific photographic work. I would like to encourage you to share that work with all of us so that we may learn and advance our skills, and so that the field of rock art study may benefit from new ways of seeing images. Photography is a vital component of the accurate appraisal and scientific study of rock art. We all benefit from your good work.

We look forward to seeing your submissions next year.

(Editor's Note: Complete guidelines for submission of entries for the Oliver Award are available on our website at www.ARARA.org, and will be published in the next issue of *La Pintura*. Entries may be submitted at any time prior to February 15, 2004.)

ARARA Education Committee 2002-2003 Activities

Alanah Woody

It's been another busy year for the ARARA Education Committee. A new 2003 edition of *Resources for Education* was produced and distributed at the meeting in San Bernardino which included a "map" of California rock art! Not to be confused with a "real" map or anything like a research tool, this little map was designed to give teachers an idea of the sort of rock art that is found in different parts of the state. It can be added to booklets purchased earlier and is available at no charge to ARARA members.

Committee member Carolynne Merrell also developed the first of what is hoped to be a series of Resources for Education Supplements on specific regions. The Northwest Supplement was distributed to Committee members for review at the meeting and will hopefully be available to purchase at next year's meeting. Several members have

offered to work on additional supplements, including an Eastern Supplement (Carol Diaz-Granados); Great Basin Supplement (Alanah Woody), and Upper Midwest Supplement (Sandra Steinbring). If you are interested in working on a Supplement for your region, please contact the Education Committee. We'd like to have all the different regions covered in a much more in-depth way than is possible in the *Resources for Education*, which is designed to be very general.

The Education Committee is still committed to having *Resources for Education* available in PDF format on the website and hopes to develop a packet of overhead transparencies of rock art images that can be sold to teachers as a visual aid for teaching about the diversity of rock art around the country and eventually the world.

But most importantly, the Education Committee welcomed a new Committee Chair—Teresa Saltzman. As the outgoing Chair, I'd like to thank the committee members for their hard work and join with them in welcoming Teresa into her new position. I know she'll do a great job!

We Get Letters...

Dear Friends,

It was with great joy and astonishment that I learned I had received the 2003 Castleton Award for excellence in rock art research. In advance of the gushing thanks I will express in San Bernardino, I would like to tell you that this award is a sincere honor. I am grateful beyond words for the help and friendship I have enjoyed over the years from ARARA and the many kind people who have helped me mature as a scholar of rock art. That it was a committee of people I consider good friends who chose me for this award makes me cherish the honor even more.

Thank you very much! See you in San Bernardino!

—Reinaldo (Dito) Morales, Jr., Ph.D.
Virginia Commonwealth University

Museum of Man Announces Rock Art 2003 Symposium

The San Diego Museum of Man has announced Rock Art 2003, its 28th annual Rock Art Symposium. The all-day conference will be held on Saturday, November 1, in the Otto Auditorium of the San Diego Zoo in Balboa Park. Information and the Call for Papers/pre-Registration form are available at the "Special Events" link on the museum's website, www.museumofman.org.

The museum has also announced its newest book, *Rock Art Papers, Volume 16*. Details are at the "New Books" link on the same website.

Conservation Workshop

Mary Vagle Nature Center, Fontana, California

Leigh Marymor

On Friday, May 23, 2003, the ARARA Conservation Committee conducted its first Conservation Planning Workshop. This workshop provided an opportunity to assist a community local to our annual meeting venue with cultural resource management planning for a vulnerable rock art site and, at the same time, contributed to the cultural resource management planning skills of the workshop participants.

Daniel McCarthy, local conference organizer, developed initial contacts with the staff at the Mary Vagle Nature Center and secured an invitation for ARARA to meet at the center for the purpose of drafting a resource management plan for the “Fontana Pit-and-Groove Petroglyph Site,” which is located on the nature center property.

Daniel McCarthy and Leigh Marymor met at the site in January to further arrangements with Mary Vagle staff, and conduct an initial reconnaissance and needs assessment. A project description and call for participation was published in *La Pintura* prior to the San Bernardino conference.

The conservation committee provided funds to cover the cost of printing and mailing a cultural resource management syllabus, travel expenses, and a sandwich lunch for workshop participants. Approximate cost of the event was \$ 550.00, an amount offset by proceeds from the Conservation Committee’s “1% for Conservation” fund-raising drive. The Committee extends its thanks to Steve Waller, who spearheaded the fund raising effort, and to all those who contributed funds for rock art site preservation.

Thirty-three participants attended the Workshop. The morning opened with a tour of the Fontana Pit-and-Groove petroglyphs and their setting. Discussion, over the course of the morning and through a working lunch, focused on defining the significance of the site, describing the problems of preservation which beset the site, and developing recommendations for future site management.

The uniqueness of the Fontana Pit-and-Groove petroglyphs quickly became apparent. There are relatively few pit-and-groove sites in southern California, and although there are quite a few painted sites in the region, the nearest is over 30 miles away, with no other known sites lying in the viewshed of the north-facing flank of the Jurupa Mountains where this site is located.

Should the City of Fontana adopt a conservation plan for the site, opportunities for public interpretation and

education will be plentiful. The coincidental proximity of the petroglyphs to the Mary Vagle Nature Center makes the possibilities particularly attractive. The Center currently draws school children and adults to a variety of programs on natural wildlife and environmental themes. The potential for interpreting the petroglyphs in their cultural context is excellent as many native California plant resources surround the vibrant riparian setting, and several additional cultural features (bedrock mortars and grinding slicks) remain *in situ*. The wide-ranging management possibilities envisioned by workshop participants include a nature center display, a brochure and trail guide, trail improvements, interpretive signs, community outreach, graffiti clean-up, site stewards, and guided tours. Daniel McCarthy currently is drafting the management recommendations which will be submitted to the Nature Center for their consideration.

Special thanks are due our host, Mary Vagle Nature Center Supervisor Maggie Lytle, and to Daniel McCarthy and Breen Murray, workshop leaders, Evelyn Billo, event secretary, and Janet Lever-Wood, event photographer. Our appreciation is extended also to all of the conference participants who generously donated their time and expertise.



ARARA Participants at the 2003 pre-Conference Workshop (above) and the Fontana Pit-and-Groove petroglyphs.



Treasurer's Report

Balance Sheet June 30, 2003

Assets

Current Assets:

Cash in Bank - Checking	\$20,516.67	
Cash in Bank - CDs	83,987.11	
Petty Cash	<u>250.00</u>	
Total Current Assets		<u>104,753.78</u>

Total Assets

\$104,753.78

Liabilities & Equity

Current Liabilities:

Accounts Payable	<u>0.00</u>	
Total Current Liabilities	<u>0.00</u>	

Total Liabilities

0.00

Fund Equity:

Beginning Fund Equity	100,288.25	
Current Period Incr (Decr)	<u>4,450.53</u>	
Total Fund Equity		<u>104,738.78</u>

Total Liabilities & Equity

\$104,738.78

Income Statement July 1, 2002 - June 30, 2003

Revenues

Conference Revenues:

Registration	\$12,235.00	
Banquet Income	3,218.00	
Lunches	584.00	
Reception Donations	675.00	
T-shirts	1,770.00	
Auction Income (Archives)	2,662.50	
Art Gallery	<u>884.50</u>	
Total Conference Revenues		22,029.00

Other Revenues:

Membership Dues	9,865.00	
Education	700.00	
Conservation	565.00	
Archives	205.00	
INORA Subscriptions	984.00	
Publication Sales	6,341.90	
Interest Income	1,884.42	
Other Income	<u>423.80</u>	
Total Other Revenues		<u>20,969.12</u>

Total Revenues

\$42,998.12

Expenses

Conference Expenses:

Auction	63.17	
Banquet Expense	3,082.50	
Coffee Breaks	638.00	
Reception	833.53	
Hospitality	143.94	
T-shirts	951.97	
Honorarium	300.00	
Lunches	535.00	
Conference Refunds	390.00	
Telephone	61.65	
Postage	9.00	

Conference Facilities	885.00	
Audio Visual	220.00	
Accommodations	235.03	
Travel/Planning	405.69	
Field Trips	41.40	
Misc. Conference Expense	<u>87.51</u>	
Total Conference Expense		8,883.39

Publications:

La Pintura	3,906.69	
Publications	4,582.97	
INORA Subscriptions	1,206.00	
Other Publications	341.95	
Promotions	25.00	
Postage and Supplies	<u>1,010.62</u>	
Total Publication Expense		11,073.23

Committees:

Education	1,151.91	
Conservation	<u>1,019.24</u>	
Total Committees		2,171.15

Office & Administrative:

Office Supplies	356.24	
Gifts/Memorials	135.00	
Telephone	405.05	
Postage	224.42	
Copying & Printing	312.87	
Insurance	2,655.00	
Legal	1,422.60	
Travel	1,725.50	
Board Meetings	1,643.46	
SAA Booth	1,086.90	
Miscellaneous Office & Admin.	<u>184.07</u>	
Total Office/Admin. Exp.		10,151.11

Archives & Library:

Archival Services	4,000.00	
Library Acquisitions	86.96	
Postage	208.00	
Travel	<u>700.00</u>	
Total Archives & Library		4,994.96

Awards:

Castleton Award	1,050.77	
Wellmann Award	107.98	
Other Awards	<u>100.00</u>	
Total Awards		1,258.75

Total Expenses

\$38,532.59

Net Gain (Loss)

4,465.53

Fund Balances June 30, 2003

Archive Fund	12,199.00
Castleton Fund	22,367.16
Conservation Fund	5,014.76
Education Fund	5,284.20
Oliver Fund	4,896.00
Publication Fund	17,291.48
Wellman Fund	10,573.05
Reserve Fund	5,361.46
Contingency	<u>1,000.00</u>
Total Fund Balances	<u>\$83,987.11</u>

—Respectfully submitted,
Donna Yoder, Treasurer

Minutes of the Annual Business Meeting

May 25, 2003

Meeting was held in the events center at the University of California San Bernardino campus. There was a prepared agenda available for the 75 or so in attendance. President Teddy Stickney chaired the meeting, which began at 8:40 a.m. with a few words of welcome and an announcement that long-time conference attendees Paul and Violet Steed were not able to attend due to poor health. Also please visit the poster sessions.

Minutes (Urban). Minutes were published in *La Pintura* Vol. 29, No. 1. Additions and corrections were asked for but none received. Minutes approved as published.

Treasury (Yoder). Beginning Equity was \$100,172.25. Income revenue stands at \$26,632.90. Interest income totaled \$1,884.42 for total income of \$28,517.32. Expenses to May 20 were \$23,111.42. Therefore the net income to May 20 is \$5,409.90. (These amounts do not reflect the conference revenues and expenses.) Publication expenses as of May 20, \$7,645.42. The amount earned from the sale of publications as of May 20 was \$2,556.10. As of December 2002, the balance in CD accounts amounted to \$83,987.11. Details will be published in the next issue of *La Pintura*. The auction raised \$2662.50.

Nominations (Alpert). Excellent slate was presented by ballot for three board positions. Over 150 ballots were returned. The new board member is Evelyn Billo with two returnees, Rick Bury and Mavis Greer.

President (Stickney). Sent thank you notes to those who joined or renewed at one of the higher levels of membership. Cleared up a few items left over from last year, and had a long planning board meeting in Phoenix where much was discussed and new policies were established.

Vice-President (Marymor). No report.

Secretary (Urban). No report.

Treasurer (Yoder). Nothing above the annual report.

Board (Bury). Put together notebooks for all officers and board members with association-related materials such as bylaws, mission statement, copies of stationery, forms, and such. This can be easily updated, and will be handed to new board members.

Conservation (Marymor). This has been a very good year. Thanks to Jane Kolber for continuing on in the capacity as Awards Chair and to still handle the award for this committee. (Will announce this evening the Conservation Award winner.) Have been working on sites of concern (list appears in program) sending out letters of support. This

committee receives and responds to pleas for sites in jeopardy. There was a public program (in nearby Fontana) that was sponsored by ARARA at a pit-and-groove site that was in need of conservation. Some 33 members were there to help out. Will now be able to write a management report for the site manager. Steve Waller and his campaign of 1% for Conservation has netted \$550, which offset all expenses for this public program.

Education (Woody). The education booklet is available at the ARARA book table. There is a new printing of the education brochure so take copies for distribution. Also *Resources for Education* is available. Still trying to get state reps for states outside the Southwest. New chairwoman for this committee will be Teresa Saltzman. Rock art folks need to get out and talk to parents and kids!

Publication (O'Connor). Vol. 29 of *American Indian Rock Art* is out and available at the ARARA table. Alanah Woody and Ann McConnell did work on the volume. O'Connor will edit vol. 30 with assistance from Dito Morales. For presenters here, send four copies of papers to McConnell by July 4. An author's packet will be sent out with details including copyright information. Suggestion was made to restrict size of papers and posters for a more even publication. Flagstaff papers will be a priority to get out. There is a volume on student papers that were presented at last year's SAA meetings that will also be coming out. Bill and Peg Whitehead act as associate editors on these publications. Join the committee and speak up on how materials should be used and reach out to the public.

Future Conferences (Gillette). In 2004 meetings will be held in Casas Grandes, Chihuahua, Mexico.

- 2005 Reno, Nevada, with Alanah Woody as local contact.

- 2006 Bluff, Utah, area

- 2007 Vancouver, British Columbia, Canada, with Imogene Lim as contact.

- 2008 Farmington, New Mexico, as an anniversary year.

Awards (Kolber). Four awards had submissions and a winner was selected for three awards.

- Conservation & Preservation had five nominees and award will be presented this evening.

- Castleton had five submissions with Dito Morales' work in northeastern Brazil being the winner.

- Wellmann award went to Jane Kolber.

If there are other awards that come to mind that should be made from ARARA please do let us know. Deadline for the Conservation and Preservation award is December 31. Castleton deadline is February 15. Submissions for the Conservation and Preservation are to be sent to Jane Kolber; Wellmann to Teddy Stickney; Oliver goes to Bill

Hyder.

Members (Stickney). There are over 400 members on the active roll. A special mailing was done to the membership to send out a copy of the bylaws to everyone and that went very well. On the conference registration form is the renewal form for the next year's membership.

Archive (Stickney). Marilyn Sklar could not be here but left a report. Some of the highlights include:

- Robin Green established a worldwide exchange program that now numbers nine.
- Organized ARARA archives starting with field notes.
- Photos need to be done next.
- Green leaving and a replacement will start in September but will find a volunteer to fill the gap between now and then.
- Increase library visibility to the general public but not invite unrestricted access.
- Grace Schoonover to be local ARARA rep and oversee ARARA volunteers.
- Caroline Maddock inquired about easier access for ARARA researchers. This is currently being worked on so that a shorter review time will speed access.
- Keep in mind archives always accepts donations.
- Auction precedes benefit the archives

Old Business

SAA Booth (Stickney). At the Milwaukee meeting had a corner booth with great visibility. Handed out brochures, education materials, and book orders. Shared booth on Saturday with ESRARA. Attendance overall was low this year. Next year at Montreal, which would not be a good meeting for ARARA, so will hold off until 2004 when meetings will be in Salt Lake City. Here will have two booths with one devoted to education with a running video of Steve Freers' public message. We are getting recognized!

Vendor Room (Stickney). There are back copies of *La Pintura* for purchase and Vol. 29 of *American Indian Rock Art* is available along with earlier issues of course. The auctions (both the silent and open) were a big success.

New Business

Nominating Committee (Stickney). Next year the Officers will be up for re-election or replacement. Committee needs three candidates from the floor and two appointed by the president. Those suggested included Caroline Maddock, Margaret Berrier, Kathy Cleghorn, and Donald Newell. Motion made to close nominations, and seconded. Berrier, Cleghorn, and Newell were elected, and the president appointed Maddock. Thanks to last year's committee of Joyce Alpert (chair), Margaret Berrier, Larry Loendorf, Jack Steinbring, and Ann Phillips.

Bylaws (Stickney). President Stickney gathered the various editions of the bylaws and created one document,

which she explained. First comment was in regards to the conference chair being a voting member of the board. Hyder moved and Gillette seconded that the chair may at the discretion of the board be a voting member of the board. A vote was taken and passed. It was then suggested to incorporate comments today into the printed copy of the bylaws and send out a notice in *La Pintura*. Caloss moved this, seconded by Hyder. Another motion was made by same to take what was presented today, put it into *La Pintura*, and then vote at the next annual meeting. This would leave time for discussion and reprinting of the bylaws. Motion carried. General discussion on this issue followed. Life members also came under discussion. Election by mail ballot was discussed but cannot do it for this time (if we were able to agree on bylaw changes, that is). Draft an amendment to Article 6 to have an option in the future. Still retain the 30-day option notice prior to voting the same as in Article 12 A and B. Directors plus elected directors. Big discussion on five directors versus 9 directors. Appoint subcommittee for bylaws and this was done with Jeff Gonor, Caroline Maddock, Diane Hamann, Gary Gillette, and Teddy Stickney with Bill Hyder as advisor. Gary Gillette will be committee chair. Suggested revisions should appear in *La Pintura*, Vol. 30, No.3.

Adjournment. Marymor moved that the meeting be adjourned. It ended at 10:05 a.m.

—Respectfully submitted,
Sharon F. Urban, Secretary

T-Shirts For Sale

ARARA has the following T-shirts for sale:

3 XXL from the 2002 Conference in Dubois for \$10 each (tan shirt with turtle design).

9 XL and 8 L from the 2003 Conference in San Bernardino for \$15 each (maroon shirt with maze and other rock art designs).

Make checks out to ARARA and send to:

Donna Yoder, Treasurer
2533 W. Calle Genova
Tucson, AZ 85745-2526.

You may e-mail her at donna.yoder@att.net to reserve a shirt, but payment must be received within 7 days.

Check Your Address Label

Membership Payments Are Due

If your address label says "Expired 6/03," our records indicate that you have not yet paid your 2003-2004 ARARA dues. Please pay now, using the handy form in this issue of *La Pintura* (your *last* issue if you don't renew).

Call for Papers for *La Pintura*

For this issue we have two articles on recent Conservation Committee activities by committee chair Leigh Marymor. ARARA members would love to read about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

DUES NOTICE

ARARA dues for the 2003-2004 membership year are due and payable by **July 1, 2003**. **CHECK YOUR ADDRESS LABEL!** If you did not pay with your 2003 Conference registration or in response to the call in our last issue, your address label will have an Expiration Date. Use the insert in this issue for your renewal. Do it Today!

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
e-mail: rockart@ix.netcom.com

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

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

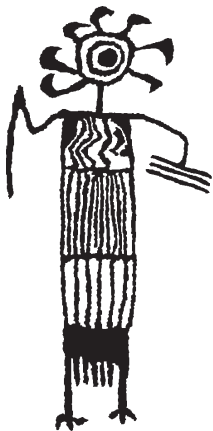
To submit items for our **Notes from Here & There** column, contact:

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

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. 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)
e-mail: surban@email.arizona.edu

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
Board Members	Rick Bury, Evelyn Billo, Mavis Greer
Education Committee Chair	Teresa Saltzman
Conservation Committee Chair	Leigh Marymor
Publications Committee Chair	Joe O'Connor

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

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

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Volume 30, Number 1



La Pintura

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