

Membership Year 2004-2005  
Volume 31, Number 1  
Fall 2004

# La Pintura

The Official Newsletter of the American Rock Art Research Association

Member of the International Federation of Rock Art Organizations

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

## New Book Chronicles Rock Art of Eastern Mexico and Central America

**A Review of *Arte Rupestre de México Oriental y Centro América***

Edited by Martin Kunne and Matthias Strecker. Berlin: Gebr. Mann Verlag, 2003.

Reviewed by William Breen Murray

Universidad de Monterrey, Garza García, Nuevo Leon, México

**I discovered my ignorance** of Central American rock art when I was asked to cover this region along with Mexico for *Rock Art: News of the World I* (Murray & Valencia 1996). Despite my best efforts, the information I finally assembled (some 20-30 odd references) remained patchy and disconnected. The resulting summary, I must admit, is woefully deficient, and I can only apologize for my errors and omissions to the authors of this volume, whose assembled bibliography extends to seventy pages!

The present volume's editors adopt a format similar to that of the *Rock Art: News of the World* series in order to survey a more limited geographical area: the Central American isthmus (Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, and Panama) and the Maya world in the Mexican states of Chiapas and the Yucatan peninsula. Although this focus violates modern political boundaries, it reflects better the region's prehistoric context in which the rock art is inserted, and the sequencing of the chapters from north to south allows a fluid and coherent regional picture to emerge.

The chapters are authored by rock art specialists with significant fieldwork in the area they cover: Matthias Strecker, Andrea Stone, Dominique Rizzolo, Christophe Helmke, Elisenda Coladan, Alison McKittrick, Suzanne Baker, and Martin Kunne. Their summaries are unified by a common format that includes a discussion of earlier studies, descriptions of the rock art sites now known and their relation to the archaeological and ethnographic contexts, and future rock art research in the area. Rock art is divided into painted and petroglyphic manifestations which are identified stylistically and ordered chronologically according to the best information now available. Accompanying maps locate all of the sites mentioned in the text, and representative illustrations (100 in all) identify the major traditions. The result is a milestone of regional synthesis in rock art studies which should be a basic reference for many years to come, and the most amazing of all is that the synthesis is constructed not by the authors, but by each reader.

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## Nominations and Entries Sought for ARARA Awards

**The American Rock Art Research Association Awards Committee** is now accepting nominations for the 2005 Conservation and Preservation Award, the 2005 Klaus Wellmann Award for distinguished service to rock art research, the 2005 Castleton Award essay competition, and the 2005 Oliver Award photography competition. Information about the awards, qualifications, deadlines, and addresses for submitting nominations and entries are provided in the following articles. Nominations will not be accepted after the deadlines.

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## Rock Art of Eastern Mexico and Central America

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The rich bibliography reflects both early discoveries and the recent growth of rock art research, constrained until recently in many Central American countries by conflicts which literally placed rock art sites in war zones (the most important site in El Salvador has bullet scars from the last civil war). Yet each country presents a distinct panorama. While Costa Rica has a national archaeological inventory of over 2300 sites, with 171 having associated rock art, in neighboring Panama, Martin Kunne notes that almost one-third of the national territory is virtually unexplored.

Despite these differences, all the Central American countries have limited resources to train archaeologists, and much work remains to be done. Nearly all of the sites were discovered and described first by interested private citizens, whose reports appeared in local newspapers and journals with limited circulation. On the other hand, the authors of this volume are mainly foreign scholars who bring a global rather than nationalistic perspective to rock art interpretation. Although the texts are written in (or translated into) impeccable Spanish, the volume is published in Germany, token and testimony of the rich century-long tradition of Americanist studies in that country. Unfortunately, both the language and provenience may limit its circulation, and English-speaking readers may miss the opportunity to explore the fascinating terrain it sets out.

The volume is designed as a reference work, and each chapter stands independently. No chapter attempts to synthesize the region as a whole, but a complete reading reveals that the sum is greater than the parts. A panoramic view emerges which none of the individual authors could see, and which leaves each reader free to inspect the wealth of information presented and find the relationships and comparisons most pertinent to their own experience and interests in rock art.

Given its strategic location in the peopling of the Americas, I was surprised to find how little early hunter-gatherer rock art has been identified in the isthmian connection. Although some Paleoindian occupations are known, most Central American rock art is derived clearly from later settled agriculturalists. In general, it shows the confluence of Mesoamerican and South American influences along a line of contact located roughly in present-day Nicaragua and Costa Rica.

Maya cave art is certainly the region's star attraction. Not only is it better dated and more fully understood than any other Central American tradition, its unique combina-

tion of setting and artistry make it truly world-class. New discoveries are still to be made as the underlying subterranean system of the karstic lowlands is more fully explored.

But the island of Ometepe in the middle of Lake Nicaragua contained the biggest surprise for me. The petroglyphs there and on other small islands in the lake are all attributed to the late prehistoric incursion of Uto-Nahua-speaking Nicarao. Their geometrical motifs all looked familiar—so similar to those found far to the north among their linguistic relatives of northern Mexico and the U.S. Southwest. Once a broader view has been assembled, a common rock art tradition extending from Nicaragua to the North American Great Basin may trace the prehistoric Uto-Nahua expansion backwards in time and place, probably to its remotest origins.

## Join Us In Nevada for ARARA 2005 Sparks, Nevada May 27-30, 2005

**ARARA's 32nd Annual Conference** will be held this year in Sparks, Nevada. This issue of *La Pintura* contains the calls for papers, award nominations, and competition entries for this year's meetings—see the articles inside for details.

In addition to the papers and conference activities, the Sparks/Reno area has much to offer to the visitor. Features of the conference include the following:

- Sparks is directly east of Reno on I-80.
- The Nugget Hotel & Casino will be the host hotel.
- Free Nugget shuttle service to and from Reno/Tahoe International Airport.
- Reception at the Pyramid Lake Paiute Cultural Center.
- Field trip to the Basque Tree Carvings.
- Some field trips can be selected that are on major travel routes to the west, east and southwest.
- Conservation Committee site tour of the Court of Antiquity.
- Education Committee teachers workshop and site tour of Griffith Canyon.
- Visit nearby historic Virginia City and the 4th Ward School.
- Visit *Under One Sky: Nevada's Native American Heritage* exhibition at the Nevada State Museum in Carson City (free admission).

Watch for further details on the 2005 Conference in the next issue of *La Pintura*.

## ARARA Awards

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### The ARARA Conservation and Preservation Award

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

The CAP Award is to be made to an individual, group, organization, or agency that has taken a leadership role in significantly contributing to protect or preserve a major rock art site or series of sites from an identified and serious destructive impact, or to cause legislative, educational, administrative, or other action that significantly promotes rock art conservation or protection.

The CAP Award can be made to more than one recipient within the same year. The recipient of a CAP Award need not be a member of ARARA. The recipient of a CAP Award may be either professionally or avocationally involved in rock art conservation or protection.

The CAP Award may be made to an individual for work that was a normal part of his or her employment or professional activities; similarly, it can be made to a group, organization, or agency for work that was a regular part of its operations. An individual, group, organization, or agency may receive a CAP Award more than once for additional conservation and/or preservation efforts.

The 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.

Anyone may make a nomination. Nominations are to be submitted to the ARARA Awards Chair in writing, using the official nomination form or a letter with equivalent information. A detailed description of the work that qualifies the nominee for the award is encouraged, including written statements from those having first-hand knowledge of the nominee's accomplishments.

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

In January, members of the CAP Award Subcommittee of the Conservation and Preservation Committee evaluate nominations and formulate a written recommendation to the Committee chair for submission, along with a list of all nominees and summaries of their qualifications, to ARARA's Board of Directors. A majority vote by the ARARA board members will determine the recipient(s) of the CAP Award.

The Award winner will be notified by the chair of the Conservation and Preservation Committee. If the recipient is already registered for the conference in May, they will not be notified as it is preferred that they be surprised. The two top runners-up in the selection process will automatically be placed on the nominations list for the next two years.

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

The nomination form is in this issue of *La Pintura*. Deadline for nominations for the CAP Award is **December 31, 2004**. Send nominations to:

ARARA CAP Award  
Jane Kolber, Awards Chair  
P.O. Box 1844  
Bisbee, AZ 85603  
jkolber@theriver.com

### Call for Castleton Award Essays

The American Rock Art Research Association is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000. The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 32nd Annual Conference of the American Rock Art Research Association to be held May 27-30, 2005, in Sparks, Nevada. ARARA reserves first publication rights.

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

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

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or

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## Castleton Award

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shorter entries may qualify. ARARA follows the style guide of the Society for American Archaeology, available online at: [www.saa.org/publications/Styleguide/saaguide.pdf](http://www.saa.org/publications/Styleguide/saaguide.pdf)

The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to, the following: a final or summary report outlining the results of field work in rock art; a synthesis or regional overview; an interpretive study of rock art.

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

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

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

6. To enter the competition, send a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by **February 15, 2005**, to:

ARARA Castleton Award  
Jane Kolber, Awards Chair  
P.O. Box 1844  
Bisbee, AZ 85603  
jkolber@theriver.com

## Call for Oliver Photography Award Entries

The American Rock Art Research Association is pleased to announce its annual photography competition for the Oliver Award. The Oliver Award recognizes exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the win-

ning entry will become part the ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

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

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

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

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

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

Entries may include a single image or a portfolio of images of a single site or cluster of sites. There are no application forms, but entries should be accompanied by a cover letter that explains how the entry meets the criteria of the award.

In other words, how does it provide a viewer with new information or a new appreciation of the site or sites? This is particularly necessary in the case of scientific studies where the techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a résumé or *curriculum vitae* is acceptable).

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

To enter the competition, send one letter of application and the entry in time to be received by **March 15, 2005**, to:

ARARA Oliver Award  
William D. Hyder  
128 S. Navarra Dr.  
Scotts Valley, CA 95066  
bill@ucsc.edu

## ARARA Klaus Wellmann Memorial Award

The annual Klaus Wellmann Memorial Award for distinguished service in rock art research, conservation, and education was established in 1989 to honor the memory of the association's first president and to honor the continuing service of the many fine ARARA members.

Written nominations must be signed by no less than five members in good standing. Consideration will be given to cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration will also be given to a member's service outside the association, including such things as cumulative impact of a member's contribution to public education. Previous recipients are Jane Kolber, 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 Frank & A.J. Bock.

Nominations giving the name and reasons for the nomination can be accepted prior to **March 15, 2005**. If any member wishes to nominate an individual or individuals for this award, write to:

ARARA Wellmann Award  
Leigh Marymor, President  
717 Spruce Street  
Berkeley, CA 94707  
mleighm@aol.com

## Call for Papers

### ARARA 32nd Annual Conference

Nugget Hotel & Casino, Sparks/Reno, Nevada  
May 27-30, 2005

Abstracts due by **March 15, 2005**

The *American Rock Art Research Association* will hold its 32nd annual meeting May 27-30, 2005 in Sparks, Nevada. The meeting location is 1100 Nugget Ave, adjacent to Reno east on I-80.

ARARA is anticipating the receipt of many abstracts for presentation at this meeting. **Scheduling will be tight**, and speakers need to plan their presentations accordingly. **Contributed Papers** are to be no longer than 15 minutes. **Reports** are to be no longer than 9 minutes. Please consider presenting your data in **Poster** format. *ARARA reserves the option of requesting that a Contributed Paper submission be changed to a Report or Poster to accommodate as many presentations as possible during limited conference time.*

There are three categories of presentations:

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

**2. Reports** are descriptive papers with information on newly discovered sites, new dates for sites or images, or new ideas for recording sites. They offer an opportunity to present new information on a rock art site or sites or a new way of thinking about rock art topics (*maximum of 9 minutes in length with no time for questions*).

**3. Posters** can be either descriptive or comparative. They are set up as a display with illustrations and text that describe and discuss the topic and/or the results of the research. Poster papers are the best way to engage in one-on-one discussion with viewers and exchange ideas (*set up for half-day with scheduled times to be at your poster for contact with viewers*).

You must designate your presentation category on your abstract submission. **Deadline for abstracts is March 15, 2005**. All abstracts will be reviewed by a program committee and accepted or rejected by **April 1, 2005**. Current ARARA members will be given preference.

Speakers must recognize that their time begins when they stand up to walk to the podium and not when they begin their speech. **Reports** should be no longer than 9 minutes

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## Call for Papers

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so that the next person can get to the podium. **Contributed Papers** should be no longer than 15 minutes if the presenter expects to answer questions.

*E-mail is the preferred method of submitting your abstract information* because this saves the program committee time by allowing your information to be processed with no retyping. If you submit by e-mail, do not submit by paper also. Your submission will be confirmed by e-mail as soon as possible. The required information is detailed on the Application Form in this issue of *La Pintura*.

**Deadline is March 15, 2005.** E-mail the information requested on the Application Form in the body of your e-mail message to: [mavis@GreerServices.com](mailto:mavis@GreerServices.com).

If it is absolutely not possible for you to submit by e-mail, please mail a filled-in copy of the Application Form to:

ARARA Program Committee  
Attention: Dr. Mavis Greer  
2599 South Paradise Drive  
Casper, WY 82604 USA

### Check Your Address Label Membership Payments Are Due

If your address label says "EXPIRED," our records indicate that you have not yet paid your 2004-2005 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 Nominations!

**Do you know an ARARA member** who would make a good Director? The ARARA Nominating Committee is launching its search for candidates for Board of Directors. The criteria are simple—one must be a voting member in good standing, and not have served two consecutive terms immediately prior to this nomination. Duties of Directors may be found on the ARARA website, under By-laws.

The Board of Directors typically meets twice a year, once at the annual ARARA conference, and again in February. A third meeting may be called at the President's discretion. Directors receive travel and lodging reimbursement for all meetings except the annual conference.

This is an opportunity to serve the organization, to represent the group at large, and to help shape new ideas for

ARARA's future. You may nominate a fellow ARARA member, or you may nominate yourself. We need to elect four Directors, who will serve from 2005 through 2007, and may be re-elected for a second term.

Nominations are needed by **February 1, 2005**. A form for suggested nominations is included in this issue of *La Pintura*. Please mail suggested nominations to the address at the bottom of the Nomination Form or contact anyone on the Nominating Committee with your recommendation and suggestions.

Thank you,  
Chris Gralapp-Cox, Chair  
[eycart@nbn.com](mailto:eycart@nbn.com)

(415) 454-6567

Margaret Berrier  
[marglyph@yahoo.com](mailto:marglyph@yahoo.com)  
(713) 827-0789

Gary Hein  
[glhein@comcast.net](mailto:glhein@comcast.net)

(505) 466-2957

Sandy Rogers  
[akrogers@ridgenet.net](mailto:akrogers@ridgenet.net)  
(760) 375-4271

Lloyd Anderson  
[ecoling@aol.com](mailto:ecoling@aol.com)

## ARARA: 30 YEARS

Teddy Stickney, ARARA Past President

**On May 20, 2004, in Nuevo Casas Grandes** in the Hacienda Inn Conference room, the 161 attendees celebrated our 31st Conference, the culmination of 30 years of ARARA history. I believe that is a great accomplishment for any organization.

In 1974 at that first meeting, a group of individuals interested in rock art gathered to discuss the possibilities of forming an organization that could further education and help in the conservation of rock art in the Southwest—a medium whereby individuals could meet to interact and share research information with the possibility of publishing a volume of reports and research papers each year. The second meeting, 1975, was held in El Paso, Texas, with the attending members excited and enthusiastic about rock art research.

ARARA has more than met the goals and accomplishments anticipated by the first few in 1974. As in all organizations, there have been some lows and highs, but there were always those talented members who would step forward to help. That ARARA's 31st year begins with us hosting our annual meeting with our neighbors to the south in Mexico is another step forward.

Thanks to the program presenters, who gave us two days of impressive research papers. Twelve of the presenters were from Mexico, reporting on their work in research of rock art of Mexico. With the presenters and guests from Mexico

attending, we had an interpreter for this meeting. ARARA extends to our friends in Mexico our continued support and looks forward to future research in Mexican rock art. Again this year, Mavis Greer prepared the program schedule for the meeting. Thanks, Mavis, for assembling a great two-day session of papers.

There are number of people to be thanked for their leadership and talent in bringing this annual meeting to completion. Ben Brown issued his invitation to the ARARA board to host a meeting in Nuevo Casas Grandes, Mexico, and also handled the local arrangements. We thank Mercedes Jiménez, Director of Museo de las Culturas del Norte, for her invitation to hold our registration and reception in that institution—the Museo at Paquimé provided the setting for a very impressive reception and the entertainment was superb. Jose Luis Punzo Díaz, Director of the Museo until January 1, 2004, had set in motion many of the activities that the membership enjoyed. Of course, our Conference Chair, Donna Gillette, deserves a big thanks for taking on this project of hosting a meeting in Mexico.

ARARA says goodbye to our Treasurer, Donna Yoder. Donna has served ARARA for eight years of keeping our financial records and directing the Board in the function of the budget. Thanks Donna, we appreciate your leadership.

The results of the election of officers for the next two years were as follows: President, Leigh Marymor; Vice President, Mavis Greer; Secretary, Sharon Urban; and Treasurer, Dario Caloss. Congratulations!

Now I have completed two years of serving as President of ARARA. I have made many new friends and hopefully helped advance ARARA to another level of accomplishment. In turning over the leadership to President Leigh Marymor, I extend Best Wishes and my support in all your projects for 2004-2006. Adios!

## ARARA Conference Travels to Mexico

### A Report on the 2004 ARARA Meetings in Casas Grandes, Chihuahua

Chris Gralapp-Cox

**This year's 31st Annual Meeting** of the American Rock Art Research Association was truly an international event. Convening at the Hacienda Hotel in Nuevo Casas Grande, Chihuahua, Mexico, the 161 participants enjoyed the warm hospitality of our Mexican hosts over the long Memorial Day weekend. The local meeting co-chair was Ben Brown (Museo Historico ex-Aduana Fronteriza de Ciudad

Juarez), whose quick wit and organizational skills kept us entertained and on track. The other local co-chair was Mercedes Jiménez, Director of the Museo de las Culturas del Norte, Paquimé, Chihuahua. Mercedes worked on many of the local arrangements including the reception and entertainment. Mercedes took over the local chair from José Luis Punzo Díaz, who was transferred to Durango by INAH in January. He had done an excellent job in the early arrangements for the meeting.

A number of participants traveled via arrangements made with Geronimo Educational Foundation, who made the trip truly memorable and hassle-free. Geronimo found unique opportunities for the group, such as lunch stops at a local Mexican ranch house, and at the historic Gadsden Hotel in Douglas—and they attended to every wish and whim. Their behind-the-scenes planning made the trip to ARARA a pleasure. Another company, Fiesta Tours International, also departed from Tucson, and visited several sites going to and from the conference including trips to Mata Ortiz, Arroyo de los Monos, and Cuarenta Casas.

The welcome reception was held at the Paquimé Museum, the information center at the heart of the Casas Grandes ruins. This huge complex ultimately covered more than 80 acres, reached 5 stories in height in places, and was roughly contemporary in time with the Chaco culture. The present day reconstruction represents only a small part of the whole. The handsome museum houses the many material finds from the site. During the festivities, ARARA members were fêted with food, dance, song, and *sotol*, a milder, more refined species of tequila.

Not surprisingly, the focus of Saturday's presentations was on the rock art of Mexico. Ben Brown and César Quijada López moderated the sessions, which dealt with many issues surrounding the research, interpretation, and conservation of Mexican rock art sites.

Significant contributions were made by a group of vibrant young Mexican anthropology students from the National School of Anthropology and History who tackled some scholarly subjects. They were all professional and very impressive. It was a genuine pleasure to witness their enthusiasm and eagerness to contribute.

On Saturday afternoon, a Marketplace of crafts and demonstrations was offered at the Hacienda Hotel, where attendees could meet local artisans, including several Mata Ortiz potters.

Sunday's program was given to rock art issues from diverse geographic locations, and in the afternoon we looked at theoretical and conservation considerations. The program was given in both English and Spanish, and was ably translated in real time via radio headsets, so all could

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## Conference Report

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partake in the presentations. Maria de Jesús Velasco Acuña provided translation of the abstracts, and the excellent simultaneous translation was by José Luis Leyva and his assistant.

It was good to see that most of the talks are now being accompanied by PowerPoint presentations—the Mexican students certainly have mastered this presentation format, which is the professional standard.

The primary communicable disease running rampant at the ARARA meeting was Pot-mania. Our proximity to Mata Ortiz, which has gained an international reputation for its fine ceramics, gave us opportunity to acquire some of these beautiful creations. We witnessed the firing process at the home of Señor Juan Quezada, the reviver of the local ceramic tradition, who shared his story with us. Other potters visited our hotel to sell wares to eager collectors.

Field trips, of course, are the dessert course for the conference, and several interesting sites were on the menu. The pre-conference trips included Three Rivers and the San Diego Mountains sites, all in Southern New Mexico. Seven different field trips were offered for the post-conference experience, investigating the wealth of rock art sites in the area. It is such a pleasure to venture out into the rural Mexican countryside, with its spectacularly beautiful landscapes and broad skies. Our group visited two sites, Cerro del Diablo and Arroyo de los Monos.

Cerro del Diablo is a relatively pristine unrecorded site north of the town, surrounded by a rich scattering of lithic material. Its most notable features are numerous very deep bedrock mortars in rhyolite, some of which contain petroglyphs. The rock art appears to be of great age.

Arroyo de los Monos is a verdant canyon south of town, and contains petroglyphs in the Paquimé style. Among the compelling designs on the walls are a man holding an effigy of a parrot, several lively quadrupeds, and an ibis-like bird form, alongside geometrics and others.

Another field trip which proved popular was the journey to Cave Valley, led by local archaeologist Eduardo Gamboa. The arduous dirt road, with its beautiful views, took the intrepid through the Sierra Madre Mountains and led to Cave Valley, the site of Cueva de la Olla. Cueva de la Olla is a cliff dwelling and the site of a pre-Hispanic clay-and-grass corncrib, built in the form of a very large pot, or *olla*. Local rock art sites were also visited.

Many thanks to Donna Gillette, who went the extra mile to arrange this international conference. Attendees were in agreement that this ARARA meeting was a journey well worth the extra travel planning—*muchas gracias* to all who made it possible!

## The INAH Student Education and Conservation Project

**Prior to the annual meeting** in Nuevo Casas Grandes, the Board discussed holding sessions of recording and inventorying rock art with students interested in rock art. Ben Brown initiated the invitation to INAH in Mexico City for students to apply for this session. Four students applied and ARARA made the financial arrangements for transportation, housing, and food for this week.

The four students, Adriana Medina Vidal, J. Carlo del Razo Canuto, Martín Cuitzeo Dominquez Nuñez, and Cesar Vásquez Vásquez, accepted the invitation. The two-day sessions were divided into two sections. The Introduction to Rock Art presented by Jane Kolber was illustrated with slides. Jane presented various kinds of rock art, the cultures, and the recording methods used by various groups. The next two sessions were in the field practicing the methods that could be used for recording rock art.

Ben Brown and Julian Hernández had selected two sites for this fieldwork by the students. The sites were Los Monos and Cerro del Diablo, two very different types of rock art. The Los Monos site was rock art pecked into the patination of the rock cliffs along a stream. The rock art was images of several cultures, but some of the images were skillfully executed, which the students could interpret very easily. They set up a grid system over the images of one grouping and scale mapped the panel. The four students worked very efficiently and were very good mappers. The second site, Cerro del Diablo, was a boulder pile with mostly late archaic images. There were also clusters of mortars around the boulder pile in the bedrock. The students set up a grid system over one of the smaller boulders and mapped the glyphs. At each site the students recorded the site by photographing the images. Of course there are always those that you don't lend themselves to photography, but they did practice methods of photographing rock art.

The four students also presented papers during the program session. Adriana's research paper was on astronomical markers ("Un Observatorio Astronómico en Valle de las Cuevas"). César presented a report on petroglyphs of Sonora ("Los Petrograbados de la Proveedora, Sonora"). Carlo presented a report on observations about rock art in Nuevo León ("Una Observación Sobre la Sierra de Icamole, Nuevo León"). Martín presented a paper on considering rock art as the border between the spirit world and the human world ("Pintura Rupestre y Liminaridad: Un Enfoque



Metodológico”) The students were invited to submit their papers to the editor of *AIRA* for publication. Hopefully they will be able to have their papers completed by the date set for the publication.

It was a very rewarding experience working with these students. They have such enthusiasm for rock art, eager to learn more and in need of support to continue their studies. Hopefully ARARA can continue to urge these four students to continue their studies and have their contribution of reports for a future meeting.

Thanks to everyone who helped to support this project.

—Ben Brown, Julian Hernandez,  
Jane Kolber, and Teddy Stickney

## Publications Committee Report

Peggy Whitehead, Publications Chair

We are back from Nuevo Casas Grandes and wondering if we can accomplish everything we talked about. A big thank you from every member of ARARA wouldn't cover our appreciation to Ann McConnell and Joe O'Connor for getting out *American Indian Rock Art* Volume 30. To get out a volume in less than a year is a monumental task. It takes the cooperation and promptness of everyone.

The Publication Committee met and plans are still moving forward to publish a volume every year. In order to meet this goal a timeline is being developed with firm deadlines. This is a volunteer effort with many thankless tasks. Marilyn Sklar and Dito Morales have agreed to be co-editors for *AIRA* Volume 31. The Nuevo Casas Grandes papers have been received and are out to reviewers. This brings me to the next area of concern. We have a list of reviewers that has been informally developed over the last few years. We need to formalize this list with members who will read a paper, give positive criticism, check the references, and get it back to the volume editor before the due date. Reviewing a paper is both a pleasure and a dread. Telling someone their paper needs improvement or their photos miss the point takes tact and diplomacy. After all, the *AIRA* volumes strive to be a respected, educational publication of current research. This can only happen if everyone involved maintains the standards and encourages the authors. We need two or more reviewers per paper. **Would you be willing to review a paper?** If so please write, phone, or e-mail Peggy Whitehead, 9390 Green Ct., Westminster, CO 80031, (303) 426-7672, e-mail [whw-pjw@att.net](mailto:whw-pjw@att.net) with your name, address, e-mail, fluent languages, and your area of research or primary interest. Your name will be placed on

the list of reviewers. **Help! We need Spanish readers to review Spanish papers.**

Another task that needs volunteer help is layout of the volume. If you would like to be on this list let us know. Scott Seibel has agreed to be this year's graphic artist. He will design the cover and review the maps and line art.

Steve Freer and Ann McConnell set up basic procedures and subsequent volume editors Alanah Woody and Joe O'Connor have tried to follow their model. With your help we can keep the publication going on a yearly basis.

Other publications in process include the student volume from SAA 2001-2003 as well as IRAC 1994 from Flagstaff. Ken Hedges is our long standing editor and producer of *La Pintura*. This is a large task and we are grateful to him for his dedication and all of his hard work. Remember to send your short articles, reviews, and field reports to him for inclusion in *La Pintura*. For comments and responses on controversial subjects *La Pintura* is the publication for this type of dialogue. Remember to follow the set guidelines listed on the "about page."

## The Conservation and Preservation Committee

Jack Sprague, Chair

### Greetings:

First off, let me introduce myself. My name is Jack Sprague and at the ARARA 2004 meeting in Casas Grandes, Mexico, I was installed as the Chairperson for the Conservation and Preservation Committee. I would like to take this opportunity to summarize the actions that our committee has been involved with since the May meeting.

To begin with, we had almost 30 people at our Conservation and Preservation meeting in Casas Grandes. They form an enthusiastic group that contributed many positive suggestions to the yearly format for this committee. First and foremost among those was the urgent need for somebody to be in charge on updating the conservation page of the ARARA web site. Evelyn Billo, along with Kyle Ross, have graciously offered to coordinate this undertaking. See the summary following this article for details of the May meeting.

As a committee, we have been closely monitoring the activities at Petroglyph National Monument. To summarize, the city of Albuquerque wants to place a new road, Paseo Del Norte, directly through the monument with obvious impact upon the cultural resources contained therein. On July 12, 2004, we sent out an urgent bulletin to all committee members asking that they take a few

—continued on page 10

## Conservation Committee Report

Continued from page 9

moments and send in their comments on this project directly to Governor Bill Richardson, SHPO Kak Slick, and Senator Jeff Bingham. We are still compiling information about this proposal and forwarding it on to the committee members as warranted.

We have also been monitoring the proposed drilling program at the West Tavaputs Plateau in Nine Mile Canyon, Utah. To summarize, there is an initiative in place to place Nine Mile Canyon on the National Registry of Historic Places, but the BLM wants to open up some of the area for drilling. On June 15, 2004, we had the opportunity to officially comment on this proposed action to the Price Field Office of the BLM. Results of this action are not yet known.

The Conservation and Preservation Committee received a proposal that, when submitted for committee approval, met overwhelming support. This proposal recommends that the Conservation Committee assemble a “Rock Art Conservation” care package for individuals and organizations who regularly conduct visits to rock art sites. The packet would contain a cover letter, an ARARA membership form, a copy of our “Guide for Guides,” a copy of our “Public Access Guidelines,” and printed ARARA garbage bags for picking up trash at rock art sites. We hope to get this project in place shortly. We feel that by giving away as many of these care packages as possible, we would be fulfilling both a conservation goal and an organizational marketing goal.

The committee is also gathering information on the possibility of having a U.S. postal stamp issued under the ARARA banner. This multi-year proposition will take a dedicated individual to see it through. Another area of concern is the new sport of “geo-caching,” at rock art sites in particular. We have contacted appropriate BLM officials when we are notified that this is in fact occurring at a specific location. During your outdoor activities, please keep your eyes open for any geo-caches at rock art/archaeological sites, and if you encounter any, please let me know.

Last, but not least, it was brought to the attention of the committee that the Price Field Office of the BLM was working on a new Draft Resource Management Plan. On September 10, 2004, the ARARA Conservation and Preservation Committee sent a formal comment to the BLM suggesting that they incorporate a formal recording plan for the rock art contained within the perimeters of this office. Upon reviewing the DRMP, it was observed that the BLM did not have any standards in place for dealing specifically with rock. We feel this important resource is very fragile and finite, and needs to be treated as such.

We welcome any and all new members to our committee.

If you are interested in becoming a part of the ARARA Conservation and Preservation Committee, please feel free to contact me at [jack.sprague@emersonprocess.com](mailto:jack.sprague@emersonprocess.com).

### ARARA Conservation and Preservation Committee Meeting May 29, 2004 Casas Grandes, Mexico

The 2004 meeting of the ARARA Conservation and Preservation Committee was called to order by newly installed Chairperson Jack Sprague. The meeting was very well attended with 25 interested persons in attendance. A few of the issues that the conservation committee is directing its attention to require the participation of ARARA members as a population. First and foremost among these are our fund-raising efforts. We are actively looking for ways to increase our bank balance so that we can fund more conservation efforts, along with conservation awards. Jane Kolber addressed the committee with her encouragement for all to nominate deserving individuals for the CAP award. This year she did not receive any nominations and the award was not presented.

Leigh Marymor shared with us two conservation success stories that he has been a part of. He was able to influence the recall of a book on directions to rock art in British Columbia, and also to encourage the development of preservation plans within the new Canyon Trails Park in Northern California.

The committee then discussed a few volunteer opportunities that are coming up, including staffing for the ARARA table at the SAA meetings in Salt Lake City in 2005, and volunteers for the workshop that the Conservation Committee will be hosting at the ARARA meeting in 2005 in Sparks, Nevada. At that time we will be formulating preservation suggestions for a new cultural/historic park outside of Reno. We also need more articles regarding conservation/preservation issues to be submitted to *La Pintura*.

There was another very well received suggestion presented to the committee that would partner ARARA and the BLM to work together for rock art site management, including stewardship, monitoring, research, protection, and conservation. Leigh Marymor volunteered to take the initial action on this item.

Another area of major concern is the Conservation web page on the ARARA web site. It has not been updated in quite some time, and as a result, we are losing the opportunity to impart important information to concerned visitors. Kyle Ross and Evelyn Billo have enthusiastically offered to undertake the task of updating our web page.

The committee then moved its discussion into the area of major sites that are in danger of being negatively impacted

in the name of progress. Amongst those are Nine Mile Canyon in Utah, Petroglyph National Monument in New Mexico, and Quebrada De Santo Domingo in Northern Peru. This last site was also the subject of a short film shown at the end of the ARARA meeting on Sunday. This site contains prehistoric shelters, platforms, ceremonial paths, lithic scatters, and, in particular, geoglyphs. With dates ranging from 10,000 B.C. to A.D. 600, this site is part of a world heritage that we cannot afford to lose to the placement of irrigation pipes. We have ensured ARARA's support behind halting the development of this incredible site. If you would like to join our efforts, please contact one or both of the following officials:

Dr. Luis Guillermo Lumbreras Salcedo, Director, Instituto Nacional de Cultura, at: [lumbreras@inc.gob.pe](mailto:lumbreras@inc.gob.pe)

Dr. Javier Sota Nadal, Minister, Ministerio de Educación, [www.minedu.gob.pe](http://www.minedu.gob.pe)

## Minutes of the Annual Business Meeting

Casas Grandes, Chihuahua, May 30, 2004

An agenda was on hand before the beginning of the meeting, which was chaired by President Stickney beginning at 8:47 a.m. A quorum of at least 50 people was present in Hotel La Hacienda's large meeting room.

Stickney announced that she had contacted students in Mexico to participate in a rock art recording session and four were able to form a crew and learn our techniques of recording rock art. Two days were spent in recording a local site using two different methods. It was an informative session all around, sharing information and learning new skills at recording. In Mexico recording rock art usually turns out to be more of an avocation than a vocation. Nonetheless, rock art needs to be recorded and therefore protected.

**MINUTES OF THE LAST ANNUAL MEETING** (Urban). A prepared statement was read stating that minutes from the May 25, 2003, Annual Business Meeting were published in the Association's newsletter, *La Pintura*, August 2003, Vol. 30, No. 1, pages 12 and 13. A copy of these minutes is at hand, should anyone wish to look at them, though by this time it would be after the fact. Are there any corrections or additions to the minutes as published? It was noted that there were no corrections or additions. Thank you for your time in reading the minutes and supporting ARARA. Stickney asked for a second for the Secretary's report and Bill Hyder gave that. Minutes stood as printed.

**TREASURER'S REPORT** (Yoder). A short prepared statement was read which contained the following informa-

tion. Beginning Equity stood at \$112,191.96, total revenues to May 24 amounted to 23,690.80, and interest income was 1,098.62 with a total income of 24,789.42. Total expenses to May 24 amounted to 17,101.24 with a net income to May 24 being \$7,688.18. These amounts do not reflect all of the conference revenues nor most of the expenses. Publication expenses as of May 24 amount to \$7,004.98. We still owe approximately \$1,300 on Vol. 30, the most recent volume. As of December 30, 2003, the balance in CD accounts was \$85,085.73. These funds support the various Fund accounts. A detailed report will be printed in *La Pintura*.

**NOMINATING COMMITTEE** (Bury for Berrier). This year's nominating committee consisted of Margaret Berrier (chair), Caroline Maddock, Kathy Cleghorn, and Donald Newell. Berrier requested assistance from last year's chair Joyce Alpert and received several helpful suggestions. For the first time in many years there were two candidates for the Secretary position. Balloting was by mail, making this the third time this technique was employed. Ballots that were counted totaled 212 with some not marked properly and were not countable. Berrier also had some procedural changes to suggest. Officers for the 2004-06 term are as follows: President—Leigh Marymor, Vice-President—Mavis Greer, Secretary—Sharon Urban, and Treasurer—Dario Caloss.

### REPORTS OF THE OFFICERS.

*President* (Stickney). As stated above.

*Vice-President* (Marymor). None

*Secretary* (Urban). Nothing more beyond the above report.

*Treasurer* (Yoder). Nothing more beyond the above report.

*Board Members*: Greer—has found replacements to take over the ARARA Recording Guide; Billo—will be involved with updating the Web site and see her if you have suggestions; Bury—no report.

### COMMITTEE REPORTS.

*Conservation and Preservation* (Sprague). Committee met last night where several issues were discussed.

*Education* (Saltzman). No report.

*Publication* (Whitehead). Dito Morales and Marilyn Sklar have agreed to co-edit Vol. 31 of the *American Indian Rock Art* papers. Vol. 30 is out though not here for sale, but there is an order blank available to either send in or leave a check with the blank at the registration table. Book will then be sent to you. Presenters for this meeting are to meet at the El Don Room right after the business meeting.

*Conference Chair* (Gillette). The meeting for 2005 will be held in Sparks-Reno with the local coordinator Alanah

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## Business Meeting

Continued from page 11

Woody. This meeting will be held over the traditional Memorial Day weekend of May 27th through the 30th. 2006 will see ARARA at Bluff, Utah, 2007 Vancouver, B.C. (though this is still in the planning stages and not confirmed), and the 35th anniversary meeting will return to Farmington, New Mexico.

*Awards* (Kolber). There were no nominations this year except for the Oliver Award and that will be presented this evening at the banquet. The Association Awards are the Castleton, Conservation & Preservation, Wellmann, and Oliver.

*Archives* (Stickney). There was no report sent in nor is there anyone here to present one. All of ARARA's holdings have been catalogued with a binding label and bookplates now being added to volumes.

*Public Relations* (Stickney). A notice of this meeting was sent to a list of 65 institutions/organizations in hopes of getting it printed in each of those newsletters. For certain, 17 such institutions/organizations printed the notice.

*Necrology* (Stickney). Only know of the passing of Jack McCreery, who was a very active member and avid supporter in the early days of the Association.

*Membership* (Stickney). Rudi Roney was the sole member of this committee who sent out 53 renewal cards. A good response of at least 28 was returned with renewals. Currently the membership is around 500.

### OLD BUSINESS

*Bylaws* (G. Gillette). A complete set of the bylaws with revision text was published in *La Pintura* Vol. 30, No. 3. The Board unanimously accepted revisions. Gillette asked for comments, suggestions, and further revisions, however there were none. Motion was made by committee chair (second not required in this case) to accept bylaws as printed. The committee was very careful to follow all requirements for making bylaw changes, and with the help of the committee made up of Carolyn Maddock, Jeff Gonor, Diane Hamann, Ken Hedges, and William Hyder, the newly revised bylaws passed unanimously.

*SAA Booth* (Stickney). The Association has had a booth at several of the past SAA meetings, however not this year in Montreal. The booth has had brochures, publications, and rock art photographs, as rock art is a great eye catcher. Stickney noticed on many brochures being passed out by other institutions at these meetings that rock art designs were on the cover. So she asked if rock art was a subject taught at that institution. In all cases no it was not. Stickney then spoke to the new SAA President Lynn Sebastian about this problem. Sebastian has promised to turn this matter over to the Committee of Curriculum Development.

### NEW BUSINESS

*Nominating Committee* (Stickney). Three nominations from the floor are needed and those that came in with acceptance were Lloyd Anderson, Gary Hein, and Chris Gralapp. President Stickney appointed Sandi Rogers, and Margaret Berrier (if she will accept, as not in attendance) for continuity. Motion was made to accept these appointments, which passed unanimously.

*Board Vacancy* (Stickney). Since Mavis Greer has moved up to Vice-President her board seat is now vacant. The president appoints a replacement and that person is Iloilo Jones of Helena, Montana; he has been a very active member of ESRARA.

### GOOD OF THE ORDER

*Conference Attendance* (Stickney). Registration stands at 155.

*Field Trips* (Ben Brown). Five field trips have been scheduled with the one to Cave Valley overflowing. Field trip to the rock art site of Tapiacitas will meet at the Casas Grandes Viejo plaza at 9 a.m.. All others meet at various locations and times around the hotel.

*Thanks* (Bud Hampton). Wanted to extend his thanks and for the general body of attendees as well to all who had a hand in putting together the conference. The Museum did a wonderful job, and special thanks to Ben Brown and Donna Gillette for planning a conference out of the country. Donna Gillette asked for help from others and got it and that makes for a good conference. Thanks to Gary Gillette for his work with the bylaws and to Donna Yoder for registration. Suggest that a letter of thanks is sent to Mercedes Jiménez at the Museum for all of her help. Motion was made to send the letter to Jiménez by Ben Brown and seconded. Motion passed.

*Membership* (Stickney). Need to enlarge the membership and to tap into the eastern states for those new members. Every ARARA member needs to be a promoter of the Association.

*Presentations* (Hedges). For this meeting if you are using PowerPoint get the program to him right now. Slides should be in to the technician at the break before the presentation.

*Scholarships* (Flynn). Member of Rotary International that will do matching grants. In the past ARARA has not done this sort of thing but should consider doing so. Rotary is all over the world and all that is needed is to do a little paperwork and funds can become available. Flynn is doing this right now with rock art projects and local training in Mexico.

**ADJOURNMENT** (Stickney). Meeting is hereby closed at 9:40 a.m.

—Respectfully submitted,  
Sharon F. Urban, Secretary

## Treasurer's Report

### Balance Sheet June 30, 2004

<b>Assets</b>	
Current Assets:	
Cash in Bank - Checking	\$20,911.45
Cash in Bank - CDs	85,085.73
Petty Cash	<u>250.00</u>
Total Current Assets	<u>106,247.18</u>
Total Assets	<u>\$106,247.18</u>
<b>Liabilities &amp; Equity</b>	
Current Liabilities:	
Accounts Payable	<u>0.00</u>
Total Current Liabilities	<u>0.00</u>
Total Liabilities	<u>0.00</u>
Fund Equity:	
Beginning Fund Equity	104,753.78
Current Period Incr(Decr)	<u>1,493.40</u>
Total Fund Equity	<u>104,738.78</u>
Total Liabilities & Equity	<u>\$106,247.18</u>

### Income Statement July 1, 2003 - June 30, 2004

<b>Revenues</b>	
Conference Revenues:	
Registration	\$7,305.00
Banquet Income	2,213.64
Lunches	572.05
T-shirts	<u>1,382.59</u>
Total Conference Revenues	22,029.00
Other Revenues:	
Membership Dues	8,315.00
Education	455.00
Conservation	615.00
Archives	120.00
INORA Subscriptions	594.00
Publication Sales	6,176.20
Interest Income	1,098.62
Other Income	<u>150.00</u>
Total Other Revenues	<u>17,523.82</u>
Total Revenues	<u>\$28,997.10</u>
<b>Expenses</b>	
Conference Expenses:	
Student Subsidies	837.16
Translation	2,040.00
Banquet Expense	1,834.00
Coffee Breaks	1,000.00
Reception	581.82
T-shirts	307.27
Honorarium	300.00
Lunches	513.50
Accommodations	1,202.29
Travel/Planning	191.67
Field Trips	20.00
Copying and Printing	3.91
Misc. Conference Expense	<u>52.25</u>
Total Conference Expense	8,883.87

<b>Publications:</b>	
La Pintura	4,261.51
Publications	2,278.47
INORA Subscriptions	<u>720.00</u>
Total Publication Expense	7,259.98
<b>Committees:</b>	
Education	731.51
Conservation	<u>737.95</u>
Total Committees	1,469.46
<b>Office &amp; Administrative:</b>	
Office Supplies	188.06
Gifts/Memorials	540.00
Telephone	388.22
Postage	134.17
Copying & Printing	489.85
Insurance	3,031.00
Travel	1,735.67
Board Meetings	351.17
Miscellaneous Office & Admin.	<u>64.80</u>
Total Office/Admin. Exp.	6,922.94
<b>Archives &amp; Library:</b>	
Archival Services	2,000.00
Library Acquisitions	73.45
Office Supplies	12.99
Travel	<u>69.00</u>
Total Archives & Library	2,155.44
<b>Awards:</b>	
Wellmann Award	312.01
Oliver Award	<u>500.00</u>
Total Awards	812.01
Total Expenses	<u>\$27,503.70</u>
Net Gain (Loss)	1,493.40
<b>Fund Balances June 30, 2004</b>	
Archive Fund	12,319.00
Castleton Fund	21,462.37
Conservation Fund	5,629.76
Education Fund	5,239.20
Oliver Fund	4,458.72
Publication Fund	17,418.42
Wellman Fund	10,324.51
Reserve Fund	5,233.75
Audit Fund	2,000.00
Contingency	<u>1,000.00</u>
Total Fund Balances	<u>\$85,085.73</u>

—Respectfully submitted,  
Donna Yoder, Treasurer

## Exclusive Rock Art Tour in Bolivia

SIARB, The Bolivian rock art research society, offers an exclusive tour to archaeological and rock art sites which will take place from June 27 to July 10, 2005. Tour guides are Matthias Strecker, Grel Aranibar-Strecker, and Carlos Methfessel. Please contact Matthias Strecker for details, e-mail: [siarb@accelerate.com](mailto:siarb@accelerate.com)

## Call for Papers for *La Pintura*

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 2004-2005 membership year were due and payable by **July 1, 2004**. **CHECK YOUR ADDRESS LABEL!** If you did not pay with your 2004 Conference registration or in response to the call in our last issue, your address label will say “EXPIRED.” 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  
Box 210026  
Tucson, AZ 85721-0026  
1 (888) 668-0052  
Fax 1 (888) 668-0052 attn: Sharon Urban  
e-mail: shurban@heg-inc.com

### *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

### Archive, Library, Book Orders

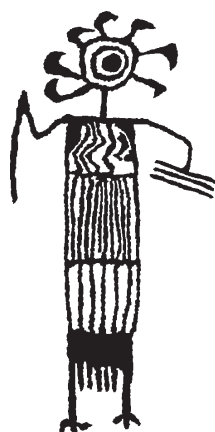
For information on the ARARA Archive, Library, and publications available for sale, contact:

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

### Web Site

For current information on ARARA and its events, officers, bylaws, publications, and membership, visit:

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



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  
Box 210026  
Tucson, AZ 85721-0026  
Phone (888) 668-0052  
Fax (888) 668-0052 (attn: Sharon Urban)  
e-mail: shurban@heg-inc.com

## ARARA Code of Ethics

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

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

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

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# La Pintura

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