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# 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)

## It's Conference Time in Sparks, Nevada 32nd Annual ARARA Conference, May 27–30, 2005

**THE AMERICAN ROCK ART RESEARCH ASSOCIATION** is having its 32nd Annual Conference in Sparks, Nevada, May 27–30, locally hosted by the Nevada Rock Art Foundation (NRAF) and held at John Ascuaga's Nugget Hotel and Casino. A lot of very exciting events are planned for this conference. Kicking things off is a public presentation at the Desert Research Institute by Conference keynote speaker Polly Schaafsma, co-sponsored by NRAF, AmArcs, and the ARARA Education Committee on Thursday, May 26.

Registration for the conference begins on Friday, May 27, followed that evening by a reception at the Pyramid Lake Cultural Center, hosted by the Pyramid Lake Paiute Tribe and featuring unique refreshments and traditional storytelling.

Papers and poster sessions begin on Saturday, May 28, and in the evening is the now-famous ARARA Auction at the Sparks Heritage Museum. Sunday, May 29, will see the annual ARARA Business Meeting, followed by another day of papers and posters. In the evening is the Banquet at the Nugget, where Polly Schaafsma will speak on issues that threaten rock art everywhere.

Rounding out the Conference on Monday, May 30, is a day of rock art field trips, with a few additional tour opportunities scheduled for the following day for those traveling home from Sparks. Also on Monday morning is a digital photography workshop, a new feature of this year's Conference.

We look forward to seeing you at this year's ARARA Conference in Sparks, Nevada. This issue of *La Pintura* contains articles on all of the events listed above, so please turn to those articles for further information. We'll see you in Sparks!

### Friday night Reception at Pyramid Lake Visitor Center

**PYRAMID LAKE**, located about 35 miles north of Reno, is located within the boundaries of a Northern Paiute Indian reservation. Reflecting the magnificent natural beauty of the region, Pyramid Lake Rd. (State Rt. 445) has been designated a National Scenic Byway, the only federal scenic byway located entirely within the boundaries of an Indian reservation. Pyramid Lake is a special place. It offers some of the best fishing in the state and the Pyramid Lake Visitor Center provides visitors with information about Pyramid Lake recreation policies. Visitors can also purchase camping, boating, and fishing permits and daily use permits at the center.

The Friday Reception for the 2005 ARARA Conference is being hosted by the Pyramid Lake Paiute Tribe at the Pyramid

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### 2005 Annual Meeting Logo

**THIS YEAR'S LOGO** is inspired by one of the three rock art boulders stolen from a site in the Reno area in 2003. A reward for information leading to the arrest and conviction of the thieves was offered by the U.S. Forest Service, the Reno-Sparks Indian Colony, the Washoe Tribe of California and Nevada, and the Nevada Rock Art Foundation. Subsequently, the three rock art boulders were discovered being used as lawn ornaments at a nearby house. Two men were prosecuted and convicted of

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American Rock Art Research Association  
Thirty-Second Annual Conference  
Sparks, Nevada - May 2005

## Pyramid Lake Reception

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Lake Museum and Visitor Center. The Museum has displays on tribal history and culture and information on issues and events important to the Pyramid Lake Paiute Tribe. The Tribal Pow Wow Committee will provide snacks “with a local flare” and Tribal Elder Ralph Burns, a noted storyteller and traditional dancer, will tell stories. Ben Aleck, Curator of the Visitor Center museum, will make a short presentation on tribal history and issues faced today by Indian People. The reception will begin at 6:30 p.m. and attendees can carpool or buy a ticket on the shuttle bus (see following article and the Bus Registration form in this issue). Maps will be provided at the Friday afternoon Registration Desk at the Nugget.

### Shuttle Bus to the Reception at Pyramid Lake Visitor Center

**PLANS ARE BEING MADE** to secure a Shuttle Bus to the Reception at the Pyramid Lake Visitor’s Center. The cost is \$15.50 per person and *advance registration is required*. Please fill out the form in this issue of *La Pintura* and send it with a check made out to ARARA with “Shuttle Bus Reservation” in the Memo line to Alanah Woody at 863 Longleaf Place, Minden, NV 89423-4611. The deadline for a Shuttle reservation is May 10th. For more information, please contact Alanah at [awoody@nevadarockart.org](mailto:awoody@nevadarockart.org). The Pyramid Lake Visitor Center is approximately 35 miles northeast of Sparks.

## Saturday Auction is Back!

**THE ALWAYS POPULAR AUCTION** is back after last year’s vacation south of the border. ARARA is seeking donations of high quality rock-art-related items for sale to raise money for the Archives Fund. We are particularly looking for objects with memorable stories or histories that will be recognizable to the ARARA audience. Weird is good too!

The Auction will be held at the Sparks Heritage Museum, located just a few blocks from Ascuaga’s Nugget, so everyone can bid hard and have a leisurely stroll back to the hotel with the fruits of their labors!

Don’t forget to bring your saleable, tax-deductible auction items to Nevada. There will be a table in the vendor area where you can leave your donated items to be catalogued. See Rick and Carol Bury at the conference.

### ARARA Conference Registration

**REGISTRATION** for the 2005 Conference begins Friday afternoon, 2:00 to 5:00 p.m., in the Pavilion Foyer, Second Floor of the Convention Center at John Ascuaga’s Nugget.

## Welcome to Sparks!

**THE CITY OF SPARKS** (population 78,500) is located on Interstate 80 in the Truckee Meadows between the Carson and Virginia Mountain Ranges in western Nevada, at an elevation of nearly 4500 feet. This beautiful valley on the eastern slope of the Sierra is shared with its more famous and more recent neighbor to the west, Reno. Sparks is Nevada’s fifth largest city and the climate is mild, with lots of sun, low humidity and rainfall, and a full four seasons. Summer and winter outdoor activities abound throughout the area. Sparks is widely known as one of the premier special-events venues for all of northern Nevada, with attractions held in the beautiful Victorian Square that bring hundreds of thousands of visitors to many annual events. Sparks is also well known for its outstanding parks and recreation system and is especially proud of the latest addition to its list of parks—the Sparks Marina with 80 acres of water surrounded by swimming, boating, fishing, scuba diving, and picnicking facilities, along with breathtaking views of the nearby mountains. And right in the heart of Sparks, on Victorian Square, is John Ascuaga’s Nugget. Celebrating its 50th year, the Nugget began as a 60-seat cafe with limited slot machines and is now the largest casino-resort in Sparks. Family-owned, the Nugget has turned the 80-year-old son of a Basque sheepherder, John Ascuaga, into a local icon. Through the years the hotel-casino has continued to grow and now even offers property-wide wireless internet services! This will be a great conference in a great part of the country!

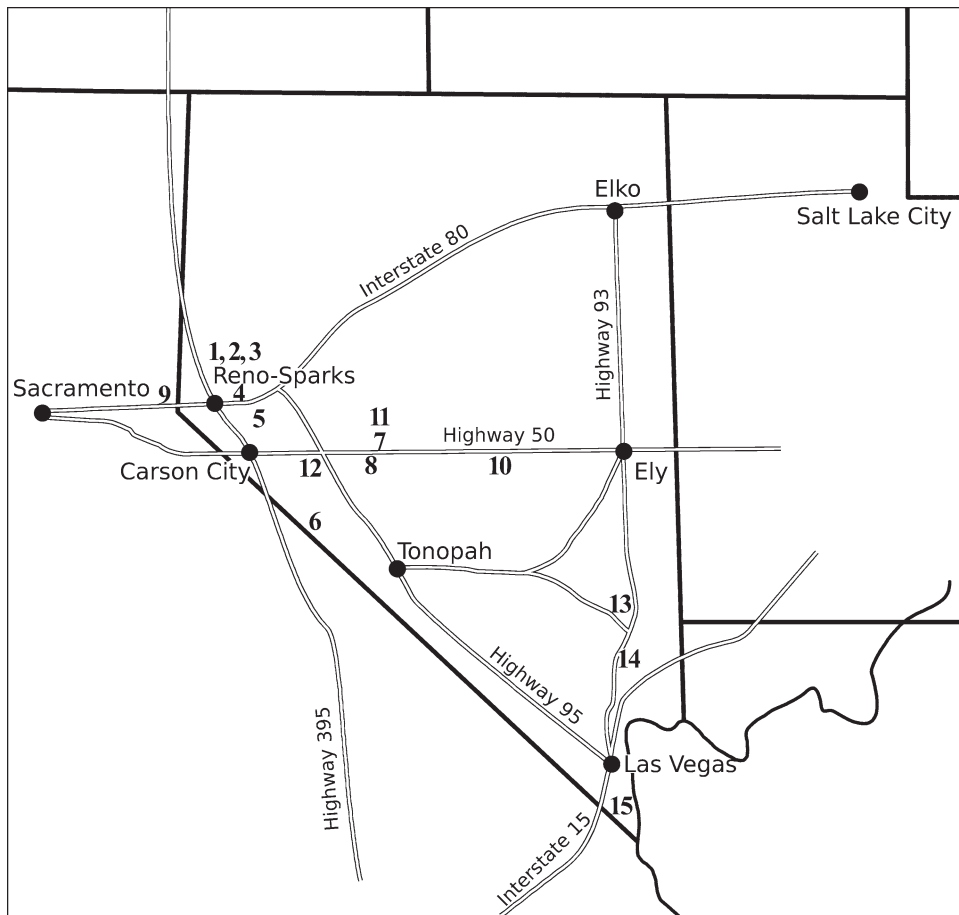
## Conference Hotel

**THE VENUE** for the 2005 ARARA Conference is John Ascuaga’s Nugget Hotel and Casino, 1100 Nugget Avenue, Sparks, Nevada, (800) 648-1177, web page at [www.janugget.com](http://www.janugget.com). Rooms are \$79 for 1 or 2 persons, \$89 for 3, and \$99 for 4. Rooms may be reserved at the Conference Rate as long as rooms are available. Be sure to mention the ARARA 2005 Conference when making your reservations.

## Conference Logo

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theft of federal property. Both are currently serving prison sentences and will be required to pay substantial fines. It was thought that using a design inspired by one of the images would be a good opportunity to educate ARARA members and the public about the threats facing rock art sites, especially in urban areas. The theft caused considerable offense to local Native Americans and aroused outrage among local residents, clearly demonstrating the strong public support that exists for the protection of archaeological resources. For further information, see the last issue of *La Pintura*.



### Field Trip Locations

#### FIELD TRIPS FOR MONDAY, MAY 30

1. Crow's Nest (Dry Lakes, Petroglyphs).
2. Mustard Ridge (Dry Lakes, Petroglyphs).
3. The Kitchen & Deep Grooves (Dry Lakes, Petroglyphs).
4. Court of Antiquity (Petroglyphs).
5. Lagomarsino (Petroglyphs).
6. Little Whiskey Flat (Petroglyphs, Pictographs & Incised).
7. Grimes Point (Petroglyphs) & Salt Cave (Pictographs).
8. Grimes Point (Petroglyphs) & Salt Cave (Pictographs).
9. Donner Summit (Petroglyphs) & Kyburz Cupules.
10. Toquima Cave (Pictographs) and Hickison Summit (Petroglyphs).

#### ALTERNATES:

11. Hidden Cave.
12. Fort Churchill.

#### ADD-ON FIELD TRIPS FOR TUESDAY, MAY 31

13. Mount Irish (Petroglyphs).
14. Black Canyon (Petroglyphs).
15. Grapevine Canyon (Petroglyphs).

## Field Trip News

**AS YOU BEGIN** to make your final arrangements to come to the 32nd ARARA Conference in Sparks, make sure you plan well for your field trip also. As is always the case in the high desert, the weather can turn on us! It does snow at 5,000'—and although it doesn't happen often, it can snow even in the summer, so all of the field trips are, of course, subject to weather cancellations. And even if it isn't snowing, the end of May is still spring in the high country, so be sure to bring appropriate clothing. Layering of light garments is the best option since the temperature fluctuates between 30 degrees in the morning and 75 degrees in the afternoon just about every day of the year. Sturdy walking shoes and a hat are also a must.

Only a small number of sites on the field trip list are accessed via good roads, so if you are renting a vehicle, you *must* share a ride—nearly all of the sites *require* high clearance and if there isn't room in an appropriate car, you may be placed on a tour that can be reached with your rental car. We've also arranged for tours on Tuesday, May 31, that are a full-day drive away from Sparks in the direction that many of you might be driving to go home. That way, you can leave Sparks on Monday, May 30, and drive to the "meeting-town," stay the night, and then go on a tour the next day, one full day closer to home. Those tours are *not*

recommended for anyone who needs to get back to the Reno area to catch a flight. The final list of tours is on the Field Trip Registration Form in this issue of *La Pintura*, with brief descriptions so you can decide on your own fitness level.

In an effort to spread people out a bit, we are offering a fairly significant number of tours, but there is a *maximum* of 5 cars and 20 people on each tour—again, you may not get your first choice of tour depending on the numbers on each. For tours that overflow, participants will be selected randomly and late registrations won't even be in the running. So register early, and be sure to buy a box lunch with your Conference Registration. Deadline for submitting the Field Trip Registration Form is **May 10, 2005**.

## New Subscription Rate for INORA

**THE NEW SUBSCRIPTION RATE** for the *International Newsletter of Rock Art (INORA)* is \$20 a year (3 issues). Send a check made out to ARARA to Donna Gillette, 1642 Tiber Court, San Jose, CA 95138. Subscriptions are sent to the INORA office in France in January and July. By remitting your subscription through ARARA, you save \$10 a year (the cost of cashing a U.S. check in France).

## Public Presentation by Polly Schaafsma

**FOR ARARA MEMBERS** who come to town early, Polly Schaafsma will be giving a free public presentation at the Desert Research Institute (DRI), 2215 Raggio Pkwy. in Reno, on Thursday, May 26, at 7:00 p.m. She will be speaking on “Meaning and Metaphor in Pueblo Warfare Imagery in Late Prehistory” and there will be a book signing featuring her latest book, *Warrior, Shield and Star: Imagery and Ideology of Pueblo Warfare* (Western Edge Press, 2000). To get to the DRI from John Ascuaga’s Nugget, take I-80 west, then Highway 395 north toward Susanville. Exit at the Parr Blvd/Dandini Blvd exit #71, go through the roundabout, and turn right on Raggio Pkwy. The DRI Building will be on the right, with parking in front. This presentation is sponsored by the ARARA Education Committee, AmArcs of Nevada, and the Nevada Rock Art Foundation.

## Digital Education Workshop

**EFFORTS ARE UNDERWAY** to add a new feature to this year’s meeting in Sparks, Nevada. The Digital Education Workshop is being structured to provide the attendees with a foundation to begin or advance their journey into the age of photographic digital technology. We will concentrate on getting good photos and then enhancing them to present the images in the best light and saving them in the appropriate format.

The fee for the Digital Education Workshop is \$25 for members, \$15 for students, and \$35 for non-members. Fees will cover expenses and the remainder will be donated to ARARA’s Education and Conservation and Preservation Committees.

We will meet on Monday morning for presentations and informal workshops. Afterwards we will travel to a nearby rock art site to practice taking better photos. It is suggested that you bring your lunch or order one of the Field Trip lunches with your Conference Registration. There won’t be time to have a sit-down restaurant lunch. Later in the evening, those who wish can gather for an informal sharing of the results from those with digital cameras.

If you plan to attend, please review your slides or digital photos for those that might benefit from digital enhancement. You will be asked to send several images in advance that may be used as illustrative examples.

A Registration Form and instructions are in this issue of *La Pintura*. If you have questions, please contact Gary Hein at [glhein@comcast.net](mailto:glhein@comcast.net).

## Thank You for the Donation

**ARARA** would like to thank Kautz Environmental Consultants, Inc., of Reno for their generous donation to offset expenses for our Conference. We greatly appreciate their support!

## Education Committee Report

**HELLO, EVERYONE.** I am Amy Leska and have recently become the Education Committee chair. Preparations are being made for activities at the conference in Reno this May, and for updating the Education page on the ARARA website. If you are interested in joining the Education Committee, please join us at lunchtime on the Saturday of the conference. We welcome new and returning members!

In years past, John Palacio has run a workshop for grammar school age students during the annual conference. He has agreed to do another workshop this year. We hope that this workshop will build an awareness of rock art in young people and encourage them to preserve it as part of America’s cultural heritage. Past workshops have involved up to 150 students from a local elementary school.

The Education Committee is also co-sponsoring Polly Schaafsma’s public lecture on the Thursday before the conference (see article on page 4). Flyers and publicity invite people to look at images and learn more about rock art. The more people, of all ages, who are knowledgeable about rock art, its fragility, and importance, the better chance we have of preserving it for future generations. If you are able to arrive early to the conference, please join us for this event.

A major achievement of the Education Committee in the last couple of years has been a resource booklet available to teachers. It has several activities to help teach students of all ages about rock art. Teachers are known to beg, borrow, and steal ideas for good lessons, and we hope that this will provide some solid ideas for teachers to use and adapt. If you have lesson plans or suggestions, we would appreciate if you would share them. Please e-mail any to me at [festuned@sbceo.org](mailto:festuned@sbceo.org). The Resource booklet is free to teachers and \$5.00 for all others. We would also like to make some lessons available on the website along with links and other resources for classroom use.

The Education Committee hopes that developing awareness and educating the public about rock art will be a proactive step in preserving rock art sites for future study and appreciation. Again, if you are interested in developing any of these ideas, or have other ideas on how to excite children and adults about rock art please, e-mail me ([festuned@sbceo.org](mailto:festuned@sbceo.org)) or join us the Saturday of the conference. See you there!

—Amy Leska  
Education Committee Chair

## The Conference Vendor Room

**IF YOU HAVE** rock art-related merchandise to sell at the 2005 ARARA Conference in Sparks, send in the form included in the last issue of *La Pintura*, or contact Vendor Chair Janet Lever-Wood directly at [blueglyph@jps.net](mailto:blueglyph@jps.net), phone (831) 423-4924.

## Suit Filed in Albuquerque to Block Paseo del Norte Extension

**Santa Fe, New Mexico (February 17, 2005)**—The SAGE Council (Sacred Alliance for Grassroots Equality), along with the National Trust for Historic Preservation, Southwest Organizing Project, Sierra Club, Southwest Network for Environmental and Economic Justice, and the New Mexico Archeological Council, Inc., filed suit today against Mayor Martin Chavez and the City of Albuquerque in the second judicial district of the New Mexico District Court, challenging construction of the Paseo del Norte extension through Las Imagines Archaeological District and Petroglyph National Monument.

The lawsuit alleges that the city of Albuquerque failed to comply with the New Mexico Prehistoric and Historic Sites Preservation Act, which prohibits the use of historic sites for any public project unless there is no feasible and prudent alternative. The act also states that a public project must include all possible planning to preserve, protect, and minimize harm to historic sites. The final environmental impact study issued by the city is over twelve years old and does not satisfy the act's requirement.

"The National Trust remains concerned about impacts to Las Imagines and Petroglyph National Monument," stated Richard Moe, president of the National Trust for Historic Preservation. "These areas have resounding historic and cultural significance not only to the local community, but as a part of our national heritage. The city must comply with the state preservation act and ensure that every step is taken to protect these irreplaceable resources, especially those that are sacred to native peoples."

"The mayor has shown a history of procedural shortcuts—the Universe Boulevard extension and his promise to limit the Montañño Bridge to two lanes are stark examples. When dealing with such high impact proposals such as the Paseo extension, which have the potential to cause irreparable damage to a treasured area, the mayor must follow the process to a 't' without any shortcuts," said Laurie Weahkee, executive director of SAGE Council. "The mayor appears willing to accommodate his agenda, no matter the cost to taxpayers. He knew this lawsuit was coming and we'll leave it up to the courts to make their judicious decision."

In related news, the SAGE Council has also formally requested that the city begin its environmental impact study on the Paseo extension, as required by the State of New Mexico Department of Transportation for the \$3.3 million appropriated by the state to the city for Paseo. Spokesperson Laurie Weahkee stated, "It is the state's policy to require a federal level environmental impact study when state funds are used. We look forward to this comprehensive study of alternatives, as is required by state law."

## Proposed Bylaws Amendments

**IN AN EFFORT** to better position ARARA for long range planning, and to better align our practices with our Bylaws, The ARARA Board proposes to our membership that we amend our Bylaws in two ways. The two proposed changes are:

1) Increase the maximum size of the Board from 9 to 12 and increase from four to seven the maximum number of elected Directors.

2) Eliminate from the duties of the Treasurer the presentation of a summary report to the membership at the annual meeting and replace it with the requirement to present quarterly reports to the Board and publish a summary financial report in the first issue of *La Pintura* published following the end of the fiscal year.

The Board will call for discussion by the membership and for a vote on the two proposals at our annual business meeting in Sparks.

## ARARA Treasurer Steps Down

**THE ARARA BOARD** has recently accepted with regrets the resignation of Dario Caloss from his elected post as ARARA Treasurer, effective March 31, 2005. Dario will be sorely missed on the Board. Not only was he able to quickly step into the shoes of our former Treasurer, Donna Yoder, but, in very short order, he contributed greatly to streamlining our bookkeeping and membership protocols. Just as importantly, Dario contributed to a clear vision of ARARA's future, in which the role of the Board must increasingly find ways to delegate operational tasks to the membership while focusing on long-range planning for the financial health of the organization.

Every cloud has its silver lining. In this case our silver lining is the generous offer of member Lisa Steinberg Werner to accept the Board's appointment to step in and fill the remainder of Dario's term. Lisa is abundantly qualified to serve as interim ARARA Treasurer. She first joined ARARA in 1990. Her past experiences include serving as Past Treasurer, then President of the Santa Barbara County Archaeological Society, Research Associate at the Santa Barbara Museum of Natural History, and Treasurer of the Los Padres (Forest) Interpretive Association. Her rock art interests have culminated in three presentations at the San Diego Museum of Man symposia on the topics of rock art of the Chumash, Utah, and New Mexico. She mounted a rock art photography exhibit that has been displayed at various museums and galleries. Lisa and her husband have recently relocated from Santa Barbara to Mountain View, California, where she has accepted a post in the financial department of Camino Hospital. The Board welcomes Lisa and looks forward to working with her.

—Leigh Marymor  
President

## Friends of Sierra Rock Art and the Tahoe National Forest Site Monitoring Program

Kyle Ross

**THE FRIENDS OF SIERRA ROCK ART** (FSRA) and Tahoe National Forest (TNF) are pleased to announce an Archaeological Site Monitor Training Class on June 4, 2005. The workshop will be held in Nevada City, California. This all-day session follows up the successful year the TNF/FSRA Site Monitoring program experienced in 2004. The program focuses on prehistoric sites, primarily those with rock art features.

In June of 2004, 15 people participated in a training session consisting of a half day of indoor activities including a program overview, a prehistoric review of the TNF, and laws protecting archaeological sites. The afternoon was marked by field exercises at a nearby site with emphasis on practical skills and using the site monitoring form. Instruction included how to *not* disturb the site, how to teach others site protocol, recognition of vandalism and how to handle it, differentiation between vandalism and natural disturbance, and recognition of associated artifacts/features and how to protect them. Monitors were accompanied by a TNF archaeologist or experienced monitor on their first visit to their assigned sites.



Photo by Kyle Ross

As a result of the efforts of these new site stewards, 55 sites on the TNF were monitored. Over 450 volunteer hours were donated by FSRA/TNF site stewards to make site visits and file monitoring reports. Site Monitors documented very fresh vandalism at two major high Sierra sites. In one case this led to an investigative process that may lead to the application of several new protective measures for the site. FSRA volunteers also worked with the TNF this past summer to re-block a previously closed road at another site. Monitors were able to add “new” features including previously unnoted petroglyphs and bedrock mortars to the site record. In addition, two new petroglyph sites were discovered by site monitors and recorded.

In 2005 we hope to expand the program to monitor even more sites and increase multiple visits to key sites. We also are

looking to expand the program to include sites on the Plumas National Forest. To do this we need more volunteers.

In addition to site monitoring, FSRA and TNF joined forces in site documentation projects. FSRA volunteers aided TNF Archaeologist Nolan Smith in finalizing records for 36 sites in the Granite Chief Wilderness area. FSRA volunteers also conducted a second field session as part of an ongoing project to record the Meadow Lake Petroglyph Site (CA-NEV-03). This Project, begun by FSRA in 2003, was joined by USFS personnel in 2004; 2005 will bring new projects. One strong desire is to assemble a team to document the petroglyphs at the Hawley Lake site. Anyone interested in participating in recording this NRHP site is invited to contact FSRA (see below).

Anyone who is interested in the Site Monitoring class should contact TNF Archaeologist Nolan Smith at (530) 367-2224, e-mail at [nwsmith@fs.fed.us](mailto:nwsmith@fs.fed.us), or FSRA President Kyle Ross at (530) 644-0945, e-mail [info@sierrarockart.org](mailto:info@sierrarockart.org). Persons participating in the program will need to join FSRA (\$15/individual \$25/family) and sign a volunteer agreement with the USFS as well as a monitor/non-disclosure agreement. For more information on FSRA visit their web site at [www.sierrarockart.org](http://www.sierrarockart.org). We look forward to meeting new site stewards and working together to protect and conserve the precious prehistoric resources of the Sierra Nevada!

## Conservation Journal Issues Call for Papers!

**THE INTERNATIONAL PEER-REVIEWED JOURNAL** *Conservation and Management of Archaeological Sites* has issued a general call for papers for all concerned with the preservation of cultural heritage. Editorial staff for the journal includes Editor-in-Chief Nicholas Stanley-Price, ICCROM, Italy; Managing Editors Rachel Burch and Valerie Magar; and Regional Editor (USA) Frank G. Matero, University of Pennsylvania.

### Aims of the Journal

Launched in 1995, *Conservation and Management of Archaeological Sites* (CMAS) is the only journal that covers both theoretical and practical issues in archaeological site conservation. Peer-reviewed papers from around the world report on traditional and innovative approaches to archaeological site management and conservation techniques. CMAS reports on new thinking and best practice in the field. It is of direct interest to archaeologists, architects, conservators, resource managers, scientists, and engineers working in heritage management agencies, conservation centers, private consultancies, and university teaching programs in heritage management and historic preservation. Scope of the journal includes Historical Documentation and Condition Reporting of Sites; Analysis of Deterioration and Environmental Monitoring of Sites; Stabilization and Reburial of Archaeological Sites; Protective Sheltering and Roofing of

Sites; Analysis and Treatment of Building Materials, Structures, and Decorative Surfaces; Anastylis, Restoration, and Reconstruction of Buildings; Site and Visitor Management and Interpretation; National and International Legislation and Charters; Cultural, Social, Ethical, and Theoretical Issues associated with the Conservation and Interpretation of Archaeological Sites; and Book Reviews, Recent Publications, Conference Reports, Technical Notes, and Discussion Pieces

The Managing Editors welcome manuscripts on a broad range of topics relating to the scope of the journal and will be pleased to comment and advise on proposals. Please indicate your interest in submitting a paper by contacting the Managing Editors care of the publisher's office. Contact name at the Publisher's office is:

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## ARARA Seeks Applicant for New *La Pintura* Editor

**AS PART OF PLANS FOR REORGANIZATION** of the quarterly newsletter, ARARA is seeking applicants for the volunteer position of content Editor for *La Pintura*. The new Editor will have primary responsibility for soliciting, organizing, and preparing final edited content for *La Pintura*. Final copy will then go to the current editor for layout, production, and mailing from the Lemon Grove address. Applicants must have command of the English language, good grammatical skills, and the ability to prepare clean final editorial copy. If you would like to serve ARARA in this important position, contact ARARA President Leigh Marymor at [MLeighM@aol.com](mailto:MLeighM@aol.com) or the current Editor at [LaPintura@earthlink.net](mailto:LaPintura@earthlink.net).

## New Children's Brochure on Rock Art of Peru

Matthias Strecker, SIARB, La Paz, Bolivia



**IT ALL STARTED** with ARARA's children's brochure which was developed by a team of rock art researchers and school teachers and has been out for many years. Its success is based on an attractive design, very sound basic information in simple wording which makes it understandable for young kids, and a nice idea to "create" a rock art motif by connecting numbered dots, an activity which youngsters like to do. It also is excellent in that it focuses on rock art preservation.

*La Pintura* (19(4), Spring 1993 and 23(4), Spring 1997) has highlighted two subsequent versions which I developed in Bolivia—one in Spanish, another one in the native Aymara language.

Readers of *La Pintura* may be interested in getting to know a new version which I have prepared for kids in Peru. It includes illustrations of Peruvian rock art. The cover design, shown here, features a drawing by Luis Cavagnari y Octavio Limache published originally in the book *Historia del Perú Antiguo: Una nueva perspectiva* by Federico Kauffmann Doig, Lima 1990. Dr. Kauffmann Doig granted permission to use this illustration, which shows an imaginative scene at one of the most fascinating rock art sites in Peru, Toquepala. Other illustrations show engravings and paintings in different departments of Peru (highlands and tropical lowlands).

We expect this flyer to be printed in a first edition of several thousand copies and it also will be distributed on the internet, for example in SIARB's web page, which already deals with our education campaign, at [www.siarb-bolivia.org](http://www.siarb-bolivia.org) (click on the Spanish language section).

## Nevada Petroglyph Theft: Response

**THE FOLLOWING DIALOGUE** on the Nevada petroglyph theft case published in the last issue of *La Pintura* is intended to promote discussion and understanding in ARARA. Please note that the opinions of the authors do not necessarily represent the views of the ARARA Conservation and Preservation Committee or ARARA's general membership.

—Jack Sprague, Chair  
ARARA Conservation and Preservation Committee

### Dating and Evaluating Rock Art

Lloyd Anderson  
Ecological Linguistics

**THANKS** to the editors of *La Pintura* for including the discussion by Ron Dorn and Alanah Woody.

I can understand both Dorn's point that his preferred forms of dating were not used to evaluate whether the stolen rock art was more than 100 years old, and also Woody's points that there are other forms of dating, which Dorn should have taken into account, and that attacking a site management program is scarcely relevant. We have no statement from Whitley on his reasons for volunteering to be a witness for the defense.

On one of the issues relevant under the law, I think we have means to reach partial answers: what is the value of rock art *in situ*? The fact that we cannot give an absolutely precise answer in dollars and cents in no way means we cannot give some approximate answers, at least lower bounds, and that may be enough for legal needs.

Whether this is in practice a good thing to do is a very complex question. Woody points to monetary valuations of rock art as holding the danger that they may encourage looting of rock art. A paradox I can share from the arenas of pottery is that *any* publicity (even including education!!) which increases public awareness of ancient art may have the unintended side-effect of leading to more looting. We believe (I think correctly) that the content of the education can counteract that, and most particularly, that an increase in long-term site steward programs more than compensates for that.

It has even been seriously suggested that the production of museum-quality replicas of Mayan or Moche painted vases, far from reducing the demand for looted originals, increases that demand. Yet I think the consensus may be moving the other way. Museum-quality reproductions can become an industry earning income for a number of people (though, we must be clear, only those with artistic and technical skills). Other ways of getting local people invested in the protection of local heritage are all to the good, since locals everywhere are best able to detect and prevent looting.

Regarding the monetary value of rock art, some aspects of the law require such valuations (in this case—greater than \$1000).

Valuations can of course be stated conditional on the rock art remaining in its original context, and valuations will be much lower when it is removed from its original context. That should go some distance towards reducing any unwanted effects of having monetary values. Is it enough?

There certainly must be some relation between substantial investments in maintenance and protection and education and the value of rock art sites. Treat these expenditures as interest, and calculate the principal value as at a minimum 10 times the yearly expenditures on care?

Our field should be able to cooperate in accumulating other data from which a graph, a scatterplot, can be developed, across various dimensions, so the value of different *sites*\* can be given a minimum *floor* value. That will grossly underestimate the value of the rock art and culture (especially since it often has religious and other significance), but courts have established procedures for valuation of damage, for example, to a church or (perhaps especially in Europe?) of damage to sacred sites or art work *in situ*\*. All of this can be relevant. I am no expert in this sort of thing, but some people in the art history field should be able to help with general methods of valuation, as long as they are capable of valuing another people's art just as much as art from European-derived cultures.

Having a notion of value may not be exact, and doing this may seem alien, but it might at least raise the status of art by Native Americans in undisturbed sites. If we can estimate penalties for damaging other art, then we can do so for rock art sites also. Both as art and for its other values.

Sales of reproduction rock art work, or even (on eBay, horrors) of looted rock art, can perhaps be considered without causing more damage. One calculation would be that rock art *in situ* is enormously more valuable than looted rock art or than reproductions. This simply establishes a floor. However, Woody's point may be more important here. It may be possible for expert witnesses to give valuations for rock art *in situ* and on the loss of value when it is removed from context, without testifying on matters which would encourage looting.

I think our Conservation and Education committees can contribute very usefully to this, and they certainly have far more knowledge than this writer.

### Comments on Issues: The Nevada Rock Art Case

A. K. (Sandy) Rogers

**THE NEVADA ROCK ART CASE** raises two difficult issues, which Dorn's article in *La Pintura* did nothing to ease.

The first issue is technical—can we, with any degree of assurance, estimate the date of rock art? By my interpretation of his article, Dorn would assert that we cannot without performing technical tests on the rock image itself, a position with which I do not agree. In the first place, there are no technical tests which are fully accepted by the archaeological



community, and, as Woody pointed out, all are experimental and would not stand up in a court of law. In the second place, estimation of date by analysis of associated artifacts is well established within the archaeological profession. To give a hypothetical case, if someone stole an artifact (e.g. a metate or bedrock mortar or ceramic vessel) from a site, we would not hesitate to date the artifact based on the date of other artifacts at the site. There is no reason to treat rock images differently—they can, with reasonable assurance, be dated by context. As for the assertion that the image might be of recent manufacture, the same is true for a stolen metate or other artifact, and should be determined by the judgement of expert witnesses. The witnesses may disagree, but that is what we have juries for. In any case, the claim that only quantitative technical testing can be trusted is invalid, and is not applied anywhere else in archaeology that I know of.

The second issue is perhaps more troubling, and is primarily a social one: the playing out of professional (and maybe personal) disagreements in the legal arena. I strongly suspect it was the case here, although I have not seen any details of the testimony. My brother, who is a municipal court judge and former attorney, once wisely told me that you can find an expert witness to support any position you want. Furthermore, we must all remember that conflicting testimony is inherently part of the legal process. I am also afraid we will see more examples of this in the future, as more ARPA and NAGPRA cases go to courts and more of us in the profession get called as expert witnesses. I do not see any real answer to it, but I suggest we all need to be prepared for it and ready to manage it as cases arise.

## Oh! The Wonders You Will See

**PARTICIPANTS** in the 2005 ARARA Conference Field Trips have some rare treats in store. Among the sites to be visited is the famous petroglyph area of Lagomarsino, near Virginia City. This massive site is currently the object of an extended recording project by the Nevada Rock Art Foundation. Here are just a few of the thousands of petroglyphs at Lagomarsino:



## FYI

**FYI** is a compendium of announcements from the rock art world—fieldwork opportunities, conference calls, field studies programs, and similar information presented for the information of our members. Please note that publication of information in FYI does not imply ARARA endorsement of program opportunities listed here.

### NRAF Annual Meeting

**THE NEVADA ROCK ART FOUNDATION** (NRAF) will hold its Second Annual Meeting on May 25 in Reno, Nevada, planned to coincide with the 32nd Annual ARARA Conference. If you are planning on going to either one, you might as well stay for both! The meeting logo was designed by Margaret Berrier, who will receive her prize for winning the logo contest at the annual meeting. The NRAF Annual Meeting will include an evening buffet-style banquet at Harrah's Hotel-Casino in Reno, with an awards presentation and the annual report. The deadline for the Annual Meeting registration is May 1. For information on NRAF membership and further information on the annual meeting, visit [www.nevadarockart.org](http://www.nevadarockart.org) or contact:



Nevada Rock Art Foundation  
305 South Arlington Ave.  
Reno, NV 89501  
(775) 284-1529  
e-mail: [info@nevadarockart.org](mailto:info@nevadarockart.org)

### Russian Conference Issues Call for Papers

**A CALL FOR PAPERS** has been issued by the International Conference "World of Rock Art," to be held in Moscow, Russia, October 3 – 7, 2005, organized by the Institute of Archaeology of the Russian Academy of Sciences in collaboration with the Siberian Association of Prehistoric Art Researchers and the Russian State University for Humanities with the support of the "Ethnocultural Interaction in Eurasia" Program of the Russian Academy of Sciences. The organizer is Dr. Ekaterina Devlet.



Focusing on archaeological, traditional, and innovative approaches to rock art studies, topics include the boundless world of rock art (local styles and global trends); archaeology and prehistoric art studies; rock art interpretation; rock art chronology; shamanism and rock art; rock art site preservation, conservation, and monitoring; rock art news; art: world of articles or mythology?; and art of Pre-Columbian America: problems of interpretation. The Conference consists of academic symposia with 20-minute presentations followed by 5 minutes for questions and discussion.

—continued on page 10

## FYI

Continued from page 9

Prospective participants are encouraged to submit paper proposals to **RA-conf05@yandex.ru** (the message titled as conf05\_your name) or sent to the Organizing committee at the address below. Accepted papers of up to 9000 words (or abstracts) will be published before the conference. Please submit Word files (.doc, .rtf) and one black-and-white drawing in .jpg or .tiff. by e-mail or mail to the organizing committee. *Deadline: May, 1 2005.* More details may be requested from:

**RA-conf05@yandex.ru**

International Conference "World of Rock Art"  
Institute of Archaeology  
Russian Academy of Sciences  
Dm. Ulianova st., 19  
117036 Moscow RUSSIA

## Trail Lake Ranch Program Announced

**THE WIND RIVER** and Bighorn Basins are home to one of the most diverse assemblages of hunter-gatherer petroglyphs and pictographs in the world. The immediate area of study for this class is known for its great Dinwoody petroglyphs, some of which are within walking distance of Trail Lake Ranch. The Lucius Burch Center at Trail Lake Ranch has announced a new field course, "Ancient Visions: The Origins of Art and Belief," taught by noted archaeologist Dr. David Whitley. Based at Trail Lake Ranch near Dubois, Wyoming, the course will run from June 4, through June 10. Cost is \$795, including lodging, meals, local transportation, and instruction. Class is limited to 15 adults. During the week, participants will visit local and regional rock art sites, travel to Castle Gardens to see Plains Indian rock art, and visit a bighorn sheep trap in the Wind River Mountains.



For more information about this class and other Lucius Burch Center offerings, contact:

Jane or Dick Vander Weyden, Directors  
Lucius Burch Center at Trail Lake Ranch  
P.O. Box 1464  
Dubois, Wyoming 82513  
(307) 455-2353  
e-mail: [traillakeranch@dteworld.com](mailto:traillakeranch@dteworld.com)  
[www.traillakeranch.org](http://www.traillakeranch.org)

## Ballots Are in the Mail

**ARARA WILL ELECT** four Board Members this year. Ballots for filling these positions on the ARARA Board have been mailed to members. Watch for your ballot in the mail, and please return it promptly. Results of the election will be announced at the general Business Meeting in Sparks.

## 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 membership information 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](mailto: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](mailto:LaPintura@earthlink.net)

### Archive, Library, Book Orders

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

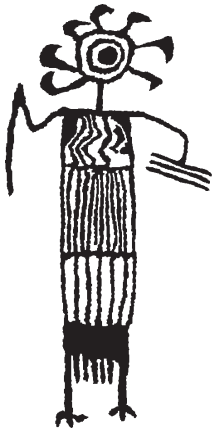
ARARA Archive  
Deer Valley Rock Art Center  
P.O. Box 41998  
Phoenix, AZ 85080-1998  
Phone (623) 582-8007  
e-mail: [dvrac@asu.edu](mailto:dvrac@asu.edu)

### Web Site

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

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

**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. Subscription to this publication is a benefit of membership in ARARA.



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

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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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