

# La Pintura

2005 Conference Program  
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The Official Newsletter of the American Rock Art Research Association  
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[www.arara.org](http://www.arara.org)

## Program & Abstracts



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

American Rock Art Research Association  
32nd Annual Conference  
Sparks, Nevada  
May 27 – 30, 2005

# Welcome to Sparks

WE ARE PLEASED THIS YEAR TO WELCOME YOU all to Sparks, Nevada for the 32nd Annual Conference of the American Rock Art Research Association. Our 2005 meeting finds us situated below the eastern escarpment of the Sierra Nevada Mountains on the Far Western edge of the Great Basin. The ancient shore lines of the Pleistocene Lake Lahontan, modern day Pyramid Lake, and Lake Winnemucca, the drainages of the Truckee and Walker Rivers, and much more are within our reach and lay claim to diverse and classic examples of Great Basin Rock Art. Serving as local stewards for so much of this cultural heritage are the members of the Nevada Rock Art Foundation, who join us this year in hosting our annual event. For those of you who are new to ARARA this year, please introduce yourselves to our Board Officers and Directors. We will be pleased to meet you, answer any questions you might have, and hopefully, help you become further involved with ARARA in its support of Rock Art research, education and conservation.

ARARA wishes to extend its gratitude to Alanah Woody, Executive Director of the Nevada Rock Art Foundation, and to all of the NRAF volunteers who have worked tirelessly over the past year to help us make our annual event possible. We would like to thank the Pyramid Lake Paiute Tribe for hosting our Friday evening reception at the Pyramid Lake Museum and Visitor Center. Thanks are also due to a host of ARARA members who have faithfully floated the needs of ARARA to the top of their already overburdened schedules. Our ARARA Vice President, Mavis Greer, has once again proved herself indispensable in organizing our program and presenters into a coherent whole. Sharon Urban, ARARA Secretary, has proved herself to be master of the spreadsheet, and has rigorously tracked all aspects of pre- and onsite registration. We thank the many NRAF and ARARA volunteers who will be helping her at the registration table. Donna Gillette, ARARA Conference Coordinator, has once again demonstrated her tenacious skill in negotiating, cajoling, and sweet-talking her way through the countless details and arrangements required to make a gathering such as ours run smoothly and successfully. We thank Kautz Environmental Consultants, Inc. for their financial support of our event. We also appreciate the very cooperative and accommodating staff here at John Ascuaga's Nugget.

This year our ARARA Committee Chairpersons have truly demonstrated their deep, personal commitments to Rock Art education and advocacy. Thanks to our new Education Chair, Amy Leska, and members of the Education Committee for their efforts in creating the community events in our host City that preceded our conference. Jack Sprague, Conservation Chair, has worked hard all year to bring us the "Conservation Care Packages" that will make their debut in Sparks—be sure to pick one up! Jack and members of the Conservation Committee also continue our tradition of sponsoring a local conservation event to benefit a rock art site in our host community. This year we would like to recognize Fred Frampton, Terri Burk and Greg Haynes (USFS) for their commitment to conservation at the Peavine Site. ARARA member Gary Hein has been the point person in developing our first ever Digital Photo Workshop. We anticipate the workshop will be enthusiastically received and perhaps will become the first of many similar events in the years ahead. We thank Janet Lever for seeing to the needs of the conference vendors, and insuring an enjoyable shopping experience for you all. Thanks to Rick and Carol Bury for their help with this year's auction, and also to Courtney Smith for his debut as ARARA Auctioneer. We thank our stalwart ARARA Editor Ken Hedges and Webmaster Bill Hyder for their good efforts in getting the word out. Thanks to Awards Chairperson Jane Kolber for insuring our ability to honor those Rock Art researchers and advocates who are most deserving of our accolades this year.

Last (but of course not least), we thank our many Field Trip leaders who have very graciously offered their time and expertise in sharing some very exciting Great Basin rock art sites with us. Special Thanks go to Marjory Jones for coordinating all the field trips and to Ralph & Cheryl Bennett, Carl Bjork, Brian & Vicki Curwen, Kellie Green (USFS), Eugene Hattori (Nevada State Museum), Mark Henderson (BLM), Howard & Pan Lambert, John Loken, Farrell & Murietta Lytle, Sue Ann Monteleone, Roland & Sally Masuo, Alvin McLane, Dave Palmer, Eddy Pausch (USFWS), Signa Pendegraft, Jack Scott (USFS), Carrie Smith (USFS), Jeff Thelen, and Betty Young for agreeing to be tour leaders.

We apologize for any omissions, and extend our thanks to all!

## 2005 Conference 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 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 and discussion, see the last two issues of *La Pintura*.



# 2005 ARARA Conference Program

John Ascuaga's Nugget Hotel and Casino  
Sparks, Nevada

Thursday, May 26, 2005

- 9:00 a.m. – 5:00 p.m. Board Meeting — Nugget, Donner Room; Lunch Rotisserie Front Room (with buffet line)  
7:00 p.m. Public Lecture, Polly Schaafsma — Desert Research Institute, Reno  
*Meaning and Metaphor in Pueblo Warfare Imagery in Late Prehistory*

Friday, May 27, 2005

- 8:00 a.m. – 2:00 p.m. *Conservation Committee Pre-Conference Workshop* — Pre-registration Required. Meet in Nugget, Tahoe Room  
1:00 – 5:00 p.m. REGISTRATION — Nugget, Pavilion Foyer  
3:00 – 4:00 p.m. Conservation Committee Meeting — Nugget, Tahoe Room (2nd Floor)  
6:30 p.m. RECEPTION — Pyramid Lake Visitor Center  
Located 35 miles north of Reno on the Northern Paiute Indian Reservation.  
Shuttle bus service from the Nugget with advance registration.

Saturday Morning, May 28, 2005

- 6:30 – 8:00 a.m. Vendor and Poster Set Up — Nugget, Pavilion A Room  
7:00 – 8:30 a.m. Publication Committee Meeting — Nugget, Donner Room  
7:00 a.m. – 4:00 p.m. Speaker Ready Room Open — Nugget, Carson Room  
8:00 a.m. – 5:00 p.m. REGISTRATION — Nugget, Pavilion Foyer  
8:00 – 8:45 a.m. Vendor Room Open (also open during breaks, lunch, and until 6 p.m.) — Nugget, Pavilion A Room  
8:45– 9:00 WELCOME — Nugget, Pavilion CDE Room  
Leigh Marymor, ARARA President  
Dr. Alanah Woody, Local Program Chairman  
9:00 – 9:10 ANNOUNCEMENTS — Nugget, Pavilion CDE Room

All Sessions are in the Nugget, Pavilion CDE Room

Session: *Nevada Rock Art* — Leigh Marymor, Moderator

- 9:10 – 9:30 Alvin R. McLane, Dave M. Lee, and Courtney R. Smith: *The Shooting Gallery Archaeological District of Lincoln County, Nevada* (Contributed Paper)  
9:30 – 9:50 Alanah Woody, Angus R. Quinlan, Cherlyn Bennett, and Ralph Bennett: *The Lagomarsino Canyon Project: A Long-Term Partnership* (Contributed Paper)  
9:50 – 10:10 Sue Ann Monteleone: *Rock Art in Context – A Review of Captain Jack Shelter* (Contributed Paper)  
10:10 – 10:30 Amy Gilreath and Daron Duke: *Sloan NCA Archaeology and Rock Art* (Contributed Paper)  
10:30 – 10:50 BREAK  
Vendor Room Open — Nugget, Pavilion A Room

**Session: Nevada Rock Art, continued — Garry Gillette, Moderator**

- 10:50 – 11:10 Signa Pendegraft: *Ground Stone and Pecked Rock: Results of the High Basins Motif Analysis, Washoe County, Nevada* (Contributed Paper)
- 11:10 – 11:25 Oyvind Frock and Alanah Woody: *An Experimental Approach to Pigment Analysis – Six Years Later* (Report)
- 11:25 – 11:45 Terry Birk, Greg Haynes, and Pat Barker: *ARPA and the Protection of Rock Art Sites on Federal Lands* (Contributed Paper)
- 11:45 a.m.–12:05 p.m. Angus R. Quinlan, Gary Ballew, and Barry Morgan: *Space and Meaning: The Theory and Research Potential of Intra-Site Spatial Analysis in Rock Art Research* (Contributed Paper)
- 12:05 – 1:30 LUNCH  
Vendor Room Open — Nugget, Pavilion A Room  
Education Committee Meeting — Nugget, Washoe Room

**Saturday Afternoon, May 28, 2005****Session: Southwestern Rock Art — Jeff LaFave, Moderator**

- 1:30 – 1:50 Don D. Christensen and Jerry Dickey: *The Tusayan Style: Archaic Rock Art in the Grand Canyon Region, Arizona* (Contributed Paper)
- 1:50 – 2:10 Grant McCall: *Perspectives on the Pueblo IV Transition and the Rock Art of Abo Pueblo, New Mexico* (Contributed Paper)
- 2:10 – 2:30 Milford Fletcher and Maynard Merkt: *Geographic Information Systems and Petroglyph Frequency Analysis* (Contributed Paper)
- 2:30 – 2:50 Steven J. Waller: *The Divine Echo Twin Depicted in Rock Art: Acoustic Testing to Substantiate Interpretations* (Contributed Paper)
- 2:50 – 3:10 Dan Frey: *New Sites in the Chiricahua Mountains: The Pictographs of Rock Canyon* (Contributed Paper)
- 3:10 – 3:30 BREAK  
Vendor Room Open — Nugget, Pavilion A Room

**Session: Rock Art and Belief Systems — Lloyd Anderson, Moderator**

- 3:30 – 3:50 Alan Garfinkel and Geron Marcom: *Cultural Crisis and Rock Art Fluorescence: Numic Ghost Dance Paintings and Coso Petroglyphs* (Contributed Paper)
- 3:50 – 4:10 Richard Stewart, Russell Kaldenberg, and Alexander Rogers: *Petroglyphs: Providing Text for Ritual and Tradition and Recounting the “Power” Experience* (Contributed Paper)
- 4:10 – 4:30 O. Winston (Bud) Hampton: *Archetypal Origins of Seminal Religious Art Symbols, Metaphors and Icons* (Contributed Paper)
- 4:30 – 4:50 Jesper Christensen: *Petroglyph Sites: Accumulation or Composition* (Contributed Paper)
- 4:50 – 5:10 Priscilla Murr: *The Cave in the Mind: A Jungian Analyst Looks at Rock Art* (Contributed Paper)
- 5:10 – 6:00 p.m. Vendor Room Open — Nugget, Pavilion A Room
- 6:00 – 8:00 p.m. AUCTION and NO HOST BAR — Courtney Smith, Auctioneer — Nugget, Pool Side Terrace Room

## Sunday Morning, May 29, 2005

7:00 a.m. – 4:00 p.m. Speaker Ready Room Open — Nugget, Carson Room

8:00 a.m. REGISTRATION — Nugget, Pavilion Foyer

8:00 – 8:30 a.m. Vendor Room Open — Nugget, Pavilion A Room

### Poster Session

8:00 – 8:30 a.m. Authors will be at posters from 8:00 to 8:30 a.m. Posters will be set up and left up all day.  
Presenters:

Jon Harmon: *Using Decorrelation Stretch to Enhance Rock Art Images*

Robert C. Jones, Harold Drollinger, and Colleen M. Beck: *Rock Art of East Cat Canyon on the Nevada Test Site*

George Poetschat: *Biographic Rock Art Near LaBarge, Wyoming*

Angus R. Quinlan, Gary Ballew, and Barry Morgan: *GPS Mapping of the Lagomarsino Canyon Petroglyph Site (northern Nevada)*

Katherine Wells: *Vecinos del Rio Rock Art Recording Project*

Lisa M. Werner: *Using Adobe Photoshop To Enhance Rock Art Photographs*

8:30 – 10:00 a.m. BUSINESS MEETING — Nugget, Pavilion CDE Room

10:00 – 10:20 BREAK

Vendor Room Open — Nugget, Pavilion A Room

### All Sessions are in the Nugget, Pavilion CDE Room

#### Session: *Miscellaneous Topics and States* — Rick Bury, Moderator

10:20 – 10:50 Kenneth Burkett: *On the Rocks at Parkers Landing* (Contributed Paper)

10:50 – 11:10 Ken Hedges: *Toward a Functional Classification of San Luis Rey Rock Art Sites* (Contributed Paper)

11:10 – 11:25 Teddy Stickney: *INRA Students* (Report)

11:25 – 11:45 Janet Lever-Wood: *Sight to Site and Home Again* (Contributed Paper)

11:45 a.m.–12:05 p.m. M. Leigh Marymor: *Saving the World Entire: Grassroots Rock Art Site Conservation in an Urban Setting* (Contributed Paper)

12:05 – 1:30 LUNCH

Vendor Room Open — Nugget, Pavilion A Room

Presenter's Meeting — Nugget, Pavilion CDE Room at podium

Board Meeting (to include newly elected members) — Nugget, Donner Room

## Sunday Afternoon, May 29, 2005

#### Session: *Miscellaneous Topics and States, continued* — Mavis Greer, Moderator

1:30 – 1:45 Priscilla Murr and Charles Hixson: *A Neglected Site in Central Texas* (Report)

1:45 – 2:00 Teddy Stickney: *41VV1284 Deer Shelter (Hunting Magic)* (Report)

2:00 – 2:20 Alfredo Acosta Figueroa: *Ancient Footprints of the Colorado River* (Contributed Paper)

2:20 – 2:35 Kiyoshi Abe: *Comparative Studies on Hawaiian and Far Eastern Cupules (In Search of the Homeland of Cupules)* (Report)

2:35 – 3:00 BREAK

Vendor Room Open — Nugget, Pavilion A Room



### Session: *Other Countries* — John Greer, Moderator

- 3:00 – 3:20 Reinaldo Morales, Jr., and Karen L. Steelman: *Style and Chemistry: Dating Rock art in Brazil* (Contributed Paper)
- 3:20 – 3:40 Diego Martinez Celis and Pedro Argüello Garcia: *How Much Information Comes to the Researcher: Reflections on the Taphonomic Process in Rock Art: A Colombian Case* (Contributed Paper)
- 3:40 – 4:00 W. Breen Murray and Alejandro Espinosa: *The Natural Setting of Sheephorn Petroglyphs in the Eastern Sierra Madre* (Nuevo León-Coahuila, Mexico) (Contributed Paper)
- 4:00 – 4:20 Pedro Argüello Garcia and Diego Martinez Celis: *Education and Restoration: Two Lines of Development for Rock Art Conservation in Colombia* (Contributed Paper)
- 4:20 – 4:40 Nobuhiro Yoshida: *Comparative Studies on Hawaiian and Japanese Rock Features: Looking for Their Origins* (Contributed Paper)
- 4:40 – 6:00 p.m. Vendor Room Open — Nugget, Pavilion A Room
- 5:30 – 6:30 p.m. No Host Bar — Nugget, Bonanza ABC Room
- 6:30 p.m. BANQUET — Nugget, South Pacific Room, 3rd Floor  
Awards  
Speaker: Polly Schaafsma

## Monday, May 30, 2005

- 8:00 a.m. – 8:00 p.m. *Digital Education Workshop* — meet in Nugget, Genoa Room. Pre-registration Required.
- All day *Field Trips*.

# 2005 Abstracts of Papers

Kiyoshi Abe (Report)

### *Comparative Studies on Hawaiian and Far Eastern Cupules (In Search of the Homeland of Cupules)*

*Abstract:* There is abundance of cupules carved on petroglyph fields in Hawaiian islands as well as in the Far East. According to “Hawaiian Petroglyphs” written by Prof. Harry Cocks and Dr. Edward Stasack, “Hawaiian cupules and petroglyphs were made by some seafaring people who came to Hawaii in the late stage of prehistoric ages.” We see quite similarities between Hawaiian, Korean and Japanese ones. Among all at Risshakuji Temple, Yamagata pref., there are typical ones, which may give us a clue to trace back the history of cupules show the culture crossed the Pacific to reach Hawaiian islands. This paper tries to investigate the enigmas of the cupules and the carriers of such cultures to Hawaii.

Alfredo Acosta Figueroa (Contributed Paper)

### *Ancient Footprints of the Colorado River*

*Abstract:* Based on my 46-year investigation of Aztlan, the place of origin of the Mexica/Azteca, this presentation discusses the metamorphosing of Cuauhtemoc (Eagle that descends) on Eagle Mountain as revealed during the Summer Solstice, June 21-23. Before he was captured on August 13, 1521, by Hernán Cortés, Cuauhtemoc said, “Our sun has gone from our vision and will remain in the house of darkness [Mictlan], but our house will shine again upon us.” Petroglyphs are examined in light of the Mexica Codices to provide support for placing the Cradle of Aztlan along the lower Colorado River from Spirit Mountain north of Laughlin, Nevada, down to the Gulf of California, centered in the Palo Verde/Parker valley.

Pedro Argüello Garcia and Diego Martinez Celis (Contributed Paper)

### *Education and Restoration: Two Lines of Development for Rock Art Conservation in Colombia*

*Abstract:* A project of rock art conservation, sponsored by the Instituto Colombiano de Antropología e Historia (ICANH), was developed along themes of education and restoration. Details of the project and its effectiveness are discussed.



Terry Birk, Greg Haynes, and Pat Barker (Contributed Paper)

*ARPA and the Protection of Rock Art Sites on Federal Lands*

*Abstract:* In 1979 Congress enacted the Archaeological Resources Protection Act to ensure, “the protection of archaeological resources and sites which are on public lands.” This paper examines four issues related to the protection of rock art sites and prosecution of ARPA cases: 1) establishing commercial value of rock art is difficult without a legal market; 2) dating rock art is essential but problematic; 3) site documentation, both before and after a violation, is critical 4) management options are limited and sometimes contradictory. Examples from the Peavine Mountain rock art theft on the Humboldt-Toiyabe National Forest illustrate these points.

Kenneth Burkett (Contributed Paper)

*On the Rocks at Parkers Landing*

*Abstract:* First reported and published by Dr. James Swauger in 1966 as part of his early petroglyph studies, the Parkers Landing Petroglyphs (36CL1) was the first archaeological site recorded in Clarion County, Pennsylvania. The recent completion of a comprehensive exploration and re-evaluation of this site has identified a large number of previously unknown and unrecorded figures that cumulatively now make this site the most intensively utilized rock art location known within the Upper Ohio River basin. The considerable quantity, variable styles and assortment of figures at Parkers Landing suggests that the sites formation was by multiple individuals over a long period of time, possibly beginning in the Middle Woodland period ca 1000 B.C. and extending into the late 18th or early 19th century. This paper will present an updated review of this important site and discuss its figural groupings, usage and apparent relationship to other regional rock art sites.

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

*The Tusayan Style: Archaic Rock Art in the Grand Canyon Region, Arizona*

*Abstract:* Documentation of 56 rock art sites on the South Rim of the Grand Canyon and the adjacent Kaibab National Forest has revealed the presence of a previously undescribed style. On the basis of superimposition, the Tusayan Style is proposed to date to the Late Archaic (3000 to 1000 B.C.). The monochromatic paintings are characterized by fine line geometric designs, elongated bodied anthropomorphs, and significant numbers of unglates. The focus of this paper will be on a description of the Tusayan Style, its context, the rationale for its projected age, and its relationship to other regional Archaic rock art.

Jesper Christensen (Contributed Paper)

*Petroglyph Sites: Accumulation or Composition*

*Abstract:* The Cottonwood Canyon Petroglyph Site is located in an area known as the Middle Gila. In spite of the disparity of motifs and variety of styles at major rock art sites, we must be alert to certain basic concepts that may have motivated the original choice of a site as well as the continued use, even when this involves time spans of hundreds or thousands of years. Foremost among such structural concepts may be cosmological ideas and corresponding myths. A presentation of select motifs at “Surprise Tank,” Mojave Desert, serves to identify the organizational factors at work at this old Great Basin site and to illustrate the relevance of compositional elements for interpretative efforts.

Dan Frey (Contributed Paper)

*New Sites in the Chiricahua Mountains: The Pictographs of Rock Canyon*

*Abstract:* Southeastern Arizona was a cultural crossroads long before the current US-Mexico border. In 2001, five new pictograph sites were recorded by a Cochise College class and by a Passport in Time project of the US Forest Service. Though located within a mere one-half mile radius in the Chiricahua Mountains, the sites include a wide variety of previously identified styles, from Archaic to Apache. Also present were unusual elements that may reflect a local style derived from the nearby 14th century Ringo and Kuykendall archaeological sites. Recording and studying these sites has added to our understanding of the pre-contact history of the little-studied Sulphur Springs Valley.

Oyvind Frock (AmArcs, Nevada Archaeological Association) and Alanah Woody (Nevada State Museum & Nevada Rock Art Foundation) (Report)

*An Experimental Approach to Pigment Analysis—Six Years Later*

*Abstract:* In July 1999, the authors processed minerals used in creating pictographs, and mixed them with a variety of binders. A number of rocks were painted with various motifs and set outdoors to weather naturally. Observations were made in September of 2000 and a paper presented at the Great Basin Anthropological Conference in October of that year. In this paper, we discuss the condition of the “pictographs” six years later.

Milford Fletcher (Rock Art Field School of the Archeological Society of New Mexico) and Maynard Merkt (Rock Art Field School of the Archeological Society of New Mexico) (Contributed Paper)

*Geographic Information Systems and Petroglyph Frequency Analysis*

*Abstract:* For more than a decade the Rock Art Field School of the Archeological Society of New Mexico has used geographic information systems and global positioning systems to record and analyze petroglyph distribution and frequency of their occurrence. Two large sites, Petroglyph National Monument and a large site in the Galisteo Basin, have been surveyed and computerized and include approximately 30,000 petroglyphs. Animal figures are much more common at the Galisteo site (16.7%) than at Petroglyph National Monument (6.9%) but recent graffiti is more common at Petroglyph National Monument (20.6%) than at the more remote Galisteo site (6.9).

Alan Gold Garfinkel (California Department of Transportation) and Geron Marcom (Contributed Paper)

*Cultural Crisis and Rock Art Fluorescence: Numic Ghost Dance Paintings and Coso Petroglyphs*

*Abstract:* In the far southern Sierra and California desert a series of remarkable, historic, polychrome paintings exhibit similarities with petroglyphs manufactured almost a thousand years earlier. Many times the painted images are so vibrant they appear to have been manufactured just a short time ago. The element forms, subjects, locations and dating make it probable that they were associated with Ghost Dance ceremonies practiced by Numic groups. The production of historic rock paintings in secluded settings on a non-basalt canvas indicates a radical discontinuity with pecked petroglyphs found on lava canyon walls and boulders. Such evidence supports an ethnic distinction and population replacement by pre-Numic populations.

Amy Gilreath (Far Western) and Daron Duke (Far Western) (Contributed Paper)

*Sloan NCA Archaeology and Rock Art*

*Abstract:* The rock art concentrated in Sloan Canyon prompted Congress to recently designate this National Conservation Area, south of Las Vegas. One-fourth of the Sloan NCA has now been intensively surveyed, allowing us to identify the prehistoric period and nature of use of the dry, rugged environment. Materials unambiguously document use between 500 and 1500 years ago. Though the Sloan NCA had just this one brief pulse of activity, pottery and rock art point to use by different groups. The nature of its prehistoric land-use is considered vis-à-vis ethnically diverse Native peoples.

O. Winston (Bud) Hampton (University of Colorado Museum, Boulder) (Contributed Paper)

*Archetypal Origins of Seminal Religious Art Symbols, Metaphors and Icons*

*Abstract:* This paper presents the author's direct observations of a shaman's inward Stone Age transcendental journey into the world of supernatural beings to see and commune with his peoples, god-power spirit deities, spirit helpers and other spirits. The author has combined: 1) his ethnographic work (1982-1997) in the Central Highlands of Irian Jaya (now Papua), Indonesia, 2) records of his own internal visual experiences during ophthalmic migraine seizures since 1975, 3) longitudinal research with personal eye-pressing induced phosphenes since 1979 and 4) both open- and closed-eye styles of concentration/meditation with literature reviews to identify Stone Age origins of seminal religious signs that were created by both the Phosphene Eye-Pressing Technique and ophthalmic migraines. Key religious signs which originated in the Stone Age have been used in religious art, cross-culturally through time since origins.

Jon Harman (Poster)

*Using Decorrelation Stretch to Enhance Rock Art Images*

*Abstract:* Decorrelation stretch, an image enhancement technique first used in remote sensing, can be usefully applied to rock art. In pictograph images from Baja California, California, and Nevada I demonstrate its ability to bring out elements nearly invisible to the eye and to improve visualization of difficult sites. A decorrelation stretch plugin to the imaging program ImageJ is available from the author, free for personal use.

Ken Hedges (San Diego Museum of Man) (Contributed Paper)

*Toward a Functional Classification of San Luis Rey Rock Art Sites*

*Abstract:* For the San Luis Rey style of southern California, relatively abundant ethnographic information confined primarily to the somewhat limited girls' puberty ritual context for the paintings has been applied indiscriminately to a wide range of San Luis Rey rock art sites, even when site context and the art itself argue against the puberty rite interpretation. In this paper, a simplified classification of San Luis Rey rock art sites based on morphology of the rock outcrops and structure of the painted panels is examined in the light of ethnographic data to suggest interpretations specific to the art and its physical context.





Robert C. Jones, Harold Drollinger, and Colleen M. Beck (Poster)

*Rock Art of East Cat Canyon on the Nevada Test Site*

*Abstract:* Rock art elements in East Cat Canyon of the Nevada Test Site are significantly similar in style when compared to those found in the Fortymile Canyon area. Although similar, some of the elements recorded in Cat Canyon are unique and have not been found in other areas. Furthermore, the setting of Cat Canyon rock art varies when compared to Fortymile Canyon rock art locations.

Janet Lever-Wood (Contributed Paper)

*Sight to Site and Home Again*

*Abstract:* This paper returns to earlier exploration of VISION, our primary sense. The question of how we view a particular site and our multi-level response is addressed. When we enter a rock art site the experience can be likened to “coming home.” This is the power of art: physical, emotional and even spiritual.

Grant S. McCall (Department of Anthropology, University of Iowa) (Contributed Paper)

*Perspectives on the Pueblo IV Transition and the Rock Art of Abo Pueblo, New Mexico*

*Abstract:* This paper discusses the rock art of Abo pueblo in the context of perspectives on the Pueblo IV transition. This time period saw a dramatic suite of culture changes, including aggregated site use, new social and religious structures, and an explosion of rock art imagery. This paper examines two basic perspectives on the transition: conflict and integration. The paper concludes that, while conflict is probably a dominant theme in this rock art, neither conflict nor integration alone are adequate explanations of the observed changes. In this respect, rock art research may play an important role in understanding this problem.

Alvin R. McLane, Dave M. Lee, and Courtney R. Smith (Contributed Paper)

*The Shooting Gallery Archaeological District of Lincoln County, Nevada*

*Abstract:* The Shooting Gallery Archaeological District is a large complex of petroglyphs and pictographs, well-developed habitation areas, and stacked rock features (cairns, ducks, upright rocks, walls and rings) located between the Pahrnagat and East Pahrnagat ranges of Lincoln County, Nevada. In 2002, a group of rock art researchers and volunteers (including the authors) produced maps, drawings, and photographs of fifteen rock art sites and three rock feature sites. The project was finished in June 2004. This paper provides a detailed description of the District and its physical and cultural context.

Diego Martinez Celis and Pedro Argüello Garcia (Contributed Paper)

*How Much Information Comes to the Researcher: Reflections on the Taphonomic Process in Rock Art: A Colombian Case*

*Abstract:* Based on an example of differential preservation of rock paintings in central Colombia, this paper reflects on the variable amount of information available to the research observer. Identification of taphonomic process affecting the rock art record is important since such effects condition which parts, and how much, of the original paintings are left, as well as any subsequent explanation or interpretation of those figures or panels.

M. Leigh Marymor (Contributed Paper)

*Saving the World Entire: Grassroots Rock Art Site Conservation in an Urban Setting*

*Abstract:* We watch with alarm, sorrow and despair as many of the world’s cultural heritage sites are lost to the vagaries of time, encroaching modern development, unintentional damage, and too often, senseless vandalism. It is easy to feel overwhelmed, at times, by the magnitude of that which is already lost to us, and by that which is slipping away before our eyes. There is, however, an inspiring adage from the Babylonian Talmud, which instructs us that “he who acts to save a single life, saves the world entire.” The merit of acting in those small ways which are possible for us is equal to the merit of saving the world entire. This presentation, the story of one community’s efforts to protect a neglected Native American petroglyph site in a small urban park, is a story of saving an entire world.

Reinaldo Morales, Jr. (Assistant Professor of Art History, University of Central Arkansas) and Karen L. Steelman (Assistant Professor of Chemistry, University of Central Arkansas) (Contributed Paper)

*Style and Chemistry: Dating Rock art in Brazil*

*Abstract:* The Nordeste Tradition in Brazil, some of the oldest surviving American Indian rock art, probably dates back to c. 9,000 B.C. The population thought to be responsible for this tradition is considered to have disappeared from the region by c. 5,000 B.C. The recent dating of a rock painting from Serrote da Bastiana (Piauí) to c. 2500-1850 B.C., potentially broadens the chronological persistence of the Nordeste Tradition by several millennia. This paper proposes a modified chronology for the Nordeste Tradition and an alternative reading of how the rock art reflects, or is reflective of, changes in the archaeological record.



Sue Ann Monteleone (Nevada State Museum) (Contributed Paper)

*Rock Art in Context – A Review of Captain Jack Shelter*

*Abstract:* It is often good to review and re-assess, especially when new ideas and approaches to rock art analysis and interpretation are developing. Captain Jack Shelter is a good subject for review, having been first analyzed in the early 1990s. The art, archaeological and ethnographic contexts that were the basis of the original interpretation will be reviewed in order to assess subsequent developments in rock art analysis and interpretation. Discussion will consider whether more recent concepts offer alternative interpretations for the variety of paintings at Captain Jack Shelter.

Priscilla Murr (Contributed Paper)

*The Cave in the Mind: A Jungian Analyst Looks at Rock Art*

*Abstract:* Many rock art specialists have tried to explain the presence of rock art through shamanism, entoptics, etc. None of them have turned to modern psychology as a potential source for clarifying certain rock art. Jung's theory of the unconscious, based on his own experience and that of his patients, can add a dimension to understanding not only consciousness but also the unconscious. Jung shows us how the individuation process arises as a result of an encounter between the conscious and the unconscious mind, both of which are altered through the experience. It appears to a Jungian analyst as almost self-evident that much rock art is the expression of this experience. Many modern patients present with similar symbolism.

Priscilla Murr and Charles Hixson (Report)

*A Neglected Site in Central Texas*

*Abstract:* A rare pictograph site on the Edwards Plateau in Central Texas has been neglected since first recorded in 1950. The paintings appear stylistically unrelated to any other rock art sites in the region. The depiction of a bison (an unusual occurrence in Texas) gives a clue to the age of the site since these animals have been present in this region infrequently in the last 10,000 years. During our visit to the site, paint was taken from a damaged pictograph and later radio-carbon dated to A.D. 1200, coinciding with the beginning of the last appearance of bison in Central Texas.

W. Breen Murray and Alejandro Espinosa (Nuevo León-Coahuila, Mexico) (Contributed Paper)

*The Natural Setting of Sheephorn Petroglyphs in the Eastern Sierra Madre*

*Abstract:* Sheephorn petroglyphs are very rare in Northeast Mexican rock art, but their presence at two sites in particular, San Bernabé (Nuevo León) and El Barril (Coahuila), confirms the existence of this species in the natural habitat of the basin-and-range landscape of the Eastern Sierra Madre, even though it is no longer found there today and is nearly extinct in the rest of Mexico as well. As part of its environmental activities, Cementos Mexicanos initiated a program of re-introduction of mountain sheep in the Sierra del Carmen (Coahuila). The two sites where sheephorn petroglyphs occur are in natural habitats especially favourable for this species, thus pointing out potentially suitable areas for further re-introductions as well as providing information about the relation between petroglyphs and prehistoric hunting activities in this region.

Signa W. Pendegraft (Anthropology Department, University of Nevada, Reno) (Contributed Paper)

*Ground Stone and Pecked Rock: Results of the High Basins Motif Analysis, Washoe County, Nevada.*

*Abstract:* The Dry Lakes Recording Project 2004 motif analysis is put in its archaeological context. This area lies atop the High Basins/Dry Lakes of the Pah Rah Range. Likely exploitation of the area's resources was by seasonal task groups beginning in early Spring focusing on plant resources. This correlation is found in other western and northern Great Basin areas. House rings and grinding equipment preside in the area, along with a generalized lithic tool kit, thus task groups included women and children. The petroglyphs are archaeological features strongly associated with the house rings and some concentrated milling areas. Motif patterning from this first session of the recording project will be presented.

George Poetschat (Oregon Archaeological Society) (Poster)

*Biographic Rock Art Near LaBarge, Wyoming*

*Abstract:* Four rock art sites near LaBarge Wyoming have spectacular Biographic rock art. Gateway shows very early Biographic period stick figure shield bearing warriors with long spears. This art predates the introduction of the horse into this area. South Piney has some of the earliest Indian carvings of boat shaped horses. Names Hill has carvings of tepees, guns, naturalistic horses, and humans interspersed with historic Oregon Trail Registry names and dates. The most recent late Biographic images are horses and riders, humans with detailed faces, clothing and headgear, and even an early railroad train which are all found at LaBarge Bluffs.



Angus R. Quinlan (Summit Envirosolutions and Nevada Rock Art Foundation), Gary Ballew (Nevada Department of Transportation) and Barry Morgan (Nevada Rock Art Foundation) (Contributed Paper)

*GPS Mapping of the Lagomarsino Canyon Petroglyph Site (Northern Nevada)*

*Abstract:* The Lagomarsino Canyon Petroglyph Site (northern Nevada) is currently in the process of being fully recorded. The documentation of spatial data is an important part of this project. Rock art panels and other archaeological features are mapped using GPS methods. Panels are then classified by motif category and digitally overlain on a geometrically corrected aerial photograph, and a hard copy image plotted by the Nevada Department of Transportation, Location Division. This poster describes the methodology used during the 2003 and 2004 field seasons and reports some preliminary results of spatial analysis.

Angus R. Quinlan (Summit Envirosolutions and Nevada Rock Art Foundation), Gary Ballew (Nevada Department of Transportation) and Barry Morgan (Nevada Rock Art Foundation) (Contributed Paper)

*Space and Meaning: The Theory and Research Potential of Intra-Site Spatial Analysis in Rock Art Research*

*Abstract:* Intra-site spatial analysis of archeological materials is an important research theme that addresses site meaning and function. Although GPS mapping of rock art is usually carried out as a management strategy to recognize any loss to the record, it is also a potentially valuable research tool. In this paper we discuss how intra-spatial analysis of rock art imagery has been constrained by the properties of rock art sites and by current interpretive frameworks. Using data from the Lagomarsino Canyon Petroglyph Site we illustrate the potential of intra-site spatial analysis in providing an informing context for interpretation of rock art imagery.

Richard Stewart, Russell Kaldenberg, and Alexander Rogers (Curator of Archaeology and Staff Archaeologist, Maturango Museum) (Contributed Paper)

*Petroglyphs: Providing Text for Ritual and Tradition and Recounting the "Power" Experience*

*Abstract:* This paper presents an interpretation suggested by beliefs of the Owens Valley Paiute, Akimel O'odham, Zuñi, and Japanese for a selection of petroglyphs in Lower Renegade Canyon, California. We examine the panels as a storyboard for recounting past hunting events or magic, and as ritual symbolism. Examples include a personal account of hunting ritual as it existed among the Big Pine Band of Owens Valley during the 1950s; a documented example of "power" manifested to Willie Frank, a Northern Paiute from Schurz, Nevada; Steward's biography of Jack Stewart which recounts obtaining "power"; and Owens Valley Paiute mythology on obtaining "power."

Teddy L. Stickney (Report)

*41VV1284 Deer Shelter (Hunting Magic)*

*Abstract:* This shelter is located in the Lower Pecos Rock Art Style. The number of deer painted on the shelter's wall doesn't fit into the Lower Pecos Style of art. The of number and style of deer is very suggestive of hunting magic or hunting shamanism.

Teddy L. Stickney (Report)

*INRA Students*

*Abstract:* This will be a review of the two day event working with the four Students. First session was reviewing rock art and what was rock art. There were good discussion exchanges during this session. Rock Art recording was conducted at two rock art sites for the Student to become familiar the various problems that occur in the field with various rock art forms.

Steven J. Waller (Contributed Paper)

*The Divine Echo Twin Depicted in Rock Art: Acoustic Testing to Substantiate Interpretations*

*Abstract:* Spider Woman then said to the twin on her left, "You are Palongawhoya... send out sound so that it may be heard throughout all the land. When this is heard you will also be known as 'Echo', for all sound echoes the Creator." Certain rock art panels have been interpreted as the Divine Twins of Pueblo mythology. Since the younger Twin is called "Echo", depictions of him are tantamount to depictions of echoes. Acoustic testing could serve to help substantiate interpretations that are related to echo mythology. Cases of Twins are presented, including those in echo-rich Fremont Indian State Park.

Katherine Wells (Poster)

*Vecinos del Rio Rock Art Recording Project*

*Abstract:* Mesa Prieta is a large land form flanking the west bank of the Rio Grande in Northern New Mexico. It is estimated that there are as many as 20,000 archaic, Pueblo IV and historic petroglyphs and other archaeological features there. Most are on private land. Volunteers working with Vecinos del Rio, a local conservation organization, are recording the rock art under the direction of a part-time coordinator. Well-known archaeologists and rock art experts assist the program. Project partners include San Juan Pueblo, the BLM and others. Programs working with youth from local pueblos and communities have been very successful.

Lisa M. Werner (Poster)

*Using Adobe Photoshop To Enhance Rock Art Photographs*

The Poster will show before and after illustrations of what one can accomplish by using Adobe Photoshop software to manipulate rock art photographs. Examples will run the gamut from practical uses of the software to art for art's sake. Practical uses will include retouching, restoring and removing both natural and manmade damage, such as eliminating graffiti. Other samples will illustrate the use of filters, exploding pixels, and converting a color photograph to a black and white pencil drawing. There will also be examples of fun lighting effects, such as how to insert a fake sunrise into a rock art landscape to create drama. Another series demonstrates how to change the mood of a rock art site by adding realistic cave-like shadows.

Alanah Woody (Nevada State Museum and Nevada Rock Art Foundation), Angus R. Quinlan (Summit Envirosolutions, Inc., and Nevada Rock Art Foundation), Cherlyn Bennett (Nevada Rock Art Foundation), and Ralph Bennett (Nevada Rock Art Foundation) (Contributed Paper)

*The Lagomarsino Canyon Project: A Long-Term Partnership*

*Abstract:* The Lagomarsino Canyon petroglyph site, owned by Storey County, is among the most spectacular rock art sites in the western Great Basin. The subject of a long-term recording project partnering the Nevada Rock Art Foundation and Storey County, this paper discusses the potential and problems of recording and managing a large-scale site over a long period of time, staffed mainly by volunteers. Protection of the site and endangered environmental resources, the role of building community capacity as a conservation strategy, and the broader research questions that can only be addressed at a site of this scale will be discussed.

Nobuhiro Yoshida (President of Japan Petroglyph Society and Professor at the Savant Institute & Japan Academic Center) (Contributed Paper)

*Comparative Studies on Hawaiian and Japanese Rock Features: Looking for Their Origins (Report)*

*Abstract:* Hawaiian Heiaus are said to have been made by sea-going people who came to Hawaii in prehistoric ages and that their homeland has not been known. Heiaus are familiar in Hawaiian islands, but their roots are not known. We, Japan Petrograph Society and our members, have found surprising rock formations which are similar to Hawaiian heiaus, and among all a big wood tower (which looks like a watch tower or a ritual tower) in Japan. This paper intends to analyze the similarities of Heiaus and the big tower by Heiaus so as to try to look for the origin of those constructions as well as their homeland.

## Conference Notes



## Rock Art at the SAA in Salt Lake City

Lloyd Anderson  
Ecological Linguistics

I GREATLY ENJOYED THE SAA MEETINGS. The host people of Salt Lake City were gracious, and Rock Art was strongly represented at the meetings, in multiple sessions organized by ARARA members and in individual papers in other sessions.

This SAA overall had a feeling for me of greatly increasing sophistication and balance of perspectives, in several fields. This includes many papers in Rock Art sessions.

I want particularly to mention two of them. I am not trying to neglect many other really good ones (and I missed some because of the rich offerings at SAA in other fields), but rather I want to focus on the long-run implications of the two.

### Insights from First Nations Peoples

One was by Larry Loendorf. His abstract notes that in the Piñon Canyon area of southeastern Colorado there was a sudden transition from rock art reflecting earlier communal big-game drives (with net images and humans driving animals towards them) to images of shields and figures with heartlines (about which Jicarilla Apache offer considerable knowledge). In the actual presentation of his paper, he included interpretation of the earlier big-game-drive rock art by the Comanche, reporting a ceremony they call a “surround” (to catch animals). “So this is older than my people. This is how it would have been when we lived in Wyoming [before there were horses].”

You could see his infectious enthusiasm at these discoveries. There is a wonderful feeling from the understanding of deep history brought by integrating these perspectives, and technically supported by Loendorf’s careful establishment of context, that the “net” symbols were placed in several clear instances just where the nets would have been placed in real life (at narrows which deer would have had to pass through).

But there is another very important transition—the “net” symbols to which Loendorf refers were previously regarded as “archaic abstract” motifs. This kind of change in perspective has gigantic implications for studies of rock art and for ancient history. Earlier, we did not have any contextual basis for decipherment. (I use the word “decipherment” deliberately, because that is what is going on here, even if we are not dealing with a writing system in the sense of writing words in the order of normal sentences. The writing of symbols with intended meanings is a kind of writing, in an important sense of the word.)

Lacking such a contextual basis, we imposed our own “abstract” categories. With the combination of technical contex-

tual analysis and insights from First Nations peoples, we can here recover significant parts of history and document specific locations for specific very human activities before Europeans arrived.

In one of the communal hunt scenes discussed by Loendorf, there is a motif which many rock art specialists were accustomed to referring to as an elaborate sort of “bird,” but which the people unhesitatingly identified as the “leader” of the hunt, wearing clothes making him into a figure with wing-like arms.

We need not reject the presence of shamanism here, in the sense that shamans might have been involved—perhaps the “leader of the hunt” was dressed as he was in reflection of some principles of shamanism. (Do the present-day people’s own interpretations specify that a hunt leader would be a ritual specialist, for example, or would that have been a separate office?)

But what is abundantly clear is how insecure our interpretations can be. We need *both* detailed technical evidence from context *and* First Nations interpretations based on the knowledge they do retain of the deeper history of their culture, sometimes going back far beyond the lifetimes even of their great grandparents.

### Links with Asia

The other paper I particularly want to mention was that by Alice Tratebas. I first saw her present ideas about links between particular rock art styles in Asia and in North America at the international congress in Ripon, Wisconsin, several years ago. This work has matured enormously, and holds now the serious possibility that rock art studies can become a major player in reconstructing human “history” far beyond what we had ever thought possible.

Like Loendorf, she also made use of traditional perspectives—legends among the Evenki (Tungus) peoples of North-eastern Asia—to give interpretation to aspects of the rock art which might have otherwise gone un-noticed: in this case the “emergence” of animals, tilted up, from underground or from cracks in the rocks on which the rock art was designed..

Her work on this can be combined with results in other fields, which suggest multiple migrations to the Americas—obviously including archaeology, the flow of human population traits, recently including DNA, and also including legend motifs in massive pioneering work by Yuri Berezkin (St. Petersburg, Russia).

There is the very real possibility that legend motifs of some kinds (cosmological, how things came to be) permit reconstruction of human links farther into the past than does comparative linguistics, a field in which I was trained. Of course, each new discovery may help in developing new tools in each field of investigation, as we find ways in which results in different fields confirm each other and thus validate the tools to a greater time depth than we may have ever thought possible.

These sorts of discoveries certainly make it a thrilling time to be living. I hope we can all look forward to many more.



## 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 or the current Editor at LaPintura@earthlink.net.

## Call for Papers for *La Pintura*

THIS YEAR WE CONTINUE the new tradition of making the fourth issue of *La Pintura* the Annual Conference Program, so all ARARA members have the benefit of the Abstracts of papers presented. Ordinarily, this issue should have more additional content, but at the moment the *La Pintura* coffers are dry. We seriously need members to submit articles on current research or fieldwork, commentary (see Lloyd Anderson's article in this issue), or book reviews, and we now can publish good quality photographs. Adding your submissions will make *La Pintura* a better journal.

## 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).

## DUES NOTICE

ARARA DUES FOR YOUR 2005-2006 MEMBERSHIP are due and payable by **July 1, 2005**. If you received *La Pintura* at the ARARA 2005 Conference, membership may be paid at the Registration Table (if you did not pay with your registration). If you were unable to attend the Conference and received this issue by mail, see the enclosed insert for a membership form, or check the inside back cover for full membership details.

## ARARA Addresses

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### *La Pintura* Editorial Matters

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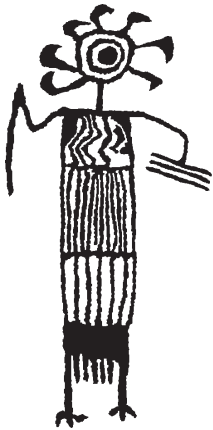
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***La Pintura*** is the official newsletter of the American Rock Art Research Association. ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Subscription 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:

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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:

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## ARARA Code of Ethics

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

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.

2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.

3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing 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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American Rock Art Research Association  
Thirty-Second Annual Conference  
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# ARARA 2005 Conference Program



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