

Membership Year 2005-2006
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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

Stories on Stone

Rock Art on the Colorado Plateau—A Fragile Antiquity

A new exhibit at the Museum of Northern Arizona through January 31, 2006.

Reviewed by Lloyd Anderson, Ecological Linguistics

Peoples all across the Earth have long created rock art and the people who lived on the Colorado Plateau were no exception. *Stories on Stone* takes a broad look at an ancient form of communication and begins to unlock the stories held in these intricate symbols and images [from the web site]

THIS EXHIBIT BRINGS ROCK ART CLOSER TO PEOPLE, in contexts of artifacts and daily living. It builds more support for both interpretation and conservation. The images are sometimes stunning. An extended version should become a traveling exhibit and should be made into a book.

The exhibit begins with a large map of the world, surrounded by images linked to their locations. (The rock art could be appreciated better with the map smaller, and images larger.) Maps of the Colorado Plateau clearly indicate regions of rock art styles and cultures through time—Archaic, Basketmaker, Early Pueblo, Late Pueblo, and Protohistoric/Historic. This framework is consistent through most of the exhibit. (Placing typical motifs on each map could show varieties and distributions.)

Strengths of this exhibit include interpretation (which is of great interest to the public and thus important for preservation) through its presentations of atlatls, staffs, sandals, shields, and

hair-bob tools, alongside rock art picturing these; also hunting scenes; and relying on known cultures, interpretation of some Hopi, Navajo, and Yavapai images. Rock art motifs are, of course, not isolated; they often relate to images in pottery, textiles, and basketry. This exhibit goes some way to break down such artificial boundaries. (Additional lines of reasoning could be made more accessible to viewers by displaying maps of the spread of bow and arrow, of horses, of shield images, and of pottery designs.)



Palavayu Linear anthropomorph, from the exhibit.

ARARA 2006 Field Trips

GREETINGS from Deborah Marcus and John Noxon (Noxon & Marcus). For 2006, the ARARA Conference will be held in Bluff, Utah, and the Planning Committee has appointed us as your Fieldtrip Coordinators. We're pleased that this year we'll be working in conjunction with URARA (Utah Rock Art Research Association). To date, there are ever-growing numbers of URARA people planning to attend, and we hope that many will become involved in various aspects of our 33rd annual gathering. Sounds like a great experience for all! Our thanks to URARA.

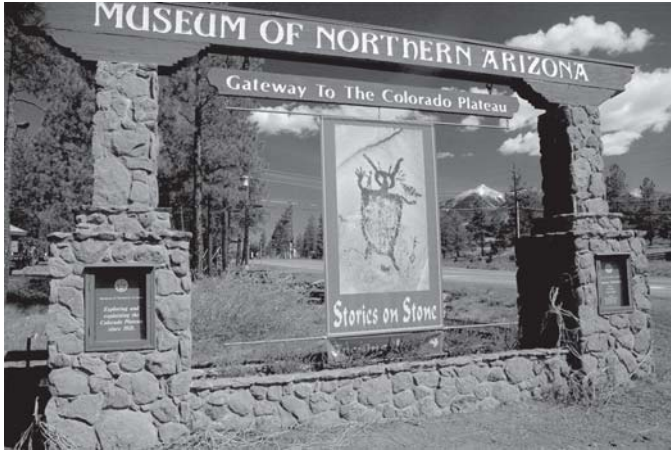
In the next several months, we'll be brainstorming with URARA, the ARARA Planning Committee, the NPS, BLM, Utah State Parks, and a number of local outfitters toward setting up field trip offerings to make the Bluff 2006 ARARA Conference the best yet. We'll be updating you through the ARARA newsletter in December 2005 and the ARARA web site (www.arara.org) as the conference grows near.

—continued on page 2

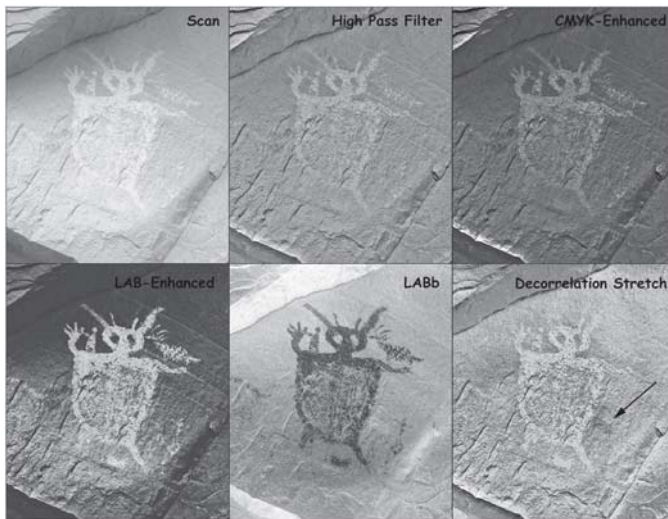
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Stories on Stone

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The back wall focuses on how we record and study rock art, including image enhancements. A table displays images overlaid by a string grid, where visitors can try to copy a rock art image onto grid paper. The center of the exhibit space was lifted from another exhibit by Sally Cole, on rock art near the Abajo mountains. It has many drawings, and some separation of earlier and later layers.



Composite panel showing effects of various types of digital enhancement in revealing rock art elements, featuring the work of Rupestrian CyberServices of Flagstaff.

The weakest section of the exhibit is archaeoastronomy. There are beautiful pictures of the solstice marker at Fajada Butte in Chaco Canyon, seen from various angles so the viewer can understand how rocks can work as seasonal clocks. This is relevant to a rock art exhibit. It goes well together with a plexiglas dome marking the changing paths of the sun with the seasons. But this section also included viewing alignments through windows, by themselves *not* relevant to rock art, and the specific

illustration is a very weak one, undermining the idea that we need evidence before claiming interpretations. Visitors enjoy pointing a metal pipe in one of five directions to view images of the Sun on a background mural of a mountain horizon. Wupatki is the reference, but the wall there has been reconstructed, so claimed alignments may be not original. The heading “When is it a calendar?” is quite properly a question, but the exhibit does not show that our interpretations reflect the makers’ intent (Brad Schaefer’s emphatic point at the recent Oxford archaeoastronomy conference). Reference to lunar maxima and to “cross quarters” are not supported by evidence in rock art that they were actually used. It is unfortunate that archaeoastronomy is highlighted as the first section under the heading “What does rock art depict?” Elsewhere, this exhibit is generally careful in its wording, and warns us when conclusions are not certain.

The exhibit’s great strengths are evident again in the next section: rock art depicting the driving of game into dead-end box canyons. Images here should be larger (one is acknowledged as hard to see), and image enhancement or even a 3D model would have been most welcome. At least one important image should be added here, even though it is from eastern Colorado, simply because it is unusually explicit, ideal for demonstrating how specific interpretation can be rigorously justified. It is Figure 5.36 in Loendorf’s and Kuehn’s 1989 *Rock Art Research: Piñon Canyon Maneuver Site, Southeastern Colorado*. It shows a row of humans above a group of animals, each human with arms extended straight, one pointing higher and the other lower, perhaps a convention indicating “waving the arms,” with a semicircular “fence” at the right, and with what Loendorf now interprets as a supervisor of the hunt, a figure which had usually been interpreted before as some form of bird. Loendorf has also found ethnographic support. We badly need to bring the public more into how interpretation is done, why it is interesting (even



“Jaws,” Colorado Plateau petroglyph panel featured in *Stories on Stone*.

before claiming it is “important”), and why everyone has an interest in conservation so understanding will be possible. Audiences will be more supportive of preserving rock art sites if they are treated as intelligent and able to understand such reasoning. This exhibit does more of this than most.

For three other important images, interpretation is well grounded, but the logic can be made more explicit, again *involving* the audience rather than giving them conclusions handed down from on high. One is the “Hunting” scene from Nine-Mile canyon with a large central “Lord of the Animals,” with animals connected by lines (conceivably signaling that they are being “led,” but we don’t know), and with hunters with bow and arrow. The other two are under a label [Historic] “Cultural Traditions.” The explanation of the rock art figure of the Yavapai culture hero Skatakaamche is excellent. A panel with a Navajo Ganiskidi figure is reproduced truncated in this exhibit (as also in Schaafsma 1980 *Rock Art of the Southwest*, Figure 253, p.307). To the left are, in order, a corn plant on a cloud terrace, then zigzag parallel lines (heavy rainstorm?) and a “comb” half-reversed (not shown), and to the right are concentric circles and more. Commentary here could include the audience in several puzzles of reasoning and alternative interpretations. More recent rock art is often easier to interpret, because the culture of living peoples helps us (see Keyser’s work on contact-period “biographic” rock art). These are opportunities to explain more fully the use of ethnographic information as evidence.

Also healthy is the realistic approach to conservation. Many examples allow comparison of older and newer photographs to see what was lost to vandalism. This is far more effective than mere lecturing. Natural spalling is noted, but also that shooting at the same rock art wall may have contributed to spalling—perfectly matter-of-fact, allowing the audience to draw its own conclusions. I did not see any references to human-caused environmental changes (acid rain, methane, or ammonia). Near the end, ARARA forms emphasizing etiquette and soliciting memberships are offered, so viewers can immediately move to action.

Texts are mostly intelligible to ordinary visitors, written first by someone whose specialty is not rock art, and mostly free of jargon. Some text is made to look like pecked rock art—nice, but not always easy to read.

Again, I want to emphasize that this is an excellent exhibit. It justifies hours of exploration and repeated visits. I hope it is expanded into a full book and a traveling exhibition, with additions of such material as will reflect our current ability to interpret forms and cultural contexts of rock art, and our current knowledge of the history of peoples on the Colorado Plateau.

As Polly Schaafsma said in her 2005 ARARA banquet speech, we must give meaning to rock art, if we wish many people to have an interest in preserving it. We cannot forever abstain from interpretation, but on the other hand we need to be open about where our reasoning should now lead us, and what we cannot

yet know. Most likely, if we pose our puzzles clearly and strikingly in exhibits like this, someone will decide it is his or her destiny to solve a problem, and we will grow in strength.

A *Stories on Stone* Speakers Series co-sponsored by the Museum of Northern Arizona and the NAU Anthropology Dept. will be held this winter on Saturdays and Sundays at 2:00 p.m., Branigar/Chase Discovery Center, MNA. Space restrictions preclude publication of the full list in this issue, but readers may contact the museum at (928)-774-5213 for further information. Additional information on the exhibit is at the museum’s web site—www.musnaz.org—but at press time details on the lecture series had not been posted.

[Editor’s note: We wish to thank Lloyd for responding to Leigh Marymor’s request to cover *Stories on Stone* for this issue of *La Pintura*. Photos from the exhibit used in this article are by Bob Mark, courtesy of Rupestrian CyberServices.]

Bluff Field Trips

Continued from page 1

Remember, ARARA 2006 is being held a week earlier than normal—May 19–22—that’s one weekend before the Memorial Day rat-race, but it still is a high-visitation time in southeast Utah. Normally, the ARARA Symposium consists of papers on Saturday and Sunday, with field trips on Monday. However, since there is so much to see and the travel is long to Bluff, we’re offering an additional field trip day on Friday, July 19, prior to the Conference. Arrangements are also being explored for additional field trips outside the usual field trip offerings. Some will be offered as fee-based trips by local commercial outfitters due to official permit systems which protect the fragile archaeological and environmental resources of the area.

Bluff is located along the spectacular Colorado Plateau, which claims more National Parks and Monuments than any other area in the United States. We invite you to consider visiting some of the many of the Plateau’s wonders as you travel to or from Bluff. ARARA may host field trips to areas in eastern and central Utah. There’s Monument Valley to explore and the spectacular ruins of Navajo National Monument. If you’re driving from the east, check out the little known gem of the Ute Tribal Park, or Mesa Verde National Park. One of the best ways to plan your pre- and post-conference explorations is to check out the AAA “Indian Country” map, which shows many areas of interest and remains the *de-facto* travel map of the Southwest. See You All Soon!

Check Your Address Label

Membership Payments Are Due

If your address label says “EXPIRED,” our records indicate that you have not yet paid your 2005-2006 ARARA dues. Please pay now, using the handy form in this issue of *La Pintura*. Don’t let this be your last issue!

ARARA 2006 Conference

First Call for Papers

Community Center, Bluff, Utah

MAY 19-22, 2006

Abstract due by March 15, 2006

PRESENTERS MUST REGISTER FOR THE MEETING

THE AMERICAN ROCK ART RESEARCH ASSOCIATION will hold its 33rd Annual Meeting May 19-22, 2006, in Bluff, Utah. The meeting location is in the Community Center.

The following presentation categories will be considered. ARARA reserves the option to change a Contributed Paper to a Report or Poster in order to accommodate as many presentations as possible. **It is strongly recommended that PowerPoint be used instead of slides. Also, we have PowerPoint ONLY and not other presentation programs.** In the future ARARA will be moving to requiring that all presentations be PowerPoint. Instructions on how to submit your presentation will be provided when the presentation is accepted. **Due to space limitations, presenters are limited to one senior authorship, but there is no limit on junior authorship.**

1. Contributed Papers discuss the results of fieldwork or lab research. Papers can include site descriptions, but they should consist of a compilation of information, newly formulated ideas, conclusions, or overview. Papers may be historical in nature and present an overview of previous research, but usually include comparative content (*no more than 15 minutes, with 3-4 minutes for questions*).

2. Reports are shorter, often descriptive, such as information on newly discovered sites, new dates for sites or images, or new ideas for site recording. Reports present new information on a rock art site or sites or a new way of thinking about rock art topics (*no more than 9 minutes in length, with no time for questions*).

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

Please designate the presentation category on the application form. All abstracts will be reviewed by a program committee and accepted or rejected by **April 1, 2006**.

E-MAIL IS THE PREFERRED METHOD OF SUBMITTING YOUR APPLICATION. Receipt will be confirmed by e-mail as soon as possible.

E-mail information specified on the Call for Papers form in this issue of *La Pintura*. The form is available from the ARARA web site, www.arara.org. Copy and paste the form into the body of an e-mail, fill in required information, and send to:

mavis@GreerServices.com

If it is not possible for you to submit by e-mail, please fill out and mail a hard copy of the application form to:

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

2006 ARARA Conference

Lodging in Bluff, Utah

THE ARARA CONFERENCE next spring will convene on May 19-22, 2006, a week before Memorial Day in historic Bluff, Utah. Mark your calendars! Bluff, located in the heart of southeastern Utah amongst innumerable petroglyphs and a short distance from five National Parks and Monuments, is eager to host us. The Desert Rose Inn—(888) 475-7673, (435) 672-2303, or e-mail information@DesertRoseInn.com—is the conference headquarters. Plan now. It is a not-to-be-missed event. More information about the conference will be published in the next *La Pintura*.

The lodging venues in both Bluff and Blanding (26 miles north of Bluff) listed below had rooms available at the time of publication of *La Pintura*. Camping information will be in a later issue.

In **Bluff:**

Calf Canyon, (888) 922-2470
Desert Rose, (888) 475-7673
Far Out Expeditions Guest Inn, (435) 672-2294 (bunkhouse rooms)
Kokopelli Inn, (435) 672-2322
Mokey Motel, (435) 672-2242
Decker House Inn, (888) 637-2582
Cottonwood RV Park & Cabins, (435) 672-2287
Valley of the Gods B & B, (970) 749-1164

In **BLANDING:**

Best Western Gateway Inn, (800) 528-1234 (minimum group block of 10 rooms for discount rate)
Blanding Sunset Inn, (435) 678-3323 (*low rent district*)
Blanding Super 8, (800) 800-8000
Cliff Palace Motel, (435) 678-2264
Comfort Inn Blanding, (800) 622-3250
Four Corners Inn, (800) 574-3150
Prospector Motor Lodge, (435) 678-3231
Rogers House B & B, (800) 355-3932

Sparks Conference Wrap-Up

Alanah Woody

THE NEVADA ROCK ART FOUNDATION Board of Directors and Membership would like to thank all of the ARARA members who were able to attend the ARARA Annual Conference at John Ascuaga's Nugget in Sparks May 28–30. We're happy to have a chance to share some of the great things that northern Nevada has to offer and things basically went off without too many hitches. I think a good time was had by all.

So many NRAF members helped out that it's hard to name them all, but Marjory Jones and Oyvind Frock deserve special recognition for their work on the field trips. Field trip leaders included Ralph and Cheryl Bennett, Carl Bjork, Brian and Vicki Curwen, Al Ferrand, Mark and Yolanda Henderson, Farrel and Manetta Lytle, Roland and Sally Masuo, Alvin McLane, Sue Ann Monteleone, Dale Pappas, Signa Pendegraft, Jeff and Diane Thelen, and Paul and Roseann Turigliatto. Thanks also to Eddy Pausch (USFWS), Jack Scott and Leann Murphy, and Kellie Green (all USFS) for their help as tour leaders, too. Pan Lambert, Cheryl Bennett, Sue Roberts, Vicki Curwen, Jean Taylor, and Joan O'Brian shared NRAF merchandise in the Vendor's room, and helping at the Registration Desk were Dale Pappas, Sally and Roland Masuo, Joy Bridgeman, Vicki Curwen, Carol Murano, and Nancy Humphries. Also, NRAF's roving photographer, Ed Laine, shot some great candid shots that I'll be sending out to some of you! These volunteers all went a long way toward showing ARARA how helpful and dedicated NRAF members are!

The papers presented at ARARA were interesting and varied (in spite of some equipment failure—hats off to NRAF Deputy Director Angus Quinlan and the ever helpful Garry Gillette for managing to sort it out) and Polly Schaafsma's banquet presentation was thought-provoking and insightful. Polly's presentation *Meaning and Metaphors in Puebloan Warfare Imagery in Late Prehistory* on Thursday evening before the Conference was also a great success. This event was co-sponsored by the ARARA Education Committee, AmArcs, and NRAF, and made it possible for some local folks to learn a bit more about rock art. The Friday evening reception at the Pyramid Lake Visitor's Center was also just fantastic. Ben Aleck discussed Pyramid Lake Tribal history, Ralph Burns told stories, and traditional food was prepared by Dean Barlese and his Pow Wow Committee. The Conservation Committee was able to visit the recently vandalized site on Peavine Mountain and have submitted recommendations to the USFS on mitigation and treatment. Future action on the site will be reported in *La Pintura*.

All in all, things went well—but we're all glad it's over! See you all next year in Bluff!

Call for Nominations!

DO YOU KNOW AN ARARA MEMBER who would make a good Officer? The ARARA Nominating Committee is launching its search for candidates for the positions of **President, Vice-President, Secretary, and Treasurer**. The criteria are simple—one must be a voting member in good standing, and not have served two consecutive terms immediately prior to this nomination. Duties of Officers may be found on the ARARA website (www.arara.org), under Bylaws Articles VI, VII, and VIII (please see summary below).

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

This is an opportunity to serve the organization, to represent the group at large, and to help shape new ideas for ARARA's future. You may nominate a fellow ARARA member, or you may nominate yourself. The term of office is from 2006 through 2008.

We need nominations by **February 1, 2006**. This issue of *La Pintura* contains a Nomination Form for use in suggesting candidates for ARARA offices. Be sure to obtain your nominee's agreement to serve before suggesting his or her name for nomination.

Please contact anyone on the Nominating Committee with your recommendation and suggestions. Thank you,

Chris Gralapp, Chair, Nominating Committee

eyeart@nbn.com

(415) 454-6567

Margaret Berrier

marglyph@yahoo.com

(713) 827-0789

Gary Hein

glhein@comcast.net

(505) 466-2957

Sandy Rogers

akrogers@ridgenet.net

(760) 375-4271

Caroline Maddock

cmaddock@boyleengineering.com

(949) 640-4391

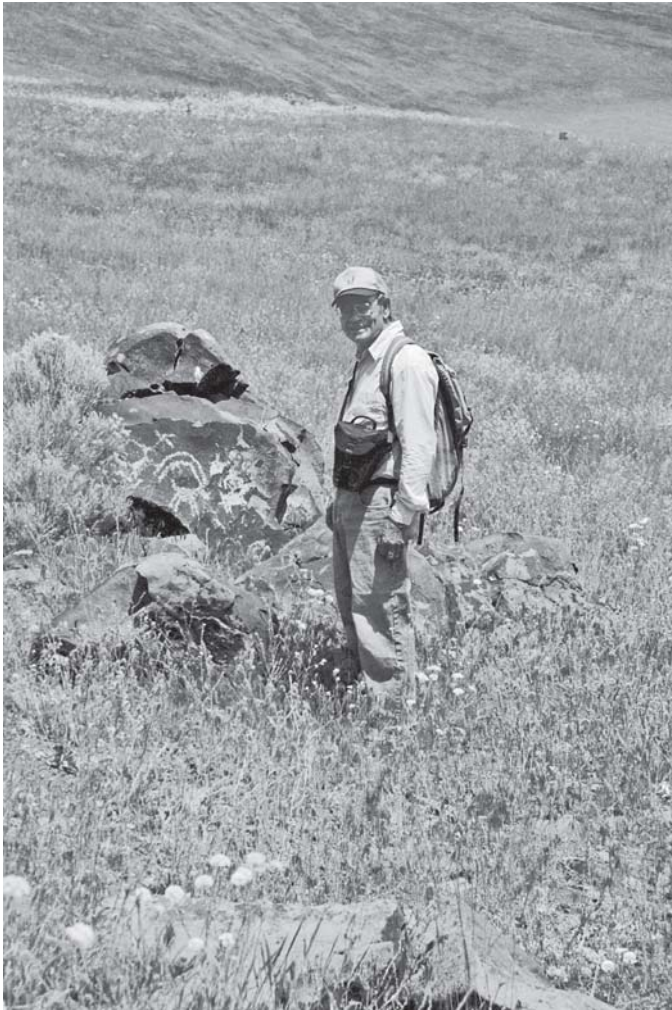
Duties of Officers

Officers of ARARA include a President, a Vice-President, a Secretary, and a Treasurer. The **President** is the Chief Executive Officer and General Manager of ARARA, and generally supervises directs the business and Officers of ARARA. The President presides at all meetings of the Board, and is an ex-officio member of all committees. The **Vice-President** performs all

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Alvin McLane Receives 2005 Wellmann Award

Reported by Don Christensen



THE KLAUS WELLMANN AWARD is emblematic of distinguished service in the field of rock art research, conservation, and education. This year's recipient is certainly exemplary of those accomplishments. Alvin McLane is widely known by most people in the Great Basin and beyond as "Mr. Nevada Rock Art." This is an apt description for the now retired archaeologist from Desert Research Institute in Reno. He has fully documented numerous sites and has done reconnaissance recording in every county in Nevada, which has resulted in literally a thousand-plus sites being listed with federal land managers. Included within this inventory is a site, over 13,000' in elevation, which may represent the highest known rock art site in the United States. The impetus for Alvin's quest to record rock art came in the 1980s as urban sprawl in the Reno-Sparks area led to the destruction of several sites. His subsequent

recording of rock art sites has tremendously increased the knowledge of site locations, which is the initial step toward providing some degree of protection. His fieldwork has produced more than a dozen authored and co-authored articles in numerous publications. Probably his seminal work is *An Annotated Petroglyph and Pictograph Bibliography of Nevada and the Great Basin*, which is a primary source for researchers in the region. He also did the evaluation to determine the eligibility of the Lagomarsino Petroglyphs for registration as a National Natural Landmark site.

Alvin has a number of other interests. He is an expert speleologist and has done extensive exploration at Wind Cave National Park in South Dakota that resulted in the naming of many of the chambers that were discovered. He is also an accomplished technical climber, which has been useful in reaching some of the sites he has recorded. His 1978 report *Silent Cordilleras* is a survey of Nevada's 314 mountain ranges, 32 of which he named for the first time. Nevada has more mountain ranges than any other state in the union and Alvin has climbed most of their significant peaks. He also operates a small press, Camp Nevada, which has published numerous monographs devoted to the state's natural and cultural history.

Alvin has been an active member of ARARA, Am-Arcs, the Nevada Archaeology Association, and the Nevada Rock Art Foundation. He has given countless presentations throughout the west. He was one of the major organizers of ARARA's 1993 annual meeting, which was held in Reno. In 2004, Governor Kenny Guinn designated October 14 as "Alvin McLane Day" in recognition of his contributions to the understanding of Nevada's natural and cultural history. He was selected in 2004 as one of the recipients of the Bureau of Land Management's "Making a Difference" National Volunteer Award. The Wellmann award is another appropriate hallmark to honor his distinguished career.

Nominations

Continued from page 5

the duties of the President in the absence of the President. The **Secretary** keeps the Articles of Incorporation and Bylaws, records and maintains the minutes of all Board meetings, maintains membership records, and records the proceedings of general meetings. The Secretary also publishes the minutes of the Annual Meeting in a subsequent issue of *La Pintura*. The Secretary operates under the control and supervision of the Board. The **Treasurer** is responsible for all funds and securities of ARARA, handles all receipts and disbursements, maintains financial records ("the books"), and certifies the annual financial statements. The Treasurer also makes a summary financial report to the membership at the Annual Meeting and publishes this report in a subsequent issue of *La Pintura*. The Treasurer operates under the control and supervision of the Board.

In Memoriam

William Strange

April 24, 1930 – April 11, 2005

Bill Hyder

BILL STRANGE PASSED AWAY THIS SPRING, two weeks after being diagnosed with pancreatic cancer. He had no time to say goodbye to his many friends in ARARA.

I met Bill at the 1985 ARARA conference in Santa Barbara. His paper, "When the Stone Sings: What Meaning Might Mean in Rock Art," left many in the audience scratching their heads. He introduced us to the methods of analyzing poetry and the terms: intention, structure, and explication. He actually recited poems that he had written to illustrate his points. We published his paper, but the editorial committee could not bring itself to actually publish the poems. Bill agreed. The loss was ours.

His next paper, "Child of the Waters, Child of the Walls: An Essay in the Semiotics of Barrier Canyon," presented at the 1986 Flagstaff conference, drew similar reactions. "I don't get it," a friend whispered. After the conference, several of us skipped out on the planned tours and went to Betatakin, the late Pueblo cliff house tucked into a magnificent sandstone alcove. The park guide allowed us to photograph the rock art while the tour entered the ruin. We switched places with the larger group and had the alcove to ourselves for a brief moment. Laying back on the rock and

looking up at the magnificent arch of sandstone above us, my friend now whispered, "I get it!"

Over the next few years, more of us got it. Bill explored rock art from his perspective as a poet and student of literature. He specialized in Shakespeare, Dylan, Bob Dylan, black performance literature, and Native American narrative. He challenged archaeologists to find the native voice in rock art, often using poetry and literary references. He dared to compare the Rochester Creek panel to a Hieronymus Bosch painting. Along the way, he became ARARA's poet laureate.

Diabetes ultimately took him out of the field. He damaged his feet once too often and could no longer make the hikes to see his favorite sites. Although he retreated to another passion, music, the depression that so often affects diabetics brought him down at times. He called me one evening after reading a conference review where Paul Bahn praised his work. Bill told me that he had all but given up, afraid that no one understood or appreciated his work, when Paul's timely review snapped him out of his depression.

Bill is survived by his wife Marlin and his two sons, Will and Andy. There are many more stories I could tell about my good friend (and I wish I could repeat his ode to the Yellow Rose of Texas), but perhaps it is best to let him speak for himself with one of the concluding verses of his "Fern Cave Poem":

How many stories have I told?
How many will listen to me
or see in the darkness
what there is to see?

ARARA Online

GREETINGS FROM ARARA ONLINE, a new e-mail service to help fill in the gaps between *La Pintura* issues. Our intent is community outreach, to inform the rock art community of any news of interest—an upcoming lecture, museum exhibit, conference, TV program, newspaper or magazine article, a new book, organized field trips, or any other miscellaneous rock art news. Please note: this group cannot be viewed by the general public and your e-mail address cannot be seen by anyone else, including potential solicitors. This is not a message board or discussion group. We learned from our Conference survey questionnaire that many would have liked earlier information on Reno field trip schedules—this is exactly the kind of news we have in mind for ARARA Online. Rest assured, no large attachments will be sent via ARARA Online in consideration of those who have slow dial-up Internet access. If you are not currently participating and would like to join the group, please e-mail ARARABoard@gmail.com and let us know.

Do You Think ARARA Needs a Better Web Site?

HAVE YOU EVER GONE TO WWW.ARARA.ORG and wished that you could renew your membership online, enroll for the annual conference, order the latest AIRA volume, print your own name badge or membership card, purchase an ARARA T-shirt or water bottle, etc.? There are so many things we could do, but we can't do it alone. We have already passed the hat amongst ourselves, and the Board has started a web site fund. Our goal is to raise \$5,000. If you would like to contribute, to help ARARA run more efficiently and even more important, ensure that ARARA is always here in the future, please send your tax-deductible donation made out to ARARA to:

Lisa Werner
ARARA Treasurer
1200 Dale Ave #108
Mountain View, CA 94040

ARARA Klaus Wellmann Memorial Award

THE ANNUAL KLAUS WELLMANN MEMORIAL AWARD for distinguished service in rock art research, conservation, and education was established in 1989 to honor the memory of the association's first president and to honor the continuing service of the many fine ARARA members.

Written nominations must be signed by no less than five members in good standing. Consideration will be given to cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration will also be given to a member's service outside the association, including such things as cumulative impact of a member's contribution to public education. Previous recipients are Jane Kolber, Donna Yoder, Fred Coy, Jr., Paul Steed, Jr., Stu Conner, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty, Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, and Frank & A.J. Bock.

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

ARARA Wellmann Award
Leigh Marymor, President
1400 Pinnacle St.
Pt. Richmond, CA 94801
mleighm@aol.com

Call for Castleton Award Entries

THE AMERICAN ROCK ART RESEARCH ASSOCIATION is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000. The winner of the award is expected to make a personal 30-minute presentation of his or her entry at the 33rd Annual ARARA Conference to be held May 19-22, 2006, in Bluff, Utah. ARARA reserves first publication rights.

The essay may deal with any aspect of rock art research any place in the world, including, but not limited to, a final or summary report outlining the results of fieldwork, a synthesis or regional overview, or an interpretive study of rock art.

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

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

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide of the Society for American Archaeology, available online at:

www.saa.org/publications/Styleguide/saaguide.pdf

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

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

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

6. To enter the competition, send a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by **February 15, 2006**, to:

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

The ARARA Conservation and Preservation Award

THE CONSERVATION AND PRESERVATION AWARD was established by ARARA in 1991 to recognize significant contributions to the conservation or protection of rock art. The CAP Award is to be made to an individual, group, organization, or agency that has taken a leadership role in significantly contributing to protect or preserve a major rock art site or series of sites from an identified and serious destructive impact, or to cause legislative, educational, administrative, or other action that significantly promotes rock art conservation or protection.

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

The CAP Award may be made to an individual for work that was a normal part of his or her employment or professional

activities; or to a group, organization, or agency for work that was a regular part of its operations. An individual, group, organization, or agency may receive a CAP Award more than once for additional conservation and/or preservation efforts.

The recipients' efforts to incorporate the participation and advice of Native Peoples into their work will be valued. The recipient of a CAP Award must have operated within the bounds of federal, state, tribal, and local law when carrying out the action for which an award is made.

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

Nominations for the CAP Award must be received by the Awards Chair by **December 31, 2005**. In January, members of the CAP Award Subcommittee of the Conservation and Preservation Committee evaluate nominations and formulate a written recommendation to the Committee chair for submission to the ARARA Board of Directors. A majority vote by ARARA board members determines the recipient(s) of the CAP Award. The two top runners-up in the selection process automatically remain on the nominations list for the following two years.

The CAP Award(s) will be presented during a general session of the ARARA Annual Conference in May.

The nomination form is in this issue of *La Pintura*. Deadline for nominations for the CAP Award is **December 31, 2005**. Send nominations to:

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

Call for Oliver Photography Award Entries

THE AMERICAN ROCK ART RESEARCH ASSOCIATION is pleased to announce its annual photography competition for the Oliver Award for exceptional works that master the art and science of rock art photography. The winner will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part the ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or

other legal owner of the original images.

In 2001, the judges expanded the scope of the Oliver Award to include all forms of digital photography and enhancements. Digital enhancement entries must include a description of techniques and discussion of the ethics of the enhancements used in the entry and how they contribute to the science of rock art research.

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

On the one hand, rock art photography must illuminate and educate people who have not had the opportunity to see a site first-hand by capturing the experience of the site, not only reproducing what is painted or carved upon the stone, but also evoking a sense of place, feelings, and emotions experienced at a rock art site. We aim to educate and pass along a meaningful portrait of rock art, thus helping others appreciate the rarity and beauty of this art form.

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

The Oliver award includes all conventional still or motion film media, scientific film media, video, and digital image captures done on location. It does not extend to multimedia "productions," but the scope of the award may be expanded in the future.

Entries may include a single image or portfolio of images of one or more of sites, accompanied by a cover letter that explains how the entry meets the criteria of the award—how does it provide a viewer with new information or a new appreciation of the site or sites? This is particularly necessary for scientific studies where techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a résumé or *curriculum vitae* is acceptable).

A panel of judges will be selected by the ARARA Executive Board and will be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned. Expanded criteria for the award are posted at www.arara.org.

To enter the competition, send one letter of application and the entry in time to be received by **February 15, 2006**, to:

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



ARARA President Leigh Marymor at Mustard Ridge.

President's Message

Leigh Marymor, ARARA President

AN APPRECIATION, and for many a passion, for the world's cultural heritage, and especially the reflection of our heritage preserved in the rock art record, is the highly charged glue that seems to bind ARARA members together in fellowship and a shared purpose. Many of us are drawn into the field to visit rock art sites in awe and wonder—setting high standards for our visitation practices; we become cultural tourists in the best sense. Others are dedicated to preserve a vanishing record and are deeply committed to documenting rock art sites. Some of us are dedicated to educating students and the public-at-large in order to raise awareness of the cultural significance of rock art within the landscape, and the human values inherent there for all of us. Some of us are driven to interpret what we observe in scholarly works, others to capture an essence that can be expressed artistically, publicly, personally, or perhaps spiritually. Others of us are dedicated to the preservation of these cultural sites, a way to give back to these special places that have given us so much.

ARARA is indeed a big tent that holds many passionate members—academics, non-academics, cultural tourists, advocates, land managers, educators, artists, preservationists, and more. Year after year, for 32 years in fact, the dedicated volunteers of ARARA, serving on the Organization's committees and Board of Directors, have seen to it that the Mission of our organization has been realized, through our annual conferences, publications, educational events, and committee activities.

This summer, the ARARA Board of Directors convened for a special retreat, our first in 32 years, to revisit ARARA's mission, to envision our Organization's future, to chart a path that will insure ARARA's relevance, and to enhance ARARA's effectiveness in all that we set out to do.

Our meeting venue, Albuquerque, New Mexico, was chosen to allow us to pursue one of our strategic goals for the organization, which is to improve our ability to influence decision

makers who have an impact on rock art. To this end, we met with Joseph Sanchez, Director of Petroglyph National Monument, and with his staff. We wanted to better understand how the Monument balances contemporary Puebloan concerns regarding published depictions of rock art images, and uses of certain terminology, with academic research values. Those of you who attended the meeting in Sparks heard Polly Schaafsma speak eloquently on this topic as she described the clash that occurs between cultural sensitivity and academic freedom. We also discussed how ARARA can support the National Monument in realizing its mandate to establish a regional rock art research center—an important legislated mandate for the Petroglyph National Monument which to date has been left unfunded. And finally, we discussed the status of both the Unser Blvd. road extension—which is currently being bulldozed across the escarpment—and the fight to defeat the Paseo del Norte road extension. I invite you to read Jerry Brody's recap of the meeting; it was both fascinating and challenging.

Our Board retreat began Friday night with a tutorial given to us by our consultant, Katie Heidrich of Centerpoint Institute (Chicago), on the composition of volunteer organizations in modern American society, the roles played by volunteers, and the typical nature, functions, and duties of a Board of Directors. For those of us who are novice Board Members, which pretty much describes all of us on ARARA's Board, the tutorial, and the planning day that followed, were real eye openers, and an inspiration. I want to pay special homage to Dario Caloss, who, during his brief tenure on the Board last year, inspired all of us to prioritize the importance of learning best practices for the Board of Directors, and to learn how to prioritize strategic planning, in the face of daily demands to execute the never-ending business of the Organization.



ARARA Officers and Board Members at the Planning Retreat with consultant Katie Heidrich (far right).

On Saturday, we revisited ARARA's Mission Statement. A Mission Statement should express the heart and soul of an Organization; it's a statement of our entire reason for being. What a surprise to learn not only that ARARA's Mission

Statement is stated inconsistently where it is recited in our Constitution and then again in our Bylaws, but it also fails to capture an expression of who we are, and why it is important that we do what we do, and to whom it is important. I encourage each of you to re-read our Mission Statement, which is available on www.arara.org. The board has appointed a bylaws committee headed by Jerry Brody, our consummate wordsmith, to grapple with amending language that will better capture the spirit and inspiration for our Organization. Stay tuned for more on this in the pages of *La Pintura*, ARARA members will be asked to weigh in as this journey unfolds.

Later in the morning, your Board moved on to focus on our Vision for the future. Drafting our Vision allowed us to move on to setting goals, crafting strategies to reach them, and increasing our chances for success by assigning volunteers and timelines to each commitment. To illustrate for you how this worked out in practice, we drafted our Vision Statement to read (pending further wordsmithing by Jerry Brody):

“Further ARARA’s Mission by embracing, energizing, and growing our Membership through relevance, networking, and outreach.”

An example Goal that we set to realize our Vision is to *improve our Organization’s ability to communicate with our members and the public-at-large*. We identified several objectives that would allow us to do this:

1. Establish a regular publication timetable for *La Pintura*.
2. Increase the amount of timely and topical content in *La Pintura*.
3. Archive back issues of *La Pintura* on-line.
4. Distribute *La Pintura* electronically to those members who would like to receive it in this format.
5. Overhaul our web site, www.arara.org, and make it both timely in content and interactive.
6. Raise funds to finance web site development.
7. Establish a group e-mail function, *ARARA Online*, for rapid communication to Members.

Each Board Member has volunteered to shepherd one or more of these goals to fruition with attendant action plans and timetables. We have future planning we will be doing around other Goals related to *increasing ARARA’s relevance, increasing our ability to fulfill our action plans, insuring our organizational memory, and energizing our membership*. You will have a chance to measure our success by the strength of the rising winds that you begin to see fill ARARA’s sails. And as the winds rise, I look forward to seeing each and all of you rise with them; in supporting Breen Murray, our new *La Pintura* Editor, with interesting submissions to *La Pintura*; in your attendance and participation in our conferences; in your volunteer efforts on our various committees; and in giving generously of your time (and funds) to insure ARARA’s legacy to the next generation of passionate rock art advocates and stewards.

Conservation and Preservation Committee Workshop

ON THE MORNING OF MAY 27, 2005, at 8:00 a.m., a group of 28 ARARA members met in front of the Nugget Hotel to conduct our annual Conservation and Preservation workshop. To guide us on our journey were Jack Sprague, Chairman of the ARARA Conservation and Preservation Committee, ARARA’s own Alanah Woody, and Archaeologist Terry Birk, of the United States Forest Service. As we gathered together in the early morning coolness outside the hotel, catching up on the events of the last year, we were quickly placed in the appropriate vehicles and sped away to the workshop location. The site picked for this year’s workshop was one that had been vandalized, the property recovered, and the perpetrators tried in a court of law, and now the focus was on how best to protect the site in the future, while still allowing visitation.

About 30 minutes later we arrived at the site, which is now located in close association with a residential community, with more residential construction expected imminently. As the group gingerly picked their way over the talus slope, we shortly arrived at the basalt field that had originally held the four boulders that showcased the petroglyphs. Of these original four boulders, three were stolen in the middle of the night, while one was fortunately left behind. The boulder that remains contains the remnants of a lizard like figure, hence the name of the site, “Lizard Hill.” Our focus during the visitation of this site was on how best to protect it, while allowing for the unavoidable visitation from bikers, hikers, and the curious local community.



Conservation and Preservation Committee members visiting the Lizard Hill site, from which the petroglyph boulders were stolen.

We spent around an hour at the site, throwing around questions like “Does signage draw attention to a site, or provide information and guidance?” “Would a bridge over the talus field which still contains a petroglyph and some intact hunting blinds,

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Conservation Workshop

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allow for visitation while still protecting the site, or would it just draw more people to the site who would not ordinarily know it was there?" We would go into these, and many more options, during our afternoon meeting.

After our site workshop, we again caravanned in the appropriate vehicles and proceeded to the local United States Forest Service office to actually view the three stolen petroglyph boulders that are now impounded in their evidence yard. Despite the hot sun, our group of 28 gathered around the impound yard with eager anticipation as the USFS employees struggled to open the doors that protected this cultural treasure. Suddenly, the doors flew open, and the audience clamored for the opportunity to photograph these prehistoric artifacts that were at the heart of a Federal lawsuit. Even though these boulders were stolen in the middle of the night by two men with a truck and a winch, they are in remarkably stable condition with their glyphs still intact. As the verbose group waited their turn to enter the storage container and photograph the boulders, they mingled together and voraciously discussed this senseless act of vandalism and destruction, while tossing around ideas of extreme forms of punishment for the vandals.

After lunch, provided by the Conservation and Preservation Committee, the group met to discuss various management methods. There were 23 people in attendance at the Conservation and Preservation Committee Workshop meeting that was held after the morning field trip to Lizard Hill. The purpose of this meeting was to discuss the three stolen petroglyph boulders and to suggest mitigation measures in an attempt to prevent future vandalism at this site and other rock art sites.

USFS Archaeologist Terry Birk began the meeting by discussing his perspective of what he hopes to achieve by our involvement in this situation. He stated that he felt this workshop was an opportunity for him to take advantage of ARARA's vast amount of expertise in the area of rock art conservation and preservation. Further, he would like to see this tragic situation turned into a positive learning experience for the local community by soliciting their involvement in site stewardship. The USFS, like most other government entities, suffers a shortage of funds. However, Terry assures us that the USFS has budgeted for active management of Lizard Hill starting with the 2006 fiscal year. Ultimately, Terry was looking for suggestions to make this site an informative, and protected, cultural resource, which the local community can both enjoy and protect.

After many suggestions and ideas were discussed we focused on short and long term goals for the site. The many suggestions and goals will be compiled in a document, reviewed by the conservation committee, and then forwarded to the USFS.

We will be hosting another Conservation and Preservation



Conservation and Preservation Committee members examining recovered petroglyphs at the Forest Service impound. The panel used for the 2005 ARARA Conference logo is visible in the foreground (petroglyph digitally enhanced for visibility).

workshop at the 2006 ARARA meeting in Bluff, Utah. If you would like to be involved in that workshop, or in the Conservation and Preservation Committee, your participation is welcome. Please contact Jack Sprague at jack.sprague@emersonprocess.com for more information.

—Submitted by Jack Sprague
Conservation and Preservation Committee Chair

Mexican Rock Art Symposium Slated for November

ANYONE WHO WOULD LIKE TO LEARN more about rock art south of the border and polish up their Spanish as well are cordially invited to attend the First National Symposium on Rock Representations in Mexico City, November 15-18, 2005. The symposium is co-sponsored by the National School of Anthropology (E.N.A.H.) and Institute of Anthropological Research of the National University of Mexico (U.N.A.M.). Sessions will be held in the auditorium of the latter institution, which is readily accessible using the Mexico City subway system.

Twenty-seven researchers will present papers covering every part of Mexican territory from Chihuahua to Chiapas, and several invited lectures are also planned to cap off each day's activities. In addition, the latest version of your *La Pintura* editor's collection of Rock Art and Archaeology on Stamps will be exhibited during the event.

There is no charge for attending this event, and interested parties can obtain more information and the full program by contacting the symposium's electronic address: simposio_rupestre@yahoo.com or contacting its organizers, Cristina Corona and Guillermo Acosta, directly at the E.N.A.H. (m_arqueologia.enah@inah.gob.mx) or by phone at MX+5606-0487 or 5606-0197.

—Reported by William Breen Murray

The Chaco Culture National Historical Park Rock Art Monitoring System

K. Alden Peterson

Background

IN THE FALL OF 2004 Chaco Culture Park Ranger Gordon Ellison discovered a juvenile visitor defacing rocks along the rimrock behind the Gallo Campground. As sections of this rim are designated archaeological sites and contain prehistoric petroglyphs and pictographs, the park staff immediately began searching the records of surveyed rock art to determine whether this latest incident of vandalism had, indeed, impacted park archaeological resources. As a result of this incident, it became clear to park management that the park needed a more expedient method to locate the archaeological site location and existing documentation of the site, and to determine the extent of suspected vandalism to the site. Park management also realized a need to take a more proactive role in preventing vandalism to archaeological sites and adjacent rock faces associated with the high risk front-country sites within the park. Two primary criteria for this approach were identified: 1) The park needed a more comprehensive baseline for both archaeological and non-archaeological rock faces in the park to determine the extent of existing vandalism and to document new vandalism; 2) The park needed a regular, systematic rock-face monitoring system to determine the incident and frequency of vandalism to better gauge the effectiveness of park anti-vandalism policies.

Method

The method chosen by Chaco Culture park management includes the formation of a Rock Art Monitoring system that includes archaeological rock faces within the park as well as adjacent, “non-archaeological” rock faces. Working with the concept that graffiti begets graffiti, this monitoring system strives to reduce the impact on archaeological rock faces containing prehistoric rock art by reducing all forms of defacement and vandalism of rock faces within the park. The first step requires creating an overarching system for designating Monitoring Units that included non-archaeological as well as archaeological rock and cliff faces. Because the surveyed archaeological rock art descriptions are discontinuous along the cliff and rock faces, the newly designated Monitoring Unit system creates a method for relocating specific positions along the rock face, a cross-reference to the archeological survey work and documentation, and a photographic method to visually compare the current rock surfaces to the archaeological documentation and to a recent baseline photographic survey of vandalism and graffiti. The pilot portion of this system was initiated for the

rocks and cliff wall behind the Gallo Campground, an area of extensive rock art with a long history of vandalism because of the high, unsupervised visitation associated with the proximity of the a 24-hour accessible camping facility.

The key component of Chaco Culture’s Rock Art Monitoring system is a hierarchical, nested set of elevational-view photographs of the rocks and cliff walls to provide expedient and intuitive orientation to the archaeological and vandalism documentation. This system was designed to be utilized by volunteers with a minimum amount of experience in navigation skills and rock art monitoring.

The first tier of orientation with the Chaco Culture Rock Art Monitoring system consists of a campground map superimposed on a background aerial photo. This plan view is the exception to the nested elevational-view photographs and is intended provide expedient and intuitive orientation to the Campground Rock Art Monitoring Unit locations. In the Gallo Campground, the Rock Art Monitoring Units were provided with names rather than numbers (to reduce confusion associated with the numbering system for the archaeological sites within the park). These names are then linked to a set of binders containing the elevational views for the Monitoring Units (MU’s). Each binder also contains a copy of the plan map to provide overall orientation and correlation with each MU and the adjacent MU’s.

The next tier consists of a long, composite photograph functioning as the index for each Monitoring Unit (MU) (e.g., RV Loop Monitoring Unit) and providing orientation to the subdivisions of that particular Monitoring Unit (designated as lettered sections—MU-A, MU-B, etc.). These index photos also indicate the correlation of archaeological site information and documentation with the site, if present.

Organization of the Binders

Once a Monitoring Unit and the desired section thereof have been identified, the appropriate binder can be selected, which contains the next tier of elevational views. Each binder contains one or more monitoring unit sections separated by key tabs for a given Monitoring Unit. While space limitations prevent a full discussion, summaries of the key tabs are given here.

Tab 1: A reference photo providing a higher degree of image resolution and orientation than the index photograph.

Tab 2: An index photo for the base-line photographic documentation with the field of view of each documentation photograph indicated by a graphical representation drawn on the index photograph and numbered to correlate with the numbered photographs filed behind the index photograph.

Tab 3: Additional photographic documentation, labeled with the date the documentation took place. Tab may be empty if no further documentation exists.

Chaco Monitoring System

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An example of a field sketch, showing rock art and graffiti, from the Chaco Rock Art Monitoring Program. Sketch by Scott Seibel.

Tab 4: Information about the MU section's archaeological documentation (if present) with the archaeological index photo labeled with site number, and labeled graphical representations of gallery or boulder designations and orientation.

Tab 5: Orientation to any photographs present in the archaeological documentation, including date of photographic documentation, field of view of each graphically represented, and file numbers of archaeological photographs.

Tab 6: Photograph reference index to rock art field sketches made during archaeological survey and investigation with graphical representation of areas covered by field sketches, labeled with sketch numbers correlated with site documentation. Photocopies of field sketches included if present.

Tab 7: Multiple copies of blank forms for documenting changes to the MU section in accordance with the steps outlined above.

Tab 8: "Site forms" with space for additional documentation of changes to the MU section.

Conclusion

The Rock Art Monitoring system initiated at Chaco Culture last spring has already produced two positive results. First, training new volunteers unfamiliar with rock art recording and the monitoring system proved to be quiet effective. Second, after only several days of orientation, volunteers were providing significant documentation of changes to the Monitoring Unit sections, thereby providing the park with a method of quantifying impact to the both the rock art and the rock faces of the park.

Education Committee Update

THE EDUCATION COMMITTEE welcomed new and returning members at our meeting in Sparks in May of 2005. The snazzy new cover of our Resources for Education booklets made its debut, thanks to the efforts of Alanah Woody. The committee voted to approve funding for a laptop computer to be utilized for ARARA presentations, in fitting with our focus of educating the public. During the rest of the year, Lisa Steinberg Werner will have custody of it to keep it dusted and hold financial records. Since it will be on the road, the laptop could also be used to print nametags at the registration table, and will save costs of renting a machine each year.

We also discussed several ideas to involve students and Native Americans in our annual meetings. We would like to continue offering teacher in-services and student activities, and develop connections between small museums for possible displays, roving exhibits, and year-round information disbursal. We appreciate any ideas or help you may be able to offer. Please contact me, festuned@sbceo.org.

Suggested Reading from the Education Committee

Perhaps the quintessential children's fiction book about Paleolithic cave paintings is *Boy of the Painted Cave* by Justen Denzel. It is often read in sixth grade in connection with the Ancient Civilizations curriculum for social studies. It is an engaging story of a young boy, Tao, who is drawn to paint but is forbidden because only a "Chosen One" may be a cave painter. He is further set apart by having a crippled leg, befriending a wolf pup (also taboo), and being an orphan. The story develops as Tao explores his independence after being exiled from the clan and meets Greybeard, the shaman of all the clans in this part of southern Europe. Tension with his clan continues and Tao's survival is put on the line when he is set up to duel against the legendary bull, Saxon.

I highly recommend the book, even for those not in the education field. It is a fun read and a good way to relax the brain after reading analytical reports. There is no need to hide this work of juvenile literature behind the covers of *Archaeology* magazine because *Boy of the Painted Cave* is about rock art and

explores the Paleolithic world. It is an excellent book to read out loud to the family, or use to start that practice.

For educators there are excellent resources on line for your into-through-and-beyond activities. Using Google, type in “Boy Painted Cave Costello” and look for the resource guide by Marg Costello from San Francisco USD (www.sfusd.k12.ca.us/schwww/sch618/Costello/Teacherguide.html). Also there is a PDF file with Power Vocabulary Words found by simply typing in the title (www.lexile.com/PowerV/Boy%20of%20Painted%20Cave.pdf). *Boy of the Painted Cave* can be the center of a thematic unit linking other activities to it. Students can make their own paintbrushes from natural supplies, paint or draw cave art with chalk, and design their own images. Examples of Paleolithic art can be found in books from the library and by searching images on the web, and education stores sometimes sell posters. Creating a classroom cave or corner cave with crumpled brown butcher paper helps set a good tone as the book nears its end.

Another favorite I’d like to mention is *Kokopelli’s Flute* by Will Hobbs. This book is set in the southwestern United States and is about a boy named Tepary who stumbles upon pothunters at an archeological site. He finds a flute which he blows into, and its powers transform him into a pack rat by night. As fanciful as this seems, the book is also a good read and, according to the author’s web site, the story was inspired by petroglyphs of Kokopelli on canyon walls. Give it a read to find out whether ancient seeds from Kokopelli grow and how Tepary manages to break the cycle of becoming a pack rat.

—Amy Leska
Education Committee Chair

Book Reviews

The Rock-Art of Eastern North America: Capturing Images and Insight, by Carol Diaz-Granados and James R. Duncan, 2004. University of Alabama Press, Tuscaloosa, 426 pages. Softcover, ISBN 0-8173-5096-9; Hardcover, ISBN 0-8173-1394-X.

Reviewed by Denise Smith

THE ROCK-ART OF EASTERN NORTH AMERICA, edited by Carol Diaz-Granados and James Duncan, is the second, and more complete, synthesis of rock art scholarship for this region of North America—the other is the 1996 volume published by ARARA (Faulkner 1996). This new volume offers all the expected features of a scholarly work. I particularly like that the “List of Contributors” includes biographical information and also mentions other publications by the same authors. Lamentably, all of the images are in black and white, detracting from an otherwise excellent publication.

The editors present 20 essays from a wide variety of scholars, all but two of whom focus primarily on rock art in the eastern United States. As the editors put it, “This collection of papers

may be viewed as eclectic by some, but, on the other hand, it is a fine and diverse representation of both the eastern region and topics in eastern rock-art research” (p. xxviii). In the Table of Contents, the editors divide the papers into different sections, including *Ethnography*, *Patterning of Sites and Motifs*, *Gender*, and *Dating Methods*. A section on *Dendroglyphs* highlights the well-researched work by Dr. Fred E. Coy, Jr., one of the people to whom the volume is dedicated.

All of the papers were presented at professional conferences, the editors are careful to point out, but it becomes clear that many were presented at conferences held by the Eastern States Rock Art Research Association, since virtually every author represented is a member of that august organization. As such, they reflect the high standards, but sometimes also the technical jargon, of conference papers. Joan Vastokas, author of “The Peterborough Petroglyphs: Native or Norse?” and Daniel Arsenault, who wrote “Analyzing and Dating the Nisula Site, Québec,” are the only non-U.S. contributors. It is so refreshing to see a Canadian presence; more would be welcome.

The editors define the purpose of their volume in the preface: “*The Rock-Art of Eastern North America* was assembled to reach out to the professional community, to archaeologists, both those who do rock-art research and those who choose to look the other way. This volume was written also with the general public in mind—actually anyone interested in rock-art—for the purpose of offering information on the expanse, depth, and urgency of rock-art research in eastern North America” (pp. xxi-xxii). I disagree that this volume is accessible to the general public, as some of the papers are highly technical in nature.

I also felt that the editors set a confrontational tone when they write: “Petroglyphs and pictographs are within the very same realm of archaeology as material culture with its tangible artifacts. It is imperative that mainstream archaeology incorporate rock-art—particularly eastern rock art—in order to bring about that ‘fuller picture of the past’ toward which all archaeological work strives . . . Many professionals have blamed a lack of dating methods as justification for ignoring rock-art. This is no longer a viable excuse, because both rock-art research and dating methods have advanced to an acceptably credible level” (p. xxix). Two papers in the volume address dating issues, using geology or accelerator mass spectrometry.

The editors end their introduction by offering the synopses of the included papers. While most descriptions are helpful, some—I felt—were perhaps too succinct. It is always difficult to strike that balance, how to give the reader enough information to spark interest without being overwhelming. Several of the chapters are site reports while others are updates or new interpretations of sites reported before, such as Joan Vastokas’s response to recent publications attributing the Peterborough petroglyphs to Norse artists.

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Book Reviews

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Two rather provocative papers caught my attention: Jack Steinbring's "Elemental Forms of Rock-Art and the Peopling of the Americas" and Kevin Callahan's "Pica, Geophagy, and Rock-Art in the Eastern United States." Both chapters discuss the ubiquity of cupules, but from rather different perspectives. Steinbring addresses the controversy surrounding the origins of people in the Western Hemisphere, linking the practice of making cupules to the spread of peoples around the globe. This is a scholarly topic seeded with land mines, and he gleefully steps on virtually every one. Clearly his is a paper intended to provoke discussion. Callahan's contribution also considers cupules, but from the perspective of ethnographic evidence. He cites examples from the world over on how people grind rock surfaces to obtain a powder used for medicinal purposes. I found his arguments to be precise and provocative.

"Ratcliffe Sacred Rock and the Seven Sacred Stones, Iowa" by Lori Stanley was, I felt, precisely the caliber of work for which all rock art scholars should strive. Reading more like a detective novel than an academic paper, she reconstructs the recent history of her subject site, then incorporates what she has learned in consultation with the Winnebago people, who believe the Seven Stones are part of a religious legacy. Her self-critical arguments were carefully constructed, but left room for new evidence.

One issue I had with the text was the editorial choice for using "rock-art" as a hyphenated term, presumably following the suggestions of Paul Taçon and Christopher Chippendale, to distinguish the subject "from the Western artistic programme, which is closely tied to a market economy" (David 2002:10, note 5). As an art historian, I can say that much of the art created in Western history was outside of a "market economy." Defining art in this simplistic manner is naïve at best. But this is an argument I have with the discipline of archaeology, not with Carol Diaz-Granados or James Duncan.

This "inaugural volume," as the editors describe it, is an excellent addition to the literature in that it brings together important work done by scholars in a geographic region underrepresented in the scholarly literature. I hope that the editors' use of the term "inaugural" means there are more to follow. In their own words: "We are optimistic that with the publication of this volume, *The Rock-Art of Eastern North America*, a new initiative will be set in motion" (p. xxix).

[Editor's Note: A more extensive review will appear in the November 2005 issue of *Rock Art Research*. We thank its editor, Robert Bednarik, for permission to use this edited version.]

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2002 *Landscapes, Rock-Art and the Dreaming: An Archaeology of Preunderstanding*. Leicester University Press, London.

Faulkner, Charles H., ed.

1996 *Rock Art of the Eastern Woodlands: Proceedings from the Eastern States Rock Art Conference*. Occasional Paper 2. American Rock Art Research Association, San Miguel, California.

Alexander the Great and the Mystery of the Elephant Medallions by Frank L. Holt. Cloth ISBN 0-520238-81-8, 2003; paper ISBN 0-520244-83-4, 2005. University of California Press, Berkeley

Reviewed by William Breen Murray

Departamento de Ciencias Sociales, Universidad de Monterrey (México)

RECOMMENDING A BOOK about numismatic iconography to rock art researchers may seem a bit strange, since hardly any of them will share Professor Holt's passion for Alexander the Great and the minutia of history revealed through the study of ancient coinage. Yet his detective story is an agile tour of ancient battlefields and manuscripts with an expert classical scholar and numismatic specialist as guide. Along the way Holt reveals many methodological parallels between understanding the meaning of coins and interpreting rock art.

The Elephant Medallions referred to in the title first came to light in northern Afghanistan in the late 19th century, only three pieces from what came to be known as the "Oxus hoard." Their unique design shows a triumphant Greek general (thought to be Alexander) on one face and two retreating Indian warriors mounted on an elephant on the reverse. These motifs were totally unknown on other Greek coinage and immediately challenged the most eminent numismatic scholars of the day. Indeed, these medallions may be the first commemorative medals ever created expressly for a real historical event; at least, that's the mystery Holt aims to solve in his book. Meanwhile, their rarity (over a century later, only 27 are known) has turned the Elephant medallions into museum pieces which last sold at auction in 1990 for the measly sum of \$57,750.

I will not spoil the mystery by commenting on Holt's conclusions, other than to say that I was convinced. For rock art researchers, his conclusions aren't nearly as important as his weighing of the evidence and historical account of how each generation of numismatic scholars interpreted the available evidence. Despite the great difference in materials and context, coins are also archaeological artifacts with high ideological content, just like rock art. Their study demands a synthesis of information—both qualitative and technical—drawn from many fields and ends up only with calculated probabilities, rather than concrete proof. Most importantly, the interpretation of coinage also responds to the changing perspectives and intellectual fashions of the times. Holt takes all these into account in reaching his conclusions, and in the process he demonstrates that rock art enigmas are not the only ones for which reasoned judgment and dispassionate assessments can be achieved only by attempting to recover the view of those who created the original artifacts.

The ARARA 2005 Evaluation and Questionnaire

THANKS TO ALL OF YOU who took the time to fill out the Evaluation and Questionnaire at our Conference in Sparks. Ninety-one members submitted their forms, and while all did not respond to all questions, the results are providing us with great data to evaluate ARARA's last Conference and to aid in planning for the future. Below is a brief summary of the results.

1. Effectiveness of ARARA 2005 meeting expectations, rated low (1) to high (6): 73% of attendees gave the meeting a 5 or 6 rating.

2. Rating of Events:

Reception: 79%—5 or 6 rating.

Saturday Presentations: 71%—5 or 6 rating.

Auction: 58%—5 or 6 rating.

Sunday Presentations: 57%—5 or 6 rating.

Banquet: 79%—5 or 6 rating.

3. What did you like most about the conference?: Positive comments were numerous, including the presentations, friendliness of members, and good organization of the conference.

4. Suggested improvements for next year (and future meetings): Many of the comments focused on the A.V. problems that were encountered (being addressed), and a faster pace for the auction. Field Trip issues were also addressed, and the temperature of the room (too cold). Several requested that we not return to a casino for future conferences.

5. Coffee Breaks: Provided coffee received a slight edge. Asking for donations was O.K.

6. Do you want Workshops?: Workshops received a resounding YES!, with requests for both pre- and post-conference, but many did not want them to conflict with the Field Trips.

7. Suggestions for Future Workshops: More than 30 great ideas ranging from computer and photographic techniques to recording methods, GIS, GPS, ethnographic interviewing, and many other topics.

8. Interested in pre-meeting Field Trips?: Another resounding yes!

9. Are ARARA Conferences a good value?: More than 90% agree!

10. Was food good and quality consistent?: 73%—4 to 6 rating.

11. Were accommodations comfortable and a good value?: 94%—4 to 6 rating.

Responses to the Bluff Questionnaire

1. Factors that determine attending an ARARA conference, in order of importance: Location, Personal Schedule, Budget, Time, Program Content.

2. Camping in Bluff: Yes—19.

3. Travel Direction—Most coming from the West.

4. Airport—Too early for most to make plans.

5. Suggested Sites for field Trips: Our members suggested 37+ known sites in the area.

6. Suggested locations for future meetings: Members suggested 39 potential sites for future conferences, both specific and general areas. The most popular were New Mexico, California, Arizona, the Northwest, Utah, Hawaii, and Texas.

A substantial number of people indicated their interest in serving on the ARARA Board of Directors, and on committees. This information will be passed on to the appropriate Committee Chairs. Twenty-four individuals are willing to contribute their special skills, including several who are willing to work on upgrading our Web Page.

ARARA members who would like to be added to the list of those willing to share their skills or to serve on a committee, please contact our President, Leigh Marymor, at:

MleighM@aol.com

If you are interested in more detail on survey questions please contact Donna Gillette (rockart@ix.netcom.com). Thanks again to those who took part in the Evaluation and Questionnaire.

—Donna Gillette
Conference Planner

Rock Art Makes Campus News in New Mexico

TWO ITEMS OF INTEREST to rock art researchers were recently published in the University of New Mexico *Campus News* (Volume 40, Number 10 May 9, 2005). In one story the paper reported that David Brugge was to receive an honorary doctorate from the University of New Mexico. Quoting from the paper: "David Brugge, class of 1950, is a pillar in Southwestern studies and a legend in anthropological circles. As author, scientist, curator, researcher, and consultant, he has contributed to the body of knowledge on anthropology, archaeology, material culture, land use, rock art, ethnobotany, linguistics, intercultural dynamics, repatriation, bibliography, and more." ARARA members will recognize Brugge as a longtime advocate for rock art research and a leading scholar on the subject of Navajo rock art.

In another story the paper reported that Joseph Sanchez was "inducted into the Orden de Isabel la Católica in a ceremony in Albuquerque's Old Town Plaza." The ceremony, which included the presentation of a medal bearing the Knight's Cross, is one of the most important decorations conferred by the King of Spain on a foreigner. Joseph Sanchez, the superintendent of Petroglyph National Monument, was given the award for his life-long effort to study Spanish Colonial history.

—Reported by Larry Loendorf

IFRAO 2006 Conference

THE INTERNATIONAL UNION for Prehistoric and Protohistoric Sciences (UISPP, member of CIPSH-UNESCO) will have its XV World Congress in Lisbon, Portugal, September 4–9, 2006, organized by various local, national, and international scientific commissions and archaeological departments in Portugal and abroad. The Congress aims to present the status of world prehistory in 2006, to engage participation of non-European countries stronger than in the past, and to foster collaboration with international organizations such as IFRAO.

The Congress has seven main sections with several sessions will be articulated in two major clusters: “Southern America Archaeology Panorama” and “Global State of the Art,” the latter in association with IFRAO, the International Federation of Rock Art Organizations. All interested people are invited to apply as members of the Congress, through the web-site www.uispp.ipt.pt, where full details of the program are posted.

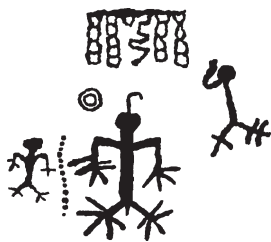
Session proposals are welcome until September 2005, but over 90 sessions are already organized and promoters of sessions are asked to send proposals as soon as possible. Guidelines for proposals and papers are detailed on the web site, and may be sent to Luiz Oosterbeek, Secretary-General for the XV Congress, Instituto Politécnico de Tomar, Estrada da Serra, 2300 TOMAR, Portugal, email: uispp.xvcongress@ipt.pt

Rock Art 2005 Announced for San Diego

THE SAN DIEGO MUSEUM OF MAN is pleased to announce Rock Art 2005, its 30th Annual Rock Art Symposium, Saturday, November 5, 2005. This year’s symposium celebrates “75 Years of Rock Art at the Museum of Man,” part of a year-long series of events honoring the 90th anniversary of the Museum.

Registration for the Symposium is \$35 for Museum members and students, \$45 for the general public, including an evening reception and a commemorative ceramic mug. Full Symposium details are available at the “Rock Art 2005” link on the Museum’s web site, www.museumofman.org, where an informational pre-registration flyer may be downloaded, or you may phone the Museum at (619) 239-2001 and request that a flyer be mailed.

CALL FOR PAPERS: Persons who wish to present a paper at the Rock Art 2005 Symposium should e-mail a 100-word abstract to rockart@museumofman.org or send it to Ken Hedges, San Diego Museum of Man, 1350 El Prado, San Diego, CA 92101, by October 15—see the web site for details.



Minutes of the Annual Business Meeting

Sparks, Nevada, May 29, 2005

THE ANNUAL ARARA BUSINESS MEETING was held in the Pavilion Room at the Nugget Hotel, Sparks, Nevada. It was called to order by President Leigh Marymor at 8:37 a.m. with 78 people in attendance.

President Marymor welcomed all to the meeting. A formal agenda was not prepared; however, some of the items to be covered would include elections results, introduction of new Board Directors, selection of a new Nominating Committee, two Bylaws proposal amendments, committee reports, and officer reports, plus old and new business. According to Teddy Stickney (our parliamentarian), a quorum is present.

President (Marymor). The Board of Directors met regularly beginning in San Diego (November), Phoenix (February), and here at Sparks. Some of the themes that had been dealt with included the challenges besetting a small volunteer Board of Directors which is responsible for the executive functions of the Organization, for strategic planning, and for fund-raising. The Association is in good shape financially but at times it is at the break-even point. The Board is looking to find a way to free itself of minutia and to get on with more important matters. The next Annual Conference will be in Bluff, Utah, the end of May 2006. The Association expects a successful meeting here in Sparks along with an exciting auction. Prior to the meeting, the Education Committee’s community lecture with Polly Schaafsma was well received and attended—not only by ARARA members but by local residents as well.

Vice-President (Greer). For the last few years has served as Conference Program Chair. There is a need for Session Moderators, so if you would like to be a moderator for next year’s meeting, please get in touch with Mavis.

Secretary (Urban). Minutes were published in the Association’s Newsletter *La Pintura*, Vol. 31, No. 1. Are there any corrections or additions? Secretary asked for acknowledgement from the members at the meeting as to how many had read the minutes. As it turned out, a majority of those present had done so. The Secretary is responsible for taking minutes at all board meetings, which is generally twice a year but can be more, as well as minutes for the annual meeting. All minutes are typed up and e-mailed to the Board for review; a final corrected copy is then sent out prior to the next meeting. The Secretary also maintains the official membership list and organizes registration for the annual symposium, which includes a good deal of help from the Treasurer! Finally, the Secretary sends out new member packets and answers the Association’s phone messaging box.

Treasurer (Werner). Marymor announced that elected Treasurer Dario Caloss resigned for personal reasons and fortunately Lisa Werner stepped in to fill his shoes. Werner stated that on the Balance Sheet as of 5/21/05 total assets = \$106K, with \$20K in checking and \$86K in CDs. Interest earned on CDs for the calendar year of Jan-Dec 2004 totaled approximately \$900 compared with \$1,100 during the same period for the prior year, due to falling interest rates. The Profit and Loss Statement as of 5/21/05 showed Total Income = \$31K and Total Expense = \$31K. We are currently running at "break-even." Werner warned that ARARA may show a loss at year end. Actual FY 02/03 had a profit of \$4,500 and Actual FY 03/04 also had a profit of \$1,500, but this year we may have a loss. We incurred additional expense due to publishing a Student Occasional Paper entitled *Making Marks* with expenses including shipping nearing \$5,000. Because ARARA operates on a Cash Basis rather than Accrual Basis, several invoices pertaining to the prior year, were not paid until after July 1, therefore hitting the books in this current fiscal year. Just a timing issue. Werner ended by thanking past Treasurer Donna Yoder, who collected \$3,271 at last night's auction.

Membership makes suggestions as to what to do, but volunteers are needed to carry them out!

Publications by the Association are being offered for sale at this meeting, be sure to stop by the booth and pick them up as this is one way you can help ARARA reduce the number of issues taking up shelf space.

Publications (Whitehead). Annual publication did not ship in time to be sold at the Sparks meeting so orders are being taken for it. Volume editors for this meeting's publication are Angus Quinlan and Anne McConnell. Whitehead has been moving publications right along, and the Association owes Jim Blazik it's appreciation for Vol. 31 layout. Ron Smith, in conjunction with Barbara Chatz, has agreed to work on a marketing plan for our publications. The last of the Flagstaff (1994) International Conference Papers are nearing completion. All of the authors had chance to update their papers prior to publication. The committee recommends a change in policy regarding how authors receive copies of AIRA. Under current policy the lead author gets a complete copy of the publication, while co-authors receive nothing. The recommendation is that we no longer give a volume for each paper published in the volume and all lead authors and co-authors will receive 10 reprints of their article. The current issue of AIRA has been archived in CD form though there is no supply of CD versions available for sale. Most back issues have now been made into a CD by Bob Mark and the committee recommends the CD be published.

Education (Leska). The committee had a meeting yesterday, and voted to acquire a computer to handle ARARA records and to serve conference needs. Committee records could be then put on the web site and downloaded by those who would like to

use the information. The committee would like to meet with smaller museums to network on rock art. It would like to have the web site determine the number of hits, and the number of hits per action. Kyle Ross is working to upgrade the web site. Perhaps the committee could contact each state's Department of Education and suggest that the web site be checked out for this subject. Caroline Maddock said that she would contact same for Orange County, California, and make the suggestion of checking out the ARARA web site, especially the Education portion.

Awards (Kolber). Several awards have been given out and some of the recipients are aware of being chosen. Wellmann, Conservation and Preservation, and Oliver will be given out this year, but there were no recipients for Castleton this year or last. Thanks to those who voted for the winners and if someone in the audience would like to be a voter, have a nomination for an award candidate, or an idea for a new award, please see Kolber.

Conservation (Marymor for Sprague). Committee has been very active this year, accomplishing several goals. The Care Package program has been successful with printed (ARARA logo) medium-sized garbage bags (1000 were made), a cover letter, and a *Guide for Guides*. This is to be sent out to each archaeological organization that deals with rock art. It is suggested that trash be picked up on the way out from a site as if it has been vandalized, then it's a crime scene, and the collected trash would then become evidence. A successful Conservation Committee Workshop was held with Terry Birk (Forest Service) at the Peavine Lizard Hill Site where petroglyph-bearing boulders were stolen. A report on management strategies for the site will be generated and sent to Terry Birk at the Forest Service. This opened a good line of dialogue between ARARA and the Forest Service. This is the committee's third such project with all of them having good participation and good reception—a learning experience for all. Kyle Ross is working on updating the Conservation section of the web page. Sandy Rogers reported that the "Coso Site" web page has been updated. More land has been added to the rock art canyon lands (now a National Landmark), which now totals 36,000 acres with boundaries more closely following topographic contours. The National Landmark status was dedicated on May 29, 2005.

Web Site Development (Billo). A five-member committee has been working on this project, mostly via e-mail. An RFP for web page development was drafted by the committee and sent to five potential web planners. Two proposals received positive evaluations, one was especially good, and all are expensive. Kyle Ross has agreed to update the Conservation and Preservation section as a start and is working to get a lot of information out as fast as possible. An ARARA volunteer to replace Bill Hyder as Webmaster is urgently needed. (After this annual meeting, there will be a meeting of this committee in the corner of the

Business Meeting Minutes

Continued from page 19

room and there should be a representative from each committee present.)

Billo, Mark, and others are doing some public outreach with museums, especially with the Museum of Northern Arizona with a newly installed rock art exhibit. One batch of ARARA AIRA publications was sent to the museum to be sold in conjunction with the exhibit. They went like hotcakes and another round of books has been ordered. Caroline Maddock asked if this exhibit could go to the Bower Museum in Orange County, California. The exhibit was not originally set up as a traveling one, but it might be possible to turn it into one.

La Pintura (Hedges). ARARA is looking for a Content Editor with announcements to this effect in last three issues. Vol. 31, No. 4 does double duty as the Conference Program, a format that has been used for the last several years. Cost for production of *La Pintura* is \$900 to \$1000 per issue depending upon quantity. Does the membership want it on the web and only on the web, and what about back issues? However a web site edition will not displace the traditional hard copy. Articles sent into *La Pintura* should be in publishable form, and photographs can now be produced sharp and clear. It would be possible to add pages to an issue if more articles are submitted for publication and articles are always being solicited. It is not the job of the Editor to write the newsletter, just rather to publish articles sent in by rock art scholars. (*Note: the Board is pleased to announce that William Breen Murray was appointed Editor of La Pintura later in the Conference. Ken Hedges continues as Production Manager for the newsletter.*)

Nominations (Gralapp). This committee was a really good one and would like to recycle its volunteers for next year! It prepared a great slate. Evelyn Billo, JJ Brody, Don Christensen, and William Breen Murray were voted in as our Board Directors for two year terms. Thanks to all of the candidates who stood for election. For next year, the committee will search for candidates to fill officer positions (President, Vice-president, Secretary, and Treasurer). Committee members are needed as well as people willing to fill these officer positions. Motion by Chris Gralapp and Sandy Rogers to retain the committee of Margaret Berrier, Gary Hein, and Caroline Maddock. Teddy Stickney suggested accepting these three names and it was seconded by Don Christensen. Motion was accepted and passed.

Bylaws (Marymor). There are two proposed amendments. Item One—increase number of Board members. The Secretary read that section of the Bylaws with the present wording. Currently there are nine board members. The change states not less than five or more than 12. By making this change, the board is planning to work on a strategic plan as well as long-range planning and fundraising. The Board would like to have mem-

bers who are proactive, and experienced in fund-raising. (A long discussion followed covering this topic and proposed change.) Expanding the Board may make it harder to get a quorum. The amended Bylaws change (in italics) reads as follows:

Article VI. Board. Section I. Board of Directors. The ARARA Board shall have not less than five nor more than twelve members. The Board shall consist of four Officers, a Conference Coordinator Director, and up to seven Directors. The exact number of elected Director positions and Committees will be determined by and shall be changed from time to time by vote of the Board.

It is hoped that membership would be up in 2007 so the future board needs to be ready to handle this increase. It is a good idea to expand and a quorum can be adjusted. The Secretary read the proposed changes and an energetic discussion of the pros and cons of such a change ensued. It was suggested that the Bylaws change go to committee for study and to look at associated fiscal matters. Robert Mark seconded the motion and Caroline Maddock stated that the debate be closed. Motion on the floor was seconded by Maddock. Count taken of 37 for, and six opposed. Motion passed.

This change involves re-structuring the duties of the Treasurer. The Bylaws require the Treasurer to make a financial report to the membership at the annual meeting. But year-end figures are not complete due to the timing of the fiscal year occurring after the meeting. It would be better to see quarterly reporting to the Board with an annual report published in *La Pintura*. Marymor read proposed change. Garry Gillette indicated that the new proposed update is already in place as so stated in current Bylaws regarding summary statement, with final report in *La Pintura*. A motion was made by Joyce Alpert to close the discussion which Helen Crotty second. Proposed change read by Secretary and a vote of 16 for and 30 against indicated non-passage of the motion.

Announcements. A questionnaire will be placed on a table at the banquet that covers this meeting. Please pick one up and fill it out.

Elanie Moore brought to the attention of the meeting the plight of two young girls living in the Sierra de San Francisco area of Baja California who are in need of surgery. It is hoped that they can be brought to the U.S. for treatment. They will be treated at Tijuana Children's Hospital and donations of both equipment and money (\$2000) are needed. There is information on this at the registration table or through www.commitment.com. Funds are being raised through the Palomar Chapter of Flying Samaritans.

Adjournment. Meeting ended at 10:14 a.m. (Proposed agenda was not completed.)

—Respectfully submitted,
Sharon F. Urban, Secretary

Treasurer's Report

Balance Sheet June 30, 2005

Assets

Current Assets:

Cash in Bank – Checking	\$17,988.63
Cash in Bank – CDs	86,004.16
Petty Cash	<u>100.00</u>
Total Current Assets	\$104,092.79

Liabilities & Equity

Current Liabilities:

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

Total Liabilities

\$0.00

Fund Equity:

Beginning Fund Equity	\$106,071.90
Current Year Incr/(Decr)	<u>(1,979.11)</u>

Total Liabilities & Equity

\$104,092.79

Income Statement

July 1, 2004 – June 30, 2005

Conference Revenues:

Auction	\$3,221.00
Banquet Income	3,850.00
Box Lunches	798.00
Digital Workshop	735.00
Donations	1,326.82
Registration	11,386.00
Shuttle Bus	294.50
T-Shirts	1,681.00
Vendor Room	<u>910.00</u>
Total Conference Revenues	\$24,202.32

General Revenues:

Archives	\$170.00
Conservation	201.00
Education	303.00
INORA	1,172.00
Membership Dues	10,001.00
Misc. Income	300.00
Publication Sales	<u>5,916.72</u>
Total General Revenues	\$18,063.72

Interest Earned – CDs

918.43

Total Revenues

\$43,184.47

Expenses:

Archives & Library	\$2,000.00
Awards	850.00

Committees:

Conservation	\$1,317.30
Education	<u>498.45</u>
Total Committees	\$1,815.75

Conference Expenses:

Accommodations	\$1,146.03
Audio Visual	558.35
Banquet Expense	5,504.16
Coffee Breaks	1,479.45
Copying & Printing	102.87
Field Trips	911.55
Honorarium	500.00
Meetings	1,174.62
Misc. Conference Expense	827.07
Reception	625.00
Shuttle Bus	236.20
T-Shirts	602.50
Travel	<u>704.78</u>
Total Conference Expenses	\$14,372.58

Office & Administrative:

Board Meetings	\$2,999.49
Copying & Printing	903.58
Insurance	2,784.00
Miscellaneous	1,216.20
Office Supplies	415.10
Postage	321.59
Professional Fees	1,220.00
SAA Booth	1,467.38
Telephone	<u>510.50</u>
Total Office & Admin.	\$11,837.84

Publications:

Conference Papers	\$9,386.83
INORA	652.00
La Pintura	<u>4,248.58</u>
Total Publications	\$14,287.41

Total Expenses

\$45,163.58

Net Gain/(Loss)

(\$1,979.11)

Fund Balances June 30, 2005

Archives Fund	\$15,710.00
Audit Fund	800.00
Castleton Fund	21,408.31
Conservation Fund	4,263.46
Contingency Fund	1,000.00
Education Fund	4,157.87
Oliver Fund	3,410.70
Publications Fund	14,356.76
Reserve Fund	10,708.59
Wellman Fund	<u>10,188.47</u>
Total Fund Balances	\$86,004.16

—Respectfully submitted,
Lisa M. Werner, Treasurer

Call for Papers for *La Pintura*

ARARA MEMBERS WOULD LOVE TO READ about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

Editorial Deadlines for *La Pintura*

To insure timely publication of each issue of *La Pintura*, please follow the following schedule of deadlines for all Editorial copy and other submissions:

- Issue 1: August 1
- Issue 2: November 1
- Issue 3: February 1
- Issue 4: May 1

(Note: Issue 4 is the Annual Conference Program Issue, but includes additional Editorial matter as in any other issue)

Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:
wmurray@udem.edu.mx

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$20 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$20 **made out to ARARA** to:

Donna Gillette
1642 Tiber Court
San Jose CA 95138
Phone: (408) 223-2243
e-mail: rockart@ix.netcom.com

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

ARARA Addresses

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

Membership

For **all Membership matters**, including new and renewal memberships (see full 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

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
William Breen Murray, Editor
e-mail: wmurray@udem.edu.mx

For **matters regarding production and mailing of *La Pintura***, contact:

La Pintura
Ken Hedges, Production Manager
8153 Cinderella Place
Lemon Grove, CA 91945-3000
e-mail: LaPintura@earthlink.net

Archive, Library, Book Orders

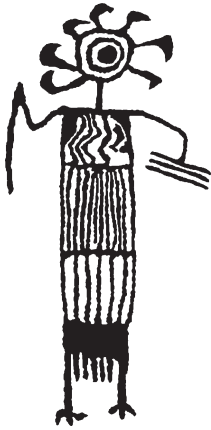
For information on the **ARARA Archive, Library, and publications** available for sale, contact:

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

Web Site

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

www.arara.org



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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