

Membership Year 2005-2006  
Volume 32, Number 2  
December 2005

# La Pintura

The Official Newsletter of the American Rock Art Research Association

Member of the International Federation of Rock Art Organizations

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

## Rock Art Field Trips: ARARA 2006 Bluff Conference

HELLO UTAH ROCK ART ENTHUSIASTS! We know Bluff, Utah, is an out-of-the-way place to go, but it's also one of the world's Meccas for rock art sites and other spectacular archaeology. Due to the distances involved and the many sites to visit, the ARARA Field Trip Team is planning on conducting numerous field trips prior to, during, and following the Conference. You'll also have lots of opportunities to visit sites on your way in and out of Bluff.

Here's the update on official and self-guided Field Trips that will be offered for the May 2006 ARARA Conference. This article is intended only to whet your appetites, and more news will be forthcoming. We're moving right along with a number of field trips that are sure to knock your socks or something else off!

During the second half of January 2006, we'll be mailing you the official field trip selection forms with full descriptions of the various field trip offerings including: the sites to be visited, trip leader(s), trip duration, vehicle access/needs, distances, type of hiking/walking involved, fees as appropriate, day(s), times, and so on. We will have multiple offerings of popular trips whenever possible.

Due to the fragile nature of the archaeological sites, field trips on BLM-managed lands will be limited to 12 participants (including trip leader) per visit. This means that if there are 15 people interested in a particular trip, all 15 names will be entered into a lottery and 10 or 11 winners will get that trip. The others will be deferred to their second and third field trip choices.

Therefore, it will be very important for you to list your top 3 choices on your official selection form in January. Since this will be a lottery format, all participants will be given equal chances to be on a given field trip.

For now, please give consideration to the field trip offerings listed below. They are divided into four categories, which are:

1. ARARA field trips offered on Friday, May 19, and Monday, May 22.
2. Self-guided field trips to sites in and around Bluff.
3. Self-guided opportunities to visit areas of prehistoric or scenic interest en route to the Conference.
4. Commercial pay field trips

—continued on page 2



Bluff, Utah  
May 19 - 22  
2006

ARARA

## Bluff Conference News

THE HISTORIC SOUTHEAST UTAH COMMUNITY OF BLUFF will be the backdrop for the 33rd annual meeting of the American Rock Art Research Association, to convene May 19 - 22, 2006. Bluff, located on the scenic San Juan River and bordering the Navajo Nation, is gateway to an abundance of Four Corners area archaeological features.

A diverse program is planned, exploring the many facets of rock art study. Presentations on the rock art of Utah and beyond will form the heart of the conference, and will be accompanied by field trips, forums on education and conservation, an auction, and the ever-popular vendor area. We also welcome members of URARA (Utah Rock Art Research Association) to join with us in this Conference. URARA is actively involved in the planning of this Conference.

—continued on page 2

## Bluff Field Trips

Continued from page 1

### Category 1—ARARA Field Trips

1. Procession Panel, Wolfman Panel, others.
2. Montezuma Creek sites.
3. John's Canyon, Moki Dugway Sites, Lower Fish Canyon(?), others.
4. Long Fingers, Monarch & Cold Springs caves, other sites.
5. Sand Island recreation site.
6. Newspaper Rock State Park.
7. Indian Creek rock art sites: Shay Canyon, Newspaper Rock, Dugout Ranch, others.
8. Arch Canyon sites.
9. Moab Area sites, including Potash Road, Cane Creek, Moab Golf Course, Courthouse Wash, others.
10. Lance Site, others.
11. Bluff Sites: historic rock art, Bluff bench, Cow Canyon.
12. Upper mouth of Butler Wash rock art sites.
13. Range Creek.
14. I-70 sites including Head of Sinbad, Black Dragon site, Buckhorn site, Thompson Wash site, others.
15. Nine Mile Canyon.
16. Range Canyon.
17. Horseshoe (Barrier) Canyon sites: The Great Gallery, First Gallery, others.
18. San Juan River trips (fee).
19. Ute Tribal Mountain Park, Colorado (fee).
20. Canyon de Chelly, Arizona (fee).
21. Monument Valley Tribal Park & Gouldings Trading Post (fee).

### Category 2—Self-Guided Field Trips around Bluff

1. Sand Island Recreation Area.
2. Monument Valley Tribal Park.
3. Salt Creek rock art sites, Canyonlands National Park.
4. Grand Gulch National Historic Area ruins and rock art sites.
5. Natural Bridges National Monument.
6. Head of Mule Canyon & Head of Butler Wash ruins.
7. Horseshoe (Barrier) Canyon, Canyonlands National Park.
8. Indian Creek State Park.

### Category 3—Self-Guided Field Trips en route to or from Bluff

1. Hovenweep National Park, Utah.
2. Mesa Verde National Park.
3. Wupatki National Monument.
4. Walnut Canyon & Montezuma's Well national monuments.
5. Moab sites including Newspaper Rock, Dug-out Ranch sites, Cane Creek, Potash Road, Golf Course, Courthouse Wash, Wolf Cabin site.

6. Natural Bridges National Monument.
7. Navajo National Monument.
8. Horseshoe/Barrier Canyon rock art sites (The Great Gallery, First Gallery, etc.).
9. I-70 sites including Buckhorn Wash, Thompson Wash, others.
10. Edge of the Cedars Museum.
11. Chaco Canyon National Park.
12. Hubble Trading Post Historic Site.

### Category 4—Extended Commercial Field Trips

1. Extended San Juan River Trips: Mouth of Butler Wash, River House Ruin, Baseball Man, others.
2. Archaeological Trips.

### Members Please Help:

As your Field Trip Coordinators, we're currently seeking the following help.

1. Volunteer field trip leaders.
2. Volunteers to help organize and/or assist with field trip coordination.

Volunteers only: please contact either John or Deborah in the USA at (916) 773-0823 or e-mail at: [jnoxon@jps.net](mailto:jnoxon@jps.net) or [debmarcus@jps.net](mailto:debmarcus@jps.net). Please do not contact John or Deborah with your field trip questions! We don't know all the answers yet!

We're looking forward to seeing you all soon.

—Deborah Marcus and John Noxon  
ARARA 2006 Field Trip Coordinators

## Bluff Conference News

Continued from page 1

The call for papers is included in this *La Pintura*. Registration and Field Trip forms and additional conference information will be sent in a separate mailing to members in January. Accommodation information is also included in this issue. Watch for additional information and updates—including the announcement of our featured guest speaker—both through ARARA Online and on the ARARA web page at [www.arara.org](http://www.arara.org).

### Wanted: AV Technician for Bluff Conference

The ARARA Conference Organizing Committee is looking for a qualified "techie" to run the audio visual equipment for our annual conference. PowerPoint presentations are encouraged this year, but some slide projector papers will be included. Interested?! Please contact Donna Gillette at (408) 223-2243 or [rockart@ix.netcom.com](mailto:rockart@ix.netcom.com).

## Accommodations in Bluff

ARARA 2006 IS APPROACHING and it is time to make your room reservations. Most accommodations are full in Bluff, but Blanding is less than 30 minutes away, and many rooms are available there. Be sure to mention ARARA when making your reservation—especially at the facilities in Blanding—to receive special rates and rooms held exclusively for ARARA. And consider camping in Bluff—there are two nice facilities with toilets and showers right in town. If you encounter problems please contact me, Donna Gillette, at [rockart@ix.netcom.com](mailto:rockart@ix.netcom.com).

### Bluff:

Desert Rose—(435) 672-2303: full.

Mokee Hotel—(435) 672-2242: 1 room, \$52.50+.

Wayside Inn (Cottonwood Ranch)—(435) 672-2287: 2 cabins, \$38.85 – \$48.85.

Decker House—(435) 637-2582: 2 rooms, \$89 – \$94.

Far Out Expeditions Bunk House—(435) 672-2294: 2 bedroom/2 bath house with kitchen, three bunks in each room (12 total), \$65 per/person or \$160 for house.

Recapture and Kokopelli are filled.

Calf Canyon B&B—(435) 672-2470: 2 rooms, \$80 – \$90.

### Blanding: Rooms will be held until May 1.

Comfort Inn of Blanding—(435) 678-3271: 30 rooms, \$50 – \$65+.

Super 8—(435) 678-3880: 40 rooms, \$45 – \$60+.

Best Western Gateway Inn—(435) 678-2275: 30 rooms, \$52 – \$68+.

### Camping and R.V.:

Cadillac Ranch—(435) 672-2262: showers/toilets.

Cottonwood Ranch—(435) 672-2287: showers/toilets.

Sand Island (BLM)—(435) 587-1500: primitive.

## Bluff Conference Vendors' News

THE VENUE FOR NEXT YEAR'S ARARA at Bluff will be a little different. Bluff is a beautiful little town on the the San Juan River with one of the most amazing geological, cultural, and archeological landscapes. We have use of the community center for papers and business meetings. Adjacent is an open area with picnic tables, room for portable tables and chairs, and even room for several pick-up trucks. We would like to set up the vendors in this area, a little like a traditional pow-wow with people selling their fine art and crafts, books, and publications in a more casual setting. Security is limited, so vendors will have to bring in their work at night.

We plan on inviting a number of talented artists and musicians in the Bluff area as well as the neighboring reservations to participate in the conference and the vendor's area. With good weather and good attendance, this should be a lot of fun!

As usual, The American Rock Art Research Association encourages artists to take ethical responsibility when rock art

images are incorporated into their work. ARARA encourages artists to show respect for the cultures of Native Peoples. Artists are encouraged to sign, date, and label their works incorporating rock art images. ARARA encourages artists to accompany their work with educational material and general provenience whenever it is exhibited or vended.

If you have any suggestions or questions, please feel free to contact:

Janet Lever-Wood

(831) 423-4924

[blueglyph@jps.net](mailto:blueglyph@jps.net)

## Bring Your Auction Items to Bluff!

ONCE AGAIN, ARARA IS SEEKING DONATIONS of high-quality rock-art-related items for sale to raise money for the Archives Fund. We are particularly looking for objects with memorable stories or histories that will be recognizable to the ARARA audience. Even weird items can fetch good prices if they have the right rock art connection! Word on the street has it that you will be entertained by a mystery guest auctioneer, provided by our colleagues at URARA. Don't forget to bring your saleable, tax-deductible auction items to Bluff. There will be a table in the vendor area where you can leave your donated items to be catalogued. See Rick and Carol Bury at the conference.

## Stories On Stone Exhibit Extended

THE OUTSTANDING EXHIBITION *STORIES ON STONE*, currently on view at the Museum of Northern Arizona in Flagstaff, was originally scheduled to close in January. The Museum has announced that it will continue through May 31, 2006. Those who plan to attend the upcoming Bluff conference will therefore have a "last chance" to take it in before it closes, either on their way to or returning from Bluff. See Lloyd Anderson's review of the exhibition in the previous issue of *La Pintura* to find out what you'll be missing if you don't.

In the last issue of *La Pintura*, the list of collaborators on the *Stories on Stone* exhibit was inadvertently left out. The following people, many of them ARARA members, served as volunteer curators for the exhibit: Evelyn Billo, B.S., and Robert Mark, Ph.D., Rupestrian CyberServices; Donald E. Weaver Jr., Ph.D., Plateau Mountain Desert Research; Peter J. Pilles, Jr., B.A., Coconino National Forest; Kelley Hays-Gilpin, Ph.D., Northern Arizona University; Bryan Bates, M.S., Coconino Community College; Jerry Snow, Ph.D., Rock Art Specialist and MNA Docent; Sally J. Cole, M.A., Utah Museum of Natural History; and Laurel Casjens, Ph.D., Brigham Young University Museum of Peoples and Culture.

—Reported by Evelyn Billo



## ARARA 2006 Conference Call for Papers Abstracts Due March 15, 2006

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.

Presentations will be considered in the following categories:

1) Contributed Papers discussing the results of fieldwork or lab research, 2) Reports in the form of shorter, often descriptive presentations that present new information, and 3) Posters, which can be either descriptive or comparative.

Full descriptions of categories and details of submitting an abstract are contained in the Call for Papers form in this issue of *La Pintura*. The printed form may be used if you are unable to submit your abstract via e-mail, but it is preferred that the categories of information included on the official form be stated in an e-mail message addressed to the Program Committee Chair, Mavis Greer. The ARARA website has a special e-mail version of the Call for Papers form and full instructions for submitting via e-mail. To access this Basic Application Form, follow the **Annual Conference** link at [www.arara.org](http://www.arara.org) and click on **Call for Papers** under the 2006 Bluff Conference heading.

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.

Abstracts must be submitted by March 15, 2006, to:  
[mavis@greerservices.com](mailto:mavis@greerservices.com)

### Watch Your Mailbox for 2006 ARARA Conference Registration Forms and Information

ARARA 2006 Conference Registration and Field Trip forms and further information on the Conference will be mailed after details are finalized in January. Watch your mailbox, and plan now to join us for a fantastic meeting!

Editorial Deadline for the next issue of *La Pintura*:  
February 1, 2006

## La Pintura Back Issues Now Available Online

ARARA IS PLEASED TO ANNOUNCE that back issues of *La Pintura* covering the years 1994 through 2005 are now available for downloading on the ARARA web site. Back issues are archived in Adobe Acrobat PDF format and may be accessed by following the **Publications** link at [www.arara.org](http://www.arara.org).

ARARA has embarked on a long-term project to place all issues of *La Pintura* since its inception on the web site in PDF format. Issues now online were produced directly from electronic files used to produce *La Pintura* itself, but issues prior to 1994 will need to be prepared from scanned images of each page, processed by OCR to make searchable-text copies for downloading. This will be a slow process, but watch the web site for additions of earlier issues as they become available.

## News from the Coso Range

THE MOUNTAINS OF THE COSO AND ARGUS RANGES were very vulnerable to fire this year because of heavy foliage resulting from the rain last winter. In late July and early August there were two major brush fires, both caused by mishaps during military testing. The first fire damaged an extensive area around Burcham Springs in the Argus Range, including the historic period Burcham cabin and outbuildings, as well as burning across prehistoric sites and petroglyph fields. The second fire, about two weeks later on Wild Horse Mesa, included parts of the new Coso Petroglyphs National Landmark, burning across the west side of Little Petroglyph Canyon, across Sheep Canyon, up toward Big Pet, and around the north side of Louisiana Butte. Shortly thereafter, heavy rains over the Argus Range washed out the Mountain Springs Canyon Road. In spite of the damage, the Navy has completed sufficient repairs to enable access by high-clearance vehicles, and the Maturango Museum has announced the availability of Spring 2006 trips into Little Petroglyph Canyon beginning in February and continuing into June. Because of new security procedures, the museum's extensive web site is required reading for those planning a visit. For full information, follow the "Petroglyph Trips - Little Petroglyph Canyon" link at [www.maturango.org](http://www.maturango.org).

## ARARA Online

Some ARARA members still have not signed up to join ARARA Online. This e-mail group allows ARARA to distribute information on wide-ranging topics of rock art interest, including the upcoming Annual Conference, in a timely manner. To receive this e-newsletter please let us know via e-mail at [ARARABoard@gmail.com](mailto:ARARABoard@gmail.com)

## In Memoriam

### Kees Dubelaar

1917-2005

WE ARE SAD TO REPORT the death of a pioneer in South American rock art, a really great man and friend: Dr. Cornelis Nicolaas Dubelaar, better known as Kees. He died in his home country, the Netherlands, on October 28, 2005, at the age of 88.

He obtained an M.A. in General Linguistics at Nijmegen University in 1971, and a Ph.D. in Archaeology at Leiden University. His dissertation dealt with South American and Antillean petroglyphs. Here are very brief references to Kees Dubelaar's contribution to rock art studies: he accomplished an inventory of the rock engravings of the Guianas: Brazilian, French, Dutch, and Venezuelan Guiana; this led to a publication on the Guianese petroglyphs (1986), a study on South American and Antillean petroglyphs in general (1986), an extensive bibliography on the subject (1991), and various articles. The fact that the Antilles were populated by people from the South American continent shifted his activities to the study of the petroglyphs in the Lesser Antilles. From 1981 onwards he recorded the rock drawings of the various islands, from Trinidad in the south up to the Virgin Islands in the north. The results of these investigations have been published in his study *Lesser Antilles Petroglyphs* (1995). Since 1993 he worked on the subject of rock art of the Major Antilles starting with Puerto Rico. In 1995 he finished a detailed inventory of the numerous sites on the island, together with a voluminous bibliography. This book was published in 1999 by C. N. Dubelaar, Michele H. Hayward, and Michael A. Cinquino.

In 1988 the Dutch Government awarded him the "Pieter de la Court" prize for unpaid scientific labor. During the International Rock Art Congress organized by the Bolivian Rock Art Research Society SIARB in Cochabamba in 1997 he received a special tribute. Kees was a distinguished colleague and a good friend, and we are sorry to report his passing.

—Reported by Matthias Strecker, SIARB, Secretary/Editor

## Rock Art Exhibition in Dar es Salaam, Tanzania

Achiles M. Bufure

PUBLIC AWARENESS has been a subject of debate to rock art scholars. Perhaps, lack of public awareness has been more serious in East Africa than scholars could imagine. Its special effects can be realized through observing the damage that has been caused by the public lacking this knowledge. Hence a great demand for creating awareness. One source for public awareness that may reach many people is a public exhibition.

The Trust For African Rock Art (TARA), in collaboration with the Department of Antiquities and the House of Culture and Dar es Salaam National Museum, organized a temporary exhibition of African Rock Art. For its part, the House of Culture and Museum hosted the exhibition by providing a venue and allowing use of its facilities. The Antiquities Department, as a government institution, played its role to make sure of all logistics and protocols which allowed the exhibition to be successful. TARA provided most of its African collection, accumulated during the past seven years since its foundation. Vodacom Tanzania Limited covered the cost of printing booklets, posters, and flyers for visitors during and after visiting the exhibition. Achilles M. Bufure (Member of the Heritage Consult Trust) coordinated all of these institutions for this exhibition.

The exhibition was officially launched on the evening of April 27, 2005, by the Permanent Secretary of the Ministry of Natural Resources and Tourism, Hon. S. Odunga. The inauguration ceremony was held at the House of Culture and National Museum, Dar es Salaam. A good number of people attended the event, including Professor Amandina Lihamba, the Chairperson of National Museum Board and Managing Director of Vodacom; David Coulson, the Executive Director of TARA; Directors of the Department of Antiquities and the House of Culture and Dar es Salaam National Museum; and professors of the University of Dar es Salaam as well as other guests. The exhibition lasted for three months and ended on July 31, 2005.

Organizers and visitors have confirmed that the exhibition has been successful. Statistics indicate about 20,000 people came to see the exhibition, including adults and students. These visitors came from various institutions specifically to see the rock art exhibition. It is unfortunate that only one nursery school visited the exhibition, but at least 34 primary and 10 secondary schools based in Dar es Salaam, 10 colleges, and 13 local and foreign universities visited this exhibition. The visitors' book recorded many tourists from five continents including African countries, Europe, America, Asia, and Australia.

Conclusively, the author, who coordinated this whole exercise, confirms that the exhibition has served the purpose intended, which was to create awareness. Special recognition should be extended to the organizers including the Trust For African Rock Art, the Department of Antiquities, and the House of Culture and Dar es Salaam National Museum, as well as implementers such as the coordinator, attendants, and House of Culture and Dar es Salaam National Museum employees. For further information, please contact the author at:

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## Rock Art at the 14th Biennial Jornada Mogollon Conference

THE 14TH BIENNIAL JORNADA MOGOLLON Conference was held at the El Paso Museum of Archaeology on October 14 and 15. Three of the 22 presentations were on rock art and another speaker addressed the challenge of preserving rock art at a popular Texas park.

Wanda Olszewski, the newly appointed superintendent at Hueco Tanks, spoke about the challenges of protecting the rock art while managing the other uses of the park. She explained some of the 10,000-year history of the park and its attraction to visitors. Wanda explained how The Texas Parks and Wildlife Department has implemented a plan that includes an orientation program for all visitors, visitation limits, and guided tours. They hope this more balanced approach will help preserve the rock art while still meeting the needs of rock climbers, birders, and the Native American community. Despite years of use this park is still an amazing place. If you have never been there, the next time you are in the area make a detour.

For over 30 years some of the interpretation of Jornada Mogollon rock art has been based on the theory that there was a direct connection between Mesoamerica and the Southwest. Two of the speakers, Marc Thompson and Deborah Cool-Flowers, spoke about images at Hueco Tanks. Presenter Mike Flowers, a graduate student at New Mexico State University, is in the preliminary stages of looking at jaguar images among the Jornada Mogollon. All three of these speakers are asking us to take a look at these ancient images in a different light.

Deborah Cool-Flowers, artist and certified guide for Hueco Tanks, presented a paper titled “Evidence and Implications for Identification of a Master Painter at Hueco Tanks.” Deborah showed examples of why she thinks that a group of what she terms significant images were all painted by the same person. Deborah suggests, “the Master Painter at Hueco Tanks was a contemporary of Jornada Mogollon painters, but may have been ethnically, culturally, or socially distinct.” She has conducted an informal survey on subject, content, style, line quality, marks, color, pigment application, the proximity of mortar holes, geographic location, visibility, and animation (static vs. animated). Of particular interest are the images she has identified which have unique crescent shapes. Deborah credits her observations to a combination of observing as an artist and the opportunity she has to talk with many people about the art while guiding at Hueco Tanks. Although she doesn’t cite any evidence on why she believes this master painter may be culturally distinct from other painters at Hueco Tanks, she does make an excellent point that, stylistically, these images could have been painted by the same person. Although many people do not like the terms art and artist in relationship to rock art, modern-day artists may

help by looking at these images from their creative and technical viewpoints. Some of the earliest observations about the rock art of Hueco Tanks were made by artist/draftsman Forest Kirkland. Raising new questions as Deborah has helps breathe life into old discussions.

The El Paso Museum of Archaeology’s Marc Thompson presented “Unmasked: Icons of Duality at Hueco Tanks.” Marc has been questioning the 30-year-old interpretations of pictographs at Hueco Tanks, like those of Kay Sutherland, that suggest direct contact between the cultures of Mesoamerica and the Southwest. He also questions the interpretation that the images at Hueco tanks are depictions of important Mesoamerican deities and the use of terms like Quetzalcoatl, Tlaloc, mask, and kachina in association with these images. Marc presented examples of images common to Mesoamerica, Mimbres, Pueblo IV, and Jornada Mogollon to support his views that, rather than being based on Mesoamerican deities, the images at Hueco Tanks were part of a broader culture with shared ideas. He made interesting connections with duality and twin culture heroes by showing some compelling examples using Venus glyphs, twinned fishes, and attributes associated with the archetypal hero twin. Marc spoke about the change in dating the culture of Casas Grandes as partial evidence for rethinking old interpretations. The long-term use of labels like Quetzalcoatl and Tlaloc for images at Hueco Tanks and elsewhere in the Jornada Mogollon landscape have done much to spread the 30-year-old ideas. Marc’s theories should help lead to the re-examination of these widespread terms and interpretations.

Many rock art researchers realize that our field needs young members to continue the tradition. Mike Flowers, graduate student at New Mexico State University, is one of these. He explained his preliminary plans to examine the role of the jaguar in archaeology of the Southwest. He plans to utilize David Lewis-Williams’s neuropsychological model and research ethnographic data to understand the use of jaguar symbolism in the Jornada Mogollon rock art. He is also studying the jaguar itself, not just the images. Sometimes researchers make interpretations related to the animals depicted without really understanding that animal. Mike’s studies may also raise the question of whether the images were depictions of actual jaguars or, perhaps, metaphors. It looks like the future may hold other young rising stars in rock art research from New Mexico State University!

Although not about rock art many of the rest of the papers were examples of interesting archeological projects. One in particular, given by Lone Mountain Archaeological Services, the Office of Contract Archeology, and Geo-Marine, Inc. highlighted the use of technology. Lone Mountain’s survey method included the use of custom-developed electronic data collection forms on PDAs. The data were brought into ArcView for analysis. The resulting map led to “The Discovery of Ancient Trails in the Tularosa Basin,” which was the topic of the paper.



Perhaps this use of technology coupled with proper documentation could be copied in rock art research to help understand patterns as well as aid in general documentation of sites.

Although this conference was not predominately about rock art, the ideas presented were of particular interest to rock art researchers. Rock art researchers should be encouraged to attend local conferences to learn more about their areas of interest if for no other reason than to promote the use of rock art in archeological analysis. But they may also pick up some knowledge they can use to better understand the big picture.

—Reported by Marglyph Berrier

### Editor's Comment

## Rock Art, or What?

William Breen Murray, Editor

ONE OF THE OLDEST DEBATES in rock art studies is over the term “rock art” itself. Does it really identify what we study? What does it include, and exclude? Are we really talking about “art”? Doesn't that prejudge the intentions of its makers by interjecting a modern word into a prehistoric context? Isn't there a better term to identify what we really study?

The intensity of this debate has varied over the years, often in response to the discomfort of archaeologists, but in all honesty, no replacement term has achieved wide acceptance either in the scientific community or among the general public. Despite its inadequacies, “rock art” wins by default, and those who study it have to live with the consequences. Nevertheless, the search continues, and there is evidence of new movement.

This came home to me when this year's first national rock art symposium in Mexico scratched the term “art” entirely in favor of “rock representations” (*representaciones rupestres*). In Mexico, rock art studies are done mainly by professional archaeologists who work in a very different context than the “Pre-Columbian Art” market. Thus, the more neutral term “rock representations” is full of good intentions, and is probably more scientifically accurate and a move in the right direction. But when translated into English at least, it loses both impact and precision and hardly seems an improvement.

For earlier scientists, Latin and Greek solved their naming problems, but modern global culture demands simultaneous translation into many languages and complicates the issue. For example, in Spanish, I sometimes identify myself as a “*rupestrólogo*” and the study of rock art might be coherently identified as “*rupestrología*.” Most Spanish-speakers would readily comprehend these terms, but their equivalent translations into English—*rupestrology* and *rupestrologist*—are totally unknown and incoherent.

After all, rock art studies are not easily turned into an -ology. Some time ago, John Clegg noted that although a peanut is neither a pea nor a nut, its meaning is still perfectly clear, and

suggested that “rock art” worked linguistically in much the same way.

In fact, I think the explanation is a bit more complex, but have arrived at much the same conclusion myself. We inherit the term “rock art” from a historical debate which began with a ten-year-old Spanish girl who first marveled at the ceiling of Altamira and led to the *mea culpa* of French archaeologists who rejected the antiquity of those paintings because they were too well done. The term “rock art” confirmed the creative capability of earlier humans and refuted the previous view that only civilized peoples had “art.”

Attempts to remove “art” from “rock art” may make the field sound more scientific, but they ultimately fall into the same trap. Certainly, there is rock art which does not appear to be decorative, but there is much that is, and archaeologists have now discovered many other artifacts of similar antiquity whose decorative functions are beyond question. Rock art is indeed (among other things) the first chapter in the history of art, and I think that if we deny any aesthetic intentions, we lose more than we gain. We get stuck in an archaeological blind spot, rather than opening up new perspectives on the real objects of our study.

Some changes in technical language have been successfully negotiated, however, and give hope for better solutions. In Spanish, the term “petroglyph” (*petroglifo*) has been generally replaced by “*petrograbado*” (rock carving), which avoids implying that the objects of study are some form of glyphic writing. Although “petroglyph” is still enshrined in the English vocabulary, even in the name of a National Monument, the term “rock carving” is at least coherent and comprehensible and is preferred by some English-speaking scholars in the field—perhaps for much the same reasons as their Spanish-speaking colleagues. However, its greater descriptive clarity produces a less punchy title: Rock Carving National Monument? Hardly.

I have also seen the next step in this process. The Mexican students' symposium next January will deal with MGRs (*manifestaciones gráficas rupestres*)! Soon we may all be studying MGRs, which in English might be translated as GRMs (graphic rock manifestations). Do they sound more scientific?

### Assistance of ARARA Members Sought in *La Pintura* Mail Delivery Poll

The ARARA Board is asking members to help us research reports of late delivery of *La Pintura*. You can help us by sending an e-mail with “**Delivery Date**” in the subject line and your **Zip Code** and the **date you received *La Pintura*** as the message. You do not need to provide any additional information. Thank you for your help! Send replies to:

[LaPintura@earthlink.net](mailto:LaPintura@earthlink.net)

## Conservation Committee Report

IN CONJUNCTION WITH the 2005 ARARA meeting in Reno and the subsequent round table discussion with the ARARA Conservation and Preservation Committee, the following suggestions were offered to USFS Archaeologist Terry Birk regarding preservation and continued protection of the Lizard Hill Site in Reno, Nevada. Please note that, as of this date, we have not had a response from Birk as to his acceptance, or rejection, of our suggestions or our offer of assistance in implementing conservation programs. However, as chair of the ARARA Conservation and Preservation Committee, I feel that our involvement with visiting this site, and the subsequent stolen petroglyph boulders, and ultimately our roundtable discussion regarding possible mitigation measures, was extremely productive and valuable from all viewpoints. I hope to repeat this positive venture at the 2006 ARARA meeting in Utah, when we conduct another workshop with the goal of preserving valuable rock art for future generations to come.

Suggestion: Contact the ARARA Education Committee for an education program targeted for the public. We learned that Alanah Woody was already working with schools in the area to provide education about cultural resources, with the ultimate goal that these children will in turn educate their parents, who are the ones committing the vandalism of the rock art.

Suggestion: Begin some proactive support by soliciting the assistance of the Native American community. Also, when vandalism occurs, profile the destruction immediately in the media to raise the community's awareness of these inexcusable acts in their own back yard.

Suggestion: Use the USFS PIT Project team to complete an overall, baseline recording of the site. Use this project as an "example in the making" for other sensitive sites that are facing impact due to rapidly encroaching residential development.

Suggestion: Post before and after pictures of the vandalism on the USFS web site. Bob has offered to assist with this undertaking.

Suggestion: Solicit involvement from the homeowners' associations in the local area to become involved in site stewardship.

Suggestion: Return the three stolen boulders to the talus field in a public, ceremonial event, involving local dignitaries. Since the local Native American community has mixed responses to the repatriation of these boulders, it is important to be sensitive to their feelings on this issue.

Suggestion: Take the focus of the site away from the rock art specifically, and instead broaden the viewshed to include the entire cultural landscape. By involving the local school groups in this education process, this position would be both educationally and preservationally focused.

Suggestion: Use signs to protect the site. There are two different schools of thought in regard to this suggestion. First, that any posting of signs would attract people to the area and increase the

notoriety of the site. Second, that signage would help to protect the site. In the case of Lizard Hill, it is pretty much agreed upon that "the secret is out." The site is very well known and easily accessible to the public. It would be important to involve the visitors, hikers, and bikers of the area in the site stewardship program as they are the eyes and ears of the USFS.

Suggestion: Build a raised platform over the basalt boulders to provide access to the site without damaging the talus field. This project could be funded from local home developers. It was pointed out that studies have shown that if a fence is erected around a rock art site, people will tear it down in order to photograph the images. *But*, if a photo area is provided, visitors will respect the site and utilize the designated area.

Suggestion: Construction of a pathway through the site that would represent the cultural use of the landscape since keeping people out of the area is an unrealistic proposition.

Suggestion: Interpreting the landscape with signs featuring before and after pictures of the vandalized area.

Suggestion: Sacrifice part of the landscape for larger access by legitimizing the already established public pathways. In this sense the focus would be on combining all components of the landscape into a sacred site. Again, perhaps this would be a good PIT project for the construction of trails, signs, etc.

### Short Term Goals

1. PIT project to document the site by doing a survey and subsequent recording. Focus on establishing a "route" thru the site which would do the least amount of damage to the cultural and natural resources.

2. Erect signage that would provide a sense of "story" about the landscape, both natural and cultural. Place a positive spin on the message instead of telling the public "NO" and following that up with threats. The sign material must be vandal-proof and easily maintained and replaced.

3. Prohibit all motorized vehicles from the site. Walkers and bikers only.

4. Establish a local site stewardship program by using the encroaching urban dwellers. Build up a sense of community pride and ownership of the site by staging talks in the local community centers, homeowners association meetings, and schools.

### Long-Term Goals

1. The heroic efforts of a bridge and resulting infrastructure at the site can be done at some point in the future.

2. As more people move into the area, the management techniques for this site must also adjust.

3. Develop grass-roots support by encouraging community acceptance of this project.

4. Develop a park focusing on the natural and cultural landscape/viewshed.

—Submitted by Jack Sprague  
Conservation and Preservation Committee Chair



## Wildland Fires Impact East Mojave Rock Art

Don Christensen

THE NEAR RECORD PRECIPITATION in Southern California in the winter of 2004-2005 may possibly have ended a drought cycle of approximately five years. The subsequent wildflower displays in the mountains, foothills, and interior deserts were among the best in recent memory. But as most residents of the region know, beyond the brilliant blooms and green carpet of grass in the spring is an increased fuel load for potential wildland fires later in the year. The wildfires in four Southern California counties in late September and early October of this year reinforce this familiar pattern.

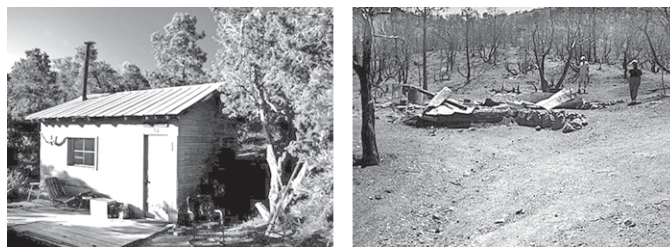
On June 22, 2005, dry lightning from a series of monsoon-derived weather cells that swept through the Eastern Mojave Desert ignited three wildland fires in the Hackberry Mountains, two in the Providence Mountains, and one in the New York Mountains. Several of these conflagrations joined together to evolve into three distinct systems, labeled by the Type 2 Incident Management Team as the Hackberry Complex Fire Zone. The ample vegetation from the wet winter created high rates of fire spread in general although fire intensity varied according to local factors. However, the combination of wind, fuel, slope, landscape, and plume-driven fire behavior seriously hampered suppression efforts. At the peak of the fire 1,133 personnel were on the scene, plus five helicopters, four air tankers, two single engine aircraft, and 15 engines. The fire was finally controlled by July 2, 2005, but not before it had burned nearly 71,000 acres of federal, state, and private lands within the boundaries of the Mojave National Preserve, which is administered by the National Park Service. According to site records, the Hackberry Complex fires may have affected as many as 372 previously documented archaeological sites (348 prehistoric and 24 historic sites) and an unknown number of unrecorded sites. Several teams are currently evaluating the impact of the fire on these specific sites.

Don Christensen, Jerry Dickey, and David Lee were contracted by the NPS to do the fire assessment on the 26 known rock art sites within the fire zone that were potentially affected. We were selected since we had previously recorded 21 of those sites sometime in the last ten years. To date all 21 of those sites have been examined, one previously known site was re-recorded, and two new sites were discovered and documented. The assessment has yielded both good and bad news.

The good news is that only 13 sites were overrun by the burn and, due to the idiosyncrasy of the fire, another five were spared by the slimmest of margins (2 m in several cases). Unbelievably, only two pictograph elements were destroyed by spalling, both at one site. At four other sites 42 pictographs and 31 petroglyphs

were lightly smudged by soot deposits from nearby burning vegetation. It remains to be seen how long-term this damage will be. Natural processes such as rain and wind may mitigate this damage over time. At several sites portions of boulders with rock art suffered spalling, oxidation (red discoloration), and smudging but did not impact the images. Only two bedrock milling features were lost to spalling. At most sites at which debitage, cores, bifaces, and ceramic sherds were present, they were coated with a soot layer that could be removed with effort by rubbing the artifact with your fingers. One area of interest was the resistance to fire of the host rock bearing engravings and paintings. The vast majority of East Mojave rock art is on basalt but the fire did not reach any of those areas, nor did it affect any sites on gneiss or limestone. The impacted sites were on rhyolite, welded rhyolitic tuff, and granite. As might be expected, the more coarse-grained granite proved to be much more susceptible to fire damage than the more aphanitic lithics such as rhyolite. However, long range impact may yet manifest itself. Microcracking is extremely hard to detect and the upcoming winter cycle of freeze and thaw remains a factor to be evaluated.

The bad news is the impact of the fire on the ecosystem. The loss of vegetation on the sites in the burn zone ranged from 75 to 100%. The ecotone zones involved were pinyon-juniper woodlands, Joshua tree woodlands, and a mixed woody scrub dominated by Mojave yucca. All of these major plant types proved to be extremely vulnerable and almost none of them survived. Equally endangered were the cacti such as cholla,



The historic Winkler's Cabin, built at the turn of the 20th century in the Providence Mountains, was a victim of the Mojave fires.

hedgehog, beavertail, barrel cactus, and prickly pear, which seemed to almost melt away. Based on continued observation of lightning-burned areas in the New York Mountains and Lanfair Valley, which were destroyed in May 1994, none of these species can be expected to reappear. Those areas today support only non-indigenous vegetation such as cheat grass and filaree. In the Hackberry Complex areas the plants that were observed to have most frequently regrown include globe mallow, rattlesnake weed, ground cherry, jimson weed, and giant four o'clock. The latter two, interestingly, are both psychotropics. Species actually rejuvenating from burnt stumps so far are limited to catclaw acacia and California brickellia.

The other negative impact has been erosion. The average

—continued on page 10

## Mojave Fires

Continued from page 9

annual precipitation in the Granite Mountains of the East Mojave in the ten years prior to the drought was around 9 in. In August of 2005, 4-6 in of rain fell. This caused massive flooding in some areas. Sheetwash has impacted almost every site and rilling and gullying are common. Artifact scatters in some cases have become more exposed and scattered. Many roads have been destroyed by flooding and still remain closed while awaiting rebuilding. Some sites that readers are familiar with, such as the Wild Horse Canyon sites, are closed (the road is washed out), and others such as Rock Spring are accessible only by 4x4 (the parking area and road are gone). The Mid Hills Campground, the nicest recreational area in the Preserve, no longer exists. Vast areas, particularly Gold and Round Valleys, look like moonscapes. The rock art may have survived but the aesthetic setting has suffered and the landscape has been altered for some time to come.

## Petroglyph National Monument and ARARA

J. J. Brody

THE FOLLOWING REPORT is a summary of a meeting held at Petroglyph National Monument (PNM) in Albuquerque, New Mexico, on August 5, 2005, between PNM staff and the ARARA Board and other ARARA members. PNM staff at the meeting included Superintendent Joseph Sanchez, Ranger Michael Quintana (the primary liaison with Native communities), interpretive officer Dianne Sauter, archaeologist Gretchen Ward, and bookstore manager Ed Dunn. The ARARA contingent included President Leigh Marymor, Mavis and John Greer, Sharon Urban, Don Christensen, Donna Gillette, Breen Murray, Lisa Werner, and J. J. Brody.

### I. The Monument and its Policies

Petroglyph National Monument in Albuquerque was created by Congress to preserve, protect, and interpret the petroglyphs along a 17-mile volcanic escarpment located just west of the Rio Grande in one of the nation's fastest growing urban areas. Although much of the Monument is on federally owned land and all of it is administered by the National Park Service, significant portions are owned by the City of Albuquerque and the State of New Mexico. About 26,000 human-made visual elements have been recorded as petroglyphs at PNM, including about 20,000 that are thought to have been made between ca. A.D. 1300 and 1600 by Pueblo Indian people whose descendants are among the 20 federally recognized Pueblo Indian communities of New Mexico and Arizona. The cultural identity, languages, and religious and social traditions of each of

these groups remains intact even after 400 years of Euro-American political domination.

The purpose of the meeting was two-fold: 1) to educate ARARA about the Monument and its purposes, policies, and goals, and 2) to learn if and how ARARA can help the Monument achieve its goals. Perhaps the most important part of the discussion focused upon a series of consultations held over the years between PNM staff and local Puebloan people that have guided formulation of many of the Monument policies.

Appreciation of some critical conceptual difference between traditional Pueblo and normative Euro-American understandings of what these petroglyphs are provides a key to interpreting those policies. A petroglyphic image that might be thought of by a Euro-American as a picture of a deity is likely to be conceptualized as the living deity itself by a traditional Pueblo person. Thus, the Euro-American concept of a petroglyph as a kind of "art" that depicts an inanimate image of something or someone is philosophically objectionable to a traditional Pueblo person who perceives that petroglyph as a living personage having religious, social, philosophical, ethical, and ceremonial qualities.

One consequence of this traditional Pueblo concept is that several subjects and subject classes that are among the petroglyphs at PNM are culturally sensitive to Pueblo people who may object to their pictorial reproduction in other media. These include, but are not limited to, human faces, mask-like faces, bodies, body parts, and personages who combine human attributes with those of other animals.

In deference to the philosophical position taken by those direct descendants of the originators of the petroglyphs whose views were solicited by PNM, PNM edits out such images from its own publications and from public display in its interpretive facilities. Whenever possible it also avoids using the word "art" and the phrase "rock art," instead substituting generic terms such as "petroglyph," "pictograph," and the problematic "rock writing," all of which are acceptable to the Pueblo advisors who consider those terms to be neutral.

It must be emphasized that while PNM generally avoids displaying sales books with cover art that would be offensive to traditional Pueblo people, it does not ban books, and it regularly carries several in its bookstore (including at least one by Polly Schaafsma) that use the terms "rock art" and "Anasazi" in their titles. (The word "Anasazi" is another issue of concern to the Pueblo people consulted. It is an English language corruption of a Navajo term for ancient Pueblo people that is usually interpreted to mean "enemy ancestors." Many Pueblo people prefer to identify their ancestors in their own languages or with a neutral English equivalent such as "Ancient Puebloan.")

### II. The Monument and ARARA

PNM was mandated in its enabling legislation to establish a regional research center that would ultimately become a central

repository with a wide-ranging regional or world rock art database. This mandate has never been funded. PNM, as a unit of the National Park Service, is not permitted to appeal directly to Congress for its funding and must rely instead on citizen support. Several groups in New Mexico have lobbied Congress to fund the mandate and ARARA members can help in this effort by contacting their own congressional delegations as well as the New Mexico one, which includes Senators Pete Dominici (R) and Jeff Bingaman (D) and Congress members Steve Pierce (R), Tom Udall (D), and Heather Wilson (R)—for further information, see the article by Larry Loendorf in this issue of *La Pintura*.

Other issues of political concern where ARARA may be of assistance are largely local and a by-product of the unrestrained sprawl that characterizes urban growth in the Albuquerque area west of the Rio Grande. Moving traffic on the west side of the Rio Grande and from one side of the river to the other is a critical issue that many local developers and politicians think is most easily solved by building more and wider roads. In that context, PNM can be perceived by those developers and politicians as an open-space barrier that artificially restricts growth and compounds traffic problems.

That perception has generated unrelenting pressure to penetrate the Monument with commuter roads. An extension of one, Unser Boulevard, on a city-owned portion of PNM is now an ugly fact and barriers to an extension of Paseo del Norte Boulevard (also on city land) have been falling during the course of the last year. The recent re-election of a pro-development Mayor and City Council majority may make the Paseo road extension inevitable.

The City takes the position with respect to the Paseo extension that further consultation with Native communities is not required and it proposes mitigating damage to the Monument by relocating boulders with petroglyphs on them that are in the highway right-of-way. That is not acceptable either to local tribes or to most statewide and local professional and avocational archaeological, historical, conservation, and cultural organizations. Since PNM is not in a position to lobby against the Paseo extension, ARARA and its members are welcome to join Paseo opponents.

## Petroglyph National Monument Research Center

Lawrence L. Loendorf

IN 1990, THE UNITED STATES CONGRESS passed Public Law 313-101 creating Petroglyph National Monument—the first National Park unit dedicated solely to the protection of a major rock art site. Located on the west side of fast-growing Albuquerque, New Mexico, the new Monument has been

significantly challenged by road construction. ARARA members are familiar with the proposed extension of Paseo del Norte, a four-lane highway that will pass through the Monument, as well as the controversy surrounding the project.

Fewer ARARA members are aware of another important provision of the legislation creating Petroglyph National Monument, which called for the creation of a Rock Art Research Center. Specifically, the law states that the National Park Service, “in cooperation with the University of New Mexico, other educational institutions, foundations, Indian tribes, and private entities shall establish a Rock Art Research Center.” Unfortunately, this research center has not yet been funded or established.

It should be noted that congressional legislation did not define the specific role of the research center nor did it discuss the scope of the research that would take place there. Although the center’s primary effort should be devoted to the Rio Grande Style petroglyphs within the Monument and its vicinity, it is also clear that another important focus should be the study of preservational issues and the development of programs that would protect and conserve rock art nationwide.

I believe that the time is right to propose and strongly support the creation of the Petroglyph National Monument Research Center. I am asking ARARA members to write to the New Mexico congressional delegation and urge them to fund the research center (see addresses below). Here are some points to present in a letter:

- Congress authorized and called for the creation of the Rock Art Research Center in 1990, but fifteen years later it remains unfunded.
- If the Research Center had been functioning, major issues at rock art sites—such as the proposed road through the Monument or the controversial Nine Mile Canyon project—might have been avoided or their effects at least ameliorated.
- The fact that the vast majority of North American rock art sites have not been studied or recorded.
- The fact that many rock art sites are also “traditional cultural properties” and are often considered sacred sites by American Indians.
- The fact that rock art sites, by their very nature as largely accessible, surface features, are subject to vandalism and destruction at a far greater rate than other archaeological remains.

I am including a Web address where a listing of the names of the New Mexico congressional delegation is available. But, because the proposed center could support research nationwide, and because it was mandated by the United States Congress, a letter to any senator or congressperson is appropriate. Addresses for New Mexico’s congressional delegation (e-mail and postal) are available at:

[www.breadnm.org/custom3.html](http://www.breadnm.org/custom3.html)



## Book Review

*Hopi Oral Tradition and the Archaeology of Identity* by Wesley Bernardini. Cloth, 220 pages, 2005. University of Arizona Press, Tucson. ISBN 0-8 165-2426-2.

Reviewed by Don Christensen

IF YOU HAD TO DESCRIBE the nature of contemporary American identity in general terms, it would be an arduous task. Americans today, apart from the red state-blue state hype of the media and political wonks, represent a multitude of different religions, philosophies, languages, and a whole host of other characteristics, which reflects the diverse points of origins that one might expect from nearly 400 years of immigration. Yet, many frequently portray the previous 10,000+ years of the human panorama in North America in the most simplistic of terms. This volume is the published rendition of Wesley Bernardini's doctoral research (a condensed version can be found in *American Antiquity*, Bernardini 2005). It attempts to take a fresh look at the complexity of prehistoric social groups during the 14th century in one portion of the American Southwest. The book, which was awarded the Society for American Archaeology's 2003 Dissertation Award, has implications for a number of different audiences. It offers a model for "serial migration" that relates material culture to population movements and the development of identity. It has importance to the implementation of the Native American Graves Protection and Repatriation Act as it deals with the question of cultural affiliation. And for rock art researchers, it highlights the importance of utilizing focused analysis, the incorporation of the entire archaeological record, and traditional oral history.

Bernardini begins his investigation by developing archaeologically testable expectations derived from the Hopis' traditional knowledge of clan migrations. While the use of migration accounts as historical information may be unintentionally distorted, their greater value is the theory of the past they offer. The contemporary Hopi Tribe identifies itself as an amalgamation of many diverse groups, or a "gathering of the clans," each with its own distinct identity and history. Archaeologists tend to divide regions into "culture areas" based on similarities in material culture. Rock art researchers, the reviewer included, tend to divide regions into "style zones" with presumed temporal and spatial uniformity. Anyone who has attempted this is well aware that the data do not always match the model. Where Bernardini feels we have gone astray is failing to comprehend the social scale of the people involved. Hopi clans, even with the same name, exist in many different villages, but they are not a social organization. However, within each village is a group of people from a specific clan who do function as a social unit and are descended from a common lineage through a female ancestor (though sometimes fictive). These

subclans have a distinct identity and a long and unique history. Contemporary and prehistoric communities are composed of the successive movements of these small independent groups who coalesce in any given village from different sources and leave independently to a variety of different destinations. Thus the demographic makeup of prehistoric groups was a continuing process of fission, redeployment, and fusion.

To test his first expectation that migrants to Hopi derived from diverse origins, Bernardini investigated the demographic evidence, the architectural structure, and rock art motifs from 13 prehistoric villages of the Pueblo IV period (A.D. 1275–1540) on Anderson Mesa and at Homol'ovi on the Little Colorado River. On the basis of direct dating of these villages, building sequences, and population estimates based on room counts, it is apparent that these communities experienced a sudden increase in population, and an equally rapid decline, just prior to increased population on the Hopi Mesas. Variability in "technological style," architectural layout, construction materials, room size, and the types of large communal structures point to a diversity one would expect from serial migration. An examination of rock art motif distribution of possible clan symbols, which might express inherent group identity, also reflects inherent differences in historical backgrounds even for villages as close as 200 m in some cases. In support of all this are innumerable versions of Hopi clan traditions, which involve at east 27 subclans, that describe the migration pathway from Palatkwapi, to the south, through the "staging areas" of Anderson Mesa and Homol'ovi and then on to the Hopi Mesas.

The author's second expectation, that serial migration would have diverse destinations, was tested through a compositional analysis of Jeddito Yellow Ware ceramics, the diagnostic hallmark of the Hopi during the Pueblo IV period. By using neutron activation analysis, he was able to identify the distinctive chemical signature of Jeddito ceramics from at least five Hopi villages. By comparing the Hopi samples with sherds from the off-mesa villages, distribution data revealed different proportions in trade wares, even between adjacent communities. This could be interpreted as evidence of independent exchange between migrants and host groups at Hopi that might have influenced the eventual choice of destination for the newcomers.

The primary lesson of this study is that prehistoric identity resides in social groups, not geographic territories. Consequently, it is more appropriate to trace identity *through time* in many small groups rather than *across space* in a few large ones. Acceptance of this point introduces considerable complexity into the notions of prehistoric identity and relationships between prehistoric groups and living descendants [italics the author's].

This conclusion also has relevance to rock art research.

The author's approach to his rock art analysis will probably be of major interest to readers since he combines both informal

and formal methods. What he focused on were rock art symbols that have been identified by Hopi informants as clan symbols. Over 40 different motifs have been associated with clans and, of course, those same images could serve multiple purposes. To try and isolate rock art elements pertaining mainly to group identity, the author established three qualifications on the data he included in his study. They were: the rock art had to be in close proximity to a known 14th century pueblo, it had to be in the expected Pueblo IV style, and it had to be comparable to documented, historic clan symbols. From his review of previous research he also found that images representing clan symbols were usually isolated, executed in a conventionalized style, incorporated a limited suite of images, and were repeatedly used at a given location. His primary database involved 2,450 elements recorded at eight sites on Anderson Mesa and at Homol'ovi, from which 20% met the above criteria. Bernardini identified 19 potential motifs of clan or group identity, three of which have not been previously mentioned by Hopi sources. These include two abstract designs and the coati, a relative of the raccoon. The latter was a definite surprise since the reviewer thought that their distribution came no further north than southern Arizona. However, the author has a source (Hoffmeister 1986) which states that the coati ranged all the way to Flagstaff and the Petrified Forest and would include the study area. All the coati motifs are located at Homol'ovi IV village site. As a result of the author's analysis, most of the villages in his data set were associated with two to four symbols that distinguished them from each other and seem to support his hypothesis of numerous independent subclans in residence.

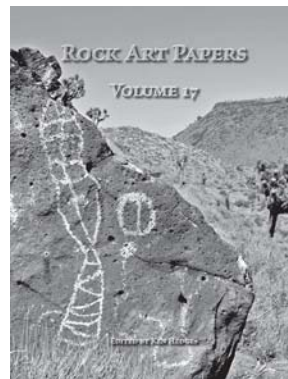
The author has employed clear and concise language in his text, which, for an academic treatise, is unfortunately not the norm. Technical "jargon" is kept to a minimum and when it is used, it is defined immediately and the reader does not have to keep referring to a glossary in the back. This enhances the readability of the book. The organization also is helpful as he lays out his proof in a systematic fashion and moves progressively from point to point. Those readers who are mathematically challenged will not care for the extensive use of statistics, especially in the chapter on ceramic analysis. The presence of Z scores and PCA (principal components analysis), among others, may be daunting for some, but the graphs included in the text help visualize the implications. However, the chapter on rock art contains few illustrations—a grand total of five charts and drawings—but this is not a "coffee table" book so go elsewhere for your aesthetic needs. What this book proposes is a serious reexamination of the long-held views of cultural affiliation in the Southwest. It is also encouraging to see the blending of rock art research, archaeological survey and excavation data, laboratory analysis, and traditional Native American knowledge in producing a reconstruction of the past. This book is highly recommended because it avoids the narrow scope of some publications

and casts rock art into the context of being an essential component of the overall archaeological record, not just a subject of speculation.

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## Museum of Man Announces New Rock Art Papers



*Rock Art Papers, Volume 17*, edited by Ken Hedges. San Diego Museum Papers 43, 2005. Soft covers, 172 pages, 329 photographs and drawings, \$23.95.

The San Diego Museum of Man is pleased to announce publication of the latest volume in its series of *Rock Art Papers*, featuring papers presented at the annual Rock Art Symposium meetings hosted by the Museum. Topics in the new book are: An Examination of Four Rock Art Sites on the Northern Periphery of the Coso Mountains by Jeffrey F. LaFave and Courtney Smith; Luiseño Cultural Figurations by Bernard M. Jones, Jr., and James Workman; "Cultural Contact" Rock Art Sites in Southern California and Northern Baja California by Jeffrey F. LaFave; Grapevine Canyon, Nevada, Then and Now by Anne Q. Stoll and George Stoll; Regional Variation in Virgin Anasazi Rock Art by Don D. Christensen, Frank G. Bock, and A. J. Bock; Preliminary Report on Cupules in North-Central Arizona by Don D. Christensen; Bird-Masked Stick-Figure Anthropomorphs at a Small Petroglyph Site in Central Arizona by Judith Rowe Taylor; Rock Art Research in the Agua Fria National Monument by Peter H. Welsh; Recording the Rock Art of Baby Canyon Pueblo, Agua Fria National Monument by Jennifer K. K. Huang; Hohokam Hunting Petroglyphs in the South Mountains of Phoenix by JJ Golio and Mike Golio; The Caballo de Uffington: A Desert Surprise by Roy B. Brown; Rock Art as a Political Strategy in the Inca Empire by Jessica Joyce Christie; The Carved Rocks of Machu Picchu by Jessica Joyce Christie; Morphologic Similarities Between Rock Art Motifs and the Spirit Beings Described in Echo Myths by Steven J. Waller; Reflected Images of Power: Shamanic Metaphors in Rock Art by Bernard M. Jones, Jr.; and A Petroglyph Surprise by John M. Rafter

For more information and a downloadable publications order blank, visit the Publications link on the Museum's web page, [www.museumofman.org](http://www.museumofman.org).

## 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.

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- 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:

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## ARARA Addresses

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

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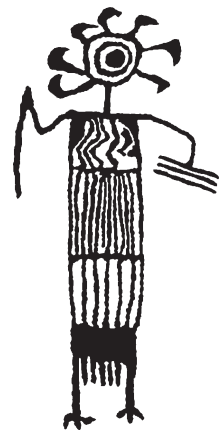
ARARA Archive  
Deer Valley Rock Art Center  
P.O. Box 41998  
Phoenix, AZ 85080-1998  
Phone (623) 582-8007  
e-mail: dvrac@asu.edu

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

*La Pintura* is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the **Editor**, William Breen Murray, at [wmurray@udem.edu.mx](mailto:wmurray@udem.edu.mx). Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail ([wmurray@udem.edu.mx](mailto:wmurray@udem.edu.mx)). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Line drawings and sharp, black-and-white photographs are an asset to articles submitted. Materials that cannot be e-mailed may be sent the the mailing address: *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000.

*La Pintura* is the Official Newsletter of the American Rock Art Research Association  
Address all editorial materials via e-mail to William Breen Murray, Editor, at [wmurray@udem.edu.mx](mailto:wmurray@udem.edu.mx).  
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## In This Issue...

- ARARA 2005 Conference News, pages 1–4
- Rock Art Exhibit in Tanzania, page 5
- Rock Art at the Jornada Mogollon Conference, page 6
- Rock Art, or What? Editor's Comment on page 7
- Conservation Committee Report, page 8
- Wildfires Impact Mojave Rock Art, page 9
- Petroglyph National Monument and ARARA, pages 10–11
- Book Reviews and Announcements, pages 12–13

Volume 32, Number 2



# La Pintura

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