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In Memoriam Frank Bock (1929-2006) ARARA Loses a Valued Friend and Colleague

IT IS WITH GREAT SADNESS that we report the passing of Frank Bock, friend, fellow researcher, and dedicated defender of rock art and all that it means to us as an organization, as a culture, and as members of the human community.

After a long and debilitating struggle with pulmonary fibrosis, Frank Bock died on January 30, 2006, at his home with his faithful wife by his side. Frank was 77 years old and is survived by his wife A. J., three daughters, and eight grandchildren.

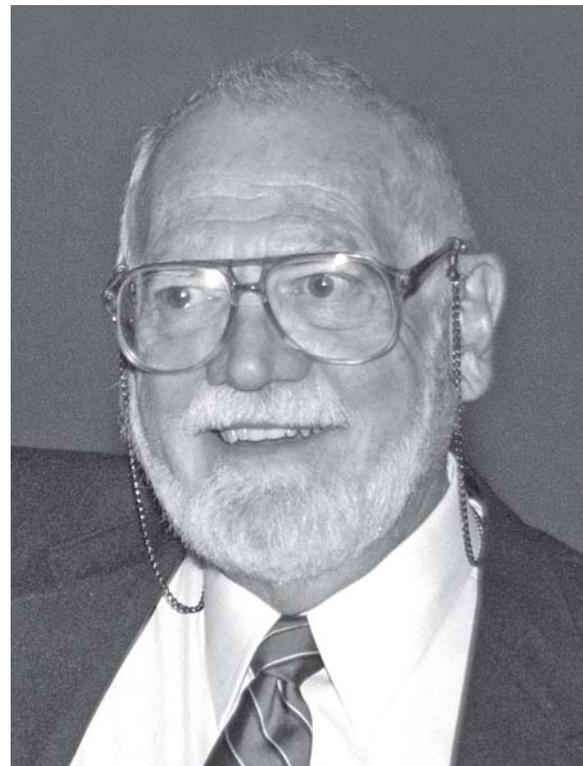
Frank was a founding member of ARARA. His leadership and endeavors in various areas assisted ARARA to grow and accomplish what the organization is today. Frank was Editor of *La Pintura* for twenty years. He also edited or co-edited twelve volumes of *American Indian Rock Art*. Frank's tenure as the editor of AIRA provided the foundation for its reputation of excellence. Frank and A. J. were the first recipients of the Wellmann Award in 1989.

Frank and A. J. were among the first rock art researchers to work in the Mojave Desert of California, collaborating with Wilson Turner and John Cawley. They overcame the initial skepticism of professional archaeologists about the rock art in this region.

Frank directed large-scale rock art recording projects for the BLM in a number of large districts. Many of these projects were conducted as field schools to teach recording techniques to the volunteers, including Native Americans. Frank's work in rock art was supported by his skill at mapping; he was a master of the transit.

Frank received his Ph.D. in Anthropology from the University of Southern California and wrote his thesis on "Hopi Ritual Clowns." He authored or co-authored 23 articles in a variety of publications as well as rock art documentation reports for

federal land managers. He had a long teaching career in drama and anthropology at Cerritos College and Whittier College. After retirement he continued to teach classes at Cal Poly San



Luis Obispo. His influence led several of his college students into a career in archaeology and his field schools produced many active rock art researchers.

ARARA has lost a very honored member and adviser.

Frank G. Bock: An Appreciation

FRANK WAS AMONG THE INITIAL GROUP that created the American Rock Art Research Association in 1974. He was the first editor of *La Pintura*, and continued in that capacity for 20 years. He edited or co-edited 12 volumes of *American Indian Rock Art*. He and his wife A. J. were the backbone of the organization for the first 20 years and were the first recipients of the Wellmann Award. Active in the field, he directed large-scale rock art recording projects throughout the Southwest. He had a long teaching career and was a preeminent scholar. More importantly, he was a friend, mentor, and humorist and an essential part of ARARA. —Don Christensen

Editor's Note: Anyone wishing to make a donation to honor the memory of Frank Bock may do so by sending a check to ARARA, P.O. Box 210026, Tucson, AZ 85721-0026. Indicate "Frank Bock Memorial" in the memo line.

A Frank Bock Bibliography

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ARARA 2006: Bluff Conference News

ARARA Conference Registration

REGISTRATION FOR THE 2006 CONFERENCE will be open from 12 noon to 4:00 p.m. on Friday, May 19, at the Desert Rose Inn in Bluff. Registration will also be available at the Reception at the Edge of the Cedars Museum in Blanding from 6:00 to 8:00 p.m. on Friday.

Fred Blackburn Accepts Invitation to be Keynote Speaker in Bluff

THE ARARA PLANNING COMMITTEE is pleased to announce that Fred Blackburn will be our keynote speaker at the 2006 ARARA Conference. His presentation entitled "The 'New' Rock Art: Historic Inscriptions in Grand Gulch" will describe his most recent research in the area of historic archaeology of southeastern Utah.

Fred is an historian, educator, author, and environmental and cultural interpreter who became interested in historic archaeology while a ranger in the Grand Gulch Primitive Area. His reverse archaeology premise and field expertise set the foundation for the Wetherill-Grand Gulch Research Project, which culminated in 1990 with the Anasazi Basketmaker Symposium held in Blanding, Utah. Fred has pioneered methodology in Historic Inscription documentation, including work in Escalante Grand Staircase, Ute Mountain Ute Tribal Park, Grand Gulch, and Cottonwood Canyon.

Fred's access to primary new information in his research of the expeditionary history of Mesa Verde is adding previously unknown detail to the historical record of the area. As principal investigator, Fred recently completed a contract for major historical analyses of inscriptions at Mesa Verde National Park as part of the Save America's Treasures site assessment program. He also participated as a team member for the San Juan Traditional Cultural properties for the San Juan National Forest and a detailed historic overview for the Hawkins Reserve within the city limits of Cortez, Colorado.

He is currently cataloguing the Wetherill family Archives at the Anasazi Heritage Center and, with the help of the family, has developed a Wetherill Family Archive, bringing together family documents and other information from any sources about the fascinating Wetherill clan and their early forays into Grand Gulch archaeology.

Fred Blackburn has authored numerous books, articles, and reports on Southwestern archaeological topics, among them *Cowboys and Cave Dwellers: Basketmaker Archaeology in Utah's Grand Gulch*. He resides in Cortez, Colorado.

Larry Loendorf, who was previously announced as the Invited Speaker, will now be the Keynote Speaker at the 2007 ARARA Conference in Billings, Montana, one of the areas where his rock art research has been focused. We look forward to Larry's involvement in next year's Conference.

ARARA Opening Reception in Blanding

THE 2006 ARARA CONFERENCE in May opens with a great celebration. The Reception Friday night will be at the Edge of Cedars Museum in Blanding, a rich venue for learning about the rock art and archaeology of the Cedar Mesa region.

Diane Orr's photographic exhibit, "Utah's Vanishing Rock Art: 360-Degree Panoramas," will be featured. This will also be the public Opening for her exhibit. For those of you who have not seen Diane's work, get ready for a remarkable experience. Inspired by the activities in Nine Mile Canyon and dedicated to the preservation and protection of rock art, Diane uses her skills as a film-maker and photographer to show a sweeping view of rock art in the context of topography. With great sensitivity to the landscape and light, her photos tell a story about time, patience, and vision. Diane will also give a short talk about these "vision-scapes" and the state of rock art in Utah. There also may be a surprise guest speaker sharing a Native American perspective, music, and poetry!

Refreshments and snacks will be served from 5:30 to 8:00 p.m. The program will begin at 6:30 p.m. Come early and enjoy the museum displays and the ruins behind the museum. So get out your Party clothes and Stetson hats and some of that lovely jewelry and help us kick off the next ARARA meeting.

ARARA 2006: Bluff Conference News

Auction Items Needed

ONCE AGAIN ARARA IS SEEKING DONATIONS of high-quality rock-art-related items for sale to raise money for the Archives Fund. 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.

The Auction will be held on Saturday, May 20, at the Desert Rose Inn. Please note that the incorrect date of May 21 was printed on the Registration Form that was mailed to ARARA members, and plan to join us on the 20th! To assist in planning, you must indicate on the registration form if you plan to attend the Auction. Thank you!

Conservation-Preservation Committee Events in Bluff

ALL OF THE CONSERVATION-PRESERVATION COMMITTEE events will take place on Friday, May 19.

Friday Morning: The Conservation-Preservation Committee (and any interested parties) will meet with the local BLM Archaeologist for classroom training on recording rock art sites. The committee will proceed into the field with the BLM Archaeologist to record a sensitive site that has not been recorded until this time. We should be finished by about 2 p.m.

Friday Afternoon: The annual Conservation-Preservation Committee meeting will be held at 3:30 p.m. at the Desert Rose Inn.

Room announcements and meeting times will be published in the meeting schedule. Hope to see you all there.

—Jack Sprague
Chairperson, ARARA Conservation Committee

A Poster Contest: Linking Rock Art and Kids

THIS YEAR THE EDUCATION COMMITTEE is excited to present a poster contest as our event for the 2006 ARARA Conference. Our goal is to involve the local students with a range of ages in a project that will create a long-lasting memory and a connection to rock art. The theme is "Rock Art: The Importance of Cultural Heritage." We anticipate entries to be posted for viewing at the conference and hope that it will be a continuing exhibit at a school or library as a more enduring demonstration of local participation in our annual conference.

We are currently in the planning stages, developing ideas for contest prizes and venues in which to present the posters. We need more people to help support this project to make it take

place smoothly and effectively. If you would like to help solicit local judges, act as an on-line judge, or help with contest logistics, please e-mail me at festuned@sbceo.org. This is an opportunity to foster enthusiasm and awareness in young people, future protectors of cultural heritage.

The Education Committee meets at lunch on Saturday during the Bluff conference. If you would like to join (and enjoy a free lunch), please contact Amy Leska at the e-mail address listed below so I have a count for the lunches. I'm looking forward to seeing you in beautiful Bluff!

—Amy Leska
festuned@sbceo.org

New Mission Statement Proposed

AT THE BLUFF MEETING, the ARARA Board and Constitution Committee will propose the following replacement for the two ARARA Mission Statements currently in the Constitution on the ARARA web page:

"The American Rock Art Research Association (ARARA) is a diverse community of members with wide-ranging interests who are dedicated to rock art preservation, research, and education in order to communicate to a broad audience the significance of rock art as a non-renewable resource of enduring cultural value and an important expression of our shared cultural heritage."

Field Trip Updates

WE ARE PLEASED TO REPORT over 100 registered members for the ARARA field trip offerings, and that's growing daily. Site accessibility to Range Creek (Field trip #16) is still uncertain, but will be known by mid-April or earlier. To register for any of the Field Trips, please consider four important points:

1. For joint registration each person must be registered for the Conference and paid for as "individual" or "family/household."

2. Remember that you are entitled to 1st, 2nd, and 3rd choices for *both* Friday, May 19, *and* Monday, May 22.

3. For advance notice of your awarded Field Trips, please mail a stamped, self-addressed envelope to Deborah Marcus, 2104 McLaren Dr., Roseville, CA 95661. Otherwise, your assignments will be posted Thursday afternoon, May 18, at the ARARA Conference Headquarters at the Desert Rose Inn in Bluff.

4. If you are interested in the commercial River Trips that are offered on both Friday and Monday (see following article for details), please make your reservations with the commercial providers prior to sending your form and do not include field trip choices for the day that you have reserved a commercial trip.

There is still time to pre-register for the 2006 Conference and sign up for field trips. This issue of *La Pintura* includes copies of the Field Trip Registration Form and the Conference Pre-Registration form. Deadline for both forms is April 25.

In addition to the Conference Field Trips on May 19 and 22, ARARA has arranged for commercial operators to offer San Juan River trips to see ruins and rock art. Details on these trips are provided in the following article and on the ARARA web site.

We are also providing information on sites that can be visited on Self-Guided Tours. Suggested sites to visit are listed with abbreviated descriptions in the article beginning on page 8, and full descriptions of these rock art attractions are provided in the information packet mailed to ARARA and URARA members in February, and on the ARARA web site.

Travelers coming to Bluff by car may wish to avail themselves of the many archaeological and rock art destinations found en route to or from southeastern Utah. We have provided summary descriptions of some of the major sites that provide interesting stops on your way to the Conference beginning on page 8. For more details, see your information packet or www.arara.org.

—Happy Trails,
John and Deborah

San Juan River Trips Offered for Bluff Conference Participants

THE SAN JUAN RIVER has been called the “Nile of the Southwest.” This river provided a great corridor of human activity over many thousands of years as evidenced by hundreds of varied rock art panels and significant ruins. The one-day float trip will visit 3-5 sites, and the overnight trip will visit seven (7) sites and provide more time for photography and discussion. All sites are accessible directly from the river via short trails.

YOU are responsible for contacting the outfitters for the San Juan River Trips. Contact phone numbers are listed in the trip descriptions below. Many significant rock art sites are situated along the Wild and Scenic San Juan River, and are accessible only by river rafts due to steep cliffs and dense vegetation. River trips on the San Juan River are regulated by the Bureau of Land Management. ARARA has collaborated with commercial outfitters for trips down the San Juan River for rock art viewing. For many, a trip down the San Juan River will be the highlight of the Bluff Conference. Since May is such a hectic visitor month for southern Utah, currently only two outfitters have time to offer their rafting service along the San Juan River.

NOTE: The field trip organizers wish to note that those planning to take one of the Commercial River Trips are asked to confirm River Trips before signing up for Conference Field Trips. Do not include field trip choices for the day that you have reserved a commercial river trip.

River trips are available from these Outfitters:

San Juan River Trip #1.

TRIP A: Friday, May 19, 7:50 a.m. to 5 p.m.

TRIP B: Monday, May 22, 7:50 a.m. to 5 p.m.

Outfitter: Wild Rivers Expeditions.

Contact: Kristen, Wild Rivers Expeditions at (800) 422-7654.

Fee: \$118.63. Limited to 25 participants per trip.

Meals: Lunch, snacks, non-alcoholic beverages provided.

Description: Round-trip van transportation to Bluff. Float 26 miles in about 8 hours with 3-5 stops for rock art and archaeological features. Examine the Butler Wash petroglyph panel, thought to be pecked and carved by the “Basketmakers” some 1500 years ago. Explore Upper Butler Wash and the “Desecrated Panel.” Next visit an 800-year-old kiva, followed by a delicious picnic lunch. Back on the river, travel through mild rapids and, in mid-afternoon, stop for more rock art or, if there’s interest, some limestone fossil hunting (no gathering). The return to Bluff features the red rock scenic wonders of Valley of the Gods and a different passage through Comb Ridge.

San Juan River Trip #2. Overnight. Monday, May 22, through Tuesday, May 23.

Outfitter: Four Corners School of Outdoor Education.

Contact: Janet Ross, Four Corners School of Outdoor Education at (800) 525-4456.

Fee: \$360. Limited to 10-25 participants.

Meals: Lunch Day 1 through Lunch Day 2. BYOB sodas & spirits.

Description: Float 26 miles between Bluff and Mexican Hat through Easy Class I, II, & III rapids, with frequent excursions to rock art sites. Day hikes are up to 2 miles round trip over moderate terrain. Visit 7 intriguing and extensive Ancestral Pueblo rock art sites and ruins. This particular river trip is special because you’ll be accompanied by pioneers in southeastern Utah rock art documentation, John Noxon and Deborah Marcus, ARARA members and authors, including their new publication, *Fieldguide to Rock Art Panels at the the Mouth of Butler Wash and the San Juan River, Utah*, making its debut at the Conference. Includes transportation to/from Bluff, group equipment, expert staff and river guides, and river fees. Outstanding, friendly staff to help you enjoy your adventure. Fresh, healthy food with several choices is well prepared by a creative outdoor chef. Filtered water, coffee, tea, herbal tea, cocoa, and juice drinks are provided. Enjoy a night under the stars listening to stories about Ancestral inhabitants and modern cultures of the San Juan River canyon. Clean, good quality sleeping bags, pads, and tents are available for minimal rental fees. Assistance is available to set up tents and more. Sodas/alcoholic beverages and personal items not included. Special dietary or other needs can usually be accommodated with prior notice.

Book Review

Eating Stone: Imagination and the Loss of the Wild by Ellen Meloy. Pantheon Books, New York, 2005. Hardcover, 352 pages, list \$26.00, ISBN-13 978-0-375-42216-4.

Reviewed by Janet Lever-Wood

ELLEN MELOY is the author of *Raven's Exile: A Season on the Green River*, *The Last Cheater's Waltz: Beauty and Violence in the Desert Southwest*, and *The Anthropology of Turquoise: Meditations on Landscape, Art, and Spirit* (reprinted as *The Anthropology of Turquoise: Reflections on Desert, Sea, Stone, and Sky*).

She lived and worked in Bluff, Utah, until her untimely death in November of 2004. If you haven't read her work, go immediately to your nearest bookstore, or online book supplier (it's available at Amazon.com for \$16.38), and buy this remarkable book! In preparation for the next ARARA meeting in Utah, I can't think of a finer introduction to this landscape of river, stone, prehistory, and uncommon desert life.

In Ellen's own words, "When I first came to this canyon over twenty years ago, I saw thousands of desert bighorns. They ran single file across smooth faces of sandstone varnished by weather and minerals to a dark patina.

"Up a canyon crack so steep and difficult that you have to spider up the rocks to reach it and earn the honor with bloodied hands, two bighorn petroglyphs attached themselves to the universe. A spiral emerged from a raised tail. The other figure exhaled (or inhaled) a wavy line from its mouth. The animals were contiguous with these lines, as if they trailed air or sounds."

I have just returned from a spine-tingling trip to the painted caves of Baja California. My husband Dan, at my insistence, was reading *Eating Stone*. He enthusiastically read by petzl light in the tent this passage: "Shall we be honest about this? The mind needs wild animals. The body needs the trek that takes it looking for them... You know you are in desert bighorn country, sheepless or not, by some of the words tethered to its heart. Sun, stone, sierra, salt-bush. Arroyo. Acrophobia. Desire and desolation. Dust and imagination. Absolute clarity, extreme blue. In a few more lifetimes, you might finish this list, only to discover that most of the words are about yourself."

We continued to share her observations made during a trip to a similar terrain in Baja California with her good friend Joe Pachak and her husband Mark. Her humor, wisdom, and crazy affection for boojum trees continued to flavor our travels. I resolved to write a book review (the first for me since high school). Though many of the pages of *Eating Stone* focus on the life cycles of the bighorn sheep that Ellen studied for many years, there are beautiful passages describing her encounters with rock art portrayals of bighorn sheep. This one was in the Coso range on a field trip with Ken Pringle: "For nearly two miles, the jumble of rock on both sides of the canyon forms a long gallery of figures.

Figures on outcrops—on flat slabs, in the crack, beneath overhangs, on water-smoothed stones along the streambed, on the countless boulders of all sizes, from toaster to boxcar, that fall from rim to floor: a continuum of human imagination, etched into the skin of the Cosos."

It is time for the rock art research community to recognize the contributions of writers and poets like Ellen Meloy. (We lost our poet laureate, Bill Strange, last year.) There are living voices that bring up insights into understanding the landscape of the human mind, the terrains of mountains, deserts, faraway continents, spiritual journeys, heartfelt encounters. If you have favorites, treasures of the written word, please bring these to the next meeting. There will be a poster with room to add your contributions.

We are gathering together in May to share our stories, images, and ideas on rock art. Please take time to enjoy these words of one of the West's greatest writers, who left this world far too early. Ellen Meloy lived well, shared generously, and wrote with intimacy, passion, and just plain fun. After a curious dinner of bighorn fajitas she writes, "The taste of the meat lingers on my tongue. Rain and river. Bedrock to soil to plant to milk to bone, muscle, and sinew. I am eating my canyon. Eating stone."

The Frank and A. J. Bock Extraordinary Achievement Award

THE AMERICAN ROCK ART RESEARCH ASSOCIATION Board has announced the creation of the *Frank and A. J. Bock Extraordinary Achievement Award*, named in honor of Frank and A. J. Bock, first recipients of the Klaus Wellmann Memorial Award and indefatigable supporters of ARARA. Frank and A. J. were two of the co-founders of ARARA, Frank served as editor of *La Pintura* for the first 20 years of ARARA's existence and was editor (or co-editor) of 12 volumes of *American Indian Rock Art*. A. J. served ARARA as Secretary/Treasurer for the first 18 years, and currently serves as Archivist. Together they recorded and organized volunteers to help record many rock art sites across the Western United States. The ARARA Board may present the Frank & A. J. Bock Extraordinary Achievement Award from time to time to candidates with extraordinary achievements over their lifetime in the fields of rock art studies, documentation, education, conservation, and outreach. This award differs from the Wellman Award in that it is a lifetime award that does not necessarily recognize service to ARARA or need to be awarded to an ARARA member. While similar to the CAP Award, it goes farther by expanding the criteria to include such items as education and public outreach. This new award provides another opportunity for ARARA to recognize individuals and/or entities that have worked over an extended period of time doing a wide range of rock art-related services in addition to conservation and preservation. Nominations with

at least five letters of recommendation may be sent to the ARARA Board at any time for consideration, but must arrive at least two months prior to the annual conference or they may not receive consideration until the next year.

First National Rock Art Symposium Held in Mexico City

Reported by Carlo del Razo

THE FIRST NATIONAL SYMPOSIUM on Rock Representations was held in Mexico City last November 15-18 (2005) with the participation of researchers from all over the country. The event was co-sponsored by the Department of Graduate Studies, National School of Anthropology (ENAH), whose director, Arqлга. Cristina Corona, organized the event, and the Institute of Anthropological Research of the National University of Mexico (UNAM).

Thirty-four papers and four invited talks were presented in four days of morning and afternoon sessions. In addition, a stamp exposition of rock art topical postal issues from over sixty countries, "Rock Art: World Heritage," was exhibited in the adjoining area during the event. A new book, *Los Petrograbados del Norte de México*, was presented in a co-edition of the INAH Sinaloa office and the magazine *Actualidades Arqueológicas*.

It is impossible to summarize all the presentations, but the highlights included some presentations using new theoretical and methodological perspectives which provoked controversy. A consensus is still lacking about the meaning of many key categories used in analysis, such as styles, and even in the possibility of interpreting rock art in general.

The question of style was introduced by Dr. Breen Murray's opening talk, "Regionalism in Mexican Rock Art," read in absentia by Cristina Corona. Murray proposed that Mexican regional traditions of rock art existed in different time dimensions. Some recent manifestations can clearly be attributed to specific Mexican Indian cultural traditions, but pre-Hispanic rock manifestations must be approached through stylistic analysis and comparison with other archaeological artifacts. The earliest rock art, which now dates back more than 7000 years, may have an even broader geographical distribution, perhaps even spanning the Americas from one end to the other as part of the initial occupation of the New World.

A particularly interesting new approach was presented by Mtro. Raúl Gonzalez Tejeda. He has directed an interdisciplinary research team in the linguistics department of the National School of Anthropology for more than ten years. His interpretive model is based on discourse analysis and cultural semiotics as developed by Dr. Julia Haidar, whose thesis on the petroglyphs of Samalayuca, Chihuahua, discusses cosmo-conception and cosmo-ritual as "keys to the universe."

Another invited speaker was Dr. Carlos Viramontes, whose

doctoral thesis on rock art of the Mexican state of Querétaro has recently been published. In his talk, he identified three approaches to rock art interpretation. The first is identified with the shamanistic theory as presented by David Lewis-Williams and Jean Clottes, and has been widely accepted by Mexican researchers. The second is the semiotic approach, which, despite some interesting results, remains largely unexplored, and the third is the focus on landscape in which Viramontes has greater expectations.

Another innovative presentation by Drs. Ramón Viñas, Mario Pérez Campa, and their collaborators described their research on a painting found at the site of Cuicuilco, just south of Mexico City, a recording project carried out over the past several years by students from the National School. This painting is located on the stone slabs of a circular element of the pyramid's base, whose interior face is painted with abstract symbolic elements unlike those found elsewhere at this or any other known pre-Classic sites in the Valley of Mexico. Observations were made on the solstices and equinox to test for any celestial relations with the paintings, leading to the tentative conclusion that the circular chamber functioned like a "kiva" and marked the key dates of the agricultural cycle for the ancient inhabitants of Cuicuilco. If so, this chamber would be the oldest celestial observatory in Mesoamerica.

All of these presentations illustrate the problems with the concept of style already mentioned as meaning "...techniques, distributional associations, and contexts which, when analyzed, present a synthetic picture, or—more or less the same—define styles in specified spaces in direct relation to socio-cultural features," as Mendiola has expressed it. On the other hand, this direct relation may sometimes overlook key aspects. The designation of stylistic elements has often been arbitrary, bringing with it more interpretive confusion.

The adoption of interpretive models used in Europe and Africa has initiated a debate as to their viability in Mexico. One of the tendencies mentioned by Viramontes is the shamanic explanation, which must be approached with some caution. This focus is often limited by the assumption that the shaman is the same social agent in different temporal and spatial contexts, overlooking the distinctive cultural forms in which it appears. As Viñas mentioned during the Congress, the shamanic explanation, especially as developed by Lewis-Williams and Clottes, is important in the history of archaeology as a watershed break with the structuralist interpretation of Leroi-Gourhan which preceded it.

Finally, the possibility that archaeologists can translate or decipher the visual discourses implicit in rock art was severely questioned. The most radical view assumes that interpretation is impossible, and would limit research to mere documentation of the rock art iconography at each site.

(Editor's Translation)

In Memoriam

IT IS OUR SAD DUTY to honor the memory of several more individuals who have recently passed away, leaving the rock art world the poorer for their loss.

Jack E. Holmes 1935–2005

JACK HOLMES, member of ARARA, passed away at his home on December 25. Jack was also a member of the Utah Rock Art Research Association, Southern Nevada Rock Art Association, Nevada Archaeological Association, and Archaeo-Nevada, and was present at the founding of the Nevada Rock Art Documentation Project, which was the forerunner to the Nevada Rock Art Foundation.

He was a staunch supporter of site monitoring, and attended the first Site Stewardship class given for Southern Nevada. He was a member the Clark County Heritage Research Team that oversees the Clark County Cultural Site Stewardship Program. He helped conduct the recording of over 20 rock art sites.

Should you wish to make a donation in his memory, please consider the Mesothelioma Applied Research Foundation, 1609 Garden Street, Santa Barbara, CA 93101.

Mary Kay Allen 1956–2006

MARY LOST HER BATTLE with cancer January 31, 2006. Mary was in love with her beloved Colorado of the Grand Canyon. For over twenty years Mary worked as a river guide for the Colorado River and Expeditions, enlightening hundreds of the visitors to the wonders of the Grand Canyon and Alaska. Mary leaves behind a legacy of knowledge and original research on Utah Rock Art, much of which will be donated to Northern Arizona University.

Mary graduated from Skyline High School and began college at Utah State University, where she was awarded "Honors at Entrance". She studied art at Southern Utah State College and received a degree in anthropology from the University of Utah while working as a ski instructor.

ARARA has lost an energetic rock art researcher and a renowned photographer.

Jim Zintgraff

THE ROCK ART FOUNDATION Executive Director and co-founder Jim Zintgraff passed away Sunday, March 5, 2006, after a brief illness. He was the spirit of the Foundation and will be missed by his many friends. His concern and passion for the fading images of West Texas will continue through his legacy—The Rock Art Foundation.

Self-Guided Areas of Interest Around Bluff

PRIOR TO, OR AFTER THE ARARA CONFERENCE, you may wish to arrange trips to some of these interesting archaeological areas near Bluff. Visits to these sites are *not* being coordinated by the ARARA Field Trip Coordinators. Full details may be found on the ARARA web site (www.arara.org) and in the Conference Information Packet sent to members in February.

Sand Island Recreation Area. Bureau of Land Management. Major rock art area located about 5 miles south of Bluff off the main highway. Campground and boat launch.

Monument Valley Tribal Park & Gouldings Trading Post. Navajo Reservation. Entrance fee. Located about 50 miles south of Bluff on good graded roads. It has a pleasant campground and lodging at Gouldings.

Salt Creek rock art sites, Canyonlands National Park, Needles District. National Park Service. Entrance Fee and backcountry permit required. Located about 100 miles northwest of Bluff. Sites accessible by 2 to 3-day backpack trips, day hikes, and four-wheel-drive vehicles with NPS permit. Camping in designated areas only; reservations recommended.

Grand Gulch National Historic Area. Bureau of Land Management. Backcountry permit required; call ahead for permit availability and regulations. Many sites can be accessed in one day with hard hiking, but it's better to plan a backpack trip to get the real experience of the canyon.

Natural Bridges National Monument. National Park Service. Some of the longest natural bridges in the world. Located about 100 miles north of Bluff off Highway 95. Paved loop road with pull-outs; four bridge hikes ranging from moderately strenuous to short and easy.

Head of Mule Canyon & Head of Butler Wash. Bureau of Land Management. Tower ruins at Mule Canyon; cliff dwellings at the head of Butler Wash. Easy trails and interpretive kiosks. Located about 50 miles north of Bluff on U-95. Free.

Edge of the Cedars Museum. Located in Blanding on the site of an ancient Pueblo Indian ruin. Open daily 9 a.m. to 5 p.m.; entrance fee \$5.

Ute Mountain Tribal Park, SW Colorado. Ute and Pueblo archaeological sites and rock art. Trained and informative Ute guides lead you on one of 3 tours: 1) an easy one-half day tour (9 a.m. to 12:30 p.m.; \$22); 2) a moderately strenuous full day tour (9 a.m. to 4 p.m.; \$42); or, 3) a Special Tour to remote sections (\$60. Min. 4 people). Reservations strongly recommended. Phone (970) 749-11452

Places to Visit En Route to/from Bluff

There are several ways to get to Bluff, Utah. En route, you may want to visit these areas of interest. Please make your own

arrangements to visit these locations. Contact local land management agencies, refer to area maps, and check out the internet for these sites and others of interest.

From Phoenix and points south, consider:

Navajo National Monument, Arizona. National Park Service. Entrance fee. Campground. Spectacular cliff dwellings, rock art, good museum. Ranger-guided tours, horseback trips to Arizona's largest cliff dwelling (call ahead 1-2 weeks to arrange this trip).

Wupatki National Monument, Arizona. National Park Service. An 800-year-old Pueblo considered to have been the most influential in the region. Human history over a span of 11,000 years. There are 2,700 archaeological sites in the Monument. Some can be seen by passenger car with little walking. Hiking is reserved to established trails. Phone (928) 679-2365.

Walnut Canyon & Montezuma's Well National Monuments, Arizona. National Park Service. Spectacular Sinagua ruins in cliffs and along the rim of Walnut Canyon. Ranger-guided hikes or self-exploration.

From Albuquerque or points southeast, consider:

Canyon de Chelly, Navajo Reservation, Northeast Arizona. National Park Service. Campground. Spectacular scenery. Navajo stronghold during Indian campaigns. Cliff dwellings and numerous rock art panels attributed to Anasazi and Navajo peoples. Park roads to overviews of the cliff dwellings. Access into the canyon via your 4-wheel-drive vehicle with a hired Navajo guide, by horseback, or by open-backed trucks from the local lodge (call ahead to make reservations). Phone (928) 674-5500 ext. 226.

Chaco Canyon National Park, New Mexico. National Park Service. World-renowned ceremonial complexes, complex system of roads, rock art, and archaeoastronomy. Conducted tours or self-exploration. Fee. Phone (928) 674-5500.

Hubble Trading Post Historic Site, Arizona. National Park Service. Hubble is the oldest continuously occupied trading post within the Navajo Nation. Hubbell bought it in 1878 and sold it to the National Park Service in 1967, and trading still continues. The site is a 160-acre homestead with the trading post, the family home, and a visitor's center with weaving demonstrations. Hubbell's famous Rug Room contains magnificent rugs of varied design. On the wall are examples of Navajo rug designs prepared by Hubble to serve as patterns to inspire weavers from whom he purchased rugs. Pawn jewelry at the Post is inspirational and prices reflect high quality. Phone (520) 755-3475.

From Denver, Grand Junction, or Cortez, consider:

Hovenweep National Park, Utah. National Park Service. Entrance Fee. Classic Pueblo Anasazi tower ruins situated at the head of a small canyon. More leisurely and less-crowded than nearby Mesa Verde National Park. Located about 100 miles northeast of Bluff. Passenger cars, easy walking on established trails. Phone (970) 562-4282.

Mesa Verde National Park, Colorado. National Park Service. Entrance Fee. Campground. Spectacular Anasazi Pueblo cliff dwellings. You can enter several cliff dwellings via ranger-guided tours. Good museum with well-displayed artifacts from the area. Located about 150 miles northeast of Bluff. Elevation is about 7,000 feet. Paved roads take you to overviews of the ruins. Bicycles available for rent. Ranger-guided tours of the ruins are on paved walkways.

From Salt Lake City or points north, consider:

Horseshoe (Barrier) Canyon sites. National Park Service. Horseshoe Canyon is highly regarded for the Barrier Canyon Style rock art sites there and is one of the "must see" rock art localities in North America. There are several sites with the 140-foot-long Great Gallery being the most famous. Located in an annex of Canyonlands National Park approximately 200 miles north and west of Bluff. High clearance vehicles recommended; dusty, rutted dirt road. Visitors will need to hike down a steep sandy slope to the canyon bottom and walk to the site. Round-trip hiking is about 7 miles and participants should be in good physical shape. There is a primitive campground at the trailhead at the top of the canyon maintained by the National Park Service. Hotels are also available in Green River.

Nine Mile Canyon sites. Nine Mile Canyon is among the most famous areas for rock art in Utah. Along its 40-mile length, thousands of rock art panels can be found, many believed to be related to the Fremont Culture. The area is currently a focal point for petroleum exploration and development and issues of balancing development and preservation are very relevant. Located about 225 miles north of Bluff via paved, gravel, and good quality dirt roads. Normal passenger vehicles OK. Most panels are visible from the road. There will be modest hiking in the canyon and tributaries with minimal elevation change.

Moab Area Sites. Just west of Moab is the Potash Road that parallels the Colorado River. Many interesting rock art panels can be easily seen from this road. The Moab Visitor's Center also offers a guide to rock art panels of the area.

Newspaper Rock State Park, Utah. One of the most famous and best-preserved rock art sites in the state of Utah. Rock art includes decorative historic Indians on horseback along with hundreds of other human, animal, and abstract elements possibly representative of thousands of years of local human activity. Located on the access road to the Needles District of Canyonlands National park, about 70 miles north of Bluff. It is accessible by paved roads.

Ballots Distributed to Members

BALLOTS FOR THE 2006 ELECTION of officers for ARARA were recently distributed to members. We encourage you to take part in the operation of ARARA by returning your ballot by the election deadline of May 1. Thank you for your participation!

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

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Fax 1 (888) 668-0052 attn: Sharon Urban

e-mail: shurban@heg-inc.com

La Pintura Editorial Matters

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

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Lemon Grove, CA 91945-3000

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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

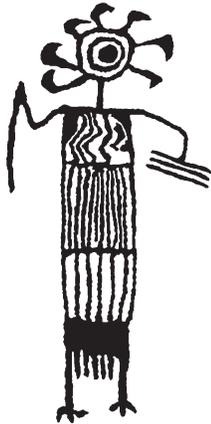
Phone (623) 582-8007

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	\$120.00
Family	\$50.00
Individual	\$45.00
Society/Institution	\$60.00
Student*	\$35.00

*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*, one copy of *American Indian Rock Art* for the year, reduced conference fees, and current news in the field of rock art. More importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

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

ARARA Code of Ethics

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

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

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

3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.

4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.

5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

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La Pintura 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.
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In This Issue...

- In Memoriam: Frank Bock, page 1
- Frank Bock Bibliography, page 2
- ARARA 2006 Conference News, pages 3-4
- San Juan River Trips, page 5
- Book Review: *Eating Stone*, page 6
- Frank and A. J. Bock Achievement Award, page 6
- Mexico City Rock Art Symposium, page 7
- Remembering Other Members, page 8

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