



Membership Year 2007-2008

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La Pintura

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ARARA Members Visit Rock Art of the Western Egypt Desert

Mavis Greer and John Greer

IN MARCH 2007 ARARA MEMBERS TRAVELED to the western desert of Egypt to visit the spectacular rock art of that remote, isolated region. Jeff LaFave was the driving force behind organizing the trip, which, in addition to the three of us, included Margaret Berrier, Evelyn Billo, Bob Mark, Leigh Marymor, Carol Ormsbee, Steve Schwartz, and Alice Tratebas.

Jeff had read András Zboray's publications on the rock art of the Sahara and began looking into going along on one of his research trips. András is the author of *Saharan Rock Art*, *Rock Art of the Libyan Desert* (2005), *Tassili N'Ajjer* (in Algeria), and Egypt chapters in Chris Scott's *Sahara Overland*, a guide to the Saharan region. He currently maintains a comprehensive catalogue and bibliography of all known rock art sites in the central Libyan Desert and usually makes two trips a year to the area to conduct research.

After more than a year of planning, we were finally ready to spend 16 days in the desert. Joining ARARA members and András were Gerald Maier (the only other American and the youngest and best fit of our group), Geoffrey Kolbe (a Scottish physicist and archeoastronomer, now manufacturing rifle barrels), and Astrid Schelde (a medical doctor from Denmark and long-time participant in desert tours). András' six Egyptian men included his long-term driver and assistant, the other drivers of the Toyota Land Cruisers (without seat cushions) that took us across the open desert, other equipment wranglers, and the Egyptian military officer required for going into the desert backcountry.

After two days of rough riding—one day on paved roads from Cairo to Dakhla, a large oasis, and the next day crossing the unmarked, open sand dunes of the Selima Sand Sheet—on the third day we arrived at the edge of the Gilf. Our first rock art stop was the only known painted cave in the Southern Gilf, the impressive Shaw's Cave, full of multicolored pictographs of cattle, herders, and other figures. It was to be only a taste of what was to come as we continued to the southwestern corner of Egypt and spent several days visiting the most impressive rock art sites in the Karkur valley.

Figures are dominated by cattle and giraffes, but with lots of other animals, humans, domestic figures, and geometrics. The bovids are especially impressive with their sheer quantity and variety of sizes, shapes, and decorations. Humans are often portrayed with spears, shields, and sometimes horned head-dresses. Dogs, camels, and sheep also occur in the later rock art. Although not directly dated, we know from environmental evidence and relative dating from other archeological studies that most of the rock art dates about 3000 years ago when the

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Many Visit Northwestern Plains for 2007 ARARA Conference

MORE THAN 200 MEMBERS gathered to enjoy two days of field trips and over 25 research presentations at the 2007 ARARA Conference in Billings, Montana, June 29 to July 2. With many members arriving Thursday for Friday field trips, an informal gathering was held at a local park to renew friendships, meet new members, and receive details on field trips.

The opening reception on Friday evening was at Pompeys Pillar National Monument east of Billings along the Yellowstone River. Captain Clark (of Lewis and Clark fame) named the sandstone formation Pompeys Tower in honor of Sacagawea's son Jean Baptiste Charbonneau, whom Clark had nicknamed Pomp. Clark signed his name on the Pillar, and his signature is one of many historic markings, which were engraved over and around prehistoric petroglyphs. ARARA members were given small group tours of the large pillar by Linda Olson, who had previously recorded the site.

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Billings Report

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Dr. Larry Loendorf, a Billings native, was the Keynote Speaker. His presentation on *Rock Art and Dirt Archaeology* placed rock art in a broader archaeological context and set the stage for the conference. The keynote address was followed by papers on Montana Rock Art, and papers on Research Approaches to Rock Art concluded the Saturday presentations. Sunday morning allowed time for the poster presenters to talk with members about their research topics. Presentations on Research Approaches to Rock Art and Technology and Rock Art (which featured new photographic techniques applied to rock art recording and documentation) filled the remainder of the day.

The Saturday evening auction was an immense success, adding \$3385 to the General Fund. As always, the Vendor room was a busy place with several new companies presenting their wares. The weekend closed with the Annual Banquet attended by a large group. All enjoyed the Montana Singing (and joking) Cowboy presentation by local entertainer T. J. Casey.

Egypt Expedition

Continued from page 1

climate was much more favorable to habitation than it is today. Some of the earlier figures could date back around 8000 years.

Other remains in the area, of interest from a general archeological standpoint, were the ancient trails across the dark desert pavement, reused for thousands of years by caravans. On broad promontories were remains of early occupations, some dating back hundreds of thousands of years. In and around small house rings, or rimmed house floors—rock circles and ovals similar to the familiar tipi rings of the northern Plains (USA)—were stone tools, the earliest of which were Acheulean hand axes dating back probably 500,000 or more years, bifaces and flake tools around 20,000 to 100,000 years, and many other flakes and retouched pieces.

In one place we observed caches of water jars, placed there during caravan days as a mid-desert water source. Even in the upper back country, miles from the nearest (now dry) water courses, there would be petroglyphs on the bedrock, almost

certainly the remains of long-distance traders or pastoralists who utilized the extensive grasslands where now there are only rocks and sand.

After riding and hiking for miles and after six nights of camping, we began our cross-country drive north. As we passed through the uninhabited expanse of sand on our way toward Siwa Oasis, where we cleaned up before returning to Cairo, we visited rock art sites on sandstone outcroppings surrounded by desert sands.

In the Wadi Sora region we camped within a short walking distance of the *Cave of the Swimmers*, a site which was replicated (and romanticized) in the movie *The English Patient*. The cave was discovered by László Almásy in 1933 during the Frobenius expedition. Small, fine-line human figures drawn in what was perceived to be swimming and diving positions gave the cave its unfortunately erroneous name. The people are more likely portrayals of metamorphic trance flight and almost certainly not people enjoying swimming in this waterless desert environment. Other larger figures that covered the wall of the entire shelter also supported the less-entertainment, more-religious explanation.

In the Western Gilf Kebir we visited the magnificent Zarzura/Foggini site, first reported in 2003. The rear wall of the huge shelter is completely and impressively covered with hundreds of paintings, including over a hundred negative handprints. Most hands are complete, but some have missing fingers, probably following the portrayal of hand signals or signs still used by South African Koi-San speakers and represented extensively at such European Paleolithic sites as Gargas in Spain, rather than portraying missing digits. There are many animals (some headless) and many humans (some small swimmers), and there is considerable overpainting and superpositioning across the heavily painted wall. András reports that most of these finely done pictographs are in the classic Wadi Sora style, although some are clearly older. This spectacular site has not been recorded or analyzed, but it is clearly one of the most important in the region, and years of intensive study will greatly increase knowledge of regional rock art. For more information on this and other sites in the Sahara, visit András' web site (fjexpeditions.com) and the sites of Zarzura Expeditions (zarzora.com), among others.

A trip to this part of the world means days of riding in desert-worthy vehicles with no frills, camping with no water (all water for our group of about 20 people was carried from Dakhla Oasis), sandblasting of body and equipment (especially cameras), endless digging and pushing trucks out of loose sand, hot days, and rather impressive afternoon winds. Every minute of the trip was worth the effort, and we encourage everyone to make the opportunity to go. Those of us on the trip extend our special thanks to Jeff LaFave for talking us into trekking to the western desert where the lack of people and abundance of rock art makes this a very special place.

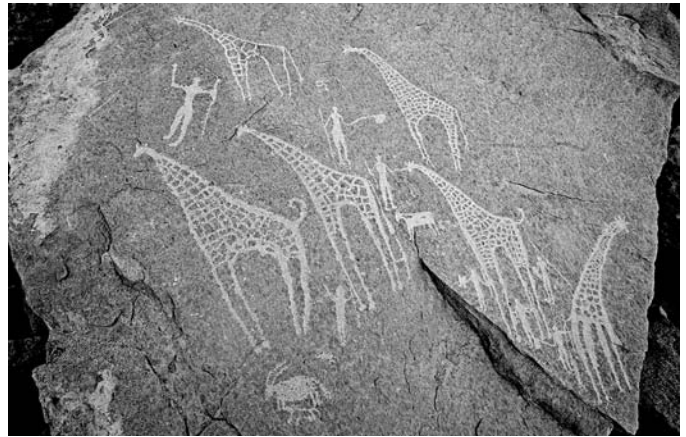
Check Your Address Label Membership Payments Are Due

If your address label says "EXPIRED," our records indicate that you have not yet paid your 2007-2008 ARARA dues. Please pay now, using the form available on the ARARA web site at www.arara.org/member.html — Thank you!

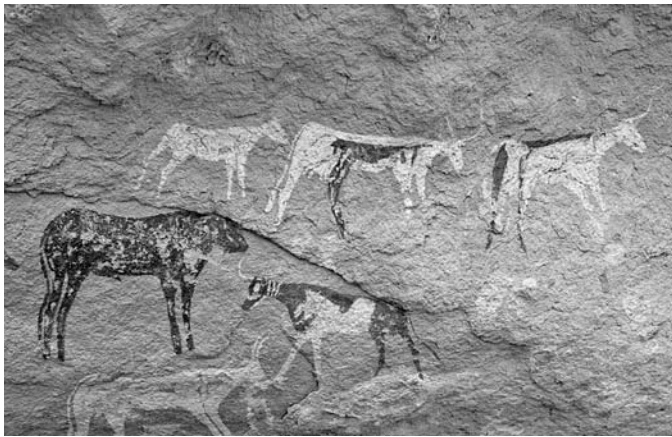
Rock Art in the Western Egypt Desert



Petroglyphs of cattle and humans in the Karkur Valley.



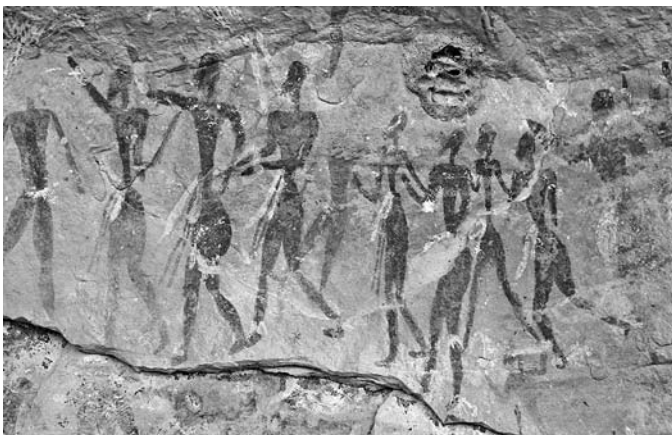
Petroglyphs of giraffes and humans in the Karkur Valley.



Red and white painted cattle in Shaw's Cave in the Southern Gilf.



Complex handprints at the Zarzura/Foggini site.



Red painted humans in the Karkur Valley.



Handprint and floating humans in the Cave of the Swimmers.

Membership Notice: Please check your address label on this issue

ARARA Membership Dues are payable on July 1. If your label says "Expired," our records indicate your dues have not been paid for the 2007-2008 membership year. Please download and print the form available at www.arara.org/member.html and send your dues today!

Celebrating 35 Years of ARARA From Farmington to Farmington

IT IS TIME TO MARK YOUR CALENDAR for the 2008 celebration of ARARA's 35th annual conference in Farmington, New Mexico, where we will meet on Memorial Day weekend, May 23 – 26. Farmington is where it all began when a group of people with a passion for rock art met at Salmon Ruins Museum and Research Center, known at that time as the San Juan County Archeological Research Center and Library. The hat was passed, and \$35 was collected to begin building the ARARA organization. Volume 1 of *American Indian Rock Art* was published by the San Juan Museum Association and was comprised of papers presented at that symposium.

The 2008 conference will look back on ARARA's history and will look ahead at the direction we are heading. An Anniversary Committee has already met and begun planning events. Activities being considered include a recording workshop prior to the conference. The historical research subcommittee is looking for contributions. If you have items you believe will be of interest to them, please contact Dianne Hamann at dhamann@earthlink.net or George and Ann Stoll at annestoll@verizon.net or agstoll@csupomona.edu. If you have photos from previous conferences, especially the early years, please contact Evelyn Billo (ebillo@aol.com), who is chairing the photo archive sub-committee. If you are interested in serving on the Anniversary Committee or have suggestions, please contact Donna Gillette (rockart@ix.netcom.com) and Mavis Greer (mavis@greerservices.com). Watch the next *La Pintura*, ARARA Online, and the web site for further information.

Call for Nominations!

THE ARARA NOMINATING COMMITTEE has opened its search for candidates for the four Officer positions on the Board of Directors for 2008–2010. This is a great opportunity to serve the organization, to represent the group at large, and to help shape the future of ARARA. Offices open for election in 2008 are President and Vice President (both are for 2-year terms, with possibility of re-election for a second term), and Secretary and Treasurer (also 2-year terms, with options for re-election in perpetuity). All current officers are eligible for re-election. Terms begin in the summer of 2008 after the annual meeting.

We are seeking suggestions from members for candidates for the Officer positions. You may suggest a fellow ARARA member, or you may suggest yourself for nomination. Suggested candidates are not automatically nominated in this process, but the Nominating Committee will carefully consider all suggestions in preparing the slate of nominees, so please confirm that your suggested candidates are willing to serve. Suggestions for nominations are due by February 1, 2008.

As a separate process, under the ARARA By-laws, "It shall be the privilege of any five members of ARARA to nominate in writing or email with RSVP a willing candidate who is a voting member." Nominations made under this provision are included on the ballot *in addition to* nominations made by the Nominating Committee and must be submitted prior to March 1.

If you have any questions or wish to suggest a candidate, please contact any one of the Nominating Committee members:

Gary Hein (glhein@comcast.net)

Alexander (Sandy) Rogers (akrogers1@verizon.net)

Alice Tratebas (alice_tratebas@blm.gov)

Donna Yoder (donnayoder@cox.net)

Gale Grasse-Sprague (ggrassesprague@yahoo.com)

If you prefer to suggest nominees by telephone, call Sandy Rogers at (760) 375-4271.

Education Committee Meets at Billings

Amy Leska, Education Committee Chair

AT THIS YEAR'S MEETING, the Education Committee discussed several continuing items as well as plans for next year's conference in Farmington. We are reformatting our resource book in PageMaker to be reprinted and made available on the web.

We are also pushing for a more interactive and informative education page on the ARARA website. Since the web page transcends geographic boundaries it is a strong tool to connect with the general public. We would like to upload not only classroom activities, but lists of other resources, like museums that schools can visit for guided tours of sites, and an ethics page written for children. We would also like to have a forum for feedback from users. The Publication Committee would like to team up to add to the voice of education by including a piece in the annual publication.

Finally, the poster contest was a success once again this year, and we will add Gunnar's picture to our note card selection and hold the contest again next year. We will also collaborate with the library in Farmington on an additional educational activity. We had a great meeting in Billings, and look forward to Farmington! If you would like to become involved in the Education Committee, please e-mail Committee Chair Amy Leska at festuned@sbceo.org.



It's not rock art in spite of the name, but our readers may be interested in downloading ThreeRivers.ttf, one of 9800 FREE FONTS from www.creamundo.com



2007 Klaus Wellman Award Presented to Dr. Lawrence L. Loendorf

Stu Conner

IT GIVES ME GREAT PLEASURE to announce that the ARARA Board of Directors has voted to award the 2007 Klaus Wellmann Award to Dr. Lawrence L. Loendorf.

Because the conference is taking place where Larry was born and raised—Billings, Montana—I will give you a little biographical information. Larry had wonderful parents and five siblings. They were a hard-working family, and Larry walked to high school farther than some school buses travel these days—well, maybe. In 1959 he graduated from Billings Senior High School, which I had softened up for his arrival a generation earlier.

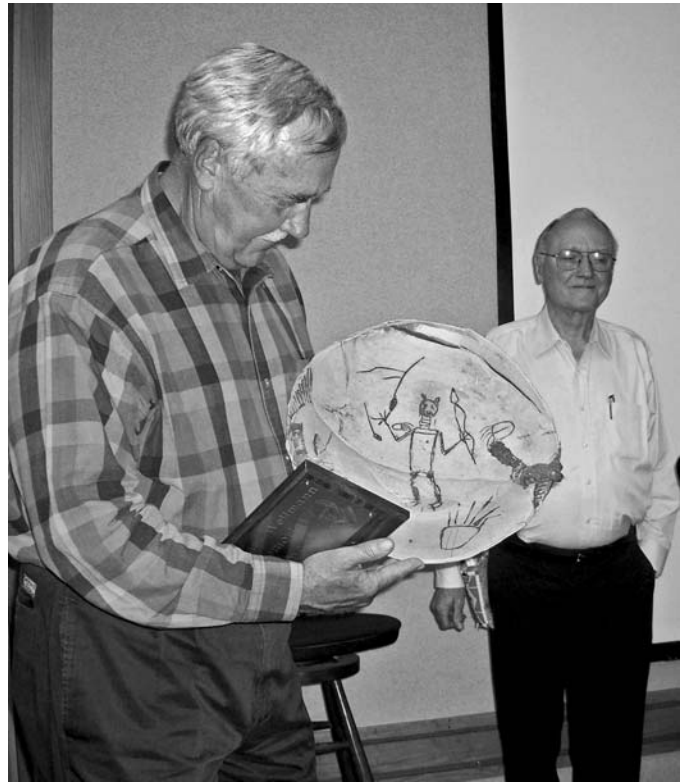
Larry wasted no time, but entered the University of Montana-Missoula the next fall, concentrating on Anthropology and trout fishing in the Clarks Fork of the Columbia, which provided good trout dinners and produced a skilled trout fisherman. He hustled right through and received his B.A. in 1964 and his Master's degree in Anthropology in 1967.

After being an Instructor in the UM Anthropology program for three years, he went to work on his Ph.D. at another UM, this time the University of Missouri–Columbia, where he graduated in 1973. He joined the Anthropology Department at the University of North Dakota–Grand Forks in 1971, where he taught for 21 years, working his way to a full professorship and serving as department chairman several times. He used his summers to lead archaeological crews of mostly college students, and to direct field schools. From 1968 to 1975, during his doctoral program and appointment at UND, he also served as Director of the Pryor Mountains Archaeological Survey.

While serving on the faculty at Grand Forks, he earned five awards for excellence in Teaching, Creative Work, and Research. One of Larry's great achievements at UND was the founding and directorship of the University of North Dakota Archaeological Research West at Belfield, North Dakota, a permanent field station out of which very successful archaeology and training occurred under Larry's leadership.

After Larry left North Dakota, he became an adjunct professor at the University of Arizona. When he and his wife, Paula, moved to Las Cruces, he became Research Professor in the Department of Sociology and Anthropology at New Mexico State University, a position he held until his retirement last year.

Larry began the serious study of rock art about 1980, and began teaching college courses in rock art about 1984. Larry's list of rock art publications, monographs, and major speeches would be the envy of a great many prolific scholars. Remember,



Larry Loendorf admires his Wellmann Award as Stu Conner looks on.

he was one of the first professionals for decades to take on rock art as an intellectual challenge. His books include *Ancient Visions* with co-author Dr. Julie Francis, a book which describes and analyzes rock art of the Wind River and Big Horn Basins of Montana and Wyoming.

One of Loendorf's books, edited with others, *Discovering North American Rock Art*, tells of early discoveries of rock art in different regions of Canada and the US, and applies modern techniques for accurate understanding of the ancient meanings. Loendorf is in the process of writing another book, *Thunder and Herds: Rock Art of the High Plains*. It focuses on the archaeology associated with rock art sites in southeastern Colorado. It contains a strong ethnographic component that supports the archaeology of the rock art sites.

In addition to his books, Larry has published many chapters in books on rock art and articles in journals and magazines that reach the public. As Terry Moody, Archaeologist at Fort Carson, Colorado notes, Loendorf has also researched and contributed numerous manuscripts and reports to major federal land agencies. These provide information about rock art sites that would not otherwise be readily available to researchers. These include data on sites in Canyon de Chelly and Canyon del Muerto, Arizona; Piñon Canyon Maneuver Site, Colorado; and innumerable sites on public lands.

Larry Loendorf is a member of the Scientific Advisory Team for Chauvet Cave in France, an honor that attests to his inter-

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Wellmann Award

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national credentials. Only two other Americans serve on that team, Jim Keyser and Dave Whitley. Chauvet Cave contains some of the oldest paintings by *Homo sapiens*, dating to 32,000 years ago.

As Dr. James Keyser notes, “Larry is a very effective public speaker who takes great interest in working with avocational rock art researchers. He has spoken at numerous conferences and professional meetings, and has been president of ARARA for four years, and of the Plains Anthropological Society and several other professional organizations. He is author of a widely used manual for recording rock art sites, and he has effectively championed the protections of sites like Pictograph Cave and Valley of the Shields when they were threatened by modern impacts. Without his efforts, preserving both of these sites would have been much more difficult. Larry has made great strides in increasing the professional exposure for ARARA in a time when professional archaeologists have returned to detailed study of rock art. As such, he has helped ARARA make an impact in the field of archaeology. All of these attributes are specifically and directly related to the work Wellmann did during his lifetime.”

Dr. Marvin Rowe of Texas A & M and Larry Loendorf met about 1991 at Dr. Rowe’s first ARARA meeting. Dr. Rowe says, “This was about the time when I had first presented our plasma-chemical technique for dating rock paintings. Larry was one of the first archaeologists to appreciate the potential of our work and to immediately join in a small collaboration to date a rock art panel or two in Montana. His support at this early point in our studies was very helpful to us...Larry’s personality and generosity, as well as the significance of his work, is widely known in the rock art field.”

Long-time rock art scholar Bill Hyder says of Loendorf, “He is an expert on shield-bearing warriors throughout North America and on the Dinwoody rock art of Wyoming. His publications on both of these are indispensable for Plains and Great Basin researchers. His scholarly record is also strongly oriented toward the use of ethnography and present-day Indians’ oral traditions in rock art research.”

Linda Olson, college art teacher and frequent colleague of Larry Loendorf in the field, says: “Dr. Loendorf is always testing processes, looking for new and better ways.”

Larry Loendorf’s intellectual curiosity, his dedication to research and its dissemination, his desire to educate the public, his generosity, and his outstanding service to ARARA are described by many in letters nominating him for the 2007 Klaus Wellmann award. He embodies the principles of the award and deserves it: for distinguished service in the field of rock art research, conservation, and education. Congratulations, Larry!

Gunnar Johnson Wins Poster Contest Award In Billings

Amy Leska, Education Committee Chair

THIS YEAR, THE EDUCATION COMMITTEE INVITED a special guest to the Saturday evening auction at our annual conference in Billings, Montana. Gunnar Johnson, winner of the Education Committee’s poster contest, submitted a well-composed color drawing of a hunter facing a herd of buffalo while an eagle soars overhead. Now age 8, Gunnar attends Alkali Creek Elementary, the same school attended by this year’s keynote speaker and Wellmann Award winner, Larry Loendorf. We were pleased to present the award to Gunnar. The celebration continued when Gunnar was invited to enter his drawing into the auction, where it attracted a flurry of bids—a grand finale to the auction!



Poster contest winner Gunnar Johnson and top bidder Marglyph Berrier.

Rock Art 2007



The San Diego Museum of Man has announced **Rock Art 2007**, their 32nd annual Rock Art Symposium, to be held Saturday, November 3. For Conference details and the Call for Papers, follow the Special Events link at:

www.museumofman.org

In Memoriam

Alanah Woody

“I am a rock art evangelist”

ALANAH WOODY, archaeologist, museum curator, and executive director of the Nevada Rock Art Foundation, died Thursday, July 19, 2007, after becoming ill the previous Saturday, friends and family said.



Woody, 51, was a prime mover in the protection of Nevada petroglyphs and pictographs, left by Indians thousands of years ago. In May, Woody received a Nevada Historic Preservation Award for her work in preserving the state's ancient heritage, which often has fallen prey to developers and vandals.

“She doesn't wear a fedora or crack a bullwhip, but her fans will tell you that the 5-foot-3 archaeologist is to the rock art of Nevada what Indiana Jones is to the Holy Grail,” wrote a reporter for *Smithsonian* magazine in 2005. “(As) co-founder and executive director of the Nevada Rock Art Foundation (Woody) has mobilized a small army of volunteers to educate the public, monitor sites and painstakingly record the state's vast collection of rock art, boulder by boulder.”

Woody managed the anthropology collections at the Nevada State Museum in Carson City. She received bachelor's and master's degrees in anthropology from UNR and earned a doctorate in archaeology from the University of Southampton in England.

“She brought energy, commitment and an optimistic outlook to everything she did,” said Tyrus W. Cobb, who has served on boards with Woody. “Alanah was enthusiastic about her work, and that dedication infected all of us who served with her on the Foundation Board and Advisory Council. She will be greatly missed.”

Rock art was her passion. “I am a rock art evangelist,” Woody told the *Smithsonian* reporter two years ago. “Give me a soapbox and I'll tell the world. Better yet, give me people who think rock art is nothing more than a bunch of old graffiti on a boulder or cave wall. Let me take them out into the desert to see 10,000-year-old petroglyphs, and I guarantee they'll begin to feel a connection with the people who lived here long before we came along.”

About a third of the state's 1,500 known rock art sites have been recorded professionally. Sites range from a few faint lines carved on a boulder to the Lagomarsino site, an 80-acre canyon

area in Storey County that has nearly 10,000 petroglyphs.

“Nevada may be the last best place for rock art,” archaeologist David Hurst Thomas of the American Museum of Natural History in New York City told the *Smithsonian*. “I'm amazed at how Alanah Woody (was) able to tap public interest in it in a way that nobody in the professional archaeology community could do before.”

Woody loved the mystery of the ancient art. “Some people are reluctant to call it art, but that's only because they have a limited view of art and its function,” she said. “The images are symbolic, and even though archaeologists can't interpret most of them, they still had meaning for the migratory people who once lived here. We simply haven't recorded enough rock art to figure it out.”

Alanah was the Education Committee chair for ARARA, developing a resource manual for teachers and educators, and was the local organizer for the 32nd Annual Meeting of ARARA, May 2005 in Sparks, Nevada. Alanah will be missed by all of her ARARA friends and her Nevada rock art volunteers, who will be continuing her work under the direction of her husband, colleague, and collaborator, Dr. Angus Quinlan. The Nevada Rock Art Foundation has created the Alanah Woody Memorial Fund. For information on how to contribute, contact Jeanne Hodgins at info@nevadarockart.org.

A more complete tribute and evaluation of Alanah's contributions to North American Rock Art Studies will be published in the December issue of *La Pintura*.

We wish to acknowledge Frank X. Mullen Jr. and the *Reno Gazette* for information in this article.

In Memoriam

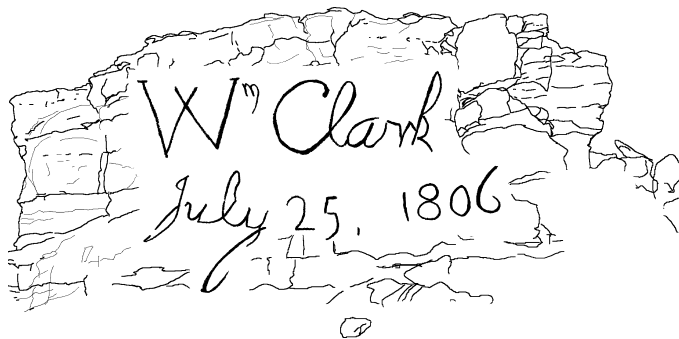
Suzi Martineau

“The loss of a great spirit”

SUZI MARTINEAU passed away at the Boulder Community Hospital Saturday, June 9, 2007, surrounded by her family and rock art friends. Suzi had a natural affinity for rock art. She saw rock art as a manifestations of the eternal human spirit. She enjoyed the hunt for rock art and excelled in finding “nuanced” petroglyphs. Founder of Spiritwind Adventures Tour Company, she led and coordinated fieldtrips for CRAA and URARA.

Suzi, for ten years, was editor and publisher of *Rocky Mountain Gardening*, a quarterly magazine. She developed a website, *Southwest Explorer*. She traveled extensively throughout Utah and New Mexico on field trips and with friends to the cave paintings of France and the megaliths of Scotland.

Suzi was born in Arvada, Colorado, and was proud of her heritage. Suzi was vibrant, energetic, intelligent, witty, and always compassionate; strong physically and emotionally with strength of character. Suzi will be greatly missed by all her friends and her rock art fellows.



Pompeys Pillar, 24YL176

Linda A. Olson
Minot State University

William Clark, Northwest Corps of Discovery, wrote in his journal, "... at 4 PM I arrived at a remarkable rock ... I marked my name and the day of the month & year July 25th, 1806" (Thwaites 1969:292-3). Thus began a well-documented trend at Pompeys Pillar, Montana. Following Clark's lead, historic travelers have left their own images, names, and dates in overwhelming numbers.

Although Clark began the fashion of Euro-americans signing the Pillar, native peoples had long been placing their images on Iishbiiammaache, Where the Mountain Lion Lies. Perhaps the first to provide a written description of Pompeys Pillar may have been Francois Antoine Larocque, who wrote of "a whitish perpendicular rock on which was sketched with red soil a battle between three people on horseback and three others on foot" (Mussulman 2003b).

The first to follow Clark's lead were his fellow travelers, Pryor and Shannon, who, according to later reports, added their signatures when they passed Pompeys on August 8 the same year. Following them, a steady stream of trappers, surveyors, soldiers, settlers, ranchers, farmers, and even picnickers engraved their names on Pompeys Pillar. They left no accessible section of the butte untouched, and indeed, engraved many less accessible areas, even as the threat of dire consequences reigned. The best example of the determination to produce a unique signature for posterity is that of H. C. Baker (Figure 1), who, according to local legend, on May 6, 1915, had his companions

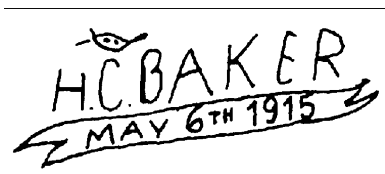


Figure 1. H. C. Baker signature.

lower him with ropes tied to his saddle so that he might chisel his name and date on the butte (Phillips 2001). This large signature is readily visible from below the butte.

Pompeys Pillar National Historic Landmark (24YL176) is a rock art site administered by the Bureau of Land Management. Near the towns of Pompeys Pillar and Ballantine, it lies about

thirty miles east of Billings, Montana, on Interstate 94 in the south central part of the state. The Bureau of Land Management acquired the land in 1992 from private owners. Pompeys Pillar National Historic Landmark is a prominent, isolated block of sedimentary rock, primarily fine-grained sandstone, located on the Yellowstone River. The Pillar rises over 100 feet above the floodplain.

Although, earlier attempts to document the glyphs on the rock had been made, they were sporadic and no complete baseline record of the rock art existed. Billings Archaeological Society members Ken Feyhl, Stuart Conner and Dick Colberg put a body of work together in the early 1970s. They mapped, traced, and described the visible Native American glyphs on one section of the butte at that time, some of which can no longer be located (Conner 1981).

Billings Resource Area Bureau of Land Management contracted Minot State University in 2001 to provide baseline documentation of the signatures and rock art at Pompeys Pillar National Monument. This project commenced in May 2001. The project recorded over 2000 separate names, dates, and initials on 147 separate panels from the 11 designated sections of the butte.

Each element was located, sketched, and described. The vast majority of elements are attributed to the recent period. Some interesting inscriptions date to the military period and include the names of soldiers, their military units, and dates ranging between 1871 and 1888.

Long thought to be the only physical evidence from the Northwest Corps of Discovery, Clark's signature remains in fair condition today, having survived the onslaught of graffiti over the years through the protection and repeated conservation measures of those who sought to preserve it for posterity. While archaeologists discover additional sites on the Lewis and Clark Expedition's trail, none have the security of the signature's provenance.

Native American pictographs and petroglyphs have been written over by Euro-American names and dates in most cases. Extant fragments of them are decipherable, and it is likely that more exist that will be revealed only with additional work, better

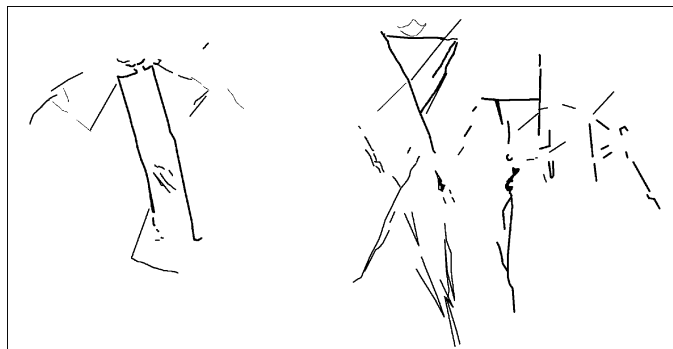


Figure 2. Possible anthropomorphs.

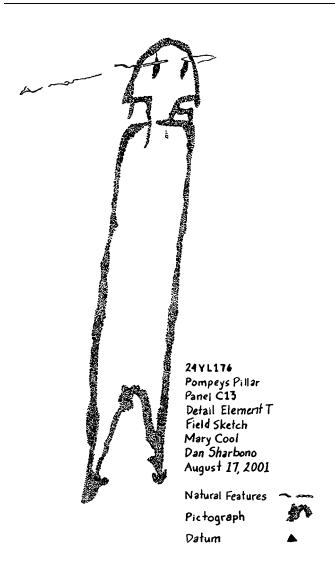


Figure 3. Anthropomorph.

access to key sections, and digital enhancement.

From the earliest prehistoric images like those described by Francois Antoine Lacroque to the initials “PM” over “2001,” people have decorated Pompeys Pillar with their images, names, and dates. Because of the popularity of the landmark, and its reputation as a camping site and low water crossing on the Yellowstone River, graffiti has almost erased the evidence of this battle scene and the other Native American pictographs and petroglyphs from the butte.

The elements attributed to Native Americans include faintly incised square-shouldered anthropomorphs (Figure 2), two pictograph anthropomorphs, one outlined (Figure 3) and one solid, painted in red. A third element, a smaller line of pigment, is evenly spaced between the other two. In close proximity is the painted horse and rider scene



Figure 4. Digital photograph.



Figure 5. Enhanced red channel.

(Figures 4 and 5). Covered with bird droppings are additional painted and a prehistoric incised zoomorph, possibly a bear.

The area with the greatest number of prehistoric elements is the area near the Clark signature. At the left of the cliff, a large incised shield figure and a possible bear paw (Figure 6) overlay remaining pigment traces. Continuing to the right of these

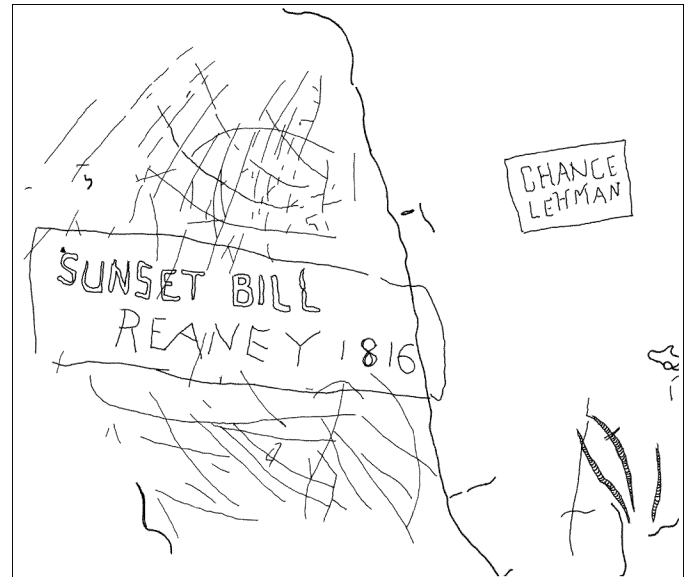


Figure 6. Scratched shield figure with possible bear paw at lower right.

elements is a large keyhole-shaped shield bearer and more red pigment (Figure 7). Two more prehistoric elements are shield figures, one large and one small (Figure 7 and 8). To the right of these are the red pigment, and a feather and shield figure. At the top of this panel a row of stick figures have been abraded through the pigment. Graffiti signatures, most obviously “D.W. MAXWELL” and “J BLAKE,” cover more red pigment and two v-necked warriors with hair locks and a lodge with air flaps (Figure 9). A lance and possible zoomorph above these last few elements, overwritten by “Eugene Parker, MO 1939,” shows an animal that may have inspired William Clark to put his name there.

The Clark signature has received the most attention of any facet of Pompeys Pillar (Figure 10). Many travelers mention the signature and its condition, beginning with Clark himself. In 1863, James Stuart found “the names of Captain Clark and two of his men” (Stuart 1902:157) as well as the signatures of two others. In 1875, Grant Marsh found the signature “as clearly defined as when chiseled there by the illustrious explorer, sixty-nine years before” (Hanson 1909). An anonymous writer asserted that soldiers from Ft. Buford could have recarved the signature in 1875, before Marsh saw it (*Billings Gazette* 1940).

Marsh describes the signature as “chiseled,” but Clark states he merely “marked” his name. This seems merely a matter of semantics, as the signature bears no chisel marks today. Likely that is true, as in April of 1876, General John Gibbon makes no

—continued on page 10



Figure 7. Panel field sketch showing graffiti over three prehistoric shield figures.

Pompeys Pillar

Continued from page 9

mention of the signature's reworking and offers evidence to the contrary. Gibbon writes:

My first thought, was that some later visitor has amused himself by inscribing the great explorer's name on this landmark; but on examination of the more recent inscriptions showed them all to be light-colored, whilst the lines of this one were of the same tint as the face of the brown sandstone upon which the writing was placed, and I remained satisfied that I stood face to face with Captain Clark's name inscribed nearly seventy years before [Gibbon 1877: 271-304].

Interestingly, this indicates that significant revarnishing occurred in as short a time as seventy years.



Figure 8. A shield figure's head traced in Photoshop.

The original signature may have been re-inscribed by the army later in the 1870s, and/or by the Northern Pacific Railroad in the 1880s. An interesting fact to consider is that no other signatures from the same era survive. Henry J. Windser notes the next conservation of Clark's signature in the *Guide to the Northern Pacific Railroad and Its Allied Lines*. He noted that the signature covered a space 3 feet long and was about 18 inches high. Perhaps that is closer to the 30 x 24 inch grate that the railway installed, rather than the signature. During the documentation of 2001, the signature measured 20 x 29 cm, roughly 8 x 12 inches, much smaller. There is mention of the signature framed in a box, but even that does not account for it being 1/3 the size. Perhaps the writer

only estimated the size or his estimation was exaggerated for effect. The guide was written to encourage tourism along the railroad. At any rate, the iron grate protected the signature behind it (Windser 1883:164-166). The *Billings Gazette* reported in 1926 that the Northern Pacific Railroad Company had "authorized the Hazelton Brothers, of Billings Marble and Granite Works, to cut the letters deeper" (*Billings Gazette* 1926). There may be additional extant records regarding these activities given the importance people attached to the monument and its signature.

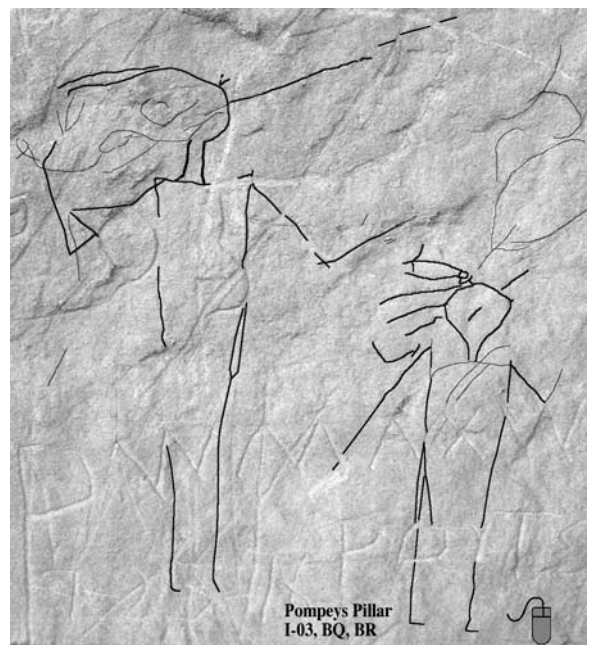


Figure 9. Prehistoric figures superimposed by historic signatures.

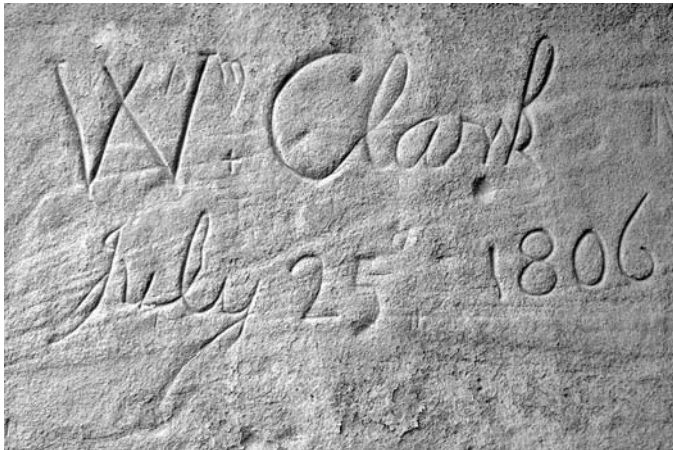


Figure 10. Clark's signature as it appeared in 2001.

In 1899 L.A. Huffman and Olin D. Wheeler noted that the Clark's signature was still to be seen, but "hard to decipher, for some irrepressible fool has been there, and has scratched and cut his various names around it, and even over some of the letters and between the lines" (Wheeler 1926:350-2). At this point, the graffiti, remnants of which remain around the signature, was clearer. On this panel, significant washing from above has eroded most of the petroglyphs not protected by the box.

The Shining Mountain chapter of the Daughters of the American Revolution sponsored the final "conservation" of Clark's signature that took place in 1928. By 1926, the carving was gradually wearing away from weathering, rather than vandalism. According to the reporter, this action restored the inscription to its "original state." At the time of the dedication, a plaque was placed on the south side of Pompeys Pillar. This plaque was moved in 1968 to near the Clark signature from its original location in Section D. The recessed former location of this panel is still visible. Documentation project personnel noted moisture frequently clouded the signature's case during the 2001 project. Additionally, sunlight striking the case may magnify and intensify negative effects of trapped moisture. The box has inadequate ventilation to provide for the panel to dry. Small holes drilled on the sides of the box may have been an attempt to deal with the inadequate ventilation.

Carl Dassinger, former employee of Donald Foote, the owner of the Pillar at the time of its transfer to BLM, visited the monument in 1993. He had worked for Don Foote and, with the help of John (Don's son), put the glass casing over the signature sometime after 1965, probably in 1966. Carl could not remember the exact year but it was sometime after 1965, when the NPS dedicated Pompey's Pillar as a National Historic Landmark, and before Don Foote died in 1968. Carl Dassinger was also a witness at the NPS dedication in 1965 (Maas 1993).

The Cretaceous sandstone's shale and mudstone layers create major instability of large blocks of sandstone at Pompeys Pillar. The sandstone cliffs erode out of the ground, exposing two tiers on the south and three tiers of sandstone on the north

side of the butte. As the large sandstone blocks underlying support structure erodes, the blocks become increasingly insecure and eventually fall. Talus boulders surrounding the butte provide evidence of this.

Pompeys Pillar contains a wealth of information that could confirm historic records. Many significant petroglyphs and pictographs, both historic and prehistoric, still exist in good condition. The value of the Clark signature, even with the vagaries of its conservation and preservation, is indisputable. The painted and engraved prehistoric images are important even in their present condition.

Pompeys Pillar served an important function as a landmark through history. Pompeys position as an advantageous river crossing guaranteed its use. The evidence of that use exists in the enormous number petroglyphs, pictographs, and historic signatures and dates on the Pillar today. Pompeys Pillar is one of the few rock art sites where the history can still be gathered, researched, and verified. Providing for the conservation of Pompeys Pillar's assets—while providing a meaningful experience for visitors—is paramount.

Acknowledgement: This report was originally prepared for the Billings Resource Area office of the Bureau of Land Management, whose support of the initial documentation project is gratefully acknowledged by the author.

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Pompeys Pillar

Continued from page 11

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2007 Election Results

THE NOMINATIONS COMMITTEE for 2007—Gary Hein, Gale Grasse-Sprague, Alice Tratebas, Sandy Rogers (chair), and Donna Yoder—got down to work last fall, with the goal of filling four Board member positions. Despite the daunting issues facing the Board, seven ARARA members agreed to stand for election. As reported at the Annual Meeting, those elected were Chris Gralapp, Terry Moody, Breen Murray, and Peggy Whitehead. The other three candidates (Marvin Rowe, Russ Tanner, and Steve Waller) are willing to fill in if a position is vacated during the year. The process worked smoothly, and we wish to express our thanks to all who agreed to run.

—Reported by Sandy Rogers

Report on the CRAA Symposium, May 2007

Terry and Laurie Lee

CRAIG, COLORADO, WAS OUR DESTINATION Friday, May 18, when we left Colorado Springs for the Colorado Rock Art Association (CRAA) Symposium. It was a beautiful drive through the ranching community south of Craig, large puffy white clouds against a dark sky and the cottonwoods just leafing out.

We arrived in Craig in time to hear Dr. F. Richard Hauck's presentation on "Early Formative Observatories & Associated Rock Art on the Northern Colorado Plateau." Dr. Hauck presented fascinating information on archaeoastronomy sites in northwestern Colorado and northeastern Utah that he refers to as "drilled hole sites."

During Archeological Research Institute (ARI) excavations at Hanging Hearth Alcove in northwestern Colorado in the late 1980's, ARI identified a possible archaeoastronomy site that contained the remnants of a rock wall, an occupation, and a rock art panel. Subsequent research on that site demonstrated its validity as an observatory. Later, more observatories were discovered in northwestern Colorado and northeastern Utah.

Using a computer program called Voyager III, Dr. Hauck determined that the alignments established by the drilled holes at one site indicate the site was used for about 80 years starting in A.D. 495. Dr. Hauck also showed slides of rock art panels at three of the observatories. A highlight of the presentation was a wonderful photograph of the "Clock" monolith at the Crooked Wash Sky House with its circular array of holes used for counting the passage of days.

The first presentation on Saturday morning was on the Bear Dance Site. Kendra Rodgers recently discovered this site on the Pinon Canyon Maneuver Site, in southeast Colorado. The site features red and black pictographs (Purgatory Painted style) on the low ceiling of an east-facing shallow cave. It is very difficult to photograph and draw due to the low ceiling, but Kendra managed to do a fabulous job with both. Bear Dance offers a complex panel hinting at the ceremonial ties of rock art, landscape, and lifeways with the bear. Kendra used ethnography to identify various aspects of Caddoan shamanism in the panel. The bear imagery and iconography seem to intrigue many people; every speaker following Kendra referred to her presentation.

Richard Ott is actively investigating and documenting wickiups and Ute lifeways in Colorado. He showed fascinating photographs of standing and collapsed wickiups, tree platforms, teepee frames, and various horizontal and leaning poles as he described some of the sites that he has recorded. These sites include Rifle Wickiup Village, Winger Camp, and Singing Wickiups. With well over 275 known sites, and only 22 sites fully

recorded, it appears that Richard will be working on these sites well into the future!

BLM Archaeologist Glade Hadden described the joys and frustrations he encountered while managing the Rock Art Interpretive Project for BLM in the Canyon Pintado National Historic District, south of Rangely, Colorado. Glade was particularly pleased with the signage that simply and effectively discussed the rock art in the context of the history of the area. Instead of describing what the rock art “means,” the group he worked with chose to encourage viewers to discover their own meanings. A major frustration is that although about \$3 million dollars were spent on the project, no budget has been planned for ongoing maintenance, and signs of neglect are apparent. An unexpected, but positive, result is that vandalism has lessened at the various sites that have signage and parking areas.

Larry Evans described a site with a possible equinox marker in the Needles District of Canyonlands National Park. Larry was unaware that he had photographed the perfect moment for this site until he was reviewing his photos after the trip. The image he caught was a shaft of sunlight piercing the center of a petroglyph with six concentric rings. He took the photo the day after the spring equinox and re-visited the site again to observe and verify it. The photos from the second visit are dramatic. They show a sun dagger covers the center circle. Larry believes that on the days before and after equinox, the dagger hits the other circles consecutively, providing a window of several days to mark the equinox. Now he intends to visit outside the equinox timeframe to see whether the sun visits this site only during the equinox.

In the afternoon session, Peter Faris reported on the Vermillion Canyon Medicine Wheel and the rock art associated with it. At Vermillion Canyon, extensive Fremont rock art adorns the canyon walls in an area occupied prehistorically by the Eastern Shoshone. The relatively recent discovery of a medicine wheel in this canyon suggests that it was a place of great spiritual significance to the later Shoshone as well. This agrees with ethnographic records of Shoshone belief in rock art sites as sources of *poha* or medicine power. This medicine wheel is different from other medicine wheels in that it is located midway to the canyon bottom, instead of on the rim, and the spokes align to the equinox and solstice, rather than to the cardinal directions. Whatever its purpose, the presence of the medicine wheel of this *Poha Kahni*, House of Power, marks Vermillion Canyon as a sacred land to prehistoric and protohistoric Shoshone inhabitants of the region.

Carol Patterson presented an intriguing interpretation of the rock art of the Gunnison River drainages on the Uncompahgre Plateau. Using ethnographic research and interviews with Ute elders, Carol finds surprising interpretations for some of the more ambiguous motifs. Carol provided beautiful photographic

illustrations of various hand, arm, and body positions in these rock art images that serve to convey specific information and provide a narrative account of significant events.

Boma Johnson graciously met the challenge of a missing speaker by showing a video which used animation to show the possible lifestyle of an Anasazi family living in southeastern Nevada. Highlights were a couple of photographs of stunning petroglyph panels from that area.

Following dinner, Dr. James Keyser enchanted us with vivid photographs of the Bear Gulch, Montana pictograph and petroglyph site that he recorded over the past few years. The variety of sizes, decorations, and quality of the over 750 shield figures is astonishing. One tiny shield figure, a mere 3 millimeters tall, was perfectly drawn. Jim sees a progression in the images and believes the earlier images emphasize the recording of the results of a battle and the more recent images take a narrative approach that describes how the battle took place. Jim's enthusiasm was contagious and it was quite apparent this site is a “must see.”

On Sunday, field trips to four areas were offered. One group traveled to Powder Wash, Wyoming, under the leadership of Jim Keyser. Dr. Keyser recently surveyed and recorded about 20 rock art sites in this area. The rock art consisted primarily of black pictographs located in small rockshelters and petroglyphs incised into the sandstone on the floor and walls of these shelters. We visited about half of the pictograph and petroglyph sites and saw examples of outstanding ceremonial and biographic tradition imagery. Several of the sites were associated with a 6-mile-wide corral fence constructed of juniper in the late 1800s by Indian horse raiders.

Another group visited Vermillion Canyon and Irish Canyons with Katy and Mike Gray. This group saw the large, awe-inspiring classic Vernal figures for which Vermillion Canyon is known as well as the small but charming figures of couples holding hands, numerous animal figures, and, in Irish Canyon, a possible birthing scene.

Jeff Simon led another group to the Raftopoulos Rock Art Site, which is located on private land in the Brown's Park area. The Raftopolous site features many typical Vernal style petroglyph panels, as well as unusual sun motifs and some interesting pictographs of anthropomorphic and zoomorphic figures.

Bill Lawrence, an excellent guide and the organizer of the Symposium, lead a group to the archeoastronomy and drilled hole sites. The Clock Site is an unusual site with a possible solar and lunar calendar. The days and/or months can be tracked by placing a small stone in the holes of the calendar. Crooked Wash Sky House is a drilled hole complex, with solar, lunar, and possible stellar alignments. The group also visited Mud Ball Ridge Sky House, another drilled hole complex, and Shaman Cave. The Fremont rock art at Shaman Cave is believed to be the easternmost example of this style.

The Editor's Corner

Breen Murray, Editor

FIRST OF ALL, the Cuicuilco “kiva” paintings mentioned in the last issue’s column are the subject of the feature article in the most recent issue of the *International Newsletter on Rock Art* (INORA) No. 47 (2007), published in France by Jean Clottes and available in the U.S.A through Donna Gillette. I received my copy of the *Newsletter* shortly after sending in my Editor’s notes so I was unaware of its publication. The article, “The Painted Chamber in the Archaeological Complex of Cuicuilco, Mexico,” is written by twelve students from the ENAH—some of whom were my guides—and their teachers, Ramón Viñas and Mario Pérez Campa, are its senior authors. It includes the complete drawings of the paintings and explores the astronomical orientation of the complex.

In fact, the Cuicuilco “pyramid” is well worth a visit next time you are in Mexico City, and it costs nothing more than a city bus ride and the standard INAH admission fee.

Special congratulations also are due to ARARA member Carolynne Merrill, whose color photo of a rock shelter in southeastern Idaho is featured on the cover of the May (2007) issue of the *SAA Archaeological Record*, published by the Society for American Archaeology. According to the accompanying blurb, this rock shelter contains historic inscriptions as well as shield pictographs, which leads directly to the main topic of this column: our recent Billings get-together, right in the heart of shield country.

For those who couldn’t make it to Billings, the July days are long and the weather is hot in Montana. The last gleam of day was after 10:00 p.m. and by 5:30 in the morning the landscape was already bright again. Although there was still some snow in the high country, the midday temperatures for our excursions around Billings rose to over 100° F.

The air-conditioned comforts of the Crowne Plaza guaranteed that paper sessions on Saturday and Sunday were well-attended. This is the first year that the annual volume of *American Indian Rock Art* is included in membership dues. If you were not a member for 2006-2007, you can order a copy through the ARARA website or directly from Deer Valley.

For me, the stars of the show were several papers which demonstrated the use of advanced digital technology for recovering rock art images. Computerized light angle variations using Reflection Transformation Imaging (RTI), as presented by Mark Mudge of Cultural Heritage Imaging, provide the best possible illumination of very tenuous figures, while the D-Stretch program created by Jon Harman reveals details at Kachina Rock Shelter in eastern Nevada which are no longer visible to the human eye. The various new applications of close-

range photogrammetry introduced me also to “Virtual Heritage,” a technique at the “cutting edge” of field recording which allows complete recovery and digital reconstruction of any site using commercially available cameras and software.

All of these techniques open up new possibilities for documentation, and their application was well demonstrated by the rock art on my field trips to Weatherman’s Draw, Valley of Shields, and Steamboat Butte. Each ARARA meeting introduces us to new geophysical conditions for rock art, and the soft whitish sandstones of central Montana don’t provide much contrast or permanence. With a few exceptions (including some stunning landscapes under Montana’s Big Sky), my old fashioned optical photos of the carvings and paintings often came out almost blank.

Wind abrasion seems to have affected many of the shield paintings, reducing them to tenuous color traces—even when retouched by modern paints. Some of my fellow excursionists commented on how D-Stretch might recover these faint details. Carvings at Steamboat Butte were made by sharp cuts into areas of rock smoothed over to form a suitable surface, but these figures were now almost invisible to the eye unless you had exactly the right angle and intensity of light—a perfect application for RTI!

I felt lucky that I work in an area where most of the rock art is chiseled into red desert varnish and plainly visible, but on my field trips this year, I saw yet another example of necessity being the mother of invention!

Finally, the good news is that although Alan Barbick suffered four broken ribs in the vehicle accident on the Monday Judith River field trip, he is now safely recovering at his home near Chicago and promises to be back again next year at Farmington with his stunning carvings and sculpture. Fortunately, Inga Nagel’s injuries were minor, and she has recovered from the incident.

The sad news of Alanah Woody’s sudden and unexpected death arrived shortly after the Billings meeting and took away a great lady and champion of North American rock art studies whose presence will be sorely missed. My personal condolences go to Angus and all her family and friends. A professional tribute to Alanah’s work and collaboration with ARARA is scheduled for the December *La Pintura*.

WANTED:

A dedicated Volunteer to assume the position of Layout Manager for *La Pintura*. Requires good working knowledge of computer programs, especially PageMaker or InDesign and Photoshop, to do layout and preparation of press-ready PDF for each quarterly issue. Printing and mailing would remain in Lemon Grove. If interested, please contact ARARA President Mavis Greer (mavis@greerservices.com).

Minutes of the Annual Business Meeting July 1, 2007

President Mavis Greer called the meeting to order at 8:30 a.m. Eighty five members were in attendance.

Treasurer's Report: Garry Gillette

Garry reported that there is \$108,000 in the bank. Most of this money is held in designated funds, and these accounts now have been moved into the General Fund per Board motion.

- Publications and administration expenses run fairly constant, so whether we make money or not is dependent upon Conference and Dues incomes and whether we exceed normal spending.

- This year we have an operating profit of \$5,000 due to the Conference profit of \$13,400.

- Unless something changes the nature of our annual expenses and income, ARARA does not on average have sufficient annual profit to cover any additional spending without dipping into savings. We have a balanced budget.

- The final treasurer's report will be published in the September issue of *La Pintura*.

Nominating Committee:

Motion: Mavis Greer. *Second:* Bud Hampton.

Nominating Sandy Rogers, Alice Tratebas, Gale Sprague, Donna Yoder, and Gary Hein to be the Nominating Committee for the 07-08 year. *Passed:* Unanimous.

President's Report: Mavis Greer

The President reported that she receives and responds to an average of five emails per week from online questions and from general membership questions. She also writes recommendations for members for various requests, such as support for grants. She has been asked to participate as a moderator representing ARARA at the *Set In Stone* Binational workshop being held the end of September 2007 at Petroglyph National Monument. Several ARARA members are participating in the conference in various roles.

Vice President's Report: Evelyn Billo

Evelyn reported that she is working with Donna Gillette on the 35th ARARA meeting to be held in Farmington next year. Volunteers are needed to provide historic photos from past conferences, help create posters, a T-shirt display, etc. She expects this to be a wonderful conference to educate students and new members about the history of ARARA and set goals for future ARARA activities.

Conference Co-Chairs: Donna Gillette and Mavis Greer

The Farmington Meeting will be held at the Best Western Hotel on Memorial Day Weekend 2008. The town of Farmington has several interesting events going on during the conference including a Balloon Launch and River Walk. The planning committee is quite large and includes many longtime members. Ken Hedges and Daniel McCarthy are the two members that have been to every ARARA Conference. They will serve as the program co-chairs.

A vote of interest was taken on the preference for dates of future conferences with 18 for keeping the Memorial Day Weekend and 18 for two weeks earlier. The rest of the members were not concerned with the date. The dates do depend on the location of the Confer-

ences. It was pointed out that the Conferences support other funds including Publications.

Secretary's Report: Caroline Maddock

Caroline reported that ARARA membership totaled 386 members at the end of the 06-07 year. ARARA members represent 22 states. California leads with 121 followed by Arizona 48, Colorado 34, New Mexico 34, Nevada 15, Texas 12, Oregon 9, and Wyoming 5. The District of Columbia, Florida, Idaho, Illinois, Maine, Massachusetts, Montana, New York, North Carolina, Virginia, and Wisconsin each have less than 5 members.

Foreign members include Australia, Belize, Canada, England, France, Japan, and Mexico.

Donations from the membership total \$1,402.

Field Trips: Terry Moody

Terry and Gary Hein put together nine trips on BLM-managed lands and one on Forest Service-managed land. Four trips were on private land. Trip leaders included BLM and Forest Service archaeologists. Mavis Greer, John Greer, Larry Loendorf, Terry Moody, and Gary Hein helped as trip leaders. The Committee requested that the membership be sure to thank their hosts and leaders.

Gary Hein did the data/membership organization with the intent to make trip assignments as fair as possible during the window of possibility.

La Pintura Editor: Breen Murray

Don Christensen was acknowledged and thanked for his outstanding editorial work over the past years.

Breen thanked those who have contributed articles to *La Pintura* and encouraged more members to contribute:

- Send in news on rock art. If the news appeared in Newspapers, please note that.

- Book reviews.

- Summarize conferences that members attend and keep track of sister organization activities.

- Letters to the Editor (i.e., opinions, research reports with bibliography, etc.) need to be kept short—no more than four pages.

- An exchange of letters could be printed in *La Pintura*.

- A list of reading materials for the Farmington Conference should be assembled.

Abstracts are printed in the *La Pintura*/Conference Program. Members will not be mailed one if they attend the Conference. Back issues will be made available online. Ken Hedges is the Production Manager for *La Pintura*.

Awards: Janet Lever-Wood

Janet suggested that ARARA review and consider reducing the number of awards. This year only one name was submitted for an award. She suggested a redefinition of some awards, emphasizing the deadline for the awards and possibly to stagger years for the awards. It was noted that the Board can select honorees if there are no nominations from the membership. A comment from the membership pointed out the number of nominations is a cyclical phenomenon with no need to change awards if they are more vigorously publicized.

Education: Amy Leska

1. The Committee has two new teachers from Montana.

Minutes

Continued from page 15

2. The web site will be accessible by teachers. An education page on the web will include resources and activities.
3. They would like to include more educational topics in *La Pintura*.
4. A suggestion was made that the committee look into a joint education project with the Farmington Library for the ARARA Conference. The Library has a rock art theme in its facility and an excellent children's program.
5. Gunnar Johnson won the student Poster Contest. The Committee requested that the auction money from the Poster be put in the Education budget.

Publications: Peggy Whitehead

Peggy will remain Committee Chair for another year. This year's AIRA cover was done by Steve Freers using Diane Orr's photo as a fold-out page. All volumes had to be returned to the printer because of printing errors. They will be mailed to the membership.

1. Jim Keyser, Dave Kaiser, George Poetschat, and Mike Taylor are the team that will be working on AIRA volume 34.
2. The membership had requested the Board consider paying an editor. The Board subsequently requested that the committee develop a business plan for paying an AIRA editor.
3. The committee suggested two check boxes on the membership form. One for *La Pintura* to be received via e-mail or the web, and one for AIRA to be received as a CD in place of a printed volume.
4. Copies of AIRA volumes 1-9 are needed for scanning purposes. After scanning they would be rebound and returned to the lender.

Web Site: Lloyd Anderson

Lloyd will explore and study web site formats that would be most suitable for ARARA's purpose and goals. Considerations will focus on what new people want to know about us, what would be important and of interest, and what we do and what we work on. He would also like to include a profile of the membership. There was a suggestion from the membership that member activities be put on the web page.

SAA Booth: Teddy Stickney

Teddy noted that there were several thousand attendees at the SAA Conference this year. There was a lot of interest in our booth. She requested a pamphlet that says who we are and what we do. No books were sent from Deer Valley to be sold at SAA this year. Next year the SAA meeting will be held in Vancouver, B.C.

New Business:

The Procedural Manual will be posted on the Website. It includes duties of the Board and Chairs. Chris Gralapp will be in charge of updating the manual and having it posted to the Website.

Member Comments and Suggestions:

Larry Loendorf was commended for his wonderful Keynote speech delivered at the banquet. Members felt it was an important explanation and illustration of how "context is everything in archaeology." It was suggested that his speech be printed in the next volume of AIRA.

It was also suggested that Memorial Notices of member deaths be posted in *La Pintura*.

Adjournment:

Motion to adjourn the meeting: Sharon Urban. A second was heard.

Passed: Unanimously.

Meeting was adjourned at 10:30 a.m.

—Respectfully Submitted,
Caroline Maddock, ARARA Secretary

2006 – 2007 Treasurer's Report

Garry C. Gillette

THIS REPORT CONTAINS a Balance Sheet for the period of July 1, 2006, to July 31, 2007. Ordinarily I would have ended the report on June 30, which is in fact our fiscal end-of-year. However, this year was unique in that the Conference extended across the old year into the new year. To more accurately show our finances I have extended the Report one month to allow time for all the financial activity that took place during the Conference to flow through our system and be recorded on the Report. I did not include the 2007-2008 membership income in these results. All of the amounts shown in my report are for the 2006-2007 fiscal year.

In looking at the results for 2006-2007, we had a relatively good year. The Conference Profit was \$13,407 and ARARA ended the year with a profit of \$5,236. This covered our losses of \$3,166 accumulated in the past two years and still allowed some profit to carry forward into next year. Basically we are operating a \$40,000 budget at very close to break-even.

A point I would make here is that unless something fundamentally changes the nature of our expenses and income, ARARA does not have extra funds to increase spending from its current level, at least without dipping into reserve cash. Cash reserves are not intended to be used for operating expenses, this is tantamount to living off of savings.

We have two major sources of income, Dues and the Conference. Dues have been steady at \$10,000, and Conference income has averaged slightly above \$9,200. Expenses have averaged around \$40,000 (\pm \$10,000). When, in 2004-2006, expenses exceeded \$40,000, we operated at a loss, which means we used our reserves to pay our bills. Fortunately the losses were relatively small, and with this year's profit averaged in we have been slightly profitable on the average for the past five years, something which we should find encouraging.

In 2005-2006 we collected membership income for 2006-2007 at the 2005-2006 Conference. This future year's income was captured in the 2005-2006 annual report, since it was collected before the 2005-2006 fiscal year-end. Since we stopped collecting future year's (2007-2008) income at the Conference this year our reported Membership Dues are lower than normal. Since this is a one-time event it will not reoccur next year, but it did make the results of 2005-2006 look better at the expense of those in 2006-2007.

Treasurer's Report

Balance Sheet

July 31, 2007

Assets

Current Assets:

Cash in Bank-Checking	\$ 54,976.00
Cash in Bank-CD's	<u>52,966.00</u>
Total Current Assets	\$ 107,942.00

Liabilities and Equity

Current Liabilities:

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

Fund Equity

Beginning Fund Equity (Cash + CD's)	\$ 102,706.00
Current Year Increase	<u>5,236.00</u>
Total Liabilities & Equity	\$ 107,942.00

Income Statement

July 1, 2006 – July 31, 2007

Revenues

Conference Revenues:

Auction	\$ 3,385.00
Banquet Income	6,020.00
Registration	13,739.00
T-Shirts	1,545.00
Vendor Room	1,331.00
Misc.	<u>189.00</u>
Total Conference Revenues	\$ 26,209.00

General Revenues:

Donations and Matching Funds	1,972.00
Membership Dues	10,529.00
INORA	950.00
Memorials	<u>150.00</u>
Total General Revenues	\$ 13,601.00

Publications Sales \$ 2,900.00

Total Revenues \$ 42,710.00

Expenses

Archives & Library	\$ 4,351.00
Awards	193.00
AV Projector	1,591.00

Committees:

Education 351.00

Conference Expenses:

Rooms (less rebate)	\$ 604.00
Banquet	4,054.00
Board Meeting	327.00
Committee Meetings	396.00
Coffee Breaks	921.00
Auction Food	770.00
AV	50.00
Badges & Pens	1,116.00
Banquet Entertainment	500.00
Reception	1,179.00
T-Shirts	1,270.00
Refunds	1,390.00
Field Trips	<u>225.00</u>
Total Conference Expenses	\$ 12,802.00

Office & Administrative:

2008 Conference Planning	\$ 533.00
Board Meetings	1,962.00
Chinese Hospitality	338.00
Liability Insurance	1748.00
Printing of ARARA photo scales	246.00
Postage	120.00
Poster Design	80.00
SAA 2007 Booth	309.00
SAA 2008 Reservation	895.00
Telephone	114.00
Web Page License (5yrs.)	989.00
Office Supplies	130.00
Misc.	<u>131.00</u>
Total Office & Administration	\$ 7,595.00

Publications:

CD's	\$ 1,157.00
Conference Papers	4,605.00
<i>La Pintura</i>	5,437.00
INORA	890.00
Misc.	<u>205.00</u>
Total Publications Expenses	\$ 12,294.00

Total Expenses \$ 39,177.00

Net Operating Gain/(Loss) \$ 3,533.00

Interest Earned—CD's \$ 1,703.00

Total Yearly Gain/(Loss) \$ 5,236.00

—Respectfully Submitted,
Garry C. Gillette, Treasurer

Call for Papers for *La Pintura*

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

Editorial Deadlines for *La Pintura*

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

Issue 1: August 1

Issue 2: November 1

Issue 3: February 1

Issue 4: May 1

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

Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:
wmurray@udem.edu.mx or **WBMurray1@yahoo.com**

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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1642 Tiber Court

San Jose CA 95138

Phone: (408) 223-2243

e-mail: **rockart@ix.netcom.com**

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

ARARA Addresses

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

Membership

For **all Membership matters**, including new and renewal memberships (see full membership information on inside back cover), replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

ARARA Membership

Box 210026

Tucson, AZ 85721-0026

e-mail: **ARARABoard@gmail.com**

La Pintura Editorial Matters

For **editorial matters relating to *La Pintura***, including letters and articles for publication (see guidelines on inside back cover), contact:

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William Breen Murray, Editor

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WBMurray1@yahoo.com

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

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Ken Hedges, Production Manager

8153 Cinderella Place

Lemon Grove, CA 91945-3000

e-mail: **LaPintura@earthlink.net**

Archive, Library, Book Orders

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

ARARA Archive

Deer Valley Rock Art Center

P.O. Box 41998

Phoenix, AZ 85080-1998

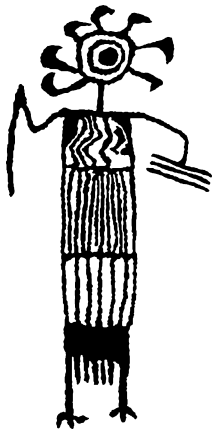
Phone (623) 582-8007

e-mail: **dvrac@asu.edu**

Web Site

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

www.arara.org



The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the general public regarding the rock art heritage of the United States as well as

worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

Donor	\$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

e-mail: ARARABoard@gmail.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.

ARARA Officers & Board

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Vice-President	Evelyn Billo
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Board Members	Chris Gralapp, Terry Moody, William Breen Murray, Peggy Whitehead
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Publications Committee Chair	Peggy Whitehead

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. 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). 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 to the mailing address: *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000.

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Address all editorial materials via e-mail to William Breen Murray, Editor, at wmurray@udem.edu.mx.
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