

Membership Year 2007-2008
Volume 34, Number 3
March 2008

La Pintura

The Official Newsletter of the American Rock Art Research Association
Member of the International Federation of Rock Art Organizations
www.arara.org

ARARA 2008 Conference Field Trips

GREETINGS from Terry Moody (Colorado Springs) and Gary Hein (Santa Fe), field trip coordinators for the 2008 ARARA Conference to be held in Farmington, New Mexico, May 22 – 26, 2008. Fourteen field trips have been organized with 257 participant slots available, and most trips are available on both Friday, May 23, and Monday, May 26.

Thanks go out to Jim Copeland with the Farmington BLM Office for organizing most of the field trips and providing the descriptions below, as well as to Jane Kolber for offering a special field trip to Chaco Culture National Historic Park. Appreciation is also extended to the Northwest New Mexico Site Stewards for participation as trip leaders, as well as many others for offering to share sites they have been involved with documenting or monitoring for a number of years.

Most, but not all, of the sites are at ground level in the bottom of canyons and require little or no climbing to access. Roads are maintained dirt oilfield roads—4-wheel-drive is not absolutely required to get around, but is strongly recommended. A good high-clearance vehicle such as a 2-wheel-drive truck or other SUV-type vehicle will work. With the exception of the Chaco and B-Square Ranch field trips, cars are not really a viable option. The road to Chaco Culture National Historical Park is a maintained county road that can become difficult to travel during inclement weather.

Descriptions of the Field Trip offerings are included here, and are posted on the ARARA web site, www.arara.org. **Field Trip participants must be pre-registered for the 2008 Conference.** Field Trip registration must be received by Gary Hein by the **May 12 Conference pre-registration deadline.** The Field Trip Registration form with instructions is included in the 2008 Conference Information Packet mailed to members, and is available online at the 2008 Conference Current Information link at www.arara.org.

If you are interested in assisting as an ARARA Field Trip co-leader, please e-mail your willingness to do so to Gary Hein at glhein@comcast.net or Terry Moody at moodytp@msn.com. Duties will include checking in participants listed on the Field Trip Roster, carrying the First Aid Kit, assisting if an emergency arises, and making certain that field trip participants arrive at and leave the field trip sites with the group.

ARARA Field Trip Offerings

1. and 10. Jesus and Delgadito Canyon: Friday, May 23, and Monday, May 26 (all-day trips). Participants: 15 each day. Travel is about 80 miles round trip from Farmington. The rock art is primarily of the Navajo Gobernador Representational Style with a little Anasazi (aka Pueblo) to round things out. During the

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2008
ARARA
35th Annual Conference
Farmington, New Mexico May 22 - 26

Field Trips, continued from previous page

trip at least one Navajo defensive site dating to the 18th century will also be observed, in direct association with rock art. Both petroglyphs and pictographs of outstanding quality will be observed, including animals, supernatural figures associated with traditional Navajo origin history (Yé'ii), and a star ceiling.

2. Bi Yaazh and Four Yé'ii: Monday, May 26 only (all-day). Participants: 15 (no children). Travel is about 160 miles round trip from Farmington. These sites include pictographs and petroglyphs, primarily of the Navajo Gobernador Representational Style. Bi Yaazh possesses some of the most elaborately decorated Navajo supernatural beings (Yé'ii) in the area, and has many unique features not seen at other sites in the area. It is also the scene of one of the most egregious rock art thefts in northwest New Mexico and has been featured in several magazines and film spots. Bi Yaazh is a rugged but not overtly dangerous climb to a narrow ledge and not for the faint of heart or those with a fear of heights. Four Yé'ii panels also require a scramble up steep but short talus slopes to access.

3. and 11. Crow Canyon (National Register District): Friday, May 23, and Monday, May 26 (all-day trips). Participants: 20 each day. Travel is about 80 miles round trip from Farmington. Crow Canyon was listed on the National Register in 1974 and possesses hundreds of images, primarily of the Navajo Gobernador Representational Style with a little Anasazi to round things out. The canyon contains numerous panel locations, including one requiring a relatively easy 2-mile round trip walk. Images of supernatural beings (Yé'ii, some only found in Crow Canyon), animals of many forms, corn plants, and Spanish soldiers on horseback will be observed. Two Navajo defensive sites dating to the 1700s will be viewed from a distance.

4. and 12. Largo and Cibola Canyon: Friday, May 23, and Monday, May 26 (all-day trips). Participants: 20 each day. Travel is about 100 miles round trip from Farmington. Largo Canyon is the major canyon in the area and has been used as a route of travel for thousands of years. A number of panels along the Largo Canyon road will be visited, culminating at Cibola Canyon. Images are primarily of the Navajo Gobernador Representational Style with a little Anasazi to round things out. Images include the type site for Navajo star patterns in petroglyph rock art as well as the type site for the Twin Navajo War Gods.

5. and 13. Encierro Canyon and Carrizo Canyon: Friday, May 23, and Monday, May 26 (all-day trips). Participants: 20 each day. Travel is about 100 miles round trip from Farmington. This is a collection of sites including Navajo Gobernador Representational Style and images of the Navajo era most likely crafted by Pueblo people, not Navajo. Most images are petroglyphs but pictograph shields adorned with painted eagle feathers are among some of the most striking images. Super-

natural beings (Yé'ii) as well as the area's only example of a parrot pictograph will be seen as well. One panel will require a short steep climb to access a narrow ledge but it can be easily viewed with binoculars from ground level.

6. and 7. B-Square Ranch: Friday May 23, two half-day trips. Participants: 20 each trip. Travel is about 10 miles round trip from Farmington. These are rock art panels located on the B-Square Ranch situated on the south side of Farmington. The rock art dates from Late Archaic/Basketmaker to Chaco-phase and post-Chaco-phase Anasazi to early Navajo time periods. Two of the rock art panels are along the bluffs on the south side of the San Juan River while the other panels are in Stewart Canyon, a major tributary of the San Juan River. Elements include trapezoid-shaped figures, spirals, geometric or textile designs, animal figures, humpbacked flute players, and a wide variety of anthropomorphic figures.

8. Chaco Culture National Historical Park: Friday, May 23 only (all-day trip). Participants: 12. Travel is about 130 miles round trip from Farmington. This is a rare opportunity for ARARA field trip participants to travel off trail to see some of the most interesting rock art made by the great Chacoans (aka Anasazi, Pueblo). The tour will include up to 8 sites, none of which are open for public visitation, and many sites are known to only a few. All sites are fairly easy to access, with walks of not more than a mile and scrambles up sandy talus slopes.

9. and 14. Gobernador, San Rafael, and Four Mile Canyon areas: Friday, May 23 and Monday, May 26 (all-day trips). Participants: 20 each day. Travel is about 150 miles round trip from Farmington. This is a collection of sites including Navajo Gobernador Representational Style, images of the Navajo era most likely crafted by Pueblo people, and Anasazi. It will also include the only example in Dinétah of what may be Ute rock art. Most images are petroglyphs but pictographs will be observed as well, including a large figure holding a shield adorned with eagle and parrot feathers, and a set of anthropomorphs at times referred to as the "Pregnant Basketmaker." Access will require short easy walks.

The chart on the following page summarizes Field Trip schedule details.

Places to go, Rock Art to see, and People to meet!

ARARA members will be traveling from near and far to arrive in Farmington on Memorial Day weekend to attend the 35th annual conference. Routes to the Southwest are numerous, and may take the road traveler across several states. As many are aware, and some will pleasantly discover, these roads lead to some extraordinary archaeology. Therefore, plan a few days or more if you have the luxury of exploring the many archaeological places along the way, some of which have public rock art to visit. Most importantly, the roads also serve as gateways to visit regional Native American communities, many of which have

museums and visitor centers that illustrate the past and present cultures that have lived in the Southwest, and many with connections to the ancestors who left their marks on the rocks. A list of public archaeological sites and historic and cultural

centers with nearby city and URL information was sent to ARARA members as part of the Conference Information Packet, and is posted on the ARARA web site, www.arara.org.

Trip #	Participants	Friday, May 23 Trips	Time
1	15	Jesus and Delgadito Canyon	All Day
3	20	Crow Canyon (National Register District)	All Day
4	20	Largo and Cibola Canyon	All Day
5	20	Encierro Canyon and Carrizo Canyon	All Day
6	20	B-Square Ranch	Half Day
7	20	B-Square Ranch	Half Day
8	12	Chaco Culture National Historical Park	All Day
9	20	Gobernador, San Rafael, and Four Mile Canyon Areas	All Day
147		Total Trip Slots	
Trip #	Participants	Monday, May 26 Trips	Time
2	15	Bi Yaazh and Four Yé'ii	All Day
10	15	Jesus and Delgadito Canyon	All Day
11	20	Crow Canyon (National Register District)	All Day
12	20	Largo and Cibola Canyon	All Day
13	20	Enciero Canyon and Carrizo Canyon	All Day
14	20	Gobernador, San Rafael, and Four Mile Canyon Areas	All Day
110		Total Trip Slots	

Call for Auction Items

IT IS TIME AGAIN to search your belongings for high-quality rock art-related items to sell at the annual ARARA auction to raise money for the organization. Objects with memorable stories or histories that are recognizable to the ARARA audience are especially desirable as we commemorate 35 years of annual conferences. But, as you know, any and all rock art-related items are welcome. The event will be two-fold with the silent auction preceding the live auction. Proceeds will be used to fund ARARA activities.

The Auction will be held in the atrium of the conference hotel, the Farmington Best Western. Dell Crandall from Moab, Utah, is returning as our auctioneer. Rick and Carol Bury of California, after many years of service, have turned over the organization of the auction to Tom and Margaret Harless of Wyoming, who assisted them last year in Billings. Many thanks to Rick and Carol for building the auction foundation used today. Those of you bringing items to sell need to check with the registration desk to find where to leave your donated items on Saturday for the evening event. There will be a no-host bar and snacks will be provided for auction participants. Plan now to join us for this important fund-raising event.

Call for Vendors

THE VENDING ROOM provides the opportunity for people who sell rock-art related products to the public, to share their items with other rock art enthusiasts. A secure location within the conference hotel will supply ample space for vendors to display their wares. ARARA encourages vendors to take ethical responsibility when rock art images are incorporated into their work and to show respect for the cultures of Native Peoples. Vendors are encouraged to sign, date, and label their works incorporating rock art images. If you have not shown before, please include a portfolio of your artwork as well as a good description of what you will be exhibiting with your application. The artwork portfolio will be returned. Barbara Murphy and Sharon Urban, both of Tucson, will again Co-Chair vendor operations. If you have questions about the procedure, please email Sharon Urban at shurban@heg-inc.com or call her at (520) 795-3197. The Vendor Form has been sent with the registration packet and is available on the ARARA web site. This completed form to be accompanied by a fee of \$25 (applied toward the percentage allotted to ARARA) is to be mailed to the following address by May 12:

ARARA Vendor Chairs
 Box 210026
 Tucson, AZ 85721-0026

2008 Conference Details

THE 35TH ANNUAL ARARA CONFERENCE is being held this year in Farmington, New Mexico, site of the first meeting in 1974. Activity begins on May 22 with a Thursday evening get-together for early arrivals, where field trip information will be handed out for the Friday field trips. A full day of field trips (see article in this issue) is offered for Friday, May 23, with the opening reception Friday evening at the Salmon Ruins, where the first ARARA meeting was held. Two full days of paper and poster presentations, vendor sales, the Saturday evening auction, and the Sunday evening banquet will fill the next two days, followed by a second day of field trips on Monday, May 26.

If you haven't made your hotel reservation for Farmington yet, now is the time. The Host Hotel is **Farmington Best Western Inn & Suites**, 700 Scott Avenue, Farmington, New Mexico, (800) 780-7234 or (505) 327-5221. Rooms are \$79.95+tax for one or two persons, and \$10 for each extra person in the room. The block of rooms will be held until **May 7, 2008**, after which rooms will be sold on a space- and rate-available basis. Be sure to mention ARARA when making reservations.

Members and guests can pre-register for the conference until May 12, 2008. Pre-registration is the best deal — members save \$10 for a single member or \$30 when you pre-register with a spouse or additional adult on a family membership. If you are not a member, please visit the Membership page on ARARA's web site, www.arara.org, for forms and instructions.

Vendor sales applications will also be accepted until May 12 — get full information and application forms on the ARARA web site. We are also asking members and guests to bring items for the annual fund-raising Auction, one of our most popular conference events. See articles in this issue for Vendor and Auction details.

Full information on the 2008 Conference, including forms and instructions for pre-registration, field trips, and vendor applications, is available at the Current Information link on our web site, www.arara.org — just look for the ARARA 2008 logo on the home page, click for complete information, and join us in May for the 35th Annual Meeting of ARARA. See you there!

Membership Note

Please note that ARARA Memberships are handled separately from Conference Registration. If you are not a member, be sure to get your membership form and instructions at www.arara.org and send your dues to the secretary at ARARA's official address. Remember: do NOT send membership applications with your conference registration, and do not send registrations to the ARARA mailing address. To register, send your payment and registration form to the Conference Registrar's address shown on the form. Thank you for your understanding.

Conference Happenings

Amy Leska, Education Committee Chair

PLANS ARE DEVELOPING for the anniversary conference in Farmington, New Mexico, this May. The Education Committee is again sponsoring a local poster contest. Entries will be displayed at Salmon Ruins, where the reception is scheduled for Friday night. Winners will be announced at the auction on Saturday. We hope to have many entries to choose from!

The Education Committee is still confirming details for a featured speaker, Jane Kolber, to present a bonus talk for us on Thursday evening, May 22, 2008. She will discuss projects she has been involved with at Chaco Canyon National Historic Park over the years. She has worked on three major projects, the Chaco Rock Art Reassessment Project, the Chaco Navajo Rock Art Project, and the Chaco Archaeological Inventory of Resources on Navajo lands. These projects have had several educational offshoots, including the development of a site steward program, creating permanent educational exhibits in the campground area, creating interpretive trails with trail guides for park visitors, and training and educating park employees about rock art and its sensitivity. Jane will have plenty of appealing choices to focus on Thursday night. We hope you will join us!

We Get Letters

Can Anyone Help?

Hello,

I'm a Ph.D. student at the Natural History Museum in Paris, studying bear representations in Paleolithic and most generally "prehistoric" art. I am coming to this year's ARARA annual conference in Farmington and I would also like to travel a bit in the "Four Corners" region to look at rock art sites. I was wondering if you could help me in finding sites with bear and/or bearpaw representations in that region? It's very hard from France to find this kind of information, as it's almost impossible to find books about US rock art!!

I thank you very much in advance!

Best regards

Elena Hegly-Delfour
Musée de l'Homme - Dpt de Préhistoire
Place du Trocadéro
75116 Paris FRANCE
Phone: 01 44 05 73 51 or 06 15 73 59 79
e-mail: ehd@mnhn.fr

New Address for ARARA

Mavis Greer, ARARA President

EFFECTIVE IMMEDIATELY ARARA has a new address:

American Rock Art Research Association
3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038

As part of our Memorandum of Agreement with the Deer Valley Rock Art Center, the permanent address and telephone for ARARA were to move to the Center effective July 1, 1998. However, at that time the Rock Art Center did not have a street address, and their mail was routed through Arizona State University in Phoenix. Also at that time, personnel were not available at the Center to sort and distribute the mail. Therefore, ARARA continued to receive mail at the University of Arizona in Tucson, and Sharon Urban volunteered her time to sort and distribute the mail. With a street address now in place for the Deer Valley Rock Art Center, the decision was made at the last Board meeting to make the address change. A street address has the advantage over routing mail through a university system by removing extra days of mail resorting on campus before distribution. Also, we can have UPS or other package carriers pick up and deliver to the street address. The Deer Valley Rock Art Center is staffed full time, so the mail will be collected daily. From the Center, ARARA mail will be forwarded to the appropriate person. To help facilitate this process, we are asking your help. Please put an attention line on items you send to ARARA. Attention can be directed to a particular person (Mavis Greer), an office (ARARA President), or a particular activity (Membership). For example:

American Rock Art Research Association
ATTENTION: Membership
3711 W Deer Valley Rd
Glendale, AZ 85308-2038

PLEASE NOTE (1): Our official address has Glendale, not Phoenix, as the city associated with the Center. On the Deer Valley Rock Art Center web site, Phoenix is used as the city to help visitors find the location on city maps, and our new brochures were printed with Phoenix as the city. When Ken Hedges entered the address into the computer in preparation for mailing, he discovered that this was not the official U.S. Postal Service address of the Center. A call to the Phoenix post office confirmed that the official address is Glendale — although the Center is within Phoenix city limits, the area is serviced by the Glendale post office. Mail sent with Phoenix as the city will be delivered, but may be delayed. Thus, to expedite your mail for ARARA, please use Glendale and not Phoenix. In any case, mail with the full and correct Zip code will insure fastest delivery, so

please be sure the complete Zip+4 code of 85308-2038 is used in your correspondence with ARARA.

PLEASE NOTE (2): The use of the old address for Vendor Applications for the 2008 Conference is correct—Shurban will be collecting Vendor applications directly from the box in Tucson.

From time-to-time we will still have ARARA mail sent to a different address, usually for a special event. This usually occurs in association with the annual conference when there is no time for delays in getting registrations to the registrar or to the field trip coordinators.

We will have a phone number at the Rock Art Center dedicated to ARARA in the near future. The Center is undergoing some phone system changes, and once these are complete, we will have our own number.

Thank you for changing your address books to reflect this new location. Thank you very much to **Sharon Urban** for her years of collecting and distributing ARARA mail from Tucson.

Asociación Peruana de Arte Rupestre: Peruvian Rock Art Association Founded in Lima

THE PERUVIAN ASSOCIATION OF ROCK ART was founded in September 2007 in the city of Lima with the intention of bringing together investigators of ancient Peruvian rock art whose work is oriented to the defense, protection, investigation, and diffusion of rock art in all its modalities. The APAR was founded on three basic premises: an exclusive focus on rock art, open participation without social distinction, and a democratic institutional organization. Under those conditions it is postulated for membership in the International Federation of Rock Art Organizations (IFRAO) and is enlarging collaboration at the national level.



The Peruvian Association of Rock Art has begun its investigative work establishing strict ethical parameters for the study and protection of Peruvian rock art, which is an archaeological artifact with state protection under national law. The development and unification of records, the implementation of technical inventory, and visits guided by experts

are also part of the investigation and diffusion activities that the APAR promotes among its members.

The APAR has a list of electronic mail distribution which can be accessed at http://groups.google.com/group/apar_peru

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The Editor's Corner

Rock Art: Material or Immaterial?

William Breen Murray, Editor

AT THE BEGINNING OF DECEMBER last year, I had the opportunity to attend an international colloquium on "Immaterial Patrimony and the Native Peoples of America." The conveners were the state office of the INAH in Querétaro, Qro., in collaboration with the Mexican national office of UNESCO. The participants were people from several Latin American countries who are involved in preserving "immaterial culture."

On receiving the invitation, my initial question was: what on earth could "immaterial patrimony" be? And what could it possibly have to do with rock art? The answer (simply put) is that it is a new category created (after much debate) by the UNESCO in 2003 to include as candidates for World Heritage designation what is sometimes referred to as "traditional" or "popular" culture. World heritage includes more than just buildings and places. Mozart's birthplace might be on the World Heritage list but his music would not, and the delegates felt that a new category was needed to accommodate non-material traditions which deserved recognition and protection.

Apparently, this measure was originally proposed by Japan and other Asian nations which already classify their traditional master craftsmen and women as "living treasures." While this broader recognition of their cultural value may be meritorious, the proposition as applied in other circumstances still left many open questions. What should "immaterial culture" include? What criteria identify whether a particular cultural tradition deserves or needs protection? Since cultures are themselves constantly changing, how much of any cultural practice can one expect to preserve with the passage of time? Lacking any historic antecedents, no one seemed too sure who should apply and how they would be judged. The colloquium aimed to share experiences which addressed these issues.

The most important question for me, of course, was: what does rock art have to do with this? To me, rock art is one of the most material things I could think of — the very substrate of the material world. Rock has a geochemistry and rock art images were certainly made for durability. They are inert and voiceless. More than twenty areas with rock art have "materialized" as World Heritage sites already and their designation by UNESCO requires a systematic registry and physical intervention to protect them.

As I listened to the other participants, however, I realized my view of rock art had become too limited. They described attempts to save the neighborhood in Buenos Aires where the

tango was born and the restoration of the original Lebanese quarter of the port of Rio de Janeiro, whose population moved out long ago but returns on certain occasions for shared festivals and other traditions. On the indigenous side, a Tzotzil Maya man from Chiapas described his community's efforts to maintain traditional ceremonial practices, and a Mexican architect told how he helped Raramuri immigrants to urban Ciudad Juárez build a traditional mission church out of salvaged building materials and broken colored glass bottles so they could celebrate their own religious observances just as they did in the sierra.

Cultures live in part by efforts to preserve their valued traditions — not only things and places but also actions and events, tastes and orientations. All cultures have the flexibility to adapt to new circumstances. Places are constantly being recycled, each new use leaving its own material traces. Rock art sites are also the products of activities just like the ones my colleagues were describing, and to see them as part of a dynamic event balances our static perception of them today centuries (or even millennia) afterwards.

Just as change and preservation are part of the same process, so material and immaterial culture are really two sides of the same coin. The music of the tango is immaterial, but the instruments which play it are quite material indeed, and the dance floor where it takes place is a real space with distinctive characteristics. We can't hear the music any more which might have echoed at a rock art site, or see whether people were dancing, or doing something else, but all the rock art panels we see are the material traces of these immaterial events. The trick is to find out what was going on. Isn't that what we are really looking for? I now see that rock art is both material and immaterial. In that sense, the workshop forced me to approach it from a different angle.

Perhaps the Argentine lady's conclusion to the tango rescue operation is also similar to the experiences of many rock art warriors. Through public pressure, the buildings of the famous tango clubs were saved, but they were quickly converted into a tourist attraction reproducing a standardized cultural "experience" which had little to do with their original inspiration. Has that ever happened to any rock art sites you know?

I must close by expressing my personal condolences — reiterating those which were sent by President Mavis Greer on behalf of the entire Association — to my friend and colleague Jean Clottes on the sudden death of his wife Renée during Christmas vacation to their beloved Sahara landscapes. Renée was an elegant lady who will always be present in the memory of everyone who knew her. We can only hope for a prompt reconciliation to her unexpected loss.

The Rock Art of Dinétah

Jim Copeland

THE ROCK ART OF NORTHWEST NEW MEXICO is best known from the thousands of images located in an area known as Dinétah. Dinétah, a Navajo word meaning “among the people,” is a term used to describe a portion of ancestral Navajo country in the areas of the Upper San Juan River drainage, with particular but not exclusive association with Largo and Gobernador Canyons and their tributaries in eastern San Juan County and western Rio Arriba County. Excellent and extensive examples of Native American rock art can also be found in Chaco Canyon and in a few scattered locations near Farmington, New Mexico.

Rock art in the area is principally associated with prehistoric agricultural Pueblo people, also called the Anasazi, and proto-historic and historic Navajo. Evidence for Archaic images is not well documented, perhaps in part because of the proliferation of latter imagery that may be masking identification efforts. Rock art images in New Mexico as a whole account for about 2.5% of the features identified at sites and the vast majority of those are Native American. In the Dinétah area, the percentage is about 4%.

Rock art in Dinétah seems to have been first noted in an official capacity in 1914 by land surveyors working for the United States General Land Office. As they wrote their notes, they observed “*In sec. 28 and 29 on the west wall of the canon, are found some very interesting prehistoric picture writings, carved on the sandstone cliffs*” (Lewellyn D. Lyman, U.S. Surveyor, 1914). Certainly the homesteaders and sheep herders of the late 1800s and early 1900s were well aware of the many petroglyphs and pictographs as their signatures were often placed on or directly adjacent to the panels.

Early archaeological research in Dinétah focused on prehistoric Pueblo ruins (aka Anasazi) and the spectacular defensive sites built by Navajos in the 18th century. Until about 1960, most archaeologists working in the area simply mentioned the presence of rock art but seldom elaborated. As an example, Stanley Stubbs, from the School of American Research, visited the Gobernador area on a brief reconnaissance (Stubbs 1930), and although details are sketchy, he did note that the “Gobernador area abounds in pictographs, some painted on flat surfaces and walls, others gouged out of the soft stone. Outlines of hands are common. There are many symbolic designs and some group drawings of men and animals.” It is uncertain today where his sites were located and he made no conclusions as to cultural affiliation. Most other research followed a similar pattern.

In the late 1950s – early 1960s, Dinétah rock art recognition and research entered a new era. As part of a multidisciplinary study associated with the salvage of archaeological materials and data threatened by the newly constructed Navajo Reser-

voir, a rock art survey and report by Polly Schaafsma (1963) established a new paradigm and standard for documenting and interpreting rock art in Dinétah. Her use of ethnographic and other historic accounts added immeasurably to the usefulness of the data collected, and to this day is a singularly important reference for anyone beginning an examination of Dinétah rock art. Schaafsma went on to publish several synthetic works about rock art in New Mexico and the American Southwest. Writing about Polly’s work, Frank Eddy (1966), one of the principle investigators for the reservoir project, noted that “Some of the pictorial inferences derived produced information of a different nature than that recovered from excavations and have *added a well rounded view* to archaeological interpretations” (emphasis added).

At about the same time, Harry and Sally Hadlock moved into the Farmington area. Harry was employed by the El Paso Natural Gas Company and must have quickly seen many of the rock art sites in the canyons while working. Under their seemingly tireless and enthusiastic example and leadership, and in association at various times with the San Juan Archaeological Society, the San Juan County Museum Association, and the Archaeological Society of New Mexico, Harry and Sally recorded or lead the recording of hundreds of panels in the Largo and Gobernador drainages. The linkage between historically documented Navajo and Pueblo ceremonial art was a common component to much of the work spearheaded by the Hadlocks (Hadlock 1979, 1980). Their records provide a critical and important body of data.

Subsequent work has tended to focused on specific problems or themes, such as the nature and timing and affiliation of Navajo ceremonial art (Copeland 2001, Copeland and Rogers 1996), astronomical elements (Chamberlain 2004; Chamberlain and Rogers 2001), hunting and shield figures (Rogers 2001, 2003), and identifying traditionally significant Navajo deities in the art (Copeland 1998).

Schaafsma provides a stylistic chronology for rock art in northwestern New Mexico, including Dinétah. The earliest style described is the San Juan Anthropomorphic style ascribed to Basketmaker II, followed by the Basketmaker III to Pueblo I Rosa Representational Style, followed by later Anasazi Rock Art Styles including the Rio Grande Style, the Navajo Gobernador Representational Style, and Historic Navajo Rock Art.

San Juan Anthropomorphic Style

This style, possibly ranging from 500 B.C. to A.D. 450, is defined by large broad-shouldered anthropomorphic figures with a variety of head shapes, including rounded, rectangular, trapezoidal, and helmet-shaped attached either to elongated necks or directly atop the shoulders. Hair-whorls may be present. Hands are shown with spread fingers and feet are

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Rock Art of Dinétah, continued from previous page

pointed to one or both sides. There may be a single feather headdress and figures may occur in linked rows holding hands. Gender may be indicated by the representation of genitals or breasts. The larger, more elaborate figures are thought to be Basketmaker II. These figures may range from 0.20 m to 1 m in height. Other classes of rock art associated with this style include more slender figures hunting, playing flutes, holding sticks, etc. Handprints, footprints, quadrupeds, flute players, crooks, snakes, birds, the tracks of any of these animals, feathers, masks, decorated faces, scalps, and a variety of geometric forms such as spirals and concentric circles are all found in association with this style. Birds and feathers, crooks, flutes, masks, and decorated faces are found to be continuously represented in Anasazi rock art until A.D. 1450, while handprints and scalps appear to drop out of the Anasazi tradition during the subsequent Rosa Representational Style only to reappear later. Schaafsma notes that this style does not appear to be present in the Navajo Reservoir area (aka Dinétah) and that the style seems to be generally limited to the central and lower drainages of the San Juan River in or near Basketmaker II rockshelters. Apparent examples of San Juan Anthropomorphic Style anthropomorphs in the Bloomfield area are typically pecked and generally lack any elaboration beyond a headdress.

Rosa Representational Style

Schaafsma suggests that this particular style may range in date from A.D. 400 to 950. The style is known to be present throughout the Dinétah area. Broad-shouldered anthropomorphs continue but are more triangular and less elaborately adorned than the preceding San Juan Anthropomorphic Style. Rectangular figures with thin short arms and legs (likely with no hands or feet) are also depicted. A twin-feathered headdress resembling rabbit ears or a single feather at an angle may be present. Rosa rock art may include a row of handholding people, stick figures, fewer geometric forms, miscellaneous quadrupeds, and cranes. In general Rosa Representational Style rock art shares elements with the preceding style but is less elaborate in composition.

Later Anasazi Rock Art Style

Later Anasazi peoples placed petroglyphs in areas with abundant cliff faces and talus boulders, while painted elements were placed in inhabited rock shelters. Handprints reappeared, both painted and pecked, and the anthropomorphic figure was reduced in size relative to other elements and became more rigidly stylized. Arms may be held up as well as down. The fully formed humpbacked “Kokopelli” flute player had appeared by A.D. 1000, though Schaafsma believes this character was present, sometimes in a less elaborate form, earlier. Lizard men and

abstract designs, such as rectilinear scrolls, concentric circles, and spirals became common.

Gobernador Representational Style

Schaafsma (various) credits the creation of this style to intensive contact with Pueblo refugees fleeing the 1692 Spanish reconquest of New Mexico after the Pueblo Revolt of 1680. Copeland and Rogers (1996) question this dating and the nature of this relationship, pointing out that Navajo and Pueblo contacts, some amiable and others not, were taking place as early as A.D. 1500, and believe that the Gobernador Representational style predates the Pueblo Revolt. This style in many ways clearly resembles Pueblo IV (A.D. 1300 – 1600) and Pueblo V Periods (>A.D. 1600) images from the Rio Grande Valley, but the images are clearly done with a Navajo flavor. A small number of images classified under this style are probably not Navajo and most likely represent creations by Pueblo residents among the Navajo. Numerous images associated with this style defy assignment to any particular cultural affiliation and may represent extinct imagery with no clear historic ethnographic documentation. Harkening to their Athabaskan hunting roots and an earlier association to the Plains, elements such as bison also appear in Navajo panels.

Masked *Ye’ii* (holy people), shield figures, shields, eagles, horse and riders, cloud terraces, birds, star patterns, animal tracks, horses, and corn plants are some of the common elements. *Ye’ii* are depicted in both male and female forms and are at times elaborately adorned with kilts, sash belts, various headgear with horns, and eagle feathers. They are often found holding items such as rattles, bows, and other implements or ritual items.

Navajo imagery is better understood than that of the earlier Rosa-Phase inhabitants, and a wide variety of symbols can be correlated with almost a hundred years of ethnographically documented religious art work such as sand paintings and ritual costumes. For example, zigzag (aka “male”) lightning, bows, hourglass shaped designs (scalp knots), and some anthropomorphs with specific characteristics are known to represent the Navajo War Gods, Monster Slayer and Born-for-Water.

This style often accompanies and at times incorporates earlier Anasazi rock art panels and may reflect the use of these locations for Navajo ceremonies during the 16th – 18th centuries. In some cases the more recent images are superimposed on the older ones. Historically some places in Dinétah with images are known to have been visited in the 20th century during times of need. Locations at canyon junctions and water sources seem to have been especially favored.

Historic Navajo Rock Art

As the Navajo depopulated Dinétah because of pressure from Ute and others in the mid-18th century, their rock art

became more “secular.” This may be associated with a general revitalistic movement to return to their more Athabaskan roots and shed some of the more Pueblo traits they had acquired during the previous several centuries. Much, and eventually most, of the ceremonial imagery became associated with temporary sand paintings used in ceremonies. Rather than *Ye’ii* and other supernatural beings and religious motifs, the images become more concentrated on people performing ceremonies and other activities. Everyday animals and people, such as horses and horsemen, only occasionally depicted in the preceding Gobernador Representational style, become more common and in a more realistic form than shown in the earlier centuries and are known to appear as favorite motifs. Examples of these more recent styles are not known in Dinétah but are common in Chaco Canyon and elsewhere on the Colorado Plateau.

Non-Native American Rock Art

EuroAmerican rock art is present throughout the project area and reflects the passing of homesteaders, sheepherders, cattlemen, and possibly even oilmen across the landscape since the late 1800s. The earliest known historic inscription dates to 1764. Most historic inscriptions are much later and often list names, dates, and places of origin. These inscriptions are useful in identifying who was in what canyon during what time of year. Occasionally there are folk art images as well and common elements include horses, brands, women, self portraits, and the occasional train, plane, and yes, automobile. Most surnames are Hispanic followed by those of Anglo/Euro-American origin. When present with Hispanic inscriptions, dates are typically during the winter when herders were wintering large sheep herds. The use of red sheep paint is common for writing inscriptions or illustrating other images.

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Peruvian Rock Art Association, continued from page 5

or interested individuals may request membership in the organization. The official electronic mail address of the Association is aparperu@gmail.com, and the regular mail is:

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Lima 41 PERU

The telephones are 2256823 and 90217120 (cellular) which are open for any consultation. For the convenience of interested readers, *La Pintura* will also carry periodic announcements of the Association's activities.

We hope APAR constitutes an open platform for the development of the cultural studies linked to rock art in Peru and will contribute to its reevaluation, its effective conservation, and its permanent study.

— Gori Tumi Echevarría López
President. APAR

Nine Mile Canyon: Outlook Cloudy, Likelihood of Storms

Troy Scotter

CLOUDS OF DUST PERMEATE THIS CANYON, coating every plant and rock surface and creating a permanent haze. The clouds are not the result of pleasant desert zephyrs, but from the hundreds of heavy oil and gas service vehicles using the narrow dirt road.

Located in the northeastern part of Utah, Nine Mile Canyon has been nicknamed the world's longest art gallery. The canyon, actually 70 miles in length, runs roughly east to west, linking the Green River with the San Rafael Swell, and sits in the middle of ancient population centers in the Vernal and Moab areas. Over 1000 rock art sites are located within the canyon, most of them concentrated within the central twenty miles that provided the best habitation resources.



The famous Hunter panel in the Cottonwood Canyon branch of Nine Mile Canyon.

Nine Mile Canyon, an ancient thoroughfare, contains an invaluable history of habitation, agricultural, and hunting activities. The rock art of early archaic, ancestral Shoshone, Fremont, and Ute tribes is critical to our understanding of regional history. The archeology, while predominately Fremont, demonstrates a fascinating mix of both Fremont and Anasazi characteristics (Spangler and Spangler, *Horned Snakes and Axle Grease*, p. 44-46. Uintah Publishing, 2003). This location presents an excellent opportunity to gain a better understanding of cultural groups that used the canyon through scholarly research and preservation activities." [URARA response to the BLM Price Field Office Resource Management Plan, 12/13/2007.]

The canyon has been a flash point where local governments, conservation organizations, the Bureau of Land Management (BLM), ranchers, and oil and gas companies seem to be competing with varying interests and objectives — 2008 will likely be the

year that these conflicts come to a head and fundamental decisions are made that will dictate the future of the canyon and the implications for cultural resources.

By chance, several important issues are all in play this year. The BLM has issued Resource Management Plans (RMPs) for both the Price and Vernal field offices. These two offices cover different parts of Nine Mile Canyon. These RMPs set the land management agenda for the BLM for the next decade. At the same time, the Nine Mile Canyon Coalition (9MCC) has submitted a nomination of the canyon to the National Register of Historic Places. Meanwhile, an Environmental Impact Statement (EIS) for oil and gas development on the West Tavaputs Plateau has been submitted for public comment. This EIS is important because it uses the Nine Mile Canyon as an access route for the plateau. Finally, the Bush government has decided to promote oil shale and tar sands within the western states and has proposed development at Argyle Canyon, a tributary of Nine Mile Canyon with important cultural resources.

The BLM

Four years ago the canyon was listed as one of America's 11 Most Endangered Places by the National Trust For Historic Preservation. The situation since then has deteriorated. The BLM has not played the role that it should have in protecting this unique cultural resource.

In our opinion, the Price regional office of the BLM has abrogated its responsibilities with respect to protection of cultural resources. This dereliction of duty is most visible in the Price BLM response to Nine Mile Canyon.

A few years ago URARA was privileged to host Jean Clottes, a UNESCO advisor on rock art around the world. His comment at the end of a day in Nine Mile was simple: "Tell me what I can do to help preserve this place and it will be done." For over 15 years, local groups have felt the same way. Over this period of time, The Nine Mile Canyon Coalition has attempted to work with the BLM to nominate the area to the National Register of Historic Places. Progress was slow, and in 2004 the National Trust For Historic Preservation listed the canyon in America's 11 Most Endangered Places. Regardless of concerns by local, national, and international experts and their own staff, the BLM has been adversarial to the process of nomination. It has delayed the process while pressing for smaller and smaller boundaries for the nomination district. Eventually, local groups moved the nomination process forward without support from the BLM. The Nine Mile Canyon Coalition has led this process, supported by URARA both financially and through the time and expertise of our members.

In the meantime the BLM has permitted the drilling of over 100 wells on the West Tavaputs Plateau without the benefit of an Environmental Impact Study. Commercial

traffic supporting this drilling activity makes use of Nine Mile Canyon to access the Tavaputs Plateau. A 2007 Carbon County 24-hour road survey counted 340 vehicles using the Nine Mile Canyon road. The vast majority of these are large commercial vehicles supporting oil and gas activity. The Nine Mile Canyon road was not built to withstand this level of activity and vehicle weight. Its proximity to rock art and archeological sites raises concerns about dust, vibration, airborne pollutants including magnesium chloride, preservation of the visual and cultural landscape, and the safety of tourists who wish to visit cultural sites. We have witnessed and photographed the damage sustained by Nine Mile rock art adjacent to the dirt road through the canyon. It is our understanding that at least one Native American tribe has expressed concern about impact to cultural resources and we have spoken with tourists who, despite using guidebooks with mileage and GPS positional data, cannot find sites in the canyon due to the level of dust overlaying the rock art. The BLM failed to plan for these concerns or to mitigate them after they have occurred.

The BLM Price field office has violated the Historic Preservation Act, Section 110, failing to inventory, proactively manage and nominate the canyon rock art and archeology to the National Register of Historic Places. The failure of the BLM to follow-through on its legal responsibilities with respect to Nine Mile Canyon archeology puts to question the BLM's policies toward cultural resources in the entire region. It certainly creates a lack of confidence amongst groups concerned about cultural resource preservation. [URARA response to the BLM Price Field Office Resource Management Plan, 12/13/2007.]



Dust clouds in Nine Mile Canyon.

Dust

The concern for rock art in Nine Mile Canyon from drilling is indirect. Wells and drill pads are located on the mesa tops and out of site of the archeologically dense area of the canyon. However, the

access route to the drilling area is through the canyon and pipelines and compression stations also use the canyon.

Over 300 heavy vehicles use the Nine Mile Canyon road each day. It is projected that over 500 heavy vehicles will soon be in the canyon on a daily basis. They create a dust plume that rises over 300 feet within the canyon. This dust coats surfaces containing rock art. Mixed with the dust are magnesium chloride (a dust suppressant) and vehicular exhaust particles, both of which are corrosive. Constance Silver was hired by the BLM to study the impacts of the dust. She commented in a *Science* article that magnesium chloride is

“flying all over the place” along the edges of the road and settling on the pictographs: “You can see the deposition taking place” on the art. Magnesium chloride is “vicious stuff,” says Silver. “It peels concrete.” Over time, she says, the salt will corrode the rock and damage the paintings on its surface [Keith Kloor in *Science*, 25 January 2008, p. 394].

The BLM intimated in the *Science* article that it is unhappy with the results of this study and may hire new experts to refute the results of the work they have already commissioned. The result that the BLM is trying to achieve is clear. URARA has also contacted Claire Dean regarding the issues of dust, magnesium chloride, and rock art. She concurred with Constance Silver's points and raised an additional concern — that the permanent dust plumes in the canyon may act as a sandblasting agent during windy periods.

West Tavaputs EIS

The West Tavaputs EIS, of which Constance Silver's study was a part, came out four days prior to the writing of this article. I have ordered my copy, but have not had a chance to review it yet. I hope there will be a positive alternative for the archeology of Nine Mile Canyon, but I am not optimistic.

Nomination to the National Register of Historic Places

For over 15 years the Nine Mile Canyon Coalition (9MCC) has been attempting to nominate the Canyon to the NRHP. 9MCC was set-up as a neutral organization that would recognize the various interests of the many people who live in, use, and have responsibility for the canyon. The BLM was an early member of the 9MCC and supported the nomination of the canyon to the NRHP. However, the BLM never followed-through on its obligations as part of the nomination process. A few years ago, 9MCC decided that they would have to take sole responsibility for completion of the nomination process. They raised \$15,000 and began the complicated process of describing such a large region with so many archaeologically significant sites. The BLM originally stated that they would support a rim-to-rim border for the district. However, they backed away from this and requested borders around specific sites. A compromise

—continued on next page

Nine Mile Canyon, continued from previous page

was finally achieved with borders a fixed distance on either side of Nine Mile Creek. In 2007 the 9MCC submitted the nomination. The Utah State History Preservation Officer requested minor changes to the plan regarding private land boundaries. These have been made. Land owners must now be notified to indicate whether they support the nomination. If that succeeds it moves to the Federal Agency Preservation Officer for review.

The NRHP grants no specific protection, it is a purely honorary designation. I believe its value is two fold: 1) The process of documentation is important; 2) the designation is a way of quickly demonstrating to the public that a region is important.

Oil Shale Development

This is another recently released EIS. It is not limited to Nine Mile Canyon, but covers Utah, Colorado, and Wyoming. However, there is a specific proposal regarding Argyle Canyon, a tributary of Nine Mile Canyon. I haven't had a chance to read this EIS yet. But I am particularly concerned about it because the typical oil shale/tar sand development uses an open pit style of access to the resources.

Either/Or Solutions

Debates regarding Nine Mile Canyon tend to polarize quickly. In my opinion, there are options that allow for both oil and gas development and preservation of cultural resources. Paving the road through the canyon would eliminate dust problems. Perhaps an even better solution would be developing different access routes that either cut across the canyon rather than following it or bypass the canyon completely. Both are feasible. My greatest disappointment in this process has been the action of the BLM. Rather than trying to balance multiple needs their intent seems to have been to support oil and gas development at all costs.

What You Can Do

If you are interested in Nine Mile Canyon, then join the 9MCC. They are an excellent group and strong advocate for protection of the canyon:

<http://www.ninemilecanyoncoalition.org/>

Of course, I would be remiss if I didn't make the same offer for URARA. We are working very hard to protect Utah's cultural resources: www.utahrockart.org. If you are interested in reading the West Tavaputs EIS, it can be found at: http://www.blm.gov/ut/st/en/fo/price/energy/Oil_Gas/Draft_EIS.html. Responses are due by May 1, 2008. Likewise, the Oil Shale and Tar Sands EIS can be found at: <http://ostseis.anl.gov/documents/dpeis/index.cfm>, but the comment deadline has passed. Rather than working through the complicated response process you could support the responses

of URARA or 9MCC. Contact us and let us know how you would like to be involved.

I believe that it is important that ARARA take an active interest in these events. If we can't protect Nine Mile Canyon then our ability to protect other rock art resources will be forever damaged.

Rock Art 2007 in San Diego

Lloyd Anderson

THE ANNUAL ROCK ART CONFERENCE in San Diego's Balboa Park on the first Saturday in November came off this year in the usual style, thanks to the organizing by Ken Hedges of San Diego Museum of Man and the numerous presenters. Here are a few highlights. This year, reports on particular areas supplied significantly more context, aiding integration of those particulars into our knowledge of cultures in space and time, and making more precise distinctions of styles.

Don Christensen discussed the Grapevine Style, a regional variant (geometric, linear, more abstract) of the Western Archaic tradition, and concluded that there is a high correlation with ceramics and a link with Patayan archaeology, whose descendants include the Walapai. The core area of the Grapevine style is around the southern tip of Nevada, with intrusions into neighboring territories. Christensen emphasized how important it is to have accurate dating.

Steve Freers presented features of San Luis Rey and Rancho Bernardo styles in southern California. He used an important technique, highlighting sites just north of the lower San Jacinto and just south of the upper San Jacinto where elaborate sun symbols occur in high density. Similarly, panels of the "double-bordered array" occur especially around the upper San Jacinto. There are panels which *contain* some double-bordered arrays along with other motifs as far as San Luis Rey, but double-bordered arrays are not dominant there in the same way. This difference may be one between "core" vs. "peripheral" areas for the motifs in question. The core area is more highly correlated with Cahuilla territory. The peripheral occurrences might have been in an area of contention between Cahuilla and Luiseño.

Freers also made the remark, which has no doubt struck many of us, that with the new techniques of enhancing digital images, one could almost say "there are no rock surfaces without rock art" (at least in areas where rock art is already known). What does this mean for the information potentially available to us, particularly from earlier time periods when more has faded, and for the size of the job of conservation and protection?

Five other presentations shared this great emphasis on context and on the rock art of near neighbors:

John and Mavis Greer discussed possible exchanges of ideas and people between the Great Basin and the Big Horn Basin in

their “Transitional Petroglyphs in Southwestern Wyoming” (at the northern edge of the Fremont area). They indicated the direction of closest resemblances for a number of motifs.

Gene Riggs presented “Cerros de Trincheras: Hillside Terraces and Rock Art,” especially on Cerro Juanaqueña, 120 km north of Casas Grandes, Chihuahua, 400 km south of El Paso, and on Cerro de Galena, 80 km south of New Casas Grandes. He showed some nice resemblances to Mimbres designs. (Archaeologists appear to be converging on this southern connection for Mimbres, but on a link between Chaco Canyon to Aztec ruins, not to Casas Grandes.)

Robert Mark and Evelyn Billo presented “Another Newly Discovered Hunter’s Shelter in Southeast New Mexico.”

Jon Harman presented “A Pictograph Rock Shelter in Guadalupe Canyon, Baja California,” and distinguished chronological layers.

Ken Hedges and Diane Hamann described the “Sears Point” style of the lower Gila river near Gila Bend, Arizona, and noted nearby Oatman Point, Hummingbird Point, and Quail Point, all four within a 15-mile stretch of the valley. This style does not look like Hohokam rock art. The closest relations seem to be with Patayan or prehistoric Yuman, before a late intrusion of Pima-Papago from the southeast. “Heraldic birds” are characteristic here, but appear neither upstream nor downstream along the Gila River.

The amount of knowledge available on rock art of the Southwest generally, especially of California, and on Indian cultures, together with the large number of ARARA members in the Southwest and California, makes me think how wonderful it would be if this knowledge could be integrated during our next two annual meetings, in Farmington and Bakersfield. Could we have a series of presentations all of which take full account of what connections we can now and cannot yet draw between rock art styles and archaeological cultures, along with those ethnographically known or of the present-day? Improved maps for all of these areas would be very useful, updating overviews since Schaafsma (1971).

A presentation by Jay von Werlhof was also unusual. Seated comfortably in the front row facing the screen, and thanks to the wonders of microphones and technology, he recounted the Yuman creation story as gathered from several sources while he showed the Blythe Intaglios and other geoglyphs along the Colorado River, figures which he and some Yumans interpret as being from that narrative.

The presentation by Francois Gohier, “Taking Rock Art at Face Value: An Interpretation of the Great Fremont Panels at McConkie Ranch,” is extremely significant for the future of rock art studies. Gohier points out that these Vernal style panels are carefully crafted, with lots of information which the creators wanted people to see. By contrast, the Fremont panels in Nine Mile Canyon are less organized. He suggests that one figure in

particular, by its position with feet hanging down and the lack of a headdress, is consistent with the representation of a captive, and that this panel overall may represent a victory in battle of a Fremont group. He also notes the very close similarity in ornamentation of two figures from different panels and suggests that these were quite likely the same historical individual.

This presentation is important in two respects. On the one hand, it re-emphasizes how much we can learn from ever more careful study of panels which were presumably created as single compositions. On the other hand, the fully explicit suggestion that we are looking at historical individuals greatly changes the questions we then think of asking.

It was just such a change in approach to Mayan glyphic texts at the site of Piedras Negras, Guatemala, by Tatiana Proskouriakoff in the early 1960s which led to the beginnings of real decipherment of Mayan inscriptions. Of course, in rock art, we do not have a full writing system, but we may in some panels have the same kinds of historical texts, whose intended message is like that of written texts about historical events. We probably have much more information than we imagine. (Mayan inscriptions had dates, and Proskouriakoff noticed that the stelae in front of each temple seemed to span a reasonable normal human lifetime — she suggested identification of glyphs for birth, accession, and death, and was correct in these.) This reviewer gave a paper on the San Juan anthropomorphs at a previous Rock Art conference, similarly treating them as historical individuals, but without finding two images in different contexts which might represent the same individual.

The Libyan Desert (southwestern Egypt) was featured by Jeff LaFave. This was an amazing survey of rock art which is very difficult of access, but several of our intrepid members were on a recent trip there [see the Greers’ report in the September *La Pintura* for more details — ed.]. A “Pastoral” style accounted for 80% of the rock art, but in Wadi Sora, the Pastoral was always superimposed on a distinctive “Wadi Sora” style.

Hueco Tanks and the retrieval of precious old records was the focus of a presentation by Evelyn Billo and Robert Mark. It is impressive how much is preserved in old photos and notes about rock art which has disappeared in just a few years (some spalled off), and how important it is to get old records transferred onto longer-lasting media. Spread the word! Don’t let old slides get thrown out, not even if they have turned reddish with time.

Steve Waller talked on echoes from parts of Montana which he visited at the time of the Billings meeting. Eve Ewing spoke about some images based on owls.

Leigh Marymor gave an introduction to the online bibliographic database he produced which has been available for years at <http://bancroft.berkeley.edu/collections/rockart/search>. It is good to make this better known to a larger range of users. He welcomes notes from users on things that can be improved.

Call for Papers for *La Pintura*

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

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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

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Issue 3: February 1

Issue 4: May 1

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Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:
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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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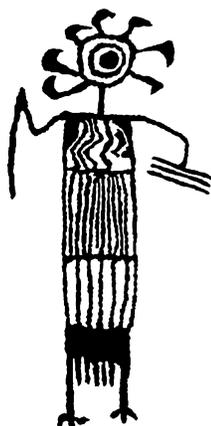
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners and appropriate state and federal agencies.

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

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

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

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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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2008
ARARA
35th Annual Conference
Farmington, New Mexico May 22 - 26

Volume 34, Number 3



La Pintura

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