35th Annual Meeting
American Rock Art Research Association
Farmington, New Mexico
May 22-26, 2008

Program & Abstracts

Conference Program Issue
Volume 34, Number 4

La Pintura
Welcome to the 35th Annual Conference

Mavis Greer, ARARA President

Our return to Farmington, the birthplace of ARARA, focuses on celebrating 35 years of American Rock Art Research Association conferences. The first meeting brought together 82 rock art enthusiasts to share their research, discuss the status of rock art study, and plan how they could be a part of directing the future of education, conservation, and protection of pictographs and petroglyphs. Shari Grove and Dr. Kay Toness collaborated to plan the first conference at the new Salmon Ruins Center. Kay has passed away. Shari is currently the Collection Services Librarian at the Thomas P. O'Neill, Jr. Library at Boston College, and although she cannot be with us for this 35th celebration, she has shared information on ARARA's origins. Frank and A.J. Bock were there at the beginning. A.J. began writing down her memories of the birthing, as she called it. In that narrative she tells that after the presentations, and after most people had headed for bed, a few met in the motel room of Dr. and Mrs. John Cawley to make plans for a national organization. The following evening there was a meeting of those interested in starting a formal rock art organization, and a list of people who attended that organizational meeting to discuss the formation of what was to become ARARA is reprinted in this program issue. A.J. took notes recording these first events went on to spend the next 19 years as Secretary of ARARA. A.J. and Frank worked tirelessly to make sure the organization succeeded. Without their dedication we would not be gathering in Farmington this Memorial weekend to mark 35 years of conferences.

Through the years many people have come and gone, but the overall membership has continued to grow. Ken Hedges and Daniel McCarthy have seen it all. They are the only members to have attended every meeting. To help us commemorate these years together, they agreed to act as Program Chairs for this event. It turned out to be one of the most challenging years to hold this position. We had a record number of abstracts submitted, and Ken and Daniel worked hard to accommodate as many presentations as time and room allowed. We appreciate the work of Ken and Daniel and all of you who volunteered to share in making this program a success. The variety and range of abstracts is an indicator of the expansion rock art research has experienced over the past 35 years and the general growth of our rock art community.

The Conference Planning Committee, under the capable direction of Donna Gillette, has worked to make this conference informative about the past while underscoring that we are not at the finish line but only beginning the journey to fulfill the goals envisioned by the founding members. Once again, many people pulled together to assist in the production of this conference. These people are listed with their main contribution on the acknowledgement page in this program and on display at the conference. In order to acquaint newer members with the history of ARARA, photographs were gathered (mostly, but not entirely, courtesy of A.J. Bock) and prepared for presentation by Garry Gillette to show people and places significant to the organization. Anne Stoll worked to bring together the history of the organization, and Ken Hedges and Breen Murray collaborated to reprint the first *La Pintura* for your reading pleasure. Chris Gralapp and Carolynne Merrell designed the conference logo, featuring a motif from Chaco Canyon, and Carolynne prepared the conference poster, which is on this cover of this program issue, using logos from past conferences on a Chaco ruin background. Instead of a single banquet speaker we asked our early members, including Polly Schaafsma, the speaker at the first banquet, to share memories and views of changes in rock art over the past 35 years, and we are looking forward to their reminiscences.

I have been privileged to be the tenth president of ARARA. I follow a long line of hardworking volunteers who have kept this organization operating. I appreciate the opportunity to serve in this position and to have worked with a Board, committee chairs, and other volunteers whose dedication to rock art has greatly benefitted the resource. We hope you have a great time in Farmington!
ARARA 2008 Conference Program
Best Western Inn & Suites, Farmington, New Mexico
All sessions and meetings will be held at the Best Western Inn & Suites

Thursday, May 22, 2008

8:00 a.m. – 5:00 p.m. Board Meeting — Board Room
4:00 – 7:00 p.m. Conference Registration — Atrium
5:00 – 7:00 p.m. Evening Social Gathering— Garden Cafe
   No-host Bar and snacks. Friday Field Trip participants pick up their trip materials
   Conference Registration will be open
7:00 p.m. Public Lecture — Farmington Library, 2101 Farmington Ave.
   “Protecting the Rock Art of Chaco Canyon” by Jane Kolber

Friday, May 23, 2008

All day Field Trips — Meeting locations to be announced by Field Trip Coordinators
4:00 – 5:30 p.m. Salmon Ruins GuidedTour
   Conference Registration will be open at Salmon Ruin
5:30 – 7:30 p.m. Reception — Salmon Ruins (located on Highway 64, 8 miles east of Farmington)
   Blackhorse Mitchell, a Diné Teacher, Artist, Writer, and Musician, will present a program of
   singing and dancing
   Conference Registration will be open at Salmon Ruin
8:00 – 10:00 p.m. Vendor Room Setup

Saturday Morning, May 24, 2008

6:30 – 8:00 a.m. Vendor Room and Poster Set Up
   Posters will be set up at the beginning of the meeting and left up until Sunday afternoon.
   Authors will be at posters from 1:15 to 1:45 p.m. during lunch breaks (see Schedule)
7:00 – 8:00 a.m. Publication Committee Meeting — Board Room
7:00 – 8:00 a.m. Vendor Room Open (Vendor Room will be open during breaks and lunch)
7:00 a.m. – 5:00 p.m. Conference Registration (closed during sessions)
8:00 a.m. Welcome & Announcements — Ballroom
   Mavis Greer, ARARA President & Donna Gillette, Conference Committee Chair
8:30 a.m. Presentation of the Oliver Award for Rock Art Photography
Craig Law: The Harvest Scene in the Maze District. Oliver Award Winner
   Award Presentation by Bill Hyder
David Sucec: Alone In The Crowd, A Small Figure At The Harvest Panel, Canyonlands
   National Park (Contributed Paper)
9:00 a.m. Session 1. Southwest: New Mexico Rock Art
   Ken Hedges, Moderator
   E. C. Krupp: Rock Star (Contributed Paper)
James D. Keyser: The Cora Dutton Petroglyphs: An ARPA Case on the Lincoln National Forest, New Mexico (Contributed Paper)

LeRoy J. Unglaub: Apache Iconography at Alamo Mountain, New Mexico (Contributed Paper)

Rebecca Grace Stoneman-Washee: Faces on the Landscape: Rock Art Traditions of the Salinas Interface (Report)

E. Gene Riggs: The Unique Rock Art of Canador Peak (Report)

10:15 a.m. Break — Vendor Room Open

10:45 a.m. Session 2. Southwest: Hohokam & Patayan

Jim Keyser, Moderator

Aaron M. Wright and Todd W. Bostwick: Technological Styles of Hohokam Rock Art Production in the South Mountains (Contributed Paper)

Will G. Russell and Aaron M. Wright: Footprints to the South: Hopi Clan Symbols in the Rock Art of the South Mountains (Contributed Paper)

William Nightwine: McDowell Mountain Rock Art Inventory (Contributed Paper)

Caitlin J. Guthrie: Menstruation in South Mountain Rock Art (Report)

Robert Mark, Evelyn Billo, and Donald Weaver, Jr.: Sears Point, Arizona: BLM Recording Project Progress Report (Report)

Ken Hedges: Placing the Sears Point Style in Regional Context (Contributed Paper)

12:15 p.m. Lunch — Vendor Room Open

12:15 – 1:15 p.m. Education Committee Meeting — Board Room

1:15 – 1:45 p.m. Poster Presentations

Terry Ballone, Hubert A. Allen, Jr., Teresa Bennett, Sandy Ashworth: Evidence of a Cross-Quarter Sun Dagger in New Mexico: A Time-Lapse Comparison


Joseph O’Connor, Alberto Tesucun, and Josué Martínez Ramirez: Ancient Mayan Graffiti/Arte Rupestre

Reeda Peel and Mark Willis: Kite Aerial Photography and Photogrammetry of the Graef Site (41RV50)

Tim Roberts: The “Art Mobileur” of Texas and Northern Mexico: The Transition from the Representational Female Forms of Painted and Etched Pebbles and Cobbles to the Naturalistic Forms of Ceramic Artifacts

Steven J. Waller: Sonic Cave Replicas: Why and How

Saturday Afternoon, May 24, 2008

1:45 p.m. Special Presentation

David Casey: The Hadlock Collection: Pioneering Work in Rock Art Preservation in Northwest New Mexico
2:05 p.m.  
**Session 3. Chaco Canyon Rock Art**  
*Jane Kolber, Session Coordinator*

Jane Kolber: An Overview of Ancient Chacoan Rock Art (Contributed Paper)  
Donna Yoder: Overview of Chaco Navajo Rock Art (Contributed Paper)  
G. B. Cornucopia: The Rock Stars of Chaco: Archaeoastronomical Interpretations of Rock Art In Chaco. (Contributed Paper)  
David M. Brugge: Warfare in Navajo Rock Art (Contributed Paper)  
Ramona Begay: Chaco Canyon Rock Art from a Local Navajo Point of View (Contributed Paper)

3:30 p.m.  
**Break — Vendor Room Open**

4:00 p.m.  
**Session 3 continued: Chaco Canyon Rock Art**  
Pamela Baker: Painted Sites of the Ancestral Puebloans in Chaco Canyon Culture National Historical Park, New Mexico (Contributed Paper)  
Polly Schaafsma: The Jog-toed Sandal Enigma: On Chaco Sandstone and Other Rocks (Contributed Paper)  
Ann Phillips: Inscriptions in Chaco Canyon (Contributed Paper)  
Belinda C. Mollard: Chaco Rubbings: The Field Results (Contributed Paper)

5:15 – 6:15 p.m.  
**Conservation Committee Meeting — Board Room**

5:15 p.m.  
**Happy Hour — No-Host Bar, Atrium**

6:00 p.m.  
**AUCTION — Atrium**

>Silent Auction begins at 6:00 p.m. Live Auction begins at 7:00 p.m.

Dell Crandall, Auctioneer

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**Sunday Morning, May 25, 2008**

7:00 – 8:00 a.m.  
**Web Site Committee Meeting — Board Room**

7:00 – 8:00 a.m.  
**Vendor Room Open**

7:00 a.m. – 12:15 p.m.  
**Conference Registration** (closed during sessions)

8:00 – 8:55 a.m.  
**Business Meeting — Ballroom**

9:00 a.m.  
**Session 4. Southwest**  
*Evelyn Billo, Moderator*

James M. Copeland: ‘Álílí: Ceremonial Clothing and Adornment in Dinétah Rock Art, A.D. 1500–1754, Northwest New Mexico (Contributed Paper)  
Lorna Gail LaDage and David Grenoble: Human Destruction of a Rock Art Site in Waterflow, New Mexico (Contributed Paper)  

9:55 a.m.  
**Break — Vendor Room Open**
Session 5. World Rock Art  

Breen Murray, Moderator


Daniel Herrera Maldonado and Martín Cuitzeo Domínguez Núñez: Analysis of the Rock Art Feline Picture in Cueva de la Malinche, Hidalgo, Mexico/Análisis de la imagen rupestre de un felino en la Cueva de la Malinche, Hidalgo, México. (Contributed Paper)

Elena Hegly-Delfour: Bear Images and Symbols in Paleolithic Art (Contributed Paper)

Ilaz Thaqi: Kosovo Rock Art: Methodical Transliteration (Contributed Paper)

Elyssa Figari: Qurta: Lascaux along the Nile? (Contributed Paper)

Grant S. McCall and Marie R. Richards: San Initiation in Ethnography and Rock Art: Making Sense of Images, Scales, and Landscapes (Contributed Paper)

12:15 p.m. Lunch — Vendor Room Open

12:15 p.m. Board Meeting with New Board Members — Board Room

12:15 p.m. Presenters Meeting — Ballroom podium

1:15 – 1:45 p.m. Poster Presentations

Hubert A. Allen, Jr. and Teresa Bennett: The Petroglyph Calendar: An Archaeoastronomy Adventure

Jessica Joyce Christie: Rock Art—An Artistic Medium Favored by the Egyptian God Aten


Robyn Johnson: Ibex Hollow and Trapper Cliffs: Two Valued but Compromised Rock Art Sites in South-central Idaho

Paula L. McNeill and Arlevia (Art) Snyder: Remembering Dr. E. E. Snyder, Jr: “A Far Out Hypothesis About an Unusual Petroglyph Design”

Sunday Afternoon, May 25, 2008

1:45 p.m. Session 6. Approaches to Rock Art Research  

Jenny Huang, Moderator

George Poetschat and James D. Keyser: The Rock Art of Atherton Canyon: Relationships to the Bear Gulch Complex (Contributed Paper)

Alice M. Tratebas: Use of Abrasion in Central Plains Rock Art (Contributed Paper)

Ben H. Swadley: Suggested Approaches to Rock Art Site Management (Contributed Paper)

Jon Harman: Using DStretch to Reveal Patterns of Figure Placement at Two Great Mural Sites in the Sierra de San Juan, Baja California (Contributed Paper)

3:10 p.m. Break — Vendor Room Open (closed after this break)

3:40 p.m. Session 7. Great Basin and Beyond

Caroline Maddock, Moderator

Don Christensen: Go With the Flow: Rock Art of the Cinder Cone Lava Beds, Eastern Mojave Desert, California (Contributed Paper)

Reeda Peel: Abstract Eyes and Owl Faces (Report)

Courtney Smith and Jeffrey F. LaFave: PBAs and PBZs: An Overview of Patterned Body Rock Art in the Western United States (Contributed Paper)

Carolynne Merrell: Research Results from Two Idaho Petroglyph Sites (Contributed Paper)

Ekkehart Malotki: The Western Archaic Rock Art Tradition: A "Geocentric" Expression. (Contributed Paper)

5:15 p.m. Happy Hour — No-Host Bar, Atrium

6:15 p.m. BANQUET — Atrium

Presentation of Awards

Founders’ Forum — Featuring those who were present at ARARA’s birth!

Monday, May 26, 2008

All Day Field Trips

Abstracts of Papers

Hubert A. Allen, Jr., and Teresa Bennett (Hubert Allen and Associates)

The Petroglyph Calendar: An Archaeoastronomy Adventure (Poster)
Research on a triangular petroglyph carved on a horizontal plane of granite, at the base of the Sandia Mountains, New Mexico, suggests that it was an ancient calendar. Evidence includes naked-eye observation of sunsets across the year and alignments created with the triangle; observations showing significant correlation to solstices; measurement of prominent alignments through the petroglyph and correlation with mathematically calculated solar azimuth positions; description of the possible calendrical scale and similarities to other calendrical examples found across the Southwest. Use of a triangle in relation to ancestral and historic Southwestern Native American sun symbolism is explored.

Pamela Baker (URARA)

Painted Sites of the Ancestral Puebloans in Chaco Canyon Culture National Historical Park, New Mexico (Contributed Paper)
ABSTRACT: Chaco Canyon is northwestern New Mexico has long been the focus of intense archaeological research. Use of the area at diverse times by Ancestral Puebloans and later Navajo peoples has resulted in a rich display of imagery on the canyon walls. The rock art in the canyon, however, has not been as thoroughly reported as the monumental architecture and associated road segments. This paper will examine the painted sites in the canyon executed by the Early Chacoans/Ancestral Puebloans.

Terry Ballone, Hubert A. Allen, Jr., Teresa Bennett, and Sandy Ashworth (Hubert Allen and Associates)

Evidence of a Cross-Quarter Sun Dagger in New Mexico: A Time-Lapse Comparison (Poster)
During a February 2007 field trip near San Ysidro, New Mexico, two of our team noticed sunlight interacting across a petroglyph panel about midday. A long, thin beam of sunlight aligning with the center of the largest concentric circle petroglyph caught the team’s attention and guided a series of research visits. Observation and time-lapse and still photography were used at 10 time periods over 14 months. A sun dagger interaction appeared strongest at the November/February cross-quarters. Time-lapse films compare the light and shadow interactions across the year, at significant astronomical points.

Ramona Begay (Chaco Culture National Historical Park)

Chaco Canyon Rock Art from a local Navajo Point of View (Contributed Paper)
Rock art in the form of petroglyphs and pictographs from the prehistoric and historic periods is very common throughout the southwest. As a tribal member of the Navajo Nation, I live and work in the Chaco Canyon area where it is believed that the prehistoric Indian civilization
We are going to analyze the rock art site “Las Manitas” located in Cañada de Cisneros, Tepotzotlán, Estado de México, México. The goal is to try to understand, tentatively, the topics of the representation using some semiotic tools. Semiotic tools are concepts that help us to interpret the images, symbols, and meaning that are present in the rock art. By using these tools, we can gain insights into the cultural and historical contexts of the sites.

David Martín Cuitzeo Domínguez Núñez (Archaeologist)

Warfare in Navajo Rock Art (Contributed Paper)

Perhaps some insights can come of studies of war and peace, so we must not ignore this aspect of humanity's history. Navajo rock art depicts scenes with warriors, soldiers, and battles long ago when war was common on a smaller scale. Indications of dress, weapons, and even tactics appear in these panels, in some cases connecting to Navajo oral tradition, in others showing events also present in recorded history and some known only from the images. Contrasts in the treatment of war by Navajo artists with those by Plains Indians, New Mexican Hispanics, and Anglo Americans reveal cultural differences that are of interest.

David Casey (San Juan County Archaeological Research Center and Library—Salmon Ruins Museum)

The Hadlock Collection: Pioneering Work in Rock Art Preservation in Northwest New Mexico (Contributed Paper)

Harry and Sally Hadlock dedicated more than two decades to the recording of rock art throughout the vast Middle San Juan Drainage, an area of more than two-thousand square miles. From 1959 to 1978, they recorded, described, and registered more than two-hundred rock art sites: ninety-four Ancestral Puebloan and one hundred-four Navajo (Diné). The Hadlock Collection is composed of twenty-two notebooks containing over two thousand photographs, site registration forms, and special identification notes. A vertical file and more than fifty rare or out-of-print publications address the origins and purpose of more than five-hundred rock art panels. The purpose of this paper is to provide a brief overview of the collection with particular emphasis on the highly productive Gobernador Phase of Diné history (A.D.1700 – 1775).

Don Christensen (Archaeoimagy)

Go With the Flow: Rock Art of the Cinder Cone Lava Beds, Eastern Mojave Desert, California (Contributed Paper)

The Eastern Mojave Desert contains abundant rock art dispersed throughout the region with some significant concentrations. One of these is the Cinder Cone Lava Beds, a small subregion with over 6,000 recorded engravings and paintings. Throughout the Desert West proximity to water and travel corridors seem to be major associations with rock art sites. The lava beds present restricted access and limited food and water. The area does occupy a location central to several major regional resources. However, the amount of rock art present suggests that major ritual/ceremonial importance was attached to some locales within the lava beds as a construct of the cultural landscape. This study examines the context and distribution of rock art sites in the region and attempts to ascertain the rationale for site location and function.

Jessica Joyce Christie (School of Art and Design, Jenkins Fine Arts Center, East Carolina University)

Rock Art—An Artistic Medium Favored by the Egyptian God Aten (Poster)

I discuss how Pharaoh Akhenaten (Eighteenth Dynasty, ca. 1345 B.C.) used rock art to construct political space in his capital city Amarna. Akhenaten began his reign as Amenophis IV in the New Kingdom capital of Thebes, but soon he revolutionized the Egyptian political and religious system by raising the sun disc Aten to the status of sole supreme deity, naming himself Aten's only messenger and servant. He founded a new capital at Amarna and defined its urban area by means of 14 huge rock stelae carved into the surrounding cliffs. Placement, iconography, and text of these stelae visualize the state ideology of Akhenaten centered on Aten.

James M. Copeland (Bureau of Land Management, Farmington, New Mexico)

'Álíl: Ceremonial Clothing and Adornment in Dinétah Rock Art, A.D. 1500–1754, Northwest New Mexico (Contributed Paper)

Over 90 years of observation concerning the ceremonial rock art and archaeological specimens of Dinétah and over 100 years of ethnographic documentation of Diné ceremonies and associated paraphernalia shows a strong continuity between ceremonial rock art images from the 16th–18th centuries and ongoing traditional ceremonies first documented in print in the late 1800s. Some of the strongest and most robust evidence is found in pictographs where ornamentation, clothing, and other paraphernalia details are most evident. Although continuity is evident, change was also at work as the Diné began formalizing certain ceremonial depictions.

G. B. Cornucopia (Chaco Culture National Historical Park)

The Rock Stars of Chaco: Archaeoastronomical Interpretations of Rock Art In Chaco (Contributed Paper)

As a long-term interpreter in Chaco, especially interested in astronomy and archaeoastronomy, the author sees sandtraps inherent in certain archaeoastronomical interpretations of rock art. The traps only get more treacherous when the public’s perceptions become part of the story. The challenges and possible antidotes are discussed.

Martín Cuitzeo Dominguez Núñez (Archaeologist)


We are going to analyze the rock art site “Las Manitas” located in Cañada de Cisneros, Tepotzotlán, Estado de México, México. The goal is to try to understand, tentatively, the topics of the representation using some semiotic tools. Semiotic tools are to us the concepts...
Se realizará el análisis del panel con manifestaciones gráfico rupestres. “Las manitas” ubicado en Cañada de Cisneros, Tepotzotlán, Estado de México, México. El objetivo será acercarnos, tentativamente, al contenido del conjunto rupestre empleando herramientas semióticas. Por herramientas semióticas entendemos los conceptos de signo, relación, referente y corpus entre otros. El primer paso será identificar los elementos que componen el panel, para después establecer relaciones y patrones entre dichos elementos. Posteriormente, con base en los resultados.

Elyssa Figari (Belgian Archaeological Mission to Qurta)

Qurta: Lascaux along the Nile? (Contribution Paper)

An international team of archaeologists recently completed two seasons of fieldwork at Qurta, a newly discovered petroglyph site in southern Egypt, believed to contain the oldest rock art in Egypt. This presentation will discuss the findings of this ground-breaking excavation and the archaeological evidence supporting the hypothesis that the petroglyphs are 15,000 years old. The Qurta site contains three concentrations of petroglyphs running several kilometers along vast sandstone cliffs overlooking the Nile River. Over 100 pecked and incised images are present, consisting primarily of bulls and a variety of hippopotami, birds, fish, and gazelles.

Caitlin J. Guthrie (Arizona State University)

Menstruation in South Mountain Rock Art (Report)

Menstruation is a biological certainty for most women, and myths, practices, and art relating to it are prevalent throughout the world. The perception that menstruation symbolizes purity vs. pollution is pervasive in Euro-American worldviews. In some cases, this etic perspective has been unwarrantedly attributed to non-western cultures. This paper focuses on a Hohokam petroglyph of a menstruating woman in the South Mountains of Phoenix, Arizona. By examining this image in its local context as well as ethnographic accounts, including mythological descriptions of menstruation, from potential Hohokam descendant communities, this paper sheds light on how the Hohokam may have perceived menstruation.

Jon Harman (DStretch.com)

Using DStretch to Reveal Patterns of Figure Placement at Two Great Mural Sites, Sierra de San Juan, Baja California (Contribution Paper)

At two Great Mural sites in the Sierra de San Juan I use the image enhancement program DStretch to reveal patterns in the placement of figures. The form of Great Mural figures has been well studied. In this paper I will argue that the placement of figures with respect to each other can be intentional in Great Mural art. I will present examples from Cueva Santa Gertrudis Norte and Cueva El Muerto de Mono (human) figures that were intentionally arranged in pairs with limbs overlapping.

Ken Hedges (San Diego Museum of Man)

Placing the Sears Point Style in Regional Context (Contribution Paper)

The Sears Point Style describes a distinctive body of rock art confined to a restricted area along the lower Gila River in southwestern Arizona. This paper provides an overview of style characteristics that distinguish the Sears Point Style from Gila Petroglyph Style rock art characteristic of Hohokam regions to the east and from other Patayan styles to the west, and places the rock art in a broader regional context of Patayan rock art styles in western Arizona, southern Nevada, eastern and southern California, and northern Baja California.

Elena Hegly-Delfour (Museum National d'Histoire naturelle - Département de Préhistoire)

Bear Images and Symbols in Paleolithic Art (Contribution Paper)

Through a naturalistic approach to cave and portable art, which is the main symbolic behavior of the Upper Paleolithic, this study presents the first results of my Ph.D. thesis being done at the National Museum of Natural History in Paris, France. I have chosen Bears because, during prehistoric times, they are not insignificant animals. Not often hunted, they are still Man’s main rivals, fighting for territories, both for living and hunting. They also share human stature by the standing position. I have considered it essential to observe how this ambiguous animal may be represented in art, one of the only testimonies of the mental structures of our ancestors, Homo sapiens sapiens.

Daniel Herrera Maldonado and Martín Cuitzeo Domínguez Nuñez (ENAH)

Analysis of the Rock Art Feline Picture in Cueva de la Malinche, Hidalgo, Mexico/Análisis de la imagen rupestre de un felino en la Cueva de la Malinche, Hidalgo, México (Contribution Paper)

In this work we are going to analyze a rock art picture that possibly represents a feline. The pictograph forms part of the biggest rock shelter system, called “Cueva de la Malinche,” in the town of Hierbabuena, Estado de Hidalgo, Mexico. We are going to adapt iconographic methods develop by Irwin Panofsky, and use the approach of Carlo Ginzburg, in trying to identify the subject, chronology, and the possible cultural affiliation of the feline. This analysis allows us a first approach in the interpretation of the picture.

El presente trabajo realizará el análisis de una imagen rupestre que evoca la posible representación de un felino. La pictografía forma parte de uno de los varios conjuntos de motivos rupestres en el abrigo rocoso “Cueva de la Malinche”, localizado en el poblado de la Hierbabuena, Estado de Hidalgo, México. Con base en la adaptación del método iconográfico propuesto por Irwin Panofsky y del empleo del paradigma indiciario formulado por Carlo Ginzburg intentaremos identificar la temática, ubicación temporal y posible filiación cultural del felino. El análisis anterior permitirá un primer acercamiento a la interpretación del significado de la imagen.
Jennifer K.K. Huang (US Bureau of Reclamation)

Social Organization on Perry Mesa: What the Rock Art Suggests (Contributed Paper)

Perry Mesa, in the Agua Fria National Monument of central Arizona, is the site of an interesting conundrum. At least seven large pueblo groups, all dating to the Pueblo III-Pueblo IV time periods (A.D. 1250–1425), are situated fairly evenly around the mesa's perimeter, yet the people who lived there remain essentially—archaeologically—misunderstood. This paper presents an in-depth content/context relationship study of the petroglyphs at one of those pueblos, and incorporates rock art data from several other pueblos on the mesa to develop a hypothesis about the origins and social configuration of the people known only as the Perry Mesa Tradition.

Robyn Johnson (Colorado State University; Center for Public History and Archaeology)

Ibex Hollow and Trapper Cliff: Two Valued but Compromised Rock Art Sites in South-central Idaho (Poster)

Ibex Hollow and Trapper Cliffs, two petroglyph sites near Oakley, Idaho, contain numerous images associated with female fertility represented as vulva forms and birthing scenes. A unique landscape feature may offer clues as to why such images were placed at these locations. Unfortunately, the integrity of the sites has been seriously diminished by carvings including historic names from the 1800s–1900s, graffiti, and attempts to mimic some of the aboriginal motifs. The context of the land form and its possible relationship to the rock art will be shown through several well narrated images. An attempt will also be made to identify the original petroglyphs from the probable imitations.

Ibex Hollow and Trapper Cliff: Two Valued but Compromised Rock Art Sites in South-central Idaho (Poster)

James D. Keyser (Oregon Archaeological Society)

The Cora Dutton Petroglyphs: An ARPA Case on the Lincoln National Forest, New Mexico (Contributed Paper)

Sometime between late 2001 and December 2004 petroglyph boulders were stolen from the Cora Dutton site in Lincoln County, New Mexico, on the Smokey Bear Ranger District, Lincoln National Forest. In December 2004, Scott Daniel reported the boulders missing and the following month National Forest law enforcement officers discovered them at a house in Capitan, New Mexico. In March 2005 archaeologists from the Lincoln National Forest and the USDA–Heritage Design conducted an Archaeological Resources Protection Act damage assessment and recorded the stolen boulders. Analysis shows that the petroglyphs are Jornada Mogollon style rock art, dating between A.D. 1050 and 1400.

Jane Kolber

An Overview of Ancient Chacoan Rock Art (Contributed Paper)

Chaco Canyon rock art is as vast and diverse as its other cultural remains. It varies in location, care of execution, style, time period and form. The most striking difference is its visibility as Chacoan rock art often tends to be nearly invisible. Lack of patina and difficult placement distracts us. However, close examination of the walls and boulders of Chaco within and beyond the Park boundaries reveals all the common figures of Puebloan and Navajo rock art imagery in addition to unique and unusual examples.

Dr. E. C. Krupp (Griffith Observatory)

Rock Star (Contributed Paper)

Star/crescent combinations in prehistoric Southwest rock art are broadly accepted as representations of the A.D. 1054 Crab supernova. The number of reported star–crescent combinations has increased significantly since the first report of two northern Arizona panels in 1955, and each new example has been promoted as another depiction of the singular Crab event, despite critical review of this interpretation on cultural and chronological grounds. The supernova interpretation relies on a restricted read of the star/crescent iconography, but a reexamination of one star/crescent pair demonstrates the iconography does not illustrate the Crab supernova, a circumstance that inspires skepticism of the others.

Lorna Gail LaDage (retired educator) and David Grenoble (retired physician)

Human Destruction of a Rock Art Site in Waterflow, New Mexico (Contributed Paper)

The Pictured Cliffs of Waterflow, N.M., consist of over 1200 petroglyphs which date from Basketmaker through Pueblo III. The glyphs are on a sandstone cliff facing a four-lane highway and the San Juan River beyond. The Navajo Reservation borders the river to the south. The site has received extensive human damage, including numerous bullet holes, graffiti, and destruction by chiseling. In addition, likely public entities have painted over large rock art panels in order to cover obscenities. Despite two rock art surveys completed in 1967 and 1972, protection of the site has not been accomplished. The authors will discuss the challenges of conserving and protecting this site. The importance of the site and its unusual design motifs will be presented using a multi-media format.

Ekkehart Malotki (Northern Arizona University)

The Western Archaic Rock Art Tradition: A “Geocentric” Expression (Contributed Paper)

On a global scale, all earliest making traditions consist of abstract-geometric motifs and non-figurative patterns, regardless of whether they occur on portable objects or on rock surfaces. This is also true for the American West which houses a wealth of non-representational images, both painted and engraved. To shed light on this most enigmatic yet fascinating imagery, which to many rock art researchers is of little interest since it seems to offer no insights into the minds of its creators, I resort to human universals and cutting-edge ideas gleaned from neuroscience and evolutionary psychology. In addition to presenting novel ideas, my PowerPoint presentation hopes to heighten awe and respect for the area's rock art legacy through striking photographs.
During four weeks of fieldwork in 2008, we mapped and documented almost 700 petroglyph panels with volunteer help. In addition, we map and document other archaeological features including rock alignments and prehistoric trails. Innovations include creating overnight “just in time” printed panel forms using sub-meter GPS coordinates and color digital panel photographs, and mug boards created to use magnetic letters. ArcView GIS is used for cartography and Portfolio is the image database. Panel forms are generated from FileMaker Pro and printed on a color laser printer. Experienced volunteers with good knees are needed to continue the project next winter.

Brooks Marshall (Four Corners Computer, retired) and Michael C. Marshall (University of Georgia)

Exposing Archaeoastronomy Aspects of Rock Art Motifs Using Efficient and Inexpensive Tools (Poster)

Assessment of new Astronomy Sites has been hindered by high equipment costs and extensive time commitment. Alternate light-on-rock relationships are revealed using altitude-azimuth alignment tools and multiple cameras at multiple angles. Eleven rock art motifs were recorded over an 8-hour period at Crow Canyon, New Mexico, by one person. Database coordination at field sites and optimizing new technologies may facilitate the cataloging and protection of Rock Art Sites.

Grant S. McCall (Tulane University) and Marie R. Richards (University of Iowa)

San Initiation in Ethnography and Rock Art: Making Sense of Images, Scales, and Landscapes (Contributed Paper)

Anthropology has long been the social science that has recognized most clearly the active processes involved in the constitution of social roles along the lines of age and gender. Foremost among these processes is the initiation of adolescents into adults with defined gender roles. This paper explores variation within ethnographic accounts of initiation among modern San groups, and seeks further information from the archaeology of rock art in Southern Africa. The paper discusses Ndèdema Gorge as a case study, and suggests that initiation accounts for a great deal of spatial patterning and rock art content.

Paula L. McNeill (Valdosta State University) with Arlevia (Art) Snyder (Retired Science Educator, Phoenix Country Day School)

Remembering Dr. E. E. Snyder, Jr: “A Far Out Hypothesis About an Unusual Petroglyph Design” (Poster)

In preparing the late Dr. E. E. Snyder, Jr.’s papers for future deposition at Arizona State University Archives, Pueblo Grande Museum archives, or some other institution, Paula McNeill and Art Snyder discovered an unpublished manuscript, “A Far Out Hypothesis About an Unusual Petroglyph Design,” he intended to report during the 1980 Symposium of ARARA. Dr. Snyder was one of the founding members of ARARA. His study included petroglyph designs and variations thereof that have been recorded at 20 or more widely scattered sites in south central Arizona in the heart of the Hohokam cultural area. In this presentation McNeill and Snyder will present Dr. Snyder’s hypothesis in his own words accompanied by petroglyph images he photographed circa 1980.

Carolyne Merrell (Archaeographics)

Research Results from Two Idaho Petroglyph Sites (Contributed Paper)

Indian Writing Waterhole and Tom’s Spring are two petroglyph sites at the northern edge of the Great Basin rock art tradition. They appear representative of many similar petroglyph sites located at water sources in an area of exposed basalt lava flows in the Bennett Hills of Idaho. Although dominated by ancient curvilinear and geometric abstract designs, there are also petroglyphs of more recent origin. Documentation of these two sites includes Cation-ratio dates and varnish microlamination (VML) ages of several patinated elements as well as the discovery of quartz crystals imbedded in a scratched pattern overlying one ancient pecked motif.

Belinda C. Mollard (New Mexico State University)

Chaco Rubbings: The Field Results (Report)

The goals of this project were to make a record of 105 muslin cloth rubbings of petroglyphs located in Chaco Culture National Historical Park, to locate the rock art in the park, and place all the information into a database. The rubbings were donated to the NMSU museum by Elinore Herriman in 2002. A field study to learn the location and a basic field damage assessment were completed to help assess any damage the rubbing process may have caused and what conservation measures may be useful. Finally, all the information obtained was included in a user-friendly database.

William Nightwine

McDowell Mountain Rock Art Inventory (Contributed Paper)

Now, just as in the past, the McDowell Mountains of central Arizona serve as home to a population expanding North from the Phoenix Basin. Golf courses and luxury homesites replace earlier run-off control structures and pithouse habitations on the mountain’s slope. Analysis of rock art left by the earlier residents supports the contention that they were people from the Hohokam irrigated communities along the Salt River who occupied the mountains about the middle of the 11th century.

Joseph O’Connor, Alberto Tesucun, and Josué Martínez Ramirez

Ancient Mayan Graffiti/Arte Rupestre (Poster)

Mayan graffiti, dating from as old as the entrada of Teotihuacanos in A.D. 378, were discovered on the walls of Tikal buildings and other Mayan ruins at Nakum and Yaxchilan. These graffiti are similar to arte rupestre from caves and other ancient graffiti reported from the
used to create plots of the data to carry into the field. For both morning and afternoon solar position, and the exact formulas to enter into Excel are provided. The Plot Wizard in Excel can compute solar azimuth and elevation as a function of time on any specified day of the year. The mathematics are fully described.

Rock art scholars often need to evaluate potential equinox and solstice markers at rock art sites. Unfortunately, the mathematics can be daunting, especially if the marker involves an elevated sight-line. This paper presents an easy-to-use analytical tool based on Microsoft Excel, which computes solar azimuth and elevation as a function of time on any specified day of the year. The poster explains the methodology of kite aerial photography and photogrammetry as they were utilized by Mark Willis of Blanton & Associates for this Center for Big Bend Studies rock art documentation project. The program, set up on a laptop, plus a three-dimensional model of the therianthrope petroglyph produced from dimensions gathered by the photography, offer an interesting hands-on experience for conference attendees interested in this unique process.

Ann Phillips (University of Colorado, Museum of Natural History, Research Associate)

Inscriptions in Chaco Canyon (Contributed Paper)
In the keynote address at the ARARA Conference in 2006, Fred Blackburn challenged us to consider inscriptions on stone, not as graffiti but rather as an aspect of the historic record. Navajo, Hispanic and Anglo signatures were inscribed on the walls of Chaco Canyon as early as 1858. Other than the identities of those individuals that left their names, what can be determined from their signatures about the use of the Chaco Canyon environment and the changing socio-political climate of the Southwest from the mid-Nineteenth Century?

George Poetsch (Oregon Archaeological Society) and James D. Keyser (US Forest Service, retired)

The Rock Art of Atherton Canyon: Relationships to the Bear Gulch Complex (Contributed Paper)
Atherton Canyon (24FR3) has long been known to be related to the Bear Gulch Site. Recent research by the Oregon Archaeological Society details the numerous similarities between the two sites—especially with the Shield-Bearing Warriors—but also illustrates some key differences between them. Newly recorded information indicates that Atherton Canyon was used earlier and later than Bear Gulch and the art there shows a wider range of probable functions.

E. Gene Riggs (Cochise College and AAS)

The Unique Rock Art of Canador Peak (Report)
Canador Peak is a trincheras site with numerous walled terraces. Located in southwest New Mexico, it overlooks the Gila River, which flows westward into nearby Arizona. Above the terraces, huge geometric petroglyph panels occur on cliff faces and boulders. A variety of unusual anthropomorphic figures are also present, some five feet or more in height. In this southern “four corners” area, the Canador Peak rock art has no counterpart. In terms of panel size and concentration, none are equal. Stylistically, the rock art does not appear to be related to that of any published rock art sites in the Southwest.

Tim Roberts (Texas Parks and Wildlife Department)

The “Art Mobileur” of Texas and Northern Mexico: The Transition from the Representational Female Forms of Painted and Engraved Pebbles and Cobbles to the Naturalistic Forms of Ceramic Artifacts (Poster)
The painted and engraved pebbles/cobbles of Texas and northern Mexico, with their linear and geometric designs, are thought by some researchers to be representative of female figures. Water, the source from which the raw materials for the decorated pebbles and cobbles are found, is linked to female processes in the worldview of Native Americans, and is the home of ancestral spirits, game animals, and female deities. As a result, these pebbles/cobbles may have been considered to have certain inherent powers, powers which were accentuated and their effectiveness increased with the addition of symbolic designs or other modifications to the original stone, and their frequent placement within rockshelters. Nonetheless, these decorated stones, with their postulated powers, gradually gave way to more naturalistic representations of females in portable ceramic figurines. The present poster shows this transition, and suggests possible reasons for the transition.

Alexander K. Rogers (Maturango Museum)

An Analytical Tool for Assessing Potential Solar-Oriented Archaeoastronomy Sites (Report)
Rock art scholars often need to evaluate potential equinox and solstice markers at rock art sites. Unfortunately, the mathematics can be daunting, especially if the marker involves an elevated sight-line. This paper presents an easy-to-use analytical tool based on Microsoft Excel, which computes solar azimuth and elevation as a function of time on any specified day of the year. The mathematics are fully described for both morning and afternoon solar position, and the exact formulas to enter into Excel are provided. The Plot Wizard in Excel can be used to create plots of the data to carry into the field.
Footprints to the South: Hopi Clan Symbols in the Rock Art of the South Mountains (Contributed Paper)

Hopi emergence and migration stories list certain clans as having come from /Palatkwapi/, a desert oasis arguably synonymous with the Hohokam core area (i.e., Phoenix Basin). In conjunction with the South Mountain Rock Art Project, we have identified a compelling number of 'Hohokam' petroglyphs which could be interpreted as proto-Hopi clan symbols. In seeming accordance with Hopi oral tradition, the clans potentially represented are, by and large, those affiliated with /Palatkwapi/. Our research lends credence to longstanding Hopi claims of Hohokam descendancy and validates Indigenous contributions to the fields of rock art research and archaeology.

Polly Schaafsma (Museum of Indian Arts and Culture/Laboratory of Anthropology)

The Jog-toed Sandal Enigma: On Chaco Sandstone and Other Rocks (Contributed Paper)

Jog-toed sandal images occur on rare occasions in Ancestral Pueblo II and III petroglyph sites from Chaco Canyon to the Colorado River. This brief study describes these depictions and evaluates their significance at Chaco and beyond. Since this sandal shape is repeated as an icon in other media, it is likely that it held some symbolic significance. It was hoped that rock art, iconographic contexts, and locational features might illuminate its meaning. Unfortunately no consistent associations were found. Six-toed Chaco kings wearing custom-made shoes as symbols of hierarchy is not a viable hypothesis!

Courtney Smith and Jeffrey F. LaFave (Independent Researchers)

PBAs and PBZs: An Overview of Patterned Body Rock Art in the Western United States (Contributed Paper)

Patterned body anthropomorphs (PBAs) and patterned body zoomorphs (PBZs) are an important part of the rock art corpus of the western U.S. Indeed, PBAs and PBZs are often used to create classification frameworks and are some of the most recognizable elements of the resulting rock art styles. They are present from the archaic onwards and occur in paintings and petroglyphs. Possible explanations of why some rock art has patternning include that the patterns represent visual images and symbols, phosphenes, cultural heroes, and items of material and decorative culture such as body paint, garments, textiles, jewelry, shields, and ceremonial objects.

Rebecca Grace Stoneman-Washee (Curator, Edge of the Cedars State Park Museum)

Faces on the Landscape: Rock Art Traditions of the Salinas Interface (Report)

The Flaming Crown pictographic image, as first described in 1580 by Spanish historian and scribe Lujan, can be found in concentration along the middle Rio Grande. It is most predominant in the rock art images of the region known as the Salinas Province, the locus of multicultural interface during the Pueblo IV period. This paper presents some imagery that may represent Lujan’s ‘flaming crown’ figure and explores the possible significance of and associations for this notable pictographic icon.

Ben H. Swadley (Arkansas State Parks)

Suggested Approaches to Rock Art Site Management (Contributed Paper)

This paper covers site management techniques using Rock House Cave at Petit Jean State Park in Arkansas and other sites as examples of successful site management techniques. Although each site has its unique threats and problems that change over time, there are general concepts of visitor management and site protection methods that may be adapted from many sources and combined to form a plan for managing a particular site and abating vandalism. The most important guiding principal in managing rock art sites is to evaluate and address problems by becoming proactive instead of reactive to existing and anticipated threats.

David Sucec (BCS Project)

Alone In The Crowd, A Small Figure At The Harvest Panel Canyonlands National Park (Contributed Paper)

The Archaic Barrier Canyon style is best known for a score of large, billboard-size galleries, such as the Great Gallery and the Harvest Panel in Canyonlands National Park. Unlike the Great Gallery, The Harvest Panel contains several form types or variants, including, the stylized and extremely elongated, Maze Variant. One small figure stands out by its difference in scale, color and form. In fact, this figure appears quite similar to a painted figure found north of the junction of the Green and Colorado rivers. This paper will discuss the images found at the Harvest Panel and particularly the small figure that stands alone in the crowd.

Ilaz Thaqi (Kosova Rock Art Research Association [KRARA])

Kosovo Rock Art: Methodical Transliteration (Contributed Paper)

The Zatriqi inscription is engraved on an open air surface in horizontal position. Just in zone A we have 272 signs and symbols in 72 association groups. They are very interesting compositions of symbols linked with a script letter system, expressing thinking about social life, beliefs, and prayers. I have done some transliterations of these compositions and, based on analogy with conventional ancient scripts, they express very significant themes. The composition and style of writings is schematic, like ideograms in Chinese script. Topographic, sexual, origin, and energy symbols may help us to know much more about Neolithic society and mind. In this place it is very interesting to say some words about rite de Passage. In the same place is a stone with a passageway underneath, suggesting an ancient ritual practice about youth and symbolic transformation into a new role in society, in which adolescents make a passage through the tube from bottom to top, attended by a respected leader of the community. I try to present this inscription system in a gradual decoding and transliteration so that we may understand some of the messages in a local language.
Alice M. Tratebas (BLM)
**Use of Abrasion in Central Plains Rock Art** (Contributed Paper)

Using abrasion to create images or prepare a surface for painting or engraving is widespread across the Central Plains. Although diverse styles employed abrasion, it usually co-occurs with incising, especially deeply incised images, and rarely with pecking. In addition to forming entire images, it is also used for components of images, such as bodies, heads, feet, and vulvas, while the remainder of the image is incised. Abrasion is integral to one of the oldest rock art traditions, but also occurred as a component in several other traditions. Aside from use to improve the aesthetics of images, abrasion tends to be used to convey a limited range of themes.

LeRoy J. Unglaub (RARA, URARA, SNRAA)

**Apache Iconography at Alamo Mountain, New Mexico** (Contributed Paper)

Alamo Mountain is a major rock art site in Southern New Mexico comparable to Three Rivers and Petroglyph National Monument in terms of quantity of images. Its predominant rock art style is Jornada-Mogollon but it also has significant amounts of archaic and Apache rock art. In fact it is probably the major Apache rock art site in Southern New Mexico and far West Texas. This paper will discuss the characteristics of Apache rock art and illustrate them with a wide variety and seldom seen iconography such as shield figures that are found at this site.

Steven J. Waller (Rock Art Acoustics)

**Sonic Cave Replicas: Why and How** (Poster)

Cave replicas of Lascaux, Niaux, etc., reproduce the caves’ shapes to the millimeter and the paintings to the brushstroke, yet lack the profound echo effects that can be heard in the real caves. Ancient myths explained echoes as emanating from spirits dwelling in rock, revealing the cultural significance of such sound reflections. Archaeoacoustic data showing a correspondence of echoes and art placement suggests sound played a role in motivating rock art. A sound system with convolution reverberator software can replicate a space’s acoustical characteristics, enabling interactive immersive sonic cave replicas—a step toward documenting/conserving rock art soundscapes.

Aaron M. Wright (Center for Desert Archaeology) and Todd W. Bostwick (Pueblo Grande Museum)

**Technological Styles of Hohokam Rock Art Production in the South Mountains** (Contributed Paper)

Archaeologists employ two conceptual frameworks to address “styles” observable in material culture; one regards the visual attributes of artifacts while the other concerns the methods and techniques employed in their production. Stylistic analyses of rock art tend to focus on the images’ visual qualities. It has long been suggested, however, that production techniques, or technological style, can also aid in elucidating relationships between rock art, identity, and ritual practice. This paper reviews the various technological styles of Hohokam rock art in Arizona’s South Mountains and hypothesizes several social implications of consistency and diversity in rock art production techniques.

Donna Yoder

**Overview of Chaco Navajo Rock Art** (Contributed Paper)

Rock art was an early permanent visual representation of the Navajos. Navajo oral tradition places Navajo occupation of Chaco Canyon contemporaneously with the Ancient Chacoans. The earliest tree ring dates, however, place Navajos in the Canyon in the early to mid 1700s. A variety of rock art subjects and techniques are represented. Placement in the landscape revealed some grouping by subject and age. A comparison of Chaco Navajo rock art with that in the Dinétah and Canyon de Chelly reveals differences in the numbers of subjects as well as the various techniques used to create the rock art.

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**ARARA Charter Members**

**July 1976**

**After the founding** of the Rock Art Symposium in 1974, the fledgling organization adopted the name ARARA at the El Paso meeting in September, 1975. The new association held the Charter Membership roles open for one year and published the following list of Charter Members in 1976, “dedicated to those people whose pioneering efforts launched our organization.”

Kenneth R. Alexander, Denver City, TX
Jannette Alexander, Denver City, TX
Alex Apostolides, El Paso, TX
Victoria Atkins, Austin, TX
Camille Avery, Las Cruces, NM

Elizabeth Ayer, El Paso, TX
George Ayer, El Paso, TX
Gaye Barbre, Tucumcari, NM
Eunice Barkes, Midland, TX
Jim Barkes, Midland, TX
F. A. Barnes, Moab, UT
Bertye Barnhart, El Paso, TX
Jack Beckman, Rimrock, AZ
Michael J. Bilbo, El Paso, TX
Bazil Bildner
Harriet Bildner
Georgia Ann & Sharon Blake, El Paso, TX
Helen Blumenschein, El Prado, NM
Frank Bock, Whittier, CA
A. J. Bock, Whittier, CA

Hilda S. Burlingham, El Paso, TX
Dr. G. Kenneth Burlingham, El Paso, TX
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Kenneth Castleton, M. D.
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Lou Cawley, Bakersfield, CA
John J. Cawley III, Watsonville, CA
Von Del Chamberlain, Herndon, VA
George Christopher, El Paso, TX
Geneva Christopher, El Paso, TX
Larry W. Coburn, Albion, WA
Carl B. Compton, Denton, TX
Harri W. Crosby, LaJolla, CA
John V. Davis, El Paso, TX
Marguerite L. Davis, El Paso, TX
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Forty-four people signed the attendance sheet at the first Organizational Meeting, May 11, 1974.
Thank You!

Many volunteered their time to bring the 35th annual conference to you! Those listed below spent many hours during the past year working on their part of the conference, and without these people and others whom we may have inadvertently left off this list, the ARARA conference would not happen.

Conference Coordinator: Donna Gillette
Field Trip Coordinators: Terry Moody and Gary Hein
Registrar: Donna Yoder (first meeting attendee)
Program Chairs: Ken Hedges and Daniel McCarthy (first meeting attendees)
La Pintura Program: Ken Hedges, Breen Murray
Audio/Visual: Sandy Rogers, Daniel McCarthy
Vendor Room: Barbara Murphy and Sharon Urban
Auction Committee: Tom and Margaret Harless, Dell Crandall, Carol Gardiner, John Evans, Pam Baker, Paula Reynosa, Glenn & Jeanne Dunham
Awards: Janet Lever-Wood
Other Help: Anne Stoll, George Stoll, Garry Gillette, Chris Gralapp, Evelyn Billo, Dave Daniel, Shari Grove

ARARA Webmaster: Frank Cox
Press Releases: Chris Gralapp
ARARA Online: Lisa Werner
Education Chair: Amy Leska
Publication Chair: Peggy Whitehead
Conservation Chair: Jack Sprague
Web Chair: Lloyd Anderson

BLM Liaison: Jim Copeland
Local Liaison: Hugh Rogers
Deer Valley: Elisabeth Culley & Kimberley Arth
Conference Logo: Carolynne Merrell & Chris Gralapp
Conference Poster: Carolynne Merrell

A note from the Conference Coordinator, Donna Gillette: I could not have done this meeting without the unbelievable hours and support from our ARARA President, Mavis Greer. In a very real sense she and I served as co-chairs for this year’s Conference. She needs to be included in our thanks!
The formation of an interim organization for rock art research was undoubtedly the potentially most important and far-reaching event of the successful 1974 Farmington rock art symposium. While it is true that the final name, the ultimate scope, and the legal status of the fledgling society are still to be determined, most likely by those who will attend the El Paso meeting in 1975, a means of communication has now been established by which ideas can be exchanged and hitherto isolated efforts can be coordinated. For those who were not present in Farmington, here are the names and addresses of the first slate of elected officers: Chairman, Klaus F. Wellmann, 580 East 21st Street, Brooklyn, New York 11226; Vice-Chairwoman, Kay S. Toness, 169 S. Awbrey, El Paso, Texas 79905; Secretary-Treasurer, A.J. Bock, P.O. Box 4219, Whittier, California 90607; and Archivist-Bibliographer, Shari T. Grove, 618 W. Animas, Farmington, New Mexico 87401.

The need for close and continued communication and cooperation between all individuals engaged in any of the various aspects of rock art research and Mrs. Shari Grove.

Without knowledge and independent of each other, these two highly motivated individuals had previously made plans to hold rock art symposia: Dr. Toness in El Paso, Texas, and Mrs. Grove in Farmington. After sending out preliminary notices, they became aware of their duplicated efforts. It was decided to combine interests, and the first Rock Art Symposium was held in Farmington under the aegis of the San Juan County Archaeological Society, and directed by Mrs. Grove.

The three days were filled with the readings of professional papers, slide presentations, field trips, and many informal gatherings. Participants came from Arizona, California, Mexico, New Mexico, New York, Texas and Utah. The enthusiasm engendered carried into the establishment of the Rock Art Symposium. The first slate of elected officers includes: Dr. Klaus F. Wellmann, Chairman; Dr. Kay S. Toness, Vice-Chairwoman; Alice J. Bock, Secretary-Treasurer; and Shari T. Grove, Archivist-Bibliographer. The participants at the Farmington conference accepted the offer from El Paso Community College to host the 1975 symposium and Dr. Toness, an instructor in anthropology at the college, was chosen vice-chairperson in charge of organizing the meeting. Dates and ideas for the Second Annual Rock Symposium are being formulated and more specific information will be printed in the next newsletter. Tentative plans are to offer individual papers and sessions devoted to special topics, such as a uniform nomenclature, inventory methods, and experiments with pigmentation. Suggestions or questions, and particularly anyone interested in giving papers at the Second Annual Rock Art Symposium in El Paso, contact Dr. Kay S. Toness, El Paso Community College, 6601 Dyer, El Paso, Texas 79902.
Chairman Wellmann's Report (Continued from First Page)

As of now, four means of formal communication have already been established, or are about to be created. First, there is the Newsletter, edited by Frank and A.J. Bock, Whittier, California, for the rapid dissemination of information between all members. Second, there is the prospect of future rock art symposia, to be held annually or perhaps at greater intervals. At the invitation of Kay S. Toness, the next symposium will take place in El Paso, Texas, although the exact date (in the Spring or Fall of 1975) has not been determined as yet. Third, proceedings are to be published of each symposium to be held. Those of the first symposium are being edited by Shari T. Grove who so ably organized and conducted the Farmington conference. And lastly, a central archive for the deposit of published and unpublished rock art works and of other pertinent materials is about to be established, under the tutelage of Shari T. Grove, at the San Juan County Archeological Research Center and Library in Farmington, New Mexico, for the mutual benefit of all members.

Let me conclude this statement by cordially inviting all persons concerned in one way or another with the impressive rock art heritage of the United States to lend their skills and talents to the new organization by joining its ranks, by participating in its activities, by subscribing and contributing to the newsletter, by submitting rock art records to the central archive, and, if possible, by attending future symposia. United, we can accomplish much.

* Klaus Wellmann is a Pathologist, practicing in Brooklyn, New York

Excitement filled the lobby of the San Juan County Archaeological Research Center and Library near Farmington, New Mexico, as eighty-two eager participants registered on Friday evening, May 10, 1974, for the Symposium on American Indian Rock Art. Animated greetings dotted with laughter were heard bouncing from the adorned walls of the brand new facility as old friends became reacquainted, new friends introduced, and pen-pals attached faces to familiar names.

For the very first symposium held in the Southwest on rock art a surprisingly large number of interested persons from the four corners of the United States had gathered in this beautiful, fertile valley just east of the Navajo Indian Reservation.

Through the combined efforts of Shari T. Grove of Farmington and Kay S. Toness of El Paso, Texas, as many individuals as they could find addresses for had been notified, and the gathering of professional, semi-professional, and amateur, all sincerely dedicated to rock art, was in process.

With a great deal of dexterity and patience, the petite Mrs. Grove ushered everyone into the round exhibit room that contained stimulating exhibits, and marvelous pictures of the petroglyphs and pictographs of the surrounding areas near Farmington. A special greeting and a very warm welcome was extended by Mrs. Grove and the symposium was under way.

After four presentations of papers and color slides, the meetings were adjourned for the evening, and most of the travel weary participants headed for their bed-rocks. However, a few dauntless (or just plain foolhardy) met in the motel room of Dr. & Mrs. John Cawley, for a preliminary discussion of forming a national organization. Many exciting and intriguing ideas were exchanged before sheer exhaustion set in and everyone called it a night.

Saturday was a full day with the reading of many excellent papers accompanied by slides, and a tour of the Salmon Ruins just south of the research Center was taken by many at lunch time. The remaining papers, again of a very high caliber, were presented in the afternoon and at 3:15 p.m. a meeting of those interested in starting a rock art association was held. There was much discussion both pro and con, and after some warm debates, the Rock Art Symposium was formally formed on an informal basis. Then everyone stretched their cramped legs and headed for the Salmon Ruins Camp Area for a no-host cocktail-if-you-like get together.

The day's activities were concluded with a bar-b-q dinner at the Bloomfield High School where the renowned Polly Schaafsma of Arroyo Hondo, New Mexico gave a lecture on Functional Interpretations of Pueblo Rock Art.

Sunday morning for those who did not have to leave, breakfast was held at the Salmon Ruins Camp Area and from there field trips to Crow Canyon, Encierro Canyon and Largo Canyon were taken. Sunday afternoon brought to a close this highly successful and outstanding symposium.

Following is a list of the activities and papers presented, starting Friday evening, and continuing through Sunday.

Friday Evening:
1. Petroglyphs of Star Canyon–Dan Leverett & Janet Christensen
2. An Introduction to Rock Art in New Mexico–Harry L. Hadlock, Farmington, New Mexico
3. Rock Art in the Four Corners Area–John Cawley, M.D., Bakersfield, California
4. Petroglyphs in New Mexico (with emphasis on six-toed prints)–Helen G. Blumenschein, El Prado, New Mexico

Saturday Morning:
Registration
Presentation of Papers
1. Petroglyphs of the Little Colorado River Valley, Arizona–Peter J. Piles, Jr., Flagstaff, Arizona
2. Rock Art of the Big Bend, Texas–Miriam A. Lowrance, Alpine Texas
3. Materials of Ancient Southwestern Art–Editha Watson, Mentmore, N.M.
4. A Cultural Classification of Rock Art Motifs at Hueco Tanks State Park, El Paso–Kay Toness, Ph.D., El Paso, Texas
7. The Fort Hancock Rock Art Site–Paul P. Steed, Jr., Dallas, Texas

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A.J. Bock

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* Klaus Wellmann is a Pathologist, practicing in Brooklyn, New York

A.J. Bock
THE HUMP-BACK CONTROVERSY

John Cawley, M.D. *

Throughout the rock art of the Southwest there frequently is depicted a character with a dorsal lumbar kyphosis, a true dorsal kyphosis, or a lumbar kyphosis, and is displayed in many attitudes. He is portrayed with and without a flute, with and without a phallus, and in some instances with a flute and a phallus, and has been identified by many names, one of the most common being Kokopelli. The literature tends to be somewhat confusing on the identity of this symbol and I therefore feel that some attempt should be made to explain these characters depicted as a hump-back throughout Southwestern rock art. For the purpose of attempting such an explanation, I have divided the characters into four general categories, as follows:

This is a character depicted with a hump-back and without flute or phallus. He is found scattered throughout the Southwestern pictograph and petroglyph panels. This character was depicted because he was a leader. His hump was very likely a dorsal kyphosis caused by a juvenile epiphysitis, secondary to hard work in his early years. His father taught him to work hard in the fields and in carrying heavy loads, thus destroying the growth pattern of his vertebrae and producing a kyphosis as seen. This did not in any way inhibit his physical activity, but because of the fact that he was taught to work at an early age and hard that had been done previously. This included my own work at Nett lake for the Royal Ontario Museum in 1958 and 1959.

Another motivation for calling a conference was an awareness of the sudden upswing of interest among anthropologists in rock art research: Pohorecky and Jones in Saskatchewan, Steinbring in Manitoba and the Vastokases in Eastern Ontario. We were all aware of the tremendous number of sites west of the Rockies, but it was only at the last minute we became aware of John Corner, a government apiarist who had been working quietly away for more than a decade in the Cordilleran interior and had just published Pictographs in the Interior of British Columbia, and it was only during the first conference that we learned of Gilles Tassé, just appointed to the University of Quebec and completing his doctorate on pre-historic rock art under Leroy-Gourhan in Paris. Since that first session, six rock art researchers have turned up in British Columbia.

At our business meeting following the conference the consensus was in favor of a loose, informal organization with three stated aims:

To protect and preserve rock art sites in Canada.

To promote Canadian rock art research.

To inform the Canadian public of its aboriginal art heritage.

A senior Associate was elected to act as CRARA’s voice in any case where a site was being disfigured or threatened with destruction. Responsibility for informing the public was left to Associates in each region. So far this has resulted in films by CFPL-TV in southwestern Ontario, by a private education-al TV firm in Toronto, and interviews on a number of local radio and TV shows across the country. Associates also have been productive in writing papers and articles, such as the book-length publication on rock art in Canada by Dewdney, Corner, and Jones in Saskatchewan (Sacred Art of the Algonkians), and by Beth Hill (Petroglyphs of the West Coast). At least three others are pending.

Our three biennial conferences were hosted by the anthropology departments of Lakehead University (1969), the University of Saskatchewan (Saskatoon, 1971), and Trent University (Peterborough, Ontario, 1973); and CRARA has been invited by the University of Winnipeg for the next conference. Lest this has created an impression of academic domination I should point out that currently the Associates include a wide spectrum of backgrounds: a young Ojibway (who headed an Ojibway team to record rock art in Ontario in 1973), a P.R. official from the National Gallery of Canada, an amateur regional historian, two lab assistants, a research chemist, a Fine Arts graduate, a professionally trained artist, a museum curator, and others.

The membership pattern that seems to be developing is that of two sorts of “Associates” (a word we deliberately preferred to avoid creation of a pecking order): Those with a demonstrated continuing interest and activity in pictographic research (including aboriginal bark, wood and hide pictography as well as rock art), and peripherally-interested people of any background who would be subscribers to the newsletter (@ $5.00 per annum, currently). No doubt many of them would also wish to subscribe to your newsletter and vice versa.

Finally, I should mention the tentative bibliography on rock art in Canada compiled by Tim (E.H.) Jones, copies of which should be available by writing him.

% Dr. Zenon Pohorecky
Department of Anthropology & Archaeology
University of Saskatchewan
Saskatoon, Saskatchewan
Canada

* Selwyn Dewdney is Senior Associate of the Canadian Rock Art Association
Hump-back Flute Player

This diligent and hard working hump-back mastered the flute—he may have even invented the flute. Because of his abilities to play the flute he taught others also to play the flute, and the flute became a very important part in the lives of his contemporaries. The flute was used as entertainment in the evenings and as an essential part of all ceremonies. It subsequently became a specialty of groups of people who became known as the "Flute Player Clan" and an essential part of the Hopi Indians. (Brinhall felt that the flute man is not truly a hunch-back but an itinerate flute player who carried a small pack. He is found in many panels along the Green and Colorado Rivers, but in that area was rarely depicted with a phallus symbol).

Hump-back with Phallus

This character I feel is very likely a local character who could well have been an achondroplastic dwarf, and because of his affliction was unable to participate in the hunts, the wars, the working of the crops and gathering and foraging for food. Thus he was left alone in the village while the active males went out to perform their various functions. This left an adult male character who, although small in stature and deformed as to legs and arms, was not at all deformed so far as his genitals were concerned and could perform equally as well in this category as any of his athletic contemporaries. As the strong men would be gone from the village, sometimes for days, it became not a matter of the hump-back seducing the young maidens, but rather the young maidens seducing the hump-back. When their warrior boyfriends and husbands came home from the hunt and found them pregnant some type of story had to be concocted. This story usually consisted of blaming the achondroplastic dwarf and at the same time endowing him with certain supernatural powers. Thus it was through these supernatural powers that the girls were seduced and became pregnant. This is emphasized by the story as told by Mischa Titiev and there are many instances of this character in the legends of the Southwest. Because of his supernatural powers he was not destroyed by the hunters but was rather depicted on their murals as the hump-back with the phallus.

The Hump-back Flute Player with the Phallus

This is Kokopelli, not a human but a legend, and is the Kachina as outlined by Florence Hawley and others. He is the legendary figure of the Hopi and is the true Kachina and true Kokopelli. He existed for many years with the flute and the phallus; later the flute was dropped so far as the Kachina dolls were concerned. Later a Kokopelli mana was added to the legend and to the ceremonies of the Hopi.

I feel that it is indeed a great mistake to classify all hump-backs and all flute players as Kokopelli.

* John Cawley is an Orthopaedic Surgeon, whose practice is in Bakersfield, California

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Mexico City Conference

Plan your vacation this year for the first week in September, and hire thee to Mexico City to attend the XLI Congreso Internacional de Americanistas. The conference will be held from September 2 to September 7, 1974, in the National Museum of Anthropology. The sessions will include papers and discussions ranging from archaeology to social anthropology, and including petroglyphology. In addition to the meetings, the National Institute of Anthropology and History has arranged a program of extended tours to Yucatan, Oaxaca, Guanajuato, Chiapas, Tepozotlan, and Teotihuacan. More information may be obtained by writing to:

Dr. Enrique Florescano
El Secretario General del Congreso
I.N.A.H. Departamento de Investigaciones Históricas
Anexo al Castillo de Chapultepe
Apartado Postal 5-1 19
México 5, D.F.

* Shari Grove is the Archivist-Bibliographer of the Rock Art Symposium
FROM THE EDITOR’S DESK

This initial publication of the Rock Art Symposium Newsletter heralds a long sought after goal of many people dedicated to the serious study of petroglyphic art. We now have a means to exchange information, disseminate news, and in general establish a line of communication between ourselves. The formation of a Rock Art Symposium is paramount to the continuing efforts of preserving and studying these enigmatic designs that are etched or painted around the world. This newsletter becomes the tool whereby this important work can find outlet. We solicit from you, our readers, news items and articles of all types dealing with rock art. We hope to establish a forum for expression of ideas as well as a medium for disseminating information. Currently we can reproduce pen and ink drawings as well as written articles. Perhaps in the not too distant future we will be able also to reproduce black and white photographs.

Our present mailing list is small. If you like the idea of receiving LA PINTURA, would you please let us know? And let others know so we can add them to the list. The funding for the first publication and mailing came from those who attended the Rock Art Symposium in Farmington, New Mexico, last May. If we are to send out subsequent mailings, we must ask for additional funds. Four dollars will come the tool whereby this important work can find outlet. We solicit from you, our readers, news items and articles of all types dealing with rock art. We hope to establish a forum for expression of ideas as well as a medium for disseminating information. Currently we can reproduce pen and ink drawings as well as written articles. Perhaps in the not too distant future we will be able also to reproduce black and white photographs.

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Recent publications will include: continuing news about the Symposium; information concerning the 1975 Rock Art Symposium to be held in El Paso; book reviews, articles, and announcements of rock art field trips, field schools and other meetings; and information on current rock art research, plus when available information from rock art symposia held throughout the world. Make LA PINTURA your publication. Send subscriptions, articles and any correspondence to:

Frank Bock, Editor
La Pintura
Box 4219
Whittier, California 90607

RECENT PUBLICATIONS WORTH NOTING

“Contributions of the University of California Archaeological Research Facility.”
No. 20, May, 1974
Contents: “Four Great Basin Petroglyph Studies.”

This publication contains four articles, all of professional mien, two of them co-authored by no less an authority than Robert Heizer. Of particular interest is the third essay, “The Manufacture of a Petroglyph: A Replicative Experiment,” by James C. Bard and Colin I. Busby. They systematically set up an experiment on possible tools and methods of pecking and pecking/grinding petroglyphs on patinated basalt. Although not done under field conditions, the experiment is nevertheless an important step forward in research. This volume is published by the University of California, Department of Anthropology, Berkeley, Calif.

Speaking of Heizer, if you haven’t availed yourself of Heizer and Clewlow’s two volume publication, Prehistoric Rock Art of California, you are missing a definitive source book for your library. Although in many ways repetitious of Heizer and Baumhoff’s earlier Prehistoric Rock Art of Nevada and Eastern California, including many of the same illustrations and text, and an inadequate listing of California sites, this new publication is expanded and a valuable asset.

By the way, keep your eyeballs open when visiting your favorite used bookstore. We accidentally stumbled across the Tenth Annual Report of the Bureau of Ethnology–1888–89. (Washington Government Printing Office, 1893). This is one half of the initial work of real scope done an American rock art. It contains twenty-three chapters (822 pages) of “Picture - writings of the American Indians,” by Garrick Mallery. The hundreds of illustrations–drawings and photographs–depict petroglyphs all over the United States, and in many parts of the world. And of course the survey was conducted before the turn of the century. In many instances this report is the only remaining evidence left of some American rock art. - F.B.
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
3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038

e-mail: ARARABoard@gmail.com

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For editorial matters relating to La Pintura, including letters and articles for publication (see guidelines on inside back cover), preferred contact is by e-mail:

William Breen Murray, Editor
e-mail: wmurray@udem.edu.mx or WBMurray1@yahoo.com

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3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038

For matters regarding production of La Pintura, contact:

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Glendale, AZ 85308-2038

e-mail: LaPintura@earthlink.net

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3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038
Phone (623) 582-8007
e-mail: dvrac@asu.edu

Web Site

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, slides, 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
3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038

e-mail: ARARABoard@gmail.com

ARARA Code of Ethics

The American Rock Art Research Association subscribes to the following Code of Ethics and enjoin 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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ARARA 2008
Conference Program

Inside
A reproduction of the first La Pintura