

La Pintura

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Field Trips Announced for the Bakersfield Conference



Jack Sprague, Local Conference Co-Chair

THE BAKERSFIELD CONFERENCE PLANNING TEAM has been hard at work organizing the field trips for the next ARARA conference, May 22-25, 2009. As reported in the last issue of *La Pintura*, Bakersfield is ideal for a rock art conference location as the surrounding area contains abundant collections of rock art and other rich and varied cultural resources.

Field trips will be offered on both Friday, May 22, and Monday, May 25, in an effort to accommodate as many people as possible. Twelve locations of rock art—including Tomo Kahni State Park, Rocky Hill, Mutau Flat, Vandenberg Air Force Base (AFB), and Little Petroglyph Canyon in China Lake Naval Air Force Station (NAS), just to name a few—will be offered, and many sites will be visited both Friday and Monday. It should be noted that because the field trips to Little Petroglyph Canyon on China Lake NAS

and Vandenberg AFB are located on military bases, they are subject to change or cancellation due to military activities. If those trips change, participants will be notified and a substitution trip will be scheduled.

A Field Trip Registration Form and instructions for registering are being mailed to ARARA members as part of the Conference Information Packets. The form and instructions will also be available on the ARARA website. Trip registration must be postmarked or e-mailed **by May 1, to be received no later than May 8**. Following is a listing of the planned field trips including the level of difficulty. Difficulty definitions include:

- Easy:** walking with some rolling hills;
- Moderate:** walking with some steep hills and rocks;
- Difficult:** steep hills and rocks need to be maneuvered.

—continued on next page

Greetings from Bakersfield

Gale Grasse Sprague, Local Conference Co-Chair, with contributions from Evelyn Billo, ARARA President

THE ARARA 2009 ANNUAL MEETING TAKING PLACE in Bakersfield, California on May 22-25, 2009 is shaping up to be an exciting event.

During the day on Friday, May 22, 2009, there is a wide assortment of field trips to rock art sites that will be available for all ARARA members to sign-up. Please watch for your conference packet in the mail, which will include the field trip form, and be sure to sign-up ASAP either by e-mail or snail mail, as all of the field trips are limited in the number of guests that can participate (please note a Thursday evening pre-field trip meeting at the Doubletree Hotel is required for Friday field trip participants).

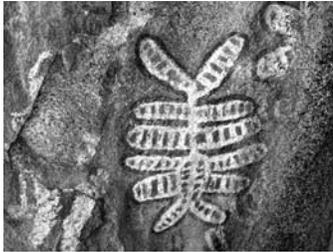
Friday evening will find us at the Buena Vista Museum of Natural History (BVMNH) where we will host our annual reception. The reception is always well-attended as we serve both food and drink, and provide some form of entertainment. This year the entertainment will be provided by a local Native American group who will be performing some drumming and dancing.

The BVMNH is excited to be the venue chosen for the ARARA reception. It is located in the heart of Downtown Bakersfield in the Art and Education district. BVMNH is a unique museum housing a world class collection of one-of-

—continued on page 17

Rocky Hill, Exeter

Trip #1 (Friday) and Trip # 12 (Monday)



Duration: All Day
 Tour Guide: Manual Andrade
 Participants: 24 (2 groups of 12)
 Difficulty: Easy to moderate
 Transportation requirements:
 Passenger car

“No California site better illustrates the importance of rock art to continuing Native American beliefs and traditions than Rocky Hill. In part, this results from the ongoing involvement of the local Native Americans with this locality; but also due to the quality and importance of this major expression of rock art. Unlike most south-central California rock art sites, which consist of one or at most a few painted panels localized around a single rock shelter, Rocky Hill contains numerous polychrome painted shelters, dispersed across a maze like, boulder-strewn hillside” (Whitley 1996:158-159).

Rocky Hill, located in the cultural region of the Wukchumni Yokuts, is an impressive site, containing many rock art loci, all with varying rock art motifs. The tour begins on flat ground, but eventually the visitors will be led higher up into the boulder field in their quest to visit these incredible rock art displays. The walking distances to view the rock art are short, but in some places a steep hill and rocks need to be maneuvered. This tour takes approximately 8 hours with travel time included (approximately 75 miles each way).

Tomo Kahni State Historic Park

Trip #2 (Friday) and Trip # 13 (Monday)



Duration: All Day
 Tour guide: Al Aronson and
 State Park Ranger Steve Ptomey
 Participants: 12
 Difficulty: Moderate (with 3-4
 hours of walking).
 Transportation requirements:
 High clearance vehicles are
 recommended.

The Tomo Kahni State Historic Park: Kawaiisu Native American Village was created in 1993 to protect and preserve the site of a Kawaiisu (Nuooah) Village. Tomo Kahni, or “Winter Village,” contains one of the largest concentrations of Kawaiisu rock art. The rock art is polychrome and mostly in red, white and black. In the earlier days the large cave containing most of the rock art was referred to as Creation Cave, or Teddy Bear Cave (CAKER-508), because of the large polychrome bear or ghost like figure you see when entering the main cave.

This is a large village site and contains many individual archaeology sites within its parameters. Due to the extremely sensitive nature of the sites, participation is limited and all participants will park outside the state park boundaries and walk into the sites. This moderately strenuous walking tour takes about 3-4 hours round trip once you are at the state park boundaries. The walk is slow and frequent stops are made. A 15-minute orientation is required on the day of the trip at the state parks meeting place.

High clearance vehicles are recommended, but a passenger car can navigate safely. This tour takes about 6-7 hours including travel time. Park is about 50 miles from Bakersfield.

Additional Information Regarding the Organized Conference Field Trips

1. PLEASE NOTE that ARARA holds no responsibility or liability for those participating in conference field trips. Attendance at a pre-trip orientation meeting is required by all field trip participants, where a completed liability waiver and medical consent form will be turned in. Each trip roster will be finalized upon completion of waiver and consent forms by participants. Pre-trip meeting is Thursday evening, May 21, for Friday Field Trips. Pre-trip meeting for Monday field trips will be announced at the conference.
2. Four-wheel-drive is recommended for high-clearance areas. Car-pooling is recommended, and is required for the final leg of some trips.
3. Many of the field trips may involve hiking, easy to strenuous, through rough terrain with substantial brush where one may encounter creatures such as rattlesnakes, so be sure to pack appropriate footwear, hiking clothes with a jacket for that sudden rainstorm, a hat, and sunscreen. Don't forget your camera. Participants are responsible for bringing along plenty of water to ensure healthy hydration.
4. Box lunches will not be coordinated by ARARA—plan to provide your own lunch, snacks, and drinks.

Mutau Flat

Trip #3 (Friday) and **Trip # 14** (Monday)

Duration: All Day
 Tour guides: Al Knight (Friday), Jack Sprague (Monday)
 Participants: 15
 Difficulty: Easy to moderate.
 Transportation requirements: Only high clearance vehicles will be allowed (4x4 is recommended but not necessary).

Mutau Flat is on private land and is not open to the public. The land owners have graciously agreed to allow ARARA conference participants to visit the rock art on their large, private ranch. This ranch is still a working cattle ranch on private property, so all participants will be required to sign a release of liability for the property owners.

The rock art is of the Chumash style and is contained in a very large rock outcropping. This outcropping contains 11 different rock art loci, many being polychrome. The walk to the rock outcropping is moderate with a sandy stream crossing. The larger panels of rock art are easy to moderate to access. Some of the upper loci are difficult to strenuous to access. For the upper sites one must be able to maneuver thru rock and not be afraid of heights. Time permitting after visiting Mutau Flat, there are other rock art sites that could be visited in the area.

This tour takes approximately 8 hours with travel time included. Travel distance is about 75 miles from Bakersfield. The last 10 miles is on dirt roads, and contains many stream bed crossings. Only high clearance vehicles will be allowed (4x4 is recommended) and car pooling is mandatory for the last 10 miles.

Burham Canyon (CA-KER-273 and 1193)

Trip #4 (Friday) and **Trip # 15** (Monday)



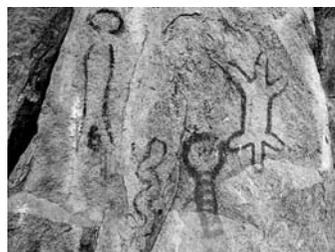
Duration: All Day
 Tour guide: Roger Robinson
 Participants: 15
 Difficulty level: Easy.
 Transportation requirements: Only high clearance vehicles will be allowed (4x4 is recommended but not necessary).

This is a Kawaiisu/Kitanemuk village site containing many milling stations and multiple pictograph panels. Many of the elements are polychrome in red, white and black. It also has an illusive bear image appearing on the rock above the main pictograph panel.

The walk to the pictographs is easy. This tour takes approximately 6-7 hours with travel time included. Travel distance from Bakersfield is about 65 miles and the last 4 miles are on dirt roads.

The Lodge at Painted Rock (CA-KER-17)

Trip #5 (Friday) and **Trip # 16** (Monday)



Duration: Half Day
 Tour guides: Dr. Alan Gold and staff at The Lodge at Painted Rock
 Participants: 15
 Difficulty: Easy to moderate.
 Transportation requirements: A passenger car can access safely.

This site is on private property and has not been accessible to the public in the past. The area just above the pictograph site is now being turned into a private lodge for business meetings. Several prominent polychrome pictograph panels adorn the near vertical granite rock face situated on the northern bank of the Kern River. The paintings are notable because of their large size (over 5 feet in height and width) and due to the profusion of elements in a number of different colors (black, white, and red). The paintings are so large and well defined that they can easily be seen from the highway that skirts the route of the Kern River.

The native place name, palakuč, is interpreted as meaning “a good fishing site.” This site may have served as a winter solstice sunrise observatory. It has been indicated that the sun rises, on that date, within a distinctive notch on the southerly horizon and can be seen from a vantage point at the site.

The walk to the rock outcropping is easy, but a moderate climb down the rocks is necessary to see the pictographs. This tour takes approximately 4-5 hours with travel time included. Travel distance from Bakersfield is 35 miles, and the last 3 miles are on a dirt road, which passenger cars can navigate safely.

Little Lake Ranch

Trip #6 (Friday) and **Trip #17** (Monday)

Duration: All Day
Guides: Sandy & Fran Rogers.
Participant limit: 20.
Difficulty: Easy to moderate.
Transportation requirements:
Passenger cars can access safely.

This trip is to the high desert east of the Sierra Nevada, where Little Lake represents one of the few perennial water sources in an arid land, and is a great opportunity, because the area is generally not open to the public. Trails are short and easy. Since it is on private property, all participants will be required to sign a release of liability for the property-owner.

The area offers an outstanding display of Native American rock art, both petroglyphs and pictographs. There are two major village sites: the early archaic Stahl site near the north end of the property, and a late prehistoric Paiute-Shoshone winter village (named Pagunda, or "lake") toward the south-west edge of the lake. The major concentrations of rock art are at Atlatl Cliff, Pictograph Cove near Pagunda, and at the south end of the lake. This tour takes approximately 8 or 9 hours with travel time included. Travel distance is 120 miles from Bakersfield, driving time about 2 hours.

Porterville Rocky Hill

Trip #7 (Friday) and **Trip #18** (Monday)



Duration: All Day
Tour Guides: Bill Horst and Mary Gorden
Participant limit: 12
Difficulty: Easy to moderate.
Transportation requirements:
A passenger cars can navigate safely.

This is a rare opportunity to see painted and cupule sites on private land, none of which are available to the public. Porterville Rocky Hill contains a large complex of sites that range from pre-contact to the historic period. They include pitted boulders, grooves, slides and many other features typical of large Yokuts habitation sites. The polycrome pictographs are good examples of the Yokuts painted style. Oioiu, the place of the pregnant woman, is the only ethnographically documented cupule site of this type in Tulare County.

Much of the walking is across gently rolling ground with some moderate hiking. This tour takes approximately 8 hours with travel time included. Travel distance is about 51 miles from Bakersfield; driving time is about one hour.

Wind Wolves Preserve

Trip #8 (Friday)

Duration: All Day
Tour Guide: Jack Sprague and WWP Ranger
Participants: 20
Difficulty: Easy to moderate (walking distances are short, but with a steep hill and rocks).
Transportation requirements:
Only high clearance vehicles will be allowed (4x4 is recommended but not necessary).

Wind Wolves Preserve is private, 90,000 acre nature preserve owned by Wildlands Conservancy. They are granting ARARA special access to view the rock art; these sites are not open to the public. The main attraction is the rock art at CA-KER-77 (Pleito Creek site). This is some of the most vivid and colorful rock art in California. It is of a Chumash style, but is on the extreme territorial boundary of the Yokuts. The rock art in the largest cave can be viewed and photographed from the entrance of the cave (no one will be allowed inside). Other fully-accessible rock art sites on the preserve will also be visited. Walking distances are short, but in some places a steep hill and rocks need to be maneuvered. We ask if you have already been to CA-KER-77, that you allow others who have not seen it to take this field trip.

This tour takes approximately 8 hours with travel time included. Travel distance is about 30 miles from Bakersfield, with an additional 12 miles of dirt roads, locked gates and stream bed crossings. Car pooling is mandatory for the last 12 miles and only high clearance vehicles will be allowed (4x4 is recommended but not necessary).

Vandenberg Air Force Base

Trip #9 (Friday Only)

Duration: All Day
Tour Guide: Beth McWaters-Bjorkman, VAFB staff archaeologist

Rock art at Vandenberg Air Force Base (VAFB) is attributed to ancestral Chumash people. The archaeological record at the Base indicates a continuity of occupation there for over 8,000 years, and probably longer.

Vandenberg Air Force Base, cont.

Additional Tour Guides: Dan Reeves, Antoinette Padgett, and Rick Bury of the Rock Art Documentation Group (RAD).
 Participants: 15.
 Difficulty: Easy to moderate.
 Transportation requirements: A passenger car can navigate safely.

The most important rock art is situated near Tranquillon Peak, a significant landmark in Chumash cosmology. Rock art of the region consists primarily of monochrome (red) painting. The Honda Ridge panel is intensely painted over a distance of eleven linear meters, applied to a unique, reflective slickenside surface. Figures are mostly non-representational, superimposed by historic and proto-historic engravings. Vandenberg AFB is not usually opened to the public.

Hiking is moderate, with walking distances of less than 1/10 mile. Security clearance processing for the Base will be required. Access to military base property may be closed on short notice, in which case an alternate tour will be announced.

This tour takes approximately 10 hours with travel time included. Travel distance is about 120 miles from Bakersfield to the Vandenberg AFB gates. Some driving will be required after entering the Base.

Carrizo Plain, Painted Rock and Saucito Ranch

Trip #10 (Friday Only)

Duration: All Day
 Tour Guide: Tamara Whitley, BLM archaeologist
 Participants: 12
 Difficulty: Easy to moderate.
 Transportation requirements: A passenger cars can navigate safely.

Painted Rock is listed at the National Level of Significance and both of these sites are part of a National Register of Historic Places archaeological district. This will be a rare opportunity to visit the Saucito site which is closed to the public.

Both sites will require a walk across level to gently rolling ground for approximately 3/4 of a mile from the parking areas to the site. This tour takes approximately 8 hours with travel time included. Travel distance is about 60 miles from Bakersfield.

Little Petroglyph Canyon, China Lake Naval Air Station

Trip #11 (Friday Only)

Duration: All Day
 Tour guide: LPC Site Stewards
 Participants: 12
 Difficulty: Moderate to difficult.
 Transportation requirements: Low clearance vehicles are discouraged.

The Coso Range Canyons contain the highest concentration of rock art in the Western Hemisphere. More than 6,000 images have been pecked, engraved, or abraded into the desert varnish or patina that forms on basalt rocks with time and weathering. Little Petroglyph Canyon is about 1.2 miles long, and the walls are 20 to 40 feet high. Elevation is about 5,000 feet. The canyon floor is a sand and rocky wash bottom. Visitors have to negotiate over and around a variety of rocks and boulders to enter the canyon. From there, the walk is moderate until the lower end of the canyon. The lower end, which is optional to visit, involves sliding down some very steep sections. The total drop is around 300 feet, which of course, must be climbed back up.

Travel distance is about 110 miles from Bakersfield to China Lake Naval Air Station, then about 40 miles to the canyon itself. The road to the site is steep and mostly paved, with only the last seven miles being dirt. Low clearance vehicles are discouraged, but the trip can be made easily in a car in good condition. This tour takes approximately 10 hours with travel time included.

Canebrake and Lamont Meadow

Trip #19 (Monday Only)

Duration: All Day
 Tour Guide: Kim Cuevas, BLM archaeologist
 Participant limit: 12
 Difficulty: Moderate to difficult.
 Transportation requirements: A passenger car can navigate safely.

Ethnographically, the Tubatulabal lived along the Kern River and into the Southern Sierras. Key cultural sites of significance are Canebrake Creek and Lamont Meadow in the Chimney Peak region, which is a traditional pinyon pine nut gathering area. Canebrake has three painted and one cupule site along the south side of a ravine. Two of the painted panels are thought to be solstice sites. The trail through the ravine at Canebrake Creek is steep in places.

Pictographs in the middle of Lamont Meadow are found in areas around a large house-sized granite outcrop. Paintings are also on the walls and ceiling of a high rock shelter. The climb to the shelter is moderately

Feature Article

Secret San of the Drakensberg, South Africa and Their Rock Art Legacy

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INTRODUCTION

There are only a few places left in the world where the native inhabitants still have an intimate relationship to the prehistoric rock art of the area. Best known are the rock art of Australia and some areas of the Americas. The San rock art of southern Africa,

it seemed, shares the same fate as prehistoric rock arts in other parts of the world in that the original artists or their immediate descendants have been assumed extinct for many years. Although San groups do live in the semi-desert areas of Botswana, Namibia and adjacent parts of South Africa, they have neither knowledge of rock art production nor any significant belief systems relating to the few rock art sites in

their immediate environs. Farther south, the Drakensberg San, who produced the spectacular polychrome paintings of the Drakensberg mountain range, have been regarded as extinct for more than a century. This is rather unfortunate, as the rock art of the region has become the heartland of present academic understanding of all San rock art in the subcontinent (Figure 1).

The presently most dominant explanatory framework of rock art which has emerged out of this area has variously been called the “trance-hypothesis,” shamanism, or the shamanistic interpretation of rock art. Due to the assumed extinction of the Drakensberg San, it has been rather difficult to test the shamanistic interpretation against the belief systems of contemporary indigenous communities. In

addition, archaeologists have taken it upon themselves to decipher the meaning of the art and to convey their interpretations to local communities situated in the immediate environs of rock art. The notion that the knowledge systems of contemporary local communities could assist in the inter-

pretation and management of the art has not been explored by the majority of researchers (Prins 2000).

BRIEF HISTORY OF THE DRAKENSBERG SAN

It is often intimated that the San could not adapt to a rapidly changing world, and due to the forces associated with tribal warfare, colonialism and apartheid simply disappeared. Before this time the San were the masters of southern Africa

south of the Zambezi. Later Stone Age hunter-gatherers, the direct ancestors of the Drakensberg San, settled in parts of the KwaZulu-Natal Drakensberg from at least 8,000 years ago, and adjacent parts of Lesotho from at least 20,000 years ago (Mitchell 2002:137-160, Wright & Mazel 2007:23-45). It appears that many of these early San hunter-gatherers only frequented the high mountains in summer months when they followed the large herds of migratory animals such as zebra, wildebeest, hartebeest, and eland into these parts. However, this use of the landscape changed dramatically when the first immigrant black farmers crossed the Limpopo River in the north and arrived along the eastern seaboard of southern Africa around 1,600 years ago. With them they brought cultigens such as millet, sorghum, pen-



Figure 1. The Maloti Drakensberg mountains contain almost 2,500 rock art sites.

nisetum, pumpkins, and beans, as well as domesticated animals such as dogs, sheep, goats, and cattle.

Having access to these domesticates must have appeared very attractive to the nomadic San, and archaeological evidence suggests that many San groups left the Drakensberg and attached themselves to friendly farmer villages in the low lying river valleys below 1,000 meters in altitude (Wright & Mazel 2007:46-50). Here they co-existed for at least half a century until climates changed around 1,000 years ago, and most of these early Bantu-speaking farmers left for the Limpopo Valley where environmental conditions appeared more amicable. We are not sure if they were followed by the San, but some groups certainly returned to the Drakensberg where archaeologists found ample evidence for hunter-gatherer occupation of these mountains during the last 1,000 years or so (Wright & Mazel 2007:48-50).

It was also during this period that the first Nguni-speaking farmers (i.e. isiZulu, seSwati, isiXhosa) arrived in Kwa-Zulu Natal and adjacent areas. Archaeologists are not sure about the early relationships between these farmers and the San, but linguistic and genetic evidence suggest that an incredible amount of intermarriage and gene flow must have occurred. The clicks so prominent in Xhosa and Zulu languages were borrowed from the San, whilst both of these groups also contain a large percentage of Khoisan gene markers. It is possible that these early Nguni-speaking farmers took San wives or concubines and that their offspring were absorbed within the Bantu social and cultural group. In other areas, such as amongst the Mpondomise tribe of the Eastern Cape Province, San who called themselves the !Ga !ne were often “paid” for their services as healers, magicians, and rainmakers (Prins 1999:179-190).

However, there is also evidence that not all such interactions were peaceful. With the development and expansion of the Zulu state under king Shaka from around 1818, many tribal refugees and wandering hordes crossed the Drakensberg on route to Lesotho and the Eastern Cape. San groups encountered in the mountains were often attacked and killed. Sometimes the children were taken as slaves or serfs, and even traded with Dutch immigrants who arrived in the area soon after 1830. The Dutch took these children in and made serfs (also called ‘inboekeling’) of them in order to assist with the development of their farms. The Dutch immigrants justified this system from their Calvinistic point of view, often saying that they “tamed the wild Bushmen and made proper people of them” through this practice (Prins 1999:57).

With the rapid expansion of colonial borders, the remaining San groups now found themselves bottlenecked

between the Boer Republic of the Orange River Free State on the west, and the British-controlled Natal Colony in the east. To make matters worse, many African groups (mostly Southern Sotho, Zulu, and Xhosa speaking tribespeople) were forced to settle in the Maloti-Drakensberg Mountains or their foothills by the colonial powers (Wright & Mazel 2007:73-96). It did not take long before all the migratory game, on which the nomadic San were so dependent, was shot out. The San responded by initializing a pattern of livestock raiding; however, in return, they were persecuted by the colonial authorities and their African surrogates. Often whole bands of San were exterminated or scattered, such as the group led by Soai, the last San chief in Lesotho, who was killed and cut-up by angry Sotho tribesmen near the upper reaches of the Orange River around 1872.

Some groups, such as the //Xegwi, left their mountain stronghold and migrated to Chrissiesmeer in the province of Mpumalanga in 1879. Here their descendants became

farm labourers for white sheep farmers (Prins 1999:50-80)(Figure 2). Those San who remained in the Maloti-Drakensberg area often found “protection”



Figure 2. Xegwi San descendants.

with friendly African chiefs who hid them from the colonial authorities. Perhaps the most celebrated “protector” of the mountain San was chief Moorosi of the Baphuti people. It is said that many San died at his side in defense of his mountain stronghold at Quting in Lesotho when it was stormed and conquered by Cape colonial forces in 1879 (Jolly 1996:30-61). Some unconfirmed incidents of livestock raiding were still attributed to San after this period, but for all practical purposes, the San of the Drakensberg disappeared at the turn of the 20th century.

Their disappearance, however, remained a mystery. Although the Drakensberg San were violently persecuted, this area never experienced the same intensive policy of genocide as was practiced towards the San in the Western Cape, the upper-Karoo, and even in parts of Namibia. In addition, archaeological evidence for the San is widespread throughout the mountains. With more than 45,000 individual depictions of rock art, it most certainly qualified as one of the greatest outdoor art galleries in the world. So then, what happened to all San who left behind this important legacy?

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Secret San, Continued from previous page

THE “SECRET SAN”

In 1926, a certain farmer named Lombaard, who was looking for his lost sheep in a hidden valley near Cathedral Peak, came across two intact bow and arrow sets placed on a ledge in a cave richly decorated with rock paintings. So fresh were these bows and arrows that it encouraged speculation that “wild San” may still be living in isolated parts of the Berg (Wright & Mazel 2007:40-41). However, it took another 50 years before rock art researchers came to hear of two old women, living amongst the Mpondomise tribe’s people, who claimed that their father, Lindiso, was the last Bushman rock artist of the Eastern Cape Drakensberg. One of these old women, also called Manqindi, was able to provide researchers with important information relating to the production and meaning of rock art (Jolly & Prins 1994:16-23). Other San descendants, living in similar assimilated contexts, soon emerged as well. After 1995, many individuals who previously hid their true ethnic identities came out into the open. For many of them, the new government meant that the “war against the San” has finally ended. Today, researchers know of almost 600 people who claimed to be either Drakensberg San or of direct San descent.

So how did these San survive in all these decades of antagonism? San society is often described by anthropologists as being fluid or flexible—that is it can easily change to accommodate new social and political realities (Guenther 1996). At the height of colonialism many San groups simply changed their ethnic identities and adopted the names and cultures of their African neighbours. Although intermarriage and hybridization was part of this process, San individuals still kept some of their culture alive and visited each other in secret. Even those who lived amongst friendly

African people often had to hide their true identities as they were often blamed for acts of witchcraft, such as when someone was struck by lightning. Sacred places on the landscape, such as certain rock art sites, had to be visited at night when nobody could see them. Interestingly, just like the Yews in Spain and Portugal during the days of the inquisition, the secrecy surrounding their origin has become part and parcel of their present identity. It is for this reason that they are also called the “Secret San” (Derwent & Weinberg 2005).



Figure 3. San descendants conducting the eland ceremony at Game Pass shelter.

ROCK ART AND HERITAGE ISSUES

With the declaration of the period 1995-2005 as the decade of indigenous people by the United Nations, some “Secret San” were given the opportunity to meet San groups and organizations in other parts of southern Africa. Today they have become part of the international movement of First Peoples and have started to assert themselves and rediscover their cultural origins. One of the first steps was taken by Amafa, the Kwa-Zulu Natal cultural heritage agency, by facilitating San access to the world famous Game Pass shelter for an annual sacred ceremony (Figure 3). This is the first time in more than 100 years that Drakensberg San descendants have been given official permission to visit sacred sites situated within the Ukahlamba Drakensberg World Heritage site. This ceremony has now grown to an annual pilgrimage for all the San descendants of the Drakensberg. In 2006, nearly 300 San descendants, from various parts of the Drakensberg attended the ceremony and their numbers are growing every year.



Figure 4. The “Rosetta Panel” that has helped researchers “crack the code.”

Game Pass shelter is not only important to San descendants, its painted contents also have iconic significance for the archaeological community. In fact, the shelter is significant internationally due to the occurrence of the so-called “Rosetta Panel” against the shelter wall (Figure 4). This panel, which depicts a therianthrope

(human/animal hybrid) holding the tail of a dying eland, is regarded by proponents of the shamanistic paradigm to hold all the key metaphors associated with this interpretation of San rock art. As such it is regarded by many South African researchers to have contributed significantly towards “cracking the code” in understanding the meaning of all San rock art. According to this interpretation, San rock art is essentially regarded to be an expression of the religious world of the San as perceived through hallucinatory imagery in a trance state (Lewis-Williams 2003:17-41; Wright & Mazel 2007:67-71).

This now very popular interpretation has also been applied to certain rock art traditions in the Americas, Siberia, and Western Europe (Whitley 1992; Clottes & Lewis-Williams 1998). However, in South Africa the shamanistic approach is largely based on the ethnographies and belief systems of San groups who never lived in the Drakensberg region such as the !Kung, Nharo, and /Xam. Proponents of the shamanistic approach, however, maintain that all San groups, irrespective of ethnic and linguistic affiliation, shared a similar belief system in religious outlook in which the trance of healing dance was the most central expression. This view, however, is not supported by all researchers of San rock art (Solomon 2008).

Interestingly, the centrality of trance and hallucinatory imagery to rock art production is also not supported by Secret San elders. According to their testimonies, their parents and grandparents, rather, insisted that the production of the art was related to the manipulation of supernatural forces as a type of “life giving ceremony.” The production of the art was not necessarily dependant on trance or the experience of other altered states of consciousness before the event. However, dreams certainly played a part during, and even after, the painting process (Prins in prep).

CONCLUDING REMARKS

The re-emergence of the “Secret San” begs new questions regarding the management, appropriation, and interpretation of the spectacular rock art heritage of the Drakensberg. For them, rock art is one of the few tangible resources left that relates directly to their heritage, identity, and role in a future South Africa. The “Secret San” are still disparate entities and do not yet speak with “one voice.” In addition, they have been heavily influenced by their Bantu-speaking neighbours, both in terms of political organization and culture, with whom they have intermarried over the last few generations. However, their recent inclusion and representation on committees dealing with the management of rock art in the Ukhahlamba Drakensberg World Heritage site is a first important step by management authorities to

recognize them as the legitimate and direct descendants of the rock artists of the Drakensberg.

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ARARA Archives

Intern Paves Way for Future of Archives

Kim Arth, DVRAC Director

ARARA intern, Alex Chermiside, just finished his tenure at the Deer Valley Rock Art Center (DVRAC), although he will continue for a couple more weeks as he has graciously offered to donate his time to complete the project. Within a short fifteen weeks, Alex managed to create several archive processing procedures for ARARA.

First, Alex developed procedures for how to accept donations and wrote sample accession forms that ARARA may adopt. Next, he created detailed procedures for best practices of inventorying a collection (i.e. books from a collection can be accessioned into the library rather than the archives, irrelevant papers may be deaccessioned, etc.). In addition, while conducting an inventory, ARARA can determine which photos or papers be made available online.

Alex's professional archival skills and attention to detail have proven to be invaluable. He gave ARARA a good head-start in the right direction...

Upon establishing a firm inventory of what ARARA currently has in its archives, Alex then drew up procedures on how to clearly organize a collection using up-to-date professional coding. He organized each collection into series. A series will establish clear order and matches easily to the accompanying database — it will also make it easier for anyone who is using a collection for research.

With a series determined, it is possible to organize the items in the collection and house them in proper storage. Alex outlined all necessary archival supplies and got ARARA started with a reasonable set of acid-free boxes and mylar sleeves. Collaboration with Archivists Steve Hoza (Huhugam-Ki Museum) and Michael Lotstein (ASU Archives) also resulted in training sessions and valuable resources for both DVRAC and ARARA.

Once the collections are organized, there is still work to be done to preserve photographic materials and to make the collection accessible for researchers. This includes scan-

ning archival copies of the prints, slides, and negatives, entering the photographs into the Portfolio Database, making low quality copies of any photos that will be made available online, backing up the archive documents and photograph scans, and posting the finding aids on the ARARA website and in the Arizona Archives Online project.

With Alex's clear procedures, DVRAC volunteers can continue working on the project. Once we reach the point where digitization can begin, another intern will be sought — a computer-savvy person — to complete the last leg of the project. Alex's professional archival skills and attention to detail have proven to be invaluable. He gave ARARA a good head-start in the right direction and his dedication to the project was exemplary. ☀

ROCK ART COMIC

Courtesy of Eve Ewing

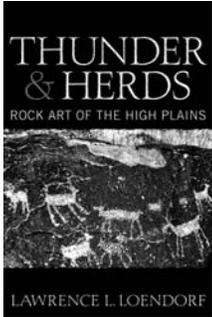


"I know it's cluttered...but I think you'll agree home schooling is the way to go. We're both tired of taking the kids over the pass to the Big Cave where we have to listen to Long Wind yak and yak and yak. Besides, he doesn't get the myths."

Rock Art Bookshelf

The Purgatoire Rock Art Tradition

Review by Alice M. Tratebas



Thunder and Herds: Rock Art of the High Plains, by Lawrence L. Loendorf, 2008. Left Coast Press, Walnut Creek, California, 254 pages. Softcover, ISBN 978-1-59874-151-3; hardcover ISBN 978-1-59874-152-0.

“THUNDER AND HERDS” IS A GREAT title that immediately evokes two salient features of the rock art in Southeastern Colorado—an iron-rich dike that attracts lightning, a likely reason why rock art occurs on the dike outcrops, and the herds of animals that characterize the well defined Purgatoire rock art tradition. The book synthesizes 20 years of Larry Loendorf’s research on rock art and its associated archaeological context in Southeastern Colorado and adjacent regions. This is a fascinating region where rolling plains abruptly drop into canyons that provide the surfaces for rock art, instead of the outcrops typical of elevated foothills and mountains. The prologue sets out the book’s holistic approach of researching rock art within the context of its archaeological site setting, the regional archaeological context, and ethnographical knowledge relevant to its interpretation.

The initial chapter describes the environment of the research area, gives a helpful and detailed summary of previous research, outlines the regional cultural sequence derived from archaeological data, and discusses two major dating methods used in the synthesis: seriation and varnish dating.

The organizational approach in the book is a chronological journey and chapters focus on each successive period. Placing regional rock art into a chronological scheme is a significant contribution of the book. Loendorf carefully uses multiple corroborating dating methods to determine when rock art was made, including seriation of major motifs, cation-ratio dating, radiocarbon dates from excavations, and comparisons of content and style with sites that have independent chronological information. Each chapter describes in detail several representative sites, followed by reflections, interpretations, comparisons with other sites, and a summary of the main characteristics and changes

through time within the period. Along the way, the book points out what else we need to know and provides abundant hypotheses for future research.

Loendorf describes three locations that have Archaic petroglyphs: Clay Creek, boulder sites in Piñon Canyon, and Glorietta Mesa. Pecked abstracts dominate Archaic sites although the Piñon Canyon boulders also feature quadrupeds. For each site, the book enables you to visualize the site through the excellent description of the site setting and gleans information from the associated archaeological deposits. Clay Creek had been buried in alluvium of known geological age. Archaeological deposits overlying part of the Glorietta Mesa petroglyphs provided C14 dates and a few artifacts to flesh out human activities there. I found myself flipping back to the seriation chart to understand why a particular site was considered Early, Middle, or Late Archaic. Not all the sites discussed were used in developing the seriation, and including a bit more information about their dating would have been helpful here (although these data may be available in other publications). The selection of sites described shows the considerable variety in rock art images that occurred during the Archaic. Loendorf points out that we have only a few in depth studies of abstract images and need more research.

Another important contribution of this chapter is reporting the heavily varnished incised rock art that underlies Archaic abstracts, rather than shying away from discussing this recent discovery that is not yet fully explored. Heavily varnished incised rock art also occurs in Wyoming. Alerting researchers to look for it elsewhere will help define what may be very early rock art.

In describing the rich variety of rock art images during the first phase of Purgatoire Pecked petroglyphs, Loendorf again chooses three of the many sites to describe in detail: Bull Pasture, Zookeeper, and Big Hands Hunter. Before launching into the descriptions, he briefs the reader on cultural changes since the Archaic, particularly new features like houses with storage pits, bows, small amounts of pottery, and limited horticulture. Purgatoire rock art features the herds of animals we expected from the book title. The description of visiting the Bull Pasture site was as entertaining as learning about the rock art. Basalt boulders there depict deer herds, nets, anthropomorphs, and a few abstracts.

Zookeeper is one of the outstanding panels in Piñon Canyon. Loendorf gleans information from the images themselves, the site situation within the landscape, and archaeological data from the nearby Point site. This is yet another site for which he corroborates the chronology by using both cation-ratio results and radiocarbon dates from excavation.

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Purgatoire Rock Art, Continued from page 11

Zookeeper closely epitomizes the characteristics of the Purgatoire Pecked – I petroglyphs. The Big Hands Hunter site shows how rock art during this phase is translated onto the smaller canvas of basalt boulders. The hunting message is more parsimonious, such as a speared cervid, a net, and an anthropomorph with large hands (Fig.3.7). Unlike more narrative panels, the glyph cluster conveys information in a more symbolic fashion. The synopsis ending this chapter includes, among many other topics, discussion of petroglyphs that appear to mark hunting landscapes, characteristics that distinguish Purgatoire Pecked – I from Archaic petroglyphs, and additional independent dates from excavation contexts that allow placement of this petroglyph phase in time.

Purgatoire Pecked – II petroglyphs coincide in time with the Apishapa cultural phase defined in the archaeological record. Petroglyphs become more dynamic and include narrative scenes. In some panels anthropomorphs may dominate the scene and are engaged in dancing or other social or ceremonial events. At the Red-tail rock shelter herds run toward or away from nets or appear to be entangled in nets. A few painted glyphs appear on petroglyph panels and some pecked images were painted. Loendorf investigates ethnographic literature to interpret battered spots on the head and heart of some animals. For the Petroform site, Loendorf first gives the archaeological context of the basalt block stone alignments, and then describes the petroglyphs, which include action-oriented anthropomorphs. The third Purgatoire Pecked – II site described in detail is the Corral site at Piñon Canyon. This outstanding petroglyph panel depicts a game drive with exceptional clarity. Another rock art researcher might have stopped after discussing the panel without describing a significant aspect of the site context—the fact that the panel is located within a site complex that includes a stone drive line, a remnant of an antelope drive site.

Chapter 5 makes a good case for Purgatoire Painted sites dating to the same time as Purgatoire Pecked – II petroglyphs because painted images are intermixed with pecked glyphs at sites like the Game Drive, and Purgatoire Painted sites tend to occur near Apishapa villages. Attributes of human and animal figures also compare. The Bear Dance site depicts details that enabled Loendorf to delve into Pawnee ethnography to interpret the rock art. He has redefined the Purgatoire Painted style as confined to a narrower focus and geographic area than in previous definitions of the style. Researchers need to re-examine the sites now removed from the Purgatoire Painted style to determine where they fit in

regional styles.

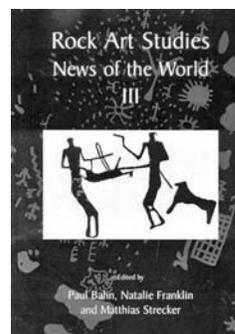
The next two chapters discuss Protohistoric and Historic rock art. In contrast to Purgatoire tradition rock art, rock art defined as Apache includes outline pecking, stipple pecking, bison (rare in earlier rock art), occasional heart lines, horned anthropomorphs, turtles, and distinctive gans figures. Loendorf uses archaeological sleuthing to interpret the use of stone structures along the basalt dike and relate them to Apache practices. A good definition of what constitutes Apache rock art is important because we still have not figured out the route of Athapaskan migrants between Canada and the Southwest.

While horse images are the most obvious characteristic of historic rock art, the number of tribes that frequented the study area makes it challenging to infer tribal identifications for most of the rock art. Loendorf analyzes panels in Picture Canyon, discusses abraded petroglyphs, and compares biographic art in the study area to Plains biographic art farther north. He makes a case for oversized images being historic, including the well known painted bears and the Hicklin Springs images.

The final chapter highlights unanswered questions that need future research. The book is eminently readable and fleshed out with stories that bring to life the experience of doing rock art fieldwork. Descriptions of sites and landscapes are evocative and enable the reader to visualize the rock art setting. Archaeological research is an integral part of this book. Without it we would know a lot less about the rock art. So often we see rock art taken out of its context and shown as decoration on newsletters, t-shirts, and innumerable other objects. This book is refreshing because we read about rock art in its full context.

New Global Rock Art Research Developments

Reviewed by Breen Murray



Rock Art Studies / News of the World III. Edited by Paul Bahn, Natalie Franklin and Matthias Strecker. Oxford: Oxbow Books. 2008. (Available in the USA through The David Brown Book Company, Oakville, CT) (319 pages with b/w illustrations) (ISBN 978-1-84217-316-9)

WITH A THREE-PRONGED EDITORIAL base in Europe, Australia, and South America and an

extensive network of collaborators around the world, this latest edition of the ongoing series dedicated to new developments in rock art research covers the five-year period 2000-2004.

Although this on-going effort, begun in 1996 (I) and continued in 2003 (II), is now a bit behind schedule chronologically, its summaries have by no means lost their relevance. The series as a whole continues to be the best global look at rock art studies available. It provides a continuing summary of research in all major areas of the world, helping to bridge the language gap between different communities of researchers and maintain global communication about rock art and its place in world prehistory.

In this edition, the summaries are provided by 20 collaborators, each of whom comments on his/her specific geographical area. The great advantage is that all of the contributors are active researchers. Most areas are covered by a single reporter. For continental North America, ARARA's Bill Hyder provides the summary, while Canadian rock art is covered by Jack Steinbring. In a few areas, two or more researchers collaborate to provide better coverage. In the case of Mexico, four separate contributors provide more specific regional coverage of Northeast Mexico (this reviewer), Northwest Mexico (Francisco Mendiola), Baja California (Maria de la Luz Gutiérrez), and Central Mexico (Carlos Viramontes).

Since this is basically a reference work, it would be indeed presumptuous to attempt a detailed review, but some changes in coverage and special features are worth noting as they indicate areas of expanding research efforts. For example, Russia is now represented by two lengthy sections, one by Ekaterina Devlet on Northern Russia and the Far East and the other by Elena Miklashevich on Siberia and Central Asia. Since their bibliography is nearly all in Russian, their summaries provide a privileged access to important new finds and emerging perspectives of great relevance for everyone interested in the peopling of the Americas.

Editor Paul Bahn's coverage of the European Paleolithic includes some high resolution photos of his own recent finds of Paleolithic engravings at Cresswell Crags (UK). More detailed updates are also provided for Scandinavian rock art (Joakim Goldhahn) and the Iberian peninsula (Primitiva Bueno Ramirez and Rodrigo de Balbín Behrmann), but in this edition, the Alpine region and Eastern Europe are not covered, and coverage of the Middle East is limited to Majeed Khan's valuable comprehensive summary of Saudi Arabian rock art research. And by the way, if you're looking for adventure, he promises that "hundreds or even thousands of rock art sites might still be hidden in the mountains and deserts!"

For the Sahara, coverage has also been considerably expanded. In response to Chris Chippendale's assertion that "the Sahara has contributed virtually nothing to our knowledge of rock art," Jean-Loic Le Quellec argues quite the contrary by providing a very complete review of the extensive literature on North African sites, much of it in French, Italian and other languages. A special section co-authored with Dirk Huyge covers specifically the most recent discoveries in Egypt. Once again, these summaries break down language barriers which otherwise impede global communication. The same can be said for Su Sheng's much briefer communication about recent advances in Chinese rock art studies.

By way of contrast, co-editor Natalie Franklin focuses specifically on the controversies which have emerged among Australian researchers over rock art dating and chronology, a technical problem of global significance for all dating attempts. Polynesian rock art as reported by Sidsel Millerstrom is also concerned with chronology, but as with the Latin American contributors, these questions of chronology are interwoven with linkages between rock art and the artifactual manifestations of later civilizations and even present-day ethnic groups. Within Latin America, increased access to remote areas continues to reveal important new sites. Coverage of northern South America (Venezuela, Colombia and the Guyanas) and the Antilles is unfortunately missing, but sections on Central America (Martin Künne), Peru (Jean Guffroy), Bolivia (co-editor Matthias Strecker), Brazil (Loredana Ribiero and André Prous) and Argentina (Dánae Fiore) cover the rest of the continent, and a section on new sites in southern Ecuador by Diego González Ojeda is a special attraction. These reports summarize the extensive rock art literature in Spanish and Portuguese, again bridging the language gap between two distinct research communities, each occupied with their respective half of the American rock art puzzle.

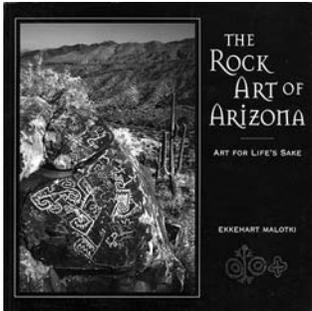
A few common threads can be detected between the contributions by way of summary of the "state of the art." Chronology and links to the archaeological record are critical problems receiving increased attention among researchers aiming to add more context and scientific rigor to rock art interpretation. On the other hand, rock art continues to be a happy hunting ground for adventurous fantasies of all kinds, whether they be a Nordic Odysseus traveling to Minoan Crete or trance-dancing Druid priests filing into the stone circles of Britain. The credibility of rock art research is continually tested by its ability to separate the wheat from the chaff, and each of the contributors to this volume makes a brave effort to make that distinction.

—continued on next page

Rock Art Bookshelf, Continued from previous page

Stunning Photographs and a New Classification of the Rock Art of Arizona

Reviewed by Breen Murray



The Rock Art of Arizona: Art for Life's Sake, by Ekkehart Malotki, Walnut CA: Kiva Publications, 2007. (194 pages with color illustrations) (ISBN 13: 978-1-885772-38-1)

Ekkehart Malotki's new book is a notable event in several different senses. First of all, not every rock art book is prefaced by the Governor of Arizona, in this case none other than Janet Napolitano, now a member of the new Obama cabinet. Her comments are testimony both to the quality of Malotki's effort and the significance attached to rock art and the public commitment to preserve.

More importantly, this book provides a privileged view of a rock art treasure house through a camera focused on its aesthetic qualities as well as its cultural context. The book's sub-title declares this angle directly, and Malotki's photographic contributions are stunning testimony from beginning to end of rock art as art. This visual record is supplemented by a thorough review of the complex (and often controversial) archaeological context surrounding the rock art, supplied in part by Don Weaver, as co-author along with Mary Jordan, who provided illustrations.

The core of Malotki's work lies in the classification of distinctive rock art styles and traditions. His distinctions are based on both technical and motif similarities, and may or may not satisfy knowledgeable readers, but his classifications are on the table and take in all regions of the state, a tremendous feat in itself. Malotki's training as a linguist leads him comfortably to relate rock art to fundamental cognitive processes and the psychobiological hard-wiring adduced in Lewis-Williams's shamanistic interpretive model. Perhaps other readers might question the resulting interpretations, but Malotki is an unashamed shamanophile and maintains a consistent view of the rock art from this perspective throughout his exposition. This work is a masterful exposition of the shamanic model as applied to a specific rock art corpus. ☉

Field Trips, Continued from page 5

difficult. However, most of the paintings can be viewed using binoculars and photos can be taken from below.

The road from Canebrake Creek to Lamont Meadow is a narrow, slow speed secondary road, which passenger cars can navigate. This tour takes approximately 8 hours with travel time included. Travel distance is about 80 miles from Bakersfield, driving time is about 1 ½ hours to the first stop.

North Coast Rock Art

In addition to the official field trips associated with the ARARA Conference, Leigh Marymor, Bay Area Rock Art Research (BARARA), has offered to lead an independent post-conference field trip to the bay area.

Date: Saturday, May 30th, 8am - 5pm.

Tour Guide: Leigh Marymor, BARARA (please contact Leigh Marymor at MleighM@aol.com for more details).

Participants: 12

Travel distance is about 280 miles from Bakersfield.

This is a rock art field trip designed for those planning to linger in California during the week following the Bakersfield Conference. A full day trip is planned, allowing a

visit to as many as four North Coast Rock Art sites in the greater Bay Area. The trip is offered by the Bay Area Rock Art Research Association and is limited to twelve participants. We will meet in the Spenger's Restaurant parking lot in Berkeley at the corner of Hearst and 4th Streets at 8 am.

We will visit Canyon Trail Park (El Cerrito), Alvarado Park (Richmond), Ring Mountain (Tiburon), and with time permitting, we will continue north to the Russian River (Cloverdale). Participants should pack a lunch. Dinner and a great glass of wine can be enjoyed in Healdsburg after visiting the last site.

Round trip mileage from Berkeley to Cloverdale is approximately 175 miles. Berkeley is located approximately 280 miles northwest of Bakersfield. Walking will be no more than 1/2 mile at any one site over mild terrain (a little upslope on a fire road at Ring Mountain, sand and river rock at the Russian River).

The North Coast Rock Art tour will provide an opportunity to visit "classic" sites featuring cupules, cup-and-groove, and PCN (pecked curvilinear nucleated) style petroglyphs carved into beautiful blue and blue-green schist boulders. The settings vary from mountain top to creek and riverside. The Ring Mountain site in particular offers one of the best bay views in the entire region. ☉

Minutes of the 2008 Annual Business Meeting

PRESIDENT MAVIS GREER CALLED THE MEETING TO order at 8:00 AM The President explained the process for the changeover of the membership year from a fiscal year to the calendar year. She advised the membership to pay the remaining left over half year membership dues at the publication table and receive a free AIRA Vol21 CD of the papers presented at the 1994 International Rock Art Conference in Flagstaff.

SECRETARY'S REPORT: Caroline Maddock

The President called for approval of the 2007-08 Annual Meeting minutes.

MOTION: Sandy Rogers **SECOND:** Sue Thicket
To approve the 2007 Annual Meeting Minutes as published in La Pintura.

APPROVED: Unanimous

Caroline reported that ARARA membership totaled 337 members as of May 16, 2008.

ARARA members represent 34 states—up 12 states from last year. California leads with 105 members followed by Arizona 48, New Mexico 35, Colorado 27, Oregon 14, Texas 13, Nevada and Utah 12 each. Montana 8, Wyoming 7, Wisconsin 5, Washington, New Jersey and Massachusetts 4 each and Idaho 3. Washington D.C., Illinois, Maryland, Minnesota, Missouri and Virginia each have 2 members. Arkansas, Alabama, Florida, Iowa, Kansas, Kentucky, Maine, Michigan, North Carolina, North Dakota, New York, Ohio, Oklahoma and South Carolina each have 1 member.

Our foreign members represent Australia, Canada and Japan with two members each. Mexico has one member.

Membership donations total \$1,880. This is an increase of \$440 over last year.

MEMBERSHIP FISCAL YEAR CHANGE:

As we make the change over to the January-December calendar year a slow up is expected in getting out membership cards and envelopes. The membership cards and envelopes are all hand written. The **NEW MEMBERSHIP RENEWAL FORMS** will be published in *La Pintura* and can also be downloaded from the ARARA Website.

ADDRESS CHANGE:

We have changed to the new official Deer Valley Rock Art Center (DVRAC) street address. ARARA has contracted with the DVRAC to sort and distribute all ARA-

RA mail in addition to being the official repository for the ARARA archives. The new address is:

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

Please be sure to address your membership envelope to "ARARA Membership," *not* Deer Valley Rock Art Center.

TREASURER'S REPORT: Garry Gillette

Garry reported ARARA currently has \$77,740 in the checking account and \$54,452 in CDs. He will make the closeout report on June 31, 2008 when all bills and revenues are in. See final report in December 2008 La Pintura.

NOMINATING COMMITTEE: Chair Sandy Rogers

Sandy reported that there was only one nominee for each officer position: Evelyn Billo for President, John Greer for Vice President, Caroline Maddock for Secretary and Garry Gillette for Treasurer. The slate was elected by ballot.

PRESIDENT'S REPORT: Mavis Greer

Mavis reported that Board Member Terry Moody has resigned her position and thanked Terry for her hard work and the great deal of time she devoted during the past two years as a board member and Field Trip Chair. The Board appointed Sandy Rogers to fill the remaining year of her term.

Mavis appointed Alice Tratebas to the new Nominating Committee. The Board appointee needs to be contacted and will be announced in La Pintura. (NOTE: Jeff LaFave has accepted an appointment to the Nominating Committee from the Board.) Gayle Sprague, Linda Olson and Kathy Cleghorn are the three volunteer members that complete the committee. A member recommended that the Committee use teleconference rather than email to communicate stating that it was inexpensive and more convenient.

Mavis stated that she had a very busy year via email. She also created posters acknowledging member contributions and volunteers who made this anniversary conference a success. They are posted around the conference hall.

Mavis reported Peter Welsh, the director of the DVRAC, is leaving and will be replaced by Kim Arth. ARARA has purchased a new scanner for our archival use. An \$800 stipend per semester will be given to the new intern who will inventory the archive and direct volunteers doing scanning.

VICE PRESIDENT'S REPORT: Evelyn Billo

Evelyn reported that ARARA was well-represented at the

—continued on next page

“Set in Stone Conference” at Petroglyph National Monument in Albuquerque, with many members in attendance and participating as presenters and in workshops.

Evelyn advised that members need to join ARARA Online to obtain current rock art related information, events, news, and recording opportunities. She made a plea for volunteers to help and serve on ARARA’s many committees. She is also looking for ARARA T-shirts to fill out our archival collection.

BOARD MEMBER REPORTS:

Conference Chair - Donna Gillette

Donna reported that 325 registered for the Farmington Conference. Our 2009 conference will be held in Bakersfield, CA. at the Doubletree Inn the weekend of May 22-25, 2009. Gayle and Jack Sprague are the local Chairs. Mary Gordon is the Field Trip Chair.

Various sites were discussed for future Conference. Del Rio, Texas was an early choice but has hot weather by Memorial Day Weekend so earlier available dates will be a critical factor. Rock Springs, WY, St Louis with a joint meeting with the Eastern States, Lakeview, CA. and Pocatello, ID were also suggested. Pocatello, ID on Memorial Day Weekend was the straw-poll choice for the 2010 Conference with Del Rio second.

Publications Chair - Peggy Whitehead

Peggy reported that the AIRA editors got the volume in on time and under budget. The editors, Jim Keyser, George Poetschat, and David Kaiser will serve again for AIRA Vol. 35. There are 6 sets of the in-print AIRA journals for sale at \$200 each for local libraries.

La Pintura Editor - Breen Murray

Breen reported that he needs authors for *La Pintura* articles on all kinds of topics. Articles should be 1,000 words or less. Ken Hedges is retiring as production manager, but will still do the mailing list. Jenny Huang will replace Ken as production manager.

Awards Chair - Janet Lever-Wood

Janet emphasized the importance of recognizing the good work of our members, and asked attendees to nominate worthy individuals. Committee members are Elanie Moore and Marglyph Berrier.

Conservation Committee Chair - Jack Sprague

Jack reported that 18 members attended his meeting. The committee needs nominations for the Conservation Award. Jack intends to step down as the Chair next year.

Education Committee Chair - Amy Leska (Sherry Eberwine reporting)

The Education Committee sponsored the Jane Kolber Public Lecture Thursday night at the library. This year is the first Education Award presented to Mesa Prieta. There were 5 nominees. The Education Committee suggested that an educators children’s book list be included on the Website.

Memorial and SAA Booth Chair - Teddy Stickney

Teddy reported that next year the Society for American (SAA) Conference will be held in Atlanta, Georgia. She requested \$895 for the rental of a booth at the SAA Conference. The funds were approved by the Board during their Thursday meeting. She had many inquiries about ARARA from the attendees at the Vancouver SAA meeting.

Web Chair - Lloyd Anderson

Lloyd thanked Web Master Frank Cox, and acknowledged 35 people that contributed information on the Website. He requested an allocation of funds for a graphic designer for the Website, and solicited information from the membership for the Website.

NEW BUSINESS:

A committee was formed to review the existing Bylaws. The committee consists of Marglyph Berrier, Caroline Maddock, Carol Ormsbee, Garry Gillette, and Mavis Greer.

MOTION: Elanie Moore SECOND: Eve Ewing
To adjourn the meeting.

PASSED: Unanimous

8:55 AM: The meeting was adjourned.

Submitted by:

Caroline Maddock

ARARA Secretary/Membership 

ARARA Silent Auction Saturday, May 23, 2009

The annual fun filled and fund raising evening is approaching soon! This reference is to the Silent and Live Auction to be held Saturday night, May 23rd, during the ARARA Conference in Bakersfield. As always, we are looking for donated items for the auction. If you have items (i.e., jewelry, artwork, books, journals, wall hangings, Navajo rug) that you would like to donate for this event, please contact Fran Rogers (akrogers1@verizon.net or by phone (760) 375-4271).

Bakersfield, Continued from front page

a-kind rare marine fossils that date back to the Mid-Miocene Epoch (14-16 million years ago). They were found in the foothills north east of Bakersfield, known as the Shark Tooth Hill bone bed.

In addition, BVMNH also displays a significant collection of petrified wood, impressive African, Asian and North American animal collections, Native American artifacts, including a life-size interpretive Yokuts village dwelling area, gems and minerals, dinosaurs and a new mind-stimulating, hands-on Discovery Center called the "Oh! Zone".

However, THE one location for rock art researchers to be is the Doubletree Hotel with non-stop rock art events from early Saturday to the Awards Banquet Sunday evening. Many fascinating papers will highlight the conference, such as the 2008 Castleton Award winners, David and Charlotte Lee, who will share their Australia adventures.

At least two special sessions are planned. One is on current California research. Several planned papers on Coso and Chumash sites will complement some of the field trips.

Another special conservation session is being coordinated by Leigh Marymor. It will focus on innovative ways to protect fragile rock art resources. and will include a panel discussion by various land managers, plus newsworthy topics like Nine Mile Canyon being shared by Troy Scotter. The format will include a question and answer session.

There is still time for you to participate and present a poster or paper. Contact Program Chair Carol Ormsbee: cormsbee@aol.com The conference is a great place to network and share research and ideas.

Education events are also in the planning stages. Contact Education Committee Chair Amy Leska at festuned@gmail.com for more information on the various projects or to volunteer to help visit local schools on Friday to assist with fun rock art-related learning experiences.

The Vendor Room will once again feature rock art related art, information, and books – including ARARA's Publication table with hot-off-the-press AIRA volume 35. Contact shurban@heg-inc.com to apply for vendor space.

On Saturday evening the Doubletree Hotel will host our not-to-be-missed Silent Auction. ARARA will be providing heavy hors d'oeuvres at this event, so all you have to bring is your checkbook to purchase some of the treasures we will be auctioning.

Sunday morning the paper presentations continue after

BALLOT REMINDER: Remember to return your ballots before May 1, 2009. Please note that the ballot has an incorrect date for when Board members take office. Board members will take office on July 1, 2009.

the annual business meeting, and that evening the Doubletree Hotel will host the gala Awards Banquet buffet.

Monday gives you the choice of the 6-hour 3-D Recording Workshop (see box below), or field trips(see page 1) to the incredible rock art sites that circle Kern County. Don't miss out. Be looking for that registration packet in the mail and sign up ASAP. Conference registrar is Donna Yoder: donnayoder@cox.net.

There are a number of tourist destinations located in and around Kern County that would be the perfect pre- or post-conference journey. Below is a sampling of locations that may be of interest to non-local visitors. For more information about each, please visit the ARARA webpage:

- Taft West Kern Oil Museum
- Fort Tejon State Historic Park
- Kern River Valley
- Kern County Museum
- California LivingMuseum
- Buck Owens Crystal Palace
- The Pacific Ocean
- Buena Vista Museum of Natural History
- Exotic Feline Breeding Compound
- Carrizo Plains National Monument
- Tehachapi Loop
- Red Rock Canyon
- Mojave Desert
- Lakeview Gusher
- Tule Elk State Reserve
- Basque Dining
- Wine Tours

We hope this short preview of the 2009 ARARA meeting in Bakersfield, California has answered some of your questions, and initiated your enthusiasm in joining us at the Doubletree Hotel the weekend of May 22-25, 2009. We hope to see you there! ☼

3D Digital Recording Workshop
Monday, May 25, 2009

A limited number of ARARA conference attendees can register for an all day (6 hours) innovative hands-on 3D Digital Recording Workshop, presented by Cultural Heritage Imaging (www.c-h-i.org). The registration fee for the workshop is \$30, a deeply discounted price for our conference. Please flag your field trip requests for Friday to indicate workshop participation.

Cultural Heritage Imaging is a 501(c)(3) non-profit organization dedicated to driving development and adoption of practical digital imaging and preservation solutions for people passionate about saving humanity's treasures today, before they are lost. The instructors, Mark Mudge and Carla Schroer presented a paper at the Billings ARARA Conference on this technique. A detailed abstract is posted on the ARARA website.

Call for Papers for *La Pintura*

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

Editorial Deadlines for *La Pintura*

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

Issue 1: January 1

Issue 2: April 1

Issue 3: July 1

Issue 4: October 1

(Note: Issue 2 is the Annual Conference Program Issue, but includes additional Editorial matter as in any other issue)

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

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$20 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$20 **made out to ARARA** to:

Donna Gillette
1642 Tiber Court
San Jose, CA 95138
Phone: (408) 223-2243
e-mail: **rockart@ix.netcom.com**

La Pintura is the official newsletter of the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Back issues of *La Pintura* are available electronically at the ARARA website, www.arara.org.

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**

La Pintura Editorial Matters

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

Postal mail for the *La Pintura* Editor may be sent to:

ARARA — *La Pintura*
Attn: Editor
3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038

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

ARARA — *La Pintura*
Attn: Jennifer Huang, Production Manager
3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038
e-mail: **jenny.kk.huang@gmail.com**

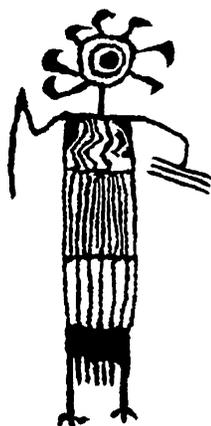
Archive, Library, Book Orders

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

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

Website

www.arara.org



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

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

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

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

Donor	\$125.00
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 January 1 through December 31 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

www.arara.org

ARARA Code of Ethics

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

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

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

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

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

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

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

ARARA Officers & Board

President	Evelyn Billo
Vice-President	John Greer
Secretary	Caroline Maddock
Treasurer	Garry Gillette
Conference Planner	Donna Gillette
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La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the **Editor**, William Breen Murray, at wmurray@udem.edu.mx. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted.

Letter to the Editor: No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (wmurray@udem.edu.mx). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Send illustrations as e-mail attachments. Submit line drawings as 600 dpi bitmap **.tif** files and black-and-white photographs as grayscale 300 dpi high-quality-level **.jpeg** images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Jennifer Huang, 3711 W. Deer Valley Rd., Glendale, AZ 85308-2038.

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In This Issue...

- Bakersfield Field Trips 2009, beginning on page 1
- Greetings from Bakersfield, beginning on page 1
- Secret San of the Drakensberg, page 6
- DVRAC Intern Makes Progress, page 10
- Rock Art Comic, page 10
- Book Reviews, beginning on page 11
- Minutes of the Annual Business Meeting, page 15
- ARARA Silent Auction, page 16
- 3D Digital Recording Workshop, page 17

Volume 35, Number 1



La Pintura

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If your address label says **RENEW NOW**,
please use the Membership Form available at
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membership for 2009. Thank you.

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