



La Pintura

The Official Newsletter of the American Rock Art Research Association
Member of the International Federation of Rock Art Organizations

www.arara.org

Experiencing the Pecos River Style

by Carol Garner

THIS WAS MY THIRD YEAR AT THE SHUMLA SCHOOL'S Pecos Experience, so it was with a feeling of homecoming that I arrived at Seminole Canyon State Park for the introductory visit to Fate Bell Shelter. Shumla School was started in 1998 by Carolyn Boyd and Megan Biesele. The school's name is an acronym for Studying Human Use of Land, Materials, and Art and it is devoted to educating local children in the history of the area. Throughout the year, children visit the school to learn how to live off the land and to appreciate the pictographs left behind by those who lived here long ago. The Pecos Experience week is an annual opportunity for adults to gain this understanding.

Texas archaeologist Elton Prewitt and rock art scholar Jean Clottes met us there for the steep but staired descent into Seminole Canyon. Prewitt described the archaeological excavation that took place there in the 1930s, followed by disastrous looting of the site until it was given State Park status in 1974. The shelter is immense with two significant pictograph locations within. Just in front of the shelter is a pair of black marks that look like hoof prints, but were made centuries before horses were introduced to the area. Inside the shelter are classic Pecos River style pictographs. Centrostyled horned and winged anthropomorphs share the space with boxes that have lines emerging from the corners and with long curving underlines. Many hold a spear and atlatl in one

hand and a long datura staff in the other.

From here, we moved on to Caballero, which is marked with a large running horse, historically placed by railroad workers, and by some tiny handprints and partial Pecos River pictographs.

On the second day, we forded the Devil's River (on foot) to see the remarkable pictographs in Mystic and Cedar shelters. Mystic features a fascinating panel in which a man and a panther seem to disintegrate and then to merge with one another. Dr. Boyd described to us the three-tiered concept of the universe echoed in the three natural levels of the shelter.

At the White Shaman shelter (Figure 1), where Dr. Boyd has done an impressive amount of research linking the imagery with a Huichol peyote ritual, she gave us an intricate explanation of an antlered figure emerging from a crenulated arch, a motif which is repeated on many Pecos River panels. In addition, she likened many of the figures on the panel to figures in Huichol mythology. Although the panels are

4000 years old, this present-day mythology does cast considerable light on the images. Elton Prewitt pointed out the unusual acoustics of the site. There is a brief pause between a handclap and its echo, making it seem as if the noise is being answered by someone across the river. This type of echo is a feature of several of the painted shelters.

—continued on page 10

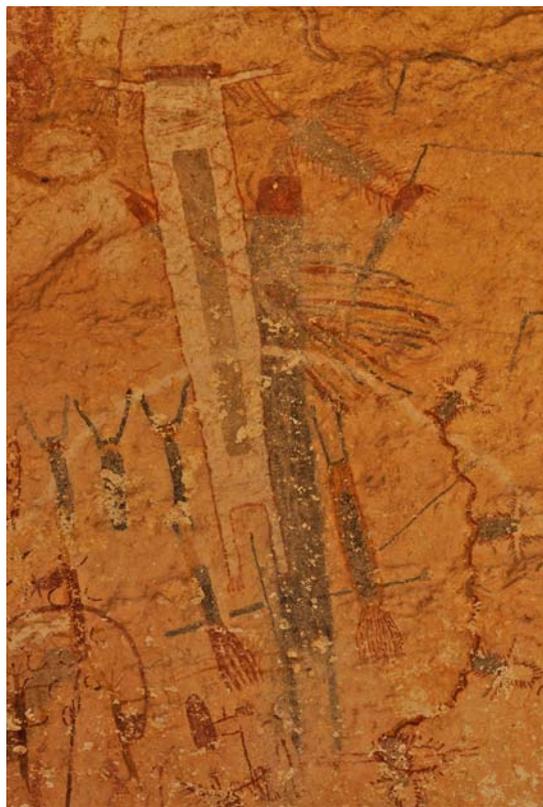


Figure 1. Detail from White Shaman shelter.
Photo courtesy of Bob Mark.

ARARA 2010 Conference Field Trips: General Information and Instructions from SHUMLA

NOTE!: All field trips are subject to change or cancellation due to weather and other uncontrollable events. If trips change for any reason, participants will be notified and a substitution trip will be scheduled.

Field trips are offered on Friday, March 26 and Monday, March 29. Each listing specifies Difficulty Levels as follows:
1 – Easy 2 – Moderate 3 – Strenuous 4 – Very Difficult

NOTE!: All hikes to rock art sites are physically demanding and require that participants be in GOOD physical health. We will be in remote locations where response to serious injuries and medical emergencies will be difficult.

Review the Field Trip Offerings listed below. Detailed information is included in this information packet and posted at www.arara.org. The Field Trip Registration Form is included in this information packet, and an email friendly version of this application with instructions for filing is posted on www.arara.org. Follow the instructions on the forms to register for field trips via e-mail or by mailing the paper form. Beginning January 15, (no special preference will be given before that time), field trip registrations will be assigned on a first come, first served basis, but you must be pre-registered for the conference to participate. Notification of field trip assignments will be given as they are received. Field trip registration and payment must be received by February 25. Late applications will be assigned to any remaining field trip spaces on a space-available basis. If you wish to receive trip confirmation, follow instructions at the bottom of the form.

When registering for field trips, please keep the following in mind: Groups of four or less (family and/or friends) submit one registration form only. Groups wishing to be on the same field trip should coordinate with a lead person who will submit a group registration. The lead person of the group (who submits the group registration) only will receive confirmation of the field trip assignment, and will in turn inform all members of the group. Be sure to list your trips in preference order.

Summary of Field Trip Selections

Friday, March 26, Field Trips

Trip # 1 White Shaman/Painted Shelter:
All day, cap. 20; min. 17. Fee: \$25.00
Level of difficulty – 3; high-clearance, 100 miles.

Trip # 2 Mystic/Cedar:
All day, cap. 30; min.18. Fee: \$25.00
Level of difficulty – 3/ 4; high-clearance, 85 miles.

Trip # 3 Rattlesnake:
All day, cap. 30; min. 25. Fee: \$25.00
Level of difficulty – 2; high-clearance, 140 miles.

Trip # 4 Lewis Canyon:
All day, cap. 30; min. 18. Fee: \$25.00
Level of difficulty – 1; 4-wheel drive, 110 miles.

Trip # 5 Curly Tail:
Half day, cap. 20; min. 15. Fee: \$25.00
Level of difficulty – 3; high clearance; 60 miles.

Total capacity: 130 slots on Friday; 210 on Monday.
See enclosed Field Trip descriptions for full details.
Listed distances are round-trip from Ramada.

Monday, March 29, Field Trips

Trip # 6 White Shaman/Painted Shelter:
All day, cap. 20; min. 17. Fee: \$25.00
Level of difficulty – 3; high-clearance, 100 miles.

Trip # 7 Indianhead Ranch:
All day, cap. 20; min.10. Fee: \$25.00
Level of difficulty – 3/4; passenger, 41 miles.

Trip # 8 Seminole Canyon State Park:
Half-day, cap. 40; min. 7. (*Note lower rate) Fee: \$8.00
Level of difficulty – 2; passenger, 80 miles.

Trip # 9 Presa/Black Cave:
All day, cap. 15; min. 7. Fee: \$25.00
Level of difficulty – 3; high-clearance, 75 miles.

Trip # 10 Mystic/Cedar:
All day, cap. 30; min.18. Fee: \$25.00
Level of difficulty – 3/4; high-clearance, 85 miles.

Trip #11 Rattlesnake:
All day, cap. 30; min. 25. Fee: \$25.00
Level of difficulty – 2; high-clearance, 140 miles.

Trip #12 Panther/Parida:
All day, cap. 25; min. 17. Fee: \$25.00
Level of difficulty – 2; passenger, 86 miles.

Trip #13 Meyers Springs:
All day, cap.30; min. 21. Fee: \$25.00
Level of difficulty – 2; high-clearance, 285 miles.

1. PLEASE NOTE that ARARA and SHUMLA hold 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. The pre-trip meeting is Thursday evening, March 25 for Friday field trips. The 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 required for many sites. Please make arrangements in advance to ride with other participants wherever possible. Trip participants will be posted on the ARARA website, and will be notified of trip assignments as their information is received.
3. Many of the field trips involve hiking through rough terrain with substantial brush where one may encounter rattlesnakes and other prickly flora and fauna. Be sure to pack appropriate footwear, hiking clothes with a jacket, a hat, and sunscreen. Participants are also responsible for bringing plenty of water to avoid dehydration.
4. Box lunches will NOT be coordinated by ARARA – plan to provide your own lunches, snacks, and drinks.

Last but not least: If your plans change and you cannot attend your confirmed field trip, inform Jennifer Ramage via email (programs@shumla.org) or phone (432-292-4848) no later than March 20. Should you need to cancel after March 20, please call Jennifer's cell phone: 830-313-3334. ☼

Explanation of Field Trip Fees

The ARARA Board has kept the conference registration cost level this year, even though food and other expenses have risen. We have added a field trip fee as explained below.

Each year conference rock art site visits involve logistics; however, the Lower Pecos sites have additional challenges such as access by boat in one case, coordinating with a University, National and State Parks, private landowners, and the Rock Art Foundation. Several sites have restrictions and special requirements for visitors to be allowed access, and at least one landowner will be using their ranch vehicles for transportation.

ARARA is very grateful that field trip coordination, an enormous task, is being handled by SHUMLA, a non-profit educational institution actively involved in rock art site recording and training student interns. SHUMLA encourages their interns and employees to be official site guides, knowledgeable about the regional art and archaeology.

Your nominal field trip fee of \$25 for all trips, except Seminole Canyon State Park with its lesser fee, helps defray all of the costs and encourages young rock art researchers to continue their studies. Thank you for supporting ARARA and SHUMLA and enjoy this rare opportunity to visit world-class rock art sites. See you soon in Del Rio.

Frequently Asked Questions About ARARA 2010

Registration Forms?

In this issue of ARARA you will find the forms for ARARA 2010 – Registration, Field Trips, Call for Papers, and Vendor. We would like to encourage you to please register early this year, as we have limited space. The pre-registration deadline is February 25, 2010.

Where is Del Rio and how do I get there?

Del Rio is located on the Texas/Mexican Border in the south west section of the state. You can arrive by either plane or auto. There is an airport within minutes of the Ramada Inn which is serviced by Continental Airlines from Houston, with a shuttle to the Ramada Inn. There are just two flights a day, each with 32 seats, and very limited car rental facilities in Del Rio, so we would like to suggest an alternative. Why not fly into San Antonio (156 miles/3 1/2 hours) or Midland (280 miles)? Watch Southwest Airlines for their specials. Plan on coming to Texas a day or two early and visit sites on the way. Watch the ARARA web and ARARA Online for announcements of possible guided tours to some of the local rock art, en route. Also, a much greater selection of rentals is available in either city, and be aware that many of the fieldtrips recommend high clearance or four-wheel drive. And remember, register early. See you in Del Rio!

Workshops?

ARARA is pleased to present workshops for this coming conference in Del Rio. They will be held on Thursday evening, March 25. Already confirmed is a D-Stretch workshop presented by Jon Harmon. Please watch the ARARA web page and ARARA Online for announcement of additional workshops.

2010 ARARA Conference Field Trips

Special thanks are due to all landowners, the Rock Art Foundation, and to National and State Park representatives for making these trips possible. Entrance to these sites would not be possible without their support. Photos courtesy of Bob Mark.

Trips #1 and #6: White Shaman and Painted Shelter



Friday, March 26th and Monday, March 29th (all day trip)
Tour guide: Carolyn Boyd, Ph.D.
Participants: 20
Difficulty Level: 3
Transportation Requirements: High-clearance vehicle
Travel: 100 miles round-trip

The 4000 year-old Pecos River Style pictographs in White Shaman shelter were critical in the development of interpretations Dr. Carolyn Boyd presented in her book, *Rock Art of the Lower Pecos*. At this site, Dr. Boyd will explain the scientific methods she uses when working with these enigmatic images, her thoughts about the art's significance to its creators, and the ancient ritual portrayed in the art.

Access to the White Shaman Site involves a 250' descent into a narrow brushy canyon. It can be extremely hot and humid. The trail is steep with loose rocks and uneven footing. The roundtrip is approx. 1.5 miles—this is a very strenuous hike.

Painted Shelter is found in Painted Canyon west of Comstock, Texas. Under a rock overhang near the Rio Grande, there are numerous vivid pictographs painted on the canyon wall. Three of the rock art styles common to the Lower Pecos can be found at this site—Pecos River Style, Red Monochrome, and Red Linear. Most of the figures are Red Monochrome style, however, remnants of the 4,000 year-old Pecos River style paintings remain visible high on the shelter wall. are faint now, faded by time and weather. *This is a relatively short, moderate walk on uneven terrain and loose rock. We will be in a remote location where response to serious injuries and medical emergencies will be difficult.*

Trips #2 and #10: Mystic Shelter/Cedar Springs



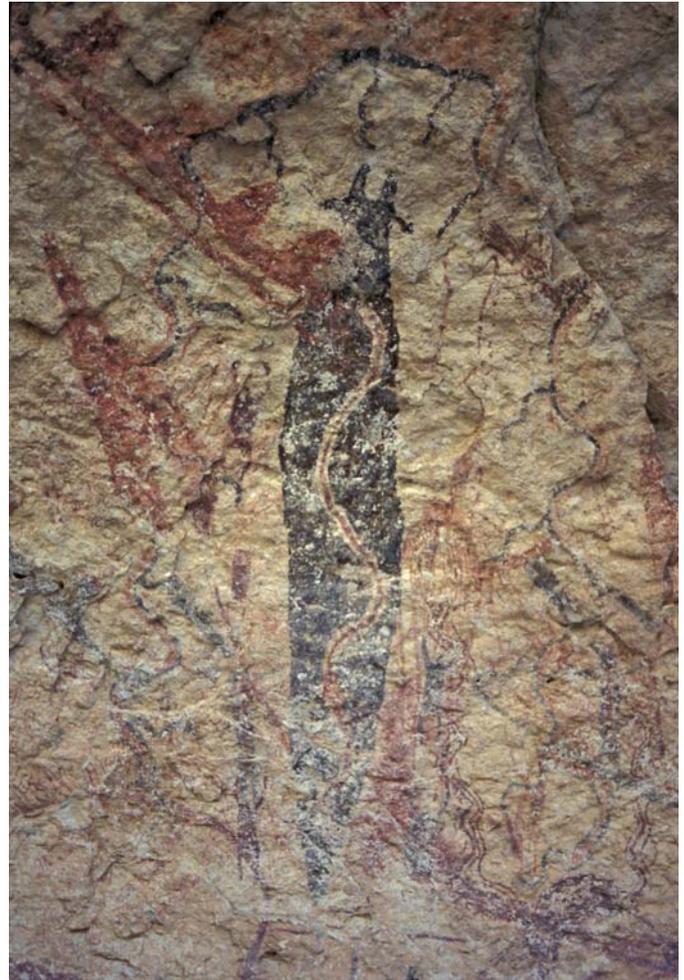
Friday, March 26th and Monday, March 29th (all day trip)
Tour guides: Charles Koenig and Ben Dwyer
Participants: 30 (2 groups of 15)
Difficulty Level: 3/4
Transportation Requirements: High-clearance vehicle
Travel: 85 miles round-trip

Both Mystic Shelter and Cedar Springs are located in tributary canyons of the cool and inviting Devils River. Some of the best preserved pictograph sites in the region are located at these two sites, which each contain both Pecos River Style and Red Linear Style rock art. Just above the canyon floor in Mystic Shelter is an incredible feline “transformation” cycle.

Cedar Springs is representative of the massive sites present in the Lower Pecos region, measuring 70 meters long with an annex of approximately 35 meters in length. One anthropomorph stands six meters tall. Though scoured of possible archeological deposits due to its location low on the canyon walls and consequent flooding events, many pictographs are well preserved and extremely complex. Both sites are featured in *Rock Art of the Lower Pecos* by Carolyn E. Boyd, Ph.D.

Sites access requires crossing the Devils River through flowing, knee-height water, followed by a mile hike over loose rocks and uneven bedrock between the two shelters. The trail to Cedar Springs involves negotiating a boulder climb up a bluff. We will be in a remote location where response to serious injuries and medical emergencies will be difficult.

**Trips #3 and #11:
Rattlesnake Canyon**



Friday, March 26th and Monday, March 29th (all day trip)
 Tour guide: Elton Prewitt
 Participants: 30
 Difficulty Level – 2
 Transportation Requirements: High-clearance vehicle
 Travel: 140 miles round-trip

Rattlesnake Canyon represents one of the best and most intensely painted pictograph sites in the Lower Pecos, featuring human-like figures with “rabbit-ear” attributes characteristic only of sites west of the Pecos. This panel is subject to flooding and is in desperate need of conservation and more intense documentation in the very near future. It is also featured in *Rock Art of the Lower Pecos* by Carolyn E. Boyd, Ph.D. While normally difficult to access, thanks to the cooperation of Texas Tech SHUMLA has secured permission to visit this spectacular, rarely visited site.

The hike to Rattlesnake shelter is moderately strenuous. The round trip walking distance is about 1 mile involving going into and coming out of the canyon on unimproved trails. We will be in a remote location where response to serious injuries and medical emergencies will be difficult.

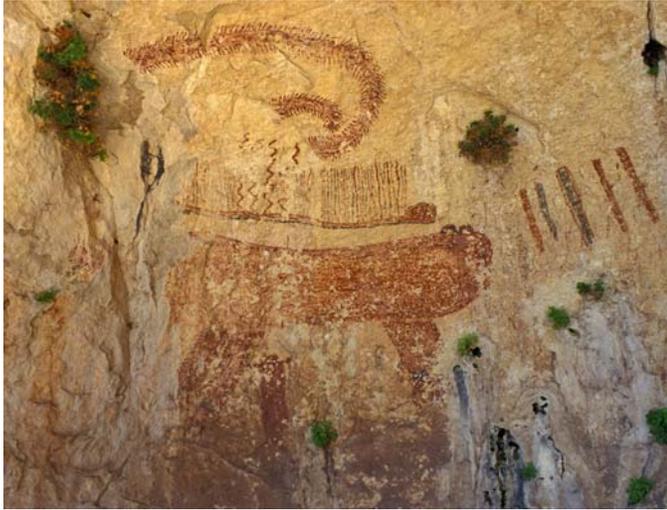
**Trip #4:
Lewis Canyon**
(no photo available)

Friday, March 26th (all day trip)
 Tour guide: Terry Burgess
 Participants: 30
 Difficulty Level – 1
 Transportation Requirements: 4-wheel drive
 Travel: 110 miles round-trip

Lewis Canyon, the only known large petroglyph site in the Lower Pecos region, consists of over 900 abstract rock engravings carved in bedrock terraces along the scenic Pecos River. Two distinctive stylistic and chronological patterns are represented at this locale.

Lewis Canyon is an approximate hour and fifteen minute drive from Ramada, 12 miles off paved road on rough ranch roads directly to site. Upon arrival an easy walk awaits.

Trip #5: Curly Tail



Friday, March 26th (all day trip)
 Tour guides: Greg Williams and Dave Gaskins, Rock Art
 Foundation Representatives
 Participants: 20

Difficulty Level – 3

Travel: 60 miles round trip

Curly Tail presents an alcove of unique Pecos River Style imagery located 200 ft. above the Devils River arm of Amistad Lake. Two opposing felines are featured on one panel, and the most prominent figure of the panel, the Curly Tail Panther for which the site is named, is visible from the lake.

Participants will meet at the Chevron station parking lot at the intersection of Hwy 90 and 277/377 (on the west side of Del Rio) at 9:00 AM.

Curly Tail is located 30 miles from Del Rio in the Rough Canyon vicinity, and presents a very strenuous hike along a ridgeline more than 200 feet above the lake. Be mindful that if you have any fear of heights whatsoever, you should absolutely not go on this tour. Hiking boots are a must; no cowboy boots or sneakers. We will be in a remote location where response to serious injuries and medical emergencies will be difficult. There is a small ledge that has to be traversed before accessing the Curly Tail Site.

Trip #7: Indianhead Ranch/Big Satan

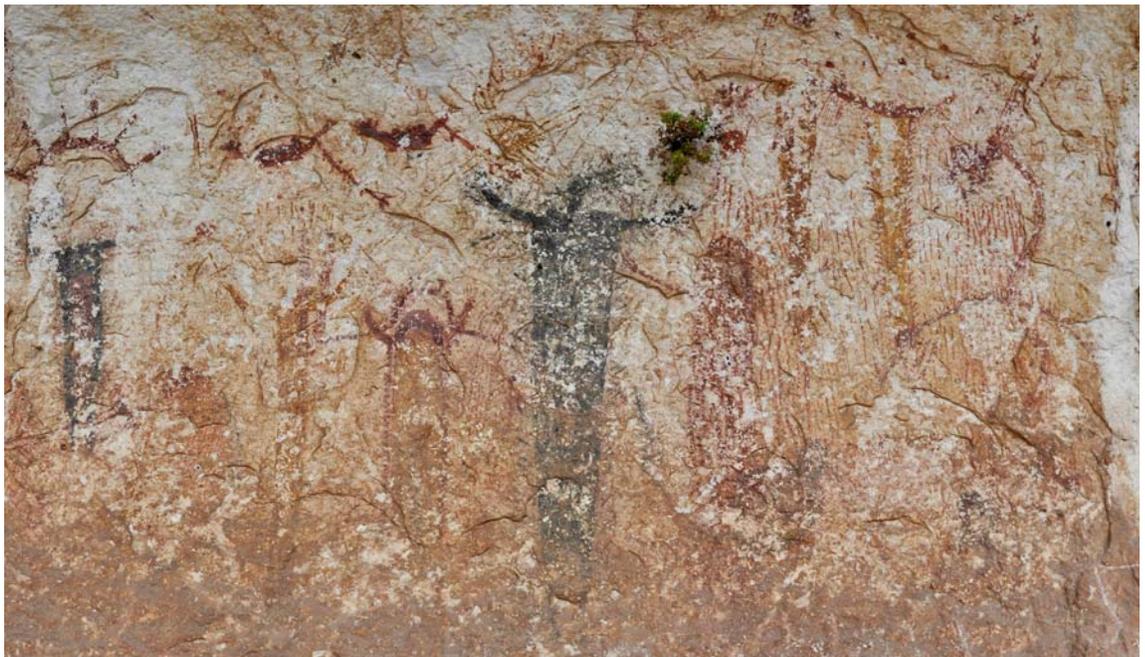
Monday, March 29th (all day trip)
 Tour guide: Stephanie Mueller
 Participants: 20
 Difficulty level – 4
 Transportation Requirements: Passenger Vehicle
 Travel: 41 miles
 round-trip

This 10,000-acre exotic game ranch has large herds of ungulates (hooved animals). Adjacent pictograph sites are situated at least 200 feet above the canyon floor.

Complex Pecos River Style imagery and an amazing view are the reward for a very challenging hike up to the sites.

Upon entering the main gate, drive

very carefully in the likelihood that scimitar-horned oryx, blackbucks, aoudad sheep or others might stroll or bolt from the brush. Expect a total time commitment of about 5 hours and a very difficult hike (nearly vertical), up a scree slope with constant boulder-hopping and thick brush. A rope system for part of the route is very helpful.



Trip #8 Seminole Canyon State Park; Fate Bell Shelter



Transportation Requirements: Passenger Vehicle

Travel: 80 miles round-trip

A 250 ft. descent over paved trails into a wide clear canyon leads to a climb into one of the nation's most spectacular archaeological sites. Fate Bell Shelter is a massive rock-shelter stretching over 150 yards from one end to the other. It was used as a habitation site, a cooking place, a burial place, and as a rock art gallery. This site has excellent examples of the Pecos River style rock art

Monday, March 29th (half-day trip)

Tour guide: Dave Gaskins, Linda Williams, Rock Art Foundation Representatives

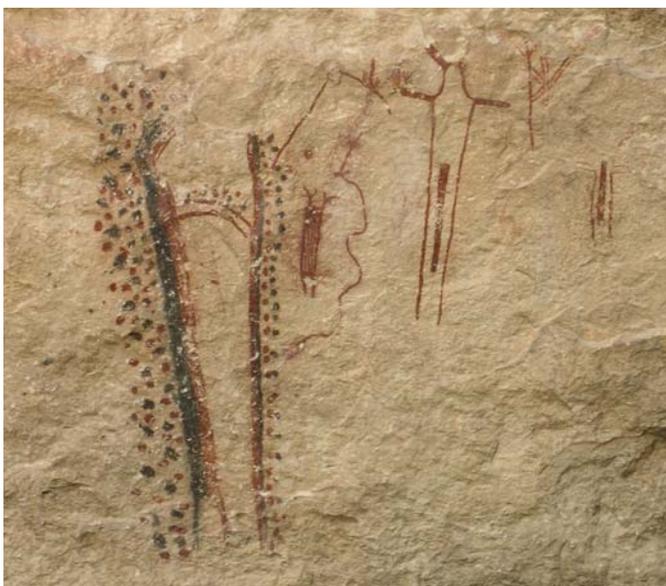
Participants: 40 (split into two groups of 20)

Difficulty level – 2

and is the most accessible of all the rock art sites in the region.

Roundtrip approximately 1.5 miles—this is a challenging, steep walk in sections, eased by a well-established trail. Trekking sticks are strongly encouraged.

Trip #9: Presa/Black Cave



Difficulty Level – 3

Transportation Requirements: High-clearance vehicle

Travel: 75 miles round-trip

Black Cave is actually a rock overhang shelter rather than a cave, with interesting Pecos River pictographs. The site still contains amazing preservation of the deposits within the shelter as well as some of the best preserved pictographs in the Lower Pecos. We owe Seminole Canyon State Park special thanks for coordinating access to this series of sites.

Sites will include VV75 (Red Linear deer running into nets), VV201 (Red Linear Type Site), and Hinojosa Shelter, along with Black Cave and possibly Fate Bell if time permits.

The tour leaves from the Seminole Canyon State Park visitor center's observation deck. Please be sure to visit facilities before the hike begins as the total trek will take approximately seven hours and there are no restrooms available on the trail. Also, make sure to bring at least 3 liters of water (much of the hike will be in direct sunlight), your camera, hat, sunscreen, hiking stick, and endurance.

Monday, March 29th (all day trip)

Tour guide: Angel Johnson

Participants: 15

Trip #12: Panther/Parida



Monday, March 29th (all day trip)

Tour guide: Kathleen and Terry Burgess

Participants: 25

Difficulty Level – 2

Transportation Requirements: Passenger Vehicle

Travel: 86 miles round-trip

Panther Cave is the area's best known rock art site. The shelter's back wall is completely covered with images, creating a continuous section more than eighty feet in length. A massive red-painted panther, ten feet long from nose to tail, is the focal point of the shelter and its namesake.

Panther Cave is only accessible by boat (provided courtesy of The National Park Service for both sites); the boat ride is about twenty miles round trip. There is a short steep climb up a metal walkway to the fence protecting the site.

Excavations of Parida Cave, a massive habitation site, have unearthed a rich quantity of archeological remains, including fire rings and burned rock, mats, sandals and spear points. However, the most enigmatic findings are the panels of Pecos River Style pictographs.

Accessible only by boat. Expect a brushy entrance with maintained trail followed by a steep climb.

Trip #13: Meyers Springs

Monday, March 29th (all day trip)

Tour guide: Greg Williams

Participants: 30

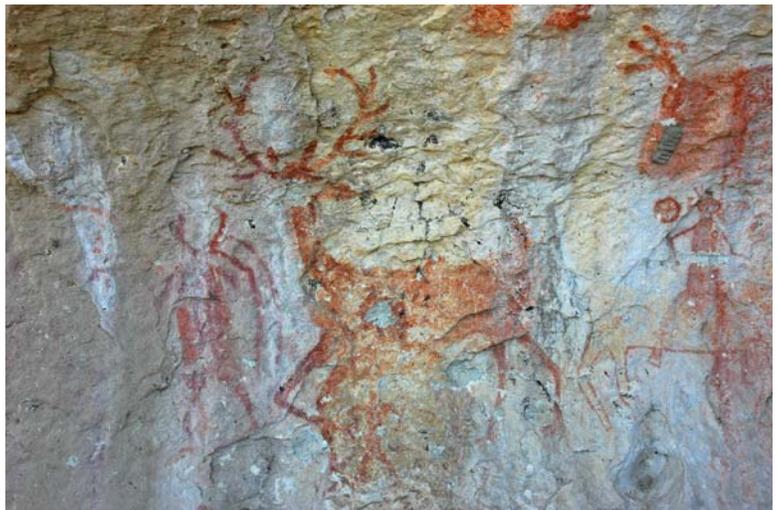
Difficulty Level- 2

Transportation: High-clearance vehicle

Travel: 285 miles round-trip

Meyers Springs features a 100' rock art panel containing historic and prehistoric pictographs. Rich with chronological layers of history, this ranch has been listed on the national historic register as the military campsite of Captain John Bullis and his black Seminole scouts.

For this trip, meet in Dryden at 10:00 AM. Dryden is 100 miles west from Del Rio on highway 90 – about 1 hour and 45 minutes drive time – and the ranch is 15 miles beyond Dryden. Start with a full tank of gas. At this time there is gasoline available in Comstock and Langtry (on the way to Dryden) and Sanderson (30 miles past Dryden).



Be sure to bring everything you need for a day in the west Texas sun - water, lunch, and sunscreen. The drive to the ranch does not require a special vehicle; however, high clearance is recommended. Once there, it is a short walk to the rock art panel.

Field Trips for the ARARA 2010 Annual Meeting

Del Rio, Texas ☼ March 26-29, 2010

Field Trips will take place on Friday, March 26 and Monday, March 29

APPLICATION DEADLINE IS MARCH 1. YOU MUST BE PRE-REGISTERED FOR THE CONFERENCE BEFORE YOU WILL BE ASSIGNED TO A FIELD TRIP.

Complete this form for each individual or individuals wishing to participate jointly or in a group (limited to four individuals). Provide names of all individuals to be registered as a group. List one person as a group contact. If assignment of a group to a field trip results in a total exceeding the number of available spaces, the group will be assigned to the next available space on its preference list.

No.	Name	No.	Name
1		3	
2		4	

Please provide Contact Information below. The person listed as the contact will receive all communication regarding the Field Trip assignments, and, if serving as the Group Contact, will accept the responsibility to inform all individuals in the group of the Field Trip assignment(s).

Contact Information: Please Print Clearly

Name _____

Address _____

City _____ State _____ Zip _____

Phone (____) _____ Cell _____

Email _____

Permission granted to share your email address with other trip participants? (circle yes or no)

Yes	No
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Field Trip Selections: List the selection of field trips in order of preference. A random selection process will be used to insure that all applicants have an equal chance for field trip assignments based on their list of preferences. Second and later choices will be used only in the event that spaces are filled on the applicant's first-choice selection.

Pref	Day	Trip No.	Trip Description	Pref	Day	Trip No.	Trip Description
1				4			
2				5			
3				6			

Field Trip Application, Continued from page 9

To ensure equal opportunity that all members registered for the field trip selection receive one of the field trips listed as a preference, applications must be received by the **February 25, 2010 deadline**. After the selection process is completed, applications will be assigned to any remaining field trip spaces on a space-available basis.

Application may be made by regular mail using this form, or by email. **An email friendly version of the application** with instructions for filing by email is posted on the ARARA web site at <http://www.arara.org/Conference_2010.html>. If you wish to submit your application by email, please be sure to either mail a separate check to SHUMLA for the field trip registration cost, or call the SHUMLA office to pay by credit card (address and number listed below). Note: SHUMLA's hours are Monday-Thursday, 8:00 am to

6:00 pm central time. Please call within these hours to ensure your information is received.

Subject line for emailed applications must be "ARARA FIELD TRIP"

**Send email applications to: jramage@shumla.org
Return paper forms to:**

**SHUMLA
C/O Jennifer Ramage
P.O. Box 627
Comstock, TX 78837
432-292-4848**

If you wish to receive trip confirmation, include a self-addressed, postage-paid envelope with your registration submission or, if emailed, a reply-to address. Confirmation will be sent by email or phone upon receipt and will be posted on the ARARA website.

Pecos River Style, Continued from front page

One of the delights of visiting SHUMLA is access to some well-preserved sites which are on private land. Dr. Boyd and her staff have worked hard to reassure ranchers that the sites will be left in good order and that gates will be carefully relocked after the site visits. On our best behavior, we visited Halo, Hibiscus, and Running Deer shelters, the former particularly rich in Lower Pecos Style imagery. There is Red Linear Style pictographs sprinkled among the larger Pecos Style images. In Halo shelter, the Pecos Style images are very complex, making use of negative space and dry-applied outlines.

Finally, on our last day, we traveled to Vaquero and Painted shelters, where we saw four styles of pictographs very close together. At Vaquero there are historic paintings of cowboys and churches as well as an impressive Pecos River figure positioned over a water seepage spot and a deep cupule. At Painted Shelter, huge red monochrome figures of deer and anthropomorphs dominate a long wall over a water catchment, while Lower Pecos and Red Linear figures can be made out above and behind them.

All in all, this area is an incredible gift to rock art students and enthusiasts. Each time I've gone, I've seen more complex planning behind the imagery and unexpected connections between figures. And Dr. Boyd and her staff are very special people who contribute through scholarship, deep respect, and real love to the study of these sites. ☼

Call for Volunteers

Are you internet-savvy and concerned about rock art site preservation? Linea Sundstrom, chair of the Conservation Committee, is looking for a volunteer to work with the National Trust for Historic Preservation in identifying projects on federal lands likely to affect rock art sites. This will require about 10 minutes of your time each day to check the Federal Register online for announcements of projects in areas with rock art. You simply do an automatic search for "cultural resources" and then determine whether the federal lands in question contain—or are likely to contain—rock art sites. Your next and last step is to forward the information to the Conservation Committee chair and to our liaison at the National Trust. You can work on this every day or just once a week. This task could be split between two or more members.

If you know where rock art occurs—or is likely to be discovered—in your state, please help with this effort. This program will work best if we can rely on local expertise. The Conservation Committee would like to list one ARARA member from each state who can help determine whether a project will encounter rock art.

If you can help with either of these, please send your name and email address, along with a note about which state(s) you know well, to Linea Sundstrom at linea.sundstrom@gmail.com. Let's work together to strengthen ARARA's voice in rock art preservation!

Education Happenings in Texas and Beyond

by Sherry Eberwein, Education Committee Chair

THE EDUCATION COMMITTEE'S FIFTH ANNUAL POSTER contest is being initiated in Texas. Students are receiving instruction about rock art and the importance of its preservation before designing their original art pieces. The contest rules, entry forms, and background information about rock art can be found on the ARARA web site.

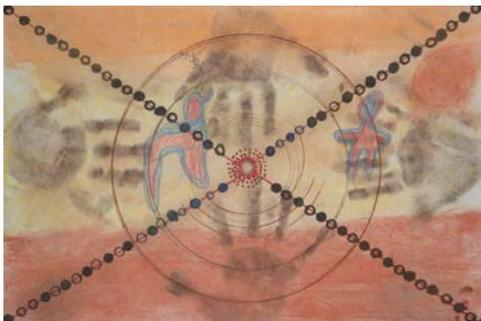
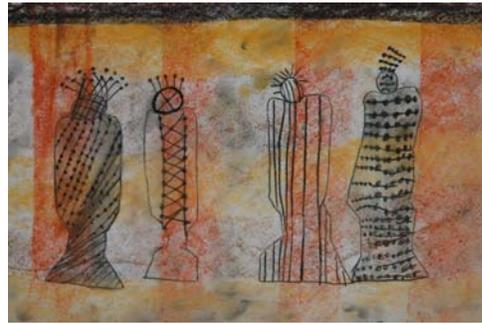
Submission of art work is due on or before February 9, 2010. A panel of judges will select the finalists and the winning images will be printed into note cards. Bidding for the posters will occur at the auction on Saturday night, March 27, 2010 at the conference. We expect more student participation this year and continued success with this project. Last year's note cards are still available for \$8.00 a packet or \$15.00 for two packets (see images this page). If you are interested in purchasing some, please contact me at rokarty@cox.net.

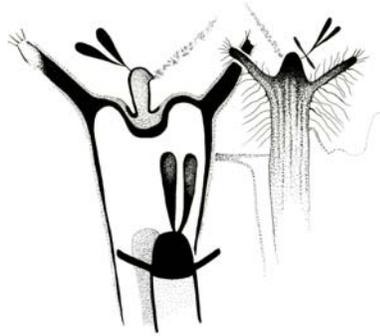
There will also be a Public Lecture on Thursday Evening, March 25, 2010 to be held in the Kennedy Room of the Del Rio Civic Center prior to the official start of the conference. This year we are proud to present two outstanding rock art researchers. *La Pintura's* editor, Dr. William Breen Murray, with thirty years' experience, will talk about "Rock Art Across the Border." In addition, Jamie Hampson M.A, with ten years' study in South Africa, Texas, Australia, and India, who is currently a Research Associate at the Center for Big Bend Studies at Sul Ross State University, Texas and a reg-

istered Ph.D. student at the University of Cambridge, will talk on "Approaching Rock Art in Under-studied Regions: Case Studies from the Texas Big Bend and Beyond." This event is sponsored by the Education Committee for both the Del Rio Community and ARARA members. We hope you will be able to attend.

"Resources for Education," an ARARA publication, has been evolving for many years. What began as a few worksheets and disconnected activities were compiled and expanded by the vision and direction of Alanah Woody several years ago. Minor changes have been made with each subsequent year. Our next goal for outreach with this valuable teaching tool is to expand its availability by offering it on the ARARA web page. This task has been taken on by Amy Leska who has been in the process of formatting the information to PDF files. Access for these materials will be broadened, as well as the cost for publication decreased. Currently, "Resources for Education" may be purchased for a nominal fee in hard copy only.

I would like to thank the members of the Education Committee for their hard work. The Education Committee meets every year at the conference on Saturday afternoon during the lunch break. Next year's meeting will be on Saturday, March 27, 2010, and anyone who is interested is encouraged to attend and get involved. Please contact me if you have any questions or ideas.





First Call for Papers

ARARA 2009 CONFERENCE

Call for Papers

Del Rio, Texas

MARCH 26-29, 2010

Abstract due by **February 5, 2010**

PRESENTERS MUST REGISTER FOR THE CONFERENCE

The *American Rock Art Research Association* will hold its 37th annual conference March 26-29, 2010 in Del Rio, Texas.

The following presentation categories will be considered. ARARA reserves the option to change a Contributed Paper to a Report or Poster in order to accommodate as many presentations as possible. **Your presentation must be in PowerPoint or Keynote and not slides.** Instructions on how to submit your presentation will be provided when the presentation is accepted. **Due to space limitations, presenters are limited to one senior authorship, but there is no limit on junior authorship.**

1. Contributed Papers discuss the results of fieldwork or lab research. Papers can include site descriptions, but they should consist of a compilation of information, newly formulated ideas, conclusions, or overview. Papers may be historical in nature and present an overview of previous research, but usually include comparative content (*no more than 15 minutes, with 3-4 minutes for questions*).

2. Reports are shorter, often descriptive, such as information on newly discovered sites, new dates for sites or images, or new ideas for site recording. Reports present new information on a rock art site or sites or a new way of thinking about rock art topics (*no more than 9 minutes in length, with no time for questions*).

3. Posters can be either descriptive or comparative. They are set up as a display with illustrations and text that describes and discusses the topic and/or the results of the research. Poster papers are the best way to engage in one-on-one discussions with viewers and exchange ideas (*set up for a set time period -- usually a half day -- with scheduled times for presenters to be at the poster for questions*).

Please designate the presentation category on the application form. All abstracts will be reviewed by a program committee and accepted or rejected by **February 20, 2010**.

EMAIL IS THE PREFERRED METHOD OF SUBMITTING YOUR APPLICATION. Receipt will be confirmed by return email as soon as possible.

The application form is available from the ARARA web site, www.arara.org. You may either follow instructions there to complete the form interactively, or copy and paste the form into the body of an email and send to: cormsbee@aol.com.

If it is not possible for you to submit by email, please mail a hard copy of the completed application form to:

ARARA Program Committee
 Attention: Steven Schwartz & Carol Ormsbee
 400 Paseo Camarillo, Apt. 208
 Camarillo, CA 93010

AMERICAN ROCK ART RESEARCH ASSOCIATION
APPLICATION TO PRESENT A PAPER AT ARARA 2010
37th ANNUAL ROCK ART CONFERENCE

Del Rio, Texas
March 26 - 29, 2010

PRESENTERS MUST REGISTER FOR THE CONFERENCE

NAME: _____

ADDRESS: _____

CITY, STATE, AND ZIP CODE: _____

EVENING PHONE: _____ DAY-TIME PHONE: _____

E-MAIL: _____

AFFILIATION (to be included in the program): _____

ARARA will provide a Digital Projector for PowerPoint but **NO** Slide projector

I am a current member of ARARA

I intend to submit the final paper for publication by ARARA
(ARARA requests first publication rights to papers presented at its conferences)

TYPE OF PRESENTATION:

Contributed Paper (15 min)

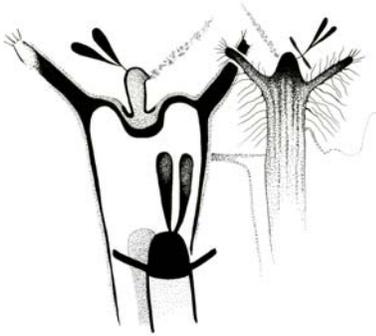
Report (9 min)

Poster

TITLE OF PRESENTATION: _____

ABSTRACT (maximum of 100 words):

E-MAIL the information requested on this form in the body of your e-mail message no later than Feb 5, 2010 to:
cormsbee@aol.com : Program Chairs are Steven Schwartz and Carol Ormsbee.



VENDOR INFORMATION

ARARA 2010 Conference

Del Rio, Texas

March 26-29, 2010

Deadline for Application: February 25, 2010

Those interested in vendor tables must apply for a table in advance by completing the Vendor's Application Form. Vendor regulations are summarized below.

Vendor Room will be secured when vendors are closed.

Space for the Vendor Area is provided to further the educational goals of ARARA and to promote distinguished use of rock art imagery in arts and crafts. The Vendor Committee manages a juried process of allocating vendor space. In reviewing vendor applications, the committee will strive to meet the tangible points of the criteria listed below and the intangible goal of artistic excellence. The decision of the committee is final.

Criteria for the allocation of vendor space:

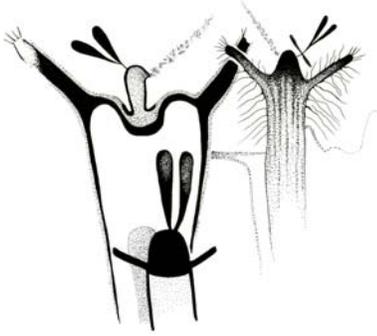
1. All items in the Vendor Area must be related to rock art.
2. All vendors must be members of ARARA.
3. First preference will be given to non-profit organizations whose goals are consistent with those of ARARA, provided their materials are related to rock art.
4. Priority will be given to those vendors selling educational materials, i.e., books, monographs, research reports, videos, CDs, software, and related educational materials.
5. Arts and crafts spaces will be allocated based on a juried competition that considers the type of product, the range of prices, the quality and artistic merit of the work, and the ethical or appropriate use of rock art imagery.
6. Vendors are asked to donate the higher of \$25 per table or 10% of their gross sales to help defray the costs of providing the vendor space.
7. Vendors are expected to follow the rules as established by the Vendor Committee. These include observing the posted times when vending is permitted and ensuring the security of the Vendor Area.
8. ARARA may choose to provide complimentary vendor space for informational purposes to companies introducing new products and technologies that are deemed to be of interest to the membership or providing information on the conference area, such as local parks.
9. Late applications will be evaluated only if space remains available following the initial review and award process.

The American Rock Art Research Association encourages artists to take ethical responsibility when rock art images are incorporated into their work. ARARA encourages artists to show respect for the cultures of Native Peoples. Artists are encouraged to sign, date, and label their works incorporating rock art images. ARARA encourages artists to accompany their work with educational material and general provenience whenever it is exhibited or vended.

Application Process: Please complete the vendor form and submit it with a deposit of \$25, which will be applied toward your sales commission. Make checks payable to ARARA. Send your completed application and deposit to the address on the form by February 25, 2010.

First-time Vendors should also submit a product portfolio (clear photographs, product brochures, or other supporting material) and any additional supporting documentation you think will help the Vendor Committee reach its decision. Vendors accepted for space at ARARA conferences since 1996 need not include a portfolio with their applications—please indicate that your portfolio was reviewed and accepted in 1996 or later. Please include a stamped, self-addressed envelope if you want your materials returned.

Questions may be directed to Sharon Urban at shurban@heg-inc.com or 520-795-3197.



VENDOR INFORMATION

ARARA 2010 Conference

Del Rio, Texas

March 26-29, 2010

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

HOME PHONE: (_____) _____ CELL PHONE: (_____) _____

E-MAIL: _____ OFFICE PHONE: (_____) _____

Deadline: February 25, 2010

I am a member of ARARA. \$25 check or money order payable to ARARA enclosed.

Number of Tables Requested (\$25 per table): _____

Other requests (All requests beyond tables, such as outlets, subject to availability): _____

Media (check as many as appropriate)—submit photos or samples if you are a new Vendor.

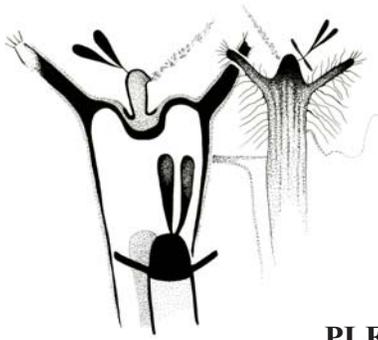
- | | | |
|---|---|-------------------------------------|
| <input type="checkbox"/> photography | <input type="checkbox"/> glass | <input type="checkbox"/> wood |
| <input type="checkbox"/> posters/prints | <input type="checkbox"/> metal/jewelry | <input type="checkbox"/> software |
| <input type="checkbox"/> clay | <input type="checkbox"/> books | <input type="checkbox"/> rock |
| <input type="checkbox"/> cards | <input type="checkbox"/> paintings | <input type="checkbox"/> fiber |
| <input type="checkbox"/> sculpture | <input type="checkbox"/> other (describe below) | <input type="checkbox"/> Non-Profit |

Additional Information (including price range of items offered): _____

Submit Application with Check or Money Order (Payable to “ARARA”) to:

Sharon Urban, ARARA Vendor Chair
Harris Environmental group, Inc.
58 East 5th Street
Tucson, AZ 85705-8362

VENDOR APPLICATION DEADLINE: February 25, 2010



Registration Form

37th Annual ARARA Conference

Del Rio, Texas

March 26-29, 2010

Pre-Registration Deadline: February 25, 2010

PLEASE register early as it is imperative we have a count of attendees ASAP!

The 37th annual American Rock Art Research Association conference will convene in Del Rio, Texas. Val Verde County is the home of the world class Pecos River pictograph style. Two days of field trips to these magnificent sites are planned, and registration for them is to be mailed to a different address from conference registration. Also planned are workshops on Thursday evening, and information on the workshop topics, cost, and sign up will be announced on our web site and on ARARA Online. Presentations of research papers form the core of the meeting. This year a special session on the red linear style of western Texas and southeastern New Mexico is planned.

The Friday night reception will be held at the Casa de la Cultura. Please bring donations for the annual fund-raising auction and festive social event Saturday night. Our traditional banquet with award presentations is planned for Sunday evening.

The FORMS for the 2010 CONFERENCE are printed here and are online at www.arara.org for you to download. They include:

- **Pre-Registration Form** (deadline = February 25, 2010)
- **Call for Papers** (deadline = February 5, 2010)
- **Field Trip** information and registration (deadline = March 1, 2010)
- **Vendor** information and application (deadline = February 25, 2010)

Hotel Information: Our host hotel is the Ramada Inn, 2101 Veterans Blvd., Del Rio, TX 78840. Reservations must be made via phone (830) 775-1511; ask for the ARARA rate. We are guaranteed a discounted rate of \$88 for a single or double room, which includes a breakfast buffet and internet. It is important that our members stay at our host hotel as the cost of the conference is based in part on our room block filling. Rooms are available at the reduced rate until March 11, 2010.

Remember 2009 ARARA members will pick up their *AIRA* Volume 36 at the meeting.

To register, please completely fill out the registration form and submit the total amount due with your check or money order payable to "ARARA" to:

ARARA Conference Registration

Donna Yoder, Registrar

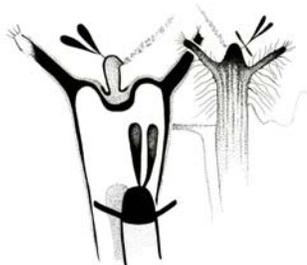
2533 W. Calle Genova

Tucson, AZ 85745

donnayoder@cox.net (520) 882-4281

Pre-Register until February 25, 2010.

REFUND POLICY: Requests to refund conference fees will be considered if received by ARARA prior to 15 days of the meeting; there will be no refunds after that time. A \$15 processing fee will be retained for approved requests. Refund requests will be processed after the meeting.



AMERICAN ROCK ART RESEARCH ASSOCIATION

37th ANNUAL ROCK ART CONFERENCE
Del Rio, Texas – March 26-29, 2010

PRE-REGISTRATION FORM

Pre-Registration Deadline: February 25, 2010

NAME: _____
Please enter NAME as you wish it to appear on your Name Tag

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

HOME PHONE: (____) _____ CELL PHONE: (____) _____

E-MAIL: _____ OFFICE PHONE: (____) _____

ARARA Member? YES NO Is This A New Address? YES NO

Names of Additional Family Members Participating in Conference (including Field Trips):

NOTE: Please indicate how many in your party will be attending the Friday Evening Reception. _____
Please indicate how many in your party will be attending the Saturday Evening Event. _____

Registration Fees (enter quantities):

- _____ PRE-Registration (first person) \$75.00 (prior to February 25, 2010)
 - _____ PRE-Registration Spouse/Family Member \$30.00 (all attendees over age 18 must register)
 - _____ Student \$25.00 (Both Pre and On-site)
 - _____ ON-Site Registration (first person) \$85.00
 - _____ ON-Site Spouse/Family Member \$50.00 (all attendees over age 18 must register)
- Registration TOTAL \$ _____

Banquet Fees (enter quantities):

- _____ PRE-Registration Buffet Sunday Evening, March 28. \$35.00 per person
 - _____ ON-Site Buffet Sunday Evening, March 28. \$40.00 per person
 - _____ Vegetarian option: please indicate how many.
- Banquet TOTAL \$ _____

Conference T-shirts @ \$20 each (enter quantities)

Enter quantities: _____ Medium _____ Large _____ XL _____ XXL
T-shirt mail orders add \$5.00 per shirt.

T-shirt TOTAL \$ _____

TOTAL AMOUNT ENCLOSED \$ _____

PRE-REGISTRATION DEADLINE: February 25, 2010

SEND THIS FORM AND CHECK OR MONEY ORDER PAYABLE TO "ARARA" TO:

**ARARA Conference Registration
Donna Yoder, Registrar
2533 W. Calle Genova
Tucson, AZ 85745
donnayoder@cox.net (520) 882-4281**

I understand that ARARA-sponsored conferences, activities, and field trips are organized for the benefit of members and participation is voluntary. I agree on my behalf and on behalf of family members registered with this form to hold ARARA, trip leaders, and property holders harmless in the event of an accident.

Signature: _____

Rock Art Digital Image Archives Available for Research at Edge of the Cedars State Park Museum in Blanding, Utah

Erica Olsen, Project Archivist

THE EARTHWATCH/BLM ROCK ART PROJECT DIGITAL image archives are available for research at Edge of the Cedars State Park Museum in Blanding, Utah. The collection features more than 1,500 digital images of southeastern Utah rock art ranging from pre-Basketmaker through the historic period. The digitization project was funded through a grant awarded in 2008 from the Utah State Historical Records Advisory Board (USHRAB), as part of the Regional Repository Training and Development—Preserving Utah’s Historical Documents program. The searchable digital image collection became available in August 2009 to researchers, educators, and members of the general public through a computer terminal in the museum library.

The Earthwatch/BLM rock art survey was conducted from 1993 to 2001 as a cooperative effort of the Earthwatch Institute and the Bureau of Land Management—San Juan Resource Area, Utah. The digital archives at Edge of the Cedars Museum represent about half of the rock art sites that were documented in areas including Cedar Mesa/Grand Gulch, Beef Basin, Fable Valley, Montezuma Creek, and the San Juan River corridor. The survey documented sites with significant rock art content as well as sites that are being impacted by erosion, visitation, and vandalism, according to archaeologist Sally J. Cole, who directed the project and supervised the volunteers who carried out the work.

The goal of the USHRAB grant was to preserve the original rock art documentation (drawings and photographs) and enable public access to these digital images. Edge of the Cedars Museum also houses the complete collection of original project records including approximately 3,000

original drawings, 11,000 color slides, and 5,000 photographic prints, negatives, and transparencies.

“The Earthwatch/BLM Rock Art Project archives constitute the largest and best-documented collection of prehistoric and ethnographic rock art images for southeast Utah,”

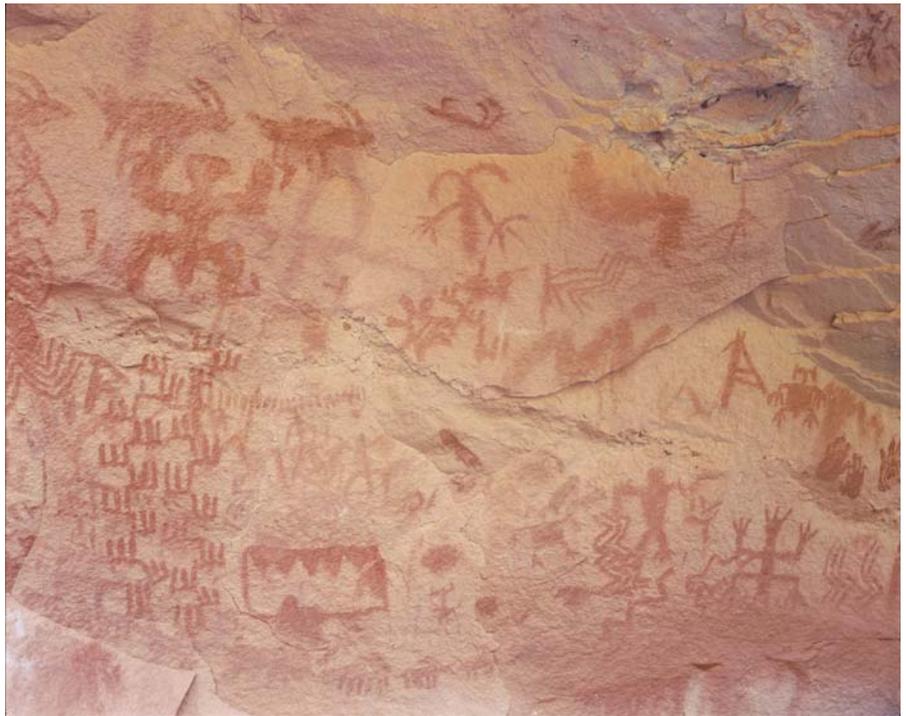


Figure 1. A sample photograph from the Earthwatch/BLM Rock Art Digital Image Archives is archived with its associated information: 42Sa25157, Alcove Site, Montezuma Creek, San Juan County, UT, Basketmaker II-III, Pueblo II-III pictographs.

said Deborah Westfall, the museum’s curator of collections. “It is a significant resource for comparative archaeological research, museum exhibits, public education, and public land management.”

Edge of the Cedars State Park Museum is located at 660 West 400 North in Blanding. The museum is open Monday through Saturday from 9:00 AM until 5:00 PM and closed on Sundays. Please call the museum at 435-678-2238 for more information.



Figure 2. A sample drawing from the Earthwatch/BLM Rock Art Digital Image Archives from the same site as the photograph in Figure 1. The drawing is archived with essentially the same information.

Publication Note

From Marvin Rowe

ARARA BOARD MEMBER MARVIN ROWE HAD A publication (K. L. Steelman, Marvin W. Rowe, Solveig Turpin, Tom Guilderson and Laura Nightengale, "Nondestructive radiocarbon dating: naturally mummified infant burial bundle from SW Texas," *American Antiquity* 69:741-750 (2004)) included in a recent book of collected papers, *Readings in Chronometric Analysis: Selections from American Antiquity and Latin American Antiquity, 1935-2006*, compiled by Stephen E. Nash, Society for American Archaeology Press, Washington, DC (2009).

In an Introduction, Nash wrote: "In 2004, Karen L.

Steelman [my former graduate student] and colleagues published a short paper on the possibility of 'non-destructive' radiocarbon analysis using plasma oxidation of organic materials. If their methods and results can be replicated, this technique stands to revolutionize radiocarbon analysis in much the same way that AMS analysis did thirty years ago ... as extensive museum and repository collections that have been off-limits because of the destructive nature of radiocarbon analysis may now be directly dated with little or no impact on the integrity of the sample."

The book is available through SAA Press at www.saa.org and their 2010 Catalog of Publications at the reduced price of \$19.95 for non-members, and \$15.95 for members of SAA.

Conference Review

First International Rock Art Symposium Held in Columbia

Breen Murray, Editor

THE FIRST INTERNATIONAL ROCK ART SYMPOSIUM TO be held in Colombia met in Bogotá on October 28-30, 2009 under the aegis of the Graphic Design School of the Faculty of Arts, National University of Colombia. The Symposium was organized by Professor Federman Contreras and attracted participants from Argentina, Brazil, Venezuela, Peru, Mexico and the U.S.A as well as Colombia. (On this occasion your editor was awarded a dual nationality on the meeting poster.)

Academic sessions were held in the Postgraduate Center of the University and an accompanying exhibition (which included your editor's Rock Art/World Heritage stamp collection) was presented in the nearby Leopoldo Rother Museum of Architecture.

The symposium's academic program included 11 invited lectures and 16 volunteered papers. In addition, a "performance" by Colombian artist Dioscórides Pérez (Figure 1), and a jazz concert were special attractions, while a six-day Post-Congress trip to Colombia's World Heritage archaeological sites of San Agustín and Tierradentro turned out to be the icing on the cake.

The Symposium's focus was unique and well-defined by its subtitle, "Conservation, Image, and Historiographic Revision." These point directly to Prof. Contreras's own interests and affiliation and the meeting's sponsorship by the Arts Faculty. Positivistic scientific approaches were notably eschewed and archaeological approaches to rock art largely ignored in the papers presented. Instead, the semiotics of image making was the main focus and was applied using indigenous knowledge as the valid and correct guide. This orientation implies a critical historiographic revision of inherited visions from European culture and a committed effort to conserve and embrace Native American traditions. These postulates were clearly expressed in the papers of Contreras's Colombian colleagues and also guide his own proposed identification of a logographic "writing" system in the iconography of the pre-Columbian Muisca. Hermeneutics, image-making, and native wisdom were the watchwords of the symposium, not scientific proof, motif catego-

ries, or radiocarbon dates.

Contreras's claims for Muisca writing may not be widely accepted by other Colombian rock art specialists or archaeologists, but however one might judge the value or validity of the specific interpretations offered, the semiotic approach did provide a novel entry point into the field of rock art studies. Other perspectives were also represented in the papers and provided methodological balance and contrast.

Although some organizational problems were evident, attendance was good, even when the closure of the University campus on the third day forced the organizers to transfer the sessions to a nearby hotel. Attendees came mainly from the Design faculty, not the archaeology department, and the student papers presented in the symposium were



Figure 1. Colombian artist Dioscórides Pérez performing.

among the best. At the end of the symposium, plans for a second gathering within two years were discussed briefly but no definite commitments were made at this stage.

The Post-Congress trip took some of the students and invited participants to two of Colombia's most impressive archaeological sites, Tierradentro and San Agustín in the upper Rio Magdalena valley, both recognized as World Heritage sites by UNESCO since 1995. Although not rock art sites in the traditional sense, each location presented a unique mortuary tradition which combined extensive rock manipulation and elaborate decoration.

At Tierradentro, large funerary chambers (known as hipogeos) were excavated in the native rock at depths of 4-9 m. Their interior walls are elaborately painted in striking

—continued on next page

Columbia Symposium, Continued from previous page
geometrical designs and the capitals of their supporting columns sculpted into ghostly faces. Many secondary burials with offerings were deposited inside these chambers and their locations were often marked by monolithic statues placed nearby.

The San Agustín tradition shares the same mortuary orientation but instead features slab and shaft tombs buried within earth mounds and accompanied by one or more monolithic statues of anthropomorphized animals and human faces that guard their entrances (Figure 2). Some of these statues are over 15 feet high and weigh many tons.

Despite the fact that many of these monuments are now relocated and re-erected within an archaeological park, their tropical forest setting has been well preserved, and the remaining in situ features provide a clear enough picture of the archaeological context. This unique tradition flourished sometime between 1000 B.C. and A.D. 900 and coincides with the introduction of agriculture and domestication in this region of the Andes. ⚙

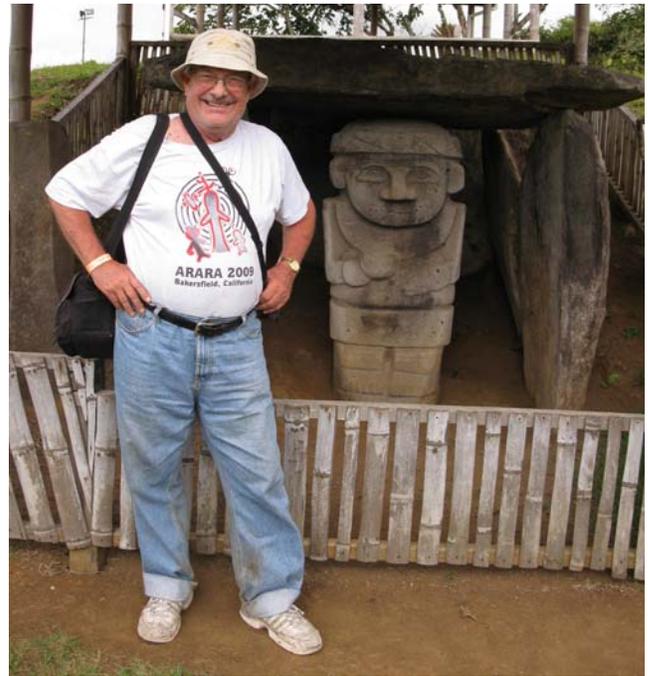


Figure 2. Author Breen Murray at a San Agustín tomb.

34th Rock Art Symposium Held in San Diego

by Jeff LaFave

ON NOVEMBER 7, 2009, KEN HEDGES AND THE SAN Diego Museum of Man held the 34th Annual Rock Art Symposium. Approximately 130 people attended. As usual, the Symposium included a day full of interesting presentations on rock art, including presentations about sites in the United States, United Kingdom, Canada, Mexico, India, Algeria and Namibia.

Sixteen different papers were presented. ARARA was well-represented both by attendees and presenters. They included Steve Freers's presentation entitled "Hand Streaks, Stripes and Stamps" focusing on the use of the hand as the "tool of choice" in creating pictographs in southern California. Mavis and John Greer gave a presentation on pictographs at the Indian Cave site on the Smith River in Central Montana. Jon Harman gave a talk on his incredible Dstretch computer enhancement tool as applied to rock art in the Campo Monte area of Baja California.

Amy Gilreath spoke about rock art in the Sloan Canyon National Conservation Area, especially the quarter that has been extensively surveyed. Steven Waller gave another of his talks on the acoustical aspects of rock art, focusing this time on new discoveries and test results at sites in India, Canada, the U.K. and the U.S. Ken Hedges gave a very interesting presentation on how certain motifs in Yuman rock

art can be interpreted to be shield motifs. Jeff LaFave gave an overview of the different types of rock art found on the Tassili plateau in Southeastern Algeria, including "round-head" and "Iheren-Tahilahi" style paintings. Greg Erickson gave a talk on how the El Murillo site 4 in Baja California could possibly be interpreted as a female puberty/fertility ritual site.

Ken Hedges deserves special recognition for his efforts at hosting the Symposium for 34 years and having yet another successful conference this year. The Symposium is held every year on the first Saturday in November. Details about the Museum of Man's programs throughout the year can be found at www.museumofman.org. ⚙

NEEDED URGENTLY!

La Pintura is looking for a new Production Manager. Are you good with layout? Do you know a publishing software like Adobe PageMaker or InDesign? Do you have about 20 hours to volunteer every three months? Please contact Breen Murray, Editor, to apply at WBMurray1@yahoo.com.

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: November 15, 2009

Issue 2: June 15, 2010

Issue 3: August 15, 2010

Issue 4: November 1, 2010

(Note: Issue 1 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.
Phoenix, 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.
Phoenix, AZ 85308-2038

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

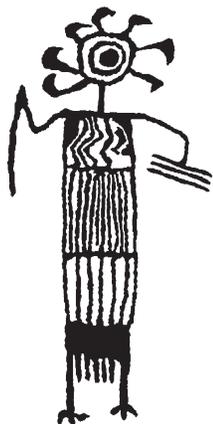
ARARA – *La Pintura*
Attn: Jennifer Huang, Production Manager
3711 W. Deer Valley Rd.
Phoenix, AZ 85308-2038
e-mail: **jenny.kk.huang@gmail.com**

Archive, Library, Book Orders

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

ARARA Archive
3711 W. Deer Valley Rd.
Phoenix, 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, PowerPoint 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.
Phoenix, AZ 85308-2038
e-mail: ARARABoard@gmail.com

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ARARA Code of Ethics

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

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

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

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

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

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

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

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