Enjoy the Past, Envision the Future: Welcome to Del Rio!
37th Annual ARARA Conference, 2010

As we gather together to share recent research results, techniques, and theories, relax among friends with common interests, and honor our colleagues who have led the way in their fields, let us contemplate the beauty and fragility of ancient images of the Lower Pecos region carefully painted and pecked in dramatic desert settings and ponder the legacy we will leave for future generations. By being good stewards of archaeological sites and related landscapes everywhere, or by sharing our enthusiasm and taking the time to introduce and mentor youngsters to appreciate and respect the past, we will succeed.

As a volunteer organization, ARARA is only effective when individuals step up and volunteer in their areas of interest. We are fortunate to have many willing and talented members who have donated time, expertise, archival material, or financial contributions. But, there are many more opportunities for service unfilled. The registration table, and future La Pinturas and ARARA Onlines, will have additional information about ways you can help.

I am proud and grateful to be an active branch of the strong tree that ARARA has grown into from its Farmington roots. I am hopeful for a bright future as new generations come to fertilize the tree with fresh ideas and sow seeds of future hybrids. I expect productive partnerships at local, state, tribal, country, hemispheric, and international levels to record, preserve, protect, and try to understand a fragile rock art heritage.

Your ideas about ways ARARA can encourage new members and support our mission are important. Opportunities to visualize our future will be available at the business meeting, and for those unable to join us in Del Rio, please send your suggestions of goals you would like ARARA to pursue to me at 3644 Stone Crest St., Flagstaff, AZ 86004, or ebillo@infomagic.net.

The ARARA archive and library at Deer Valley Rock Art Center was strengthened recently by the donation of two collections. We are grateful to members Ed and Diane Stasack for donating their records from research and recording in Hawaii, and to Linda Klug for donating books, images, and data from her work in Washington State. Volunteers working with Intern Hanna Kusinitz continue to scan and organize information. Volunteer opportunities are available, not only with the archive, but in all committees.

It has been an honor to serve you as President, but the real pleasure is working with an amazing cadre of members who serve ARARA. Thank you all!

Have a great time in the great state of Texas.

Though we lack the space to identify them individually, ARARA Officers, Board Members, the Editing and Layout staff of La Pintura, and Committee Chairs and members serve ARARA throughout the year, but a special corps of volunteers comes forward each year to assume the often herculean tasks of organizing the Annual Conference. Please take time to thank your fellow members who have donated their time and talents to make this Conference a special gathering.

Conference Coordinator: Donna Gillette.
Del Rio Chamber of Commerce Liaison: Donna Langford.
Conference Volunteer Coordinator: Priscilla Murr.
Reception: Carolyn McCarthy with Chris Gralapp, Daniel McCarthy, Priscilla Murr, Ron Smith, and Anne Stoll.
Vendor Room Coordinator: Sharon Urban with Lois Cleworth, Dave Daniel, and Betty Iliff Heines.
Field Trip Coordinator: Jennifer Ramage with SHUMLA and Rock Art Foundation field trip leaders plus ARARA volunteer Steve Waller.
Program Chairs: Carol Ormsbee and Steve Schwartz.
Conference Program Layout: Ken Hedges.
Red Linear Symposium: Robert Mark and John Greer.
Audio/Visual: Daniel McCarthy and Robert Mark.
Workshop Presenter: Jon Harman.
Poster Contest Coordinators: Sherry Eberwein and Val Varner.
Auction Coordinator: Teddy Stickney with Anne Carter, Carol Bury, Paula Reynosa, Elanie Moore, Glenda Simmons, Wendy Lockwood, and Gladys Short.
Quilt maker and ARARA Online editor: Carol Garner. 
Auctioneer: Dito Morales.
Awards: Janet Lever-Wood, Margaret Berrier, and many anonymous reviewers.
Press Releases and T-shirt design: Chris Gralapp.
Deer Valley Rock Art Center Liaison: Kim Arth.
AIRA Vol. 36 Editors: Ken Hedges and Anne McConnell with Steve Freers, cover design.

—Evelyn Billo, ARARA President

The conference logo this year represents elements from Rattlesnake Shelter in a rendering by Carolyn Boyd, executive director of SHUMLA, the 2010 ARARA Education Award Winner. She writes: “I call these Pecos River Style figures ‘rabbit-eared’ anthropomorphs—not as an interpretation, but as a description. There are at least 17 of these at Rattlesnake. This particular type of head adornment is found mostly at sites west of the Pecos and in Mexico. One of the neat things about this image is the way the artist painted one image and then added the other, interrupting the arm to make it look like it is located behind the arm of the figure painted first. They also have the classic ‘speech/breath’ motif.”
ARARA 2010 Conference Program
Ramada Inn, Del Rio, Texas

Thursday, March 25, 2010

8:00 a.m. – 5:00 p.m.  Board Meeting – Executive Room
4:00 – 6:30 p.m.  Conference Registration – Sunblossom Room
5:00 – 6:30 p.m.  Get Together – Sunblossom Room
No-host Bar and Snacks

5:00 p.m.  Required Meeting for Friday Field Trip participants – Sunblossom Room

6:45 – 8:45 p.m.  Public Lectures: Dr. William Breen Murray will speak on “Rock Art Across the Border—Equinox alignment at Boca de Portrerillos, Mina, Nuevo Leon.” The program will also feature Jamie Hampson speaking on “Approaching Rock Art in Under-studied Regions: Case Studies from the Texas Big Bend and Beyond”  
(Kennedy Room, Del Rio Civic Center, 1915 Veteran’s Blvd., Del Rio)

7:00 – 9:00 p.m.  A Workshop in DStretch presented by Jon Harman – Executive Room
Registration required – contact Donna Gillette

Friday, March 26, 2010

All Day  Field Trips
We extend our special thanks to Field Trip Coordinator Jennifer Ramage and our field trip leaders, land owners, and site managers.

1:00 – 5:30 p.m.  Registration – Sunblossom Room

6:00 – 8:00 p.m.  Reception – Casa de la Cultura, 302 Cantu Street, Del Rio
Casa de la Cultura Ballet Folklorico Dancers

8:30 – 10:00 p.m.  Vendors and Posters Room Setup – Grand Ballroom 1
8:30 – 10:00 p.m.  Presenters bring presentations to AV Coordinator Daniel McCarthy in the lobby by the Grand Ballroom
8:30 – 9:30 p.m.  Auction items: deliver to Auction Chair Teddy Stickney in the lobby by the Grand Ballroom

Saturday Morning, March 27, 2010

6:30 – 8:30 a.m.  Vendor and Poster Room Set Up – Grand Ballroom 1
Posters will be set up at the beginning of the meeting and left until Sunday afternoon.
Authors will be at the posters 11:30 a.m. – 12:30 p.m. Saturday.

7:30 – 8:30 a.m.  Publication Committee Meeting – Executive Room
7:30 – 8:30 a.m.  Conservation Committee Meeting – Sunblossom Room
7:30 – 8:30 a.m.  Vendor Room Open (also open during breaks, lunch, and until 6 p.m.) – Grand Ballroom 1
Auction items accepted in Vendor Room when open.

8:00 a.m. – 5:00 p.m.  Registration – Grand Ballroom 2
8:30 a.m.  Welcome and Announcements – Grand Ballroom 2
Evelyn Billo, ARARA President
Carolyn Boyd and Jennifer Ramage, SHUMLA School

8:40 a.m.  Carolyn Boyd: SHUMLA Style: Experiencing the Past—Investing in the Future

9:10 a.m.  Session 1: Texas Rock Art
(Jennifer Huang, Moderator)
Tim Roberts: Decorated Pebbles and Cobbles of Southwest Texas and Beyond: Scratching, and Painting, the Surface (Paper)
Shirley Boteler Mock: Painted Pebbles: Women of the Lower Pecos Renew the World (Paper)

Jessica Joyce Christie: Pecos Anthropomorphs and Katsina (Western Pueblo) Iconography (Paper)

10:00 a.m.  BREAK  
Vendor Room Open – Grand Ballroom 1. Auction items may be dropped off.

10:30 a.m.  Session 1: Texas Rock Art, continued  
(Jennifer Huang, Moderator)

Charles Koenig: Atlatls in Pecos River Style Rock Art (Paper)

James Burr Harrison III: Digging into the Mind: Methods used in the Study of “Enigmatic Characters” in Pecos River Style Pictographs (Paper)

Reeda Peel: Meyers Springs: Images of Native American and Spanish Cultural Exchange in Southwest Texas (Paper)

Margaret Greco: “Renewing Reality” in the Light of 25 years: An Indigenous Interpretation of the Pecos River Style Pictographs (Paper)

11:30 a.m. – 12:30 p.m.  Poster Presentations – Grand Ballroom 1
Authors will be by their posters

Robert Mark and Evelyn Billo: Using Super-high Resolution Panoramas (Gigapans) to Document and Study Rock Art Panels (Poster)

D. J. Mello: The Axial Gallery of Lascaux Cave: The Life Cycle of a Horse Fitted to and Related to the Sun’s Journey Through the Sky on a Given Day (Poster)

Reeda Peel: Winged Warriors, Metamorphosis, and a Mask: Additional Information from Cedar Springs, Southwest Texas (Poster)

Noon  LUNCH  
Vendor Room Open – Grand Ballroom 1

Noon – 1:30 p.m.  Education Committee Meeting – Executive Room

1:00 – 1:30 p.m.  Final call for Auction items to be delivered to Vendor Room – Grand Ballroom 1

Saturday Afternoon, March 27, 2010

1:30 p.m.  Session 1: Texas Rock Art, continued  
(Jennifer Huang, Moderator)

Angela Johnson: Lower Pecos Rock Art Recording and Preservation Project (Paper)

Mark D. Willis: Breathing New Life into Historic Rock Art Photos (Paper)

2:00 p.m.  Session 2: Red Linear Symposium  
(Robert Mark and John Greer, Moderators)

Solveig A. Turpin (read by John Greer): Size Matters: The Transition from Monumental to Miniature in the Lower Pecos Region (Paper)

Bob Mark and Evelyn Billo: Fine-Line Miniature Pictographs from the Lower Pecos River Region (Texas) to the Guadalupe Mountains (New Mexico) and Beyond (Paper)

Carolyn Boyd & Marvin Rowe: Over and Under: A Re-examination of Red Linear Rock Art (Paper)

3:15 p.m.  BREAK  
Vendor Room Open – Grand Ballroom 1
March 26–29, 2010

**Session 2: Red Linear Symposium, continued**

*Robert Mark and John Greer, Moderators*

**Mike and Barbara Bilbo:** The Ambush Pictograph Site, Guadalupe Mountains, Southeastern New Mexico (Paper)

**Eric Dillingham and Margaret Berrier:** A Preliminary Description of the Guadalupe Red Linear Style Components at Ambush Two Hands Shelter and Lost Again Shelter, Guadalupe Mountains, New Mexico (Paper)

**Marvin Rowe:** Chemistry as a Criterion for Pictograph Selection for Radiocarbon Dating (Paper)

**Karen Steelman:** How Old Is It? Dating the Guadalupe Red Linear Style in Southeastern New Mexico (Paper)

**Reinaldo Morales, Jr:** Red Miniature Rock Art in the Americas (Paper)

**Discussion:** John Greer, Discussant

**6:00 – 8:00 p.m.**

**AUCTION and NO HOST BAR** – Sunblossom Room

**Sunday Morning, March 28, 2010**

**7:00 – 8:00 a.m.**

**Website Committee Meeting** – Executive Room

**7:30 – 8:00 a.m.**

**Vendor and Poster Room Open** – Grand Ballroom 1

*Posters will be left up until 3:00 p.m.*

**8:00 a.m.**

**Registration** – Grand Ballroom 2

**8:00 – 8:55 a.m.**

**BUSINESS MEETING** – Grand Ballroom 2

*All members welcome*

**9:00 a.m.**

**Session 3: Mystery, Sounds, Elements, and Connections**

*Ken Hedges, Moderator*

**Janet Lever-Wood:** What’s in the Bag (Paper)

**Steven Waller:** Thunderous Reverberation and Rock Art Storm Imagery (Paper)

**Derek Watts:** Using Chromatography to Identify Paint Binders and Vehicles (Paper)

**E. Gene Riggs:** Rock Art at Trincheras Sites: Do Associations Exist? (Paper)

**10:00 a.m.**

**BREAK**

*Vendor Room Open – Grand Ballroom 1*

**10:30 a.m.**

**Session 4: Western Scenes**

*Mavis Greer, moderator*

**Larry Loendorf and Laurie White:** The Kobold Site: Petroglyphs at a Buffalo Jump in Southeastern Montana (Paper)

**Wendy Lockwood:** Horses of Dry Fork Canyon in Northeast Utah (Paper)

**Ken Hedges and Steve Freers:** A Remarkable Pictograph Site in Western San Diego County, California (Paper)

**Ekkehart Malotki:** Non-Iconic Paleoart of the American West: Explanatory Models (Paper)

**William Nightwine:** Emotional Expression Among the Anthropomorphs of the Agua Fria Area of Central Arizona (Paper)
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<th>Time</th>
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<td>LUNCH</td>
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<td>Vendor Room Open – Grand Ballroom 1</td>
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<td>Noon</td>
<td>Board Meeting (to include newly elected members) – Executive Room</td>
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<td><strong>Sunday Afternoon, March 28, 2010</strong></td>
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<td>1:30 p.m.</td>
<td><strong>Session 5: Lines, Ideas, and Quadrupeds</strong></td>
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<td><em>(Breen Murray, moderator)</em></td>
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<td><strong>David Suce:</strong> Falling Lines; The Parallel Line Motif as a Defining Feature of the Barrier Canyon Style (Paper)</td>
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<td><strong>Livio Dobrez:</strong> A New Approach to the Definition of a Rock Art Scene (Paper)</td>
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<td><strong>Peter Blystone:</strong> Sheep for Pete's Sake (Paper)</td>
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<td>2:30 p.m.</td>
<td>BREAK</td>
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<td>Vendor Room Open – Vendor room closes at 3:00 p.m. – Grand Ballroom 1</td>
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<td>3:00 p.m.</td>
<td><strong>Session 6: World Series of Rock Art</strong></td>
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<td><em>(Breen Murray, Moderator)</em></td>
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<td><strong>Megan Biesele:</strong> Rock Art Interpretation in Southern Africa: Ideas for the Lower Pecos (Paper)</td>
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<td><strong>Jon Harman:</strong> The Rock Art of the Kondoa Region, Tanzania (report)</td>
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<td><strong>Ilaz Thaqi:</strong> First Man's Attempts to Identify the Creator (Paper)</td>
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<td><strong>Patricia Dobrez:</strong> Deception Creek: An Architectural Petroglyph Site in South Australia (Paper)</td>
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<td><strong>George Poetschat:</strong> Location, Location, Location: Water-Related Petroglyphs in Italy's Valcamonica (report)</td>
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<td><strong>James Keyser:</strong> “Twisted” Perspective: An Example from Valcamonica, Italy (report)</td>
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<td><strong>Nahum Solís D.:</strong> Technology, Agency, and Society in South-Central Nuevo León: Rock Art at Loma de Barbechos (Paper)</td>
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<td><strong>Bill Whitehead:</strong> Do you Know the Way to Sao Raimondo? (report)</td>
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<td>5:00 p.m.</td>
<td>Required meeting for Monday Field Trip participants – meeting place to be announced</td>
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<td>5:00 p.m.</td>
<td>NO HOST BAR – Sunblossom Room</td>
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<td>6:30 p.m.</td>
<td><strong>BANQUET – Grand Ballroom</strong></td>
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<td>Frank and AJ Bock Award for Extraordinary Achievement: Marvin Rowe</td>
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<td>Conservation and Preservation Award: Pam and Quentin Baker</td>
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<td>Education Award: SHUMLA School, Carolyn Boyd accepting</td>
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<td><strong>Mark Oliver Awards:</strong></td>
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<td>For Excellence in Photography: John Wimberley</td>
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<td>For Technical Achievement: Jon Harman</td>
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<td>“The Borderline Singers”</td>
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<td>Del Río’s musical ambassadors, a group of friends who sing for the personal joy of Bluegrass music with a few other styles as well, all for fun.</td>
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<td>Monday, March 29, 2010</td>
<td><strong>Field Trips</strong></td>
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<td>All Day</td>
<td>We extend our special thanks to Field Trip Coordinator Jennifer Ramage and our field trip leaders, land owners, and site managers.</td>
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Megan Biesele (Director, Kalahari Peoples Fund)

**Rock Art Interpretation in Southern Africa: Ideas for the Lower Pecos**
Interpreting rock paintings attributed to former San foragers of southern Africa has been contentious. Yet recently some harmony has emerged there among rock art disciplines. As ethnographer and folklorist, I outline interdisciplinary collaboration among archaeologists, ethnographers, and art historians in southern Africa. It was once thought contemporary foragers living in places like Australia and Africa could provide clues to ancestors' rock art, but that with “vanished” people like the hunter-gatherers of the Texas Lower Pecos, interpretation could only be speculative. I discuss integrating geographic and ethnohistoric information with regional indigenous religious and social perspectives to provide fruitful new approaches to Texas rock art. (Paper)

Mike and Barbara Bilbo

**The Ambush Pictograph Site, Guadalupe Mountains, Southeastern New Mexico**
During a preliminary Guadalupe Mountains rock art survey, a surprising pictograph site was found that exhibited characteristics different from what we anticipated and bore similarities to Lower Pecos design elements. The main part of the site depicts what is either an actual ungulate hunt—we think elk are depicted—or perhaps it is akin to what has been described as “hunting magic.” It is interesting that humans are depicted small in relation to large-sized ungulates. We have come to realize this as a particular style, similar to other Guadalupe Mountains sites. (Paper)

Peter Blystone

**Sheep for Pete’s Sake**
Rock art styles in the Coso Range and Glen Canyon depict bold sheep images, suggesting shamanic status. Coso sheep outnumber all other designs. In Basketmaker and early Puebloan periods, as agriculture dominates the Southwest, sheep motifs lose their iconic expression. During the middle Puebloan, sheep images randomly reappear, stamped on older rock art murals. I propose these images were left by Numic and Athapaskan hunter-foragers claiming territory and bringing new magic. Sheep images could ultimately resolve the debate of when these groups arrived. (Paper)

Carolyn Boyd (SHUMLA) and Marvin Rowe

**Over and Under: A Reexamination of Red Linear Style Rock Art**
Based upon subject content and two experimental radiocarbon dates, Red Linear Style is believed to have been produced around 1280 B.P. This would place production of these pictographs after the Pecos River style (4200 to 2750 B.P.), but prior to Red Monochrome (650 to 1350 B.P.). During recent rock art recording efforts, examples of Pecos River style rock art superimposed over Red Linear style pictographs have been documented. The superimposition of “older” Pecos River style images over “younger” Red Linear images highlights the need for further dating research and a reexamination of the stylistic classifications of rock art in the region. (Paper)

Jessica Joyce Christie (East Carolina University)

**Pecos Anthropomorphs and Katsina (Western Pueblo) Iconography**
A model of cultural shifts anchored in Pecos River pictographs is presented. I distinguish three main figures types: the large, adorned anthropomorphs, the “ancient gods”; the small simple anthropomorphs, “humans”; and mountain lions identified as mediators and shaman-helpers. They represent the protagonists in the Medicine-Hunt complex associated with hunter-and-gatherer societies such as the Pecos people in the lower Rio Grande. When agriculture spread from Mexico up the Rio Grande corridor, mask iconography and Katsina ceremonialism followed. Evidence from iconography and ethnography will be used to discuss the chronological development as well as the complex interactions between these two ritual-economic complexes. (Paper)

Eric Dillingham (Lincoln National Forest) and Margaret Berrier (ASNM)

**A Preliminary Description of the Guadalupe Red Linear Style Components at Ambush Two Hands Shelter and Lost Again Shelter, Guadalupe Mountains, New Mexico**
When Mark and Billo (2009) compared two pictograph sites in the Guadalupe Mountains, New Mexico, to the Red Linear Style (RLS) sites of the lower Pecos River, Texas, they mentioned the presence of three other possible Guadalupe Mountain RLS sites. A preliminary study of two of these sites shows that Guadalupe RLS variant is stylistically diverse from the Pecos River RLS as well as internally diverse. There may be considerable change over time that relates to later red monochrome fine-line hunting art found in the Guadalupe Mountains. Radiocarbon analysis from these two shelters provides chronological context. (Paper)
Livio Dobrez (Australian National University)

**A New Approach to the Definition of a Rock Art Scene**

Specific Rock art studies tend to define terms in pragmatic ways. These may be helpful in furthering the discourse of the discipline in a given point in time, but are also open to the charge of arbitrariness. This paper seeks to ground its definition of a key term, that of ‘scene,’ on perceptual factors. Scene will be rigorously defined in terms of visual markers in a representation and of viewer reaction, this last understood in the light of Phenomenology and, specifically, Reception Theory. (Paper)

Patricia Dobrez (Australian National University)

**Deception Creek: An Architectural Petroglyph Site in South Australia**

Noting the turn to a landscape perspective in recent archaeological studies, this paper looks at particular ways in which an engraved area in south Australia reveals human adaptation of the naturally built environment, viz. architectural features, which might lend themselves to symbolic use. In the process of examining engravings as part of a possible architectural configuration, the paper returns to the unresolved issue of the definition of a ‘site.’ (Paper)

Margaret Greco (Our Lady of the Lake University)

**“Renewing Reality” in the Light of 25 Years: An Indigenous Interpretation of the Pecos River Style Pictographs**

In 1984 I completed a master’s thesis focused on the Lower Pecos entitled “Renewing Reality: An interpretive Framework for Prehistoric Pictographs.” My research, derived from an indigenous perspective, reveals the potent role of imagery associated with ubiquitous seeps and flowing springs for the purpose of environmental renewal; a perspective challenging previous interpretations of Pecos River Style pictographs based on models of shamanic behavior. This paper reassesses my original proposition of “renewing reality” in light of 25 years of indigenous influence on the practice of archaeology. (Paper)

Jon Harman (www.DStretch.com)

**The Rock Art of the Kondoa Region, Tanzania**

In her 1982 book, *Africa’s Vanishing Art*, Mary Leakey documented the fascinating rock art of central Tanzania with detailed drawings made from painstaking observations. Much of the rock art is faded and visitors today can barely make out the figures so well documented by Leakey. On a recent trip to Tanzania I photographed and applied DStretch enhancement with spectacular results. Using a special DStretch camera I was able to visualize faint images while at the sites. I will show images and enhancements from several sites including the important site, Masange A13, which was not documented in Mary Leakey’s book. (Report)

James Burr Harrison, III (Independent Researcher)

**Digging into the Mind: Methods used in the Study of “Enigmatic Characters” in Pecos River Style Pictographs**

This paper describes the study and classification of a series of pictographic forms found within the Pecos River Style termed “enigmatic characters.” Each enigmatic character within this art form can be interpreted as something metaphysical. These figures play an active role in the art beyond that of a human, animal, plant, or article of material culture; although they are associated with all four subjects in various ways. With good context these visual associations aid in our understanding of these motifs. Each enigmatic character has identifying characteristics and is found repeatedly. Four different enigmatic characters are briefly introduced. (Paper)

Ken Hedges (Curator Emeritus, San Diego Museum of Man) and Steve Freers (Murrieta, California)

**A Remarkable Pictograph Site in Western San Diego County, California**

In 2001, the authors conducted a photo inventory of panels at two remarkable rock art loci on a tributary of the San Dieguito River in western San Diego County, California. Abundant water and lush growth of native vegetation provide a unique setting concealed like a miniature Shangri-la in the narrow depths of a small, steep-sided canyon. Panels include poorly preserved broad-line geometric motifs, a variety of other fragmentary paintings, and a collection of miniature fine-line dry pigment elements. This combination of an unusual assemblage of rock art elements and a unique geographical setting is unlike anything else in southern California. (Paper)

Angela Johnson (SHUMLA), Carolyn E. Boyd, Charles Koenig, and Ben Dwyer

**Lower Pecos Rock Art Recording and Preservation Project**

The Lower Pecos canyonlands of southwest Texas and northern Mexico house some of the most complex and compositionally intricate prehistoric rock art in the world. Because of the uniqueness and incomparable richness of this cultural legacy, it is imperative to create a permanent visual and textual archive for future generations, while also promoting preservation through education. SHUMLA’s Lower Pecos Rock Art Recording and Preservation Project is meeting this need through documentation of rock art sites, creation of a digital rock art database, establishment of a multi-disciplinary research program, formation of a stewardship program, and continuation of hands-on education programs. (Paper)
James Keyser (Oregon Archaeological Society)

“Twisted” Perspective: An Example from Valcamonica, Italy

Perspective takes a variety of forms in rock art, many of which are not the same as our western concepts. Twisted perspective may be the most foreign. One scene of fighting horsemen at Valcamonica’s Bedolina site, evidences a heretofore undocumented “twist” in the use of perspective. (Report)

Charles Koenig (SHUMLA)

Atlats in Pecos River Style Rock Art

One of the most widespread, yet highly variable pictographic elements in the Pecos River style (PRS) rock art is the atlatl. Over 25 percent of the 300 anthropomorphic figures documented to date through SHUMLA’s rock art recording project are wielding this ancient weapon. There have been six distinct atlatl types identified within PRS rock art. Preliminary findings on the geographical distribution of atlatl types, archaeological examples of atlatls found in the region, and ethnographic data to determine the ritual use and symbolic meaning of atlatls beyond the mere use as a hunting tool will be presented. (Paper)

Janet Lever-Wood

What’s in the Bag

An enigmatic image in the rock art of the Colorado Plateau is sometimes described as a “medicine bag.” This paper compares data including photographs from sites, specific artifacts in collections, and ethnographies from other geographic locations. There are still stories present about the making of bags and the assemblages of tools, pigment and plants within them. Looking carefully through the eyes of a working artist, this presentation “twines” together image and text to bring attention to a small piece of the rock art research continuing today. (Paper)

Wendy Lockwood

Horses of Dry Fork Canyon in Northeast Utah

The University of Texas at Arlington sponsored a field school in Vernal, Utah in the late 1990s. The field school had a two-fold focus: an archaeological perspective of systematic, detailed recording of the rock art; and ethnographic interpretation of the petroglyphs. It was during the project that the presenter identified what appeared to be a new horse motif. After further investigation, seven full horses and eight partial horses were identified. Some figures had riders and gear. This report describes the horse motif and gives supporting evidence why the figure is that of a horse. (Report)

Lawrence Loendorf (Retired archaeologist) and Laurie White (Artist, art educator)

The Kobold Site: Petroglyphs at a Buffalo Jump in Southeastern Montana

Petroglyphs on the cliff wall of buffalo jumps are not common. This adds to the importance of the figures at the Kobold Jump in southeastern Montana. The Kobold petroglyphs are dominated by shields with four-pointed or morning star designs. Among the Hidatsa and Crow Indians, the rites associated with driving buffalo into a corral or over an embankment were given to them by Old Woman’s Grandson who subsequently went to the sky to become the morning star. The Kobold petroglyphs are significant because they represent rites associated with calling the buffalo, vision-questing, and warning outsiders that Kobold was Crow territory. (Paper)

Ekkehart Malotki (Northern Arizona University, Retired)

Non-Iconic Paleoart of the American West: Explanatory Models

Worldwide, all earliest mark-making traditions essentially consist of abstract-geometric patterns and motifs. This is also true for the rock art of American West. For the most part, non-figurative paleoart has been severely neglected because to many researchers it has seemed to offer no insights into the minds of its creators. Still, a number of explanatory theories exist. A brief overview of the most salient models, including Ellen Dissanayake’s “Artification Hypothesis,” which is evolutionarily informed, will be presented. A sampler of striking photographs of non-iconic petroglyphs and pictographs will accompany the talk. (Paper)

Robert Mark and Evelyn Billo (Rupestrian CyberServices)

Fine-Line Miniature Pictographs from the Lower Pecos River Region (Texas) to the Guadalupe Mountains (New Mexico) and Beyond

This paper will introduce the symposium on the Red Linear Style (Lower Pecos region of Texas) and similar figures in the Guadalupe Mountains (southeastern New Mexico), all believed to date to the Late Archaic. Human and animal figures are usually 1–20 cm in largest dimension, and arranged into active scenes of hunting and other activities, with humans commonly holding implements and nets. We will present an overview of these styles in both New Mexico and Texas. (Paper)
Robert Mark and Evelyn Billo (Rupestrian CyberServices)

Using Super-high Resolution Panoramas (Gigapans) to Document and Study Rock Art Panels

New robotic hardware and associated software permits capture and stitching of hundreds of telephoto high-resolution images into a large panorama file; on the order of a gigabyte in size. These images can be examined in programs such as Photoshop or exported into formats that permit panning and zooming in a browser, such as Zoomify. Lower Pecos examples will be presented. (Poster)

D. J. Mello

The Axial Gallery of Lascaux Cave: The Life Cycle of a Horse Fitted to and Related to the Sun’s Journey Through the Sky on a Given Day

The Axial Gallery of Lascaux Cave has been called “The Sistine Chapel of Prehistoric Art.” This presentation introduces the idea that a viewer of the Axial Gallery is intended to see the life cycle of a horse related to the sun’s journey through the sky on a given day. It seems the paintings in the Axial Gallery that illustrate this idea were structured around a natural golden circular splotch on the cave wall, which appears to symbolize the sun at the peak/middle of its journey through the sky on a given day. (Poster)

Shirley Boteler Mock

Painted Pebbles: Women of the Lower Pecos Renew the World

The female body has special significance in the portable rock art of the Lower Pecos. New interpretations reveal that female artists incorporated this core paradigm into new symbols over time such as spiders, butterflies, and insects with new complex meanings. These iconographical changes are reflected to other cultural and environmental changes in these canyonlands. (Paper)

Reinaldo Morales, Jr. (University of Central Arkansas)

Red Miniature Rock Art in the Americas

Several styles of rock art typically characterized by small, naturalistic, red-monochrome paintings of anthropomorphs and zoomorphs (usually in groups) are addressed. The paper investigates the formal (as opposed to iconographic) similarities between these styles over vast distances to determine if these similarities suggest a shared painting tradition. Examples from New Mexico, Texas, Utah and Northeast Brazil are used for analysis. (Paper)

William Nightwine (Arizona Rock Art Coalition)

Emotional Expression Among the Anthropomorphs of the Agua Fria Area of Central Arizona

The Age of Representation in Western rock art is characterized by the artist’s attempt to represent human action, emotion and intention. One of the earliest techniques developed to express human emotion was the technique of positive or negative reaction to an external object. Use of this technique communicates the emotion of the artist, positive or negative, to the beholder of the image. Its employment necessitates a unique combination of visual characteristics that identifies any image that incorporates the technique. These characteristics appear to be present in rock art imagery of the Agua Fria River area in central Arizona. (Paper)

Reeda Peel (Center for Big Bend Studies, Sul Ross State University)

Meyers Springs: Images of Native American and Spanish Cultural Exchange in Southwest Texas

Meyers Springs is a Trans-Pecos oasis in Terrell County, Texas. Located in a crossroads area of great arid expanse, the springs were a magnet for man from earliest times. The pictographs range from barely perceptible images of the Pecos River Style, to historic Plains Biographic Tradition images of Native American interactions with Spanish explorers and clergy. Ethnographic information based on a lexicon developed from the study of Plains Indian bison robe paintings and ledger art, plus Spanish records, offer informed interpretation of several panels of rock art within this extensive site. (Paper)

Reeda Peel (Center for Big Bend Studies, Sul Ross State University)

Winged Warriors, Metamorphosis, and a Mask: Additional Information from Cedar Springs, Southwest Texas

Documentation at the Cedar Springs site in the lower Pecos resulted in the discovery of a previously unrecognized outline mask image in blue-green pigment and also provided a new perspective of several large pictographs that dominate the large pictograph panel. Previous research described the pictographs as “centrastyled” or “skeletonized” anthropomorphic shaman figures; however, new research identifies the images as the life cycle of flying insects, such as dragonfly, fish fly, and owl fly and their metaphorical transmogrification to shaman figures. (Poster)
George Poetschat (Oregon Archaeological Society) and James D. Keyser, (US Forest Service)

Location, Location, Location: Water-Related Petroglyphs in Italy’s Valcamonica

Rock art associated with a natural water feature occurs in two places at the Bedolina site in Italy’s Valcamonica. We recently recorded these two water-related rock art scenes. One uses a natural bowl in glaciated sandstone bedrock which forms a small lake-like feature with associated petroglyphs of a fish and a hunting scene. The other uses a large natural depression with a pecked outlet to “water” one of the three large map-like features pecked at the site. (Report)

E. Gene Riggs (Cochise College)

Rock Art at Trincheras Sites: Do Associations Exist?

Rock art is frequently present at “Cerros de Trincheras” man-made rock-terraced hill sites in northwestern Mexico and the southwestern US. This paper will focus on four Trincheras petroglyph sites in the international four corners region, two in Chihuahua, Mexico, one in Arizona, and one in New Mexico. The presence of rock art at these sites does not imply either a temporal connection to, or cultural association with, the builders of the terraces. Certain rock art elements and iconography, however, do indicate possible cultural association with identifiable prehistoric populations. (Paper)

Tim Roberts (Cultural Resources Coordinator, Texas Parks and Wildlife Dept.)

Decorated Pebbles and Cobbles of Southwest Texas and Beyond: Scratching, and Painting the Surface

Research surrounding decorated pebbles from west Texas and adjacent regions dates to the 1950s and 1960s, when excavations conducted ahead of the Lake Amistad dam construction, produced numerous specimens. This research consisted primarily of artifact descriptions and establishment of a chronology. Motifs are often difficult to identify, but may include human attributes, suggesting that these artifacts served as substitutes for real people in curing and fertility rites. The power of these items may not rest solely in the design element, but also in context, ritual activity surrounding the creation of decorated stones, use of corresponding paraphernalia, or a combination thereof. (Paper)

Marvin W. Rowe (Texas A&M University), Robert Mark, Margaret Berrier, Evelyn Billo, Karen Steelman, and Eric Dillingham

Chemistry as a Criterion for Pictograph Selection for Radiocarbon Dating

We used portable X-ray fluorescence spectrometry to non-destructively assay the iron content of more than 75 pictographs in Lost Again Shelter, Guadalupe Mountains, New Mexico. Some pictographs at this site are similar to Red Linear style in the Lower Pecos River region of Texas. This style in Lost Again Shelter often shows iron contents lower than usual for iron ocher paints; but some contain paints with significantly higher iron content, suggesting multiple paint recipes and different painting episodes, and possibly significantly different ages. These findings inform future scientific methodology for the selection of individual pictograph images for radiocarbon dating. (Paper)

Naham Solís, Araceli Rivera, and Daniel Herrera (Escuela Nacional de Antropología e Historia, Instituto Nacional de Antropología e Historia—Nuevo León)

Technology, Agency, and Society in South-Central Nuevo León: Rock Art at Loma de Barbechos

This paper discusses the strategies and techniques that hunter-gatherers South-central Nuevo León adopted to carry out a group action: the “construction” of rock art. We use proposals such as Agency Theory (Bourdieu) and Anthropology of Technical Systems (Leroi-Gourhan and Lemonnier)—particularly the concept of Operative Chain in whose sequence the action type is included in the material that is being processed, as well as the tool used, material type, duration, etc. We focus on one of the features of material culture of those groups: rock art, as a social product exemplifies how human groups conceptualized their position within the world. (Paper)

Karen L. Steelman (University of Central Arkansas), Eric Dillingham, Marvin W. Rowe, Margaret Berrier, Sarah Stoeckel, Thomas P. Guilderson, Robert Mark, and Evelyn Billo

How Old Is It? Dating the Guadalupe Red Linear Style in Southeastern New Mexico

Comparisons made between the fine-line paintings of the Guadalupe Mountains and the Lower Pecos River region of Texas have sparked a dialogue about what defines the Red Linear Style. While sharing many artistic attributes, there are no absolute dates from the Guadalupes to compare with ages of 1280 BP for two Lower Pecos Red Linear Style paintings. We sampled six red paintings from Turkey Canyon in the Lincoln National Forest of New Mexico for radiocarbon dating. While dating Red Linear Style figures is difficult due to their small size, it is crucial to understand their temporal and geographical range. (Paper)
David Sucec (BCS Project)

**Falling Lines: The Parallel Line Motif as a Defining Feature of the Barrier Canyon Style**

Widespread among the Archaic Period rock art styles on the Colorado Plateau, the parallel line motif is commonly called a “rake” but, in the Barrier Canyon style, the lines are longer—more like a broom—with incremental spacing, and are most often vertical. It is this lengthy verticality that makes the parallel line motif a defining feature of the Barrier Canyon rock art style. (Paper)

Ilaz Thaqi (Head, Kosovo Rock Art Research Association)

**First Man’s Attempts to Identify the Creator**

Rock art can provide insights into man’s first ideological conceptions about the creation of the universe. All around the world rock art provides evidence of man’s attempts to be closer to the powers of the universe. From early prehistoric times to Michelangelo’s “Creation of Adam,” man has strived to touch his creator. Rock art may exemplify man’s first attempts to depict god. From Asia to Europe and from Africa to the Americas, thanks to the researchers of rock art, we may understand man’s first efforts to depict god and the universe. (Paper)

Solveig A. Turpin (Institute of Latin American Studies, University of Texas, Austin)

**Size Matters: The Transition from Monumental to Miniature in the Lower Pecos Region**

The Red Linear artists entered a world peopled by ancestral spirits whose ghostly presence on the shelter walls sometimes provided a backdrop for their animated portrayal of everyday life. The fate of the Pecos River artists has long been debated, often with the romantic notion that they simply vanished, fate unknown. A small number of sites in the mountains of northern Coahuila illustrate a trend towards miniaturization and narration that are consistent with changes in economy and settlement that led in turn to the demise of the monumental art and made way for the introduction of the Red Linear style. (Paper)

Steven J. Waller (Rock Art Acoustics)

**Thunderous Reverberation and Rock Art Storm Imagery**

Thunder myths around the world contain thunder god descriptions matching rock art motifs found in reverberating locations. Thunderbirds are found on echoing cliffs of the Americas, and reverberating shelters of the Southwest contain wide-eyed Tlaloc figures: Mesoamerica’s rain/thunder god. Australia has the Lightning Brothers. In Europe, hoof beats from mythical horses and goats of Odin and Thor reverberated through the skies, and the Bull God’s voice is the roar of thunder; over 90 percent of European cave art depicts ungulates, typically thundering stampedes in portions of caves reverberating the loudest. An acoustical connection with rock art storm imagery is explored. (Paper)

Derek Watts (University of Central Arkansas) Saki Fukuda, Michelle McClain, and Karen L. Steelman

**Using Chromatography to Identify Paint Binders and Vehicles**

Our laboratory is searching for organic materials added to ancient paint as a binder or vehicle. Using gas chromatography, liquid chromatography, and laser desorption ionization with mass spectrometric detection, we have so far focused upon fatty acid analysis in paint samples from the Lower Pecos River region of Texas. Our results show that differences in pretreatment and sample preparation affect measured values. These studies will help archaeologists and rock art researchers understand how paint was manufactured by highlighting the technological skill and use of the surrounding environment by past cultures. (Paper)

Bill Whitehead

**Do You Know the Way to San Raimondo?**

The trip to Brazil for the 2009 International Rock Art Conference (IFRAO) was an adventure unto itself. (Report)

Mark D. Willis (Blanton & Associates, Inc.)

**Breathing New Life into Historic Rock Art Photos**

A new technique for integrating historic photographs of rock art with more recent images to create three dimensional models will be discussed. The technique uses free software and is capable of recreating surfaces of rock art that have been damaged or defaced. The steps needed for others to utilize this technique will be provided using examples from sites in west Texas. (Paper)
Dr. Kenneth B. Castleton (1903-1993): An Appreciation

This essay by Utah member Troy Scotter tells the story of the founder of ARARA's Dr. Kenneth B. Castleton Award for Excellence in Rock Art Research. This year's Volume 36 of American Indian Rock Art features David Lee's “Finding Yidumduma,” winner of the 2008 Castleton Award.

by Troy Scotter

I was down in the Needles District of Canyonlands National Park and was fascinated by the rock art that I had seen there. I stopped at the Needles Outpost for some gas and mentioned my interest to the proprietor. She said “if you are interested in rock art you need to buy those books” pointing at the two volume Petroglyphs and Pictographs of Utah by Kenneth Castleton. I opened the covers and was blown away. My interest was fanned and persists to this day.

I've talked to enough people to know that my experience is not unique. While the location and circumstances vary, Ken Castleton's two-volume work has probably introduced more people to Utah rock art than any other source and remains the best reference on the subject 20 years later.

Ken’s educational and professional background do not reflect his interest in rock art. He graduated from the University of Utah in 1923 with an M.D. His educational arc continued at the University of Pennsylvania, the Mayo Foundation, and the University of Minnesota. He had a private surgical practice for almost 30 years and was associated with the University of Utah College of Medicine as a professor and as the department dean.

Dr. Castleton represents an ideal example of the avocational archeologist. Without formal education in anthropology or archeology he developed expertise in rock art and made tremendous contributions to the subject.

A river expedition down the Colorado in 1953 stirred Dr. Castleton's interest in rock art, but he did not seriously study petroglyphs and pictographs until his retirement from the University of Utah. Encouraged by Dr. Jesse D. Jennings, retired Professor of Anthropology at the University of Utah, and Donald V. Hague, Director of the Utah Museum of Natural History, Dr. Castleton explored the state's rock art, visiting old sites and discovering some new ones. He took thousands of photographs, recorded the exact locations of the sites, and kept field notes and analyzed the types of rock art encountered. He became the president of the Utah Museum of Natural History Board of Associates in 1975, and was a guest speaker at the American Rock Art Research Association Symposium in 1975 and 1976. In 1979, Dr. Castleton was the symposium chairman of the ARARA.1

The Register of the Photographs of Kenneth B. Castleton, from the Special Collection Department of the University of Utah consists of 12,150 images, field notes, and other material. Dr. Castleton was born in Salt Lake City on July 29, 1903. He was married to Heloise and the father of four children and three step-children. Ann Blackner, a daughter, emphasized her father's love for the rock art of Utah and the dramatic setting in which most of it is found. Her step-brother, Mel Armstrong confirmed that he was the frequent companion and driver for many of the rock art exploration trips for almost 20 years. He described the determination that he and Castleton had to find sites on their own, or sometimes with a guide familiar with the area. Often it took several letters to those familiar with the area, and much urging, to gain their cooperation. A few of their guides, particularly in the Green River/Price area, were interesting "old timers."2

Dorde Woodruff, an acquaintance of Dr. Castleton, also noted that his willingness to create contacts with local people was one of his great strengths.

Mr. Armstrong pointed out that Castleton was very careful about not disturbing artifacts they might see. They were often in areas not well-traveled, and arrowheads, pottery, and lithics were common. It seems Castleton clearly had a strong sense of the respect due this cultural evidence, and was adamant that his companions act accordingly.

Dr. Castleton's two volumes, The Petroglyphs and Pictographs of Utah, are famous for their oblique references to rock art site locations. As one who has spent many hours trying to find a site without success based on the description in his books I have often wondered whether his descriptions were deliberately vague to protect the rock art sites. Dorde Woodruff shared the same question and then noted that at the time many of the United States Geological Survey maps were not completed or unavailable. Without GPS or maps, she noted, it was much more difficult to provide good directions.

—Continued on next page
Dr. Kenneth B. Castleton
continued from page 13

Armstrong described his father as a determined, but a slow hiker; one who could walk and walk and walk. The single mindedness is evident in an incident which happened to his wife, to whom he dedicates his volumes: “To my favorite travel companion, my wife, Heloise, for her support, her enthusiasm, and her never-failing good humor.” According to his son, they were climbing down into the Maze when his mother jumped down the last few feet onto the floor of the canyon, badly injuring both ankles. Being a doctor, Castleton felt it would be all right to have her sit there until he and his son could find their rock art goal for the day—which included The Shield, one of Mel’s favorite sites. They returned later in the day and exited the Maze with some difficulty. Afterwards, on further examination, it was determined that Heloise had broken both ankles.

Dr. Castleton was interested not only in finding rock art, but also in its preservation. He was important in the early development of both the American Rock Art Research Association (ARARA) and the Utah Rock Art Research Association (URARA). Nina Bowen remembers him as a great advocate for rock art. She recounts:

“I saw an advertisement in the newspaper for a speech at the Museum of Natural History on the topic of rock art. I didn’t know what that was, but decided to attend. Kenneth Castleton gave a poignant presentation about rock art. He was a powerful speaker and clearly loved his topic. I decided I needed to find out more. At that meeting I became a member of URARA.

An example of his beautiful prose comes from a news interview where Dr. Castleton stated that rock art can be appreciated as primitive art that steps across centuries to capture moments of time that fill the modern observer with an intense closeness to the prehistoric past.”

The prize for the winning entry in ARARA’s annual Castleton Award essay competition is $1,000. Applicants must submit a previously unpublished paper. More details are available at www.arara.org/Castleton_Award.html

Previous winners are:

- Marion Hyman and Marvin Rowe, Plasma-Chemical Extraction and AMS Radiocarbon Dating of Pictographs (1996).


Notes

1. University of Utah Marriott Library Special Collections Biography; http://db3-sql.staff.library.utah.edu/lucene/Photo/P0300/P0334.xml/Bioghist.

Conservation Committee Report

Linea Sundstrom, Conservation Committee Chair

The Conservation Committee is moving forward on several projects. We have joined the Cultural Resources Preservation Coalition, a new group organized by the National Trust for Historic Preservation. This helps us to comment early and often on federal undertakings likely to affect rock art sites. We are planning to compile and publish a collection of short papers presenting “best practices” case studies in rock art site management. And we are developing a list of volunteers who can advise on the potential impacts of proposed projects within states and regions. If you are interested in helping with preservation efforts, the committee needs volunteers to comment on the potential impact of federal undertakings in the Northeast and Southeast regions, and in these states: Alaska, Arizona, Arkansas, Colorado, Idaho, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, Ohio, Oklahoma, Wisconsin, and Wyoming. If you’d like to sign on or have ideas for the “best practices” book, please email me at linea.sundstrom@gmail.com.

Agenda Items

The Committee will meet in Del Rio on March 27. We will have updates on conservation efforts and reports on law enforcement actions regarding vandalism at Sears Point, Arizona; Hell’s Gate, Idaho; and Springs Mountain, Nevada. In Old Business we have issued the call for a reporter for La Pintura, undertaken the Cave Cleaning initiative with no official responses, and changed the focus of the Best Practices management to the book project. This year’s Conservation Award went to Pam and Quent Baker. New Business items include:

- Issuing the call for an Editor for the Best Practices volume (Claire Dean will co-edit) and the call for papers.
- Planning for a Best Practices workshop at the SAA meetings in 2011.
- Regulation of field trips,
- Renewal of the Cave Cleaning initiative.
Book Review


Wimberley’s self-published Evidence of Magic, photographs of Great Basin rock art, demonstrates the value of the recent advancements in digital publishing services. Following a brief introduction, Wimberley presents 62 black-and-white reproductions of photographs made between 1999 and 2008. A map of the Great Basin showing the general location of the four localities from which photographs are shown is useful for those who may know of the sites by other names. I have photographed myself at three of the four locations so I feel comfortable in assessing the images as they are presented.

The Preface is a brief five pages that lay out the photographer’s understanding of the archaeology of rock art, useful for understanding how he sees the images and what he might be trying to convey in his photographs. He is influenced by the literature on shamanism and although some of the literature has been heavily debated over the past two decades, he captures the elements most relevant to influencing his own art, the spirit of place and the power of rock. Both are eloquently expressed in his images. Wimberley expresses it best in his own words:

I wanted to photograph in a manner that would communicate the original intent of the petroglyphs as an interface between the consensual and spirit worlds. ...I had to learn to dissolve the barriers between myself as an individual and the totality of the environment. In other words, it was necessary to drop the deeply ingrained notion of a separate self. Doing so was prerequisite if the photographs were to convey the spirit, not merely the physical appearance, of the petroglyphs.

Sixty-two black-and-white images are the heart of the book. Wimberley admits to being self-taught and influenced by the work of Ansel Adams. He learned well and the influence of Ansel Adams shows in the rich textures of his images. The power of black-and-white photography as a medium to reproduce images of petroglyphs is on full display in the pages of the book. I am pleasantly surprised by the quality of the reproductions by blurb.com as well. The binding, the dust jacket, the paper, and the printing all convey the quality of the product.

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It is, however, the quality of the images that prompts me to recommend this book. Starting with Bitter Ridge #7, the first plate, Wimberley demonstrates that he successfully found his way to convey “the spirit” as well as the physical appearance of the petroglyphs. In a few instances, primarily in his series on Crystal Springs North, I find his cropping too tight for my taste and I am not sure what exactly he wants to convey with the image. But then again, it’s his eye telling the story and not mine. His series on Lone Grave Butte, on the other hand, stun me with their capture of the beauty of the environment and the petroglyph’s place within the landscape. The close attention to detail expressed in tightly cropped images, the power and beauty of the rock itself, and the landscape come together in a powerful series of closing images from Opal Mountain.

Evidence of Magic is limited to 1000 signed and numbered copies. The Collector’s Edition, numbers 1-100, includes a signed and numbered, hand-made, 8”x10” gelatin/silver print ($260.00 plus shipping). The regular limited edition, numbers 101-1000, are $58.00 plus shipping. Copies can be ordered by e-mailing the author/photographer at tjwimberley@charter.net or by calling (541) 488-5277. If you appreciate fine photography and its application to rock art, you will not be disappointed.

—Reviewed by William D. Hyder

Letter to the Editor

An Invitation

As an ARARA member, I would like to extend a special invitation to ARARA to hold its 2012 annual meeting at the La Proveedora archaeological site in Caborca, Sonora, Mexico. With more than 5,900 petroglyphs in such a small area, the La Proveedora site is one of the major rock art concentrations in North America. People from all over the world have visited the site and many more nearby, such as Cerro La Calera. The city of Caborca welcomes all the people interested in visiting La Proveedora. There are many hotels in different price ranges, as well as ATMs, supermarkets, conference rooms, restaurants, land transportation and more. We invite you to come and be part of a possible ARARA annual meeting in 2012.

Sincerely,
José Mendez

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Sincerely,
José Mendez
Education Committee News  
Sherry Eberwein, Education Chair

Summary of Activities

Poster Contest: This year marked the fifth annual ARARA poster contest. Its purpose has been to promote education in local schools and raise awareness of ARARA’s presence in the city and state where our conference is held. Val Varner, the Education Chair for SHUMLA, worked with me to involve four local schools in Del Rio, Texas with 213 student entries from 27 teachers. Texas Rock Art Information, contest rules, rubric for judging, and a letter to Texas principals was posted on the ARARA web site. The posters will be auctioned off at the ARARA Auction, and in the past the sale of these works of art has been very profitable. An art teacher from Dr. Fermin Calderon School used variety of techniques with students from grades K-5 to give their work a more natural look. As students were working they discussed the life of the ancient peoples of the Lower Pecos and how much fun they were having.

Poster Contest Note Cards: A committee of retired teachers, ranging from Elementary School to University level, judged the contest entries to choose the four winners. The posters that were selected represented two schools and four different grade levels. The images were made into packets with eight cards, each set with two copies of the four posters. They are being sold for $10.00 a set or 2 sets for $18.00. The sale of these note cards helps us to continue funding important education goals as directed by the ARARA mission statement.

Persuasive Letter Contest: Writing a persuasive letter is one of the English Language Arts Standards for fourth and fifth graders in Texas, so this year the Education Committee included for the first time a Persuasive Letter Contest. A prompt was written for students to persuade Val Verde County dignitaries about the importance of the preservation of the prehistoric rock art in their county. Val Varner, the Education Chair of SHUMLA, again helped to facilitate with the participation of students in Del Rio, Texas. Of the many that were invited to write a persuasive letter, only the teachers and students of East Side School did. There were 79 student entries from the classrooms of seven teachers. One winner was selected from each class as well as 13 honorable mentions. Our committee hopes that some of these letters will be published in the Del Rio News Herald, the La Pintura, and the SHUMLA newsletter. After the ARARA Conference is over, the original letters will be mailed to the public officials. The content of the letters displayed a variety of information that the students learned ranging from how the pictographs might have been made to a concern about vandalism.

Public Lecture: Dr. William Breen Murray, “Rock Art Across the Border,” and Jamie Hampson, “Approaching Rock Art in Under-studied Regions: Case Studies from the Texas Big Bend and Beyond,” were chosen as the speakers for this year’s Conference. They will be bringing with them a broad perspective from around the world which will enhance our understanding of rock art on both sides of the border. Dr. Murray has a 30-year career in Mexican Rock Art Research and Jamie Hampson has a BA and MA in History from the University of Oxford, MPhil in Archaeology from the University of Cambridge, and is currently a Research Associate at the Center for Big Bend Studies at Sul Ross State University, Texas, and a registered PhD student at the University of Cambridge This lecture is scheduled for Thursday evening, March 25, in the Kennedy Room of the Del Rio Civic Center.

Education Award: The selection committee for the Education Award was comprised of four ARARA members who are teachers or retired teachers ranging from Elementary School to University level in experience. This year’s award will be presented Sunday Evening at the banquet to SHUMLA, represented by Dr. Carolyn Boyd.

Resources for Education Booklet: The booklet has been retyped into PDF files so that it can be posted on arara.org. This was a vision of Dr. Alanah Woody that has been brought to fruition by Amy Leska. There will be two options for obtaining a copy of this publication. Booklets will be sold for $7.00 each, or when they become available online, teachers will have immediate access to the document at no cost.

Agenda Items

The Education Committee Meeting will be held on Saturday, March 27, 2010. There have been several items brought up by committee members to discuss:
• How to get younger members involved.
• Vision for the future of ARARA and the Education Committee’s involvement.
• Continuation of current Education projects, division of duties.
• Video, kits, or future project goals.
• Scholarship Award.
• New Education Chair: the Education Chair is available for a new volunteer.

Thanks to our Volunteers

Minutes of the Annual Meeting
Bakersfield, California, May 24, 2009

8:30 a.m.: President Evelyn Billo called the Business Meeting to Order. MOTION: Chris Gralapp, Second: Sharon Urban. To approve the 2008 Business Meeting Minutes as published in La Pintura. PASSED: Unanimous.

President Billo reported that the request for an ARARA table at the 2010 St. Louis SAA 75th Anniversary Meeting had been sent electronically by Teddy Stickney. A highlight of the meeting is expected to be a poster session honoring avocational archaeological organizations.

The President announced that ARARA has accepted the invitation by SHUMLA to hold our 2010 Conference in Del Rio, Texas. The Conference will be held on Easter Weekend April 2-5, 2010. Note: After the end of the conference the meeting date was changed to March 25-27, 2010, due to unavailability of facilities on the original date.

SECRETARY'S REPORT: Caroline Maddock

ARARA MEMBERSHIP: Caroline reported that as of March 15, 2009 we have 442 members. This includes 104 Family memberships. We have 8 Student members, 12 Exchange members, 5 Institutional members, and 31 new members.

MEMBERSHIP BY STATE:
- California: 159 members including 42 Family units.
- Arizona: 73 members including 15 Family units.
- New Mexico: 43 members including 10 Family units.
- Colorado: 31 members including 10 Family units.
- Utah: 19 members including 6 Family units.
- Nevada: 16 members including 4 Family units.
- Texas: 14 members including 4 Family units.
- Oregon: 11 members including 1 Family unit.
- Wyoming: 10 members including 3 Family units.
- Illinois: 6 members including 2 Family memberships.
- Idaho: 5 members including 1 Family unit.
- Massachusetts and Washington: 4 members each.
- Wisconsin: 3 members. Virginia: 3 members including 1 Family.
- District of Columbia, Michigan, Mississippi, North Dakota and South Carolina: 2 members each.
- Arkansas, Florida, Indiana, Kentucky, Maryland, Maine, Missouri, Minnesota, North Carolina, New Jersey, New York, Ohio, Oklahoma, and Pennsylvania: 1 member each.
- FOREIGN MEMBERS include Mexico and Australia with 3 members each; France with 2 members, and Bolivia, England, and Japan with 1 member each.

MEMBERSHIP CHANGE TO THE CALENDAR YEAR: Included in this membership total are 59 memberships still on the fiscal cycle that will expire on June 30, 2009. These folks will need to pay only the “half year” dues to bring them current with the 2009 calendar year. All Membership dues are now established on the Calendar Year and will fall due on Dec. 31 with a 2-month grace period.

NEW MEMBERSHIP CHAIR: Donna Yoder has graciously volunteered to take over responsibility of the data base as Membership Chair. With approval of President Evelyn Billo and the Board, the data base, back-up paper files, membership cards, envelopes, and stationery were transferred to Donna in March 2009. The official mailing address for membership renewal remains at the Deer Valley Rock Art Center address printed on the membership forms [NOTE: This has now been superseded by a change to the address of the Membership Chair, as reflected on our website and current forms].

MEMBERSHIP DONATIONS included with the renewals total $1,094. This was $800 less than last year.

TREASURER’S REPORT: Garry Gillette.

The Auction Committee was thanked for the great success of the auction. Auction receipts total $3,827.

Garry presented the Preliminary Treasurer’s Report as of May 15, 2009. The Balance Sheet shows assets of $146,319; zero liabilities and a Fund Equity Balance of $146,319. The Income Statement shows revenues from July 1, 2008, to May 15, 2009, total $44,300 with total expenses of $28,604 for a net operating gain of $15,697 plus interest earned on CDs of $1,968 for a Current Year Total Gain of $17,665. The gain is due mainly to lower administration expenses and a good Annual Meeting profit. Garry noted that ARARA had extra DVRAC expenses with the archival station and 2K additional rental fees due to a late billing into this year from last year. Garry mentioned that ARARA’s goal is to break even this year to avoid having to use savings to pay the expenses.

AWARDS COMMITTEE: Janet Lever-Wood (Submitted)

The Castleton Award was not awarded this year. Nominations for all awards are always encouraged and needed from our members.

PUBLICATIONS: Peggy Whitehead. Peggy thanked all the Publication Committee members and editors for their expertise and time commitment. Volume 35 was published on time. She stated that 28 members still needed to pick up their volumes. Peggy announced that Ken Hedges, Ann McConnell, and Steve Freers will work with her on Volume 36.

LA PINTURA: Breen Murray. Breen stated that he would like to expand the La Pintura issues up to 16 or 20 pages. Twenty pages would be the target for each issue. Breen would like more book reviews and short articles of 2 to 4 pages or 1,000 words. He would also like to have color photos which could be done on PDF files. Breen welcomes member ideas and comments for the Newsletter.

CONSERVATION COMMITTEE: Jack Sprague. Jack has been Conservation Chair for the past five years. He thanked his committee members for their active support and introduced new Chair Linea Sundstrom.

EDUCATION COMMITTEE: Amy Leska. Amy thanked her committee members and noted the 186 posters that had been submitted by students. Amy introduced new Chair Sherry Eberwein.

WEBSITE COMMITTEE: Lloyd Anderson. Lloyd thanked his committee members. He asked the membership to continue to offer suggestions. He emphasized the “Search Facility” on the upper right corner of the Web page. Lloyd is exploring the possibility of including Pay Pal on the Website.

ARARA ONLINE: Gary Hein. Gary stated that he needs any information related to rock art. He will not accept any commercial advertisements.

2008-2009 NOMINATING COMMITTEE: Alice Tatebas. Alice reported that Sandy Rogers and Peggy Whitehead were re-elected to the Board for a second term. Marvin Rowe and Jenny Huang were elected to the Board for a first term. Chris Gralapp and Breen Murray were thanked for their service to the Board and the Membership during the past 4 years.

2009-2010 NOMINATING COMMITTEE:

The nominees for next years’ Nominating Committee are Bill Hyde, Melissa Greer, Priscilla Murr and Amy Leska. President Billo will appoint the 5th member. Note: Jeff LaFave was appointed. MOTION: Marvin Rowe. Second: Sharon Urban. To approve the nominees for the Nominating Committee. APPROVED: Unanimous.

CONFERENCE COMMITTEE: Donna Gillette. Donna asked for a Volunteer Chairman to coordinate next year’s Conference volunteers. Note: Priscilla Murr volunteered.


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

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

Issue 1: February 1
Issue 2: May 1
Issue 3: August 1
Issue 4: November 1

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

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

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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
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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: WBMurray1@yahoo.com

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

ARARA
Attn: Editor, La Pintura
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
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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 $120.00
Family $50.00
Individual $45.00
Society/Institution $60.00
Student* $35.00

*Student rate requires photocopy of current student ID. Foreign members please add $5.00 for Canada/Mexico, $10 for other countries.

Membership runs from 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
Donna Yoder
2533 W. Calle Genova
Tucson, AZ 85745-2526
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www.arara.org

La Pintura is published by the American Rock Art Research Association. All Editorial material for La Pintura should be sent via e-mail to the Editor, William Breen Murray, at WBMurray1@yahoo.com. 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. Rock Art current events and news items of interest to our members that need public notice prior to the next issue of La Pintura should be sent to ARARA’s monthly electronic newsletter “ARARA Online.” Contact temporary editor Carol Garner via ARARABoard@gmail.com, or gypscholar@aol.com. 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 (WBMurray1@yahoo.com). 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 600dpi bitmap.tif files and black-and-white photographs as grayscale 300dpi high-quality-level.jpg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Jennifer Huang, 3711 W. Deer Valley Rd., Phoenix, AZ 85308-2038.

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
Board Members Jennifer Huang
A. K. “Sandy” Rogers
Marvin Rowe
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La Pintura is the Official Newsletter of the American Rock Art Research Association
Address all editorial materials via e-mail to William Breen Murray, Editor, at WB Murray1@yahoo.com
Our mailing address is: ARARA, Attn: La Pintura, 3711 W. Deer Valley Rd., Glendale, AZ 85308-2038

Volume 36, Number 1

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