

Membership Year 2010  
Volume 36, Number 2  
June 2010

# La Pintura

The Official Newsletter of the American Rock Art Research Association

Member of the International Federation of Rock Art Organizations

[www.arara.org](http://www.arara.org)

## The Best of Texas

William Breen Murray, *La Pintura* Editor

ALONG THE RIO GRANDE IN SOUTH TEXAS, the end of March is a time when the mornings are cool and the days get longer. The cactus, shrubs, and wildflowers come into bloom. It's my favorite time to do fieldwork, and this year ARARANS who made the trek to the annual meeting at Del Rio, Texas, encountered a win-win situation, showcasing world-class rock art in the stunning landscape of the Pecos River country in spring.

Del Rio is also a city with a Mexican flavor. The mountains of northern Coahuila hover on the southern horizon, and many of the local people I met were bilingual. Del Rio's sister city on the Mexican side, Ciudad Acuña, is about the same size and really is a sister city. Although the Mexican-U.S border has become a scenario of serious conflict in many places recently, this is the peaceful part of the border. The border crossing here with my Mexican colleagues was so smooth that we hardly noticed that arbitrary line in the middle of the river that separates Texas from Mexico.

The local newspaper, the *Del Rio News-Herald*, is published in both Spanish and English, and special thanks go to their attentive reporter who covered the public lectures given by Jamie Hampson and me to inaugurate the conference activities. Jamie was a special invitee of the Education Committee and spoke about rock art from a worldwide perspective, including South Africa, India, Australia, and then his recent fieldwork in west Texas, while I showed pictures of some sites just down the pike in Nuevo León and Coahuila.

The news item not only got the information correct, but published it along with a dramatic photo—not of the two of us, but of the local rock art. Creating public consciousness is just that simple.

Unfortunately, since I was scheduled to give my talk, I had to miss Jon Harman's preinaugural DStretch workshop which went on at the same time. I know it must have been a big success, however, because DStretch has now become an active verb in rock art lingo ("to DStretch") and a regular adjunct to rock art fieldwork for everyone with a digital camera. I bought a DStretch calendar from Anne Carter in the vendor's room which dramatically shows what it can reveal, and Jon's own photos from Kondoa National Park (Tanzania)

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The international reach of the 2010 Conference is illustrated by SHUMLA School Director Carolyn Boyd with Daniel Herrera (left) and Naham Solís of the Escuela Nacional de Antropología e Historia in Nuevo León, in front of the White Shaman panel.

## Best of Texas, Continued from page 1

during the academic sessions and in this issue of *La Pintura* are a vivid illustration of its potential.

I was indeed there for Jon's reception of the coveted Oliver Award for excellence in rock art photography (covered separately in this issue). He is, I believe, the first digital photographer to win the award and, at the same time, a trained mathematician whose essential contribution, as he explained in his acceptance, is an algorithm Jon's contribution to the field is worldwide now—or perhaps global is the better word, since he has made it freely available to all interested researchers via the internet.

A special kudo also goes to John Wimberley, the Oliver Award co-winner this year. Although he couldn't attend personally, his new photo portfolio *Evidence of Magic* is given a rave review by Bill Hyder in the conference program issue of *La Pintura*.

The Frank and A.J. Bock Award went to Dr. Marvin Rowe of Texas A&M for his extraordinary achievements in rock art dating through the development of his plasma extraction technique for ancient pigments. Marvin is a current ARARA Board member, and his dating work lay behind almost all the varied papers on Texas rock art presented in the academic sessions on Saturday. Marvin is a chemist by trade and demonstrates that rock art research really is interdisciplinary and global. If he hadn't stopped to chat with his archaeological colleague at A&M, Harry Shafer, and casually encountered an article in an in-flight magazine describing some recent experiments in Switzerland, we would all be poorer in knowledge today.

SHUMLA School was also a participant in almost every facet of this very successful conference. Its community outreach programs on both sides of the border received the Education Award. Its director, Dr. Carolyn Boyd, was our local contact for access to the notable rock art sites visited on our field trips, almost all of which are located on private ranches. Jennifer Ramage covered all aspects of local arrangements, including the bluegrass entertainment of "The Borderline Singers" at our banquet and the lovely young ladies of the Ballet Folklórico who performed at the opening reception at the Casa de la Cultura.

The School also promotes archaeological research. In the academic program, an ongoing Pecos recording project under the school's sponsorship was described by Angela Johnson. Research projects of two student interns, Charles Koenig and James Burr Harrison III, kicked off the Texas rock art sessions on Saturday morning with papers offering significant new insights into Pecos River rock art. Other aspects of Texas rock art were not neglected, most notably the painted pebbles which are a kind of portable rock art

unique to the South Texas area.

The main event, however, was a special symposium organized by Bob Mark and John Greer and focused on the so-called Red Linear style. New sites, discovered in the Guadalupe Mountains of New Mexico, that extend miniature figures much further to the west along the Pecos River drainage were studied and reported on by Bob Mark and Evelyn Billo. In a paper delivered in absentia by John Greer, Solveig Turpin places the style after the Pecos style pictographs and explains it as part of a new adaptation to changing environmental conditions. More detailed documentation of superpositions by Carolyn Boyd raised contrasting views about its chronological placement in the Lower Pecos area. Unfortunately, due to technical problems, Karen Steelman's radiocarbon dates for the New Mexico rock paintings using the plasma extraction method were not yet available. Indeed, even when the new dates are available, they may not resolve the chronology question entirely. New finds and more thorough documentation simply raise new questions, and the special session served admirably to clarify the issues and alternatives under consideration.

This year's academic papers once again maintained a high standard. Space does not allow a detailed review of each one, and of course, next year's *American Indian Rock Art* (volume 37) will feature many of the best ones anyway. The editors for this volume will be John and Mavis Greer and if you pay your annual ARARA membership dues, a copy of it is included. Even so, a few general comments about the papers are appropriate.

Because of its worldwide distribution, rock art studies have become one of the most globalized aspects of modern archaeology. The papers at Del Rio amply demonstrated this facet. Participants showed rock art from every inhabited continent except Asia, as well as a wide geographical range within the United States.

Although many papers followed well established lines of research, others delved into new approaches and techniques. These included Mark Willis's new method for digitally combining overlapping photographs to create comprehensive three-dimensional images, and Derek Watts's presentation of new techniques recently developed for pigment analysis. A few papers introduced theoretical approaches previously unheeded by American researchers, such as Ekkehart Malotki's explication of the "artification hypothesis" proposed by Ellen Dissanayake.

More notable was the absence of many previously popular themes. The s-word and the e-word were carefully qualified or even skirted in many interpretive papers, and not a single paper mentioned archaeoastronomy or the sky. Theoretical fashions come and go, and our vision of rock art can never entirely escape from this historical trap, yet time can also

provide greater understanding when knowledge gained becomes truly accumulative. Even if the rocks don't speak, rock art documentation does recover prehistoric and historical memory and remains a touchstone for our vision of the past.

I was particularly struck by this during my own field trip to Meyers Springs, a few miles outside Dryden, Texas. Each rock art site tells its own story and this one spoke particularly to the recovery of memory because its most prominent pictographs are all historic American Indian. The general store was our rendezvous point with our local guide, Gregg Williams of the Rock Art Foundation in San Antonio. The Foundation has been actively engaged in conservation and preservation of the site, which is subject to periodic natural inundation during heavy rains.

The paintings are immediately impressive, but effects of these inundations are clearly visible when the present-day pictograph panel is compared to Forrest Kirkland's watercolor drawings from the 1930s. Although the major figures on the upper part are still clearly visible, nearly all of the images lower down on the rock face are no longer visible. Kirkland's drawings are now the only record available of them. I was reminded how much we owe to his skill and persistence.

A separate article by Solveig Turpin in this issue brings Kirkland's contribution into a more modern focus. Like Troy Scotter's article on Dr. Kenneth Castleton in our previous issue, it is one more in a series of tributes to those early pioneers of rock art studies whose work and accomplishments we inherit as our legacy and enrich with our own efforts. Rock art is more than just pretty pictures. It has meaning and significance for those who made it and for those who observe and study it today. Each generation confronts it anew, and it seems there is always still more to find and learn about its enigmas.

Next year's ARARA annual conference moves back to the regular time over the Memorial Day weekend and will take us to the state of Idaho for the first time. How did we ever miss it for thirty-seven years? As we go to press, the selection of Idaho Falls has just been announced (see page 9). A closer look at some unique rock art is being planned by local chair Dr. Carolyne Merrill, and more precise details will be published in the September issue of *La Pintura*.

Meanwhile, the star of Texas shined bright in the excellent rock art everyone took home in their cameras and the careful planning which went into this year's meeting. Special thanks for their ongoing efforts go to Donna Gillette, Donna Yoder, Rick and Carol Bury, and all the people involved in the annual meeting organization.

We also extend a warm *abrazo Mexicano* to Ron Smith, a veteran of Baja California fieldwork, who becomes ARARA's new president. His own comments and plans for the organization will be presented in the next issue of *La Pintura*. ☩

## ARARA Exhibits at the SAA

Teddy Stickney  
ARARA SAA Exhibit Chair

**T**HIS YEAR'S 75TH ANNIVERSARY MEETING of the Society for American Archaeology was held at the Renaissance Convention Center in downtown St. Louis, Missouri. This year's attendance was over 4,000. The ARARA booth was located on the center aisle, which gave it more visibility for the SAA attendees.

Evelyn Billo generously gave ARARA the privilege of hanging the rock art quilt in the booth. This attracted many of the visitors in the Exhibit Hall. Everyone commented that the idea was an excellent way of showing more of the icons of rock art sites.

The ARARA photographic scale was a great success again this year. Many stopped to see if we had the scales again. This year we distributed over 500 scales, each of which has our address and web page on the back. We also handed out over 80 copies of *La Pintura*. Many membership applications were picked up with a promise to join later. There were also copies of the brochures "ARARA Guidelines to Visitors of Rock Art Sites" and "ARARA Guidelines for Managers of Rock Art Sites on Public Lands" available for free distribution.

The ARARA booth had volumes of *American Indian Rock Art* on display and sales totaled \$227.00. The Education Committee's note cards for 2009 and 2010 were also on sale.

The expressed purpose of the ARARA booth is to be available to discuss rock art with any of the attendees who stop to ask questions or discuss rock art sites. Graduate students who are working with rock art often stop to ask questions about bibliographical sources and the most recent publications on rock art for their region. These discussions are very important to ARARA, providing communication with students who may in the future become members with important research and reports for publication in AIRA volumes.

This is a very big public relations effort for ARARA in order to reach the anthropologists and archeologists attending the SAA meeting. ARARA is visible for the 3 days the exhibit hall is open, which is a very inexpensive way to promote our organization considering how many attendees visit the booth during that time. ☩

## INORA Subscriptions Available to Members

Subscriptions to the *International Newsletter on Rock Art* are available for \$25 per year. Members can order through ARARA and save bank fees by contacting Donna Gillette, who has a new address. See page 18 for details. ☩

## Forrest Kirkland: First Among Many

Solveig Turpin

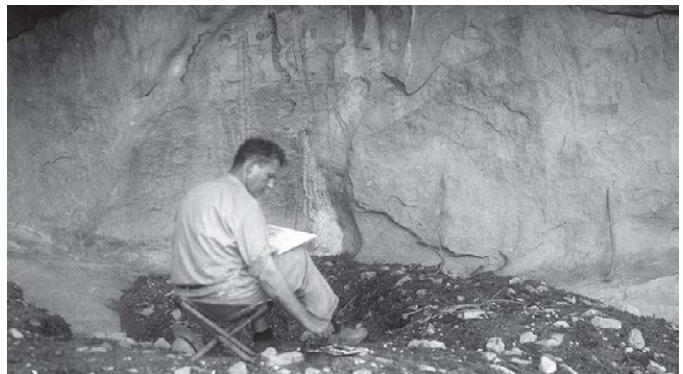
**A**RARA MEMBERS WHO ATTENDED THE ANNUAL MEETING IN Del Rio saw some of the rock art that motivated Forrest Kirkland to spend the last 8 years of his life copying the pictographs and petroglyphs of Texas in measured watercolors. In 1933, Kirkland was a 41-year-old commercial draftsman, successful businessman, and avocational archeologist when a chance trip to Paint Rock on the Concho River east of San Angelo changed his life. There, he and his wife Lula copied a few of the myriad pictographs, thinking of them as decorative elements to add to their collections of fossils and arrowheads. However, once home, the seeds planted at Paint Rock grew into a plan to return and make accurate copies of the entire site. From that day forward, Forrest and Lula devoted every spare moment to their self-appointed task of recording the rock art of Texas.

Kirkland seems to have been one of those individuals who becomes intrigued by a given subject and pursues it with a passion. His interest in fossils led to the founding of the Dallas Fossil and Mineral Club. His researches were rewarded when he recognized the fossil imprint of a previously unknown jellyfish which was subsequently named for him. Fossil collecting led to artifact collecting, opening the world of archeology to the Kirklands. Forrest helped organize the Dallas Archeological Society, serving as its president and regularly publishing articles in its newsletter, *The Record*. His intensive study of the archeological literature stimulated his natural inclination toward meticulous documentation of their field work. Their field notes, Lula's diary, and photographs detail the intense effort, dedication, and persistence that drove them to travel from one end of the state to the other in search of rock art (Figure 1).



1. Forrest and Lula Kirkland making camp next to their 1936 Dodge sedan, which was equipped with an ice chest and chuck box bolted to the running boards (TARL accession number PC-A 13\_300).

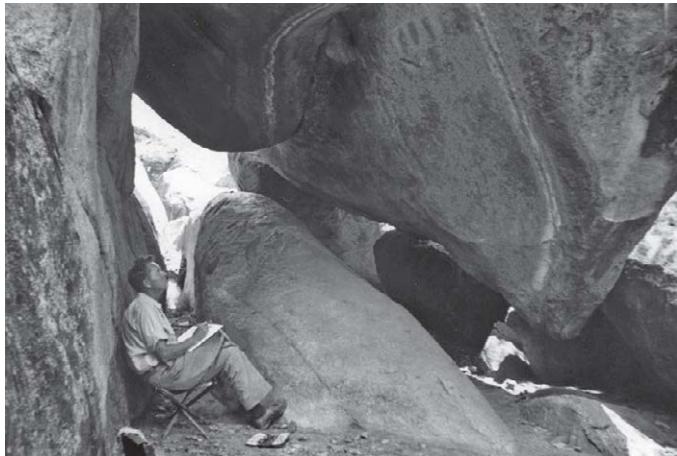
Having completed the documentation of Paint Rock, Kirkland contacted J. E. Pearce, the chairman of the Anthropology Department at the University of Texas, for leads to other sites. The 1930s were a time of intense archeological activity, with the Smithsonian Institute, the Witte Museum of San Antonio, Texas Tech University, and the University of Texas all sponsoring excavations and analyses that in turn provided a context for much of the rock art. In addition to his supervisory role in University field work, A. T. Jackson (1938) was compiling his compendium, *The Picture-Writing of Texas Indians*, a catalogue of rock art sites throughout the state accompanied by numerical comparisons between motifs and miscellaneous commentaries on other art forms. Jackson recommended that the Kirklands visit Hueco Tanks near El Paso and Meyers Springs, on the western edge of the Lower Pecos region and site of one of the ARARA tours. Thus began the odyssey that took them to the Davis Mountains, the Panhandle, Central Texas, the Big Bend, the Lower Pecos, and places in between, over bad roads and no roads in the sweltering heat of Texas summers, until Forrest's long battle with heart disease culminated in his death at the age of 49.



2. Forrest Kirkland at work at Pecos River Site 14 (41VV90) (TARL accession number PC-A 14\_300).

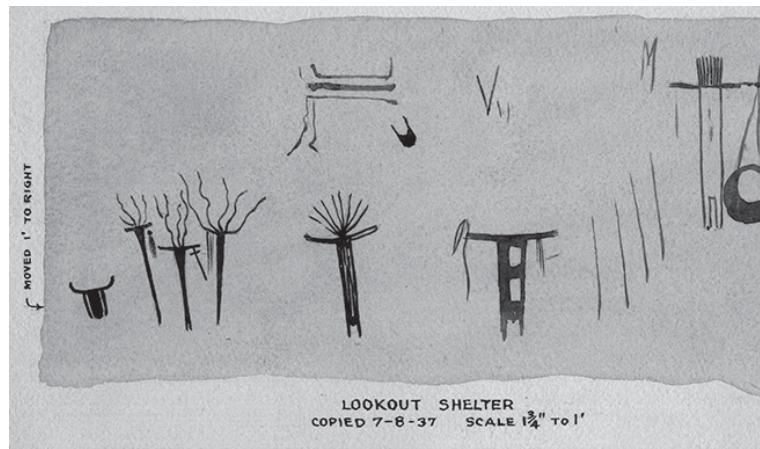
Forrest Kirkland was much more than a copyist. His archeological studies prompted him to perfect recording techniques that he followed rigorously (Kirkland 1937). His stated purpose was to reproduce the original form and intent of the prehistoric artist, not to record the condition of the paintings at the time he copied them. He was able to compensate for the effects of natural deterioration and vandalism through his intimate knowledge of the conventions, stylizations and motifs of the various rock art styles. Perhaps his most amazing talent was speed and accuracy, copying in a matter of hours panels that now take recording

crews days. Lula was also an artist so she occasionally roughed in sketches but the majority of his work was accomplished alone while she scouted the area for more panels and performed all manner of auxiliary tasks (Figures 2, 3).



3. Forrest Kirkland at work at Rock Pile Ranch, Davis Mountains (TARL accession number PC-A 31\_300).

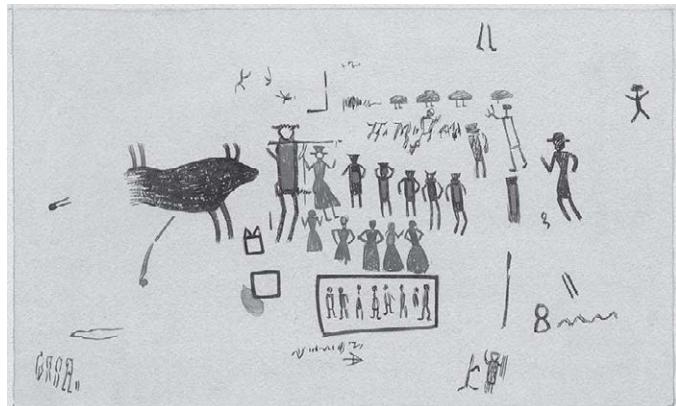
He published some aspect of his work annually in the *Bulletin of the Texas Archeological and Paleontological Society*, concentrating first on methodology, then on specific areas (Kirkland 1937-1942). At the same time, he contributed articles on other archeological pursuits to the *Bulletin* and the *Record*. He was active in several scientific and historical societies, gained recognition as a public speaker, and exhibited his work in museums in Andover, Buffalo, and Dallas.



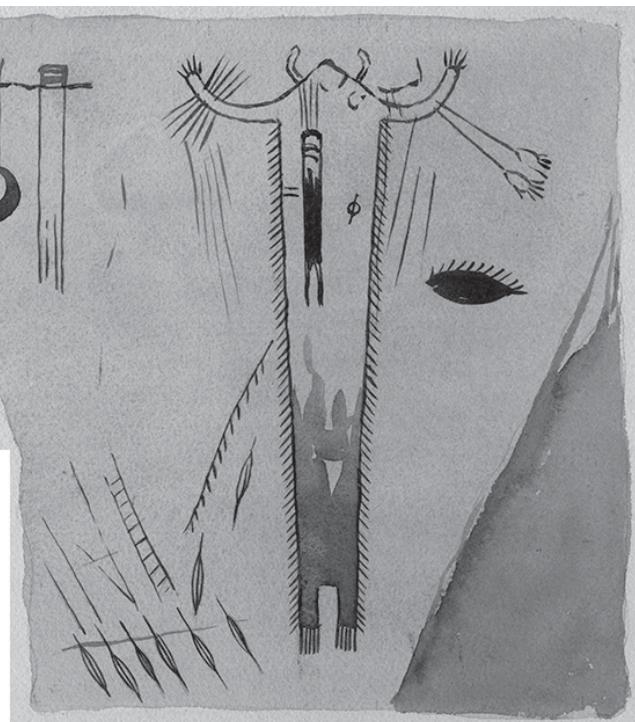
4. Lookout Shelter (41VV230) was lost to the record flood of 1954. Panther Cave, on the opposite bank of Seminole Canyon, was spared. When Amistad Reservoir is low, the rocks at the front of the shelter, crisscrossed with cut marks, are exposed but no paint remains on the walls (TARL accession number 2261-22).

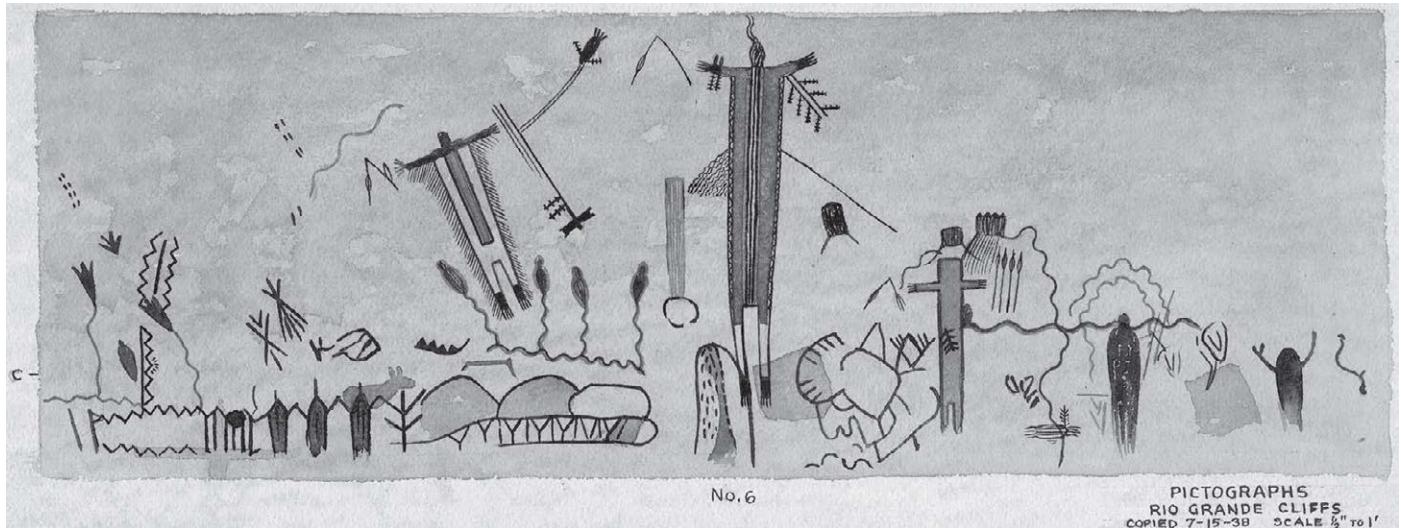
On the most basic level, Kirkland recognized the time-space continuums that defined rock art styles, especially in the Lower Pecos region where he differentiated between the Val Verde Dry Shelter and Val Verde Flooded Shelter cultures, now known as the Pecos River and Red Monochrome styles. He thought that redundancy proved that the Pecos River style represented "deep seated traditions of the people instead of the individual ideas of the artist," calling them mythological conceptions (Kirkland 1939:71). However, well ahead of his time, Kirkland thought that meaning was often assigned to the paintings through the filter of

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5. Between 1849 and 1854, Castle Canyon (41VV7), which overlooks a major ford of the Devils River, was mentioned by drovers, merchants, military map-makers, and mineral explorers who knew it as Painted Cave. A remnant in Kirkland's time, it is now under the waters of the reservoir.





6. One of the panels at Rio Grande Cliffs which was submerged by the impoundment of Lake Amistad. Inspired by the Aswan Dam project, the State Archeologist investigated the possibility of moving the pictographs but it was deemed impossible. Curiously, the site was not well-documented before the waters rose (TARL Accession No. 2261-17).

### Forrest Kirkland, continued from page 5

modern culture, so attempts to "read" them as picture-writing were doomed to fail. He felt that the Indian artists were fundamentally illustrating ideas or stories and that the so-called crudity of their work was not due to lack of artistic talent but rather to their preference for symbolism and conventionalization.

His greatest gift to the modern scholar is the documentation of rock art panels now lost. In the Lower Pecos region alone, his paintings are all that remain of entire sites that were wiped out in the record flood of 1954, such as Lookout and Missionary shelters, or that vanished under the waters of Lake Amistad, such as Castle Canyon and Rio Grande Cliffs (Figures 4-6). His copies also show many figures and scenes that have succumbed to rock decay and vandalism as evidenced by the bullet-ridden horsemen at Meyers Springs or the exfoliation of miniature celebrants at the Red Linear type site. Had he not drawn attention to the artistic treasures of the Lower Pecos, it is possible that Lake Amistad would have been impounded without the intensive rock art surveys of the 1960s. As it was, no one really knows how many sites sank beneath the waters. Kirkland simply did not live long enough to get them all.

After Forrest's death, Lula became the guardian of their legacy. The Texas Memorial Museum on the campus of the University of Texas at Austin acquired the watercolors, their field notes, Lula's photographs, and her diary. The diary is a charming account of their adventures on the road and in the field and charts the course of their progress throughout the state. Curiously, however, nowhere in any of the documentation is there mention of Forrest's first wife

or his two children by that marriage, a fact that only came to light in recent years.

The late 1950s-1960s saw a quantum leap in Lower Pecos rock art studies, in large part due to the pending construction of Lake Amistad, then called Diablo Reservoir. The Texas Historical Commission sponsored field work that in part focused on relocating all of Kirkland's sites. The Mexican side of the Rio Grande was reconnoitered by Francisco González Rul under the direction of Walter W. Taylor (1958). The National Park Service commissioned a general survey (Graham and Davis 1958), followed by studies of some of the most concentrated rock art areas—David Gebhard (1965) in Seminole Canyon and Terence Grieder (1965, 1966) in Big Satan Canyon. At the same time, surveys, testing, and excavations were establishing a context for the art.

The high point of the decade came in 1967, when Texas Memorial Museum director William W. Newcomb Jr. produced the single most significant publication on Texas rock art to date, aptly named *The Rock Art of Texas Indians*. This volume contains 160 of Kirkland's plates, Lula's black and white photographs of the couple at work, and a much more detailed biography. However, it is Newcomb's thoughtful interpretation of the Pecos River style that established this art form as a manifestation of a shamanistic belief system with all the social implications attendant on ritual art. Thus, he anticipated this school of thought by at least two decades.

Kirkland's legacy lives on in the myriad researchers inspired by his work. Even before the Amistad studies, luminaries such as J. Charles Kelley (1950, 1974), Herbert C. Taylor (1949), and Thomas N. Campbell (1958) examined some facet of Lower Pecos rock art. Campbell in fact

presaged some of Newcomb's ideas on the social organization that promoted the production of the Pecos River style rock art. Discrepancies between Kirkland's drawings of Lewis Canyon and the petroglyphs visible today led to the Rock Art Foundation's massive volunteer effort that uncovered hundreds of new glyphs buried beneath a mantle of modern sediment. Hueco Tanks and Seminole Canyon were eventually incorporated into the Texas Parks and Wildlife system, thus inspiring detailed rock art studies of both. When I first set foot in pre-park Seminole Canyon in 1978, I was armed above all with a copy of *The Rock Art of Texas Indians*.

For more information on the life and times of Forrest Kirkland, the reader is directed to the first chapter of *The Rock Art of Texas Indians* and the accompanying bibliography; the genealogical web site of his grandson, Elroy Christensen; and the original watercolors, notes, photographs, and diaries curated at the Texas Archeological Research Laboratory, The University of Texas at Austin. ☩

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## In Memory of Nan Deal 1931-2010

**O**N APRIL 28, NAN DEAL PEACEFULLY PASSED AWAY OF a recently diagnosed cancer at Serenity House Hospice in Santa Barbara, California. Nan was born in Santa Barbara and grew up in nearby Carpinteria before attending Stanford University. After marriage and raising a family in Colorado, northern California, Oregon, and Idaho, she returned to Carpinteria in 1988.

Nan had many interests, including rock art and archaeology. She volunteered at the Santa Barbara Natural History Museum and the Carpenteria Valley Historical Society for many years. She traveled extensively, making a point to attend the annual ARARA meetings. Her final trip was to drive her truck to the ARARA meeting in Del Rio, via Big Bend National Park and San Antonio. Nan told me that she went to the first day of the meetings, but found she just didn't feel well enough to attend another day.

She was a good photographer. I benefitted from her knowledge and pictures of incised Chumash tablets in sandstone and steatite. She will be remembered fondly by many for her beautifully crafted hand-made cards and exquisitely penned letters. Nan was also one of the few people I have known whose family had their very own rock art site. She was a lovely, gracious person and I am very glad to have known her.

Nan was an active ARARA member for two decades, and requested that her collection of rock art related books be donated to ARARA. Her family is also considering donating her extensive collection of rock art photographs as well. Nan would appreciate other donations from friends in her memory to be directed to Carpenteria Valley Historical Society, 956 Maple Avenue, Carpinteria, CA 93013. ☩

—Mary Gorden

## Gene Riggs 1921-2010

**A**S WE GO TO PRESS, WE ARE SADDENED to hear the news from his wife Sandi that Gene Riggs passed away early in the morning of June 15, peacefully at home with family at his bedside. It was the end of four-and-a-half years of Gene persevering stoically in the face of ever-increasing health problems. A memorial celebration for Gene was held on June 19 in the Huachuca Mountains near Sierra Vista, Arizona. We will have more on Gene and his life's work with rock art in the next issue of *La Pintura*. ☩

## Documenting Rock Art in Tanzania

Jon Harman

**L**AST SEPTEMBER MY WIFE, SHEILA, AND I visited the Kondoa World Heritage Sites in central Tanzania. These sites have been beautifully documented by Mary Leakey in her book, *Africa's Vanishing Art*. Leakey carefully studied the paintings and produced drawings that convey the considerable skill and artistry of the original paintings. Unfortunately the paintings themselves are often very faded and it is difficult for a visitor to appreciate them. It was exciting to find that my DStretch program worked very well on many of the red pictograph sites. Here are two examples from the Masange A13 site that I presented at the ARARA conference in Del Rio.



Later in the trip we visited the National Museum in Dar es Salaam. There we met with Senior Curator Achilles Bufure. (Achilles is sitting next to me in the photo.) Sheila had met Achilles at the ARARA conference in Reno in 2005. Achilles was very excited to see my images and DStretch enhancements. He said that Tanzania has the largest concentration of rock art sites



in East Africa. In addition to the Kondoa sites documented by Mary Leakey's drawings there are hundreds of rock art sites that have not been properly documented. DStretch makes it possible to document the rock art in a way that makes the painting visible and hence accessible to rock art researchers. Achilles feels it is imperative to start this documentation before the paintings fade away or are vandalized.

The problem is funding. Tanzania does not have the resources to document the sites. I think that this is an excellent opportunity for the many experts on rock art documentation within ARARA to contribute to the documentation of important world rock art. Achilles and I hope that ARARA members can help find a way to fund and carry out a Tanzania Rock Art Documentation Project. To this end I am asking for funding and project ideas from *La Pintura* readers. Contact me at [DStretch@prodigy.net](mailto:DStretch@prodigy.net). ☺



### *La Pintura* in Color on the Internet

**D**UE TO COST CONSIDERATIONS, the printed edition of *La Pintura* is issued with illustrations in black and white only. Those members who request electronic distribution of *La Pintura* in lieu of the mailed paper version receive the link to the online edition with illustrations in color. The online color edition is made available to general visitors on the ARARA website 30 days after publication. Check out the web at [www.arara.org](http://www.arara.org) and see for yourself! ☺

## Marvin Rowe Wins Bock Award for Lifetime Achievement

Chris Gralapp

**A**RARA IS PLEASED TO ANNOUNCE Marvin Rowe, PhD, as the 2010 recipient of the Frank & AJ Bock Award for Extraordinary Achievement in the Field of Rock Art Research. The Bock Award is conferred on candidates who have made significant lifetime contributions in the fields of rock art studies, documentation, education, conservation, and outreach.

Dr. Rowe began his career in petroleum engineering, and took his doctorate at the University of Arkansas in 1966. He went on to do post-doctoral work in Astrophysics at UC Berkeley. He has been a professor of Chemistry at Texas A&M since 1969, and has been a guest scholar at many institutions, including Los Alamos Laboratory, Bell Labs, Max Planck Institute, and Enrico Fermi Institute, among others. He has most recently been Professor of Chemistry at the Texas A&M University in Qatar.



Marvin Rowe receives his Bock Award certificate from friend and colleague Marglyph Berrier.

Helping unlock the heretofore elusive dates for the pictographs of ancient indigenous cultures has been a life-long pursuit for Dr. Rowe. Rock art interests were sparked for him when a colleague at Texas A&M asked for help in dating a sample of a Pecos River style rock painting. Well known for his work with accelerator mass spectrometry

dating, Dr. Rowe and his graduate students hypothesized that the carbon in the paints might yield dates, as do other organic materials that might be found in an archaeological site. The question "When was it made?" has concerned archaeologists since the discipline began, especially as related to rock art—pictographs and petroglyphs, which are notoriously tough to date.

Dating of pigments is fraught with obstacles—there is carbon everywhere, so isolating the paints can be tricky. Their experiments were fruitful, however, and launched scientific journeys to many parts of the world to date pictographs. "We have been fairly successful getting dates on many rock paintings from around the world—but there is too little time and too few chronographers," he says of his successes and challenges.

His contribution to the understanding of the time depths of often-mysterious rock paintings is truly significant, and his findings have been well documented in his many scholarly papers and lectures. In addition to the 2010 Bock Award, Dr. Rowe has a long list of honors, including the ARARA Castleton Award for outstanding authorship on rock art topics.

He now holds Emeritus status at Texas A&M, and has a number of projects underway to continue investigating rock art dating—"I have a project in Spain, another in Italy, and hope to get involved in one in Australia," he says of his future prospects. His invaluable work is helping to answer that tantalizing question: "When was it made?" ☭

## It's Idaho Falls for ARARA 2011

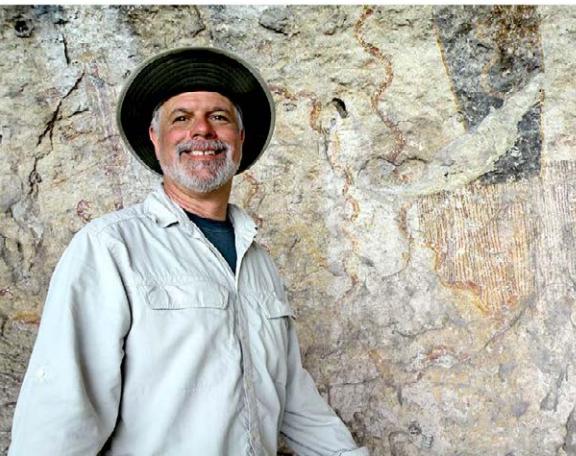
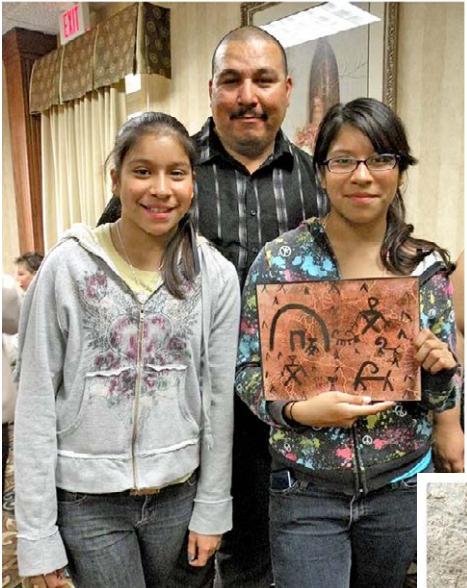
**Y**OUR CONFERENCE COORDINATOR Donna Gillette and 2011 Local Chair Carolynne Merrell are happy to announce that ARARA 2011 will be held over Memorial Day weekend (May 27–30, 2011) at the Shilo Inn on the Snake River in Idaho Falls, Southeastern Idaho. It is conveniently adjacent to I-15, which runs north from Salt Lake City and is the western Gateway to Jackson Hole and the Grand Teton and Yellowstone National Parks via State Route 26. The Shilo Inn Conference Center is located East of I-15, Exit 119 along the Scenic Snake River Parkway. The municipal airport is serviced by Delta Airlines and others, and an easy 3 hour drive from Salt Lake City. Field trips will be one to one and a half hours driving time from Idaho Falls. We are excited about the spacious meeting and guest rooms, and the great room rate of \$72 for 1 or 2 per room that includes a full hot breakfast. Save the dates now in your personal calendar. More information will be coming soon. ☭

# Del Rio



Clockwise from top left: Ballet Folklorico dancers at the opening Reception hosted by Casa de la Cultura; Evelyn Billo gets a closeup of the Meyers Springs panel; the crowd gathers to hear Jamie Hampson and Breen Murray speak at the Public Lectures; Vice President-elect Diane Hamann and her husband, Past-President Ken Hedges, at the Auction; Harry J. Shafer, author of *Ancient Texans*, and Eve Ewing at Curly Tail; Paula Reynosa and fellow adventurers get ready for the boat trip to Panther Cave.

# 2010



Clockwise from top left: Poster winner Julia Lopez brought her twin sister and father with her to share the moment; Greg Williams points out elements of the White Shaman panel; the ARARA quilt, purchased by Evelyn Billo in the Auction; Sheila and Jon Harman at the Rock Art Foundation cabin; Past-President Leigh Marymor at Parida Cave; Gretchen Munroe and Jane Kolber reminisce about their shared Chaco Canyon field experiences; SHUMLA Administrator Jennifer Ramage on the Curly Tail field trip.

## Education Committee Happenings in Del Rio

Sherry Eberwein  
Education Committee Chair

THE HIGHLIGHT OF THE ARARA POSTER CONTEST was meeting the student artists at the ARARA Auction on Saturday night. All four winners, Andrea Buitron, Isela Crispin, Indira Padilla, and Julia Lopez, were able to attend with their parents, other family members, and some of their teachers. It was exciting for them to see their art work auctioned off and to receive their prizes. Thank you to all ARARA members who were there to encourage and support these students.

This year, in addition to a poster contest, a persuasive letter contest was offered. Fourth and fifth grade students



Poster buyer Marglyph Berrier with Andrea Buitron, her parents, and her teachers, Ms. Jayroe and Ms. Rodriguez.

of Del Rio were asked to "Explain why you feel it is necessary to preserve the cultural resource of Rock Art in Val Verde County." The letters were sent to Val Verde County dignitaries.

The students' comments showed that they were gaining knowledge and valued the rock art in their area. There was one first-place winner per class and 13 honorable mentions. The following East Side Elementary students were first-place winners: Gabriella Jarwin, Yoldian Lira, Victoria Perez, Diamond Rojas, Liz Romero, Victoria Valerio, and Karina Wise. Here are two thought-provoking examples:

Dear Mayor Efrain Valdez,

We have had the great privilege of experiencing the beautiful rock art that the people of the Lower Pecos left behind. As I sat in class looking at many different pictographs and petroglyphs my teacher found on the internet,



Poster purchaser Marglyph Berrier with Isela Crispin, her mother, and her teacher, Ms. Jayroe.



Poster purchaser Evelyn Billo (ARARA President) with Julia Lopez.



Poster purchaser Marvin Rowe with Indira Padilla and her grandmother.

I found myself being asked, "Why would we want to preserve these sacred pictures?" The answer that came to mind was we, as a community, need to take care of these sacred artifacts and they must be left intact for future generations. These paintings have been around for 10,000 years or more. This should have us all in "awe" of how well made these graphic recordings were. We learned how they prepared the paint by using animal fat from the bone marrow of the deer, rocks and minerals for color, and even plants for more color. These people were very resourceful with the limited supplies they had.

Sincerely, Victoria Valerio

Dear Council Woman Lisa Craig,

My name is Gloria Peña and I am a student at East Side Elementary. We have been studying the Native Americans that lived on our very own land thousands of years ago. I am very moved by the beautiful Rock Art they have left behind for us to study and enjoy. Another reason these pictures are special to me is because my great, great grandfather was a Native Indian. I feel like some of my family painted these pictures to send me a message. I would never want to destroy something so valuable. This is why I am asking that you please help our Southwestern heritage by preserving these pieces of art.

Sincerely, Gloria Peña



Director Carolyn Boyd accepts the ARARA Education Award for the SHUMLA School from ARARA Education Chair Sherry Eberwein (Linda Gorski photo).

The ARARA Education Committee was proud to present the 2010 ARARA Education Award to Dr. Carolyn Boyd and SHUMLA School at the ARARA Banquet on

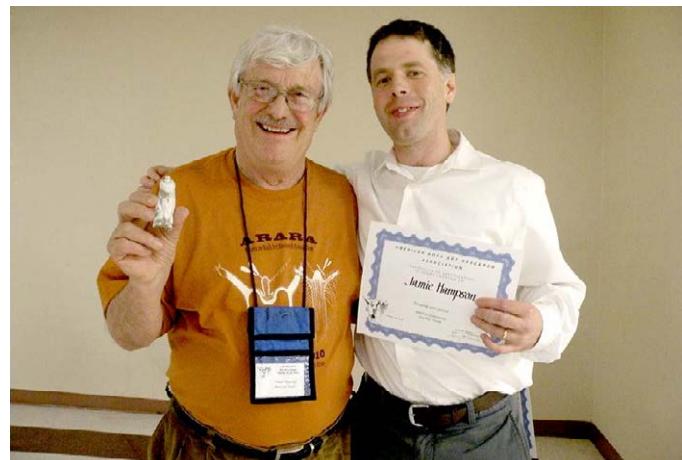
Sunday evening. Dr. Boyd received her BA and PhD in Anthropology from Texas A&M University, and is the Executive Founder and Director of SHUMLA School. She is the author of Rock Art of the Lower Pecos.

The mission statement of SHUMLA School is to connect people of all ages with their environment and cultural heritage through education by Studying Human Use of Materials, Land, and Art. SHUMLA has variety of programs with quality instructors for participating students of all ages. Students visit pictograph sites, learn how pigments were made, and how to make rock art. They learn about the local plants and foods of the native people. Additional opportunities for learning are provided through lectures and field schools.

Val Varner, the Education Chair of SHUMLA, helped to coordinate the ARARA Poster Contest and the ARARA Persuasive Letter Contest this year. When the committee judged the poster entries and letters, it was evidenced first hand, that students expressed excitement, knowledge, and appreciation of the pictographs and the cultural heritage of the Lower Pecos.

SHUMLA has moved beyond the traditional educational programs. First they have reached out to children in foster care, giving these children an opportunity to share in the enriching experience of field school. SHUMLA has also created a hands-on cultural heritage and environmental education program for the children of Acuña, Mexico, with their program, Niños del Rio Bravo. They reach across the border, not only to share an appreciation of rock art, but to teach science, technology, art, music and dance to the children of Acuña. This experience and cultural exchange will broaden the horizons of both the children of Acuña and the teachers, developing friendships that will have a lasting

—continued on page 14



Breen Murray and Jamie Hampson shared speaking duties at the well attended Public Lecture on Thursday evening.

## ARARA Awards Recognize Achievements

Janet Lever-Wood, ARARA Awards Chair

ONE OF THE HIGHLIGHTS of the annual ARARA conference is the presentation of awards at the Sunday banquet. The process of nominating, reviewing, and commissioning awards begins in the fall. All members should be thinking about deserving individuals and organizations during the year. ARARA supports the research and writing of rock art researchers with the Castleton award. The Wellmann award recognizes lifetime service in the field of rock art. This year there were no awards given for these two.

The Frank and AJ Bock Award for Extraordinary Achievement was presented to Marvin Rowe. Marglyph Berrier gave a wonderful slide presentation. The beautifully crafted silver hatband, made by silversmith Ernie Washee, will go well with Marvin's field work all over the world!

Del Crandall presented the CAP award to Pam and Quentin Baker. Hopefully, the 1870s map of the Four Corners will help them in their remarkable recording projects.

The SHUMLA School and Carolyn Boyd received the Education award, a \$500 gift that will be applied to their great programs for kids on both sides of the border.

Two Mark Oliver Awards were given to DStretch author Jon Harman for Technical Achievement (see article on page 8) and to John Wimberley for Excellence in Photogra-



Lone Grave Butte by John Wimberley, from his book, *Evidence of Magic*.

phy (see Bill Hyder's review of John's book, *Evidence of Magic*, in the last issue of *La Pintura*). Photography is an important piece in rock art recording and general appreciation (not to mention awe) for the landscape in which we find sites.

The certificates for all the awards were designed and hand lettered by Beth Wheeler of Mancos, Colorado.

I have been the Awards Chair for number of years. It's a great way to learn more about the accomplishments and talents of members of the rock art community. Commis-

sioning pieces from artists and craftsmen adds to the richness of the process. It's time to step down and offer the position to someone new. I am happy to advise and give some tips to the new Awards Chair. If you would like to serve as the next Awards Chair, please contact the ARARA Board to volunteer. ☺

### Education Happenings, continued from page 13

effect. These are only two examples of the many programs that Shumla has to offer.

Thursday Evening's Public Lecture was well attended. The audience shared rock art adventures before the lecture began. Jamie Hampson, from England and a PhD research associate at the Center for Big Bend Studies at Sul Ross State University in Alpine, Texas, gave his presentation on "Approaching Rock Art in Under-studied Regions" with slides and research about rock art from Australia, South Africa, India, and Texas.

Dr. William Breen Murray discussed rock art from across the border near the Sierra Madre Mountains in Mexico. He spoke about the lost rock art from the Puerto San Nicolas, Puerto San Bernabe, and La Poza areas within the Mexico state of Nuevo León. Some of the rock art that he shared is now lost because a toxic waste plant is now located there. He reminded the listeners of how important their historical photos are. An enjoyable and informative time was had by all.

Because there is no incoming Education Chair, Jenny Huang has been selected as the liaison between the ARARA Board and the Education Committee. Please contact her if you are willing to volunteer as the new ARARA Education Chair. ☺



Poster Award winners and their families pose for a group shot. From left: SHUMLA School Director Carolyn Boyd, Julia Lopez and her father, Indira Padilla and her grandmother, Ms. Jayroe (teacher), Isela Crispin and her mother, Andrea Buitron and her parents, Ms. Rodriguez (teacher), and Education Committee Chair Sherry Eberwein.

## International Colloquium Looks at Contact Rock Art

William Breen Murray, La Pintura Editor

UNDER THE GENERAL TITLE "The Vitality of Indigenous Voices", the first International Colloquium organized around the topic of the Rock Art of Colonial and Contact Societies was held in Oaxaca, Mexico from May 26-30, 2010. The meeting was convened by Fernando Berrojálbíz under the sponsorship of the Oaxaca sub-office of the Instituto de Investigaciones Estéticas (Institute for Aesthetic Research) of the National University of Mexico.

The colloquium brought together over forty participants from twelve countries and five continents, providing a comparative view of the colonial rock art of the Americas, southern Africa, and Australia. U.S. participants included Dr. Kelley Hays-Gilpin of Northern Arizona University and Solveig Turpin, Herb Eling, and Dr. Francisco Marcos-Marín of the University of Texas-Austin. Your editor participated in the Mexican contingent.

The colloquium was notably interdisciplinary, highlighting the relation of rock art studies not just to archaeology, but also to art history, ethnohistory and ethnography, cultural anthropology, linguistics, and heritage management in general. Its convener, Fernando Berrojálbíz, noted that rock art studies are often dominated by the search for the most ancient. This emphasis often neglects or demeans the more recent rock art produced by contacts between native peoples and Europeans in the dynamic situations of colonial domination. The colloquium aimed to correct this distortion.

Each colonial situation produced its own kind of rock art. On one level, it often records indigenous protest in response to territorial usurpation, but other examples show the on-going creativity of native cultures, even under rapidly changing conditions.

In relation to North America, Hays-Gilpin spoke on "Persistent Places: Hopi and Zuni Rock Art in Colonial Contexts," illustrating differences in theme and style in response to successive waves of Spanish Catholic and American colonial domination. More recent rock paintings and petroglyphs show the influence of formal art training and also the modern conflicts between competing Native American groups. Marcos-Marín described the historic rock art of Texas, particularly in the Pecos region, where contact art was left mainly by the invading Comanche and Apache. Turpin & Eling traced these same conflicts across the border with comparative material from the Mexican state of Coahuila.

Conflict also dominated the rock art of the contact period all over the Mexican North. Papers on the site of La Pintada, Sonora (Manuel Graniel), as well as sites in Chi-

huahua (Francisco Mendiola, Enrique Chacón) and Nuevo León/Coahuila (your editor) confirmed the association between contact rock art and refuge zones where indigenous traditions survived at least for a time, only to be gradually covered by later superimposed crosses and Spanish horses and arms.

This picture contrasted notably with the presentations from central and southern Mexico where the contact rock art often reflects degrees of cultural syncretism and indigenous cultural traditions survive even today, albeit in sometimes attenuated forms.

This was especially evident in the papers and videos on the Otomí region of Hidalgo state presented by the participants in an on-going 5-year project under the direction of Dr. Marie Areti-Hers of the Instituto de Investigaciones Estéticas. It aims to relate rock art to other manifestations of Otomí culture, including representations in historic codices, colonial church iconography and contemporary rituals. Long-term contact with Otomí informants has provided a unique window into the transformation of symbols and traditions over time.

From the same general region, Carlos Viramontes recovered contacts in a deeper time dimension by focusing on the contrasting rock art of hunter-gatherers and agriculturists on the Mesoamerican frontier. His paper was a reminder that contact rock art is not limited by definition only to European colonial expansion, and such contrasts may not necessarily reflect real clashes involving dominance vs. subordination.

Papers on Oaxacan rock art showed cultural continuities within the colonial context. In the Isthmian region, the site of Ba'cuana, presented by Fernando Berrojálbíz, is still visited regularly by the modern Zapotec population. The paintings at this site, like the rock art from sites recorded in the Mixteca Alta by Carlos Pérezmurphy, often draw on the imagery and writing systems of the surviving historic and prehistoric codices, which provide further context for interpreting their meaning more precisely. Pérezmurphy also won the Intrepid Explorer Award at the colloquium (hands down) for his pioneer work and thrilling images of rock art recording by rappel at Peña del Águila ("The Eagle's Rock"), Oaxaca.

Colonial rock art from South America during the same time period illustrated elements of both cultural assimilation and resistance. Papers from Chile (Marco Antonio Arenas and José Luis Martínez, University of Chile), Bolivia (Francoise Fauconnier, Royal Museum of Art, Brussels), and Argentina (Andrea Recalde, Universidad Nacional de Córdoba) traced the transformations of Andean rock art under different degrees of Spanish (and Portuguese) pres-

—Continued on next page

## International Colloquium, continued from page 15

sure. In southern Brazil (Lisette Dias de Oliveira, Universidade Federal do Rio Grande do Sul), the lowland Guarani population replaced the Inca, but the same contact situation prevailed: forced conversion to Catholic Christianity and colonial repression which engendered cultural resistance.

In the contact period of Africa and Australia, both the time of contact and the colonizers shift. In southern Africa, Philip Segadika and Benjamin Smith (University of Witwatersrand) described how the same colonial period (roughly 1600-1900) included contacts with European (Dutch and British) colonists as well as between San hunter-gatherers and various invading Bantu pastoralist and farming groups. Colonial rock art becomes quite literally historic, recording the native response to events reported in the daily papers. Its study today contributes to a revision of the national history which portrays both sides of the conflict. Leslie Zubieta, whose doctoral thesis at Wits was recently reviewed in *La Pintura*, noted a similar contact history further north in Malawi, reflected in ritual changes which led to the cessation of rock art production.

In the case of Australia, Sally May (Australian National University) noted that contact rock art began with paintings of Indonesian sailing boats by aboriginal peoples of the northern coast, soon followed by the tall ships of the first European explorers. Even so, the aboriginal Australians further inland were little affected and preserved their rock art traditions well into the 20th century. Some sites are still alive with meaning and are preserved by native caretakers even today.

May's contribution included the impressive Australian film documentary "Contact" which was shown as part of a parallel film cycle for the general public. It records the encounter in 1964 with the last aboriginal group to enter into contact with whites, an isolated band consisting of only women and children. It also records their return visit to the same scenes three decades later, accompanied by their own children, now living in a very different world.

Concerns for cultural integrity and site preservation were another theme of several papers presented. Albino Jopela (Universidad Eduardo Mondlane, Mozambique) discussed the incorporation of traditional native custodians to protect rock art sites in Mozambique. Sandra Cruz Flores discussed graffiti removal and preservation work at La Pintada, Sonora, required as part of its re-conditioning and conversion into a major regional tourist attraction.

Differentiating between graffiti and historic inscriptions can also be a problem. Emiyy Royer of the Université de Québec à Montréal, showed extensive graffiti damage to Algonkian rock art caused by visiting boaters and canoeists

to the Rocher a L'Oiseau, a prominent rock cliff on the Ottawa river along the Quebec-Ontario border. On the other hand, these include the only known example of rock graffiti made by John Lennon on the North American continent Preserve, or not preserve? That is the question.

The colloquium participants also enjoyed an ample collateral program of cultural activities. The opening reception featured a mini-Guelaguetza performed by the same dance groups representing the cultural diversity of Oaxaca which appear in the annual event each July. Finally, a day-long guided archaeological tour of the Valley of Oaxaca closed the colloquium, taking the participants to the sites of Monte Alban, the monumental rock painting at Caballito Blanco and the newly-identified rock painting site of Xaaga.

This colloquium represents a first attempt to bring together researchers who have explored colonial and contact rock art and it established links which will hopefully continue in future meetings and work groups. Plans for publication of the papers presented were also confirmed by the colloquium convener, Fernando Berrojálbiz, who will edit the volume. ◊

## Enjoy the Past, Envision the Future

ARARA's 2010 Report Card: Reviewing Goals  
Published in *La Pintura* as President's Corner 2009

Evelyn Billo

**R**EFLECTING ON OUR FUTURE and the personal and organizational goals we can set now to assure a strong and active membership in these challenging times. We are fortunate to have many dedicated and active committee members. However, all committees are seeking new members and Awards, Education, and Web Committees are in need of chairs. We can also use help with Publicity, Fund Raising, Membership, and Archives. Please make a personal commitment to at least one of the above and also consider how you can help ARARA through:

### 1. Outreach: Donate a membership to a student with an interest in archaeology, (or art).

We only had 5 student members as of the end of March, so we could certainly stand some strengthening in this goal! While not officially tracked, I want to thank the many members who have made presentations, both locally and Internationally—to a range of interest groups from archaeological societies, museums, and schools, to general interest groups like travel clubs. We can do better, and not only speak but also have ARARA material available when we speak.

2. Endowment: Ask your financial advisor how to add ARARA to your trust or will and consider the tax benefits of annual charitable giving. Find out if your employer offers matching funds for your donations. And a big thanks to the donors who continue to contribute even in hard times.

Donations are down, which I assume is a reflection on the general economy and not on our collective enthusiasm for rock art. No endowments have been brought to our attention, and one employer matching funds donation is truly appreciated.

3. Research: Join a rock art recording field school, volunteer on a recording project, help a local archaeologist or become a site steward. Consider joining the ASU rock art list where rock art topics are discussed: <https://lists.asu.edu/cgi-bin/wa?SUBED1=ROCK-ART&A=1>

ARARA members have done well here as I personally know of many recording projects throughout the west and southwest that have benefitted from volunteers who are also members of ARARA (and/or some of our sister organizations—such as Nevada Rock Art Foundation, URARA, BARARA, and the new San Diego Rock Art Association).

4. Archive: Scan those slides and negatives before it is too late! Annotate them with date, site, and peoples' names.

I am working on mine, are you?

5. Consider donating your collections (books and images) to the ARARA Archive at the Deer Valley Rock Art Center.

We have had three major donations to the archive in the past year and are in the process of finalizing the curation policy, setting priorities for having materials available for researchers online.

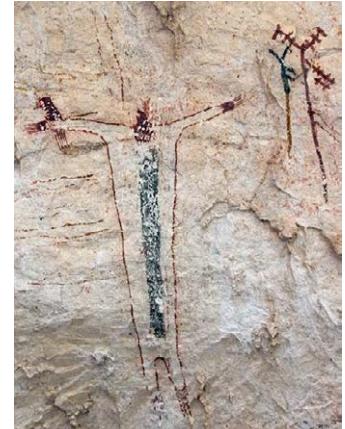
6. ARARA provided an honorarium for an intern, Alex Chermside, to inventory and begin to scan the collections already there. His report was in La Pintura.

The Archive committee, board and other volunteers are working on implementing some of his many suggestions. Two donors have agreed to fund another intern honorarium for the fall of 2010 in anticipation of providing structure to the digital archive.

If you are not already getting ARARA ONLINE—our bimonthly rock art news source where we share information about rock art discoveries, lectures, tours, etc.—send your e-mail address to: ARARABoard@gmail.com

The above goals are only a few suggestions designed to encourage you to consider what part you can play on our team. We can all be proud of ARARA's first 33 years, now let's pledge to make the future even better! ☺

## A Visit to Cedar Springs



Visitors to Cedar Springs, a 2010 Conference field trip destination, saw memorable rock art including, above right, a close cousin to the famous White Shaman panel.



## 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: January 15
- Issue 2: April 15
- Issue 3: July 15
- Issue 4: October 15

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 \$25 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  
 1147 Vaquero Way  
 Nipomo, CA 93444-6657  
 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](http://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  
 Donna Yoder  
 2533 W. Calle Genova  
 Tucson, AZ 85745-2526  
 e-mail: **donnayoder@cox.net**

### *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: Ken Hedges  
 3711 W. Deer Valley Rd.  
 Glendale, AZ 85308-2038

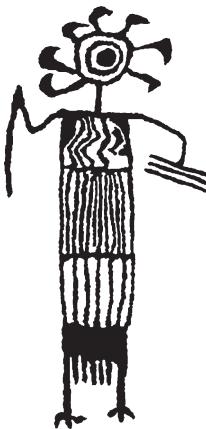
### Archive, Library, Book Orders

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](http://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

e-mail: [donnayoder@cox.net](mailto:donnayoder@cox.net)

*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](mailto: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 gypsycholar@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. Please submit all materials intended for publication via e-mail ([WBMurray1@yahoo.com](mailto: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 1200dpi bitmap .tif files and black-and-white or color photographs as grayscale 300dpi high-quality-level .jpg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Ken Hedges, 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.

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*La Pintura* is the Official Newsletter of the American Rock Art Research Association  
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## La Pintura

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