

2011 Conference Program Issue  
Volume 37, Number 2

**La Pintura**

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# Welcome to Idaho Falls

## 38th Annual ARARA Conference, 2011

We are pleased this year to be in Idaho Falls, Idaho, over the Memorial Day weekend for our 38th Annual Conference of the American Rock Art Research Association at the Shilo Inn on the Snake River. It is exciting to be holding our meeting in Idaho, where we will be given an opportunity to experience new imagery and landscapes.

The Saturday and Sunday sessions of research papers and site reports offer a variety of important and interesting topics such as “Shield Bearing Warriors in Idaho Rock Art,” “Petroglyphs in the Black Hills Photogrammetry Project,” “The Monos of Cueva San Borjitas,” and “Concepts of Human, Symbol and Territory based on Newly Discovered Inscriptions in Zaqqa, Iran,” to note just a few. Following Saturdays paper presentations there will be a showing of the Chauvet film *Cave of Forgotten Dreams* at a local movie theater. Thank you to Carol Garner for pulling this event together for us!

Our Banquet speaker Dr. James Keyser will present “Days of Glory: Plains Indian Warrior Art.”

Be sure to visit the Vendor Room with its usual selection of great items for sale, and join in the lively bidding for treasures in our annual Auction.

Field trips are coming together nicely and we hope for great weather. I am looking forward to seeing you all in Idaho Falls this year.

—Ron Smith, ARARA President

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.

Local Chair: Carolynne Merrell

Field Trip Coordinators: Jennifer Huang and Carolynne Merrell

Membership and Registrar: Donna Yoder and Jane Kolber with Sandi Riggs and Carol Bury

D-Stretch Workshop: Jon Harman

Audio/Visual: Sandy Rogers and Daniel McCarthy  
Children’s Art Workshop: Carolynne Merrell and Shirley Sylvester

Poster Contest Note Cards: Amy Marymor

Auction Coordinator: Shelley Rasmussen with Barbara Gronemann, Trudy Mertens, Linda Dorsey Mark Caywood, Julie Michler, Agnes Walker, Dave and Judy Klingler, and Elanie Moore

Auctioneers: Dell Crandall and Larry Evans

Program Chairs: Carol Ormsbee and Steve Schwartz

Vendor Room Coordinator: Marglyph Berrier and Anne Carter with Agnes Walker, Vicki Smith, and Mary McKinnon

Conference Volunteer Coordinator: Priscilla Murr

Conference Program Layout: Ken Hedges

Awards: Janet Lever-Wood and anonymous reviewers.

T-Shirt Design: Carolynne Merrell

Publications Sales: Peggy Whitehead with Pamela Baker, Glen Walker, Carol Garner, Leroy Unglaub, Shirley Sylvester, Susan Hueber, Deana Caywood, Marion Irving de Cruz, Iris and Larry Evans, Jim Royle, and Anne Stoll

Book Transportation: Ken Hedges

AIRA Vol. 37 Editors: Mavis Greer, John Greer, and Peggy Whitehead, Layout: Anne McConnell

Public Lecture and Banquet Speaker: Jim Keyser

Field Trip Leaders: Jim Clark, Kathy Hamlett, Shirley Sylvester, Robyn Johnson, Jennifer Huang, Julie Rodman, Dick Hill, Suzanne Henrikson, Clayton Marler, Bill Boggs, Steve Wright, and Chris Deetz

Children’s Rock Art Discovery Day: Museum of Idaho (Christine Hanson)

BLM: Dick Hill & Bill Boggs

Property Owners for Field Trips: Davis Ranch – Becky and Ken Davis, Birch Ranch – Ted Sorenson, Menan Butte – Dan Smith, Cave-Idaho National Labs (INL)

ARARA Online and Arrangments for the showing of *Cave of Forgotten Dreams*: Carol Garner

Conference Coordinator: Donna Gillette



### The 2011 ARARA Conference Logo

The rock art occurs in a large overhang located in a narrow mountain canyon. The setting overlooks the Lemhi Mountains and the Birch Creek Valley floor, which appear frozen in the distance. One of the unique characteristics of the overhang is that during a full moon the canyon is literally set aglow. The moon fills the canyon from rim to rim, and the viewer becomes transfixed. The timing may have been considered sacred with the celestial source providing power and inspiration. Certainly, the large, horned being is a classic characterization of a shaman in North American iconography. This impressive figure in full headdress is one of the most powerful images in Idaho rock painting. Standing erect with spread arms and hands with splayed fingers and straight legs, the figure emanates power or importance. Its stark white coloring adds to the mystique.

—Max G. Pavesic

From *Backtracking: Ancient Art of Idaho* by Max G. Pavesic and William Studebaker

# ARARA 2011 Conference Program

## The Shilo Inn, Idaho Falls, Idaho

### Wednesday, May 25, 2011

3:00 p.m. IFRAO Meeting – Executive Board Room

### Thursday, May 26, 2011

8:00 a.m. – 5:00 p.m. Board Meeting – Executive Board Room

4:00 – 6:30 p.m. Conference Registration – Yellowstone/Grand Teton Room

5:00 – 6:30 p.m. Get Together – Yellowstone/Grand Teton Room

*No-host Bar and Snacks*

5:00 p.m. Required Meeting for Friday Field Trip participants – Yellowstone/Grand Teton Room

7:00 – 9:00 p.m. DStretch Workshop with Jon Harman – Idaho Falls Room

7:30 p.m. Public Lecture by James Keyser:

**“Images of Forgotten Dreams: Indian Rock Art of the Columbia Plateau”**

*Idaho Falls Public Library, 457 West Broadway Street, Idaho Falls*

### Friday, May 27, 2011

All day Field Trips – meeting times and places to be announced

1:00 – 5:30 p.m. Registration – Convention Center Lobby

6:00 – 8:00 p.m. Reception – Yellowstone/Grand Teton Room

8:30 – 9:30 p.m. Auction items may be delivered to the Auction Committee – Boise/Idaho Falls Room

8:30 – 10:00 p.m. Vendor Room Setup – Boise/Idaho Falls Room

8:30 – 10:00 p.m. Poster set up – Boise/Idaho Falls Room

8:30 – 10:00 p.m. Presenters bring presentations to AV Coordinator Sandy Rogers – Boise/Idaho Falls Room

### Saturday Morning, May 28, 2011

6:30 – 8:30 a.m. Vendors and Poster Room Set Up – Boise/Idaho Falls Room  
Posters will be set up at the beginning of the meeting and left until Sunday afternoon.  
Authors will be at the posters Noon – 12:45 p.m. Saturday

7:30 – 8:30 a.m. Publication Committee Meeting – Executive Board Room

7:30 – 8:30 a.m. Conservation Committee Meeting – VIP Room

7:30 – 8:45 a.m. Vendor Room Open – Boise/Idaho Falls Room (also open during breaks, lunch, and until 6 p.m.)

7:30 – 8:45 a.m. Auction items may be delivered to the auction committee in the Vendor Room. The auction committee will receive items until the end of the afternoon break.

8:00 a.m. – 5:00 p.m. Registration – Yellowstone/Grand Teton Room

9:00 a.m. Welcome and Announcements – Yellowstone/Grand Teton Room

*Ron Smith, ARARA President*

*Carolynne Merrell, Local Chairman*

*Caroline Smith, Cultural Resources coordinator for the Shoshone Bannock Tribes*

*Mary Anne Davis, Associate State Archaeologist and Education Coordinator for the Idaho State Historic Preservation Office*

- 9:30 a.m.**      **Session 1: Rock Art of Idaho**  
*(Carolynne Merrell, Moderator)*  
**Julia Altman:** Shield Bearing Warriors in Idaho Rock Art  
**Karla Hambleton:** Scratched Petroglyphs in the Bennett Hills, Idaho  
**Carolynne L. Merrell:** Legacy of the Tukudeka: Pictographs from the Middle Fork of the Salmon River
- 10:30 a.m.**      **BREAK**  
*Vendor Room Open – Boise/Idaho Falls Room. Auction items may be dropped off.*
- 11:00 a.m.**      **Session 2: Horses, Order, and 3D**  
*(Carolyn Merrell, Moderator)*  
**James D. Keyser and George Poetschat:** “On the Ninth Day We Took Their Horses”: Blackfeet Horse Raiding Scenes at Writing-On-Stone  
**George Poetschat, James D. Keyser, David A. Kaiser:** Making Order out of Chaos: The Bear Gulch and Atherton Canyon Data Base  
**Alice M. Tratebas:** Petroglyphs in the Black Hills Photogrammetry Project
- Noon – 12:45 p.m.**      **Poster Presentations – Boise/Idaho Falls Room**  
*Authors will be by their posters*  
**Carolynne L. Merrell:** Exploring the Cave Valley Style  
**The Museum of Idaho Falls Childrens Educational Workshop Mural**
- Noon**      **LUNCH**  
*Vendor Room Open – Boise/Idaho Falls Room. Auction items may be dropped off.*
- 12:30 – 1:30 p.m.**      **Education Committee Meeting – Executive Board Room**
- Saturday Afternoon, May 28, 2011**
- 1:30 p.m.**      **Session 3: Sounds, Colors, and Recreations**  
*(Mavis Greer, Moderator)*  
**Steve Waller:** Acoustic Mapping of Rock Art Soundscapes: Depicting Echoes Visibly  
**Jon Harman:** The Monos of Cueva San Borjitas  
**Steve Freers and Ken Hedges:** True Colors: Sites for Sore Eyes
- 2:30 p.m.**      **BREAK**  
*Vendor Room Open – Boise/Idaho Falls Room. Auction items may be dropped off.*
- 3:00 p.m.**      **Session 4: A New Look**  
*(Mavis Greer, Moderator)*  
**James Clark:** One Example of Pueblo War Iconography at a “Classic Vernal Style” Rock Art Site  
**Sandy Rogers:** Rock Art Chronology and Prehistoric Populations of the El Paso Range, east Kern County, California  
**Livio Dobrez:** American Ikon: How to Choose an ARARA Logo  
**Ken Hedges:** Phosphenes Revisited: Assessing the Origins of Rock Art Imagery
- 5:00 p.m.**      **Cave of Forgotten Dreams – a film by Werner Herzog**  
 A special ARARA Conference showing of the new film on the art of Chauvet Cave  
*Regal Grand Teton Stadium 14 Theatre, 2707 S. 25th E. (S. Hitt Rd.). Admission \$7.50.*

6:30 – 8:30 p.m. **AUCTION and NO HOST BAR with heavy hors d'oeuvres** – Twin Falls/Pocatello Room

**Sunday Morning, May 29, 2011**

8:00 a.m. **Registration** – Yellowstone/Grand Teton Room

8:00 – 9:00 a.m. **Website Committee Meeting** – Executive Board Room

8:00 – 9:00 a.m. **Vendor Room Open** – Boise/Idaho Falls Room  
*Posters will be left up until 3:00 p.m. – Boise/Idaho Falls Room*

9:00 a.m. **Session 5: Cool Caves and a Savannah**  
*(Ken Hedges, Moderator)*

**Nahum Solís and Araceli Rivera:** When The Walls Cry: The Rock Art At Cueva Del Cordel

**Robert Mark and Evelyn Billo:** Dark-Zone GigaPans in Caves of the Dominican Republic

**Hassan Gharagouzloo:** Concepts of Human, Symbol and Territory based on Newly Discovered Inscriptions in Zaqā, Iran

**Mark G. Plew:** Recent Discoveries of Pictographic Rock Art in the Rupununi Savannahs of Southern Guyana

10:00 a.m. **BREAK**  
*Vendor Room Open – Boise/Idaho Falls Room*

10:30 a.m. **Session 6: Around the World**  
*(Ken Hedges, Moderator)*

**William Breen Murray:** Connections: Rock Art Across the River with Two Names

**Jonathan Jay Dubois:** A Preliminary Discussion of Rock Art at Liuyag Machay, Huánuco, Perú

**Evelyn Billo, Robert Mark, Margaret Berrier:** Scandinavian Scenes and Sun Ships

**Tom Bicek (Winner of the Conservation Award) and Carolynne Merrell:** Back From the Dump

Noon **LUNCH**  
*Vendor Room Open – Boise/Idaho Falls Room*

Noon **Board Meeting (to include newly elected members)** – Yellowstone/Grand Teton Room

**Sunday Afternoon, May 29, 2011**

1:30 p.m. **Session 7: Food for Thought**  
*(Breen Murray, moderator)*

**Lawrence Loendorf:** Metates Associated with Petroglyphs in Southeastern Colorado

**Robert David:** The Holding Hands Petroglyph Site: A New Case Study for Power-Seeking Rituals on the Modoc Plateau

**Eve Ewing:** Calling Down the Rain

**David Susec:** Kindred Spirits: Kin or Coincidence? A Consideration of Shamanistic Imagery in the Archaic Barrier Canyon Style

**Bill Whitehead:** Observational Musings on Why We Will Never Decode Rock Art or Anything Else for That Matter

3:30 – 4:30 p.m. **BUSINESS MEETING** – Yellowstone/Grand Teton Room  
*All members welcome*



- 5:00 p.m.**                    **No Host Bar** – Convention Center Lobby
- 6:30 p.m.**                    **BANQUET** – Yellowstone/Grand Teton Room  
 Conservation and Preservation Award: BLM, Dick Hill  
 Conservation and Preservation Award: Tom Bicek, Director of Celebration Park  
 “Keepers of the Gate” Stewardship Award: Ted Sorenson, Ken and Becky Davis  
 Oliver Photography Award: Courtney Smith
- Banquet Speaker, James Keyser:**  
**“Recounting Days of Glory: Plains Indian Warrior Art”**  
**Monday, May 30, 2011**
- All day**                        **Field Trips** – meeting times and places to be announced

## 2011 ARARA Conference Abstracts

Sorted Alphabetically by Author

Julia Altman (University of Idaho)

### ***Shield Bearing Warriors in Idaho Rock Art***

The shield bearing warrior image is a distinctive element in Idaho rock art. Warriors, holding body shields and sometimes engaged in active combat, were painted and pecked on rock surfaces over a period of thousands of years, with the oldest shield in Idaho dating from 6500 B.P. and the most recent from the post-contact period. Recent field work and preliminary research in the Bennett Hills and southern Idaho is addressing why these images were made, who made them, where they are found, cultural affiliation, and method of manufacture. (Paper)

Tom Bicek (Winner of the Conservation Award) and Carolynne Merrell (Archaeographics)

### ***Back From the Dump***

The story behind Celebration Park is one of a community coming together to save a significant archaeological site from a catchall dump to creating a vibrant park touted as the only archaeological park in Idaho. The park director, Tom Bicek, and a few others are responsible for spearheading the assault and restoration of the site. The development of a strong public education program and park development serve as a model for what can be accomplished when a community values its archaeological resources and acts to preserve and protect the resource.

Evelyn Billo, Robert Mark (Rupestrian CyberServices) and Margaret Berrier (Sanity Silversmithing)

### ***Scandinavian Scenes and Sun Ships***

Petroglyphs from Denmark, Sweden, and Norway, while showing some similarities to American rock art, also exhibit some fascinating differences. Comparisons will be made among the ways gods, humans, animals, artifacts, geometric designs and ships are depicted in the Old and New Worlds. Prehistoric Scandinavian cosmic world-view will be illustrated with imagery from World Heritage petroglyph sites of Tanum, Sweden and Alta, Norway, artifacts from the Danish National Museum in Copenhagen, and mythology associated with Bronze Age razors. Old Norse religion, Viking ship monuments, and landscape combine as we journey with the solar ship from sunrise to sunset and back again. (Paper)

James Clark (Archaeographics)

### ***One Example of Pueblo War Iconography at a “Classic Vernal Style” Rock Art Site***

Uinta Fremont “Classic Vernal Style” anthropomorphs dominate the McKonkie rock art site in northeastern Utah, where many of the figures demonstrate warfare related activities. However, one petroglyph, a male attached to the body of a mountain lion, holding a bow, is an anomaly from the more typical Fremont anthropomorphs. A favorable comparison of this figure to Pueblo war iconography found in Kiva paintings and Tewa rock art suggests that the transition between Anasazi and later Pueblo cultures may have had expression in a wider geographic area than previously thought. (Paper)

Robert David (Klamath Tribes/ University of California, Berkeley)

***The Holding Hands Petroglyph Site: A New Case Study for Power-Seeking Rituals on the Modoc Plateau***

The “Holding Hands” petroglyph site is located high above a river valley where Modoc people traditionally went to seek supernatural power. Rock art-making among the Modoc was the exclusive practice of shamans. Although a few rock cairns resulting from non-shaman power-seeking rituals are scattered nearby, none are directly associated with the petroglyphs, suggesting that they had nothing to do with the rock art. Thus, the cairns and petroglyphs are unrelated phenomena coexisting on a complex social landscape. An ethnographic analysis of the broader shamanistic complex promises to enhance our understanding of these petroglyphs. (Paper)

Livio Dobrez (Australian National University)

***American Ikon: How to Choose an ARARA Logo***

While acknowledging the value of anthropological perspectives in rock art research, the paper examines three methodologies which make no use of them. It looks in turn at the theoretical premises behind 1) a radical quantitative approach 2) the search for objectivity in structuralist analysis sourced to Saussurean linguistics and 3) a universalist and phenomenological analysis of rock art. Each method generates its own taxonomies and has its strengths and weaknesses. The phenomenological approach is illustrated by American images I term Performative, following the terminology of Speech Act philosophy. These images have their specific characteristics, some of which are discussed with reference to findings in neurophysiology relating to the special perceptual significance of faces and hands. (Paper)

Jonathan Jay Dubois (University of California, Riverside)

***A Preliminary Discussion of Rock Art at Liuyag Machay, Huánuco, Perú***

This paper will discuss the rock art of Liuyag Machay, a cave in the Alto Marañon region of the Central Andes of Perú. I explore the history of research in the region, followed by a presentation of the 42 panels of paintings at the site using ethnographic data to inform my interpretations of the paintings. Regional myths at the time of Spanish contact suggest that caves were important places of origin and local people actively used them as ritual locations. Lastly, I present a plan for future research on rock art at the site and in the region. (Paper)

Eve Ewing

***Calling Down the Rain***

Intertwined concepts of water hydrology, rain, and reciprocity appear to be portrayed in Baja California’s Great Mural art. Preoccupation with rain as a vital basis for life in a desert world appears to be a repeated theme in much of this ancient rock art tradition. This paper will explore a number of examples, and how they appear to relate to broad concepts of Southwestern water hydrology. (Paper)

Steve Freers (Murrieta, California) and Ken Hedges (SDRAA)

***True Colors: Sites for Sore Eyes***

Classical archaeologists have developed methods of analyzing traces of original pigments to produce painted reproductions of classical sculpture that reflect their original colors. Recent experiments at Stanford University and exhibitions at the Vatican Museum and elsewhere reveal familiar classical statuary in sometimes shocking full color, and similar results have been obtained on Egyptian and Mesoamerican examples. Often we view rock art with romanticized antiquarian eyes as faded vestiges of the past, without realizing that the creators of this art viewed them as fresh, vibrant creations. This paper explores methods of achieving—with varying degrees of success—similar results with rock art panels using digital reconstructions, illuminating the problems of reconstructing original colors in this way. (Report)

Hassan Gharagouzloo

***Concepts of Human, Symbol and Territory based on Newly Discovered Inscriptions in Zaqa, Iran***

In a recent study, 255 inscriptions were identified at Zaqa, Iran. Traits of each inscription were recorded in terms of their type (animal, plant, geometric, etc.) and possible relationship to each other. Undoubtedly the creators of these inscriptions had a specific goal or goals in mind and finding them is of great interest. For a better understanding of these inscriptions, human cognitive studies, archaeological studies and ecosystem relationships are examined. (Report)

Karla Hambelton (Portland State University)

***Scratched Petroglyphs in the Bennett Hills, Idaho***

This study examines 20 rock art sites containing scratched petroglyphs in the Bennett Hills, Idaho. Using three research method-formal, contextual, and ethnographic analog-multiple attributes of these petroglyphs are identified and analyzed. Scratched petroglyphs are located in patterned and significant associations with artifacts, features, environments, and landscapes. This examination contributes valuable data to scratched rock art research and provides valuable insight into the minds of the makers of these petroglyphs. (Paper)

Jon Harman (DStretch)

***The Monos of Cueva San Borjitas***

The ceiling of Cueva San Borjitas, located in Baja California Sur, contains over 100 painted figures, mainly anthropomorphs (called “monos” in the language of the Great Mural rock art tradition). Sixty years ago Mexican researchers (and Campbell Grant 20 years later) recognized style differences in the monos and used superposition to create a relative chronological sequence. The sequence is important since it offers evidence about the origins of the Great Mural tradition. In this talk I continue the work of studying the monos and their styles. I will use DStretch to discover new figures and new details. (Paper)

Ken Hedges (SDRAA, Emeritus Curator, San Diego Museum of Man)

***Phosphenes Revisited: Assessing the Origins of Rock Art Imagery***

The role of phosphenes in the context of rock art has been debated since the debut of the topic in the 1980s. This paper reviews inconsistencies in definitions of terms and misconceptions that have arisen in the use of the concept for rock art interpretation. A unique visual database is used to elucidate the role of phosphenes in examining the origins of rock art motifs. (Paper)

James D. Keyser (Indigenous Cultures Preservation Society)

***Recounting Days of Glory: Plains Indian Warrior Art***

Plains Indian rock art from the Late Prehistoric, Protohistoric, and Historic periods is dominated by warriors’ drawings recounting their brave deeds. But these rock art pictures do not stand alone. They are joined by equivalent drawings on bison robes, tipi covers, and the pages of ledger books that show the same sorts of coups and conquests. Using the extensive ethnography associated with many of these Historic period drawings we are able to decipher many rock art images and even understand complete stories written on stone more than two centuries ago. (Banquet Presentation)

James D. Keyser and George Poetschat (Indigenous Cultures Preservation Society)

***“On the Ninth Day We Took Their Horses”: Blackfeet Horse Raiding Scenes at Writing-On-Stone***

Horse raiding is a central theme of Plains Biographic rock art and the site complex of Writing-On-Stone in southern Alberta probably contains more horse raid imagery than anywhere else on the Plains. Research in 2010 at Writing-On-Stone identified two additional horse raid images, both of which are unique rock art examples with many analogs in Blackfeet robe art. One of these is the first Blackfeet capture hand shown in a rock art horse stealing scene. (Paper)

Lawrence Loendorf (Sacred Sites Research)

***Metates Associated with Petroglyphs in Southeastern Colorado***

There are more than 100 bedrock metates associated with six petroglyph sites in a small side canyon to Chacuaco Creek in southeastern Colorado. In studying these metates, I have discovered that large and relatively flat metates are associated with Archaic-age petroglyphs and oval-shaped, deeper depressions are found with Developmental and Diversification-age petroglyphs. I have also found that the numbers of metates increase dramatically through time and hypothesize that the increase is related to the introduction of cultigens. Further, the production of food, at least in the later periods, suggests the petroglyph sites are places where groups engage in social interaction. (Paper)

Robert Mark and Evelyn Billo (Rupestrian CyberServices)

***Dark-Zone GigaPans in Caves of the Dominican Republic***

We will present our methodology for dark-zone flash-illuminated GigaPans. Examples are from Hoyo de Sanabe and Cueva del Pomier in the Dominican Republic. (Report)



Carolynne L. Merrell (Archaeographics)

***Legacy of the Tukudeka: Pictographs from the Middle Fork of the Salmon River***

The broken rugged Rocky Mountain country of central Idaho from the east-west course of the Salmon River southward to the ranges forming the northern boundaries of the Snake River Plain was home to the Tukudeka. Known by many names, these Mountain Shoshone sought refuge from the encroaching “white man” in the depths of the Middle Fork of the Salmon River. Long before this time their ancestors spent winters in semi-permanent camps along its banks where they shared the land with the abundant game and salmon. As part of their spiritual practices they created pictographs, which remain today a visual testimony of the past lifeways of these elusive people. (Paper)

Carolynne L. Merrell (Archaeographics)

***Exploring the Cave Valley Style***

Cave Valley is a distinct style of rock art thought to have had its genesis in a cave located in Zion National Park. It is best described as a humanoid figure constructed from six interconnected triangles. Variations on this theme include head adornments, more naturalistic appendages, and other body decoration. Little is known about the distribution of this style element or its possible cultural affiliation. Research, currently in the initial stages of inquiry, is leading to a better understanding of this design element, its variations, cultural affiliation and geographic distribution. (Poster)

William Breen Murray (Universidad de Monterrey, Mexico)

***Connections: Rock Art Across the River with Two Names***

The river with two names (the Rio Grande/Río Bravo) is a formidable north/south political barrier today but in prehistory it seems to have been a significant east-west connection between the continental interior and the Northeast Mexican corridor of the Sierra Madre Oriental and adjoining Gulf Coastal Plain. This paper will explore connections between Texas rock art sites and that found in the Mexican states of Coahuila and Nuevo León, indicating shared motifs and similarities in site contexts. (Paper)

Mark G. Plew (Boise State University)

***Recent Discoveries of Pictographic Rock Art in the Rupununi Savannahs of Southern Guyana***

This paper reports on pictographs at three locations in the south Rupununi savannahs of southern Guyana. The sites include Shiriri Mountain, Shulinab, and Shea Mountain. Two of the localities are newly discovered burial sites. The elements common at each location are considerably different than petroglyphic elements within the region. Many of the pictographs consist only of smudges, straight lines and other relatively nondescript elements and are largely devoid of geometric and zoomorphic motifs. At Shiriri, pictographic elements appear as decoration on ceramic burial urns while at Shea Mountain, elements resemble those sometimes associated with entopic hallucination. (Report)

George Poetschat (Oregon Archaeological Society), James D. Keyser (Indigenous Cultures Preservation Society) and David A. Kaiser (Oregon Archaeological Society)

***Making Order out of Chaos: The Bear Gulch and Atherton Canyon Data Base***

The Bear Gulch Rock Art Complex in central Montana has an important set of Plains shield bearing warriors. Together there are more than 1000 shield images at this complex while all the rest of the Northern Plains has approximately 400. These images show various shield designs, weapons, headdresses, and other accoutrements. Additional images include other humans, animals, and cultural items. In our analysis we extracted these images from the nearly 1000 panels. Hence, we have developed a simplified data base of all panels, shield figures, and other images which will be available on a CD to researchers involved in Plains rock art studies. (Paper)

Sandy Rogers (Maturango Museum)

***Rock Art Chronology and Prehistoric Populations of the El Paso Range, east Kern County, California***

The El Paso Mountains of east Kern County, California, were the home of the ethnographic Desert Kawaiisu. The rock art shows multiple affinities, with the Coso region, the Tehachapis, and the Mojave desert. Archaeological studies suggest usage of the area throughout the Archaic. This paper presents typical rock art of the El Paso region, and suggests a chronology based on similarities with the Coso region to the north. The chronology suggests a florescence in the Newberry/Haiwee periods, possibly related to ameliorating climate during the Neoglacial; the florescence also coincides with the incursion of Numic-speaking peoples, per Sutton's recent linguistic studies. (Paper)

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

***When The Walls Cry: The Rock Art at Cueva del Cordel***

In this paper we analyze the pictographs found at Cueva del Cordel (Cave of the String), recorded during the 2010 field season of the Sierra Madre Oriental archaeological project (INAH). With reports from other relevant sites about rock art in the mountain range (La Calsada) and our records of the Sierra Madre project, we deconstruct the abstract motifs to establish common elements in this region and their relations within the site and the landscape, also proposing more regional correlation (Cuenca de Burgos, Tamaulipas and NW Nuevo Leon and eastern Coahuila), to propose a composition in northeastern Mexico rock art under its environmental context, landscape and symbolism. (Paper)

David Sucec (BCS Project)

***Kindred Spirits: Kin or Coincidence? A Consideration of Shamanistic Imagery in the Archaic Barrier Canyon Style***

It is often said that image-makers, working in the Barrier Canyon style, had shamanistic leanings. Some of their painted and pecked images and motifs bear obvious similarities to historic shamanistic images seen elsewhere in the Americas. Composite figures, consisting of mixed body parts from different species, and intimate associations between some figures and animal, snake, and bird forms are seen as signs that shamanism was part of the Barrier Canyon culture. These archaic images will be compared with similar images, found in the Huichol and Inuit cultures in the Americas and in the San Bushmen style of Africa; all of which have been identified as images of shamans and/or spiritual trance. (Paper)

Alice M. Tratebas (BLM)

***Petroglyphs in the Black Hills Photogrammetry Project***

In 2009 we began acquiring stereo-photographs for developing 3D models of Early Hunting petroglyphs. PIT volunteers were essential partners and helped us record large numbers of panels with photogrammetry. Volunteers learned enough about photogrammetry to be able to apply their new skills to other sites. We experimented with time saving techniques including triggering the camera with an iPhone and taking stereo-images with a GigaPan. The photogrammetry provides an archival record of the petroglyphs to counter ongoing deterioration from a wildfire and will be used to develop a virtual tour. This summer we are expanding the PIT project to include teaching volunteers to process 3D imagery on the computer. (Paper)

Steven Waller (Rock Art Acoustics)

***Acoustic Mapping of Rock Art Soundscapes: Depicting Echoes Visibly***

Sound reflection decibel levels in the environments of a variety of rock art sites were systematically recorded and rendered visible as acoustic maps. The results of this methodological advancement vividly show that rock art placement corresponds to locations with stronger echoes and reverberation than surrounding non-decorated locations. The cultural significance of echoes and thunderous reverberation is revealed in many world-wide myths (some directly connected to rock art) having supernatural explanations for these auditory phenomena. Graphic illustration of the acoustics surrounding rock art sites as color maps is aimed at emphasizing the need for protecting rock art soundscapes. (Paper)

Bill Whitehead

***Observational Musings on Why We Will Never Decode Rock Art or Anything Else for That Matter***

Musings on rock art interpretation. (Paper)

## Conference Notes

*Upcoming Meetings*

## Bolivia 2012 Congress to Feature Special Session on North American and Mesoamerican Rock Art

As previously announced, the Sociedad Para la Investigación del Arte Rupestre de Bolivia (SIARB) will celebrate its 25th anniversary by hosting an International Rock Art Congress from June 25–29, 2012, to be held in La Paz, Bolivia. Full details about the Congress may be obtained at: [www.siarb.congress.org](http://www.siarb.congress.org).

One of the 15 special sessions within the Congress will be dedicated to the Archaeological Context of North American and Mesoamerican Rock Art Sites. Papers dealing with identification of rock art elements as an aid to understanding or supplementing the archaeological record are especially solicited by the organizers of the session, Evelyn Billo ([ebillo@infomagic.net](mailto:ebillo@infomagic.net)) and William Breen Murray ([wmurray@udem.edu.mx](mailto:wmurray@udem.edu.mx)). These may add to or complement information derived from other sources, such as ethnography. Topical areas could include landscape, belief systems, history, social structure, material culture, scientific knowledge, among others. Further information about the session is available at the Congress website.

The session organizers invite proposals from all interested researchers and will be happy to provide additional details as

requested by individual authors. We hope to have a unique interchange of ideas about rock art within a broadly continental framework, and hope you will join us for this occasion.

*Please register now.* The registration form may be accessed at: <http://www.siarbcongress.org/index.html>

Complete, then submit the form with payment to: SIARB, Casilla 3091, La Paz, Bolivia.

Checks should be made payable to "SIARB."

*Why should you register and pay now?* Because you will receive a 20% discount—\$80 instead of \$100 at this time. Your payment will enable SIARB to cover part of the costs to prepare for the Congress. Once your payment is received, SIARB secretary Matthias Strecker ([siarb@accelerate.com](mailto:siarb@accelerate.com)) can provide assistance and additional information, or answer any questions you may have about local arrangements and scheduling. Information for planning is available at:

- <http://www.siarb-bolivia.org>

- <http://www.siarbcongress.org>

The preliminary program is available in your September 2010 issue of *La Pintura*, also accessible at: <http://arara.org/LP-36-3.pdf>. ❖

*Upcoming Meetings*

## IFRAO Congress, Albuquerque 2013

In January 2011 the ARARA Board met and established an IFRAO 2013 committee. A number of possible conference locations were visited, and meetings were held with local businesses and government agencies. We are pleased to announce the Albuquerque Marriott Pyramid North has been selected as the venue for the 2013 Congress.

The Pyramid with its Southwestern décor has the amenities people have requested. There are numerous conversation spots around the hotel for renewing friendships and the exchange of the latest research techniques. Large rooms for paper presentations and roomy public areas for poster presentations will make for a comfortable meeting. The local bus stops at the edge of the large parking lot for trips to the Rail Runner or downtown. Additional restaurants and shops are within walking distances. The 310 rooms are roomy and bright with a pleasant and courteous staff. We hope you will be pleased.

ARARA has hosted the International Federation of Rock Art Organizations (IFRAO) twice since becoming members. These two successful Congresses, Flagstaff and Ripon, were guided by the spirit of A. J. Bock. Volunteers had their jobs, and with A. J. for consultation and sound advice, everything ran smoothly. But, this kind of large production cannot be accomplished without help from many of you.

The last two issues of *La Pintura* provided basic information on the history of IFRAO and our plans for 2013. At the ARARA meeting in Idaho Falls a questionnaire will be available outlining areas where help is needed. We invite the membership to visit with the committee about how you want to help make 2013 an outstanding event, and after careful thought, please volunteer your services where you think you fit best. The [IFRAO2013.org](http://IFRAO2013.org) website will soon be up and running to keep everyone informed of our progress. ❖

## Chauvet Cave Film: Werner Herzog's "Cave of Forgotten Dreams"

Carol Garner

When I first read that Werner Herzog was going to make a 3D film in Chauvet Cave, I was horrified. My background is in cinema, and I have been a fan of this director since he made "The Mystery of Kaspar Hauser" back in the 1970s. However, I regard him as something of a crazy person (based on his films), and if I had a fragile and irreplaceable cave, I felt that he would be the last person I would allow into it with 3D camera equipment.

However, I have now seen the film three times (once flat and twice in 3D) and I am very glad that my urgent message to Jean Clottes fell on deaf ears. Although sprinkled with Herzogian touches (a master perfumer who tries to sniff out the location of caves, a discussion of the early years one archaeologist spent as a circus performer, and the final bizarre albino crocodile metaphor, which I must admit I still do not quite understand) the film is a chance for the thousands of us who will never visit the cave to get a feeling for the experience.

The early shots of the images are static. However, in the closing sequence Herzog photographs the art in extended camera movements, sweeping his necessarily limited lighting equipment constantly over the rock surfaces. Thus we have the opportunity not only to see the drawings, but also to experience the way they appeared to those who made them—flickering in the darkness. And perhaps more importantly, we get a sense of how the drawings relate to one another, how they are located, with respect to one another, within the cave. This knowledge is almost impossible to gain from isolated still photographs.

In addition, Herzog, whose grandfather, it turns out, was an archeologist, provides some insight into the lives of those who created the drawings. We are shown dozens of "Venus" figures which relate to a well-known image in the cave. He also explores the idea that music might have been a part of their lives, talking with an archaeologist who restored a flute made of mammoth ivory from fragments found in Hohle Fels Cave in Germany, and later allowing another to demonstrate how that flute might have sounded.

During the question and answer period following the Archaeological Institute of America-sponsored screening of the film on April 17, Herzog told us that he had asked the film's composer Ernst Reijseger to create music "out of nothing, out of the human heartbeat." Jean Clottes (who appears in the film) was kind enough to share a story with

...continued on page 17

## Rock Art Now Largest Interest Group in SAA

Sonia Gottesman

With 899 members enrolled, the Rock Art Interest Group (RAIG) is now the largest interest group within the Society for American Archaeology, announced co-chairs Linea Sundstrom and Jannie Loubser at the Group's annual meeting on March 31 during the SAA convention in Sacramento California. The annual meeting was attended by more than 50 rock art researchers.

The conveners announced that the group has been offered a page on the SAA web site. Although more material and links will be added, you may now check to see what has been posted so far: <http://www.saa.org/ForMembers/InterestGroups/RockArtInterestGroup/tabid/157/Default.aspx>.

Next year's SAA convention will be held in Memphis, Tennessee, and RAIG will once again sponsor two sessions during the meeting. Volunteers were requested to organize these session and Donna Gillette and Jo McDonald offered to help.

The possible publication of papers from the RAIG sessions was discussed in more depth. Kelley Hays-Gilpin, SAA Board Liaison for the Group, suggested that this may be a good time to look into this possibility, since rock art is now taken more seriously in the archaeological community. Some attendees suggested that SAA's journal *American Antiquity* was the appropriate outlet, but it seldom includes much visual material which is often essential for rock art publications. The possibility of an online publication was also discussed and may deserve further exploration.

After a call for nominations, both Linea Sundstrom and Jannie Loubser were re-elected as co-chairs for the coming year. ☼

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## Condolences: A. J. Bock

A.J. Bock passed away on March 23, 2011. ARARA members joined her family in a memorial service on March 31 at Rose Hills Memorial Park in Whittier, California. Ken Hedges and Bill Hyder delivered eulogies on behalf of ARARA along with A.J.'s daughters and granddaughter. There were tears, but everyone also shared a good deal of laughter as her family and her ARARA family shared memories. We all miss Frank and A.J. and everything they did for ARARA and for all of us individually. We all stand in their debt and will always carry them with us in our hearts. ☼



## RAIG Sponsored Session at Sacramento SAA

Amy Gilreath

The Rock Art Interest Group (RAIG) sponsored two sessions at the annual Society for American Archaeology (SAA) meetings. One of them was “Enriching Archaeological Studies: Contributions of Rock Art to the Archaeological Understanding in the Prehistoric Western United States and Pacific Rim.” It was organized by Donna Gillette and Linda Olsen, and held the afternoon of April 1. In contrast to the previous day’s session organized by Lenville Stelle which focused on technical aspects of documentation and analysis, this session focused on interpretations. Fifteen presentations at punctual 15-minute intervals were given, followed by concluding comments by Jo McDonald, the discussant. For the sake of brevity, this review takes a keyword-approach to the talks, identifying the researchers, the location of their studies, and the gist of their results. A full abstract for each paper may be obtained at:

<http://www.saa.org/AbouttheSociety/AnnualMeeting/2011abstracts/tabid/1440/Default.aspx>.

As Dr. McDonald characterized the session, the papers sort into three groups according to approach or emphasis. A half-dozen of them used contemporary Native American perspectives and/or ethnographically founded information to reach their conclusions. Alfonso Grave considered elaborate petroglyphs in southern Sinaloa, Mexico, that have symbolic elements that relate to fertility. Howard Higgins, Christopher Watkins, and Glen Rice presented a petroglyph rock art complex at Gillespie Reservoir, Arizona, associated with geoglyphs and trails, that they infer were a pilgrimage route used by prehistoric Hohokam and Patayans. Alan Gold discussed ethnographic symbols of fertility that extend to prehistoric petroglyph designs in the Great Basin.

Sandra Gaskell, Danette Johnson, and Richard Hogan presented results of a landscape mapping project in Yosemite Valley and the surrounding high country of the Sierra Nevada, California. They tracked different trade routes, some with pictograph panels along them, that were regularly used by different Miwok families. Some of the routes remain in use today, while others exist in the collective memory of the families.

Robert David provided an interpretation of specific pictographic motifs in the Klamath Basin, Oregon, that are representations of mythical characters of significance to Klamath tribal members. Peter Kakos discussed some nuances of distinguishing Hopic and Ancestral Puebloan rock art from Navajo rock art, and the implications of applying a wrong interpretive context.

Five other presentations had findings that were anchored

in archaeological contexts. Ruth Musser-Lopez discussed broad aspects of stone-working technology that carried into milling-stone quarries, petroglyphs, trail building, and Native American grave markings along the lower Colorado River. Nancy Olsen provided results of a distributional analysis of select petroglyph motifs on the Pajarito Plateau, New Mexico, that indicate maintenance of an ethnic boundary, and that cultural prescriptions existed that governed settings appropriate for particular motifs (e.g., concentric circles near villages, bird motifs near cave openings, etc.). Carolynne Merrell considered the distribution of various petroglyph styles throughout Idaho as an indication of prehistoric groups’ affiliations with Great Basin or Columbia Plateau cultures. Amy Gilreath looked for a common thread running through two petroglyph sites in southern Nevada: the single-period, ca. 6,000-year old type-site for Pahrnagat-style rock art with large-format, patterned-bodied anthropomorphs; and the multi-period petroglyph concentration at Stuart Ranch, that includes a concentration of contact-period Native American rock art. The freshest topic in the session was presented by Jonathan Reeves and Benjamin Pykles. They described a representational petroglyph site made by Hawaiian Islanders who converted to Mormonism and relocated to Skull Valley, Utah, in the 1880s.

The remaining four papers considered analytical methods that have potential to advance rock art studies. Bryan Gordon described his attempts to recover miniscule quantities of pigment, organic material, and manufacturing debris (rock powder and chips), from microstratigraphic contexts in sediment accumulated at the base of rock art panels. Lynn Dodd, Sarah Butler, Ashley Sands, and Lucy Harrington described a mobile light-imagery kit and software that renders high-resolution 3D images of panels and the landscape that surrounds them—images that can be rotated, pivoted, and manipulated in any manner of ways, while also “moving” the light source to enhance detail or render an effect.

Jon Harman described DStretch and features of its current version that transform digital images to reveal otherwise inscrutable or faint pictographs. He used the beautiful and remarkably complex panels at Cueva San Borjitas, Baja California, to demonstrate its analytical utility for clarifying the stratigraphic relationship of different styles represented. Mark Howe, presenting on behalf of his colleagues Tim Kelly, Daniel F. McCarthy, Claudia Brackett, and Richard Lundin, described their success using DStretch to examine faded pictographs around Lake Isabella in the southern Sierra Nevada, California; and using non-destructive, in-field

XRF analysis to document the geochemical characteristics of applied pigments and potentially discriminate different sources for the pigments.

As a whole, the papers demonstrated the breadth, depth, and health of rock art studies in the western United States. Because participants adhered to the schedule, there was an opportunity for a few question-and-answers after most talks. This distinguished the session from most others held during the five-day meetings, and was a most-welcome reprieve from the structural monotony that comes with a program built to accommodate 3,500 attendees and upwards of 275 sessions. ❖

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## Good News—Wild Horse Tank, Organ Pipe Cactus National Monument

Linea Sundstrom, Conservation Committee Chair

The National Park Service (NPS) has agreed to remove the dam, impounded silt, and vegetation above the Wild Horse Tank pictographs in Organ Pipe Cactus National Monument (ORPI). The site has been monitored by Richard Thompson, a site steward in the Ajo, Arizona, region for the past 11 years. In late 2008, Richard reported that the “salts,” which have been visible for some time on the pictographs, appeared to be building up at an accelerated rate. Through an agreement with NPS, Ajo site stewards and an ORPI intern thoroughly recorded the pictographs in March 2009. A report completed by them made a strong case that the water impounded by the historic-era dam above the pictographs is the cause of the “salts.” Cracks in the porous rock are allowing water to seep through into the rock shelter and pictographs immediately below. A copy of the report was forwarded to Peter Steere and Joe Joaquin from the Tohono O’odham Nation, and to Adrienne Rankin at the nearby Barry M. Goldwater Air Force Range. After numerous meetings, comments by the archaeologists, and finally a report by an NPS hydrologist, the conclusion reached, adequately summarized by Joe Joaquin, is “the dam has to go.”

Ajo site stewards, volunteers from the Nation, and ORPI personnel were scheduled to remove the silt, vegetation, and a section of the dam in April. ❖

## Clewlow at the SAAs

James P. Barker

Friends and colleagues organized a session on Billy Clewlow’s contributions to California and Great Basin archaeology at the Society for American Archaeology Annual Meeting in Sacramento. They recalled his early work and unique approach to field work while focusing on his contributions.

Clewlow helped establish modern rock art studies through his association with Bob Heizer and Martin Baumhoff while a graduate student at Berkeley. Heizer and Baumhoff’s *Prehistoric Rock Art of Nevada and Eastern California* (1962) and Heizer and Clewlow’s *Prehistoric Rock Art of California* (1973) set the stage for current rock art studies in both culture areas. These publications were seminal compilations of information about the nature and distribution rock art. They defined basic styles—representational, rectilinear and curvilinear abstract, painted, scratched, Puebloan, and pit and groove and produced distribution maps. They also offered data based interpretations, temporal sequences, and methods for recording rock art. Some of their interpretations, rock art related to hunting, associating scratched with Numic speakers in the Great Basin, and an evolutionary sequence with pit and groove early and representational late—have been seriously challenged and revised. Others, such as the basic style definitions and distribution maps, have held up and are still used today. Clewlow was there at the dawn of the modern era.

The session was important as a reminder of their contributions. It was also a chance to find out about how archaeology was done at Berkeley in the Sixties and early Seventies. Basically Heizer came into Clewlow’s office one day and, as was typical, dropped a box of 30 years worth of rock art notes and maps on scraps of paper. As the box hit the desk, Heizer told Billy to take a month or so and make sense of it. The result, 18 months later, was *Prehistoric Rock Art of California*. ❖



**Rock Art Bookshelf****Edward J. Lenik's Making Pictures in Stone:  
American Indian Rock Art of the Northeast**

2009, University of Alabama Press

Reviewed by Lawrence L. Loendorf

Several years ago, the National Park Service contacted me about a petroglyph boulder on land the NPS maintains along a tributary of the Potomac River, adjacent to the George Washington Memorial Parkway. A single animal figure, surrounded by ninety indented grooves and cupules, had been carefully placed on the schist boulder. As I began to read *Making Pictures in Stone: American Indian Rock Art of the Northeast* by Edward J. Lenik, I wondered if this singular boulder would be among the rock art images discussed in the book. I was pleased to discover that not only was it described in detail but that information about its discovery was included. I was dismayed to learn, however, that the boulder had been removed from the river bank and placed in a NPS maintenance facility.

The strengths of Lenik's book include the thoroughness of his research on northeastern North American rock art, as well as his careful and comprehensive review of the historical literature. He has found dozens of rock art sites that are otherwise unknown to researchers, and evidence of his persistence is that we now know the ultimate, and unfortunate, destination of the Potomac River petroglyph boulder.

As rock art researchers know, many petroglyph stones have been removed from locations across North America with the intent of "preserving" them. Unfortunately, their fate is either unknown or their condition is found to have deteriorated considerably more than if they had been left in situ. Compounding the relocation of the Potomac River petroglyph boulder is the fact that the NPS apparently transported the stone without American Indian consultation, perhaps because there might have been opposition to its removal.

In the course of its twelve chapters, Lenik's book reports on many other fascinating examples of rock art on North America's eastern coast. The breadth of his scholarship is apparent in the book's chapter titles: Algonquian People in the Northeast; Ezra Stiles: Pioneer Rock Art Researcher in Eighteenth Century New England; Culturally Altered Trees; Non-portable Rock Art Sites; Landscapes in Myths and Legends; Portable Rock Art; Pendants and Gorgets; Decorated Tablets, Pebbles and Cobbles; Sculpted Heads and Effigy Faces; Decorated Stone Tools; Non-utilitarian Effigy Stones; and Dreams, Visions, and Signs. From a

simple listing of these headings it is apparent that the book includes a number of topics—for instance, culturally altered trees, sculpted heads, and decorated stone tools—that are not normally considered "rock art" in other areas of North America. Nevertheless, Lenik's inclusion of these categories does nothing to detract from the worthwhile information about sites with parietal or non-portable rock art.

In the chapter on culturally altered trees, for example, a quotation from a letter written in 1809 by John Lathrop reports on a conversation with George Washington, the first President of the United States, who had observed many trees on which Virginia Indians had created pictures by removing the outer bark. More importantly, the conversation with Washington includes his belief that the petroglyphs on Dighton Rock—the well-known rock art boulder in Massachusetts—were American Indian in origin. This information is important because there continue to be individuals who argue that the images on Dighton Rock were placed there by Chinese or Norse explorers.

In the chapter on Ezra Stiles, president of Yale University from 1778 to 1795, we learn that Stiles studied and wrote about New England rock art sites during the mid-1700s. Lenik includes some of his field notes and copies of his field sketches of petroglyph sites. Stiles attributed the images he recorded to wandering Phoenicians, but had he known that Indians in western states were still making very similar figures on rocks, I think that he would have been willing to revise his belief about the creators of New England's rock art.

I have very few complaints about Lenik's valuable book, but I am a little uneasy with its heavy emphasis on detailed descriptions of sites and objects, and its corresponding lack of explanatory vigor. And I have to fault him for those few occasions when he does offer an opinion about why, for instance, an image was created, because his suppositions have very little support. Of course, Lenik has to contend with the same intellectual problems that all rock art researchers encounter when trying to explain rock art.

Another minor quibble has to do with the fact that in some of the later chapters, such as the one on decorated stone tools, it is difficult to make a connection to rock art. Even so, the information presented in these chapters is useful because



it illustrates the variety of artistic renderings that are part of the archaeological record, and, therefore, can be compared to parietal images by rock art researchers.

I'm grateful for the opportunity to have read and reviewed this book, and recommend it enthusiastically. It is an important addition to rock art literature, and is a book that anyone interested in North American petroglyphs and pictographs will want to own. ☼

Herzog Film Review... *continued from page 13*

me which reflects interestingly on this remark, "I had dinner several times with him and we talked a lot. He is a very dedicated man and he obviously was thinking of nothing but the film. So he asked quite a few questions and occasionally something would strike his imagination. For example, when I told him that when one is alone inside the cave for long enough one can even hear one's own heart beats. The next day he told me he would have this in the film and he made me rehearse the scene several times before we went inside the cave (where there were three or four takes...)"

Cave of Forgotten Dreams opened on April 29 in New York and Los Angeles. I am working with the film's publicist to keep ARARA members updated as to when and where the film will be playing and will post these dates in ARARAonLine. However, Herzog assured the audience that there are many wonderful sequences, particularly a long discussion with an artist about how the images were created, that he was unable to include in the film but that will be on the DVD. We can all look forward to that! ☼



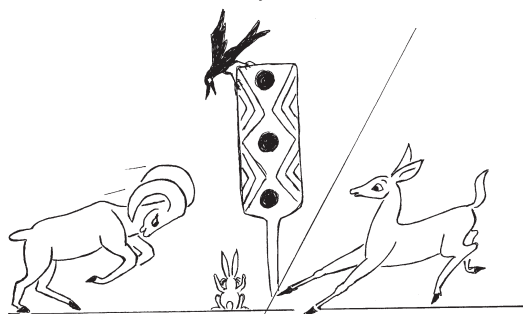
## In Memoriam: Pat McCreery

Pat McCreery was born in Taft, California in 1922 to Fred and Ida Hankins, and passed away of natural causes Wednesday, March 20, 2011, at Bayside Care Center in Morro Bay, with family by her side. Pat married Jack H. McCreery in 1941. She loved the piano and was an accomplished water colorist, authoress, amateur archeologist, mother and loving caregiver. She saw the world with her husband, Jack, as he served our country. She cared for the poor, loved nature, listened to the stars, birds, babes and sages with an open heart. She bore all cheerfully and did all bravely. Pat is survived by her kids Scott, Leslie, Mark and Lynn; and six grandkids. [Published in San Luis Obispo Tribune on April 10, 2011.]

Pat's many contributions to ARARA include:

- McCreery, Jack and Pat McCreery
- 1982 An Unusual Solstice-Observation Site in Southern Utah. *American Indian Rock Art* 7 and 8:149-157.
- 1986 A Petroglyph Site with Possible Hopi Ceremonial Associations. *American Indian Rock Art* 11: 1-8.
- McCreery, Pat
- 1992 Two Ritual Objects in Rock Art of the Lower Puerco, Little Colorado Region, Arizona. *American Indian Rock Art* 17:68-83. ☼

A Little-known Use of Baja California Indian Tablas...



Pre-Columbian Traffic Control

It is where stop lights come from— and those who run and ram them.

## 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:

William Breen Murray, Editor  
**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 \$25 **made out to ARARA** to:

Donna Gillette  
1147 Vaquero Way  
Nipomo, CA 93444-6657  
**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 on the ARARA website, <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:

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Tucson, AZ 85745-2526  
**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:**

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**WBMurray1@yahoo.com**

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

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

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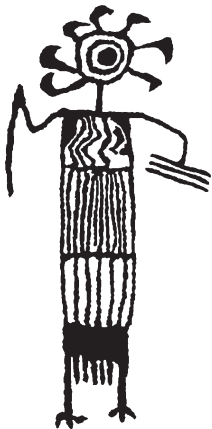
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative 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  
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## ARARA Code of Ethics

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

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archaeological 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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